Moose Podcast #525

Moose Peterson Howdy, folks, and welcome to Moose podcast number five hundred and twenty five. Do we charge for that? Well, top of the week to you folks. I trust you're doing well. A little bit of rain, a tad of snow. There's a little bit of fall color here and there. Hey, I think winter is knocking at the door. Maybe even have cracked it open. I trust wherever you are, you're doing well out there shooting, having a great time and enjoying this time of year. God, I love this light. This light this time of year is just off the hook. Amazingly gorgeous. Hope you're out there making all those shots that your heart and your imagination lead you to. This episode of the Moose Podcast is being recorded with Adobe Podcast Studio Beta, using their AI technology to make me sound a little bit better, and creating the transcript that you will find linked there on the podcast blog post on the website Moose Peterson dot com. Also creating all the assets that go out to things like Spotify, iTunes, uh, uh, YouTube, all those places. Remember that some of those places like Spotify and YouTube, you can leave comments, ask questions, we can have a conversation. That's what it's here. But it's all about trying to help you move your photography forward. Things right now aren't as complicated or confusing as they have been, but, um, I think you'll find that might be changing here, uh, in the next quarter. And remember when they do, I'm here to help any way I can. When it comes to, uh, news. Uh, one thing that might have missed, uh, your radar this past week, which was actually kind of a biggie. It's Nikon dropped, um, some new Firmwares. Now, remember, their firmwares are free. You're not paying for that. That, uh, upgrade. And yeah, some of the firmwares are taking care of some possible bugs, but the ones this past week, not the case. So they dropped Nikon, dropped a firmware for the Z fourteen to twenty four and the Z twenty four to seventy F two eight two. Now these firmwares to the biggies. As far as I'm concerned about the firmwares that they allow the click performance on the auxiliary ring. So you can change F stop on the lens barrel like we used to do in the old days, but they smoothed out the way the aperture opens and closes with this firmware, which if you are a aficionado of getting a sunburst, for example, by closing your lens down, you want to have more specific bokeh and this, that or the other part of your photograph. Firmware is really kind of, this one's a really kind of a biggie. So, um, hey, I highly recommend it to search for the lens. You've got firmware for the fourteen, twenty four, twenty four to seventy two eight two. Load it up. Now you have to remember that you have to have the camera involved. You're going to load it on a card. You have the lens that you're getting updated on the camera body, and then just click on firmware update. You'll see the letter L as in Lima and you'll see it. Want to change the number from one zero zero to one zero one or whatever it is. And boom, you've got it done. So that's pretty much that's kind of biggie pretty big. And I thought it was kind of cool that, um, most people have never been there, but Chiricahua National Forest, the area down in, in southeastern Arizona just made into a national park. Um, it's an absolutely gorgeous place. Been there a number of times. Uh, so I think that's pretty darn cool news as well. Haven't had a whole lot of time for reading books. I was spent this last week in Yellowstone, which was, uh, really quite gorgeous. It was one of those trips where it was definitely, um, location's bison and elk photography kind of, uh, ruled the week. Yeah. Saw other things like grizzly bears, what have you. But I gotta tell you, some of the messes that were associated with that with, uh, human beings. Uh, we just kept on going. We didn't want to be part of that mess. Uh, as I tell my folks that are with me, I, if I can't

be part of the solution, I will definitely not be part of the problem. Wow. Some of the things that are going on, uh, are just the people driving through and racing through and passing annoying. Or so many critters get killed by being hit by cars in the park anyway. So I haven't done much book reading. Well, I'll take it back. Uh, I'm fibbing here. Uh, I actually, uh, reading the instruction book for the Z five two as I, uh, get to know that camera a little bit better. And I shot with it, uh, all week in Yellowstone. God, it's a great little camera. I really, I'm loving that little thing. Um. Who knew? Anyway, hey, I want to thank my good friends at Bedford, Bedfordshire dot com. Well, you know, the home of that Z five two, uh, update. Uh, you know, they've got some, uh, amazing fall savings going on. So there's, um, uh, summing up, you can save up to two thousand dollars on select Nikon Z camera lenses. They have this trade up doohickey thingy where you have an old, uh, something and, uh, they're going to trade up and get you a new something and get you extra money for your trade in. So your trade is worth more right now. Pretty darn cool. Bedford's also got the photo con at Oklahoma City coming up twenty ninth through thirty first. Yeah, that's the end of the week. Spooky. Yeah. So there's all sorts of great stuff going on there. But more importantly, um, I can't recommend enough. The fact that, uh, like my people that are with me in Yellowstone, they need something. They, they simply, uh, text or went on the website or both and boom, what they needed was instantly delivered. And that's the kind of service you can depend on from Bedford. Besides the fact they've got all the great stuff in stock, which right is such an important part of the process as well. So whether you go to another seven stores, go to their website, give them a phone call, wherever you do it, go to photo con first. Remember to to ask the serious questions. They're going to give you serious answers. Try before you buy, okay. And mention Moose and get that five percent back after you make your purchase. Uh, that's Bedford's my good friends at Bedford's dot com. Do we charge for that? We live in very much a, um, capital centric kind of society. And that in many ways permeates the way we go about taking pictures, everything from buying camera gear to selling images. Now, here's the deal. What is it? When we are in the process of making photographs that are really up to. So you need to think about that. Do we charge for that? And what do I mean? Well, looking at the process of making photographs, there are pluses and minuses. You could relate them one hundred percent to an economic situation. Taking money in, taking money out. And in that process of making that photograph, the positives need to outweigh the negatives, right? So it needs to be worth more than you put into it. So if you think of it for a second, how much did you put into that photograph? Well, you could be as simple as did you get up that morning, go out shooting sunrise without your coffee? Oh, right. You're really paying for going out and taking that shot. If you haven't got that Joe, you know, making that morning just a little bit smoother. What others did you put into that photograph? And here's what I think is more important. It's not the price, the gear, the computer, the airline ticket. None of that is important as the price you've put into it when it comes to your heart and your passion, right? So then how do we charge for that? How do you charge for that? Because that photograph, if you think about it, how often is it going out on social media where what? You can't actually get a paycheck from the person that looks at your photograph and goes, wow, that's really cool, right? That's not an option. So you might be wondering, where am I going with this? And, and how can this help your photography? Both very valid questions. Well, we tend to put a price tag on things. Do you ever notice that we, you know, everything's associated money comes up somehow. Um, it's, uh, one of the evils of, of our life. So if you

look at that photograph and you, and you start putting a price tag on things. So for example, let's say you are photographing a sunrise, photographing sunrise and you're looking at it. Got water in the foreground, maybe some steam in the middle ground. Maybe there's wicked kind of clouds in the background. On top of the horizon. You've got some color coming up. What's the price tag to that photograph? If you expose for that sunrise, right, that highlight what's going to happen, you're going to lose, okay? Because you ain't got enough money to hold the detail in those shadows. Do you charge for that? Because is this an impossible photographic scenario? It is not. It is not. You can just, as I just described, make the shot. And because of what we've got available in our cameras today and what can be pulled out from those files in digital darkroom, you can make that glorious shot. But to do that, whatever you put into it, first thing, you've probably have failed a few times in the past at this very scenario. And from that failure you have learned important lessons. So at this time, when you put the camera to your eye, you can make the shot. Do you charge for that knowledge? Do you charge for that expertise? Do you charge for that final results? Because you've paid a price to get to that point has nothing to do with, uh, dollars and cents either. And that's really what's kind of important in this whole process. Okay. Because when you share that photograph with those that you wish to share it with, whatever means you do, you gotta share. That's very important. You need to leave with a song in their heart when they look at that photograph. You need to leave them with a song in their heart. And for that joy. Yes, we should charge for that. Can we charge for that? Depends on who you are. But if you do this long enough and well enough, yeah, you can actually put a price tag on that photograph and that song you put in their heart. And you can, you can monetarily benefit from it, but until you get to that point. And here's probably the, the thing that's the catch twenty two. Should that be part of the photographic creative process? Ha ha. That's where I'm going to with this. Do we charge for that? Because as soon as and I I mean this with all sincerity, as soon as you start putting that pressure on your photography of having it actually bring back income, things change. You might change in the days of film. You know, that was when you had thirty six exposure and you knew it was ten dollars for every thirty six clicks and you wanted to make income from it. That's a lot of pressure to be successful every time you go click. And there's so many times when we should all be very much experimental artists. And, you know, put on our, our, our, um, artists repertoire and get out there and experiment knowing that ninety nine percent of the time it's going to go down in glorious flames. Yet from that experience, okay, probably came back to the point where you were at that gorgeous scene with the reflections of sunrise in the water and this dark foreground, this great real, majestic, dramatic sky. And you can make that click with the complete confidence that once you do it all right in the cameras, as far as you can do it. Then you go back and put the finishing touches on that photograph. You know, shooting for that subject, finishing for the light. You know you've nailed it. So then do we charge for that? It's no longer a question. It's an exclamation point. We charge for that because we have used our whatever it is, lifetime, month, first time out experiences. And we can put a price tag on those things and we can leave them with a song in our heart and some moolah in our pocket. Now, it sounds so simplistic, but as you know, as photographer, there's a lot that goes into that. There's a lot that goes into it and that where is where we start putting a price tag on things, both for the actual gear, our time, our materials, all that starts coming together, but don't let it put such pressure on your success. Please don't do that. That the most important aspect of

photography fades away. And that is. We got to have fun. Gotta have fun. But if you think about all that, okay, if you think about that with a simple goal of, we want to leave them with a song in their heart after they look at that photograph of ours, you'd be surprised. You would be shocked. I think you'd actually be delighted to see the results of your journey with a camera as we continue down the path. So when you take that click, just kind of, you know, in your own back of your mind, realize that we're really in the business of selling time, right? Because we're stopping it in our photograph, whatever split second that shutter speed was. But we're selling that time, that memory of the moment. We're selling space, you know, whether it's a landscape or a portrait or a whatever, we sell a bit of space in the world around us. We're making a social statement, whatever it is you're wanting to say, and you're selling that statement or that photograph, we are we're selling some mystery, by the way. We arrange those elements and use exposure. And most importantly, we're reaching out and grabbing hearts. We are selling romance all that with a click of a camera. So there's no doubt. Do we charge for that? You folks have an absolute phenomenal week. Look forward to talking with you when you're out shooting or have a question, you reach out to me. I'm here to help any way I can. You guys take care and remember to make every click your story.