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The purpose of this Photographer Brief is to provide you with a helpful and easy way to select imagery that reflects our powerful and distinctive photography style—and truly differentiates us from typical tourism imagery. Please use this Photographer Brief to help you align your marketing efforts with that of our brand. If all images coming from BC share a common thread, a united and recognizable look and feel, we can build immediate recognition and a powerfully alluring destination brand. Together we can strengthen the impact of our collective marketing efforts.

OUR BRAND FOUNDATION

Our brand is built upon BC's true nature which is vast, diverse, abundant, awe-inspiring and powerful. At our brand's core is the notion of 'wild at heart'—this essence reflects a truth about our target audience: they have a deep appreciation of nature and while they may lead successful lives, there is a part within them that craves a connection to the wild. In the wild they are reminded of what is real and what really matters.

- > BC offers not just nature, but wilderness (the real thing)
- > Our brand promise: BC's powerful nature will bring out your better self
- > While our wilderness sets us apart, our province offers a blend of cultured and wild, sophistication and exhilaration, and urban and natural landscapes—thus our creative platform can be summed up in two words: "Cultured Raw"

OUR AUDIENCE

Our target audience comprises affluent travellers, not vacationers. These people crave a connection to nature and:

- > expect travel to change them (personal development rather than an escape)
- > travel often and like to get 'off the beaten path'

- > are aged 45+ with a youthful, adventurous outlook
- > are interested in nature, local cultures (modern and ancient), and local people

BRAND ALIGNMENT

Photography is an essential component of our brand expression. Therefore, the most obvious way of aligning with BC's destination brand is to reflect our photography style. In order to do this, please factor the following considerations prominently into your shoots and imagery selections.

- > Authenticity is critical
- images should not look set up/contrived (even if they have been staged)
- the sun doesn't always have to be shining, nor the people always smiling
- > Our images need a strong emotional pull stop people in their tracks, arrest their attention with images that capture raw, authentic emotion
- > Nature is the magnet that attracts people to BC, so our images should always, in some way, reflect the nature around us

- > We are not looking for typical, cliché tourism images
- the settings, not people, are our focal point
- · seeing people's faces is not essential
- strive for unique, unexpected, real-life compositions
- we want to be recognized at a glance for our unique photography
- > Please refer to the following photography guidelines for additional details and suggested techniques

EXECUTIONAL REQUIREMENTS

This section can be used according to the requirements of your specific shoot. Depending on your community's or business' needs, please keep the considerations below in mind.

Main Objective - what type of shots do you need?

- > 'Signature' shots big picture, awe-inspiring, nature-focused images that create a first impression and inspire the traveller
- > 'Experience' shots these provide context and a deeper look at specific places and experiences
- > 'Moments' these communicate specific moments, the sights, sounds, flavours, smells and textures

Shot List

> Be clear about your 'must haves' and your 'nice to haves', e.g. specific locations and landmarks, specific experiences, etc.

Talent

- > Note desired age(s) and any specific gender and/or ethnic representation
- > Ensure releases are signed and provided with your images for any recognizable talent (we can provide a template if required)

Applications

> List how you plan to use the images (print, web, billboards, presentations, posters, visitor guides, etc.)

Usage Rights

- > Define your requirements, including time frame. Example considerations include:
 - Non-exclusive, perpetual, irrevocable, royalty free, assignable, worldwide license to use, reproduce, modify and distribute the Produced Material; and
 - The right to sublicense to third-parties the right to use, reproduce, modify and distribute the Produced Material

Logistics

- > Define who will plan the shoot, source the talent, etc. (often the photographer)
- > Are location permits required, and if so, whose responsibility is it to acquire these permits?
- > Are there other people who should be contacted by the photographer for logistical assistance?

Deadlines

> When do you want to review images and when do you need final high resolution files?

Formats

- > Define how you want your imagery delivered; for example, Destination BC's ideal format for final photography files is TIFF at 17" and a resolution of 300 ppi (5100 px).
- > Ensure you request a mix of horizontal and vertical formats in order to provide options for multiple uses

Delivery

- > Destination BC prefers files to be provided via online transfer service, or compact external hard drive formatted to FAT32 (or other format compatible with PC).
- > Provide detailed image information (e.g. location, model details, date, etc.)

Point of Contact

> Include the name of the photography project's main contact.

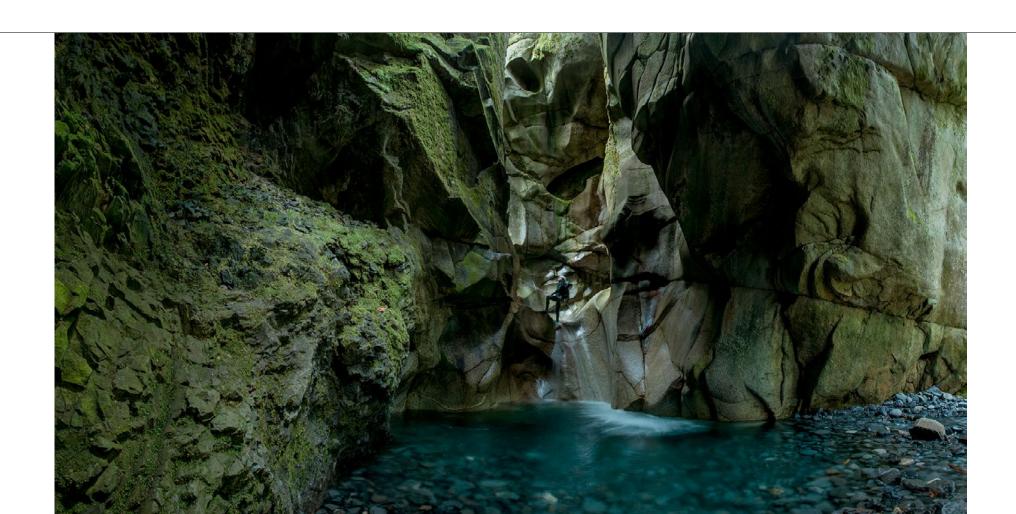


RESETTING THE BAR

Our mandate is to set the bar and assume the enviable position of being recognized, at a glance, for our unique photography.

This isn't easy to do. It means imposing a ruthless discipline on measuring an image by its mood as much as its content. It means finding shots that stop people in their tracks, arresting their attention whether they are flipping through a magazine, surfing the web or waiting through

commercials. Our job is to search for moments, angles, times of day and weather conditions to capture that allure and intrigue.



A THOUSAND WORDS

We have shifted the parameters of our photographic styling with the intention of representing ourselves more authentically and squarely establishing nature as our pillar. The standard for signature photography is largely graded on emotional impact. In general, story and emotion rule.

How that plays out in photography is affected by our physical realities. BC is a province with vastly different geographies and climates. From wet coastal rainforests to arid deserts. Snow capped mountains to seemingly endless rolling grasslands. This variety is a tourism strength, and a broad tapestry for

our new brand. But looking for authenticity in how we represent this brand visually means looking for depth and drama, often highlighting the beauty and texture created by our skies.

We will look for light and shadow to bring dimension to our images. From haunting landscapes shrouded in mist or rain, to blinding reflections playing on a smooth lake surface. In every case, in every region, we are proud to show our province in all of its natural, climactic moods.



- > Keep nature a central theme
- > Capitalize on BC's dramatic weather
- > Emotional impact

Mood-filled photography is already loved by the masses. The popularity of Instagram's desaturating and focal-obscuring filters are living proof of this. People are not impressed by the picture-postcard images of the past. They are looking for moments of life captured in an instant, unearthing unposed and effortless beauty. This applies to landscape as well as people.

But it bears clarifying that moody does not necessarily mean dark and sullen. The term "mood" over "moody" may be more meaningful to some, as we refer to an effect that gives the photograph a soul, as if shot with an old Brownie camera. Preference is for less pin-sharp focus on every receding plane and instead, a greater use of a shallow depth of field. The dream-like quality can be achieved in sunlit conditions as well as overcast days; in wilderness settings or urban; with landscape, still life or people as the main subjects. In essence, like the experience of travelling through our province, the bar for on-brand photography has a very personal and intimate perspective.

It is also important to understand that the idea of "authenticity" means being true to our wide spectrum of weather conditions and the down-to-earth character of our people. The term isn't meant to prevent photo manipulation.

Finally, we are setting a photographic brand ideal based on a list of principles. A reminder that every principle is *not* required, but we encourage you to employ as many as you can to bring the photo as "on-brand" as possible.



PHOTOGRAPHY TIERS

In broad terms, three tiers of photography represent the types of images needed to tell the story to the consumer. There is no hard line differentiating each tier, but rather a continuum. All are *brand* images, engaging and inspiring the viewer from an emotional perspective.

- > **Signature:** This level is focused on creating an impression; an inspiring visual introduction to the most emotive aspects of our nature. These images go beyond visual information to create emotionally driven viewer involvement.
- > Experience: This level begins to add more visual information while continuing to reinforce the emotional equity of the brand. They include subjects or activities that narrow the focus, but retain a highly brand sensitive look and feel.
- > Moments: Then, by defining the moments in a casual, editorial style, we can illustrate the individual pieces that make up the mosaic of British Columbia's cities, towns and activities. They make it that much easier for the viewer to imagine themselves being here.

THREE TIERS OF BRAND PHOTOGRAPHY

SIGNATURE

- > Creates first impression
- > Ignites desire to travel to BC
- > Differentiates BC
- > Establishes nature as pillar
- > Awe-inspiring
- > Emotional impact

EXPERIENCE

- > Starts to provide context
- > Stimulates deeper interest and understanding of specific places and experiences
- > Continues to differentiate BC

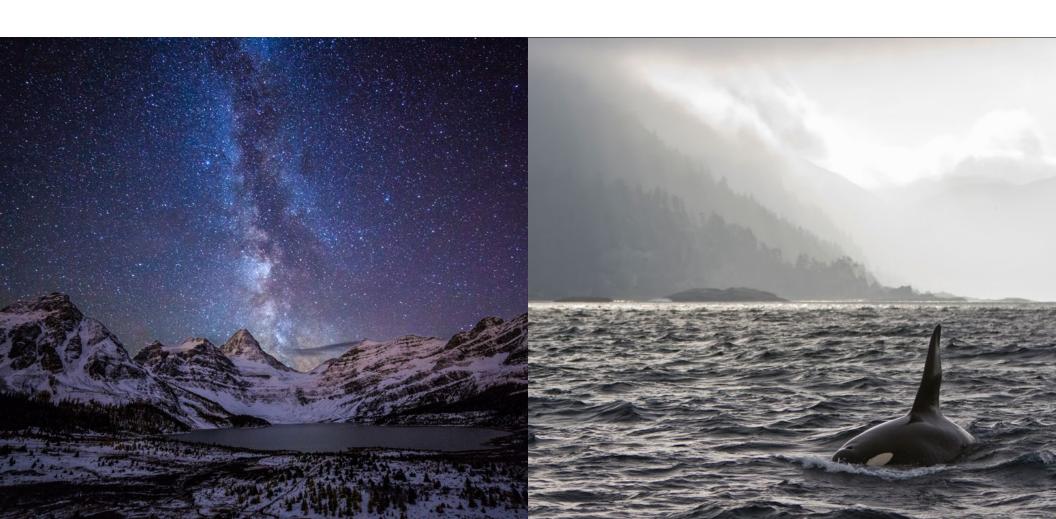
MOMENTS

- > Defines specific moments
- Illustrates individual pieces that make up mosaic of places and experiences
- > Communicates the sights, sounds, flavours, smells and textures

THE SIGNATURE EFFECT

Technically, a signature photo uses specific strategies (detailed in the following pages), including dramatic lighting, texture and colour balancing. But signature photography must hit the highest marks in emotional impact. A signature photo must be able to stop viewers in their tracks, projecting an impression of raw nature and majesty. This is an image that draws the viewer in, with its complexity and layers, and makes them want to spend time studying it.

With wilderness imagery, people may be part of the shot, but the landscape is the star, and there is a strong sense of one-ness between the person and the landscape within which he is positioned. Urban photos may be vibrant and metropolitan, but shown in the context of our nature, whether oceans, lakes, mountains or forest.



LEVEL OF EXPERIENCE

Of the three tiers, the experience tier can offer our audience a tangible view of what they can expect from their travels to our province. This category focusses in from the signature level, which is typically a wide view of BC's iconic assets, to feature specific activities available. Again, stick to the master plan by applying the previously mentioned principles, especially when people are included in the shot (see The Human Element).

Experience level photos should work as hard as signature shots to capture spontaneity and visual depth. These images are used at a critical point in the path-to-purchase cycle and need to create an emotional hook that is both motivating and compelling. This is a great example where a photojournalistic approach is effective.



MOMENT TO MOMENT

Promoting our massive province to the world means paying attention to the detail. There will be many instances where zooming in on the fine elements of an experience will be needed, such as the catch of the day or a well worn saddle and riding gear stacked in a beautiful still life after a day at a dude ranch. All of the principles above can be applied: shallow depth of field, earth tone colour palette, soft edges, contouring light, gradated blacks.



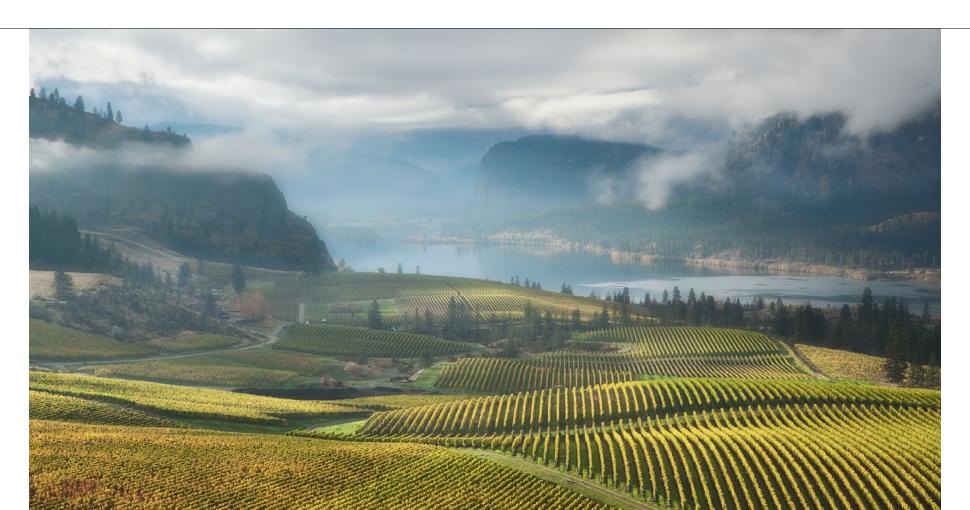
LET THERE BE LIGHT AND SHADOW

Imagine a room fully lit with fluorescent tubes designed to flood a space with even light. Compare that to a room where well-placed, potted lights produce a pattern of focused highlights. This analogy is just one technique that can get a photo closer to the on-brand sweet spot. Fully lit shots (think full sunlight, high noon) can create that fluorescent room effect, flattening out all dimension and causing harsh, black shadows. On the other hand, dappled light gives you depth, texture and drama.

Dawn or dusk can give great, natural, muted hues as well as dramatic, low cross-lighting.

Avoid prominent pure blacks – shadows can be deep colour shades. Pure black is not wrong, but is most acceptable with soft edges, surrounded by deep, rich tones, or seen in smaller doses.

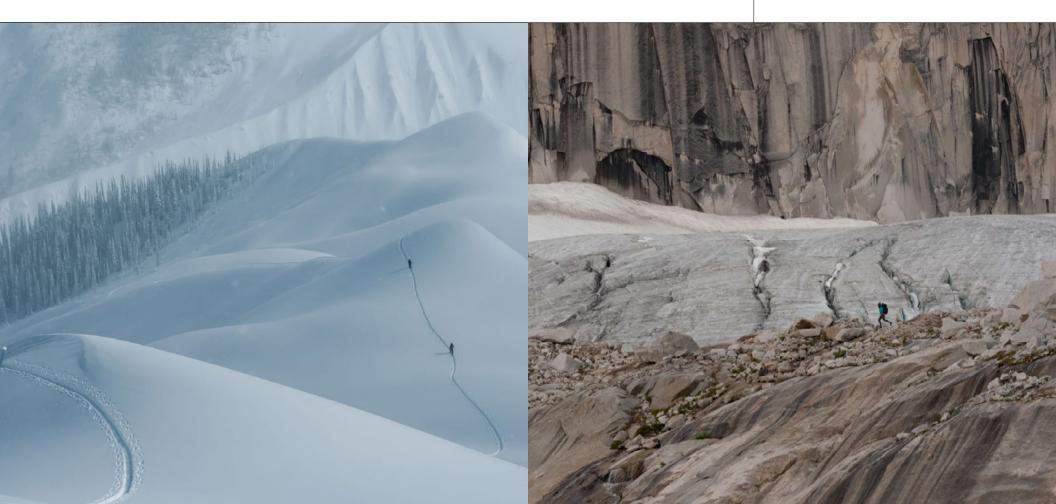
There is a fine balance between light and shadow that can improve a photo or detract from it. Good lighting will gently contour objects and people, and create depth and distance. Bad lighting can suck the life out of your colours, eliminate the sense of distance and separation, and produce harsh shadows. Look for soft gradations versus abrupt contrasts.



MORE THAN BLACK AND WHITE

Taking the limited palette one step further – composing imagery based on monochromatic tones – can yield equally compelling effects. Images that are predominantly made up of one part of the colour spectrum take on an illuminated and soothing presence because of the reduced visual noise. The simplicity draws the viewer in and the story of the content surfaces because there is less clutter.

> Contrary to popular practice, choosing images with monochromatic tones is a powerful way to engage a viewer



SHALLOW DEPTH OF FIELD

Shots created with a shallow depth of field provide dimension and a tangible sense of "being there." When you throw the foreground and/or background out of focus, it reflects the way the human eye perceives the world, and can bring a stronger focus to your subject.

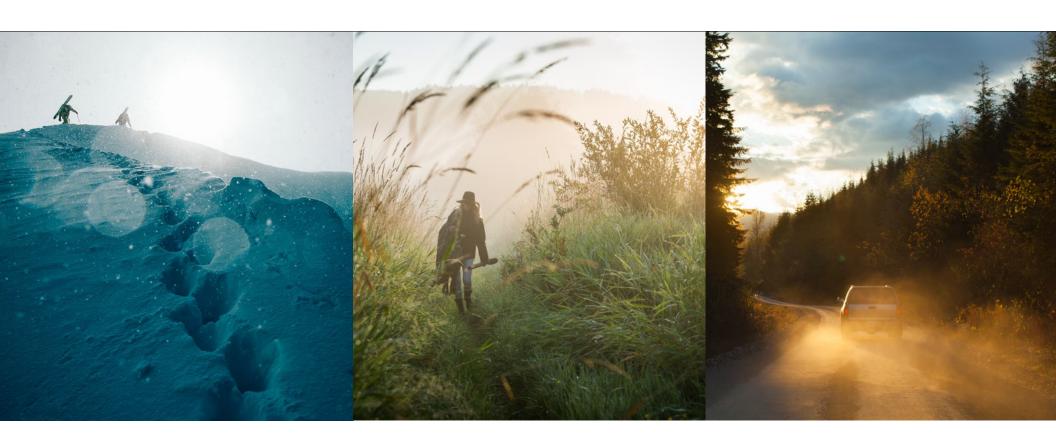


THE ART OF OBSCURING - VEILING

Contrary to traditional photography basics, we are not opposed to incorporating obscuring techniques. This must be done with a calculated view of creating intrigue and emotion, and not fall into the trap of just looking like a bad shot.

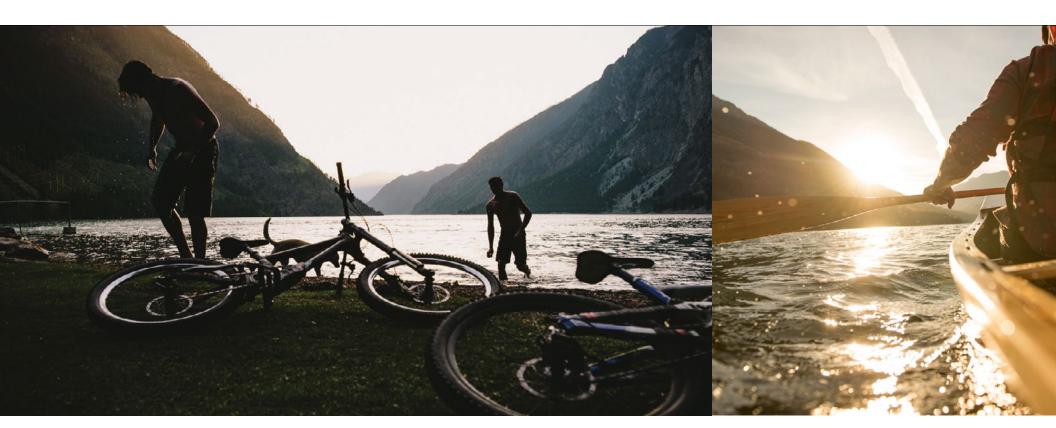
Gently veiling the subject through airborne particles such as snow, mist or dust can bring dimension and a bit of mystery to the shot. Similar to light that is dappling an image, it's best if the veiling doesn't blanket the entire shot (which would end up flattening it). If the veiling effects random portions of the image to differing degrees, you're left with a nice contrast to the areas left unveiled.

In line with our other principles, veiling an image can soften light and shadow, soften colour tones, create depth and layers, and generally reflect the imperfections of life. Again, the amount of veiling is critical. You want the viewer not be irritated by the technique, but to be compelled to look deeper.



THE ART OF OBSCURING - BACKLIGHTING

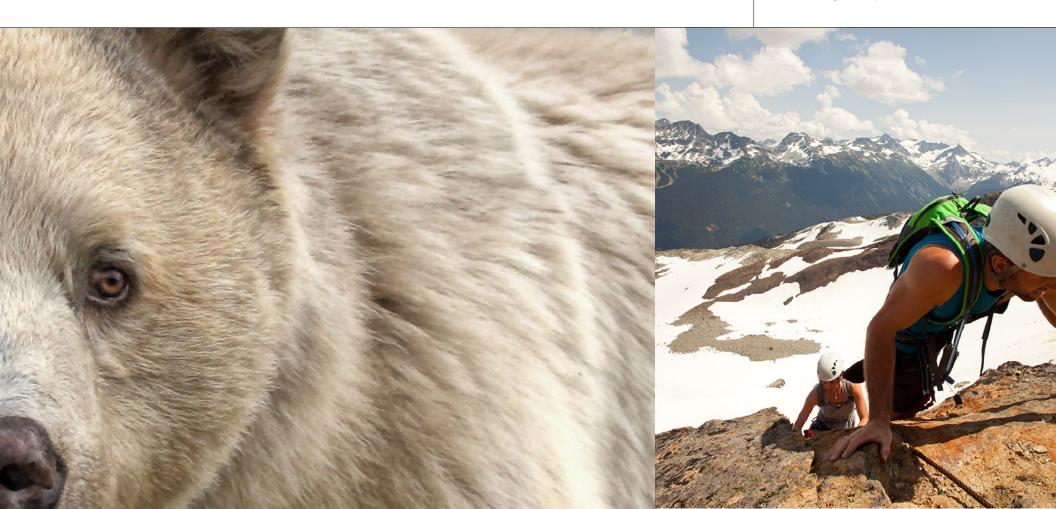
Backlighting, also once frowned upon, now adds to our unorthodox brand styling with its nostalgic glow. The bright spot of light provides warmth and often obscurs the subject into a silouette creating anonymity, mystery and romance to the story. You want to avoid creating pure black silhouettes with harsh backlighting in order to maintain some subtle colour and detail.



THE ART OF OBSCURING - CROPPING

Cropping into a photo can provide an obscuring effect similar to light/shadow play and mist cover. Don't be afraid to experiment with breaking traditional rules like cutting into faces or more deeply into the frame. This exploration can lead to unexpected success.

> Bold cropping, even into faces, can create a photojournalistic quality, enhance the story or shift focus (in the case below, it's more about the journey)



THE HUMAN ELEMENT

There is a magic and transformative effect that our province has on the individual psyche, so unlike some of our competitors, we embrace that introspective reality into our photography.

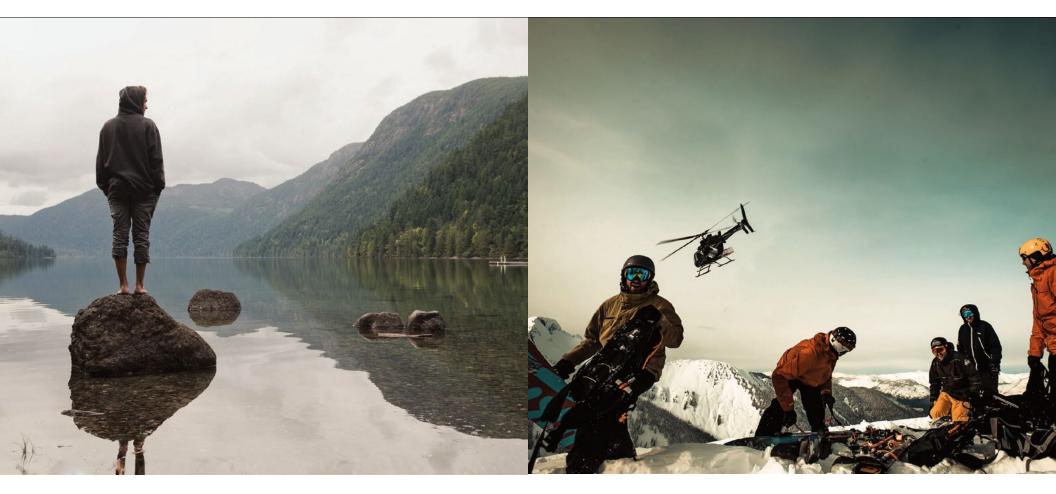
Having people in our shots does not always require a group of people, nor do they always have to be shown as having "so much fun". It is totally acceptable to show reflection and one-ness: an individual taking in the moment and absorbing the beauty of the land.

If a group is part of the story, then it's best to take a photojournalistic

approach. Capture a candid moment. Use a wide lens. Find interesting angles and perspectives.

MORE SUBTLE OBSCURING - ANONYMITY

Your subject(s) can have eyes off camera or even back to camera. The emotion is not lost and in some cases can be more intriguing with anonymity. Remember that the objective is not to eliminate a group of people having fun; the objective is to keep it real.

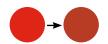


COLOUR: TRULY, DEEPLY

Colour is one of the most powerful cues for identification. Just consider how we identify with sport's team colours, or navigate critical way-finding in a hospital or airport. If our objective is to have a photo look that is immediately recognizable, what better way to do that than with colour? Admittedly, this goal is very challenging, as we can't lock down just one green or one blue. Our province has an infinite variation of any hue. But can we come close?

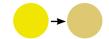
For starters, we can shoot for rich, earth tones. For instance, primary red may be better as oxblood red. Bright, sky blue can be calmed to a dusty aqua-blue. Acidic greens can be toned back to a mossy, earth-tone green. Flesh tones are soft and warm, with no patchy, hot overtones.

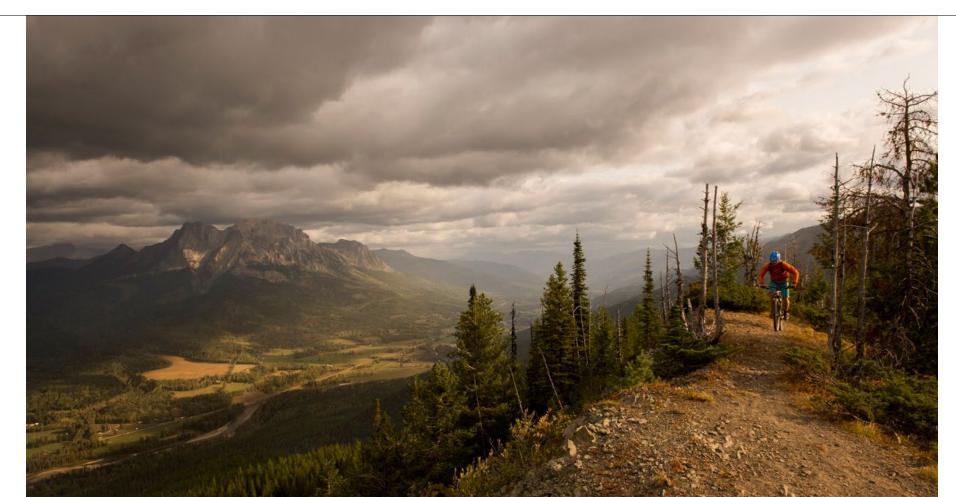
In general, we dial back superficial, primary colours and dial up velvety, earth tones. Our colours take on a creamy, suede-like quality, where desaturation plays a role, but not in a way that washes out an image. Rather, colours are desaturated or reduced to a narrower band of the spectrum, rendering the image to a family of cool tones and a family of warm tones.







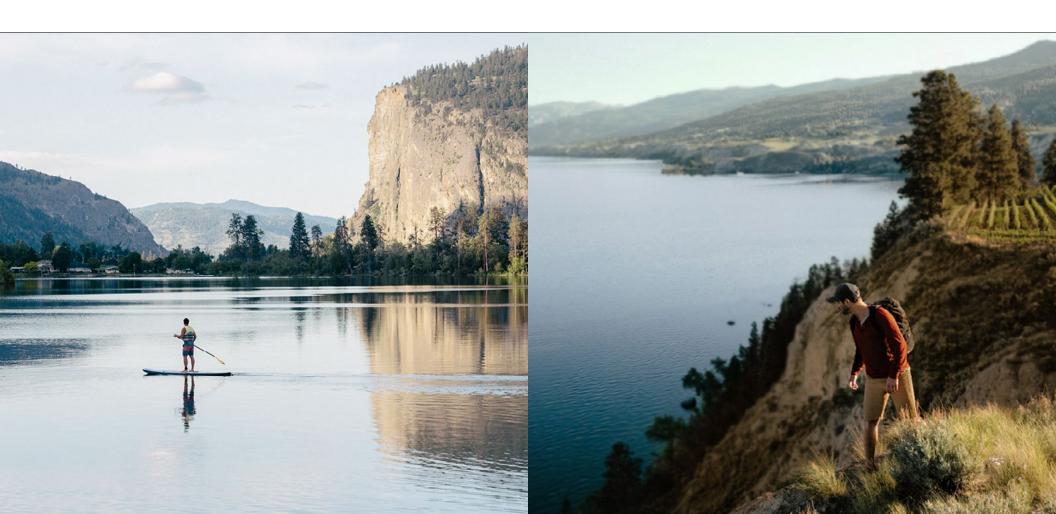




[COLOUR, CONT'D]

In fact, great impact is derived from photos that have a simple marriage of warm and cool, but within each camp, the colours must be earthy and organic in order to harmonize. When this balance is struck, visual information is simplified, taking on the beauty of a monochromatic, sepia photo with the added dimension of colour. The contrast between the warm and cool can be used to establish a focal point (warm subject in a field of cool tones) and dimension (as colours cool off as they recede).

In some cases, softening the edges between subject and background, light and shadow, and cool and warm colours increases the artistic value of a photograph. We want to avoid pushing to the extreme of "fantasy", but natural gradations and blended hues, within the acceptable realm of reality, can pull the viewer into the emotion we want to portray.



THE UN-PALETTE

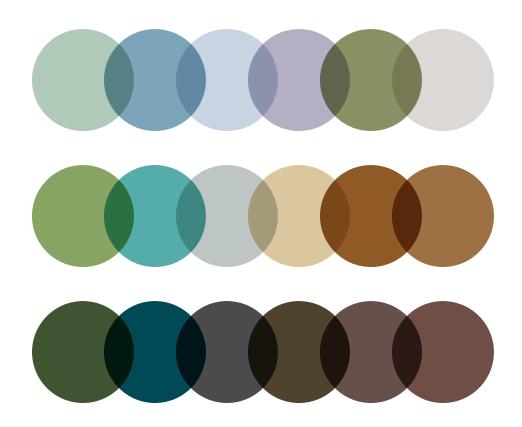
As stated, limiting all of our destination photos to a set colour palette is unrealistic, and to commit to such standards would be too restrictive.

However, visual demonstrations can communicate so much faster than written description, so we offer the following colour hues below to put you in the ballpark.

Please remember that every image needs to be judged individually on a range of criteria to determine how "on-brand" it is and that colour alone cannot ensure this. Some photos may fall into category because of the beautiful

natural light. Others might have the perfect amount of obscurity or shallow depth of field. But given that colour is so powerful and immediate, an alignment of hues shared across all of our photos would go a long way in defining our photographic style.

Each suggested colour has its own tolerance spectrum: lighter or darker, warmer or cooler. But we hope that attempting some specificity in colour concepts will aid you in enriching your chosen images.



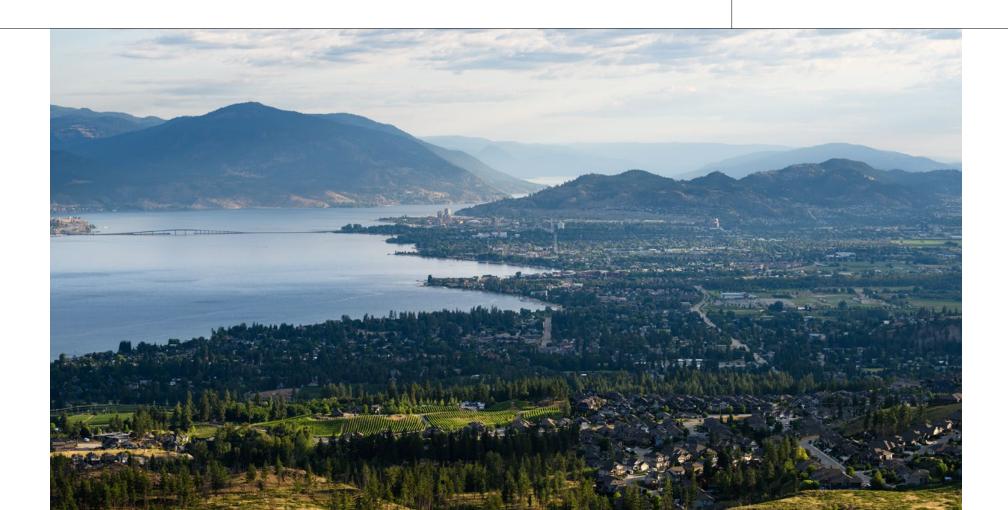
- > Not all hues are covered off (eg: range of skin tones)
- > Most of the brand's secondary palette is included in the collection
- > Take care when using a print out as reference as accuracy could be compromised.
- > A reminder that this collection is neither official nor finite, and is purely for demonstration purposes only

CITIES IN WILDERNESS

Most of the approaches that we've discussed so far apply perfectly to nature and wilderness. When it comes to shooting cities and the urban environment, the end goal is still to capture our stylistic dichotomy of "Cultured/Raw".

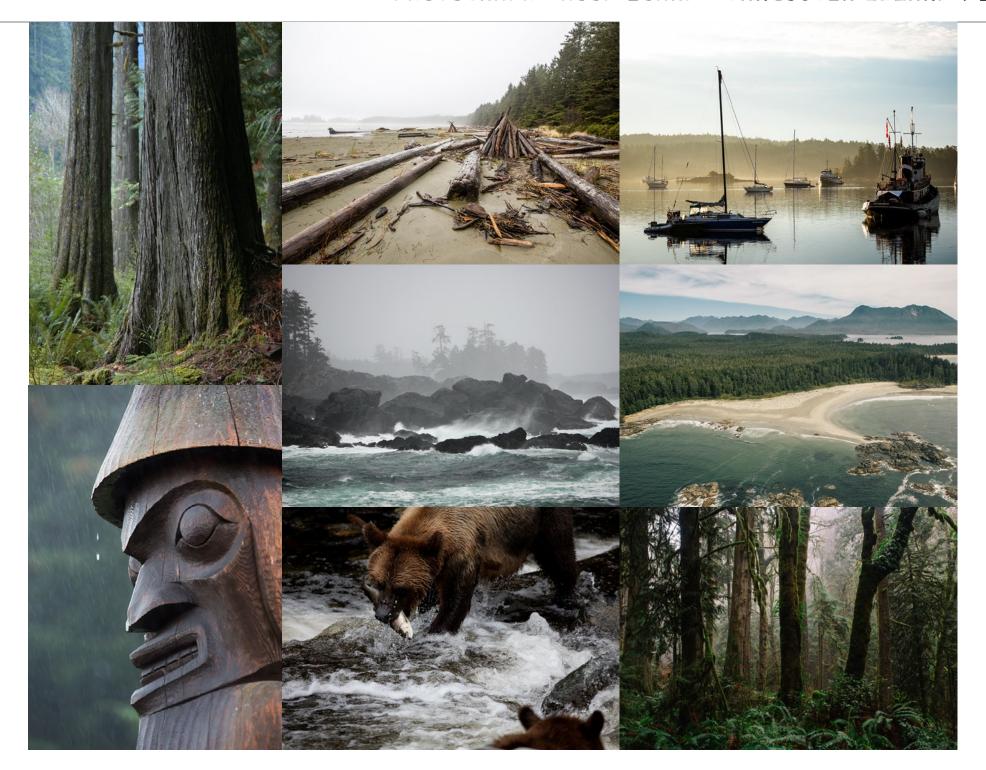
Aerial or wide cityscapes can be tricky. Here, weather and time of day have a huge influence on the success of the photo. Try to find drama in a composition and always to tell the brand story of urban centres in relation to their natural surroundings. Ocean, lakes, rivers, forests, mountains should play a starring role whenever possible.

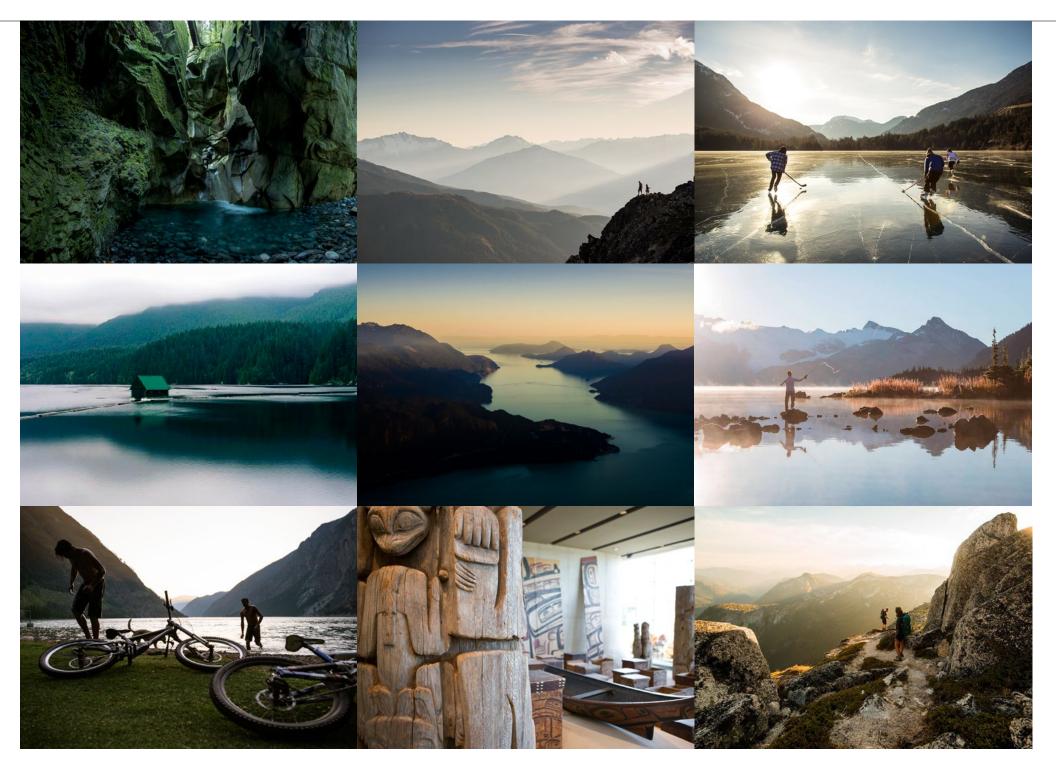
> Regardless of subject matter, try to weave wilderness or natural surroundings into the visual story.

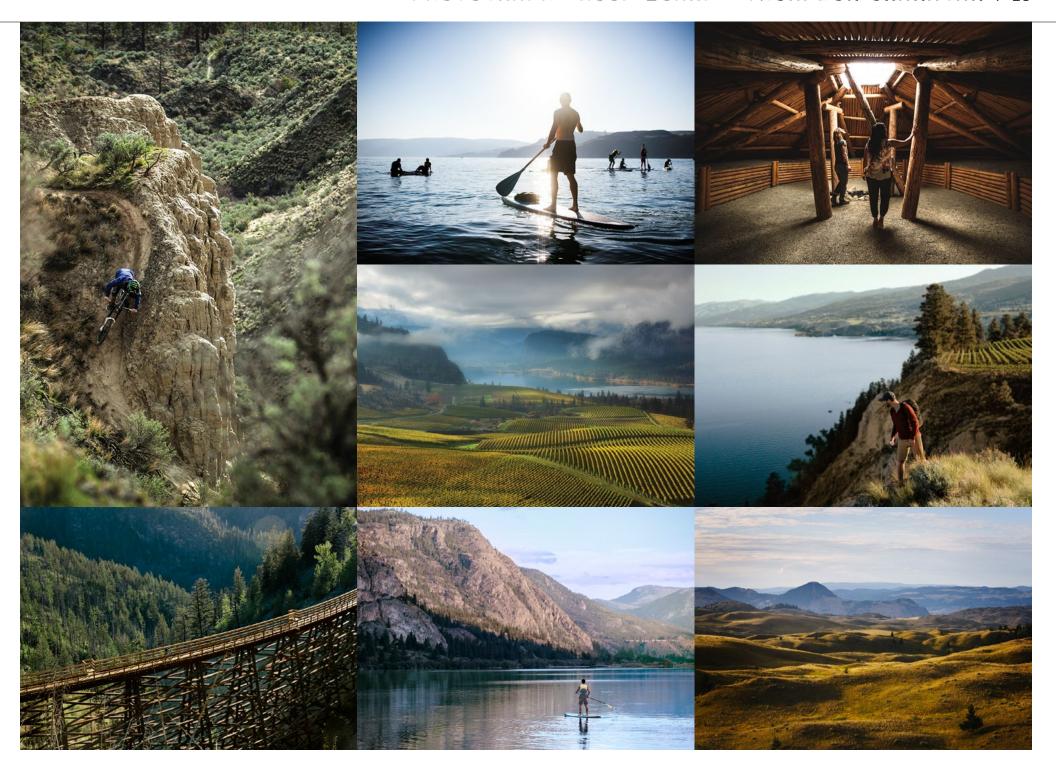


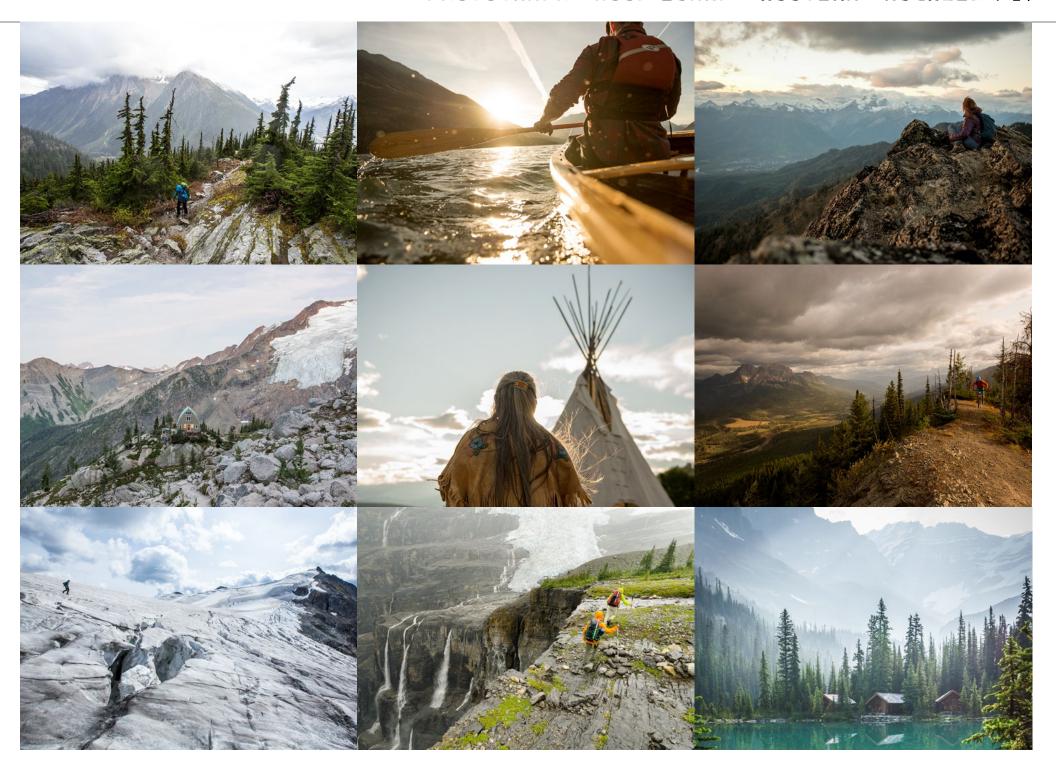
MOOD BOARDS

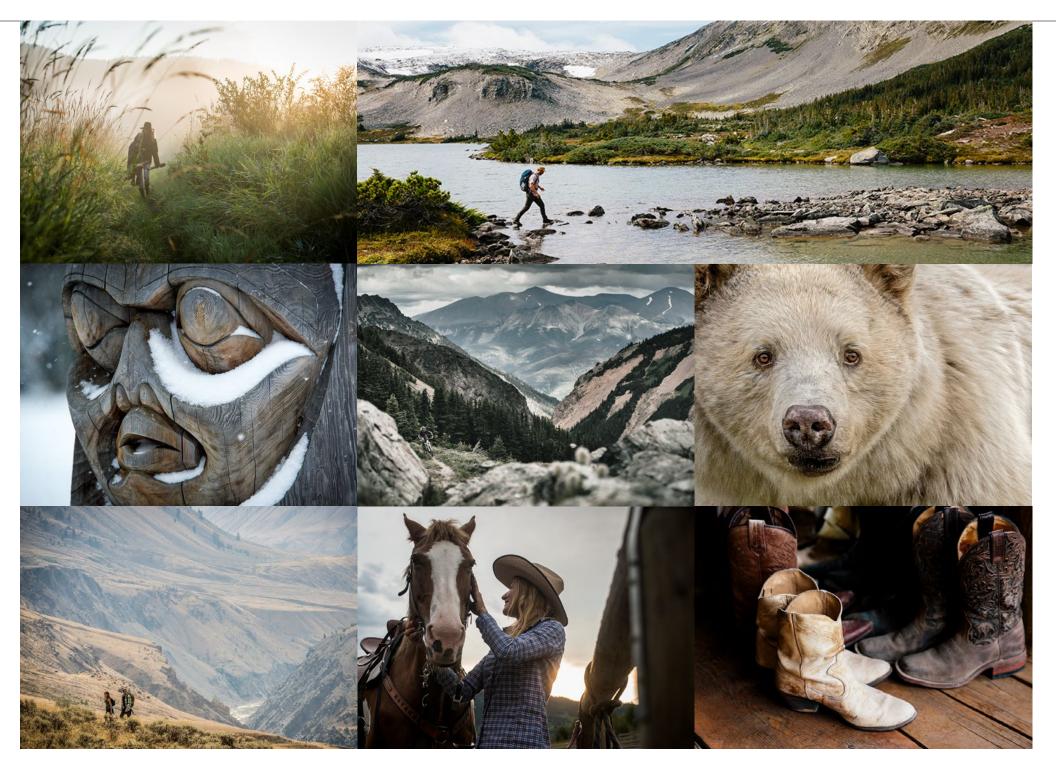
We've assembled the following mood boards, by region, to showcase how the photographic techniques help define a distinctive, unified style, regardless of geography or climate.



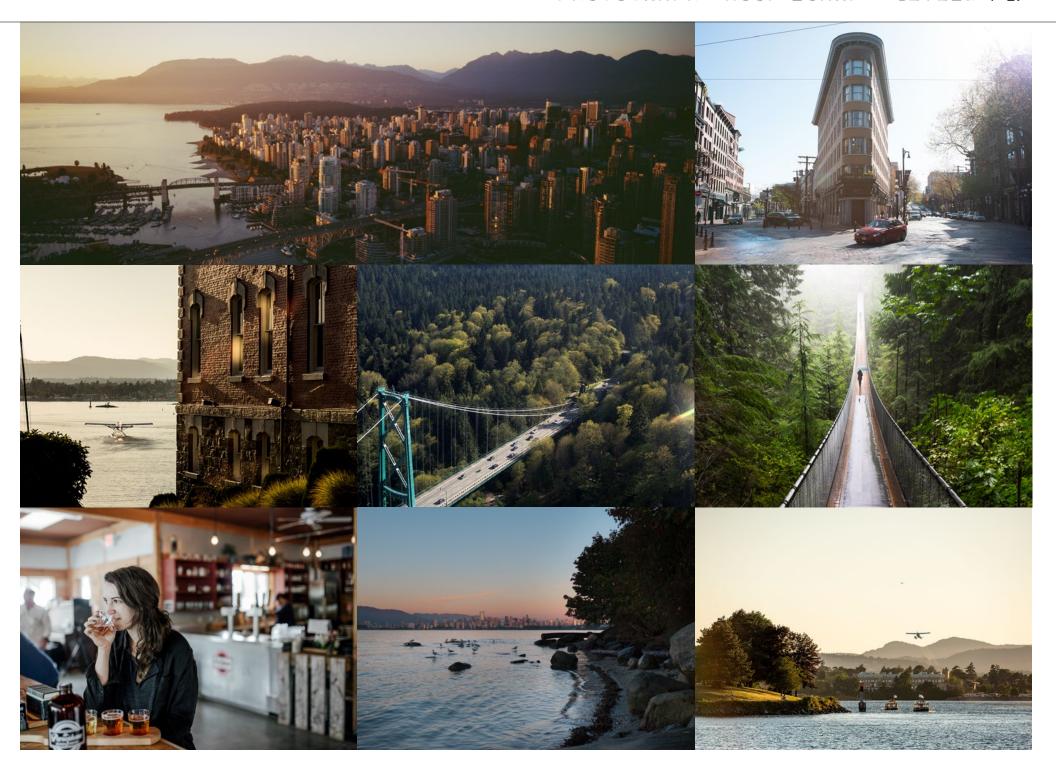


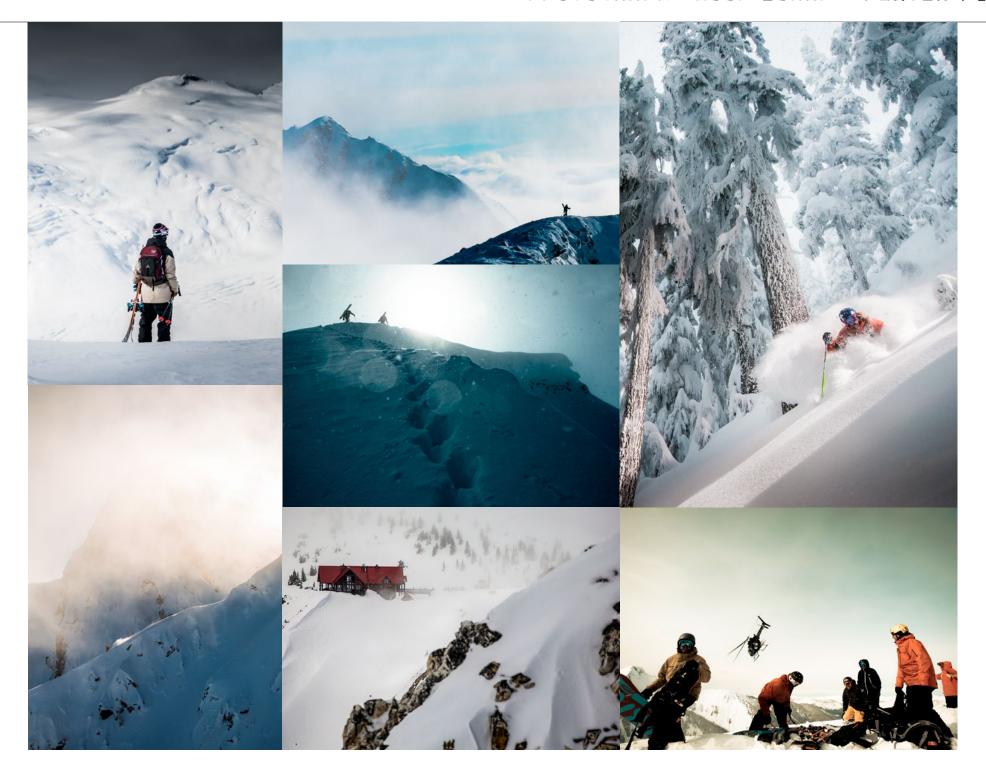












OFF BRAND COMPARISONS

The following pages provide examples of photographic styles and techniques to avoid, as they take away from the authenticity, depth and drama of the setting or experience.

AVOID







HAPPY OVERLOAD COLOUR OVERLOAD HONEYMOON OVERLOAD







AVOID







THE SPONTANEOUS CLICHÉ

THE ROMANTIC CLICHÉ

THE PARTY CLICHÉ







AVOID



CONTRIVED COMPOSITION AND DEPTH OF FIELD





CONTRIVED SYMMETRY



CONTRIVED ACTIVITY



AVOID







DESATURATION OVER-USE

PHOTOSHOP OVER-USE

COLOUR TINTING OVER-USE







AVOID







EXPOSURE EFFECTS LIGHTING EFFECTS EXTREME LENS EFFECTS







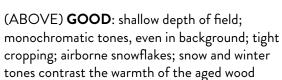






THIS IS NOT THIS IS NOT THIS IS NOT





(BELOW) **NOT GOOD**: over lit, uninteresting background that is not quite out of focus enough



(ABOVE) **GOOD**: dappled light produces pronounced light and shadow; mist and rolling clouds add depth and texture

(BELOW) **NOT GOOD**: bright, flat light; parallel, uniform horizon lines appear static



(ABOVE) **GOOD**: dramatic weather; great texture with waves; white spot on whale provides quick identification; monochrome tones, but light and shadow create shading

(BELOW) **NOT GOOD**: as magnificent as this moment in time is, the colour and light come across as a lucky, amateur snapshot, typical of tourism images

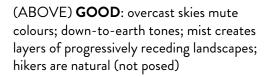






THIS IS NOT THIS IS NOT THIS IS NOT





(BELOW) **NOT GOOD**: bright, overlit; hikers look posed



(ABOVE) **GOOD**: mist mutes background without eliminating it, which puts focus on foreground; low light enhances shadows in mid ground; together these effects create depth

(BELOW) **NOT GOOD**: bright, reflected light flattens background and mid ground; with everything crystal clear, we are left with a stark, emotionless image



(ABOVE) **GOOD**: desaturation produces earth tones; muddy gradient in sky adds drama with a natural, suede smoothness; candid, photo journalistic moment excuses any eyes-on-camera

(BELOW) **NOT GOOD**: over posed; typical bright, perfect sky; patchy shadows are distracting and don't add much to the mood

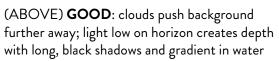






THIS IS NOT THIS IS NOT THIS IS NOT





(BELOW) **NOT GOOD**: mid-day light washes out tree and water texture; uniform horizon lines dampen interest



(ABOVE) **GOOD**: fading daylight cuts light at an angle and throws a soft rose glow in highlight that doesn't overwhelm; monochromatic tones; slight haze softens background; vignetting adds richness

(BELOW) **NOT GOOD**: bright sunlight flattens everything; crowded; too much going on



(ABOVE) **GOOD**: monochromatic tones; airborne snow, mist and skimming light add drama

(BELOW) **NOT GOOD**: typical tourism ski photo

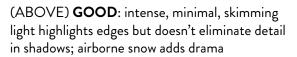






THIS IS NOT THIS IS NOT THIS IS NOT





(BELOW) **NOT GOOD**: exaggerated sunset colours feel unnatural and saccharine sweet



(ABOVE) **GOOD**: light and shadow; shallow depth of field with foreground thrown out of focus; interesting active angle on biker

(BELOW) NOT GOOD: bright, flat light

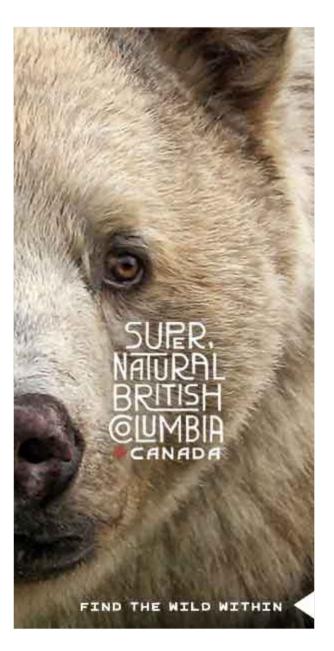


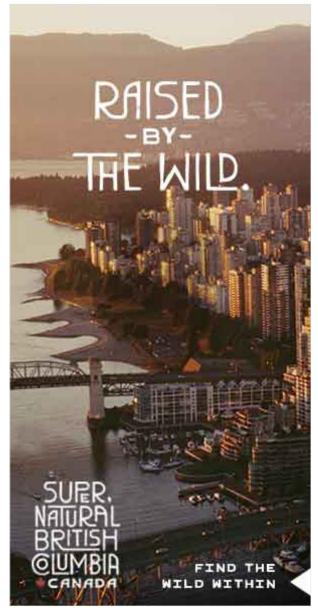
(ABOVE) **GOOD**: monochromatic tones; contemplative posture of subject seems candid and in sync with the environment; a credible, emotional moment in time

(BELOW) NOT GOOD: feels clichéd

Web double big box ad





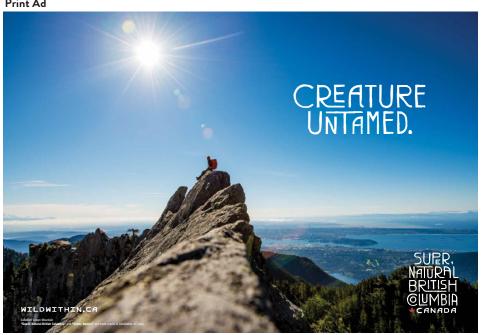


Print Ad

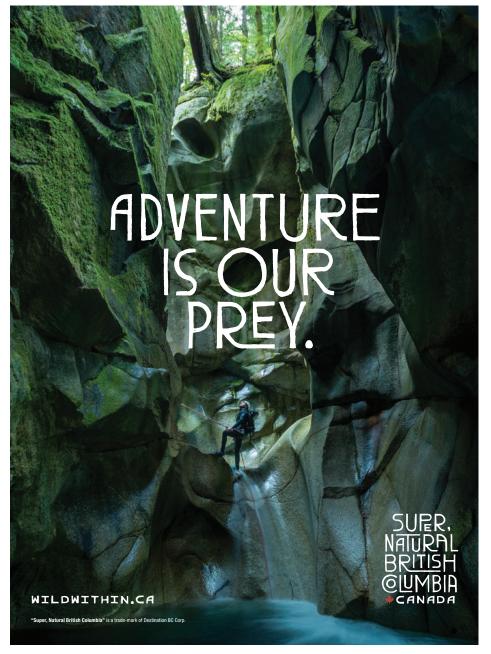




Print Ad





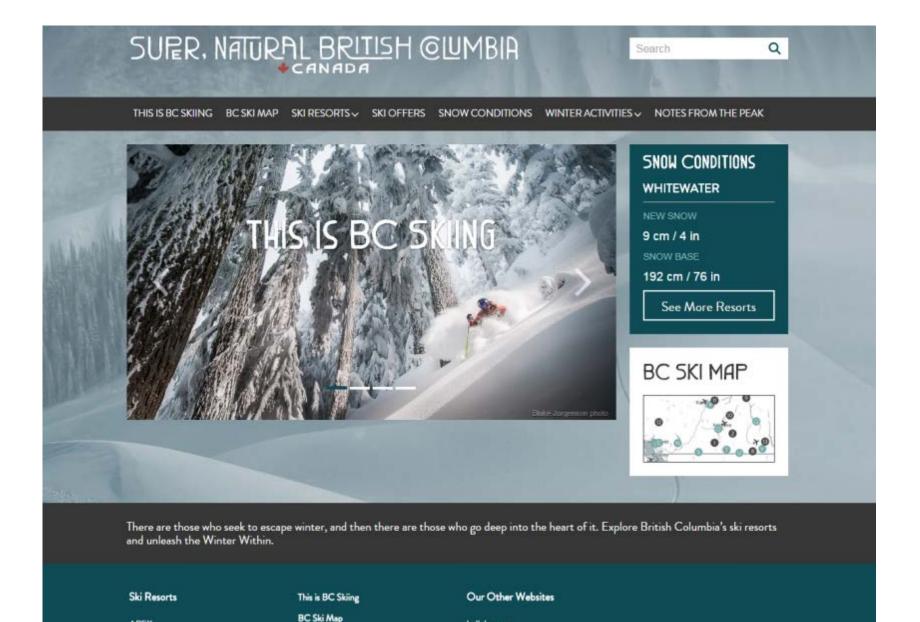


Backlit billboard





Microsite



Print Ad



SUMMARY

In conclusion, our mandate is to improve all three photo tiers by using light, shadow, colour and moderate obscuring to make images more provocative; weaving in the brand pillar of wilderness; and uniting all photos with a list of techniques that heighten drama, emotional impact and real-life credibility.

- ☐ Don't use photography that feels like DMO clichés
- ☐ Keep wilderness central to the composition
- ☐ Don't colourize images to make them look more "moody" (eg: tinting a sunset pink or a dusk sky purple)
- □ Don't over-light your subject, resulting in a flat image with no depth
- ☐ Don't feel that people have to play the starring role in the shot; or that they have to look happy; or that they need to be face-on to camera

- ☐ Unless critical to the story, or unless interest is achieved from other means, avoid really colourful shots
- ☐ Don't use exposures that create motion blur, especially with moving water
- □ Don't over-Photoshop images
- □ Don't overdo any of these techniques!
- □ Look for unique, unexpected presentation that captures real life; that tells a story: time of day, perspective

- ☐ Judge options by emotional impact
- □ Remember these techniques:
- > Monochromatic colour
- > Photo journalistic
- > Dappled light
- > Desaturated earth tones
- > Gentle obscuring (cloud, mist, lens flair, back-light)
- > Texture and grain
- > Shallow depth of field
- > Unusual cropping
- > Deprioritize faces of people (not necessarily removing people)
- > Maintain natural human emotions