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AW/22

A Family

Affair

**Picture
Perfect**

Preparing For Your
First Photoshoot

**Crew Roles
Behind
the Camera:**
Sound Design



**Are Family
Vloggers
Ethical?**

STYLISTS ON SET:



TIPS FROM AN INDUSTRY

PROFESSIONAL

**Let's Talk
Lingo;
Learn The
Lingo *Part 3***



Editor's Notes

Welcome to our 2022 Autumn/Winter edition!

After 4 amazing editions of Aspire Magazine, that were created through some incredibly difficult times, this will be my last edition as Editor, before my talented colleague Kara takes over.

This edition has a focus on photography and the work that goes on behind the camera. We talked to photographers, sound engineers, stylists, and the parents of child models, to ensure that this issue was informative, yet interesting and intriguing for our readers. We hope you enjoy the issue!

Lastly, I am so thankful for all the incredible people that have helped me through the last two years and the creation of all four editions, from writers to photographers, advertisers, and interviewees.

XX



Rebecca Keith
EDITOR

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Cover model: Tanisha Oetomo
Supplied by: Bettina Management
Photographer: Nadine Peppler (Attitude Studios, Sydney)
Aspire is designed by MMR agency. mmr.com.au



Above: Tanisha Oetomo
Right: Nadine Peppler

A Family Affair

By Rebecca Keith



When Aspire Magazine ran their Cover Star competition, the staff had no idea it would turn into a family affair. When we all chose Tanisha as our winner and the cover star of this very issue, we knew she was everything we needed for this cover.

And after a gorgeous photoshoot, Tanisha claimed her prize. During this time, we learnt that Tanisha's brother was another cover star of ours, Austin. So, we decided to sit down and chat with their mum, Nicole, to discuss all things child modelling, entering competitions and how both her kids managed to win a child talent competition.

How about you tell the readers a little about yourself and Tanisha?

Tanisha is a very creative soul, which I think comes from her father's background. The kids are both creative and imaginative, but Tanisha loves drama, dance, playing guitar and singing. Tanisha gets her singing talent from her father, who originally comes from Bali.

So, what made you want to enter Tanisha in our cover star search?

My son, Austin, won the Face of Bettina competition in 2020, so I thought it would be nice to give Tanisha the same opportunity as he had. So, when I saw the competition, I thought it would be the perfect way to give her a chance. In addition, Aspire Magazine had chosen Austin as their front cover model in June 2021. It was an excellent experience for him, so I was hoping for the same outcome for Tanisha.

Did you think that Tanisha would win when you entered her in the Cover Star competition?

I didn't think Tanisha would win. It was a huge surprise for both of us. I thought she might be too old to win because she was on the more senior side of the competition entry ages.

What expectations do you have now that Tanisha has won the competition and landed talent management as part of her prize?

Knowing now from my experience with Austin how the industry works, Tanisha and I have no expectations of what comes next. However, Tanisha is happy to see where this takes her and wants to enjoy the process.

We know Austin has had previous experience with the industry, but have you or Tanisha previously been a part of the entertainment industry?

Neither of us has been part of the entertainment industry before. However, as mentioned, I have learnt a lot about the industry through Austin's experience, which has been a great experience with Bettina Management.

What is your knowledge of the entertainment industry and the realities of the industry?

Since Austin won the Face of Bettina competition in 2020, we have learnt the realities of the industry fast. There are no guarantees. You can receive many auditions though this doesn't always lead to getting the job. It would be best if you went into this with patience and a positive attitude. Have a conversation with your child about how the industry works, so they don't feel let down when they don't get a particular job. We make the whole audition process lots of fun, building his confidence over time. We would do the same with Tanisha.

What would you say to parents who want to enter their children in similar talent/ model searches?

I would definitely encourage it. It's been a lot of fun. Tanisha absolutely loved doing the photo shoot and getting her make-up done. It can build your child's confidence and also grow their life skills in many ways.

What would Tanisha's dream role or job to land be?

Tanisha would love to play a role in a series or be a regular model for a brand. This way, she could get an excellent experience that wasn't just a one-time opportunity.

Would you enter another talent search if the opportunity arose?


Given that I have entered my two children in competitions, and they have both won, I would definitely enter them in a talent search if the opportunity arose again. We have had a great experience both times, and both Tanisha and Austin have had lots of fun along the way.

Lastly, tell us a little about what you hope to get out of Tanisha winning the cover star search?

Ultimately, I just want Tanisha to have fun and grow her experience within the industry. Fingers crossed, she gets some opportunities along the way that can help build her a career within the industry.

We want to thank Nicole for chatting with us. It was great to hear her thoughts on the industry, and another big congratulations to Tanisha for winning our cover star competition.





Money, Money, Money;

How much do children in the entertainment industry get paid?

By Rebecca Keith

The modelling and entertainment industry intrigues many. However, it isn't suited to everyone, mainly due to its fast-paced and harsh nature. Those who choose to venture into the industry must be aware of what they are getting into by ensuring their expectations match reality.

Suppose you're considering getting your child involved in the modelling and entertainment industry, or your child has expressed an interest. In that case, you might be wondering how much your child could potentially earn? The answer here is tricky because, in this industry, there are no guarantees, so in reality, they could make nothing. However, there is always the chance that your child could be one of the lucky ones, and they could end up with a decent payday.

Remember that it doesn't matter if you have the best agent in the business. There is never a guarantee of work. This is because your agent is just the middleman between the talent and the clients, and they can only do so much as the client always has the final say.

The amount of money your child could earn from a job in the industry will depend on several variables, including the client, the job, and how long your child has been in the industry. It's common for children not to receive work when they start, but there is no timeline. Every child's experience is different. In this industry, definite answers aren't easy to come by.

However, there are some answers we can provide. The starting rate for children is usually around \$80 per hour for print work (photoshoots). Yet if they are lucky enough to land a role in a blockbuster film they can be paid upwards of \$10,000 or when it comes to a recurring TV show role they can earn the equivalent of an average full-time wage. This is because many parts of Australia have legislation that stops models from being underpaid. For larger jobs such as TV Commercials, they can often pay well into the thousands if you're lucky enough to land a commercial with the right brand. Still, they will almost always pay a higher rate than a photo shoot, mainly if the advertisement is used for longer than initially planned (often referred to as a rollover).

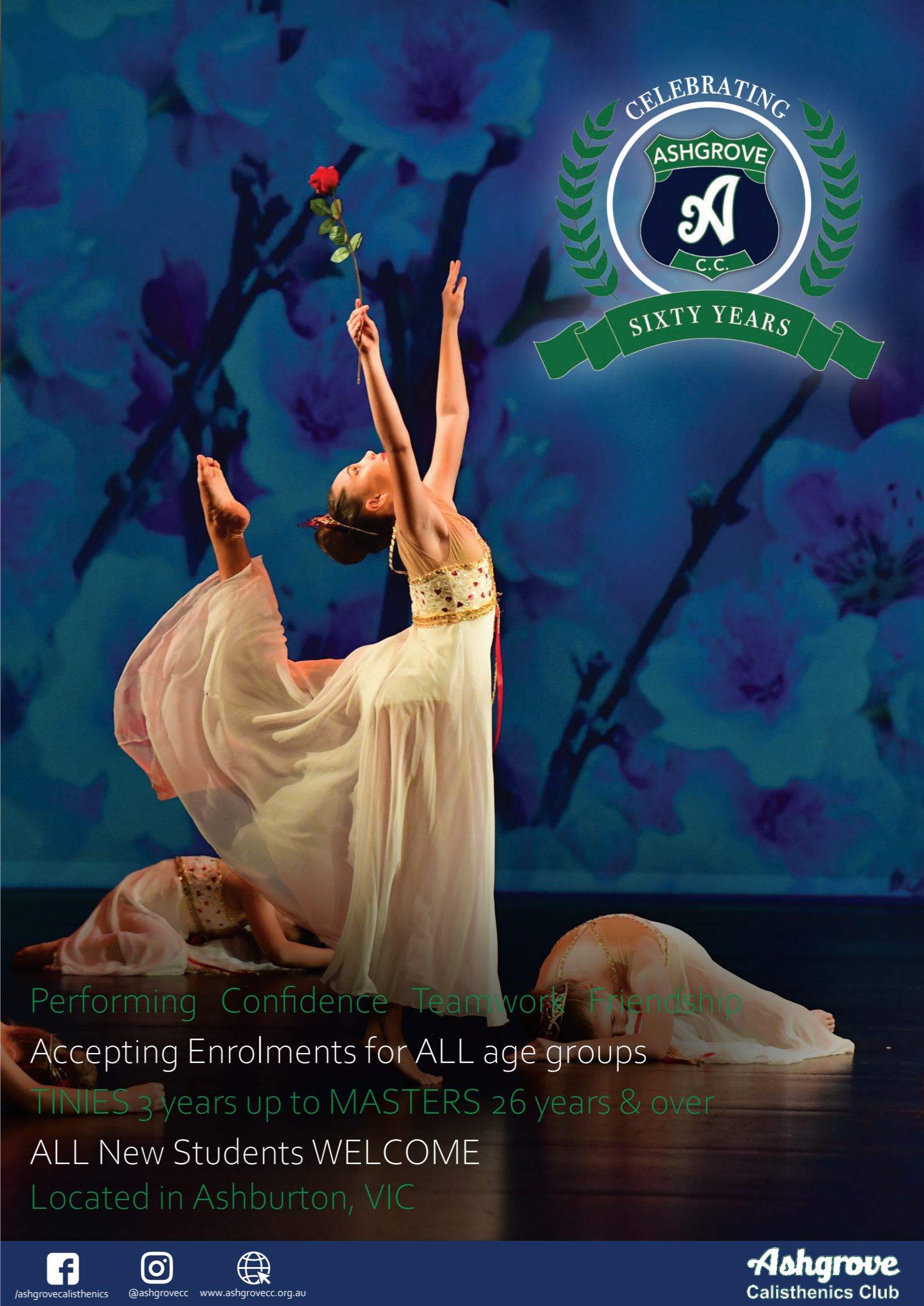
Throughout the industry, being signed with an agent is the best way to ensure that your child is always being paid the correct amount and picking up legal and appropriate work. However, some parents can feel deterred from an agent due to the costs of entering the industry, and the commission that agents will earn, which is deducted from the child's payment.

This can seem like a valid point if you aren't familiar with the industry, but attempting to freelance your child's modelling and entertainment work can often result in being underpaid or only finding work that is paid in the form of clothing, images or gift vouchers. And while this type of payment is not technically illegal, and securing any job can be exciting, your child must be compensated for their time. There is also the chance that the longevity of an ill-advised collaboration could hinder your child's ability to get a job later. This could be from doing a shoot for vouchers or clothing for a brand and signing away the child's copyright indefinitely without understanding it. It could haunt them later if a competing brand tries to hire the child, and they are never able to work for them.

Another thing that parents need to know is that the money their child earns must be paid into a bank account under their name. A brand cannot put the money into a bank account under the parent's name. This is because it is your child's money and not yours. This also allows for easy identification of your child's overall income and stops an issue from the parent's point of view at tax time.

If you're only getting your child into the industry for the money, then the industry might not be for you. With no promise of work and pay rates being as little as \$80, while not impossible, it is unlikely your child will earn a significant amount. But unfortunately, this is the way the industry works, and not everyone gets to win the industry lotto.

However, don't mistake the reality of the industry for lack of any positive aspects. On the contrary, kids who are a part of the industry often have unique experiences and love it! And this is why parents often choose to get their kids involved, to make them happy and watch them shine, not for the money.



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Picture Perfect

Preparing For Your First Photoshoot

By Kara Oakes



One of the most exciting parts of joining an agency is your child's first photoshoot experience.

Many agencies will conduct their shoots or refer you to a photographer or studio specialising in children's photography. Here we answer some of the most commonly asked questions to ensure your child's first photoshoot goes off without a hitch.

What Should My Child Wear?

Your agency or the studio will usually provide you with information about what to wear, or the studio may provide clothing for you. If they do not, the best advice we have is to avoid white or very light colours (e.g. pastels), as they will blend into a white background. Bold, bright colours are always a safe option and steering clear of busy patterns and logos is a must. Smart, casual clothes will look professional. As your child will be moving around, comfortable flat shoes are essential.

What Do I Need to Bring?

Your agency might provide you with a guide or list of things you need to bring, but we would always suggest a change of clothes, a hairbrush, baby wipes, snacks, and water. Of course, you want to arrive as prepared as possible.

They've Never Done a Shoot Before; How Do They Pose?

Most children will attend their first photoshoots with little to no experience, so posing in front of the camera may not come naturally to them. Photographers will direct

children and help them pose, but it's a good idea to try some poses beforehand. Our best tips are to create a shape with your body and movement by tilting your head and creating space between the limbs, bending your joints (but don't hyper-extend them!) and ensuring that hands look natural.

What About Hair and Makeup?

For most first photoshoots, hair and makeup are not required. Generally, these shoots aim for your agent to get head and body shots of your child, so they want them to look natural! Therefore, fresh faces and clean hair are preferred. After all, clients want to see kids who look like kids!

General Studio Etiquette

Treat this photoshoot as you would a paid job. Be on time but not too early, let the studio know if you are running late, and come prepared. Depending on the studio and your agency, they may need you to arrive with your child dressed and ready to go, or you might need to come earlier than your shoot time to get prepared. Make sure you've gone through all the details and information given to you on the day and ensure that your child is prepared and understands what's about to happen.

Most importantly, remember to have fun and enjoy the experience. Natural smiles always look best on camera.



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What's In A Name? How Baby Name Trends Change Over Time

By Kara Oakes

Like any trend, baby names come and go. While some seem to remain popular throughout the decades, others disappear almost as quickly as they became popular. But what exactly makes these names so popular? Baby name trends are influenced by everything from celebrities to food, to characters in books, with new parents always looking for unique and unusual names for their bubs.

Before social media, baby names bore more traditional roots, with parents choosing names of other family members or names specific to their culture, community, or country. The only real influence was that of the community around them. Still, as time went on and these communities dispersed, names that were once concentrated in a specific geographic area became popular worldwide. Take names of an Irish origin; for example, they were once popular only in Ireland. However, you can now find them worldwide, with their popularity specifically found in countries like Australia and the USA.

In recent years, pop culture has become a driving force in baby name trends, with the rise of celebrities, influencers, and social media paving the way for more unique and unusual names. Celebrities like Kylie Jenner created a flurry when

announcing and later rescinding that her newborn son's name was Wolfe. This name was already gaining popularity. Similarly, when a song is released with a name as the title, that name usually skyrockets amongst newborn babies. And just as quickly as those names became popular, once the song dips on the charts, or the next celebrity has another, more unique named baby, they disappear.

As these unique names become more commonplace, we see some traditional names go extinct. For example, names such as Carol, Susan, Craig, and Dean are few and far between, quickly being replaced by more unique names like Arlo, Marley, and Beau. More recently, the name Joshua, which topped the charts as the number one boys' name for nearly a decade from 1993 to 2002, has completely dropped out of the top 50 boys' names in the last ten years.

So, what will be the next big baby name trend?

Will we see a resurgence of traditional names, or will the more unique-sounding names continue to gain popularity, with influencers and celebrities leading the charge? Of course, these names will stick with kids for life, so one can only hope that the 'Ottelies' and 'Saints' are happy with their parents' choices.

Australian Made;

Spotlight on the Australian Film Industry.

By Rebecca Keith

In 1906, Australia produced the world's first feature-length film, The Story of the Kelly Gang. It was made with a measly budget and was a hit with audiences across Australia, New Zealand and the UK. From that moment, Australia's love for the film industry began and has been successfully growing ever since.

However, it has been over 100 years since then, and Australia is now invaluable to the global film industry. Even in the face of the pandemic, Australia found solace in film, and the industry continued to boom.

The Australian film industry is one of the largest in the world. In 2019, it was the 11th largest in revenue, generating around nine hundred million US dollars in box office revenue and 2.5 billion US dollars from the wider entertainment industry. The Australian film industry surged to a record \$1.9 billion last financial year due to Australia becoming one of the safest places to film during the pandemic.

Not only are our film crews regarded as some of the best and most professional, but our variety of terrains is also what catches the industry's eye. With stunning natural backdrops across the country, Australia creates cost-effective locations for a massive range of films.

Endless big-budget films have been created in Australia, including The Matrix, Ghost Rider, Scooby-Doo, Fool's Gold, Aquaman, Pirates of the Caribbean: Dead Men Tell No Tales and Thor: Ragnarok.

The most recent have included Baz Luhrmann's Elvis, Shang-Chi and the Legend of the Ten Rings and Thor: Love and Thunder. As a result, Marvel Studios has chosen Sydney as its home base for filming over the next five years.

This has created promise for the entertainment industry, meaning more than 20,000 new jobs will be created and more than \$1 billion in revenue generated for the country. However, it also means fantastic new opportunities for actors across the country, including many roles for child actors.

The influx of filming in the country will create more incredible opportunities for your little ones, especially those who are budding actors. For example, some kids from well-known Australian agencies starred in Marvel's recent release of Shang-Chi and the Legend of the Ten Rings. So, you never know when your child could be the next star called to audition for a big-budget film.

Screen Australia's chief executive, Graeme Mason, said 23 Australian projects postponed during the pandemic have begun filming again.

So, the industry is ready to boom, and actors are well prepared. While the Australian film industry is renowned, it has also been the breeding ground for some of the world's best actors.

Many of them got their first big breaks from regular Australian TV series such as Home and Away or Neighbours, most significantly stars such as Chris Hemsworth and Margot Robbie.

With over \$32 million in grants being poured into the industry, and actors standing at the ready for their big breaks, it's an exciting time to be in the industry. Budding actors and actresses are ready for their first auditions and roles in the big-budget films are heading our way, so are you ready?



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Crew Roles Behind the Camera: Sound Design

By Alex Allan

Meet Nathalie: Boom operator, musician, music teacher, sound mixer, University lecturer and more. In the world of sound, she's done it all.

We were lucky enough to sit down with her, hear about her fascinating experiences in the film and television industry and learn a little more about what goes on behind the scenes.

Thanks so much for speaking with me today, Nathalie. Can you tell me what attracted you to working in the world of sound?

I have always loved sounds and how they make me feel. Listening to the world has always been a big part of my life as I have played instruments since the age of four. I loved the idea of making sound effects after seeing Steven Spielberg make a dinosaur sound off-screen as a guide for his actors in Jurassic Park. I thought it was amazing that it was an actual thing!

How long have you been working in the industry now?

13 years.

What is the most challenging part of operating the boom mic on set?

Strength and stamina, for sure! You might get the microphone placement right, but if you're tired, then you can't hold it there. You've got to ensure you don't dip the mic in the shot or get the pole in the corner of the frame. You've also got to watch out for shadows on walls or actors' faces. It's a game of problem-solving to get what you need.

However, once you've got an actor in the microphone's sweet spot, it's like ballet as you move with them and the camera. It's a very satisfying feeling!

You have done sound work on the kids' cartoon 'Jar Dwellers SOS'. Can you outline the process from receiving the video files to submitting the final deliverables?

We had a team of 3 working on the sound for the show. Firstly, one of us would record the dialogue for a block of episodes, do a rough cut and send it to the animators. They would animate to the dialogue and then send the finished cut back to us for further sound design. The completed effects, design and dialogue would then go to our re-recording mixer for a final mix with the music. Finally, they would add the opening and closing titles last and make it sound like you would hear it on TV.

That version is then sent back to the director for final approval. As the sound effects editor, I had a week to complete an episode. This involved laying down all the effects, foley and doing sound design. Once that was done, the mix would take about half a day per episode. We completed 52 x 10-minute episodes and 26 x 1-minute gag reels over 14 months.

What is your favourite part of the process?

I had the best time recording the voice actors for the animation. We'd sit around a table and do a read (I got to do the "big print", which was all the stuff between the actual dialogue - I loved it so much!). I was the recordist in the control room with the director sitting beside me. An actor would do a few versions of a line, and the director would tell me which one he wanted. Sometimes he even gave ME the choice of the line I wanted! Having all the actors together - bouncing off each other - made for great energy in the studio. It was fun, creative and collaborative. My second favourite aspect was creating signature sounds for new characters.

Tell us a bit about what it is like working onset for live television production?

It's fast! We hit the ground running in the morning - sometimes, we get our first shots in the first 20 minutes of the day. The sound people are made up of a team of 3:

First boom: Looks after the set and figures out how to cover the scene for sound.

Second boom: Looks after all of the equipment and puts radio mics on the actors.

Sound recordist: Records the sound by listening to all the mics on the floor and ensuring we get everything we need to deliver to post.

We constantly listen for noises we don't want and try to keep them out of the dialogue. Days are busy juggling between our gear, getting the recordings we need, and negotiating with all of the other departments. We are all trying to make sure that the ambient noises in the world are as minimal as possible to get the cleanest recordings. That means putting down carpets for less "clacky" shoes, closing windows, and turning off fridges and other "noisemakers" while filming.

Do you have any fun facts about how a particular sound is created?

Creating a sound for a project can be super fun. Usually, it is done by blending two or more sounds. However, you

can also take the start of one sound, use the tail of another and then change the pitch of a third - balancing them all to create something new. This makes one unified sound that works for the visual you have created.

For example, to create a sound for a toad that shot out its tongue to grab something, I would: use a slingshot to get the tongue started, a blend of a rubber glove and slime while it was stretching, "boing" sound to give it some lift and a "rubber snap" for when the tongue made contact with the object.

What has been your favourite project you have worked on?

Sherpa. It was a documentary about a group of Sherpa mountain guides during the fatal avalanche of 2014 on Mount Everest. I learnt a lot on that job and had lots of fun creating realistic sound effects of climbing ladders while in the snow and walking over icy/rocky terrain. Overall, it was just a beautiful film that I was so privileged to have worked on. However, it was also a huge challenge because I had to create realistic sounds that evoked an emotional response for the viewer without drawing attention to them. They needed to feel completely natural.

What advice would you give to anyone new to live-television production or new to being on set in general?

Watch, listen and learn. Being on set is a unique environment with specific language and rhythms that take time to learn and understand. For example, it took me ages to figure out that when someone says they're going "10-1", they're going to the toilet! I had no idea! Also, don't be afraid to ask questions. Most crews are massive film buffs, so they are happy to share their experience. Please get to know what all of the different departments are and the roles within them. Knowing what they all do helps make sense of the initial chaos that a film set appears to be. People are busy at different times, so knowing their role enables you to understand when a good time is to approach them or not.

GLOSSARY:

Boom Mic: Microphone attached to the end of a long pole.

Foley: 'Natural' sound effects such as walking on sand, brushing against clothing etc.

Gag Reel: Blooper reel of comical mistakes.

Sound mix: Blending sound effects, dialogue and foley into a singular audio track.

Post: Post-production - manipulating footage and creating sounds after the initial picture and audio have been captured.

Pitch: How high or low the frequency of a sound is.



It's Not All Sunshine And Rainbows



The Downside Of Tik Tok Popularity

By Rebecca Keith



Nowadays, if you don't know anything about Tik Tok, you clearly aren't paying much attention. Tik Tok is Gen Z's favourite social media that has become so prevalent people of all ages are addicted to the app.

However, like every other content streaming and social media app, it isn't all sunshine and rainbows, and many parents are aware of this. The wrong side of these apps, including Tik Tok, is often discussed, but the younger generation loves the app despite them. With over 1 billion monthly active users and 47% of users between the ages of 10 and 29, it's not hard to see its popularity from the outside.

However, Tik Tok and its success have infiltrated the entertainment industry. With Tik Tok influencers becoming more mainstream, they are taking over our advertising. Not only can this damage the industry, but for budding models and actors, it can be harmful to their expectations.

Tik Tok influencers are creating an expectation for young kids, especially those with a talent agent, that it is as easy as a viral video to take charge of the whole industry. But unfortunately, this expectation is not the reality. Success or virality on Tik Tok doesn't always translate to success in the industry. It is rare, and even when this is the case, these influencers often deal with the unregulated and unpaid side of the industry, which can be dangerous in the worst case and unpleasant in the best case.

Many parents choose to get an agent for their child who is interested in the industry because agencies are regulated. A considerable part of their jobs is ensuring that clients and brands follow regulations, keeping the children safe and paying them the right amount. This way, even those who don't have much knowledge about the industry aren't taken advantage of, underpaid or put into dangerous situations.

When considering the children's entertainment industry, we are dealing with the smallest, cutest and most vulnerable actors and models. So, it is so vital that we continue to keep them safe. However, when they are old enough to understand Tik Tok, it is essential that they know the reality of Tik Tok's popularity. Also, the dangers that perpetrating influencer culture as an easy, full-ride into success in the entertainment industry can have. It is doubtful that a brand or client will see your Tik Tok videos and create a whole campaign or role around you. Brands don't scroll through Tik Tok looking for talent; they go to agents.

For years technology has been a prominent part of our everyday lives, and the same goes for social media and content streaming apps. So, just as we all know and understand the dangers of technology when it comes to kids, every parent and child needs to understand the reality and risks of Tik Tok. Including those that can come with pursuing the industry through an app such as Tik Tok or even Instagram.

If your child is looking to be a part of the industry or already is, ensure they are aware of the industry's realities and dangers.

This information is essential for their understanding and expectations, especially if they want to build a career in entertainment.

Taking It To The Streets

How streetwear has become the biggest trend for kids.

By Kara Oakes



Kids' fashion has undoubtedly always followed the trends of adults. Whatever trends are seen in adult fashion don't take long to trickle down to kidswear. Streetwear is no exception, with the trend taking off exponentially in recent years.

Streetwear is heavily influenced by celebrities and social media stars, many of whom are now having children of their own and dressing them in their style. Streetwear is known for its relaxed fits, stretch and jersey fabrication, and logo-centric. All of these design elements translate to kidswear perfectly.

Streetwear originated in the '90s hip-hop scenes concentrated in New York, Los Angeles, and Japan, with skaters, surfers, and rebels being the ones to pioneer the trends. Baggy, oversized fits, hoodies, logos, and sneakers are the prominent features of streetwear, with brands like Nike, Adidas, and Vans being popular for both adults and kids alike. In the past five years, streetwear has jumped from a niche trend to high fashion, with every luxury designer from Givenchy to Louis Vuitton cashing in on this craze.

Streetwear also plays heavily into the popular 'mini-me' trend, with brands bringing out outfits for the whole family. Celebrities like the Kardashians are notorious for dressing their children in 'streetwear-worthy' outfits. North West has entire Vogue articles about her pint-sized fashion moments that match her mum's style.

As with anything Hollywood's most famous family does, others follow. Soon enough, streetwear is the desired look for every influencer family.

Closer to home, brands like Culture Kings have brought out entire Junior ranges, including kid-sized streetwear from big brands like Puma and Reebok, as well as their in-house label 'Lil Homme', making the streetwear trend even more accessible for kids.

Many of the significant features of the streetwear trend are almost more appropriate for kids than adults! For example, baggy clothes allow children to wear and grow into their clothing, while comfortable, stretchy fabrics allow freedom of movement, perfect for kids to run around and play in.

As with other fashion trends we've seen post-pandemic, streetwear focuses on comfort first. Coupled with the demand for casual, stylish clothing now taking the forefront of many designers' collections for both adult and kidswear alike. We think the streetwear trend is here to stay!



Stylists On Set:

Tips from An Industry Professional *By Kara Oakes*

Have you ever wondered what it's like working with kids as a stylist on set? Well, we were lucky enough to find out. Emily is a stylist and creative director who has worked with some of Australia's biggest kid's brands like Betts Kids and Target. We got to chat with her about life on set and her tips and tricks for the industry.

What are the top 5 things stylists look for in clothing?

Firstly, I always look for well-made, quality clothing. I know it can be tempting to buy fast fashion, especially for kids. Still, good-quality clothing can last a lifetime. Other essentials we stylists look for in clothing are bright, beautiful colours, natural fabrics like cotton, linen, and wool, and lastly, pieces you love. Stylists preach to anyone and everyone that you need to love the pieces you or your child are wearing.

How do you choose the outfits and put them together for a commercial shoot?

We choose outfits based on what the client or brand is after! For example, suppose we are working with a clothing label. In that case, we will select outfits from their range that we are showcasing, or if it's a lifestyle brand, we will get in touch with clothing labels and brands we've worked with before to source outfits. Clients will always provide a brief of the shoot, including what the campaign is for, a mood board, and any other important information.

Do all babies look good in headbands?

This might be a controversial opinion, but I prefer bubs with nothing on their heads! Unless it's for a label or brand that features a lot of headwear, I usually avoid covering baby's heads with oversized headbands. It can be a bit distracting on camera, and often babies want to pull them off before the photographer even has the chance to take a photo. But each to their own!

What are your top tips for parents when dressing kids?

Have fun! Kids are only kids for so long, so don't be afraid to have fun with colours, patterns, and trends. It's crucial to nurture their creativity from a young age so let them choose what they want to wear. And don't say no if they're going to wear their favourite superhero costume!



Have fun! Kids are only kids for so long, so don't be afraid to have fun with colours, patterns, and trends. It's crucial to nurture their creativity from a young age so let them choose what they want to wear.



Are Family Vloggers Ethical?

By Alex Allan



The concept of vlogging was born alongside the arrival and growing popularity of YouTube.

It can be described as capturing the typically mundane aspects of life on video and then broadcasting it to the world. The difference with this less polished style of content is that it gives creators authenticity and allows their viewers to feel connected to them. This can make fans feel like the vloggers are speaking directly to them.

Then as creators grew, many established and found their niche on YouTube, where the family vlogger was born. However, for creators who had personal channels and then became parents, family vlogging was a natural progression from their original content.

There are several tangible benefits for parents who create YouTube content for a living, including being with their family 24/7, flexible working hours, working with big brands and making a decent income from sponsorships, collaborations, and brand deals. It may seem like the dream scenario to many busy parents. Still, the lifestyle of Youtubers is strategically glamorised for commercial gain. A lot of cons and potential dangers also come with the territory.

The beauty of a typical 9-5 job is the ability to switch off when you return from work. However, it can be hard to compartmentalise if your life revolves around creating content. Boundaries can be crossed quite rapidly when content analytics directly impact the family's income and livelihood. In addition, the nature of virality today is that the content needs to be either super personal/taboo or produce a shock factor. This can encourage family channels to involve their children in potentially psychologically damaging pranks because they know the heightened reactions will draw in more clicks.

In 2019, popular American family vloggers 'The LaBrants' were heavily criticised for an 'April Fools' prank video in which they convinced their young daughter Everleigh that they were giving away the family dog. Everleigh appeared to be in distress, and viewers took to the comments on YouTube and

Twitter, stating that this behaviour was abusive. The family then had to issue a statement/apology, which was not well received. We can only assume that this would eliminate trust between the parents and children of Family Vloggers, which would result in a constant state of anxiety, wondering when the next prank could take place.

Aside from the exploitative nature of broadcasting children's discomfort for views, lack of consent is also a pertinent issue. This is the first generation of kids with the potential for their entire childhood (from birth in some cases) to be broadcast to an infinite number of strangers without ever consenting. Imagine becoming a teenager and finding your most intimate moments being dissected by strangers online from the day you were born. By the time you realise that you have been exposed, it is already too late. The dangers of internet predators targeting family content for disturbing purposes also cannot be ignored.

People may argue that once creators become parents, they should 'get a real job' and leave the video platform to protect their children. However, this can prove almost impossible as there would be a considerable gap in their resume from 'traditional' employment.

The lifestyle created by family vloggers is just not conducive to a standard 9-5. So, is the solution a case of waiting until children are a certain age to give informed consent? When the children would be able to comprehend the gravity of their viewership. Or is it for parents to decide how much or little of their child's lives they should be able to broadcast? Since every parent and family blogger has a different perspective here, we may never know where to draw the line or stop.

Top 5 Australian Family Vloggers

The Norris Nuts: In Australia, the most prominent family vlogging channel, by a considerable margin, is "The Norris Nuts". They create skits, challenges, and funny videos for their whopping 6 million viewers. They have six hit songs on streaming platforms, have appeared on

television shows such as Ellen and the kids are known for their considerable Olympic prospects.



Life with Beans: Another prominent family vlogging channel, the "Life with Beans" channel (269K subscribers), consists of a family of eight from WA. They release daily videos that document their crazy and chaotic lives. House makeovers, developmental milestones and lifestyle content are some of the videos you will find.



Chloe and Mitch: Next is Chloe Szepanowski, who has been an influencer for over eight years - sharing beauty, fitness, and lifestyle content with her followers. After becoming pregnant with her partner Mitch Orval (who you may know from "Angry Dad" content), her channel underwent a rebrand to "Chloe and Mitch". The channel's focus subsequently became motherhood, family life and spirituality. The channel currently sits at 139K subscribers.



The Bonnell Family: Then, from a relatively niche area of YouTube is "The Bonnell Family", who document their Christian way of life and raising their sixteen children. Videos are released weekly to their 36.6K subscribers. You will find gender reveals, grocery hauls, weekly meal plans and health updates on their channel.



Yes, They Are All Ours: Lastly, we have "Yes, They Are All Ours", another prominent family with thirteen members. Their channel produces vlogs, hauls, reviews and travelling content daily. They are currently sitting at 28.3K subscribers.



Let's Talk Lingo; *Learn The Lingo* Part 3

Rollover – A rollover is when the usage rights, originally agreed upon for a commercial or images, are later extended for a longer period of time. For example, a brand may pay for a commercial to be released for 12 months initially and then decide to extend it for another 12 months, later down the track. In these cases, they will pay talent a “Rollover Fee” for the re-release of the commercial. Companies like banks, supermarkets, car brands and insurance agencies don't necessarily need to create a new commercial every year as their product hasn't changed. They may just “rollover” a previous commercial and pay talent a fee so that they can continue advertising and running the commercial.

Loading – A fee that is paid to the talent when additional usage terms are added after the commercial or images have already been shot and contract negotiations have been completed. For example, the agreed fee when you worked on the commercial may have included 12 months of usage, online-only, within Australia. If they later decide to also release the commercial on TV, in cinemas or in New Zealand, they will pay the talent a “Loading” to cover the new usage. The same can happen with still photography. Brands can choose to release the images in more places after the shoot – Eg. In stores, on billboards, in magazines etc.

Work Hours - These are the hours that your child worked on the shoot, from their call (arrival) time set by the Producer to the time they finish on set. It does not include travel to or from the job. If you decide to arrive 30 mins earlier than your call time (for example) you do not get paid from that time. Your call time is the time you clock in and will be paid from. Similarly, if the Producer is running behind schedule and you are asked to wait, you will still be paid from your call time.

Commission – A percentage of the talent's overall payment that is deducted by the talent's agent or manager as a form of variable-pay remuneration for their services. Commission rates will depend on what state you live in and whether the job is a commercial, photoshoot, film or TV series but usually range from 10-20%.

Deal Memo – A short-form, less formal employment contract that summaries the key points of the agreement between the talent and the client/brand / Producer / Advertising Agency. A Deal Memo includes key pieces of information such as rate breakdowns, intended work hours and shoot dates, plus options for different rollovers or loadings if they were to happen in the future. (These are often negotiated upfront before the commercial has been shot). Deal Memos may be drafted by the Casting Director or another third party who organised the initial casting process before the job is passed on to the final Producer or Advertising Agency who may create a more detailed contract. Often both a Deal Memo and a Contract are required. These are generally signed by your agent, on behalf of the talent, in the negotiation stage.

Contract – This document outlines in detail the exact agreement between the talent and the client. It is the long-hand version of what is on the Deal Memo and may include extra terms of the agreement, such as permission for them to use your full name in credits, no posting about the job on social media and any possible limitations on the talent who may not be permitted to work for a competitive brand for the duration of the release of the commercial. These are just some examples. The exact terms will vary between each contract and are set by the Producer, Advertising Agency or brand.

Rate – Often referred to as pay rate or fee, is the fixed amount that you would be paid for working on a job or shoot. Rates are generally set in stone by the client / Producer / Advertising Agency before they approach your agent. However, sometimes your agent may be required to quote and negotiate on your behalf.

On Hold – This means you or your child have been further shortlisted for the role and are being presented to the Director, Marketing Manager or whoever is making the ultimate decision, along with the other talent on the final shortlist. You'll need to be available for the shoot dates and keep the whole day free (on hold) until they have confirmed the final cast/models. If you have been placed “on hold” your agent will always let you know the final outcome as soon as they hear anything.

Call Time – This is the time your child needs to be on set. No earlier, no later. This is your set arrival time.

Cancellation - Unfortunately the client, for a variety of reasons, is no longer able to proceed with the scheduled booking or shoot. While this can be disappointing, it is an element of the industry that is sometimes unavoidable.

Wardrobe Fitting / Wardrobe Call – If you or your child are booked for a job, they may ask you to come in on another day before the shoot to try on the “costume” or clothing that you will be wearing on set. This is usually for TV and film jobs. If the clothing doesn't fit or look good, they then have time to purchase other items or make changes before the shoot day.

Weather Hold – This applies when the shoot is going to be outdoors and is basically a backup date in case there is a bad weather forecast. If it's looking like bad weather a day or two before the shoot, they may reschedule the shoot to the “weather hold” date. You would need to keep this day completely free until your agent has confirmation on the final shoot date.



Industry lingo can vary depending on who you are dealing with, but it's important to know the basics.

Different Angles:

Billie from Attitude Studios

By Kara Oakes

Billie has been a photographer with Attitude Studios in Brisbane and has helped thousands of little stars start their journey in the entertainment industry. Billie's creative flair and fun style perfectly captured even the tiniest talent.

Billie chatted to us about what got her interested in photography, her style, and what it's like running one of south-east Queensland's busiest children's photography studios.

What exactly sparked your interest in photography?

My mum regularly took photos of us as kids with her Kodak camera. So from a young age, I was exposed to photography and enjoyed looking through our photo albums and reliving the memories. We occasionally had 'slide nights', which was like being transported to another time. We had a giant projector screen which, to me, was like a portal to another dimension.

Living in a country town during the 70s, there were no cinemas, and rarely did we go to the drive-in theatre, so these home "slide nights" were such a treat. By eight, I asked mum for a camera and started my journey on a Kodak Instamatic, which used 126-size film.

What is it about Attitude Studios that align with you and your work?

As a commercially trained photographer, my style has a strong advertising feel, which perfectly fits the requirements of Attitude Studios. We shoot as though we were working on an advertising campaign, emphasising the physical attributes of our models to sell fashion or fashion-related services. In saying that, we still want to capture kids' individual personalities during the shoots, but it is not the primary purpose of the session.

Can you explain the difference between model photography and portrait photography? What is the purpose of each one?

Model photography is dedicated to displaying fashion products and services with the intent of selling. Images are used in advertising materials such as magazines, catalogues, billboards, TV commercials etc.

Portrait photography is about capturing the personality and essence of the subject and where storytelling skills become the focus. This style of photography requires very different skills.

What are some stereotypes about child modelling that Attitude Studios works to eliminate?

Children do not need to be beautiful/handsome, tall/thin or have extensive experience in particular skills. However, kids need to have the interest and temperament to be models, be comfortable meeting new people, and enjoy being photographed.



Can you outline a typical day at Attitude Studios in your role?

When I first arrive at the studio, I turn on the studio lights (to warm them up) and ensure they are all working. Get my camera and lenses sorted and ensure that the triggers are working. I always check my SD cards and that my camera batteries are fully charged. Next, I check through the run sheet to get a feel of what the day may bring, e.g. lots of babies, various ages, updates or mostly older kids. Once the shooting starts, it is generally full-on and is physically and mentally demanding. Throughout a single day, I can be up and down on the floor 150-200 times. I am constantly trying to engage with children, from babies to teens and help them feel comfortable. I am also thinking of what poses suit this person, what style of shooting suits their personality, what backgrounds work with their outfits and the list goes on. I try to incorporate props into the shoot, making the experience more enjoyable. Then there are the times that toddlers will not co-operate. So the stress of trying to get their profile shots is quite intense, all the while making the experience less stressful for the child and parents. Parents are often not fully prepared for their shoot, so I need to explain the procedures. By the end of the day, I collapse while giving the studio a tidy-up and checking my camera gear and batteries to prepare for the next day's shoot. Overall, a typical day is demanding but rewarding, as most days, I meet at least one fantastic kid/baby who makes my day. The work also keeps my photography skills sharp, and I am always learning new techniques to use in the studio.

Can you elaborate on what the post-production process involves?

My post-production in my business is labour intensive and requires lots of skill (which I have only gained through a lot of error). Each image can take up to 2 hours to edit, but it is so much fun. It's like creating a movie poster.

How would you describe your personal photography style?

Very commercial looking. This means highly polished, colourful, well-composed and very meticulous with lighting and exposures. This not only comes from my very neat and tidy personality trait but also from my university training. As a result, I am often told: You are a very 'Clean shooter'.... you should see my house!

What has been your favourite project/ photograph so far, and why?

I would have to say all my 'cosplay portraiture' I have completed over the past seven years. Unfortunately, I have not been able to do any of my work due to family commitments. However, I look forward to returning to this work again as I believe it's what I am best at. Well, that's what I've been told.

Different Angles:

Michaela Dutkova from The Photo Studio

By Alex Allan

Michaela is the Head of Creative at The Photo Studio in Melbourne, which involves overseeing the photography, makeup, and production departments. Her photographs have been exhibited at Melbourne Art Week and have appeared in Duzenman Atelier and Vogue Australia.

Michaela was kind enough to chat with us about her love for photography and what it's like to work in one of Australia's top portrait photography studios.

Do you recall a specific moment that ignited your passion for photography?

I think it was my love for mountains and the desire to capture the power that nature holds.

What was it about the Photo studios' mission that aligned with your own industry beliefs?

Both The Photo Studio and I are passionate about empowering people and making them feel that they deserve to be seen in a different light. For instance, highlighting an aspect of their personality that doesn't usually get the spotlight, or revealing something about themselves that cannot be expressed through words. The studio taught me that there is so much to explore about each individual. There is a story and beauty within everyone which can be captured and portrayed in a unique way.

Can you explain the difference between model photography and portrait photography? What is the purpose of each one?

Fashion photography exists to exhibit clothing and styling. It can be super artistic and aesthetically pleasing. Portraits, on the other hand, should explore the depths of a person. For me, portraits serve as a tool to get to know someone. The Photo Studio describes the purpose of their portraits as "helping people to see the beauty in themselves whilst creating wonderful works of art that will be passed down through generations."

Can you outline some stereotypes about modelling that The Photo Studio works to eliminate?

We fight all the old-school beauty and modelling standards that have been around for unfortunately way too long. Such as only being a certain height, weight, and 'look'. Ultimately, inclusivity in all genders, ethnicities, sizes, and disabilities is what we are fighting for.



Can you outline a typical day at the Photo Studio in your role?

This is very hard to answer as my days are filled with many different tasks. Sometimes I spend all day shooting or reviewing others' work. Some days I spend hours fixing or organising studio gear and other days I work on projects - developing strategies to improve our workflow.

We are a very busy studio, open Wednesday - Sunday, with up to three photographers shooting simultaneously within the studio space. Because of this, the studio needs to be reset regularly and issues with the lights, backdrops and props need to be attended to.

Can you elaborate on what the post-production process involves?

The post-production process is ultimately there to fulfil the expectations of our clients by creating products (through retouching and printing) with the photo packages that they have purchased.

The first task that occurs post-shoot is uploading the files from the photographer's SD cards so that they can spend any gaps within their day making selects and editing. This is done by the Studio Manager. The viewing sessions are scheduled a few weeks post-shoot, so the final images/products must be ready by then for our producers to show to our clients.

How would you describe your personal photography style?

At the moment I don't have too much capacity to think of my own style as most of my focus goes toward overseeing the creative departments within the studio. But I consider myself more of a conceptual photographer. (The focus of conceptual photography is around themes, symbols and abstract ideas that communicate a message - as opposed to documenting reality).

What has been your favourite project/ photograph so far and why?

This is too hard to say. Every day I see a photograph or a project that I want to call my favourite for the moment. I'm very grateful to work with beautiful images every day and as I evolve, my criteria for what is 'good' is changing with me. I think that is how it should be.

"Helping people to see the beauty in themselves whilst creating wonderful works of art that will be passed down through generations."



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