Tampere University of Applied Sciences

Can concert photography field benefit from online learning?

Feasibility study of designing an online concert photography course for Rockshutterz™ Academy

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BACHELOR'S THESIS
June 2019

Degree Programme in Media and Arts
Interactive Media

ABSTRACT

Tampereen ammattikorkeakoulu
Tampere University of Applied Sciences
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ALENA ALISA KOMENDOVA:
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Bachelor's thesis 67 pages, appendices 24 pages
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Teaching and learning have always been important aspects of human society. As technologies developed, so have the means of recording and sharing knowledge. The latest shift in the form of delivery of information came with the digital revolution. It is no longer necessary to be physically present for a lecture at a specific time and place.

The role of a photographer within the music industry is an important one; without photographers and their art, there would be no images in magazines, album covers, live event posters, social media, or official webpages. However, despite the talent, the skills, and the wide array of knowledge concert photographers need to possess, they often remain unappreciated and unpaid. One of the causes is the oversaturation and a fierce competition of the photography field in general. The core issue, however, is the beginner photographers' lack of knowledge about the workings, requirements, and etiquette of concert photography field, and their confidence to demand the financial compensation for their work.

The objective of this thesis was to analyse the overall field of e-learning and the possibility of using online courses to successfully replicate the aspects of traditional classroom teaching environment. The various platforms providing the virtual space for publishing and execution of online courses were examined, and whether they are suitable for designing and launching an online course about concert photography.

Expert interviews were conducted discussing the status quo of the concert photography field and the potential of an online course providing in-depth information about the topic to improve the professional conduct of beginner photographers, further improving the overall relationship between photographers and other live event professionals.

Key words: online learning, e-learning, online course, concert, photography

CONTENTS

ABBREVIATIONS AND TERMS

b-roll	Supplemental or alternative footage intercut with the main shot of a video clip
CEO	Chief Executive Officer
COO	Chief Operating Officer
DSLR	Digital Single Lens Reflection camera
F-number	A camera setting affecting, besides other aspects, the amount of light reaching the camera sensor
ISO	Measurement of light sensitivity of the camera sensor
jpeg	Joint Photographic Experts Group, a method of compression for digital images causing some of the information being lost in exchange of smaller file size
LMS	Learning Management System
Mirrorless	Digital camera system without the reflective mirror
RAW	uncompressed raw image file
UI	User Interface

1 INTRODUCTION

Could concert photography field benefit from online learning? Would it be even possible to design and execute factual, informative, and constructive online course addressing all the issues and aspects of concert photography? The demand for such education clearly exists, as discussed during interviews with several concert photographers (appendices 12-16, questions 7 and 9). The design and execution of such course would be vital.

Online learning, in its essence, is a much older concept than many might think. It is not a recent phenomenon. The idea of sharing knowledge, teaching, and learning by using computers and virtual environments emerged in the USA in the 1960, and in 1986 the first course was offered solely on a computer (Peterson's 2017). One could almost say that it was a natural outcome of digital technology evolution that brought a whole new commercial field of adult education, alongside with a significant percentage of university courses being conducted online. The same way marketing, advertising, PR, and communication with customers have massively shifted from physical (analog) to virtual (digital) channels (Ha 2019), so has education partially migrated from classrooms to the internet, utilizing the possibilities and advantages it provides.

From a business point of view, online learning opens doors to a much wider customer base defined solely by language and personal interests and needs, eliminating the boundaries of time and space. While some topics and skills still need to be taught face-to-face, most can be lectured with video tutorials, written text, and constructive and interactive feedback. The success of an online course depends on several factors, many of them also applying to traditional learning. Regardless of the means of delivery, learning is still learning. The lecturer needs to understand the basic educational principles, the different learning styles, the optimal teaching style for different topics, and the students themselves.

In this thesis, I examine the similarities and the differences between traditional, hybrid and online learning, and various commercial platforms providing online education to the public. I continue by investigating current trends of photography

courses, establishing a business point-of-view of the target market, ideal customer, competitors, and monetization options, followed by an analysis of a few online courses in the field of concert photography, their structure, visual, narrative and interactive aspects, and how well they are executed. Afterwards I describe the development and design of an online course, the rules and guidelines. Finally, I present the process of designing my own concert photography online course, content, selection of the platform and pricing, visual design and video production, and reasoning for all my creative and business decisions.

As a professional photographer, I focus solely on online courses for teaching photography and take an in-depth look at online courses for concert photography. Event and concert photography is a complex field requiring skill and talent in photography, but also extensive knowledge of the music industry, communication, social media, business, entrepreneurship, alongside basic law. This course will be published and executed under the brand Rockshutterz™ Academy.

I started photographing concerts and live events after moving to Finland in 2005. For a couple of years, I was volunteering (I did not receive any salary so I would not call it working) for a Czech online magazine (webzine) called Kultura21 (culture of 21st century). Originally, I was providing concert reports and album reviews. However, as the webzine did not have any photographers located in Finland, I was asked to also provide photographs for my written reports. Over time, I grew more and more fond of photography and disconnected from writing, and thanks to encouraging feedback from photographers, musicians, and band managers I knew at that time, I decided to pursue photography (and specifically concert photography) as a profession. After more than thirteen years in the field, I believe I have gathered enough experience, knowledge, and skills to share with others and help them on their journey with concert photography. While generating a passive income with the online course is part of my motivation, the main objective is to positively affect the concert photography environment by educating beginner photographers about the inner workings of the industry.

2   TEACHING AND LEARNING

What motivates us to learn? From our childhood to our adolescent years, we have few choices in deciding our educational options and processes. We are taught the basic knowledge of sciences, linguistics, social sciences, practical skills, and arts. At that age we often do not comprehend the relevance of things and the purpose of learning specific topics, especially if they have no direct application to our lives. Our motivation to learn is mostly driven by extrinsic factors – good grades, praise from parents, recognition from the teacher, positive affect on our social status.

As adults we already know our interests, talents, skills, and who we are and who we want to be. We choose the topics we want to learn, the skills we want to master by applying to a specific degree at a university, at a polytechnic, or at a vocational school. Even further in life, we continue learning to deepen and broaden our knowledge, or we can decide to learn a whole new skill, either as leisure activities or to change our career path. In these cases, we are also driven by intrinsic motivations – our inner satisfaction, our personal growth, the joy of performing an action that makes us happy, but also motivators such as stress, avoidance of negative consequence, punishment, or loss of financial security. While some may draw inspiration from a positive and encouraging environment, some may achieve their goals when pressured.

INTRINSIC VS. EXTRINSIC MOTIVATION: WHY WE DO WHAT WE DO

Because of the interest and enjoyment in the task itself
- Enjoyment
- Purpose
- Growth
- Curiosity
- Passion
- Self-expression
- Fun

Intrinsic

Extrinsic

Because of the outcome that will result by doing the task
- Promotions
- Pay raises
- Bonuses
- Benefits
- Prizes
- Winning
- Perks
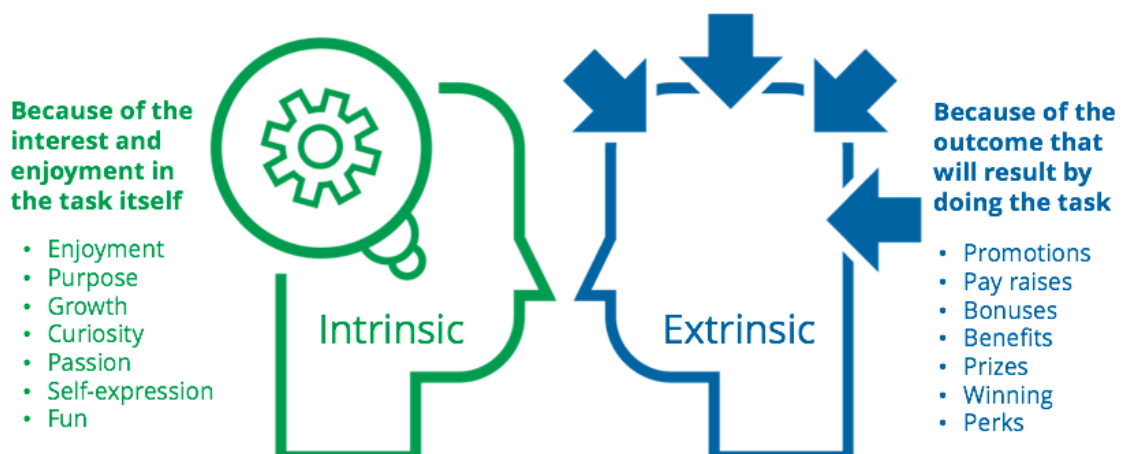
PICTURE 1. Intrinsic and extrinsic motivation (Limeade 2017)

Andragogy, adult education, differs from pedagogy in the approach to the student, the learning process, and what the lecturer focuses on. With adult students, the responsibility for the learning outcome lies primarily with the students themselves. They determine what they want to learn, what is their motivation, they are capable of some self-evaluation and self-direction. Adult learners have also accumulated certain life experience, which is reflected in the way they process and absorb new information and develop new skills. They look for information with value and relevance to their professional and personal life, and they seek solutions to issues and problems present in their life. As shown in Picture 1, "Intrinsic motivation is characterized by a focus on the inherent satisfaction in performing a particular behavior for its own sake, in contrast with extrinsic motivation, in which the focus is on attaining some separable outcome." (Ryan and Deci 2000). Adults often search for new knowledge as the need or desire arises, their motivation driven by improvement and development of personal and professional skills, how others perceive them, but also personal satisfaction, boosting up self-esteem. Intrinsic motivators play a significant role in adult education.

In pedagogy, children education, the teacher is responsible for the learning outcome by selecting the subject, the materials, the methodologies, and the form of evaluation. The students have very little experience and therefore the information must be delivered and processed differently than in the case of adult students. The subjects and topics are taught to children regardless of their personal interest and preferences, and their motivation is predominantly driven by extrinsic factors.

Learning styles describe and identify different ways to best learn new information and skill. There are various theories categorizing and grouping individual learning styles, regarding personality traits and characteristics. These theories have their supporters and detractors and are often called pseudo-science distracting from other important aspects and values of teaching and learning (Kirschner 2016). The general criticism includes simplification of the learning process, baseless grouping of students, and lack of objective scientific studies proving the learning style hypotheses. Yet one of the most commonly cited and often mentioned systems is Neil Fleming's (2006) model based on sensory modalities:

- Visual (learn by seeing)
- Auditory (learn by hearing)
- Kinesthetic (learn by doing)
- Social (learn by observing others)

Regardless of the lacking scientific evidence of the learning styles, this classification of sensory processing of new information is still relevant when constructing and designing course materials and the methodology.

Visual processing is based on understanding by watching, observing, or seeing images picturing the given information. They best respond to videos, animations, images and illustrations, charts and diagrams. Including visual aids within lectures increases the engagement of visual learners and helps them to better process and store the information.

Auditory information is delivered in form of spoken lectures and discussions. Verbal communication is vital for comprehending and retaining new knowledge, be it provided by a lecturer in person or in a form of a video recording watched on a screen.

Kinesthetic or experiential learning involves practice developing skills by doing. Practical assignments and exercises implementing the knowledge and information gained by the lecture are essential to them.

Social learning is based on observation of others performing tasks. Observational learning is especially prescient for children, as they tend to look to a model to emulate, be it a parent, older sibling, or a teacher. It is close to experiential learning; however, it requires first the observation of an action performed by another person.

Recognizing the preferred learning style or a combination can help optimize the process of learning, achieving the best outcome and making it enjoyable. Students may struggle when new information is delivered to them solely in a form they struggle with, however not all topics and skills can accommodate various learning styles. Lecture materials incorporating the visual, auditory, and physical

learning styles create a positive environment, effectively delivering the new knowledge to the majority of the students. "…when learners can concurrently hold words in auditory working memory and pictures in visual working memory, they are better able to devote attentional resources to building connections between them." (Coffield, Moseley, Hall, and Ecclestone 2004). Supporting the auditory and visual working memories by discussions and exercises encourages the student to implement the new information to practice, further improving a long-term memory retention.

Attention span – the amount of concentrated time a person can spend on a task without becoming distracted (Berger 2018) – is an important factor to be considered when teaching. As Picture 2 shows, continuous lecture should not extend beyond twenty minutes at a time as the attention will begin diminishing (Wilson and Korn. 2007).
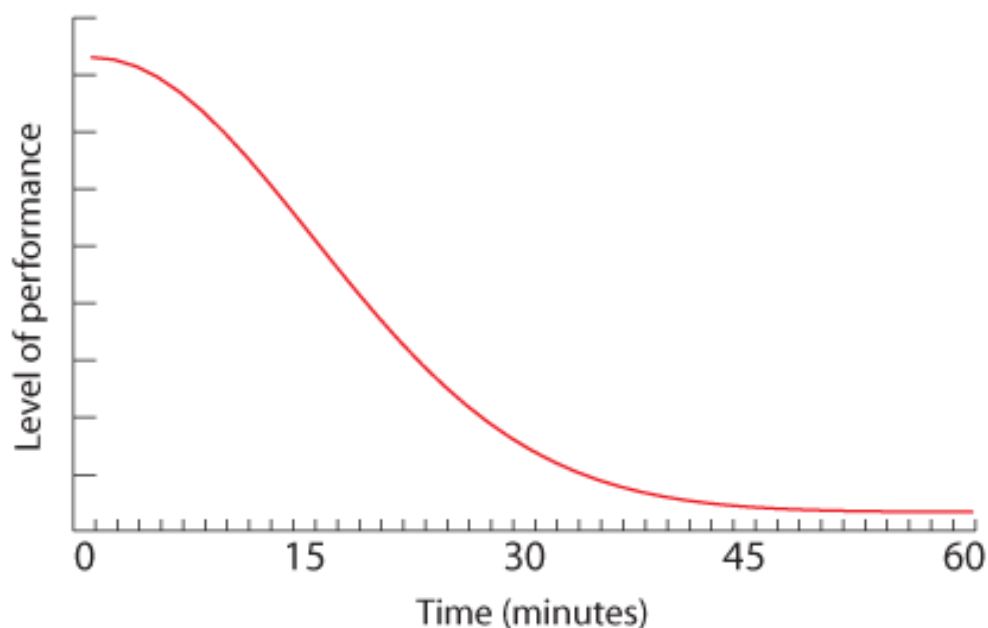
PICTURE 2. Attention level over time (The University of Auckland 2013)

The lecture should be broken up into smaller segments (Picture 3) by short assignments, Q&As, collaborative tasks or discussions. Each of these activities provide an opportunity for the students to become active participants in their learning, processing the new information within different scenarios, applying different angles and points-of-view to presented problems, raising questions about confusion the lecturer did not anticipate.
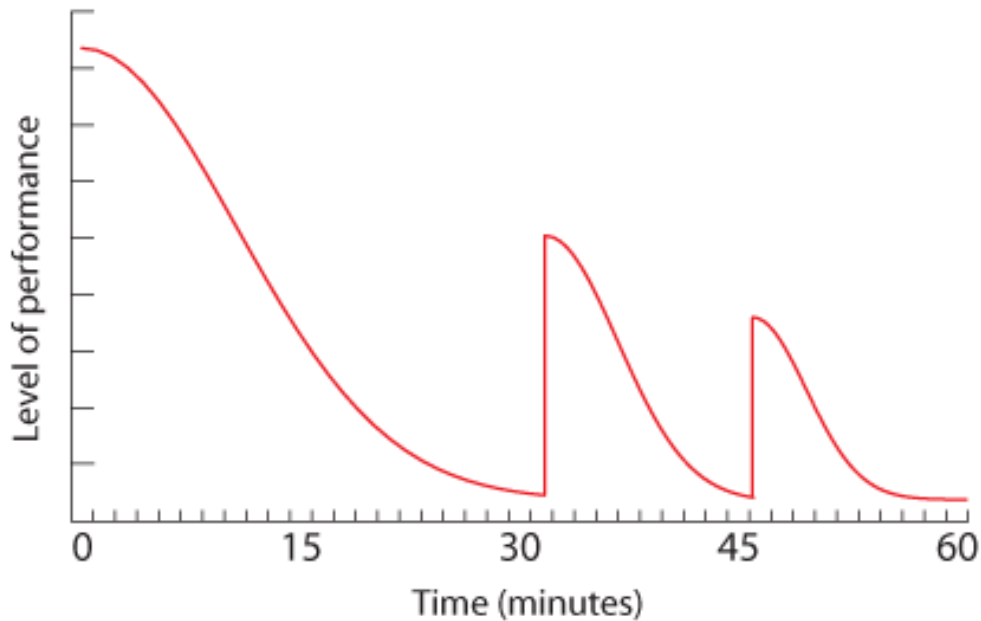
PICTURE 3. Attention level when lecture is broken up into shorter segments (The University of Auckland 2013)

Interactivity is another essential element of learning and teaching. When students are actively engaged and involved in the lecture by an open discussion, small group work, presentation, or Q&A, the learning process becomes personal, applicable to past experiences, and therefore relevant and memorable. Interactivity is a vital aspect for learning passive knowledge such as history (Teachthought 2016). Another side of interactivity is the immediate accessibility of information and knowledge provided by digital technologies. The need to memorize information for the sole purpose of recalling it later for an examination is greatly reduced and focus is put on finding and validating the information instead.

Feedback is considered an important aspect in facilitating students' development as independent learners in order to monitor, evaluate, and regulate their own learning (Ferguson 2011) (Picture 4). Providing encouraging and constructive feedback at a proper time and place is the lecturer's responsibility. The value of feedback is improved when the students understand the objectives of the course, the students' and lecturer's goals are aligned, and the feedback can be applied to the development of the students' performance.
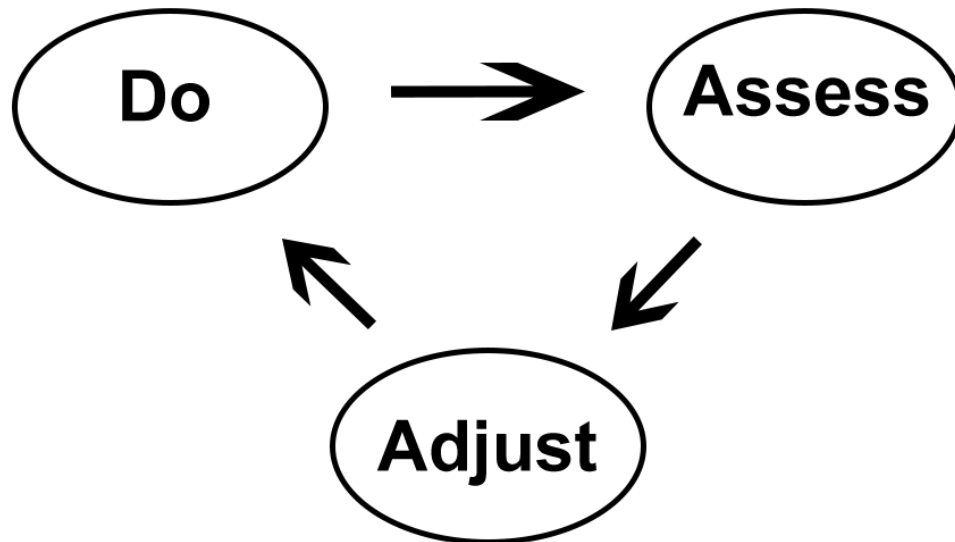
PICTURE 4. Feedback - learning loop (Komendova 2019)

Assignments in the form of presentations can help to encourage the students to take on the role of a lecturer by researching a topic and preparing text and audio-visual materials. They can implement what they learned during lectures, develop their critical thinking, and improve their social skills (public speaking, interaction, engaging others in discussion). Exposition of this kind, whether the students are presenting a research-based assignment or their own artistic work, invites feedback from both lecturer and peers, and when executed in a positive environment it can also bring validation to the students, further encouraging them to continue learning with a positive attitude and a feeling of accomplishment.

Assignment can also take form of a project that stretches over longer period of time (a few weeks to a whole semester). Lecturers often implement group projects to encourage brainstorming, cooperation, communication, distribution of responsibilities, and self-direction. However, not all students thrive in a social situation, some prefer to work alone which should not be understood as lack of motivation or attention (Cain 2012). Similarly, some students might be more comfortable with public speaking and discussing a topic instead of writing essays and reports. It would be beneficial for both the lecturer and the students to be able to select the optimal form of delivery as long as it appropriately demonstrates the students' knowledge and comprehension of the topic.

2.1   Traditional, hybrid, and online learning

"The significant growth in online instruction has led to many questions about the effectiveness of web-based courses compared to traditional course formats. This has produced a stream of research aimed at evaluating the quality of instruction in web-based courses." (Weldy 2018). These studies are generally focusing on higher education institutions located in the USA, taking into consideration only university online courses aimed at university students. "In 2002 a total of 1,602,970 students in higher education took at least one course online. By 2011 6,714,792 students took one or more online classes." (Stack 2015) The steady growth of number of students taking at least one online course during their studies is clearly demonstrating the increase in offered courses and wider possibilities for students to satisfy their course requirements. However, the findings of the afore-mentioned studies are often conflicting and inconclusive due to small sample or study field specific groups, failing to offer any clear conclusion about the quality of online lecturing in comparison with traditional classroom teaching. Despite the growing number of students taking online courses, the results show that "76% indicated a preference for the traditional course format" (Weldy 2018).

This predominant preference would suggest that there is still some aspect of tra-ditional learning that online courses fail to replicate. The majority of human beings still seems to favour face-to-face interaction and a social setting of their learning environment. Periodical meetings and clear deadlines for assignments act as a motivator to perform well and successfully complete the course. Social isolation might lead to low motivation and cause withdrawal from the course or sever de-lays in assignments (Guragain 2016).

"Hybrid courses, also known as blended courses, are learning environments that allow for both in–person and online interaction. Typically, hybrid courses meet in person several times during a semester and provide for computer–based com-munication in between those face-to-face sessions." (Fordham University 2019). Blended courses offer less restrictions on physical presence at a specific location, however, some meetings face-to-face are still required as well as fixed schedule.

Both traditional and hybrid courses are still a domain of universities and other educational institutions.

One of the key differences between commercial online courses and traditional university courses is the reliability of the lecturer and accuracy of the information. Traditional courses provide, aside from the materials and personal interaction, an assurance about the lecturer's qualification, the academic validity of information, and relevance for future employment. Commercial online courses, on the other hand, can be designed and published by anyone without any recognized credentials or qualification to teach (Guragain 2016). Experience and success in a certain field does not necessary guarantee the quality of the course and how the information is delivered.

Commercial platforms for online learning are generally targeting working professionals rather than students. A person investing their own time and disposable income is more likely to select a topic they are truly interested in and will sustain motivation for the duration of the course. However, the lecturer should still aim at establishing interaction with the student to replicate and supply the social interaction, to motivate the students with assignments and timely feedback.

2.2 Types of online learning

Nowadays, the field of online learning consists of various forms and models of virtual education. They share some similarities, but they also differ in many ways. The core value of any online course lies in its accessibility without physical restrictions; the need to be present at a certain location is eliminated. However, they differ regarding time limitations (synchronous - scheduled with online meetings, deadlines and an end of the course, asynchronous - opened for the students to determine the time and their pace), target group accessibility (university students, commercial, free for anyone), student motivation (part of a degree studies, professional development, personal interest), and platform (university only, commercial, social media), to list a few. To properly establish the type and scope of online learning for the purpose of this thesis, different types of online learning are

described and analysed in the following subchapters, mainly based on the target group.

Specific types of online learning are corporate online courses created for employees. "In today's economy, smarter is better. Businesses allocate exorbitant resources to the education and training of their employees, and for good reason. Staffs that are proficient in current business strategies and technology have a distinct advantage over its competition." (Suhasini and Suganthalakshmi 2015). Corporate in-house courses can cover topics regarding work safety, confidentiality, ethical conduct, new implemented software, new product, etc. These courses are mandatory, complimentary and with a specific timeframe for completion.

2.2.1 University online courses

"Established with the mission of helping colleges and universities expand the availability of online courses, EUN offered its first online course in 1986 for use with DOS and Commodore 64 computers." (Peterson's 2017). Universities in the USA were the first to implement online courses, with the rest of the world following as quickly as the technology allowed it. Nowadays, learning management systems (LMS), online systems for course enrolment, grading, and administration are ordinary parts of university life, as well as online platforms for sharing course materials, assignments, communication, and feedback. While these platforms often function as a virtual space accompanying traditional courses, they can also accommodate hybrid courses and online courses.

However, even proper university online courses differ in their execution, mainly based on being synchronous or asynchronous. Synchronous online courses follow similar structure as traditional courses; meetings (video chats or text chats) are scheduled and students need to participate in real time, assignments have set deadlines as well as the whole course. Synchronous online courses can be also held in cooperation between various universities, led by multiple lecturers. Asynchronous online courses offered by universities have generally only the final deadline established, study materials and assignments are provided at the beginning of the course, all other aspects of the course are not restricted by time,

offering even more freedom to the students regarding scheduling. The form and execution of asynchronous online courses is very similar to commercial online courses.

Hybrid courses offer the flexibility and freedom of online courses, being mostly carried in a virtual form, accompanied by a few face-to-face meetings between the lecturer and the student(s). Hybrid courses are mostly used for project and personal development courses, where only occasional oversight and feedback from the lecturer is needed.

2.2.2 Commercial online courses

"Whatever the subject, the eLearning industry is an enormous, modern-day opportunity to leverage your knowledge and generate income in an entirely new way. If you are in business, your own online course can help you get your message out to the market and establish you as an authority in your industry. If you have a special talent or a skill, you can share it with the world." (Shillington 2017). The primary objective of commercial online courses is to generate revenue, either directly by purchasing the course or as a marketing tool promoting other services and products provided by the creator. When implemented as a promotional tool, the offered course can consist of the full material or of a fraction of the information, depending on the actual final product.

Commercial online learning still follows the basic educational and andragogy principles, taking closely into consideration the different study types. An online course that is well structured and written, visually designed and produced, is likely to succeed in providing the associated knowledge and skill in an effective and dynamic manner. The main target market are adults and professionals, therefore their motivation to attend an online course differs from that of a university student. Regardless of whether the course is paid for or not, the important currency is the time spent on the course and the return-on-investment regarding the time aspect rather than the financial aspect.

The existence of different learning platforms is a new business in itself. As with any other business on the rise, there is an abundance of courses of all kinds, covering a plethora of topics and themes, ranging from Sourdough Bread Baking to Rocket Engineering and Interstellar Space Propulsion. Marketing and promoting the course is a part of its commercial success as is the quality of the material and audio-visual presentation.

2.2.3   Online tutorials

Online tutorials often serve as additional study material for both traditional and online courses. "Most often tutorials are created and dedicated audio-visual resource materials that either supports an online teaching course or stands on its own." (Frankó 2016). Tutorials can work as a step-by-step guide for various activities, e.g. using a software (editing a photograph), using a physical device (assembling and firing a gun), or performing a specific action (knitting a scarf). They are a form of audio-visually presented manual.

Tutorials can be created by companies and corporations in order to provide additional value to their customers in the form of instructional videos, either privately or publicly distributed, or by a single person, professional or hobbyist, providing a closer and more in-depth demonstration and explanation. Quality, production value, and popularity of online tutorials depend on the topic, financial possibilities, and personal traits of the presenter of the tutorial. While online tutorials share the same features with online courses, the level of interactivity is very low, and while they might offer specific assignments, they lack a follow-up feedback and are generally not recognized and accredited as university courses.

2.3   Commercial learning platforms

Ever since digital technologies have become an inseparable part of our daily lives, the market for online courses has flourished. There are many platforms, each providing a slightly different variation of the service, yet overall the purpose is the same - to attract professionals to create courses and students to purchase

licenses to attend the courses to generate revenue. The price range of the courses varies heavily, depending on the scope of the course and the main purpose behind the course, whether the course is the final product or a marketing tool to promote other products and services. In any case, commercial online courses are available at lower costs than university courses. The value of such possibility is especially relevant in countries with paid university education such as the USA, UK or Australia. In the USA, "Tuition fees range from $5,000 to $50,000 per year. The average annual cost of tuition fees in the US was estimated at $33,215 in 2016." (Times Higher Education 2017). Given the tuition fees, current economic situation in the USA and overall worldwide, it is no surprise the e-learning industry has been steadily growing.

As mentioned before, there are many platforms offering online courses. I selected six of them to analyse and compare – CreativeLive, Eliademy, Lynda, Skillshare, Teachable, and Udemy. The criteria for this selection was popularity (Google search engine results, frequency of being mentioned in best-of lists), variations of the service, differences in target market, and photography courses they offer. All platforms are accessible via web browsers as it is the main delivery channel for online learning. However, as smart phone technologies evolve, many online services are also available via phone apps. Two platforms only have apps for iPhones, three platforms have apps for both iPhones and Android devices, and only one platform is available on Windows Phone. One platform is not available on any smart phone devices (Table 1). Five out of the six selected platforms integrate all the courses within one web domain, so the student remains on the same webpage all the time. Teachable, on the contrary, provides a separate web domain for each course, redirecting the student to a whole different webpage.

TABLE 1. Accessibility on different devices and integration (Komendova 2019)

	Web	Android	iPhone	WinPhone	All-in-1
CreativeLive	Yes	No	Yes	No	Yes
Eliademy	Yes	No	No	No	Yes
Lynda	Yes	Yes	Yes	Yes	Yes
Skillshare	Yes	Yes	Yes	No	Yes
Teachable	Yes	No	Yes	No	No
Udemy	Yes	Yes	Yes	No	Yes

Next, I compare the financial aspects of each platforms. The pricing models for students and instructors differ depending on the specific business model. For the instructors, only Teachable requires monthly subscription to be able to publish courses on their platform, however they also offer the highest revenue rates for the lecturers. All other platforms provide their services for free but take higher share from the lecturer's revenue depending on the model, popularity, and associated marketing and advertising costs. From the students point-of-view, five out of six platforms offer free courses and four out of six platforms have a free trial option. Two platforms have a maximum price set for their courses, while the remaining four have no price cap (Table 2).

TABLE 2. Financial aspects, free services and course pricing (Komendova 2019)

	Subscription	% from course fee	Free trial	Free courses	Maximum price
CreativeLive	?	?	Yes	Yes	$199
Eliademy	No	10%-30%	15 days	Yes	None
Lynda	No	0%	1 month	No	None
Skillshare	No	50%-70%	1 month	Yes	None
Teachable	$0-$499	0%-10%	No	Yes	None
Udemy	No	3%-75%	No	Yes	$199

In the following subchapters, each platform is analysed in more depth regarding its focus and business niche, customer and instructor base, monetization model for instructors, and UI.

2.3.1 CreativeLive

CreativeLive focuses, at the name suggests, on the creative aspects of business world – photo and video, art and design, music and audio. They attract students by offering free classes airing live at specific times, hosted by celebrities and known figures in their own field. For these celebrity lectures, they have a fully equipped studio and live audience. The business model is built on the quality and recognizability of the lecturers they promote. They use the social media presence

of the lecturers to create buzz and promote the platform, attracting new customers. CreativeLive does not allow anyone to publish courses on their platform; a lecturer needs to first submit a proposal and only if accepted, can they contribute (CreativeLive 2019). Information about subscription fees and the revenue model for lecturers is not shared publicly and I was not able to find any details.

Since CreativeLive approves the lecturers; the number of teachers is lower when compared with the others commercial platforms. However, each lecturer provides higher quality courses, attracting larger number of active participants, resulting in greater engagement and involvement. Courses can be accessed with a one-time payment or a pass based on a monthly subscription. The exact monetization model is not published anywhere, but it is safe to assume it is a combination of direct revenue from one-time purchases and a distribution of funds based on the subscription revenue. It is also possible to become an affiliate and earn revenue by placing CreativeLive advertisements on own webpage.

The layout is corresponding with the artistic approach of the lectures, the webpage design executed in grayscale to accommodate the different visual aspects of photographs and videos. It is generally easy to navigate and to search for courses. While the artistic environment is interesting, the barriers-to-entry, and the lack of information and transparency did not convince me CreativeLive is the best platform for my needs.

2.3.2 Eliademy

Eliademy, an open source LMS, focuses on educational institutions and providing a virtual space for university lecturers so they can host courses not only for their own students but also across universities, whether in the same country or across the ocean. Eliademy headquarters are in Helsinki, Finland, but their customers are all around the globe – USA, Russia, Argentina, Sweden. The thought behind Eliademy is to offer a more intuitive, unrestricted and better functioning option to university platforms e.g. Moodle. However, Eliademy is not restricted for universities only. It offers services also for private lecturers and corporations. Eliademy

claims "Over 15.000 teachers already trust Eliademy." (Eliademy 2019), however they do not boast about their customer (lecturer and students) base.

Eliademy offers four models for executing courses (Eliademy 2019):
- Invitation only is designed for university courses; it is visible online, but a lecturer approves the enrolled students
- Open course is a free course anyone can enrol in and attend
- Paid course is available to anyone after a fee is paid
- Private course is designed for private schools and companies, it can be access only with a direct invitation and is not visible online

The first three models are free for the instructors; there are no sign-up fees. The fee for hosting a paid course is calculated from the course price. Generally, the lecturer receives 70% of the course revenue or 90% of the course revenue in case they pay the monthly subscription. The private course is only available with the Premium subscription and there are additional service costs, however Eliademy provides additional services for their corporate customers.

The webpage is easy to navigate around with a clean layout and simple menu to find exactly what the user is searching for. Eliademy is available in 36 languages, evidencing greater consideration of global markets. Based on all its features, monetization model, and overall level of quality lecturing, Eliademy was a strong contender when I was deciding where to publish my course. However, it is still not globally known for private customers, most of the photography courses are offered for free, with maximum students in a photography course being twenty-seven. I concluded that Eliademy was not a suitable platform for my course.

2.3.3 Lynda

Lynda was founded in 1995 as a massive open online course (MOOC) platform and was acquired by LinkedIn in 2015 and later by Microsoft in 2016, consequently changing its name to LinkedIn Learning in 2017. As a MOOC, Lynda was originally aimed mainly at university students and library users, however after the

acquisition by LinkedIn and later by Microsoft, they shifted their focus on professional adults, corporations, and government agencies. They still offer services to educational institutions, but their aim is mostly on the professional development of teachers.

There is a strict selection process for applicants interested in becoming an instructor at LinkedIn Learning. They accept applications (a fill-in form located on their webpage) but select only lecturers they find qualified and accept only courses in high demand, fitting within one of the main categories – business, technology, creative (LinkedIn Learning 2019). Lynda focuses on promoting its expert lecturers – CEOs, COOs, university lecturers, and overall industry experts.

Lynda, or LinkedIn Learning, essentially hires the teachers to produce courses they deem interesting. They might offer an advance payment, which is then paid back with the course revenue before the lecturer can start earning money. The money earned depends on the popularity of the course as the revenue is distributed among the courses and the lecturers based on view count. The revenue comes from all the subscriptions Lynda receives monthly from its customers. Since the revenue from the subscriptions can fluctuate over time, and the sum (after administration fees are deducted) is then distributed among the lecturers based on the views of each video, the estimation of earning is quite difficult to make.

The webpage is easy to navigate, and the layout corresponds with the colour palette of LinkedIn, reaffirming the brand identity. The business and corporate focus of the whole platform would be partly suitable for my objectives, however, I doubt my target audience would be familiar with the platform or willing to register and subscribe there. Also, the unclear financial aspects convinced me not to choose LinkedIn Learning.

2.3.4 Skillshare

Skillshare combines different aspects of other platforms into one – they focus on business and working-life relevant skills similarly to Lynda, their monetization

model is closest to Eliademy, their accessibility equal to Udemy. While they provide lectures in the form of instructional videos, they place a lot of attention on assignments and projects within the courses, making them overall the most hands-on platform. Skillshare is also focused on creating a community of teachers and students. It launched projects for students to cooperate on and a feature comparable to a discussion forum themed by different artistic professions (animators, writers, developers, digital marketers, etc.) Teachers are encouraged with a 30-day Teaching Challenge. Also, Skillshare operates an in-house team of educators creating a collection of courses under the title Skillshare Original (Skillshare 2019).

The Skillshare target audience is quite similar to that of Lynda, however more focused on creating a global community and network of creative professionals than simply providing business and corporate education. Skillshare courses are often created by industry leaders to attract new audience. They have four main categories for courses – creative, business, technology, lifestyle – reaching the same audiences as CreativeLive and Lynda.

Joining the Skillshare community as a course creator is for free, revenue is generated from students' subscription fees, and distributed to the teacher as royalties. Skillshare takes between 50-70% of the revenue, dividing the remaining 30-50% among the lecturers based on the time spent watching their instructional videos. Skillshare only takes into consideration the actual time spent watching the videos; if the video is watched with increased speed, only half of the normal running time is counted towards the royalties.

The webpage has a clean and modern layout, clear menus, and information is easily found. The emphasis is on assignments and practical exercises as part of the course. The community of creative professionals would be suitable to my needs, but there are many variables in the monetization system, making it unreliable even with a large audience. However, I may consider publishing my course on Skillshare alongside another platform, as none of the mentioned platforms required the course materials to be exclusive, preventing and restricting publishing of courses on other platforms.
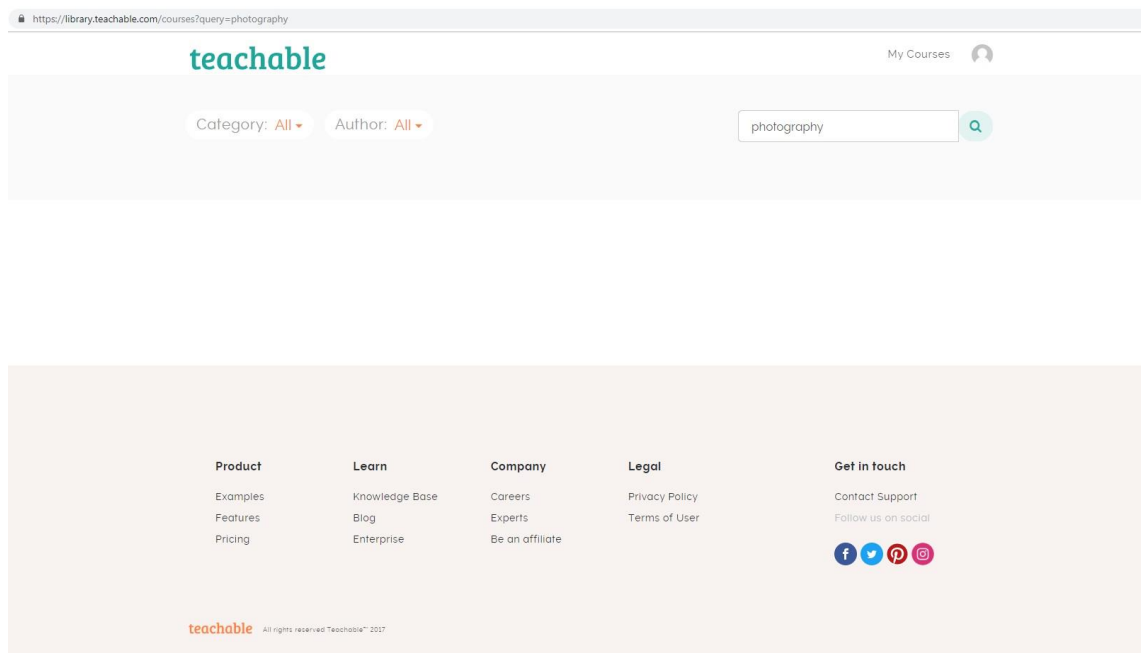
2.3.5 Teachable

Teachable is the only platform where contributors pay subscription fees to be able to publish courses. There is a free option, but the functionality is strongly limited and the administrative fees considerable given Teachable does not provide marketing or a student base. The free option mainly serves as a trial version to establish familiarity with the tools and the platform. To optimize the experience both for the teacher and the students, there are the Basic and the Professional Plans. The Basic plan still has limited functionality and includes a percentage fee from the course revenue. The Professional Plan subscription costs $99/month, or $79/month if paid annually (Teachable 2019). While the creators can price their courses freely as they see fit, almost a thousand dollars a year is a large sum for an entrepreneur-freelancer to invest into a business endeavour that may or may not pay off. For a larger business looking to attract new customers and advertise their services, Teachable might be the best platform. Teachable seems to be the best option for large corporations with strong brand in need regular compliance courses for their employees.
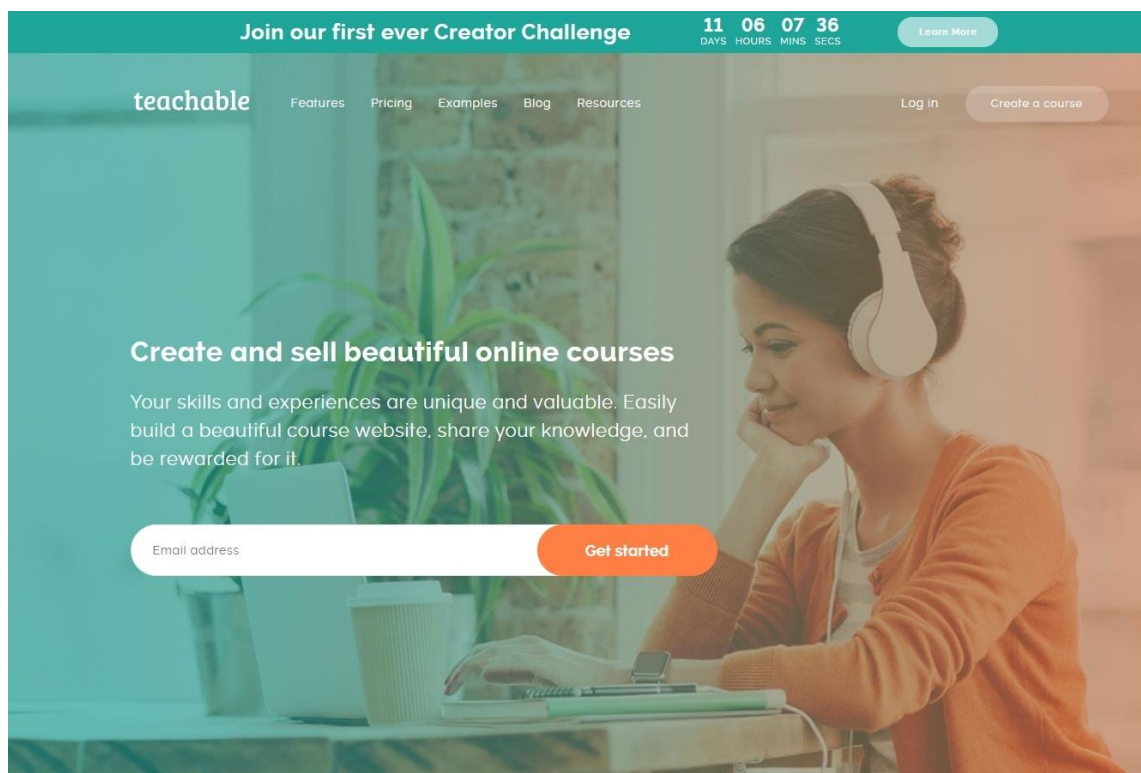
PICTURE 5. Teachable landing page (Teachable 2019)

For the interested student, Teachable UI is simply confusing. Even after register-ing, I could not properly search their courses on their page; there is no course catalogue or search tool anywhere on the landing page (Picture 5) and I had to use Google to find the Teachable search page. And even then, the search tool did not work, giving no results whatsoever (Picture 6). Once again, I needed to use Google to search for course topics to finally find courses.

PICTURE 6. Teachable Library page; search tool shows no results (Teachable 2019)

Teachable is the only platform where a whole different domain is created for each course. The reasoning is customization of the page layout, making it align with the lecturer's own brand. The landing page is clearly designed to attract teachers and make the process of creating a course easy. As a student, I would not find the package appealing. Yet somehow Teachable claims to have over 18 million students and over 186 thousand courses.

Teachable is clearly focused on a different audience than majority of the other e-learning platforms. It provides the virtual space and tools to the lecturer, but not any advertising or marketing of the course; Teachable as such does not have a student base, each course creator needs to bring in their own audience. Cur-rently, Teachable is not suitable for my needs.

2.3.6 Udemy

Udemy was founded by Eren Bali in 2010, and it is based on his virtual class-room software. Together with colleagues Oktay Caglar and Gagan Biyani, after failing to obtain any funding from investors, they launched the platform, attracting over one thousand instructors within the first few months. In 2018, Udemy hosted over 100,000 courses for 30 million registered users (Udemy 2019). Udemy provides the platform and tools to publish and monetize online courses, taking a percentage from the course revenue for their services, virtual space, and access to their customer base. Udemy has the widest range of courses and topic so it can hardly be considered a niche.

For the content creators, the registration and course publishing are for free. Udemy also offers a wide range of tools and supporting in how to design a course. The administrative fee Udemy charges from each course varies heavily – between 3 and 75 percent. The lowest fee (3%) is charged when a course attracts a new user to Udemy. A general 50% fee is applied on a regular basis, raising to 75% if Udemy provides additional marketing and advertising for the specific course. Students can either purchase a licence for a specific course or pay monthly subscription and gain access to all courses. Students can add courses to their own personal wish-list and get an automated email in case the course is available on sale for a lower price. Also, the lecturer can distribute coupons allowing students to attend the course for free (in case the course is not generally offered for free).

Udemy has the largest student base, offering the widest range of topics. It clearly focuses on the students as the landing page offers a roster of top, or most popular courses from different themes. Naturally, the competition on such a platform is high, but so is the potential reach. For testing the proof-of-concept of the concert photography online course, Udemy offers the right tools and features with minimum financial risk. These are the reasons why I decided to choose Udemy as the platform for publishing the concert photography online course.

3   ONLINE PHOTOGRAPHY COURSES

Photography is an activity that greatly extends from professionals to hobbyists. Thanks to modern, financially accessible technologies, smart phones, and an overwhelmingly wide selection of cameras, anybody might feel like a photographer today. To be called a nurse, one needs to study and practice and pass examinations. To claim the title of a photographer, one needs to own a camera. However, some are willing and eager to learn to operate their camera gear, and the easiest way is to take an online course or watch an online tutorial video.

Udemy offers almost two thousand photography courses (Udemy 2019), CreativeLive hosts almost a thousand photo and video classes (CreativeLive 2019), on Skillshare one million students follow the topic Photography (Skillshare 2019). There is clearly demand for photography e-learning courses. They range from equipment understanding and handling, photo editing, and studio lighting, to specific fields of photography such as wedding, portrait, food, street, and documentary photography. There are even photography courses focusing on posing and modelling or taking photos specifically with iPhone devices (Udemy 2019), clearly implementing the rule that the best camera is the one you have with you, also stated by Jukka Vahter (appendix 13, page 2).

Nowadays, every aspect of life is being captured and documented with phones and cameras, from a breakfast to a workout, from a romantic dinner to a wild party with friends. Music fans seem to be purchasing tickets to see their favourite artists live only to watch the concert through the screen of their phones. Given this phenomenon, I assumed there would be multiple concert photography courses on each platform, taking advantage of the large fanbases worldwide. However, I only found four concert photography courses, each published on a different platform.

3.1   Analysis of online concert photography courses

Searching the most popular commercial online learning platforms for concert photography, I found four courses (Table 3). There are certainly more tutorials, e-

books, and online guides about concert photography, but for the purpose of this thesis, I only consider those published on the previously mentioned platforms and analyse the four courses in the following subchapters.

TABLE 3. Online concert photography courses' details

	Platform	Price	Audience	Tasks	Students	Reviews
Chris&Todd Owyoung	Creative-Live	$29	Beginner	No	31,100	3
Kristina Bakrevski	Skill-share	Free	Beginner	Yes	653	27
Barry Nadler	Teacha-ble	Free	Beginner	No	?	?
Mattias Hombauer	Udemy	19,99€	Beginner	No	2,021	55

Despite minor differences in pricing, they all share the same structure, topics, focus, and objectives. Along with the fact I was only able to find four online courses, I drew following assumptions:
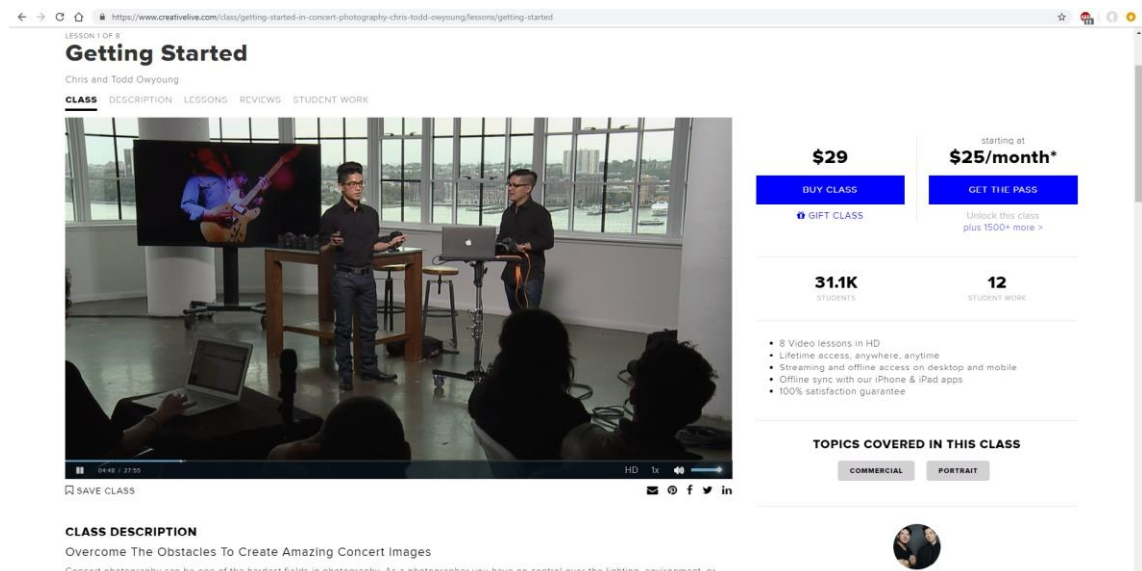
- Concert photography is a very small niche
- Despite the small niche, there is a potential to create a full-fledged course offering complete and proper insights and information
- The attitude of concert photographers reluctant to "share the secrets" extends to the field of online courses
- All four courses only offer very basic information, serving as a promotion tool for the authors' businesses

In the following subchapters, I examine each of the four courses and their authors, paying attention to the number of attending students, reviews, and overall score. I analyse their portfolios and their social media presence. After reviewing the course materials, I will evaluate the content, execution, production value, and relevance of the provided information. In case the course includes assignments, I review them evaluating their purpose and how they affect the students' development.

The overall conclusion is that three out of the four courses could be classified as tutorials as they lack any assignments and the lecturers do not seem to actively interact with the students. This further reinforces my assumption these courses serve only as a promotional tool, and the creators do not concern themselves with the students and the overall situation in the concert photography field.

3.1.1 Getting Started in Concert Photography by Chris and Todd Owyoung

CreativeLive invited bothers Chris and Todd Owyoung to talk about concert photography during the CreativeLive Photo Week 2016 (CreativeLive 2016). Both Chris and Todd have worked as music photographers (live events, concerts, portrait, promo photography) since 2006, working with clients such as LiveNation, RollingStone, RedBull, and Nikon. They have a notable social media following; on Instagram, Todd has over ten thousand followers and Chris has over three thousand followers (Instagram 2019). Todd Owyoung is also a Nikon Ambassador.

PICTURE 7. Getting started in concert photography by Chris and Todd Owyoung (CreativeLive/Chris and Tedd Owyoung 2016)

The course duration is approximately 1 hour 30 minutes, the content is presented in the form of a lecture in front of a small audience with slideshow presentation

on a screen (Picture 7). Given the professional studio setup, the production value is of high quality. The topics cover gear, camera settings, documenting two different concerts and two image reviews segments (one for each concert), and the final Q&A. The class price is $29 or accessible with monthly subscription. The target audience is beginner photographers with very little or no experience. The course page boasts the number of over thirty-one thousand students, however there are only three course reviews, two of them negative. There are no specific assignments, however, there is a section for student work, but it only contains twelve images submitted by four photographers.

The initiative to create this content clearly originated at CreativeLive, not the Owyoung brothers. However, considering Todd Owyoung provides similar tutorials and guidelines on his own webpage www.ishootshows.com (IShootShows 2019), it can be safely assumed the course serves as a promotion for their business. The number of reviews (three) and contributing students (four) compared with the number of students (thirty-one thousand) clearly demonstrates the lack of engagement from the lecturers and the nature of the course being more of a tutorial than an interactive course.

3.1.2 Music Photography A-Z by Kristina Bakrevski

The only concert photography course on Skillshare was created by Kristina Bakrevski. She has worked as a freelance photographer since 2014, covering events, festivals, and concerts, creating commercial photographs for clients such as LiveNation, Amazon, Vice, and BuzzFeed (Kristina Bakrevski Photography 2019). Kristina Bakrevski has a significant social media presence, over four-and-half thousand followers on Instagram (Instagram 2019).

Her course, approximately thirty-eight minutes long, is available for premium account users (both free trial and paid). It is aimed at beginners, and explores topics such as equipment, camera settings, editing, and publishing (Picture 8). As part of the course, there is one assignment. For her video material, she uses the talking-head style with a b-roll footage. The course has 653 registered students, 27 course reviews (however, only five of those reviews are visible), and only three

assignment contributions. Three years ago, Kristina Bakrevski provided feedback to two of the three students who completed the assignment. My conclusion is that she planned to interact with her students, however the course did not attract as much attention as she hoped for.
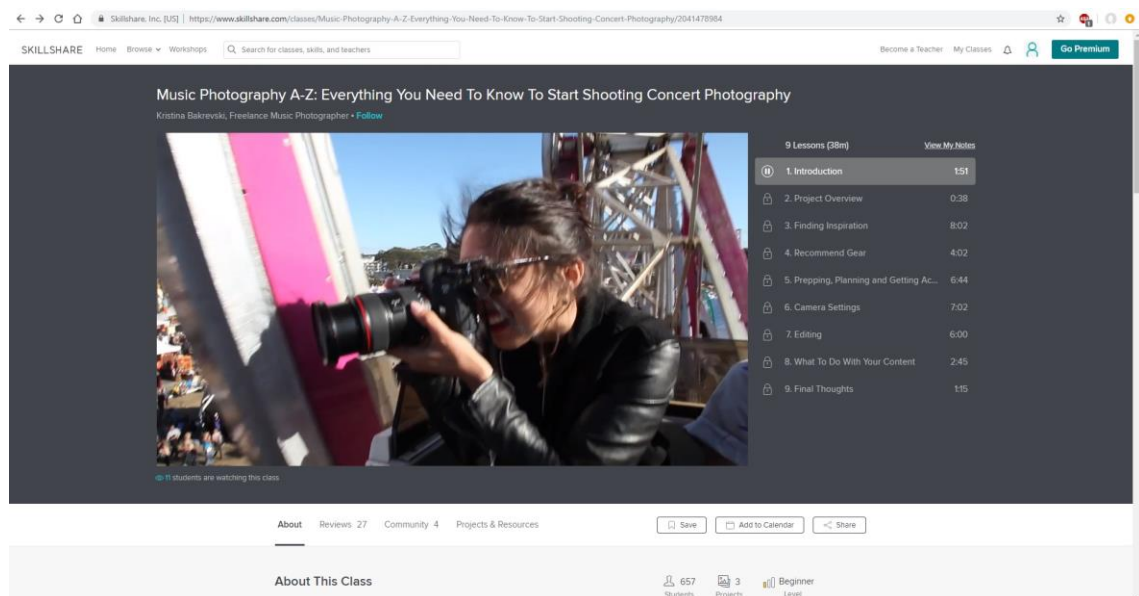
PICTURE 8. Music Photography A-Z by Kristina Bakrevski (Skillshare/Bakrevski 2016)

3.1.3 Learn Concert Photography – 7 Day Challenge by Barry Nadler

Once again, Teachable proved to be difficult for students. The course is offered for free, but a registration is necessary. After registering and enrolling to the course to view the content, it turned out the 7-Day-Challenge was literal, and the materials would unlock after a specific amount of time (Picture 9). While I understand the concept, placing a 24h waiting time between the introduction and the first lesson seems unnecessary.

The course is aimed at beginners, and specifically at taking photographs at a small venue. The author, Barry Nadler, provides lectures about equipment and settings, difference between jpeg and RAW images, photo selection and editing. The course duration is roughly thirty minutes of video materials (average two minutes per lecture) and two written documents (Teachable: Learn Concert Photography 2019). The production value is quite low with distracting background

(colours and objects) and inefficient lighting. While he encourages students to capture and share their concert photos, these are no actual assignments, making the waiting time between lectures even more pointless. Due to the nature of the e-learning platform used, there is no public information about the number of course participants or course reviews.
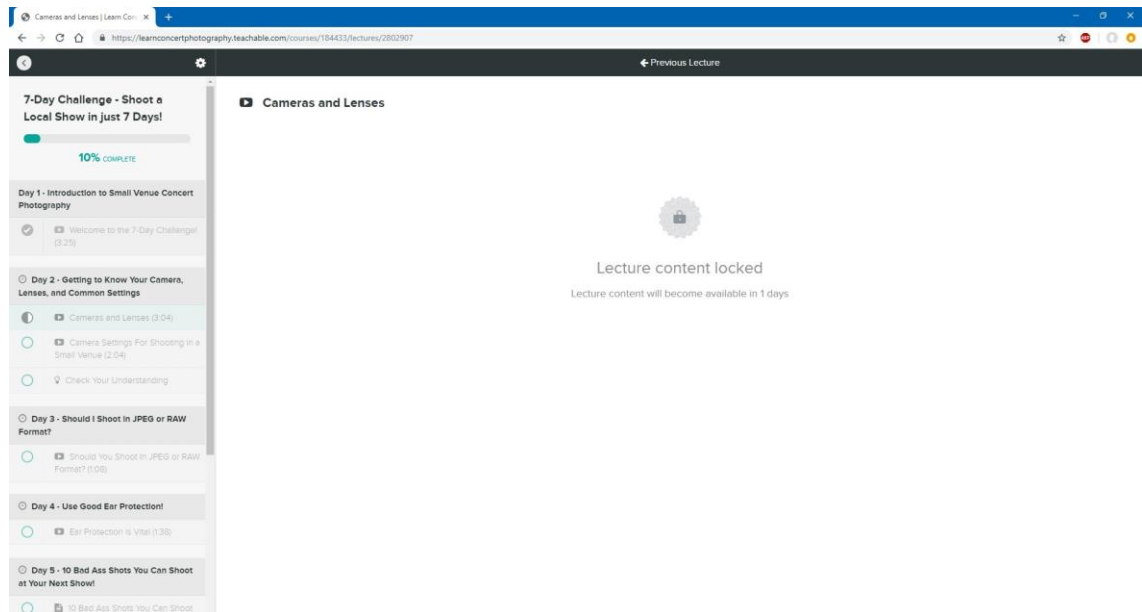
PICTURE 9. Time restriction on content of the 7 Day Challenge - Learn Concert Photography (Teachable/Nadler 2019)

Barry Nadler has 218 Instagram followers, very little engagement with his posts, and last activity was on June 9th, 2018 (Instagram 2019). Considering the course is available for free, it is safe to assume the objective was to promote his photography business and gain new audience for his social media profiles.

3.1.4 Concert Photography Masterclass for Beginners by Mattias Hombauer

The last of the four courses is published on Udemy, created by Mattias Hombauer, who started working as a freelance concert photographer in 2009 (LinkedIn 2019). During his career, he has contributed to Rolling Stone Magazine and The Huffington Post, and has worked with The Prodigy, Metallica, Iggy Pop

and others. He has attracted quite significant social media following – over thirteen thousand fans on Instagram (Instagram 2019).

The course is designed for beginners, as stated in the title, and includes two hours of medium production value video lectures (both slideshows and talking-head videos) and three written articles. There are no assignments. The course price is 19.99€, but occasionally it is available for lower price. There are over two thousand students enrolled to this course, but so far only fifty-five course reviews, suggesting many of the students may have this course in their wish-list, but have not purchased the course yet. The course reviews are overall positive, and the last interaction took place five months ago, indicating Matthias Hombauer continues interacting with the students.

After researching Matthias Hombauer, I found out he is offering several full concert photography courses on a separate webpage under his own brand – How To Become A Rockstar Photographer (2018). The beginner course offers three variations based on a price and content; the Deluxe Package being sold for $297 (Picture 10). Under the same brand, he also offers an eight-weeks online academy course split into five modules – Beginners, Advanced, Shooting for bands, Marketing, and Business. The price of this course is $397. The course content he offers as part of his academy seems to be quite extensive, thoroughly exploring the field of concert photography, similar to my course plan.

PICTURE 10. The Beginners' Guide to Concert Photography Course pricing (Hombauer 2018)

4   DESIGNING AN ONLINE COURSE

Every platform providing online courses also offers tools for potential instructors on how to easily design their course, and a virtual classroom space for lectures, assignments, and discussion. Some platforms prefer to attract business and corporate professionals (Lynda), some put their focus on artistic and creative courses (CreativeLive), some offer anything anyone could think of (Udemy). These market segments define the visual design, the language used, and the monetization model of each platform. But there is naturally much more that goes into producing a high-quality successful online course than being able to use those presented tools. In this chapter, I explore the four main building blocks of designing and producing an online course – choice of the topic, designing the visual layout and producing videos, selecting of the most suitable platform, and executing the course.

4.1   Choosing the right topic

The process of selecting a topic can be split in two parts:
1) Do I have enough expertise to teach this topic?
2) Is there market for a course teaching this topic?

These two questions provide the two main approaches to creating an online course – creative and commercial. Each part can be developed separately but they should always complement each other to produce an optimal result. "Start by making a list of all the things that you know how to do. […] Ask yourself these questions: What do your friends say that you are good at? […] What do people ask you to help them with?" (Shillington 2017) The technique of brainstorming can be helpful for those who have the desire to teach online but are not certain they are knowledgeable and skilled enough about any specific topic or profession.

If the aspiring teacher knows exactly the topic for their course, the next step is to consider its business potential. The easiest way to find an answer is to use bench-

marking – "Process of identifying, understanding and adapting outstanding practices from organizations anywhere in the world to help your organization improve its performance." (American Productivity & Quality Center 1998) – and search for existing courses teaching the same knowledge or skill. This offers an insight about the popularity, demand and supply, but also about the quality and execution of such courses. Researching the topic and how it is being taught online might also offer different approaches and applications the aspiring lecturer would not have considered otherwise.

4.2   Visual aspects and content

Once the topic is selected, it is optimal to determine the visual style and to create the actual course content. "The colour scheme you choose should align with any branding you may be using. For example, if your website colors are silver, red, and black, you should put this color trio into your course. When learners participate in your course, they will immediately know that it is an extension of your brand." (Shillington 2017). The choice of text and background colours should offer sufficient contrast so that the students can easily read the text. Bold colours should be used sporadically to emphasise key information. Proper use of high-resolution images and graphs supports the information, helping students to visualize data, values, or connections. However, an abundance of images or incorrectly chosen ones (be it the content of the image or its colours) can become a distraction, compromising the learning process. It is recommended to avoid large blocks of text as they distract from the narration of the lecturer (Bates College 2011).

Similar guidelines apply also for the video materials – video resolution should be at least 720p HD (high definition) to deliver high image quality (Udemy Support 2019; Skillshare Help Center 2019; Teachable Support 2019), lectures should be recorded using proper lighting, stabilized camera, dedicated (not integrated) microphone for high-quality audio, and overall styling should correlate with the brand image.

The video lectures (either a slideshow with a voice-over, or a talking-head style video) should be recorded with a proper script prepared beforehand to avoid unnecessary breaks, disruptions, and filler words (Shillington 2017). The twenty-minutes attention span discussed in Section 2 should be taken into consideration when preparing the scripts for the lectures; shorter videos, each focusing on a specific topic, would be more effective to process for the students and easier to produce for the lecturer. Udemy suggests even shorter duration - maximum 6 minutes per video lecture (Udemy 2019). Including assignments, exercises, or simply raising questions at the end of each video would also engage the students and improve the long-term memory retention (discussed in Section 2). The lectures should be organized in a logical order to create a natural and sensible flow of topics and themes, building on top of each other.

4.3   Selecting the best platform

The best platform could mean different things to different lecturers. CreativeLive would be optimal for an animation course, but not so suitable for a corporate finance course. Teachable would be the top choice for large business that needs to provide a training course for all its employees and wants to customize the layout of the platform according its own branding image, but it would not be selected by a freelancer cupcake baker with minimal social media following. "You have to understand that Udemy and Skillshare are marketplaces. They have their own student base. Teachable is not a marketplace. It's a platform that helps you build your online school, but you will have to find the students yourself." (Raykov 2018). One part of the process of selecting the best suitable platform is considering the student base and the platform's own market niche.

The second part is the financial aspect and monetization model. When creating a course on behalf of an established company, it is to reach new audience and attract new customers – it serves mostly as promotional and marketing tool. These courses may be offered for free to attract more students as the course itself is not the source of revenue. On the contrary, a freelancer or an entrepreneur might create an online course as a passive income source; this affects the

selection of the platform based on the best profit margin, course price range, or royalties.

4.4   Launching and executing the course

Once all the materials are produced and post-produced, they can be uploaded to the platform. The lectures can be delivered in a form of video files, audio files, slideshows, pdf, or combinations thereof. The course price (if it can be selected) should be appropriate to the length and scope of the course. A course might be perceived as an advertising tool or of possible low quality if the course price is set too low. On the other hand, an expensive course might discourage potential students, despite money-back guarantee. Also, for establishing the course price, closer examination of similar courses and their price-tags can be valuable.

Once the course is published and launched, the lecturer should utilize the provided communication channels and tools to connect with the students, provide feedback, assistance and consultation regarding assignments

5 PROJECT – DESIGNING A CONCERT PHOTOGRAPHY COURSE

In this chapter I document the process of creating a concert photography course, my reasoning and motivation. For the means and purposes of this thesis and as a passive income stream, I will develop an online course. However, in the bigger picture, I will also work on a version of this course that can be taught in a class-room. I will create these two versions alongside as their content is essentially identical.

The course is going to be published under the Rockshutterz™ brand (Picture 11), as well as all future courses (online and traditional) regarding concert photography. Another version of the course, reduced and adjusted, will be created as Intro to Concert Photography, suitable for all live event professionals – sound and light technicians, booking agents, venue managers, band managers, venue/event security staff, musicians, and of course photographers. This course would focus on the photographer's role in the event and music industry, the ethics and etiquette, workflow, social media, copyrights, and financial aspects, to provide understanding among the different professionals within the music and live event industry.

PICTURE 11. Rockshutterz™.com landing page. Sara Strömmer/Fear Of Domination (Rockshutterz™/Komendova 2018)

Rockshutterz was founded in 2018 as a community of freelance photographers to provide them with common platform on which they can publish their photos, connect with other freelance photographers worldwide, and obtain the credibility of an established media house to get accredited for larger events that would be otherwise out of reach for a single freelance photographer. When receiving accreditation through Rockshutterz, the photographer publishes the event photos on Rockshutterz webpage with a short written description of the event and through Rockshutterz social media. They retain full ownership and copyrights to their photos and are free to use them to promote their personal brand. By creating this course, I also aim at promoting the Rockshutterz brand, attracting new emerging concert photographers while providing them with education and information about the business field and code-of-conduct guidelines under the brand of Rockshutterz™. For these photographers, Rockshutterz™ is not intended to be a main income stream, but as a portfolio visited by combined audiences of all the Rockshutterz™ photographers to increase the visibility and social media following of each photographer alone. With this portfolio, qualification, wider audience, and a large professional network, the credibility and possibility to get contracted is significantly increased.

While designing the course, I have consulted five other concert photographers I have met through the years about their views and opinions about the concert photography field, their motivations, issues and struggles, and the pursuit of photography as a full-time job. I have considered their insights when designing the course outline and the contents. It was quite disheartening to find out their views are as grim as mine – difficulties to earn reasonable revenue with photography, hobbyist photographers affecting the market, and lack of mutual understanding between music industry professionals. Yet at the same time it was encouraging knowing the demand exists and I may be able to positively affect lives with my course.

5.1   Motivation to create the course

The photography field struggles with several issues. Oversaturation of the market is caused by high accessibility of hardware and software, hobbyist photographers

willing to work for free, semi-professional photographers willing to work for free in exchange for exposure, and consequently companies and clients often demand images for free even at the cost of lower quality, Teemu Myöhänen stated during his interview (appendix 14, question 5). This is especially prominent in the music and live event industries, greatly contrasting the extensive protection of copyrights and ownership of music. Another issue playing a strong role in the current environment is many photographers' lack of knowledge of own rights – who owns the copyrights to a photo? What does it mean to have the copyrights? What happens to copyrights when a photo is published online? And last but not least, the general reserved attitude towards sharing insights and experiences with other photographers creates a significant barrier to entry for new emerging photographers. In many instances, established concert photographers are not willing to share any tips and tricks as they assume it would put their own position and earnings in danger. However, this indirectly causes an abundance of unskilled and uneducated photographers working and publishing their photographs for free, which causes the real obstacles in the field. To put it shortly, there is very little comradery among concert photographers from a business point of view.

Creating this online course has two main objectives:

- Educating beginner concert photographers to change the business environment from within
- Generating a passive income stream

The impulse to create something (a course, an e-book, a series of blog posts) comes from my personal experience in the field, my conversations with fellow concert photographers, and recent events, such as the dispute between a photographer and a lawyer J. Salmeron and the band Arch Enemy (Petapixel 2018).

A clothing designer Marta Gabriel, who has created costume pieces for Arch Enemy's vocalist Alissa White-Gluz, reposted one of J. Salmeron's live photographs of Alissa White-Gluz to her business Instagram profile. J. Salmeron, otherwise allowing fans to repost and share his photos on their personal profiles, have reached out to Marta Gabriel requesting her to pay a licence fee since she used his photograph to advertise her own business or to donate the licence fee to a charity. Marta Gabriel had not responded to J. Salmeron but instead forwarded

his message to Arch Enemy, and the manager and former vocalist Angela Gossow took over the communication, refusing any compensation, banning him from future concerts, and attempting to scare him off by including label representatives and booking agents in the email conversation. Marta Gabriel had since apologized for her actions (as her actions came from ignorance and were unintentional), donated 500€ to a charity, but due to sever harassment from the online community has closed down her business (Thunderball Clothing 2018).

This event brought to light the general ignorance of the copyright law regarding photographs and images by the public but also by music artists and their management. Unfortunately, in most cases, photographers themselves do not fully know and understand their rights (both the copyright and their right for compensation), and even if they do, they cannot or would not afford the dispute with a well-known band and its management. After Mr. J. Salmeron published his experience, several other photographers came out with their stories, similar in nature and regarding the same band and its management, making it clear it was not a separate incident.

It is well-known that there is close to no easy money in concert photography, especially for freelance photographers; most concert photographers earn their living by different kinds of photography fields, or in a whole different business industry as is clearly demonstrated by the statements of the five interviewed concert photographers – four out of five earn their monthly salary by a job unrelated to photography, one out of five is a full-time photographer, but considers concert photography a hobby (appendices 12-16, question 3). Predominantly only promotional photos can create a revenue for a photographer, but those occasions are scarce. Even more rare occasions are when a photographer is contracted by the band directly to document their live concerts. This status quo of concert photography will not change by external influences; it needs to change from within, starting with the photographers and our mindsets, putting value to our time, our skills, and our talents, demanding adequate compensation for our work. Working for free in any industry can set a dangerous precedent. Given the power of an image (both still and moving), how much information we receive and process visually, it is mindboggling how underappreciated and undervalued photographers are.

I chose the form of an online course for several different reasons. Thanks to the high level of interactivity I can get to know the students, communicate with them and assist them personally, helping them develop their personal artistic style, while myself gaining wider knowledge of the concert photography worldwide. I can continuously gather feedback and evolve the course over time making it as efficient, beneficial, and accurate as possible. The ideal student is someone with brief experience in concert photography and a passion to grow further as a professional but who does not quite know where to start and how to pursue concert photography as a profession. These barriers could be lack of experience with hardware, editing software, lack of connections and networks in the music and event industries, or even personal obstacles such as shyness, introversion, and social anxieties. Actively running an online course, interacting with students and offering feedback also provides me with the opportunity to recruit new freelance photographers to join the Rockshutterz™ community. Also, online course is a cost-effective service to market to media houses to educate their in-house photographers; an idea discussed with Vaim Hull after he mentioned in the interview he attempted similar, however smaller-scale, project within the media house he works for (appendix 16, question 7).

The topic I decided to create a course about was obvious to me from the start; concert photography has been my profession and my passion for over a decade and during the time I have observed (and in retrospect I realized I have also done) mistakes by ignorance and inexperience of beginner photographers. Many of these mistakes could be easily eliminated if there would be a manual or a Code of Conduct -rule book for concert photography and event photography business in general. Some of these mistakes also affect the business situation of all other concert photographers, degrading and diminishing the value of still photography from the point of view of event organizers, artists' managers, and the artists themselves. I see a potential for demand and I also have a clear image of the ideal customer who would purchase the course. These are the three cornerstones for choosing a topic – having an expertise about the topic, potential demand for the course, and understanding the target market.

5.2 Course objective

After finishing this course, students will be able to select the best equipment for their needs and use it effectively to photograph a live event. They will be able to use the software of their choosing to create the images they desire in the best quality staying true to their artistic vision. They will know how to get accredited for an event in a professional manner - where to find contact information, who to contact, how to write the accreditation letter. They will know how to conduct themselves at a venue and during a concert regarding the security, the artist, and the audience. They will understand the role and use of social media and other means of publishing, what are their rights and how to protect themselves as artists and creators of a valued commodity. They will know their options regarding employment and generating income from their photos. After finishing this course, they will have edited photographs of at least three different music events to showcase in their portfolio.

5.3 Requirements

The course is open to anyone and everyone. A photography background is not required nor expected. The only expectation is an interest in concert and event photography and a motivation to learn about the behind-the-scenes world of the music industry from the point-of-view of a photographer. However, it is preferred for the students to own or have unlimited (at least for the duration of the course) access to a camera that can produce raw image files. Also, I will strongly recommend any camera with interchangeable lens. While these are not necessary to take photographs of a concert, using other devices is limiting, the photographs will not offer the complete range of editing possibilities, and the outcome will not show the full potential and skill of the photographer. These perquisitions are important so the students can learn and become comfortable with operating their own device. The ability and possibility to work with RAW files is essential for professional photography when creating high-resolution, high-quality images suitable for commercial publishing.

5.4   Before-the-course questionnaire

It is important to be aware of the knowledge and skill level of the enrolled students to be able to adjust the course to their specific needs. For this purpose, I created a short questionnaire mapping the experience and skills of the students (Appendix 1) regarding photography equipment and terminology, concert photography, and photo editing software. The course needs to be comprehensive and interesting for students with no experience with DSLR cameras and editing software as well as for students with years of overall photography experience who are only interested in the inner workings and secrets of concert photography specifically.

5.5   Course outline

I started by writing down general topics I would want to cover during the course to make sure it includes all the important and relevant aspects of concert photography. These general topics are:
- Introduction
- Hardware
- Software
- Accreditation process
- Etiquette at a live event
- Copyrights and legal aspects
- Online publishing
- Employment
- Bonus material

The order I chose creates a natural flow of actions – first the photographer needs to be able to operate the camera and be able to capture photos that are good enough to be edited. These two parts can be practiced by photographing events where accreditation is not necessary. Once the photographer is ready to document a larger event, the process and options of accreditations are explored. However, before the photographers attends the event, basic etiquette at a live event is discussed. Once the photographer has produced quality images, we examine the copyrights and legal aspect of photography, the general practices (whether

they follow the law or not, and when to allow such actions and when not), how are these relevant when publishing photos online, and how to optimize the potential of social media for promotion and advertising. Finally, different forms of employment and generating revenue from concert photography will be debated. Bonus material offers tips and tricks not directly falling under the photography theme, but important for a concert photographer, nevertheless.

## 5.6 Course structure and materials

5.6.1 Let's get started

In the first video I will introduce myself and briefly share my story to establish my experience and expertise in the field of concert photography. I will continue with the course outline, emphasising that each section will be approached from the perspective of concert photography. I will briefly explain the relevance and importance of each topic and lecture, and how they are significant for concert photographers. I will encourage the students to reach out to me with any questions, requests, or feedback about the course content and the assignments. I will underline the course language is English. Another important aspect I will establish during the introduction video is the casual, friendly, and humorous tone I aim to maintain throughout the course, demonstrated in the Before-the-course questionnaire (appendix 1). While humour is subjective and not all students may appreciate my personal preferences, the main goal is to establish relaxed and friendly atmosphere, allowing myself to become more familiar and easier to approach for the students.

Concert photography may often be perceived as a glamorous occupation by the fans and people unfamiliar with the music industry. It may seem like an easy way to become familiar with musicians, band crew, and venue staff, but it will hardly bring riches and fame. One of the aims of this course is to debunk any myths and fairy tales of being a concert photographer and paint a realistic picture of this profession.

5.6.2 Technical lessons

There are countless of online courses teaching how to use a camera, what each technical term means and represents, how to set up the camera for different situations and occasions. The camera manufacturers often provide such instructions on their own platforms. While I will briefly cover the basics to establish a common level of knowledge, I will approach all these aspect from the point of view of concert photography, explaining the different values and functions in the setting of a concert (Appendix 2). Any camera owner can search for the meaning of the f-number, what it represents, and even what is the optimal f value for each lens. However, all this information is pointless if the students don't understand the real-life applications and how the different features affect each other. We all would like to shoot with f/4-5.6 to get the optimal depth of field for a person, but poorly lit venues tend to ruin those wishes. Unless the photographer's artistic expression is extensive motion blur, there is a certain threshold for the shutter speed. But not all cameras can handle high ISO without resulting in a noisy cluster of inappropriate colours. Mastering the camera settings and understanding what each camera can handle is the primary building block of concert photography.
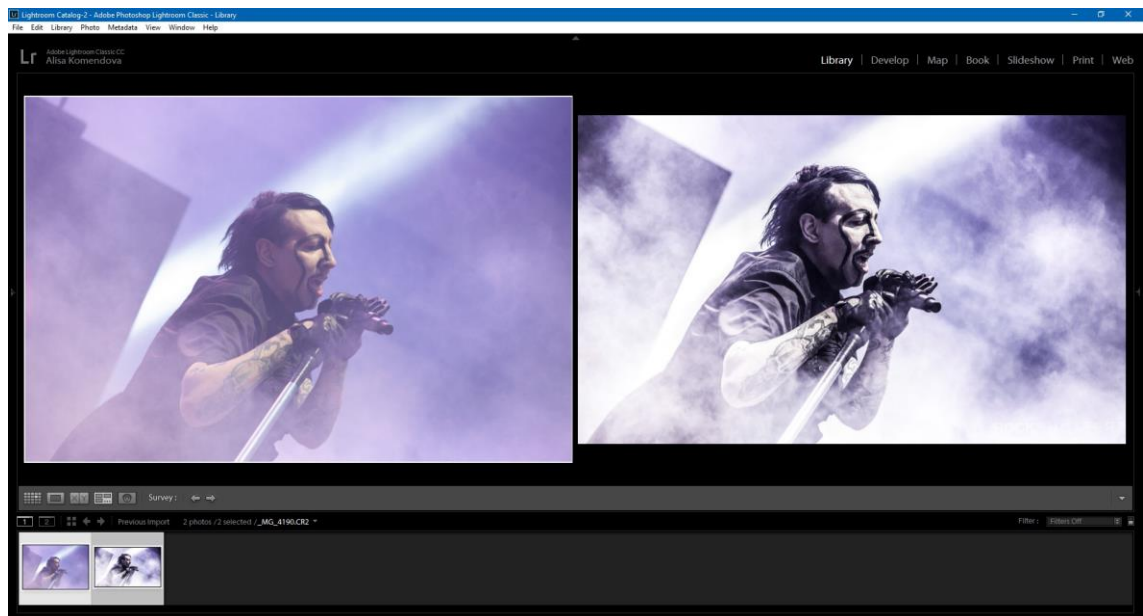
PICTURE 12. Comparison of the original RAW image (left) and final edited version in JPEG format (right). Marilyn Manson (Rockshutterz™/Komendova 2018)
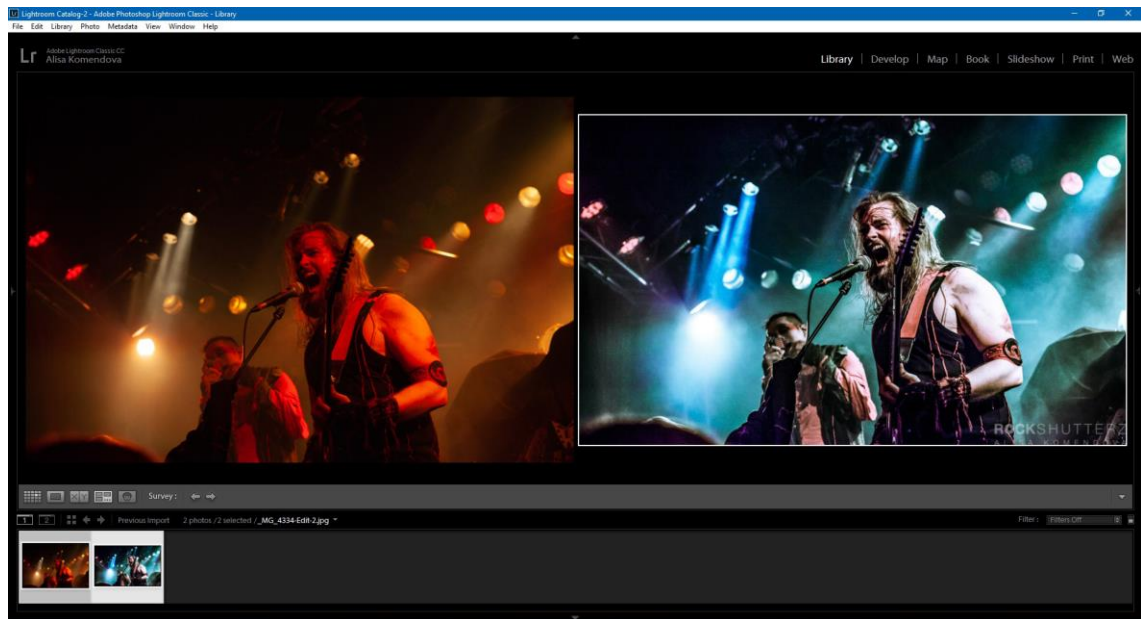
PICTURE 13. Comparison of the original RAW image (left) and final edited version in JPEG format (right). Ember Falls (Rockshutterz™/Komendova 2018)

With Adobe Photoshop – software for editing and manipulating images - anyone with enough skills and talent can create amazing, surreal, magic-like images. While that is true (with Adobe Photoshop, magic is possible), that is not how editing software should be optimally used to touch up concert photographs. Also, as a rule of thumb, the postproduction process is much easier when the raw image files are shot properly and contain as much information for the software to work with (correct exposition, light temperature, low noise, right object in focus). I will share some of my edits with the students, from RAW file to jpeg (Pictures 12 and 13), to demonstrate what values should the photographer consider when capturing photographs and when editing them; learning to understand the potential within the raw image file format and selecting the best ones for final editing, which also reduces the time spent on sorting through the hundreds of photos from a single concert (Appendix 3).

In Picture 12, I demonstrate how an image with mostly highlights (Picture 14) and very little contrast due to the fog on stage can be edited to produce a crisp and dynamic image by adjusting the clarity, contrast, and saturation values. The opposite situation is shown in Picture 13 – the original RAW file information consists of mostly blacks and shadows (Picture 15). In this case, I changed the colour

temperature of the image, increased clarity, shadows, luminance for selected colours, and saturation for the remaining colours.

I will emphasize these changes are my personal style and preference and in no way the only right choice of editing values. I will encourage the students to explore their editing software and all its features and possibilities in order for them to achieve the desired artistic look for their photos.
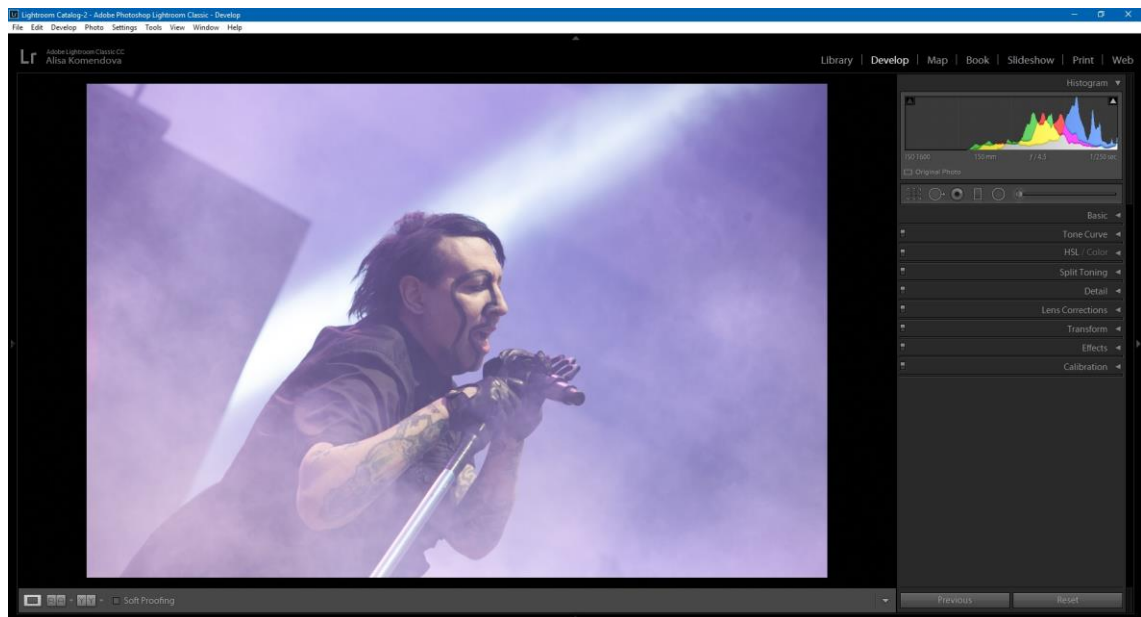
PICTURE 14. RAW image imported to Adobe Lightroom, with histogram information in the top right corner. Marilyn Manson (Rockshutterz™/Komendova 2018)
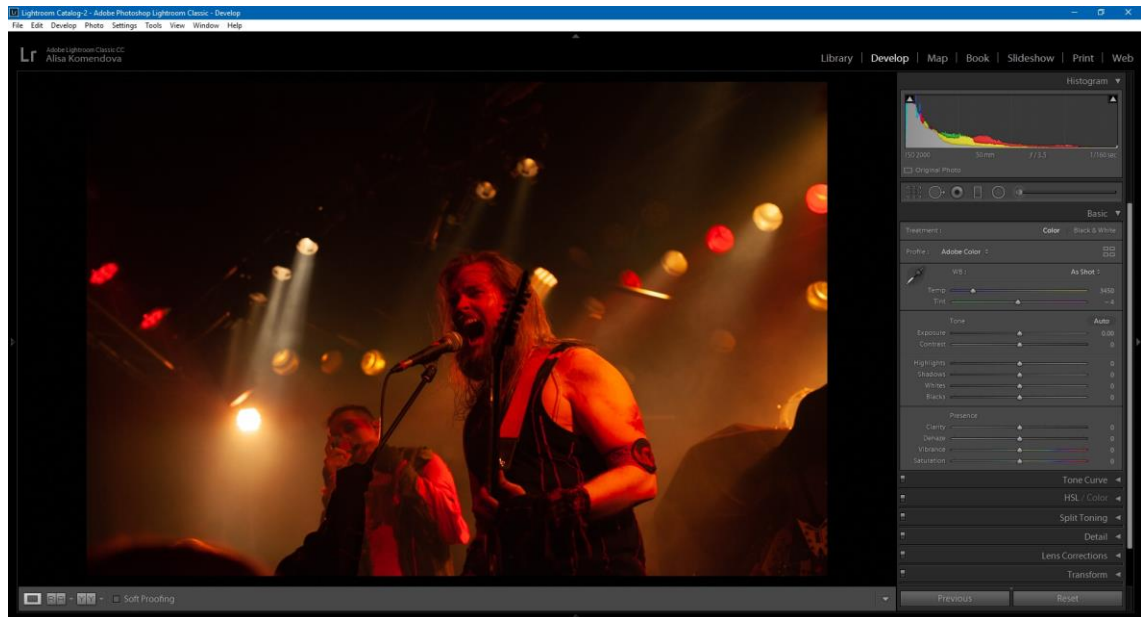
PICTURE 15. RAW image imported to Adobe Lightroom, with histogram information in the top right corner. Ember Falls (Rockshutterz™/Komendova 2018)

One of the adrenalin-inducing challenges of concert photography is figuring out the light conditions (temperature, colours, positions, smoke), the stage show of the band (static or energetic, natural or big production), and if the band and the lights meet at least occasionally. Some light setups, while looking spectacular for the audience, are not as practical for the photographers. All these aspects are relevant to the postproduction. Understanding the raw image file principle and how photo-editing software works with different features of the photo can help the photographers make creative decisions during the concert that will help them during the postproduction.

5.6.3 Communication and social aspects

The topic of accreditation is the first that truly peeks behind the curtain of uncertainty and confusion for many starting concert photographers. When can you just walk in? When is accreditation needed? How to actually get the accreditation? What does it even mean? (Appendix 4) Official accreditation or its physical representation - a press/media/photo pass - is the first of several holy grails for beginning concert photographers. For freelancers it can be difficult to achieve the necessary resume and recognition to be accredited for bigger events without a

media house backing them up. With established festivals and the biggest artists in the music industry it is close to impossible.

The confusion about accreditation and who gets it is often caused by the lack of understanding of the business operations of the event organizers. Money rules the world and the photographers need to consider this from a business point of view. Why would a for-profit company give anyone anything for free? Obviously, they don't. Accrediting media professionals is an exchange of services - photographer gets to document an event without paying for the ticket (and hopefully gets paid by their employer) and without being as restricted as the paying customers are, in exchange the event gains attention of the magazine's audience in form of publicity, photographs, and reviews. Bigger media outlets with a wide audience (what used to be magazine sales is nowadays webpage traffic) have the priority when getting accredited as they bring a lot of publicity to the event and rarely sell any of their content to third parties. On the other hand, freelance photographers usually don't have as big online following as a media house, and part of their revenue might come from making the photos available for purchase, either digital or printed version.

One of the many beginner's mistakes I usually observe during live events is the lack of knowledge of the unwritten photographer's etiquette at a live event, either in a photo pit or among the audience. Possibly because it is unwritten, there's no easy way to learn it other than with years and experience. Another adrenaline-inducing part of concert photography is the first-three-songs rule when photographers walk into the photo pit, put their ear protection in, ready their gear and stoically wait for the show to begin (Picture 16).

PICTURE 16. Crowded photo pit at the center of the main stage, Rockfest 2018 (Rockshutterz™/Komendova 2018)

After more than a decade spent in a photo pit, I can easily tell which of my fellow photographers have been doing this as long as I have, which are still starstruck by being so close to the stage without getting crushed by the other fans. After that I know who to watch out for because the newbies will jump in front of my lens without looking if I'm taking a photo or not, they might leave their backpack on making the movement in the narrow corridor even more restricted, and they will most probably spend the whole time in the middle of the pit taking photos of the frontman only. This whole scenario is complicating the work of all the other photographers in the pit and it could be prevented so easily – writing the etiquette down and talking about it publicly with others (Appendix 5). And that is only one of many pieces of advice I can offer to the beginner photographers.

5.6.4 Business side of concert photography

The topic of digital copyrights is still evolving as the virtual environment grows more and more relevant. Also, the legal systems differ in every country, making the recognition of copyrights that more complicated and challenging. And to add

insult to injury, people (be it private citizen or business entities) often ignore the ownership of copyrights, using the fair-use doctrine as an argument for ignoring copyrights (Appendix 6). The status quo that exists between artists and concert photographers is certainly one of the reasons the confusion exists about copy-rights and using an artistic work of another person for own commercial profit. The relationship between photographers and artists should be symbiotic as one can-not exist without the other, but the bond is rather parasitic – the photographers share their works online for the artists to share it on their social media platforms for free, often without giving proper credit and link to the photographer. Exposure does not pay rent, but it should be at least a common practice of professional courtesy. This status quo is not going to change unless photographers start pro-tecting their rights.

Social Media is where people connect with their childhood friends and where most of advertising and promotion takes place. In a world where every dog's In-stagram profile is a direct competition for the audience's attention, a small busi-ness or a freelancer needs to have a social media plan. The culture of vloggers, youtubers, and Instagram influencers would have you believe in an instant pop-ularity and fame overnight caused by one video or one photo. While for some it may have happened that way, for the rest of us social media presents a chal-lenge, deliberate and pre-planned posts and deeply researched hashtags. Before photographers get discouraged because their photos did not hit a thousand likes instantly, regardless of how good the photo is, they need to realize the amount of content that gets uploaded and published on social media platforms every minute. While social media should stay true to their name – social – they also need to be approached with rational business attitude and utilized as such (Appendix 7).

There are ways to generate revenue with concert photography but being able to fully cover one's expenses is challenging (Appendix 8). Each venue would only hire one in-house photographers, if they have one at all. Booking agencies also have one in-house photographer or none at all. Bands usually contract a photog-rapher for a whole tour providing them with all-area-access (Picture 17); more often than not this cooperation is based on their personal relationship rather than the photographer's portfolio. For this reason, active networking, finding a niche

within concert photography and constantly improving one's portfolio is more important than high-end equipment or paid advertisements.

PICTURE 17. Ember Falls getting ready for their show at Dark River Festival, Kotka (Komendova 2017)

Bonus materials would include various tips-and-tricks that do not fall under any of the previous topics but are essential for concert photographers – always use ear protection, always carry spare earplugs in case a fellow photographer or a security steward does not have theirs. At a festival, ask where the media area is and use its services, remember you can bring a water bottle to a festival area as a photographer, and much other information rarely ever shared publicly (Appendix 9).

5.7 Course assignments

Application of learned knowledge and skills is where I place my focus to create a truly interactive and beneficial course. Each lecture is accompanied with an appropriate assignment. Assignments are given at the end of each lecture, they are designed so they would correlate with the lectures, allowing the students to use the new knowledge and apply it in practice. Udemy offers communication tools,

mainly 1-on-1 direct messaging and Q&A boards similar to forums. Assignments will be delivered in a form of photographs and written text, focusing on each student's individual preferences, interests, and style. The students will be encouraged to describe and analyse their choices and creative decisions, helping them to understand the why's and how's of concert photography. In addition to receiving my feedback, the students will be encouraged to provide peer reviews on the other students' assignment works.

Pre-assignment is an optional task to share concert photos the students took (and edited, if applicable) before taking this course. This way, both the student and I will have a clear starting point and later on a reference point when analysing the progress and development of the student's abilities and skills.

Assignment 1 takes place after the first lecture about hardware and focuses on visual style of concert photos. The easiest way for the students to find out what they want their photos to look like is to search for references and inspiration online. The task will be to find five photographers (and examples of their work) whose photos the student likes. The students will provide links to the photographers' webpage or social media profiles (Instagram or Facebook) and in a written form analyse and describe why they like the specific photos, style, compositions, colours, lights/shadows, etc. This exercise will help the students to establish their own preferences and groundwork for the visual style they would like to achieve in their own photos.

Assignment 2 will implement the information covered in the second lecture about software, editing, and workflow. The students will be asked to select and re-edit old photos (preferably the same photos delivered for the pre-assignment). They will deliver the assignment by sharing the newly edited photos and briefly describe what they did and what they did differently compared to the previous version. This assignment will aid the students to start developing their own visual style applied to their own photographs, and also help them understand the potential in raw image files and how to explore their full possibilities.

After discussing the accreditation process, assignment 3 will have the students explore their local venues searching for information regarding accreditations. The

students will be encouraged to send direct inquiries about the issue. Each student will report about three different venues/events/artists. This exercise guides the students to search information beforehand, so they arrive at the venue prepared, eliminating the risk of being turned away due to lacking accreditation.

Finally, with assignment 4, the students will go out and document a live show using and implementing all the knowledge they have learned so far – camera settings, lens selection, official accreditation (if needed), etiquette at a venue during a live event, and editing techniques. They will be free to select the event based on their personal preferences, ensuring the relevance and value of the time spent at the venue and motivation to capture the best photographs possible. The students will inform me when the event takes place, so I know when to anticipate the first images to be published online. They will be asked to deliver 10-18 best photos per band (in case the event has more than one concert) depending on the number of band members, their interaction, stage light variation, etc. No later than 48 hours after the event, they will present their photos either by sharing a link to their social media post or directly uploading their photos to the course forum, and explain why they selected the specific photos, describe their workflow, what kind of look they were going for and what they achieved. With this assignment I want to encourage the students to take the step into the real world and apply everything they have learned so far, think about their actions before they arrive at the venue, during the concert(s), their interactions with the security, the staff, and the band, and later their thought-process and reasoning behind the artistic decisions they make when editing their photos.

After talking about copyrights and legal aspects concerning concert photography, the students will be tasked with assignment 5, searching for cases of unauthorized use of concert photos, contracts known as "copyright grab", but also cases when artists supported photographers. The aim of this task is to become familiar with the business side of concert photography, the status quo of the prevailing disrespect to photographers' rights and ownership, but also how to stand up and demand compensation.

Social media is an important and unavoidable tool most entrepreneurs need to be able to utilize and include in their business, concert photographers are no exception. For assignment 6, students will search and select five concert photographers with a strong social media presence and analyse how the photographers present their photos, use of tags and hashtags, interaction with followers, and who they themselves follow. This will aid the students with developing their own social media plans, selecting who to follow and getting inspired by fellow concert photographers.

The final assignment 7 will put the students in a position of a professional concert photographer with all the surrounding aspect, advantages and restrictions. They will choose a concert they are personally and professionally interested in (however, not festivals, maximum 3 bands in one evening), get accredited (whichever way they choose – as a freelance, as a band photographer, or with the help of Rockshutterz™) shoot the concert, edit and publish their photos. The challenge comes in form of restricted time they need to execute all the tasks; they will have two options to choose from:
a) edit and publish all photos within 18h after the event ends
b) edit and publish 1-3 photos the same night, the rest of the photos within 48h

They will inform me as soon as they choose an event and whether they would need help with accreditation. They will send me links to profiles/pages where their photos will be published. The time restriction creates a real-life condition where photographers are expected to publish concert photos as soon as possible. Artists like to share photos soon after the event ends to thank fans, announce upcoming concerts and drive more traffic on their social media profiles (Picture 18). Often, the photo shared by a band is simply the first one the band is tagged in, regardless who posts it. This can help photographers get some extra attention and get in touch with the band, growing their connections and networks.
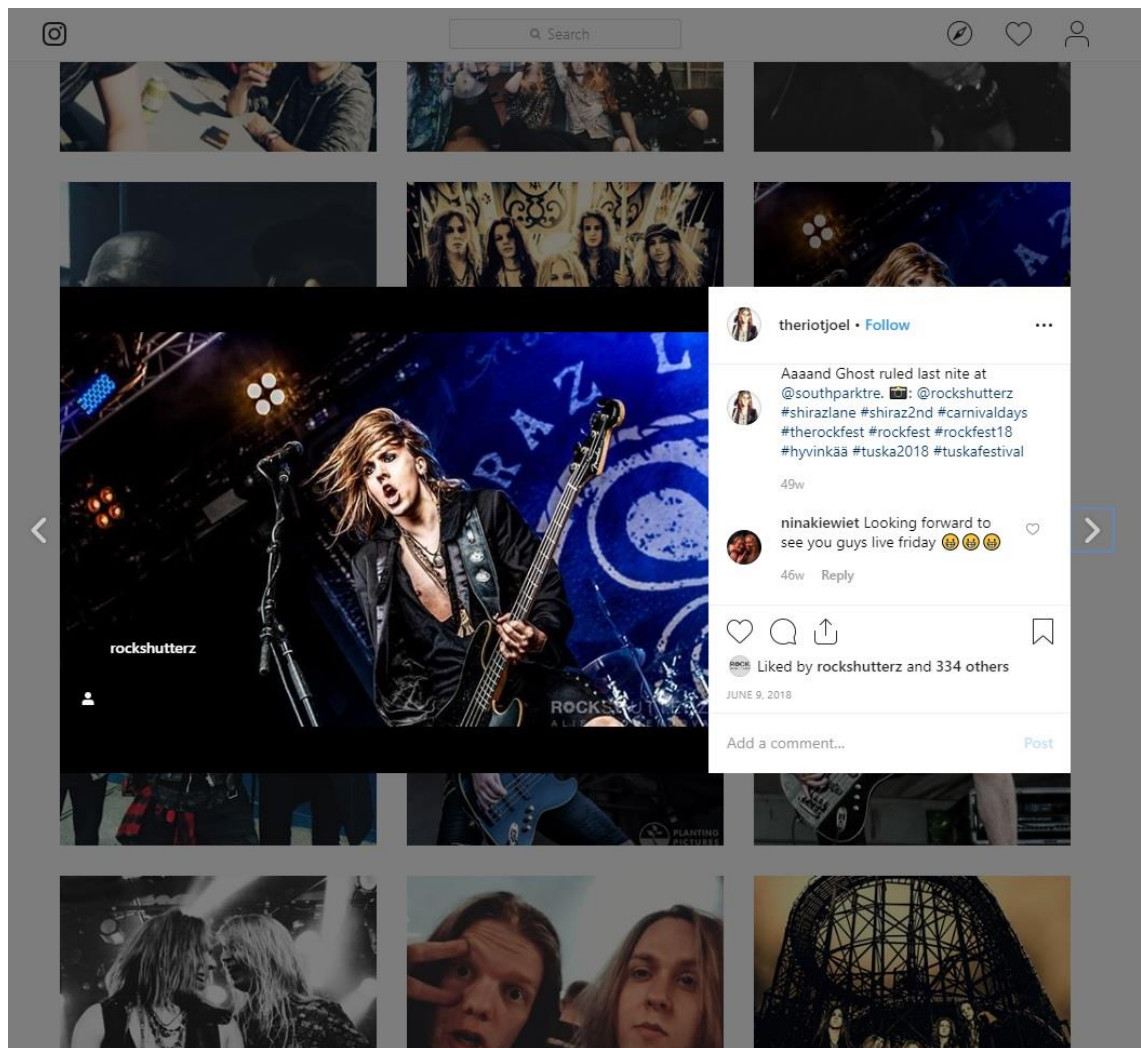
PICTURE 18. Shiraz Lane bassplayer Joel Hiljanen sharing Rockshutterz™ photo two days after their show at Rockfest (Rockshutterz™/Komendova 2018)

5.8   Course feedback

In order to improve the course, I need to gather feedback from the students. This is especially valuable considering the students can be located anywhere around the world, working under different legal systems, with different booking agencies and different approaches to accreditations, etc. All these insights and variations are valuable for me, so I can correct or adjust the course materials, making it suitable and relevant to as many students as possible. While quite extensive (appendix 10), students' feedback at least briefly answering these questions would be a valuable measurement of the quality of the course, the relevance of the provided information and knowledge, and my personal skills to guide the students to become better skilled and better educated concert photographers.

5.9   Practical steps

The selection of a colour theme was straightforward. The Rockshutterz™ webpage is themed in grayscale so there is no colour conflicting with the colours of the concert photographs as demonstrated in Picture 19. The same principle is applied to the online course materials as concert photographs are displayed to demonstrate the look of raw image files, the editing workflow of a photograph, and the final images ready for publishing. Also, each camera manufacturer, magazine, event organizer, venue, and artist have different brand colours and therefore the grayscale is the best option also when mentioning those various brands.
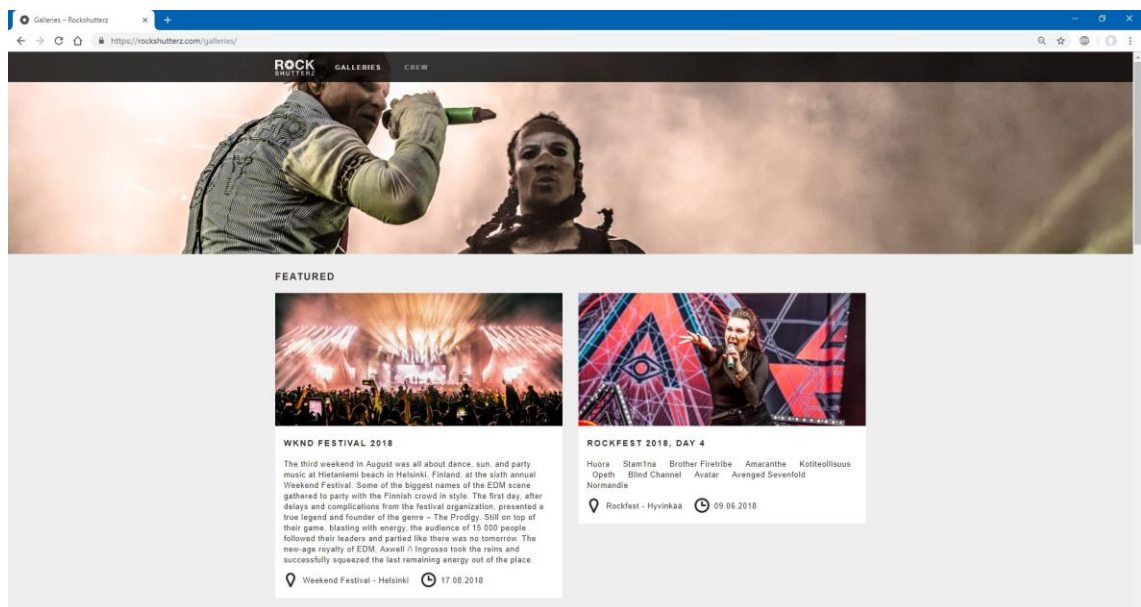
PICTURE 19. Rockshutterz™ Galleries page, Featured content. The Prodigy, AXWELL /\ INGROSSO, Amaranthe (Rockshutterz™/Komendova 2018)

The styling of videos and the production value would correspond with the branding colour theme of the webpage (Picture 20), using the grayscale for the instructional parts of the videos in order to allow the shown concert photographs to stand out.

For each chapter, I will invite an expert guest with whom I discuss the topic, strengthening the feeling of interactivity, cooperation, and interconnectivity

among professionals. This also gives me the chance to promote other fellow photographers, their skills and expertise. A conversation also creates more relaxed and casual setting, helping with any possible anxiety of being in front of the camera instead of being behind it. Also, it allows me to avoid the usual "talking head in front of a white wall". While this setting is the easiest and safest regarding lighting and audio recording, it lacks creativity and personality. I plan to produce the videos on various locations relevant to the topic – concert venues of different capacities (e.g. small local bar, large live event venue, a festival), but also office space for postproduction, band rehearsal room, etc. I aim to offer different points of view by professionals connected to concert photography.
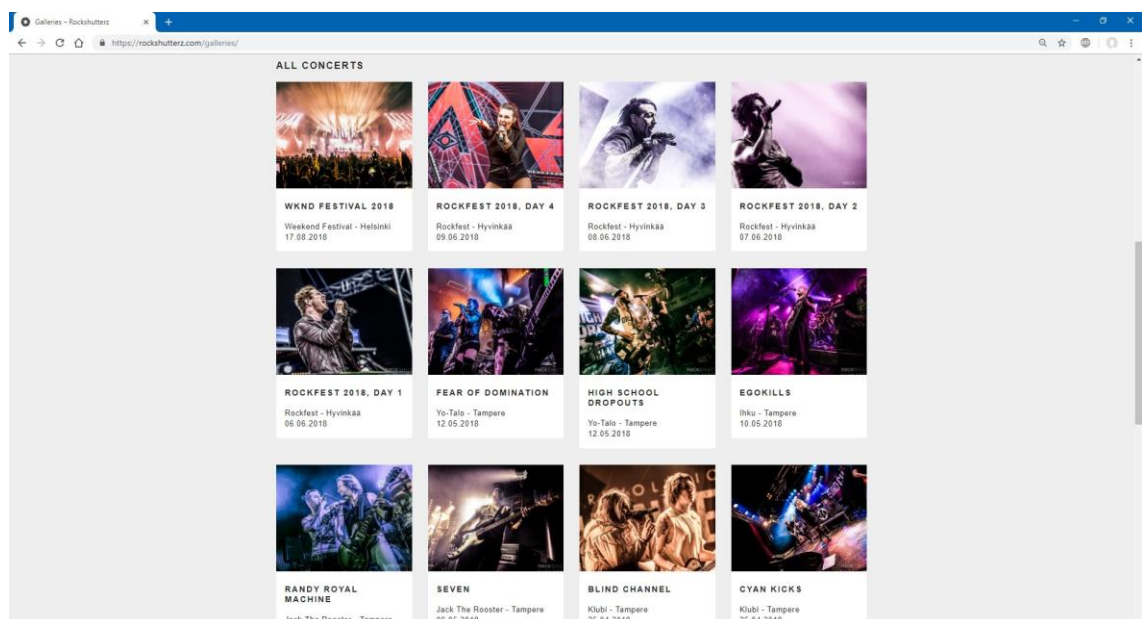
PICTURE 20. Rockshutterz™ Galleries 2018. WKND, Rockfest and other live events (Rockshutterz™/Komendova 2018)

I chose Udemy as the platform where to publish my course. Among the most favourite platforms, Udemy is one without any registration fees. Their business model is based on taking a percentage of the course fee. While their share may seem high, the initial investment risk, especially for a new concept, is the lowest. Udemy also has the widest range of course topics, largest student base, and is the best-known commercial platform. Udemy places focus on the student, making registration and payments simple, search for courses easy, and navigation on their webpage intuitive without obstacles or complicated searches.

Once all the materials are prepared, I will upload them to Udemy platform and publish them. After examining the existing concert photography courses, I have decided on a price of 74.99€. With this price, regarding other concert photography courses, I hope to establish an impression of high-quality course without hindering the possible students. I will promote the course with my personal and professional social media profiles as well as through Rockshutterz channels, reaching out to media outlets offering the course as a tool to ensure the quality and professional standards for their in-house photographers.

6   DISCUSSION

The aim of this thesis was to establish the basic principles of teaching and learning in a traditional setting and compare them with the growing field of online learning, comparing the advantages and disadvantages of learning in a virtual environment. It was concluded that for a successfully executed online course, interactivity, feedback, and a sense of community are essential, replicating the social interactions of a traditional classroom.

Further on, a practical application of the teaching fundamentals on online photography courses was analysed. Only a handful of concert photography courses are published online at various commercial platforms and given the ratio of enrolled students to the number of reviews and assignment submissions, it was concluded these courses were not very successful. The unifying factors among these courses were lack of assignments, low level of interactivity, and only elementary information provided.

The concert photography field presents many challenges and quite often photographers spend years of their lives and significant financial sums to become familiar and knowledgeable about the inner workings of concert photography and all its aspects – technical knowledge of optics and camera gear, skill with editing software, communication and social skills when interacting with booking agencies, band managers, security stewards, venue staff, event production crew, artists, and the audience, business skills when using social media and monetizing their photographs, and unfortunately also law and legal systems when protecting their copyright. Also, talent and unique style when capturing photographs is often valued and appreciated.

Given the accessibility of photographic equipment, the barriers to entry to become a professional concert photographer lay elsewhere. The lack of knowledge and experience of the novice concert photographers, and the gatekeeping of the senior concert photographers are at the core of the issue. This status quo can only be changed if information about practices, norms, procedures, and communication channels is openly shared and provided, as demonstrated by questions 7

and 9 of the expert interviews (Appendices 12-16). Despite the importance of images and videos for essentially any business field or industry, but especially for the music industry, concert photography is rarely a full-time occupation or a source of sufficient income (questions 3 and 5). This situation could be also improved by closer communication and understanding among the different live event professionals (question 8).

The objective of this thesis, to analyse the overall environment of e-learning and whether it is suitable for designing and executing an online course about concert photography, has been achieved. It was concluded there is demand for such course. The project proposal – the outline, contents, assignments, and execution – was found challenging but potentially very beneficial.

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APPENDICES

Appendix 1. Before-the-course questionnaire

Experience with photographic equipment

a)   I have never taken a photo…seriously

b)   I take photos with my awesome phone

c)   I take photos with a cool compact camera

d)   I take photos with a fancy DSLR camera

Experience with concert photography

a)   I have never photographed a concert

b)   I have photographed a concert with a phone camera

c)   I have photographed a concert with a compact camera

d)   I have photographed a concert with a DSLR camera

Experience with photographic jargon

a)   I know what ISO, f-number, 1/200s, 16-35mm, depth-of-field, and other things mean

b)   I use the creative auto – better safe than sorry

c)   I know which button to push so the camera/phone takes a photo

d)   Wut?

Experience with photo editing software

a)   I think I used Paint once…

b)   I can crop, adjust contrast… basic editing

c)   Lightroom and Photoshop are my best friends and we create beautiful things together

d)   I have denounced the Adobe overlords by using a different editing software (Zoner, Affinity Photo, DxO, Gimp, etc.)

Anything you would like to add?

Appendix 2. Hardware

Objective:

By the end of this lecture, you will understand the importance of your camera selection, the use of different lenses for specific occasions and you will be able to make the right choice when selecting your gear. You will understand camera settings and you will be able to set your camera in order to capture the images you desire.

Outline:

In this chapter, we will go over the differences between manufacturers, different camera bodies and sensor sizes, what DSLR and Mirrorless mean, and whether film cameras are suitable for concert photography.

• Camera / camera body – Compact, DSLR, Mirrorless, Film, Chip size / crop factor
• Lens – Prime; Zoom – Telephoto, Mid-range, Wide angle, Fisheye
• F-number – what it means and what it affects; Light, Depth of field
• Shutter Speed – what it means and what it affects; Light, Sharp/blurry
• ISO – what it means and what it affects; Noise, Light
• Exposure
• White balance – so white looks like white
• Focus – what focus setting are optimal for concert photography; Focus points, auto-focus, manual focus
• Additional equipment – memory cards, batteries, lens filters, camera cleaning kit

There are countless of courses providing instructions how to use a camera and how to adjust the settings to achieve optimal results. I will approach this topic solely from the point of view of concert photography, explaining each aspect regarding its use and function in concert settings.

Appendix 3. Software

Objective:

After this lecture, you will know how to use different editing software to achieve the desired look for your photos, how to best combine different software, and you will develop your workflow to optimize the time you use for editing photos.

Outline:

In this chapter, we will talk about what the raw image format is and how to use other lossless and lossy image formats, and the effects different software has on processing different RAW formats. Later, we will discuss the selection of photo editing software in the market, their quality and usability, and how to choose the best option.

• Raw image format

• Adobe Lightroom

• Adobe Photoshop

• Other software – Affinity Photo, DxO, Zoner, Gimp, Darktable

• Computer hardware minimum requirements and recommendations

• Computer display/screen – white balance, colour calibration

• Workflow – organization of folders, transfer of photos from camera to computer, import to editing program, sorting and selecting 5-20 best photos, editing selected photos, exporting to another editing software (optional, depending on the software used), exporting to a web-friendly file format (with watermark)

Understanding the nature of RAW files in comparison with e.g. jpeg files, what are the advantages and disadvantages of each, and how and when to use them is essential. Establishing an effective workflow reduces the time spent on processing the photos and makes searching for specific event folders easier in the future. To be able to use editing software optimally, a computer with certain minimum hardware specifications is necessary.

Appendix 4. Accreditation process

Objective:

After this lecture, you will understand the differences between various restrictions on photographing an event based on the size of the venue and the artist performing. You will also become familiar with the various channels through which one can and needs to request an accreditation, and how to craft an open accreditation email.

Outline:

In this chapter, we will uncover the true purpose and meaning behind accreditation and various forms of passes for media professionals (press, media, photo, video) and what are the differences between them. We will discuss where to find the correct contact information and how a professional accreditation request e-mail should be structured. At the end of this lecture, we will cover the occasional need for separate accreditations for festival headliners.

• Accreditation / photo pass / media pass – what do they mean, why do you need them
• Camera restrictions - small venues, medium-size venues, large venues and festivals
• Who to contact – venue, organizers / booking agency, band
• Who is sending the accreditation request – photographer, media house representative
• Accreditation request – how to craft a professional email requesting accreditation, what information to include
• Additional accreditation – festival headliners

Understanding your local scene is the best place to start from, to establish connections, practice capturing photos and editing with smaller events and local bands. These networks will make it easier to get accredited for larger events and artists. When working for a media house, someone else takes care of the accreditation and communication with booking agencies and band management, however, freelance photographers need to manage all of this themselves.

Appendix 5. Etiquette at a live event

Objective:

Thanks to this lecture, the students will know how to best conduct themselves as professional photographers during a concert. They will be able to understand their surroundings, the roles of all other working staff and professionals at a venue during a concert. They will understand how to behave in the photo pit regarding the security staff, the artist but also other photographers and cinematographers, and at a show with no photo pit regarding the audience.

Outline:

During this lecture, we will take a look at the basic etiquette during a live event from a perspective of a concert photographer.

• Small venue with no pit – considering the paying audience, how to regard the stage, sound equipment, and the performing band
• Larger venues and festivals with photo pit – what is a photo pit, who is allowed in photo pit, the basic decorum, the general rules of "first three songs and no flash"
• Shooting from the sound desk – restricted access to or absence of photo pit
• Respect for the other professionals and staff working at the event – venue staff, security stewards, sound and light technicians (stage crew), artists
• Photographing the audience

Many different professionals participate in organizing and executing a successful event. The band wants to perform so the booking agency closes a deal with a venue. The band manager wants to ensure all requests and requirements are met. The venue wants to accommodate a happy artist and offer services to satisfy the audience. Everyone (booking agency, venue, band) want the event to sell as many tickets as possible given the venue capacity, and to achieve this they promote the event. For that posters and social media posts are needed. Sound and light technicians are necessary to make the show happen, sounding and looking great. Security stewards ensure the band and the audience will be safe throughout the show. All these roles are part of the whole event, all working professionals getting compensated for their work, deserving respect.

Appendix 6. Copyrights and legal aspects

Objective:

After this lecture, the students will understand what copyrights are, how are they transferred, what actions do and do not affect the ownership of the copyrights, what does copyright infringement mean and how it happens. They will also understand how to resolve situations when copyright infringement occurred and how to defend their rights – ownership rights and rights to compensation.

Outline:

In this chapter, we will discuss the legal aspects regarding concert photography with examples and comparisons to copyright ownership of songs (as these comparisons are the most effective when negotiating with musicians and music industry professionals). We will explore how internet and social media affects copyrights and how to deal with occurrences of copyright infringement.

• What does is a copyright

• Who owns the copyright

• Signing your copyrights away – do NOT! So called copyright grabs, even worse than working for free

• Selling photos means licensing! Not selling the copyrights / ownership

• What is copyright infringement

• How can you protect your rights

The demand for professional quality photographs is high, but the understanding and respect for image copyrights are questionable. There's an unwritten agreement between photographers and artists about sharing and reposting photos published on social media (photographers allow it as a professional courtesy, compliment and a hat-off to the artist despite the fact the artist uses the image to promote a brand / a revenue creating business). Similarly, photographers generally allow fans to share their photos without requesting compensation as the fans do not generate any revenue from sharing the photo. However, many falsely believe that publishing a photo online terminates the photographer's rights and ownership of the photo, making it a public domain. This is one of the biggest issues in concert photography and it needs to change.

Appendix 7. Online publishing

Objective:

By the end of this lecture, the students will understand the role and use of social media and other means of publishing, will be able to develop a social media plan and a calendar for posting on social media to optimize their reach and engagement. They will be able to select the best platform for their needs and use social media as a business tool for marketing and promotion of their work, their portfolio, and their services.

Outline:

This lecture we will explore various options for online portfolios, and their technical and financial requirements. We will discuss the different social media channels from a business point of view, analysing their specific functions and uses to properly illustrate how to utilize each of them, as well as the roles of tags, hashtags, and location information included in posts.

• Portfolio / Webpage

• Blog

• Social Media – Instagram, Facebook, Tumblr?, Pinterest?

• Personal profile vs. Business page

• Hashtag / Tag

• Repost / Sharing

Internet and social media especially have changed the way artists communicate with fans, and how humans communicate in general. We share photos of our daily routines or highlights on Instagram and share short stories and opinions on Facebook. Our attention span is getting shorter and demand for instant information and confirmation is increasing. Photos and articles are published as soon as possible while the audience is still engaged, before they move on to the next topic. This puts an additional pressure on photographers who will work late hours after the event ended to be the first ones to publish a photo on Instagram and Facebook to gain as much interaction and engagement both from the band and from the audience. It is important to know how to reach the artist and the fans effectively, knowing the proper hashtags and tag the correct profiles.

Appendix 8. Employment

Objective:

After this lecture, the students will know their options regarding employment and generating income from their photos. They will have the necessary tools to set a price for their time and their photographs, and they will understand what possible customers they could attract with a high-quality portfolio.

Outline:

In this chapter, we will examine employment possibilities and monetization of photographs as a freelancer. Securing a revenue sufficient for covering living costs and reasonable disposable income is challenging for most concert photographers. However, knowing all possible revenue channels and options can significantly increase the financial security.

• In-house magazine / webzine photographer

• Band photographer (single show and tours)

• Venue/event photographer (either in-house from venue or in-house from the organizers, festival photographers belong in this category)

• Freelancer – selling photographs to label, band, booking agency, instrument manufacturer, venue

Working for free can set a dangerous precedent for the concert photographer but also for all the fellow photographers operating in the same area. While it is everyone's own decision whether to work for free or not, if you are ASKED to document an event, I would strongly recommend putting a price tag on your services. You can calculate your costs per hour (software licenses, hardware costs (camera, laptop), office rental, transportation, accommodation, etc.) and then set your fee for the event. It can be as little as 50€ per concert, but you should not work for free. If you spend 5h of your time creating a set of concert photos (e.g. 1h actual concert, 1h commuting, 3h editing) your wage is 10€/h, which is not much, but you are not doing it for free. You put value on your time and your art. It is ok to make an exception, but only if you can consider it an investment.

Appendix 9. Bonus material

Objective:

The purpose of this additional chapter is to offer students tips and tricks how to make the experience of photographing an event as productive and enjoyable as possible.

Outline:

In this bonus chapter, I will share with my students all the small observations and lessons I have collected during my career as a concert photographer.

• Ear protection, and carry some extra in case your fellow photographers forgot theirs - be the good guy/girl

• Bringing water and snacks to a festival – yes, you can

• Festival media zone, access to production zone, VIP areas – your photo pass may open doors you did not even know about

• Better toilets available for free with a media/photo pass (better doors opening again)

• Invest in a proper camera bag – they are often waterproof, comfortable to carry for longer time, and padded to protect your gear

• Comfortable clothes with pockets – choose dark colours to blend in and remain in the shadows; we are the ninjas, not the spectacle

• Research the artist so you know what to expect - no media at all, even more limited time in the pit (e.g. due to pyrotechnics), unfriendly to media (throwing water, spitting), trademark moves or antics to be ready to capture the stellar shot

• Leave your tripod and lumen meter at home (I am not joking)

• Be sober and professional (I should not even need to mention this)

• Have fun and enjoy the adrenalin, that is why we love to do this, after all

Appendix 10. Feedback form for course students

Content of the course and the provided materials:

- Was something left out that you hoped to learn/talk about?

- Was there something you deemed irrelevant/overexplained?

- Were the topics relevant and in a logical order?

Skills and the students' development during the course:

- Did the course help you with operating your gear?

- Did the course help you with postproduction?

- Did the course clarify the accreditation process?

- Did the course help you understanding the etiquette at a venue and in the photo pit?

- Do you feel the course helped you move forward and improve as a concert photographer?

Assignments, the scope of the tasks and their relevance:

- Did the assignments help you practice/implement the skills and information learned during the course?

- Was it too much/too little work?

- Is there anything else you would like to practice as part of the course?

Lecturer and my engagement:

- How would you evaluate the lecturer's performance?

- Was she articulate in her explanations?

- Was her feedback constructive and encouraging?

And the final question about the overall course and the student's impressions and feelings:

- Would you recommend the course to a friend aspiring to be a concert photographer?

Appendix 11. Interview questions for professional concert photographers

Thank you for taking the time to review the course materials and answering the following questions!

1) What brought you to photograph concerts?
2) How long have you been photographing concerts?
3) Is concert photography your full-time occupation?
   a. If yes, do live event photographs bring in 100% of your monthly income or is there another frequent revenue source within the music business? (promo shoots, etc)
   b. If no, is your main income source: another kind of photography, partly photography, a different occupation
4) What is your overall opinion of photography as a source of income? (easy to earn money, somewhat challenging, pretty damn challenging)
5) What are, in your opinion, the main obstacles to becoming a full-time professional photographer?
6) What is your overall impression of the project?
7) Do you see a demand for such course?
8) Do you think also non-photographers within the live event business could benefit from such course?
9) Would you have benefitted from such course (or guidance, coaching) when you started shooting concerts?
10) Are there any factual errors in the course materials?
11) Is there a topic missing you consider important and should be included/covered?
12) Do you consider any of the topics especially important?
13) Anything else you would like to add?

Again, thank you for your time and your input!
Good light and sharp focus!
-AK

Appendix 12. Interview with Jussi Mankkinen (Finnish Broadcasting Company)

1) What brought you to photograph concerts?

Personally, I like the atmosphere of live concerts and festivals. Now I take concert photos both as a hobby and as a professional. I think I'm exception, because quite often I also film video, so I take material both for the television and for the web.

2) How long have you been photographing concerts?

As more professionally, let's say five years.

3) Is concert photography your full-time occupation?
a. If yes, do live event photographs bring in 100% of your monthly income or is there another frequent revenue source within the music business? (promo shoots, etc)
b. If no, is your main income source: another kind of photography, partly photography, a different occupation

b, different occupation

4) What is your overall opinion of photography as a source of income? (easy to earn money, somewhat challenging, pretty damn challenging)

I think that nowadays it's pretty damn challenging, because there are so many photographers around, as it also comes out from your text.

5) What are, in your opinion, the main obstacles to becoming a full-time professional photographer?

The low income and the competition.

6) What is your overall impression of the project?

I think the purpose of the project is good.

7) Do you see a demand for such course?

Yes, but not personally right now, but 10 years ago it would have been very practical.

8) Do you think also non-photographers within the live event business could benefit from such course?

Why not, at least they could benefit of some parts of it (like copyright things).

9) Would you have benefitted from such course (or guidance, coaching) when you started shooting concerts?

Of course, but there has not been anything like that around. I think that when it comes especially to concert photographing, people just learn from practising and doing the job year after year, from error to better results. Also, if you think for example photoshopping, there are right now lots of tutorials in Youtube. Many learn it via this way.

10) Are there any factual errors in the course materials?

I didn't find any.

11) Is there a topic missing you consider important and should be included/covered?

Maybe there could be some advice, how you could as a photographer differ from the others and this market better your photos and your job.

12) Do you consider any of the topics especially important?

Basically, it's about technique, how to take photos and how to photoshop them.

Appendix 13. Interview with Jukka Vahter

1) What brought you to photograph concerts?

Accident basically. Got a proper camera after few years of pondering should I buy a DSLR or not as I like street photography just for my own fun. A friend had band, they were asking if I would take few shots for them at a club gig, and I said what the heck, never done such thing might as well try it out.

2) How long have you been photographing concerts?

Bit over 10 years.

3) Is concert photography your full-time occupation?
a. If yes, do live event photographs bring in 100% of your monthly income or is there another frequent revenue source within the music business? (promo shoots, etc)
b. If no, is your main income source:
- another kind of photography
- partly photography
- a different occupation

It's a b here. I have a daytime job as project engineer in an engineering company. Photography provides some nice additional income here and there.

4) What is your overall opinion of photography as a source of income? (easy to earn money, somewhat challenging, pretty damn challenging)

Pretty damn challenging – somewhat. If you are willing to include weddings, you can pull it out. Me personally not that fond of weddings unless it is a wedding of a friend. And they too have to pay for it.

5) What are, in your opinion, the main obstacles to becoming a full-time professional photographer?

Lack of time when having too much ambition in artistic expression rather than producing commercially feasible shots. Hate shooting serial blasts, focusing on just few good shots. Choosing the gear and file back-up systems.

6) What is your overall impression of the project?

This project is well demanded and should in some scale raise awareness that photographer is not just taking photos as the bands and musicians are not just playing their songs. You got to practice, train, fail, nail it by accident, repeat, perfect, and still have the passion to do it all again. This course would give the tools to handle the stressful situation there is in concert photography world.

7) Do you see a demand for such course?

For every photographer at least a guidebook summary, and for every band, band management, and event organiser a summarising guidebook would be more than welcome.

8) Do you think also non-photographers within the live event business could benefit from such course?

Sure. They would even get more aware that photographers have some other needs as well, not just access to venue with the media pass hanging out.

9) Would you have benefitted from such course (or guidance, coaching) when you started shooting concerts?

I could have yes, at some points. I was lucky enough I hung around people from that branch of business and had previously always been "stalking" the photographers doing their job in venues well before I ever considered I could be doing it by myself.

10) Are there any factual errors in the course materials?

Course material and content plan is well structured, no errors in my opinion.

11) Is there a topic missing you consider important and should be included/covered?

One notification should be added; the best camera is the one you have with you, the one that has full battery, the one that has memory card in it – preferably formatted one.

Maybe also some views on the differences between shooting with dslr and mirrorless as there is a difference there when it comes to achieving the results.

Film photography does not belong in the commercial section of concert photography and should be treated as an artistic option when agreed upon with the organisers/bands.

12) Do you consider any of the topics especially important?

Know your gear you are shooting with – and it goes all the way down to your underwear and socks. Feel comfortable in shooting, don't overedit photos. Respect time constraints, don't flood with pictures when 6-10 pics are actually needed. Don't get star struck. Remember that the bass comes LOUD, so loud you might need to adjust shutter speed to tackle the vibration.

13) Anything else you would like to add?

Enjoy, respect, smile. Front row audience does not always want to be photographed, but with a smile you have them on your side. Change a few words. When walking among the audience and you need to go through the crowd, be polite, be swift, say you are sorry for the inconvenience and be prompt in your moves, don't just bump your way around. Don't get sticky standing in one location, move around, watch you gear. And if you come across again with same people you have had to "push to side" in order to get through, say thank you and look into their eyes, because you are meaning it and you were able to get your job done.

Always let the crowd to enjoy the show – even if it means they are stepping on your toes.

Appendix 14. Interview with Teemu Myöhänen (KarmaMedia.fi)

1) What brought you to photograph concerts?

My passion for music and photography. I have been on both sides of stage and it helps a lot when you know from your personal experiences what kind of pics, angles etc. artists like and need. Music is also at its most "purest" and its most honest form when played live and that's why I love to shoot artist's and audiences emotions and feelings on gigs. Live shooting also challenges you a whole differently (in a positive way) than studio shoots because you don't have any control over lights and "models", and you need to improvise a lot.

2) How long have you been photographing concerts?

At the beginning of 2018, I think. First festival was Rockfest 2018 and totally fell in love with the culture of festival photography and the atmosphere in between the photographers!

3) Is concert photography your full-time occupation?
a. If yes, do live event photographs bring in 100% of your monthly income or is there another frequent revenue source within the music business? (promo shoots, etc)
b. If no, is your main income source: another kind of photography, partly photography, a different occupation

Photography and video production are my full-time job as an entrepreneur, but gig photography is more like a hobby. Most of my income comes from business videos, commercials, shooting apartment photos, and also from music videos/photoshoots of bands and "average people".

4) What is your overall opinion of photography as a source of income? (easy to earn money, somewhat challenging, pretty damn challenging)

I wouldn't say that it's easy but it's totally realistic if you're open-minded, social and confident about what you do. I'm very open for almost all kind of photography and videos and I even try to get new kinds of works to learning new things all the time. The most important thing is to be versatile and flexible. And

of course, try to socialize all the time to get to know people and get your name everywhere.

5) What are, in your opinion, the main obstacles to becoming a full-time professional photographer?

The talented "hobby photographers" working for free or very underpriced and therefore causing suppositions that everyone does that. Also, many people are not ready to do "not-so-cool" gigs like shooting apartments but just want to shoot gigs. It might be possible to make a total income just shooting gigs but that takes a LOT time, effort, contacts and also luck. I would suggest doing lots of different stuff at first, because it helps you to spread your name, it will develop you as a photographer and when you are having enough gigs to make a living, you can start to be more "picky". I also suggest to have a full-time job at the beginning, at least until you've bought your first gear. Personally, I was a bit rough for me at first because I jumped straight on the cold water but I luckily made it work.

6) What is your overall impression of the project?

I'm very impressed and there's lots of very important points that I've had to learn through experiencing myself. It totally helps if new photographers can avoid the same mistakes that I did.

7) Do you see a demand for such course?

I'm not sure if this means money or skills. If money, I think people are ready to pay for this kind of courses, I've seen few others at internet, and they have a big scale of clients from beginners to pros. If skills, I think that camera is the only "must", but of course knowing the basics helps a lot.

8) Do you think also non-photographers within the live event business could benefit from such course?

Yea, why not!

9) Would you have benefitted from such course (or guidance, coaching) when you started shooting concerts?

I think that would have helped a lot, yes. Especially at the first gigs. At my first festival I knew how to shoot but I had no idea how to work at photo pit or any that kind of stuff or take photos from "big gigs". So, I followed how the more experienced photographers did and tried to learn by that. (Thanks, Alisa, for the help also!)

10) Are there any factual errors in the course materials?

No, at least at the first reading. Looks good and professional.

11) Is there a topic missing you consider important and should be included/covered?

No, but I'll tell if something comes to my mind afterwards!

12) Do you consider any of the topics especially important?

Preparation. Definitely. Check everything the day before the gig if possible so you have a spare one if your main camera or lens stops working. And buy batteries, a lot more than you think you would need. 5 minimum if possible, nothing is worse than failing a paid gig because you forgot to charge the batteries last night. And if you're unconfident about something or you have a problem, stay calm and don't show it to a client if it's just possible. Act professional.

Appendix 15. Interview with Outi Puhakka (KaaosZine)

1) What brought you to photograph concerts?

I have been photographing since quite early age, but I had loooong brake before I started truly practicing with camera again in 2013. My friend wrote for KaaosZine and asked me to tag along to Devin Towsend gig in 2014. I was absolutely fascinated by the energy in the photo pit between band and audience and I been photographing gig ever since.

2) How long have you been photographing concerts?

Since 2014. Before that only occasionally.

3) Is concert photography your full-time occupation?

A different occupation (Customer service bullshit)

4) What is your overall opinion of photography as a source of income? (easy to earn money, somewhat challenging, pretty damn challenging)

Pretty damn hard. To make it, I believe you should throw yourself to photography full time as a freelancer or entrepreneur. It would require much more time to shoot, edit and market the product. As any small business it would require determination, passion and damn hard work. And yes, you need to stand out somehow.

5) What are, in your opinion, the main obstacles to becoming a full-time professional photographer?

Standing out and getting enough paying customers. You need courage to step into the life of full-time photographer. And for me - I like to do it my way. I wanna obey my own vision and tend to get stressed and insecure if I need to follow someone else's vision. When you shoot part time or as a hobby you can choose projects and people to work with.

6) What is your overall impression of the project?

It is well thought trough. This project brings out well the issues in the field and also gives solutions to improve the situation. Course to beginners is also well

executed and it deals with all main things that any newcomer (and why not expert) needs to know.

7) Do you see a demand for such course?

Definitely.

8) Do you think also non-photographers within the live event business could benefit from such course?

Yes. Better understanding would maybe help on the issues photographer meet in the music industry. When people understand better someone else's work it is easier to appreciate the effort. What does it take to get a great edited shot - why photographers deserve their compensation.

9) Would you have benefitted from such course (or guidance, coaching) when you started shooting concerts?

Yes.

10) Are there any factual errors in the course materials?

No.

11) Is there a topic missing you consider important and should be included/covered?

No, material is very comprehensive.

12) Do you consider any of the topics especially important?

Code of conduct and copy rights. Better overall understanding of copyrights would benefit the whole field.

13) Anything else you would like to add?

Good job Alisa! <3

Appendix 16. Interview with Vaim Hull (GRIMM Gent)

1) What brought you to photograph concerts?

Overall obsession with music, the love for concerts and an old interest in photography being re-awakened when I found the opportunity to get access to events to take pictures through the media I still work for.

2) How long have you been photographing concerts?

About 3 years now.

3) Is concert photography your full-time occupation?
a. If yes, do live event photographs bring in 100% of your monthly income or is there another frequent revenue source within the music business? (promo shoots, etc)
b. If no, is your main income source: another kind of photography, partly photography, a different occupation

No, at the moment my concert photography is solely to the benefit of the non-profit media I work for, with no monetary gains.

4) What is your overall opinion of photography as a source of income? (easy to earn money, somewhat challenging, pretty damn challenging)

I know from many conversations that photography as a source of income is pretty damn challenging. A lot of concert photographers I know end up venturing into other photography branches like promotional shoots, fashion photography and even wedding photography & co (where the big money is if I may believe several people).

5) What are, in your opinion, the main obstacles to becoming a full-time professional photographer?

The main obstacles are simply being able to afford getting gear, travelling to events and all other costs that surround taking proper concert pics to begin with, since as a starting photographer you can't really count on a lot of funds. And then you have to be able to deliver enough quality work AND happen to find the

right connections before you can start making a bit of money of your work. Becoming a full-time professional photographer asks a lot of dedication and patience before you can convert to only doing photography.

6) What is your overall impression of the project?

A very ambitious and interesting project that could possibly do a lot of good.

7) Do you see a demand for such course?

There could most definitely be demand for such. Within the team of the media I work for, I've started a separate FB group for our photographers to offer a platform to share tips and tricks to those who are less experienced, but I notice that not a lot happens with that really.

8) Do you think also non-photographers within the live event business could benefit from such course?

Non-photographers could most definitely benefit from such a course, because a lot of people in the business like bands, promotors, venues,… really don't know the struggles and needs of concert photographers.

9) Would you have benefitted from such course (or guidance, coaching) when you started shooting concerts?

I probably would have benefitted from such a course since I basically went for the "learning while doing" method without having much experience with a DSLR camera, so doing it with trial & error, not knowing about how photo pits work and so on. Luckily I'm very observant and pick up certain social conventions & unwritten rules rather quickly by looking.

10) Are there any factual errors in the course materials?

I have not found such.

11) Is there a topic missing you consider important and should be included/covered?

That you need a certain amount of "zen", patience and flexibility when you go shoot events, because there's always the chance that something goes wrong

and how to deal with that on the spot. Though I'm guessing that could be already planned in the part about how things work considering accreditation, venues and so on. Just wanted to bring it up because I didn't notice it being explicitly mentioned.

12) Do you consider any of the topics especially important?

I think the social conventions within a photo pit towards your colleagues, bands, security, crowds,… is a very important topic that needs to be addressed, too many (new & experienced) photographers ruin it for everyone.

13) Anything else you would like to add?

Good work, looking forward to see the end product.