

Issue 266

AUSTRALIAN INSTITUTE OF
PROFESSIONAL PHOTOGRAPHY

aipp™

October 2018

JOURNAL

Mentoring: The Future of the AIPP

Opinion: George Apostolidis

Diversity, Inclusion & Equity

Nikon Z – Mirrorless





COVER

Damien Bowerman APP M.Photog. III

GOLD WITH DISTINCTION, PORTRAIT CATEGORY

2018 AIPP AUSTRALIAN PROFESSIONAL

PHOTOGRAPHY AWARDS

**AIPP JOURNAL is the official newsletter of
The Australian Institute of Professional Photography (AIPP).**

Editor Peter Eastway

B.Ec CPA APPL FNZIPP Hon. FNZIPP G.M. Photog. 1 P.B. Hon. FAIPP FAIPP

Disclaimer The information provided in the AIPP JOURNAL and associated publications is made in good faith, but is general in nature. Neither the editor, the publisher or the AIPP accept responsibility for or will be under any liability for any recommendations, representations or information provided herein. The AIPP JOURNAL presents information, opinions and suggestions for subscribers to evaluate in coming to their own decisions in the light of their own individual circumstances. The information should not be relied upon without readers first obtaining independent advice from their own financial and legal advisers.

Unless otherwise noted, all articles are written by Peter Eastway.

Publication The newsletter is published 10 times a year – monthly with November/December and January/February being combined.

The AIPP JOURNAL newsletter is published by Pt 78 Pty Ltd,
ABN 75 003 152 136, PO Box 351, Collaroy Beach, NSW 2097, Australia.

Phone: (02) 9971 6857; Fax (02) 9971 6641.

E-mail eastway@betterphotography.com

Quietly celebrating 26 years of publication.

AIPP Membership Contacts

www.aipp.com.au

admin@aipp.com.au

PO Box 249, Mooroolbark Victoria 3138

4 John Swainston's President Message

As we near the end of the year, John Swainston outlines how the AIPP is proceeding and what plans he and the Board have for our future.

10 2018 AIPP Honours

Each year, the AIPP Honours Committee (Richard Bennett, Greg Hocking and Ian van der Wolde, all past AIPP National Presidents), make recommendations for photographers and members worthy of mention.

16 George Apostolidis: Opinion

George Apostolidis, BA Phot. APPL G.M. Photog. FAIPP is one of Australia's leading commercial and advertising photographers – and a great advocate for the AIPP and what it stands for. So, are we on the right track?

22 What Makes An Award Image?

Nancy Flamma's entry into the single capture portrait category is classic in structure, yet ticked sufficient boxes to earn a Silver Award? What is it about her entry that elevated it to Silver?

24 The Mentoring Experience

One of the benefits of AIPP membership is access to experience, advice and guidance. Selena Rollason, now a successful professional, reflects on how the AIPP's Mentoring Program helped her.

30 Landscape and Memory

Anne Smith APP uses photography in a contemporary art exhibition acknowledging the centenary of World War I.

32 Do You Need Electrical Leads Tested?

Work safety laws in all states require us to have our electrical leads and extension cables tested regularly. Are you up to date?

34 Fear Sells But Photography Is Alive & Well

Now retired, Bill Griffith has been a photographer in Western Sydney for 50 years, but is he right about fear and good photography? Is it time to sell the sizzle and not the sausage? An open letter from Bill.

36 Nikon Z

Nikon has introduced the Z6 and Z7 together, the main difference being the number of pixels on the sensor and the resulting performance results. So, is mirrorless for you?

42 Diversity, Inclusion and Equity or Die

Hilary Wardhaugh APPL M.Photo IV challenges us to make the AIPP a more supportive, inclusive and diverse organisation.

48 AIPP Financial Report

The figures for the first two months are in and administrative expenditure is down, reports AIPP Treasurer Melissa Neumann and company secretary, Peter Eastway.

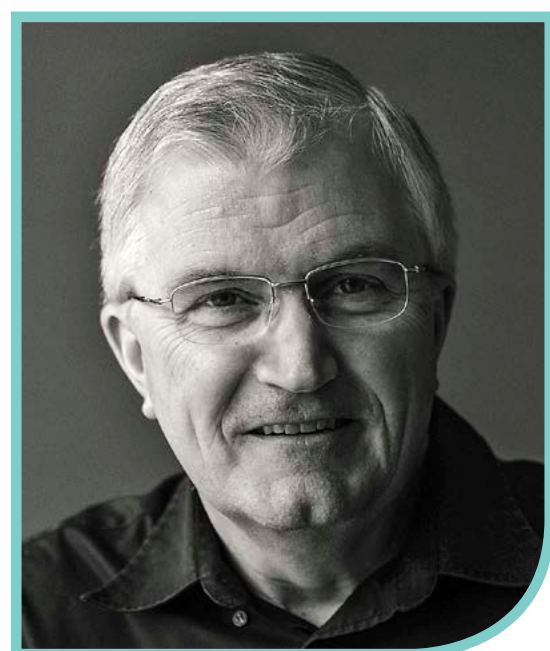
50 AIPP National Board - Meeting Summary

This is National Board Chair Melinda Comerford's summary of the September AIPP Board meeting.



John Swainston's President Message

As we near the end of the year, John Swainston outlines how the AIPP is proceeding and what plans he and the Board have for our future.



Hello once again!

Six months into the new volunteer-run 'AIPP 3.0' I want to reflect on what's been achieved and what is still ahead. So much has changed. So much opportunity for more.

THANK YOU

I want to express my deepest appreciation for my colleagues on the Board, the contractors and the committees who are hard at work making your AIPP membership more meaningful every day.

From time to time, I see posts on the AIPP Facebook Community page saying things like, "I called National Office about x, but there was no reply."

Well, after six months without an office, that kind of post makes me realise we still have much to do to ensure all members truly understand that our office is no more! It's all entirely virtual.

The AIPP of 2018 is now run by a volunteer board and volunteer council and committee members, with no office except our registered office at the premises of our company secretary, Peter Eastway.

The phone number for the AIPP is now mobile 0499 770 966.

It will either be answered by a contracted administrative person who will do their level best to sort out whatever it is you need. Or you can leave a message and they will get back to you.

Right now it will likely be answered by Sharifa Ghionis or Kim Valenti, both with lots of AIPP inside knowledge.

Shortly, in late October we will be adding more paid casuals to share the load, all part-time, all bringing extra skills and opening hours from 9:00 a.m. in the East to 5:00 p.m. in the West.

That's only possible by righting the ship – restoring the AIPP into a cash-positive operation, covering our lower costs.

VOLUNTEERISM

Those costs have been lowered to enable us to actually do more and start a pathway to increasing the value proposition of membership at all levels.

Right now, volunteerism has replaced a salary bill of several hundred thousand dollars,

*Proudly supporting
the AIPP*



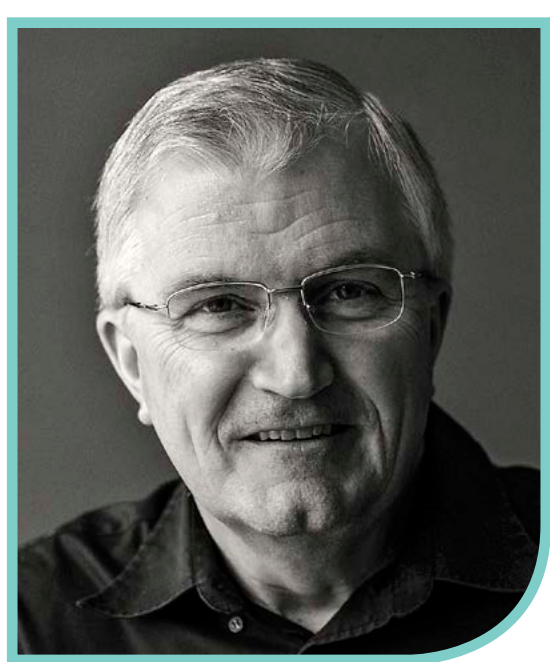


using the unpaid working hours of Board members who are effectively replacing paid staff.

Longer term that issue will have to be addressed for a sustainable AIPP.

For now, the focus is to set the direction, strengthen member value and, as a result, create the right climate for viable operational and strategic relevance.

It's being done willingly because our Institute matters to us; and we hope it does to you too.



WHAT'S CHANGED?

Some people, both within and outside the AIPP, have said, "I can't see what's changed".

In a way that's a pat on the back to indicate that despite the loss of 210 employment hours per week capacity being replaced by just 45-50 hours, in the main we have kept the wheels turning.

Our website is in need of a significant update, but we continue to deliver awards, honours, the *AIPP Journal*, events, education, social networking and community.

And thanks to our commercial partners and sponsors, we are able to start doing more ambitious projects, too.

The balance of hours has been provided by the Board stepping in and working in both management and governance roles.

That's a bit of a black mark, however. We

don't have a classic separation of "doing" from "oversight."

So as President (and being an active Member of the Australian Institute of Company Directors), along with our company secretary's CPA status, we constantly test ourselves by segmenting discussion on practical management and admin tasks from the vital strategic and governance issues.

The effect of all of this to you, as a member, means there are no intermediaries.

Each day, the eight Board members talk to various state and territory council heads, including the new treasurers on councils who now have their own funds and bank accounts to manage at a local level.

We also work with committee members on Accreditation, Education, Honours, Awards, Mentoring, Finance and with our International counterparts in NZ with whom we share so much in intent and purpose.

Just as important, we're there to contribute to our Community Facebook pages where general members seeking guidance or suggest improvements.

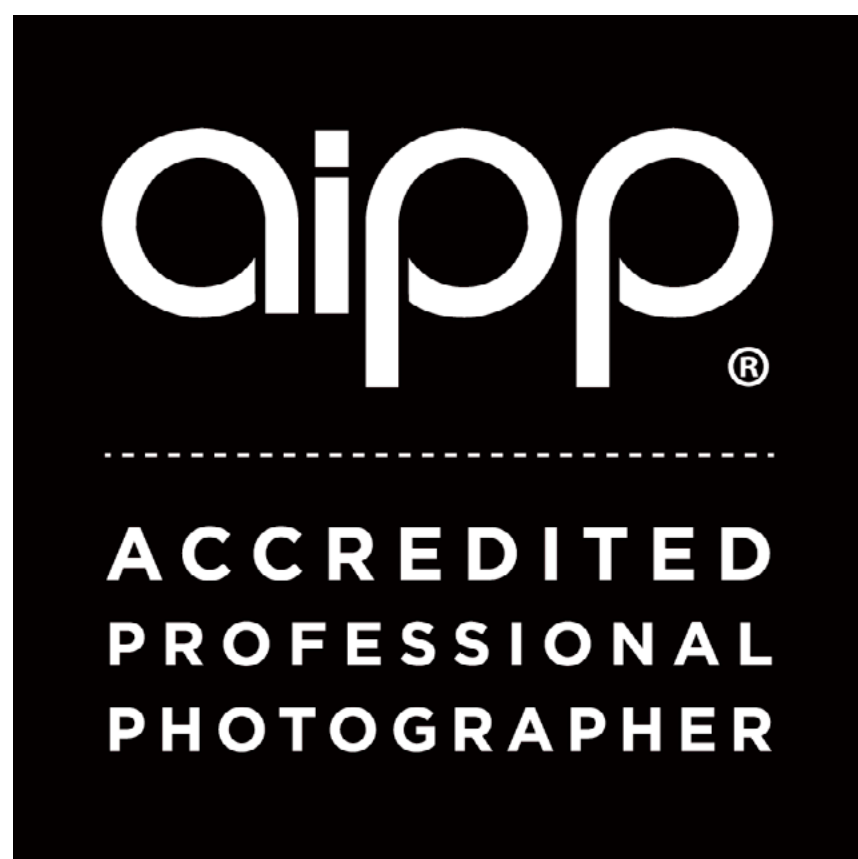
The key word here is conversation.

There is dialogue that is now much more open and responsive.

If we make errors of judgement, we are not afraid to call them as they are, try to fix those mistakes and then move on.

Today's AIPP is about engagement with

licentiate



members at all levels of expertise, seeking to increase the relevance of all that we all do.

REGIONS DRIVE CONTINUOUS PROFESSIONAL DEVELOPMENT & RELEVANCE

As this issue of the *AIPP Journal* goes online, Chris Shain, (the Institute's special adviser on Intellectual property and Copyright) and I are heading up to Bathurst for a talk to the Central West of NSW's local members.

The meeting is likely to be fewer than 10 members, drawn from the Western edge of the Blue Mountains and out west past Orange.

As we pick our way through the burnt rubber of the weekend's last Bathurst 1000 race with Big Fords and Holdens laid to rest, we will be trialling what hopefully will grow into something significant and lasting.

We won't be live-streaming these talks. We want members to attend in person.

But we will be aiming to shoot a video. We will edit the 2.5 hours of material which Chris and I deliver and turn it into educational resources for all financial members. Not only in

the regions; but everywhere!

Your membership will, over time, give you access to a growing body of resources on key subjects.

Watch these talks and you will be able to accumulate points in Continuing Professional Development.

Attending in person will gain you more than watching on line, because it will give you interaction with other members. This will help improve your experience and likely help your business.

This new CPD approach may take time to complete; but it will mark the return of a meaningful commitment to continuous engagement with things to keep you current, motivated and informed.

As part of the new constitution, an expansion of regional chapters as local hubs of connection will be formalised.

The Central West of New South Wales will be our first new regional chapter. Congratulations Central West.

All regional chapters are part of their respective state and territory council remit.

STILL MUCH TO BE DONE

The AIPP is currently reviewing membership levels and the path to accreditation.

It is looking to ensure it reflects skills in various genres of photography and video production. We recognise some members are specialists, while others, especially regional members, have to be able to turn their hand to almost anything and still deliver high professional standard to every client.

Technology and the marketplace are changing so fast, it's imperative we enhance our educational relevance and connections.

Greater engagement with tertiary institutions within each state and territory council is a key priority, just as it is for existing members.

The recent APPAs have gathered wonderful stories in local and national media for winners. Still, the majority of domestic photography in this country is carried out by un-accredited or even emerging photographers, providing many of the 118,000 Australian wedding couples little in assurance of a quality record.

Such important life events that never see print are both a tragedy for the families and an opportunity that we must work towards much more effectively.

To a lesser degree, the same goes for some commercial shoots. We will continue to argue the case for best practice, sound contractual engagement, fair reward and excellence.

Our annual awards presentation, too, will have some key innovations, most importantly drawing in our APVP members (*Accredited Professional Video Producers*) to help us create lasting video resources about shared learning content, honorees, award winners and more.

CONSTITUTION

On November 26th at the Annual General Meeting of the Company we will vote to adopt an updated Constitution.

You can read the new draft *here*.

(<https://www.aipp.com.au/members/new-aipp-constitution>)

It will be adopted if 75% of members who cast a vote, vote for the changes. So be part of this change and vote Yes!

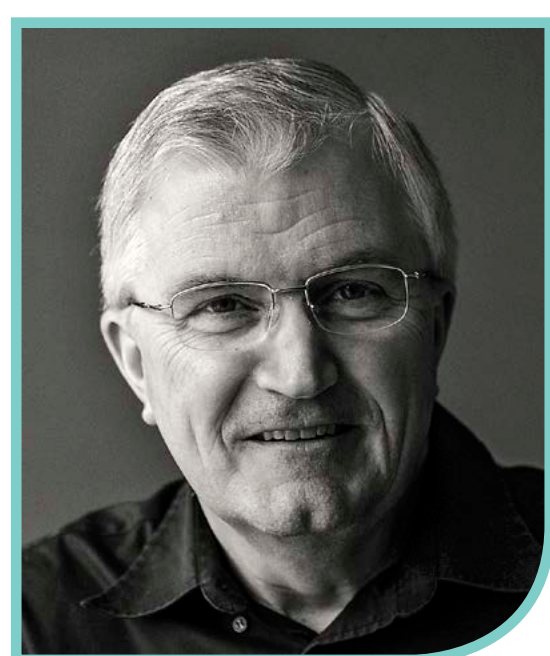
Fill in the PDF when you see it, sign it and send it in.

Or send us your proxy appointing one of the nominated proxies attending the meeting to vote on your behalf, indicating your preference.

Next month we will include specific instructions on what you need to do. It's not much. But it's vitally important we are granted the proposed changes to make your Institute the organisation it needs to be.

OUTREACH THROUGH REFLECTIONS

On Wednesday 7 November, the book of more than 6,500 Reflections images will be formally





ACCREDITED
PROFESSIONAL
PHOTOGRAPHER

Reflections

Honouring our WWII Veterans



handed over by the AIPP to the National Library's director, Dr Marie-Louise Ayres, with the War Memorial's director, Dr Brendan Nelson, Media and many local ACT AIPP members also in attendance.

We understand that some members from interstate may be keen to attend. Please do first check with Louise Bagger as attendance numbers will be strictly limited on the day.

We are placing a strong emphasis for as many veterans as possible to be there. Thank you for your understanding.

Produced by long-standing AIPP Partner **Momento Pro**, who will also be there represented by our good friends Geoff Hunt and Libby Jeffery, this is an opportunity for every one of the more than 450 photographers across the country who were involved to use this as a local PR opportunity to promote their business and the value of the Institute, its values and the capabilities of its membership.

The effectiveness of the AIPP will only be really meaningful when we have raised awareness of what we stand for, what it means

for the community, industry and commerce, education, science and the environment.

The Institute's six-figure investment and a collective donation of over \$3-million in volunteer time between 2013 and 2016 is big news. It shows what the AIPP can do, especially when associated with the power of memory and emotion.

When all or just one of these images images is translated into a local story, told by a local AIPP member who helped create this unparalleled record of Second World War Veterans, it's proof of our members' professionalism and what we stand for.

In our own way, we should learn from Australia's first people. Let us tell these visual stories so that our children and our children's children remember them.

Lest we forget!

John Swainston Hon. FAIPP

National President

john.swainston@aipp.com.au



2018 AIPP Honours

Each year, the AIPP Honours Committee (Richard Bennett, Greg Hocking and Ian van der Wolde, all past AIPP National Presidents), make recommendations for photographers and members worthy of mention.

Richard Bennett presents the Claude McCarthy Award to Katrina Ferguson (right) and Keren Dobia (centre). All presentation photos by Hussein Ghafoury and Naomi Pommerel.



KATRINA FERGUSON & KEREN DOBIA CLAUDE MCCARTHY AWARD

Claude McCarthy was the founding father of what we know today as the Australian Institute of Professional Photography.

The Claude McCarthy Award is named in his honour as a reminder of the hard work he put in to create what we all enjoy today. The award recognises a significant contribution to our Institute and this year we are awarding two recipients, Katrina Ferguson and Keren Dobia

Katrina Ferguson APP AAIPP achieved her Diploma of Applied Photography in 2008 from North Melbourne Institute of TAFE – now Melbourne Polytechnic – and joined the AIPP as a student. Katrina became an emerging

member in 2009, a full member in 2012 and has achieved the level of Associate.

Kat, as she is affectionately known, is a major member of the APPA Event Team, one of the leaders prominent in the training of volunteers and explaining the importance of getting the right print ready for judging. Even after marriage and three children, Katrina has continued to participate as a valued team member on bump in day and judging. With a supportive network at home from her husband and family, she has also travelled interstate for APPA.

Achieving the level of Associate in 2012, Keren Dobia APP M. Photog. quickly followed up with her Master of Photography in 2015 and has now achieved a further two Gold Bars and, as we know, the 2017 AIPP Australian Professional Photographer of the Year.

Keren was invited as an official member of the APPA Event Team in 2014. After showing her commitment over the past few years, volunteering at APPA and VPPY, she became an integral member helping to look after the ‘jumps’. As APPA grew in judging rooms, so was the need for extra help behind the scenes.

TAGS

AIPP Honours

Kez, as she is affectionately known by the team, is a strong leader and quick to step in when a task needs to be done.

This year, we honour Katrina Ferguson and Keren Dobia with the Claude McCarthy Award for 2018.

– *Richard Bennett APP.L M.Photog. IV Hon.*
FAIPP FAIPP

Honorary Fellowship recognises the outstanding value of an individual's long-standing contribution in the area of service to the Institute, industry or community. The Institute's second highest honour, it may be awarded to members and non-members alike and is the highest honour possible to be awarded to a non-member.

ROSS EASON HONORARY FELLOW

His photography career started in 1973, assisting an established commercial studio in Sydney where he predominately photographed retail advertising and public relations.

Ross Eason APPL, M.Photog. I Hon. LM joined the IAP in 1984 and was active on the NSW Council from 1985 until 1989, which included a year as state president.

After fifteen years working in Sydney, Ross moved to Queensland in 1991 where he established his studio, Eason Creative, catering for resort tourism and property development.

In 2004, Ross joined the AIPP commercial sub committee. In this role, he documented and passionately pursued the AIPP mentoring program.

Ross was co-opted onto the National Board in 2009. He established a national conference, The Nikon Event, which through his tenacity and the support of his beautiful wife Judy, co-ordinated and built from the ground up, into the largest and most successful speaker program in Australia.

He convened and crafted this seminar series four times, in Maroochydore, Adelaide, Hunter Valley and Hobart. Each time he cleverly customised the engaging workshops to reflect the flavour of the region.

He was elected National President in 2014 and was re-elected in 2015. During his term as



Ross Eason (centre) being presented with his Honorary Fellowship by Richard Bennett and Ian van der Wolde (right).

President, the Board as a team introduced:

- Raising the Bar, Part I, – to increase the application requirements for new members;
- National judges training;
- Occupational health and safety reform to comply with legislated standards;



- The AIPP Journal as a multi-tiered communication protocol to deliver news in multiple channels;
- The merging of AIPP and ACMP; and
- The Reflections Project, honouring our World War II Veterans. This was an inspired undertaking comprising 6500 portraits photographed over two years by 450 photographers, with a two-volume set of books gifted to the Australian War Memorial.

Ross has selflessly mentored many Queensland photographers and remains a most prolific contributor to the AIPP.

He didn't aspire to be National President, but accepted the role when invited to do so. We acknowledge and appreciate his many achievements while often battling headwinds in a challenging environment.

He remains greatly admired for his sincerity, humility, patience and his willingness to help. In appreciation and recognition of his exemplary service within our profession, the Institute honours Ross Eason with the distinction of Honorary Fellow.

– *Richard Bennett APP.L M.Photog. IV Hon.*
FAIPP FAIPP

ROBERT MCFARLANE HONORARY FELLOW

Born in Adelaide in 1942, he was given a Kodak Box Brownie at the age of 9 by his parents. Five years later while at high school, he experienced

the power of photography first hand, capturing an image of a teacher striking a pupil during school assembly.

Later during a stint as a copy boy in an advertising agency, Robert McFarlane was encouraged by his employers to work more seriously as a photojournalist, gaining a commission from *Walkabout Magazine* to photograph Professor John Bishop, the co-founder of the Adelaide Festival of Arts.

He also made images of author Patrick White, dancer Sir Robert Helpmann, actor John Bell and painter Sidney Nolan, on the same assignment.

In 1963, Robert moved to Sydney, working for *The Bulletin* and *Australian Vogue*.

In 1969, he travelled to London, where he freelanced for *NOVA Magazine* and the magazines of the *Daily Telegraph* and *Sunday Times*.

Robert returned to Sydney in 1973 and in 2007 he moved back to Adelaide.

In 1985 in the lead up to the bicentenary of Australia's European settlement, Robert was among 21 photographers chosen to live and work in remote Aboriginal communities on a project that became known as *After 200 Years, A Photographic Essay of Aboriginal and Islander Australia Today*.

It remains the largest single photographic project in Australian history and was published both as a touring exhibition and a book.

Robert has written extensively on photography for a number of Australian publications and was photographic critic for the *Sydney Morning Herald* for more than 25 years. He was also the author of *Oz Photo Review*, a blog focusing primarily on fine art photography and technical developments in Australia.

Robert has been capturing defining moments of Australian life for more than half a century.

From his early work in the 1960s capturing the now iconic images of a young Indigenous activist Charlie Perkins, to the Beatles arriving in Australia, Robert went on to photograph many historical Australian moments, both big and small, over the subsequent decades. Prime ministers, film directors, go-go dancers, photographers, artists, surgeons, activists and workers, all have found themselves in front of Robert McFarlane's lens as he uniquely chronicled the changing face of Australia.

Robert's work is variously described as unsentimental, accurate and, of course, poetic. His work is held in the permanent collections of many prominent Australian galleries and he was a significant contributor to *Candid Camera, Australian Photography from the 1950s-1970s* at the Art Gallery of SA.

His most prominent exhibition *Received Moments*, a 48-year career retrospective, attracted media and curatorial attention. Related in some ways to Cartier-Bresson's *Decisive*

Moment, Robert's formulation *Received Moments* is seen as being gentler and more contemplative, by suggesting the photographer



Robert McFarlane

remain open to the world around.

Robert's life was featured in the outstanding documentary *Robert McFarlane: The Still Point* and he was recently the recipient of the Adelaide Film Festival's 2017 Jim Bettison and Helen James Award recognising individual Australians who have contributed exemplary and inspiring lifelong work of high achievement in their area of expertise, with benefit to the wider Australian community.

It is the AIPP's pleasure to award Robert McFarlane, Honorary Fellow of the Australian Institute of Professional Photography.

– Ian van der Wolde APPL M.Photog. III Hon.
FAIPP FAIPP

Whereas a Master of Photography or a Grand Master of Photography are recognition of photographic excellence through the APPA system, a Fellowship is most unlikely to be awarded for photographic achievement alone. With no more than the one dimension of



photographic excellence, there is little chance of attaining the award of Fellowship. The Institute's highest honour is, therefore one which is regarded as paramount in the profession of photography in Australia.

Rita van der Wolde politely smiles as Ian van der Wolde accepts his Fellowship.



IAN VAN DER WOLDE FELLOW

In 1984 he graduated from Melbourne's Photographic Studies College with a Certificate in Illustrative Photography. Two years later, he opened his own studio and started a career, thus far spanning four decades, as a successful commercial photographer.

Ian van der Wolde APPL M.Photog. III Hon. FAIPP joined the Institute of Australian Photographers (IAP) in 1990, becoming a member of the Victorian Divisional Council in 1995. He was elected Victorian president in 1998. Always a leader in technology, he was one of the first to adopt digital capture in professional imaging with the acquisition of Nikon's D1 in 2000. He was also a pioneer in colour management and printing, subjects which he continues to teach and lecture on to this day.

Already exposed to the challenges of what by then had become the Australian Institute of Professional Photography, he became National Treasurer in 1999, National Vice President in 2000 and National President in 2002.

As President, Ian implemented his vision to break down political barriers that existed at the time, creating an environment in which everyone could work happily and productively together.

Following his term as President, he spent a further two years as National Chair.

He was awarded the title Honorary Fellow of the AIPP in 2008 for his outstanding contribution to the profession. Most recently, he was named Victorian Landscape Photographer of the Year in the Epson 2017 State Print Awards.

Ian is a brand ambassador for several major leading international brands: Canon, Profoto, BenQ and XRite. He is one of just 36 International Ilford Masters and, even rarer, an Ilford Master Printer. Serving both an Australian and international commercial client base, he remains one of the most in-demand photographers in the country, while also providing print services to many other photographers for awards and gallery exhibition.

Today he chairs the AIPP Compliance Committee and is a long-time member of the AIPP National Honours Committee.

The Institute is proud to award Ian van der

Wolde, Fellow of the AIPP.

– *John Swainston, AIPP National President*

TONY HEWITT FELLOW

An ex-diving instructor and bar manager, he married his sister's wedding photographer. He also took over her business when he got her pregnant. That was way back in 1998, but today!

Tony Hewitt is a leading professional photographer, an Honorary Fellow of the AIPP, Fellow of the NZIPP and an AIPP Grand Master of Photography with two platinum bars and someone who needs little introduction to most members. But in case you ever wondered, here are some facts about Tony's photographic career.

Tony shot nearly 1000 weddings and has run a portraiture studio with his wife Lynette for over 20 years. He has accumulated over 300 photographic awards and in 2013, he was awarded the title of AIPP Australian Professional Photographer of the Year, the New Zealand Overseas Photographer of the Year, the Australian Landscape Photographer of the Year and the Western Australian Landscape Photographer of the Year. Also in 2013, Tony was invited to be a core artist at the Ballarat International Foto Biennali. In 2016, he placed 1st, 2nd and 3rd in the Landscape category at the WPPI awards in Las Vegas, USA.

Tony's photography explores the genres of

fine art, landscape, portrait and commercial photography and he has exhibited his work both in Australia and internationally. He has been invited to judge nationally and



Tony Hewitt

internationally since 1995 and has been the AIPP APPA Chairman in 2017 and again this year (something we all hope he continues to do for many years to come).

Tony is a professional speaker and presenter with many years of experience. His innate philosophies on photography make him an ideal presenter. The AIPP recognised Tony's speaking talents and asked him to be our Awards Dinner Master of Ceremonies, a job he has done since 2002.

Recently Tony, along with fellow Western Australian photographer and business man Dennis Glennon, set out on a project to photograph Australia's vast and diverse coastline. The result is a book and 100 large scale prints in an exhibition called "Girt by Sea".

The Institute is proud to award Tony Hewitt, Fellow of the AIPP.

– *Greg Hocking APPL G. M. Photog., Hon. FAIPP, FAIPP*



George Apostolidis: Opinion

George Apostolidis, BA Phot. APP.L G.M. Photog. FAIPP is one of Australia's leading commercial and advertising photographers – and a great advocate for the AIPP and what it stands for. So, are we on the right track?

This opinion is taken from the August AIPP Facebook Community. We thought it should have a wider audience. Thanks to George for allowing us to reproduce it here in a slightly edited form.

Quote from the net: "Australian Commercial and Media Photographers (ACMP), established in 1991, acts as a united voice for Australian professional working photographers. The ACMP is committed to the development and promotion of professional photography. It provides members with an understanding of the more complex issues of professional photography, such as copyright re-usage, contracts, sales tax, legal protection, digital imaging, insurance, standard terms and conditions, through seminars and publications like the Better Business Bible. The ACMP has a membership of approximately 400. Together with the Australian Institute of Professional Photographers (AIPP) it represents around 2000 photographers in Australia."

In 2015, the ACMP re-merged with the AIPP. The AIPP remains affiliated with The Australian

Copyright Council.

Excuse the historical introduction, but I think it may be relevant to where we are today.

WHAT USED TO BE

I joined the IAP (Institute of Australian Photographers) in 1982 and was fortunate to be awarded Australian Professional Photographer of the Year in 1983.

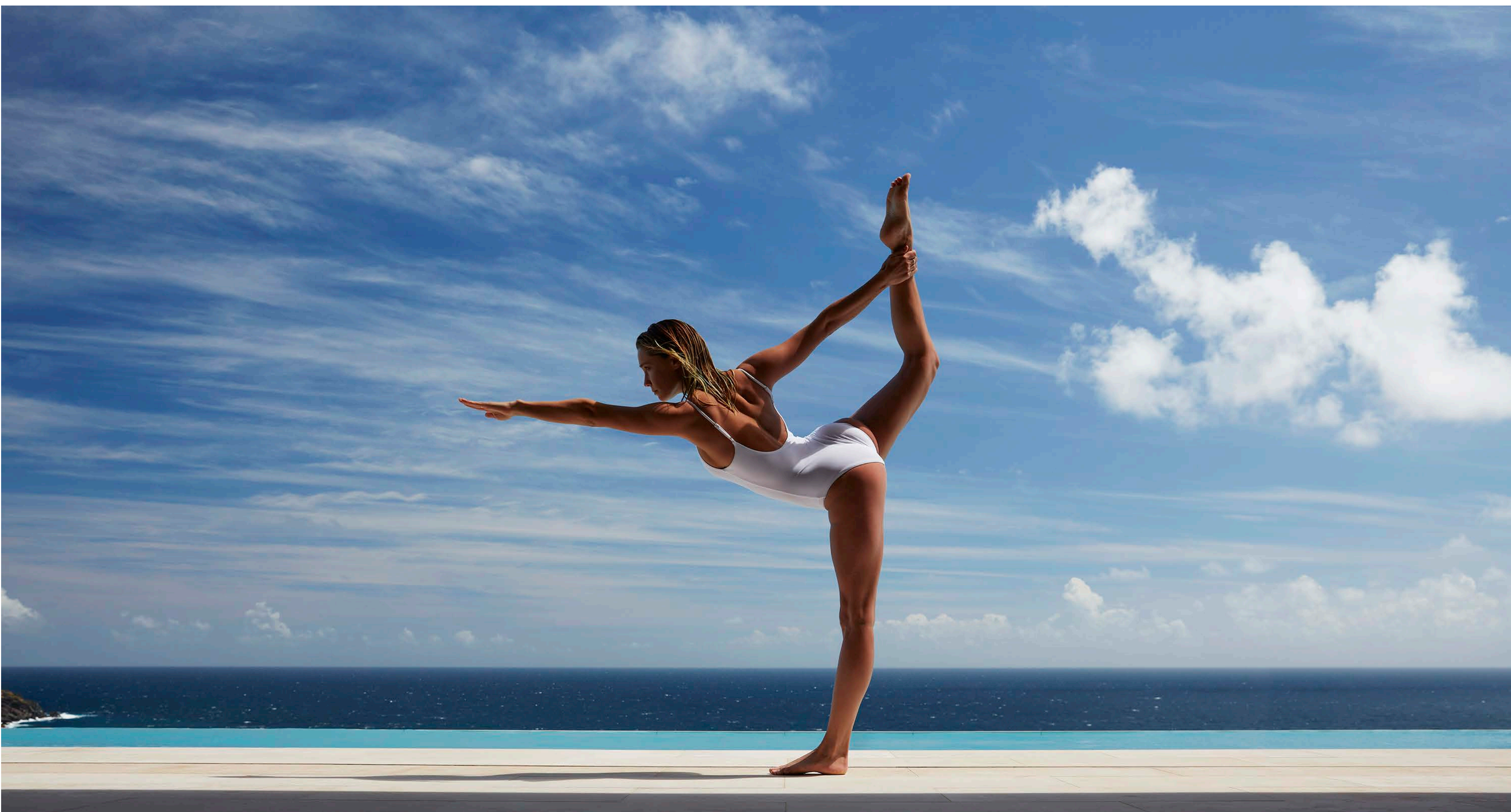
The inaugural winner, Richard Woldendorp, presented me with my award. Richard is still producing magnificent work at the age of 91. *(Ed: Richard will be interviewed at an AIPP forum in Perth on 25 October.)* The adjudicating judge at the 1983 awards was the late great David Moore.

I was a freelance photographer at Brian Brandt & Associates, one of the best commercial studios in Australia at that time.

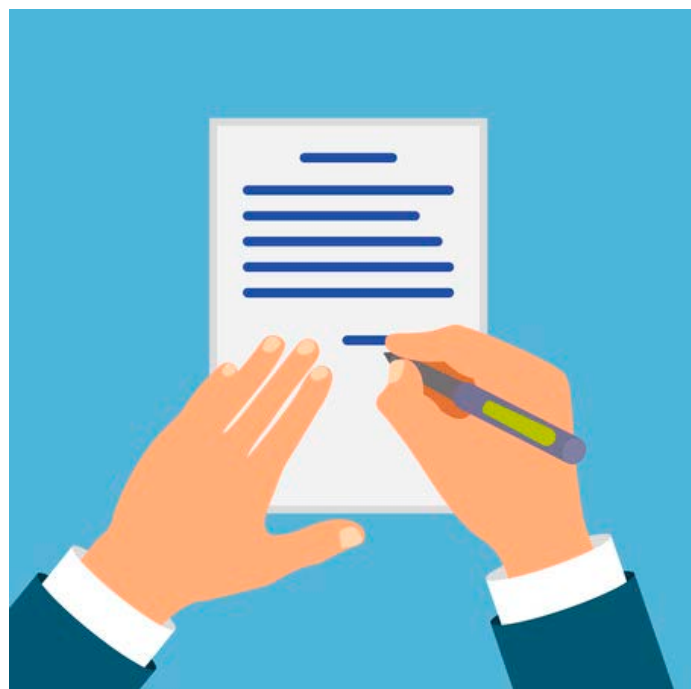
Brian Brandt ran a stable of high-end professional photographers with skills from fashion, industrial and cars to still life and PR. However, it all existed under the "commercial advertising photography" umbrella.

TAGS

Awards
Opinion
Business



Melbourne-based George Apostolidis BA Phot. APPL G.M. Photog. FAIPP says he spends most of his time these days working overseas. The series of photos accompanying his opinion piece are from a recent job shot in the Caribbean on Canouan, a small island in the archipelago nation of St. Vincent and the Grenadines.



The studios I worked in or owned were fully equipped with state-of-the-art lighting, grip gear and so on. We had an average floor space of around 400 sqm.

Virtually 100% of all commissioned work was won through advertising agencies and designers. Apart from B&W neg, everything else was shot on colour transparency. All exposures were taken using a hand-held light meter.

Almost everything we shot was for print media! Most photographers were good printers and understood the craft of lighting in order to produce an image that would finally stand up to perfect reproduction. When presenting a final transparency, the blacks and the whites had to have detail and the colour balance had to be perfect.

Post-production retouching was a high-end, expensive process. There was little recognition of copyright: you shot, you got a cheque and you moved on. The image was used wherever by everybody and anybody.

THE NEW WORLD

Well, that is all gone. Do I miss it? Yes!

Nevertheless, I really enjoyed shooting, so I decided to let it go and move on with the digital medium.

Ninety percent of my work now only appears in digital media. I now predominantly work internationally, traveling with a stylist/producer, two assistants and approximately 250 kg of gear.

No more Polaroid, no more setting up accounts with labs all over the world. No more couriers.

I now service most clients directly and I am busy throughout the year. The tools of trade have changed, but the process of creating a great image hasn't and nor has the elation of producing a beautiful piece of work.

I now enjoy photography more than ever before because I feel liberated.

Great photography has never been more powerful or influential or sought after and I believe it is a fantastic and exciting time to be a professional photographer.

I am a proud member of the AIPP and I believe the organisation has performed its task very well over the years. It is a credit to past committees, the volunteers and sponsors that it has lasted this long.

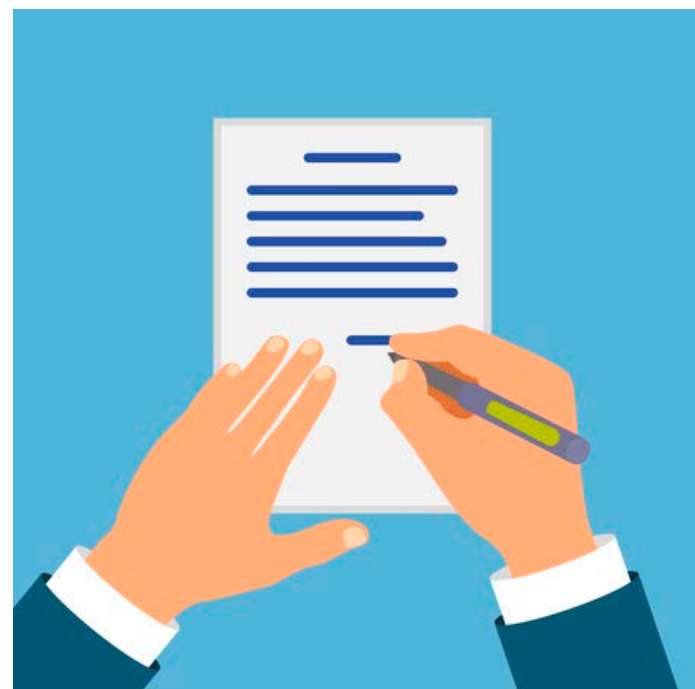
Unfortunately, the ACMP is gone and in past years, the Melbourne Art Directors Club could not even attract enough entries to host an award night. The photography industry is booming; however, the profitability in it is being radically reduced due to technology and increasing participation in an unregulated market.

In the commercial photography world, cannibalism has always existed. However, it was mainly prevalent in the lower-end of the market and eventually worked itself out, as the cheapskate 'under-cutter' went broke and disappeared.

Producing cameras and post-production



Photograph by George Apostolidis



software that gives the user greater exposure latitude and a high dynamic range has made capturing images a much easier process and this has opened up our unregulated industry to the masses. You can't hide under the dark cloth or in the darkroom any longer.

Combine this with CGI (computer generated images) and all aspects of photography will be impacted in one way or another.

Most of my old car photographer mates have been done over by CGI and it won't be long before product and packaging as well as architecture, interiors and exteriors will go the same way. Or it may be a combination of CGI and something else that comes along in the future. The crossover will happen when one is more cost-effective than the other.

ADJUSTING THE AWARDS

The massive rise of interest in photography and, consequently, the choice to make it a profession by greater numbers has to be accepted as a positive.

Strength is in numbers and everybody has to work together to ensure that there is still a strong representative body for all photographers. All of these potential professionals are looking for guidance in all aspects of the industry and somehow have to be engaged.

I agree with Richard Muldoon; AIPP members should not be paying their yearly

subscription for the AIPP to educate people who are supposed to be professionals. There are trillions of opportunities online, public and private, for those people to use their own motivation and money to better themselves.

The best way to educate future photographers is to hire assistants under proper work practices and inspire them by producing great work.

In order to engage with more photographers (this includes up-and-coming, current and past), I believe the AIPP needs to engage more with the industry itself. I feel that the AIPP may have become too engrossed in the awards process and has consequently built a whole industry on purely feeding the awards and keeping them going.

However, award categories such as commercial, advertising, fashion, architecture, still life, motor vehicles, industrial etc., are not attracting many of the best photographers in the land. And nor is there a core group of appropriate judges in these areas.

Wedding and portraiture is also starting to feel the pain from the onslaught of unregulated participants.

So, what is the future of the Awards? How do we make them relevant again? Here are some suggestions:

- - Engage the industries we work with by giving them the opportunity to be the adjudicators.

- - Let potential clients of the photographers be the judges by inviting leading industry people in architecture to judge architecture, leaders in construction and manufacturing to judge industrial, and fashion designers and buyers to judge fashion.
- - Once again, consider having the event as an online submission, because that is how the work will be predominantly used.
- - Separate commissioned and non-commissioned entries and judge them accordingly.

ROOM FOR PRINTS

More generally, if we have the numbers, why not engage with sponsors and suppliers in all aspects of business. Let's look at our buying power for equipment, legal services, insurance, health etc., to get a better deal for paid-up members.

And I don't believe the print is dead. We should still be encouraging AIPP print exhibitions for public viewing, but we could also manage an online gallery for members to sell prints on an industry-based commission contract.

Most photographers take for granted the work done by people like Chris Shain today, and in the past by the late Nancy Cohen. What the ACMP and AIPP did, by working together, finally gave photographers a voice which lead to the introduction of stronger

copyright laws in Australia.

On a daily basis, whether it be in the digital or print media, there are so many examples of images appearing without a credit to the photographer. We are again the poor cousins when it comes to acknowledging the artist.

I am 61 and have an established career. It is criminal to see how poorly the up-and-coming photographer is treated in this aspect. We are currently in a trap where editorial photography is under-paid and under-credited, while a commercial photographer is also under-paid and may get no recognition at all.

To all young photographers: The AIPP will probably not get you work, but it will allow you to be part of a large group of people in your chosen profession to hopefully give you a voice from which you can benefit.

My mantra as a professional photographer has always been: "Take a brief, do it on-time, on-budget and exceed client expectation.

Simply do that and there is a very good chance you will be employed once again.

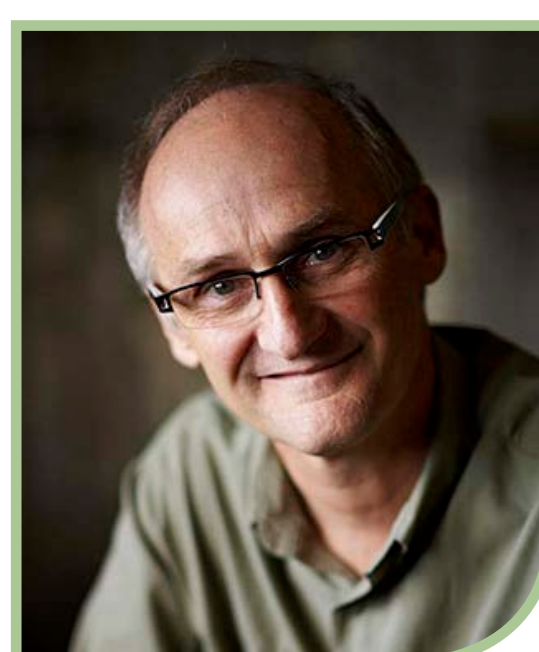
Opinion pieces reflect the views of the member or guest contributing them. They may or may not reflect AIPP Policy. By adding respectful conversations and views, the AIPP Journal hopes to broaden dialogue and understanding through diversity of views and opinion. George can be reached at george@heavenpictures.com.

His website is <http://georgeapostolidis.com.au/>



What Makes An Award Image?

Nancy Flamma's entry into the single capture portrait category is classic in structure, yet ticked sufficient boxes to earn a Silver Award? What is it about her entry that elevated it to Silver?



Scores handed out at Awards are based on merit and, to some extent, the relation of the entry to current photographic practice. And like it or not, photographs that have a point of difference tend to get a few extra marks because the judges are, after all, human.

When it comes to portraiture, an entry like Nancy Flamma's twenty years ago may have scored Silver, but it would have been competing with a majority of similar portraits shot in the studio. Today, a studio lit shot is different because the majority of portrait photographers favour natural light.

Personally, I think an understanding of studio lighting gives the professional photographer a point of difference. If you want to separate yourself from all the other photographers competing for your clients, do something they aren't and, at this point in history, most of them are not shooting with studio lighting.

Nancy's portrait has a soft, appropriate studio lighting wrapping around her subject. The key light is a little lower than that found in a classic Rembrandt set-up, but with either post-production or a reflector, she has retained detail

on the shadow side of the face. The pose is classic, the facial expression dignified, the hands perhaps clutching the flowers a little awkwardly, but this could be seen as representative of the subject's age. Colour composition is simple, with the background suitably darkened and blurred so as not to be overly distracting.

Overall, this is a high quality portrait. Nancy has demonstrated technical control and skill in lighting, posing, post-production and presentation to a level over and above that of professional practice: a Silver Award.

However, I guess the question Nancy would be asking is, how does she move it into Silver with Distinction? My suggestions would be to look at the overall tonality. For instance, does the subject's right shoulder need to be so bright, or would a flag holding back the light in the studio, or some darkening in post-production help? Could a hair light create a little more separation between the subject's head and the background? And on the background, the division between light and dark areas runs through the subject's head – would a different position or camera angle work better?

Peter Eastway is a past chairman of the AIPP Australian Professional Photography Awards and an experienced judge. However, his views are those of a single judge and our awards system intentionally uses five judges to obtain a range of opinions. This article reflects Peter's opinion only.





Appropriate
lighting

Limited colour
palette

Classic posing

SILVER AWARD • PORTRAIT CATEGORY

Nancy Flamma APP

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



The Mentoring Experience

One of the benefits of AIPP membership is access to experience, advice and guidance. Selena Rollason, now a successful professional, reflects on how the AIPP's Mentoring Program helped her.

When Selena Rollason APP M.Photog. first joined the AIPP and applied for accreditation, she was knocked back.

"I sadly missed the mark with my portfolio and as a result, I was made an emerging member while I built my skillset. Back then, I was primarily photographing weddings and families part time, but transitioning across to birth photography, having covered my first few births in 2011/2012.

GOOD MISS ON REFLECTION

"When I missed out on my first accreditation attempt, National Office referred me to the AIPP's mentoring program.

"I'd not heard of it until this point, but it was suggested that it would be a good stepping stone towards accreditation. Given I was driven to succeed in the industry, I pushed aside my disappointment and apprehension and took the leap."

Selena says that before her accreditation was rejected, she felt she knew all she needed to know.

"After all, I'd been photographing in the industry since 1999, so I thought I knew what I was doing. So naïve, right!

"The rejection hit pretty hard at the time and grounded me. It made me realise that I had so much more to learn, both in business and photography technique.

"I figured the mentoring program was a good place to start."

Selena says she was mentored by John Reyment in Brisbane who primarily covered business practices, but also touched on photography topics and techniques, particularly to do with wedding and portraiture.

"I was able to apply much of this knowledge to my own business and genre.

"The mentoring program went from around February to November and we met once a month for 3 to 4 hours at John's studio in inner city Brisbane.

MENTORING HOMEWORK

"Yes, there was homework involved, mainly around applying what we'd learnt to our own



TAGS

Mentoring
Education



SILVER WITH DISTINCTION AWARD • DOCUMENTARY/BIRTH CATEGORY

Selena Rollason APP M.Photog.

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



This page: At the 2018 AIPP Epson State Print Awards, fellow AIPP 'mentorees' Selena Rollason and Fiona Brown both won awards.

businesses. There were many important take-aways and practical applications from each session."

However, mentoring isn't about being spoon-fed. It's up to the student to put what they learn into practice.

"We were given the principles and theories, yes, but it was up to us how much we wanted to apply to ourselves.

"Those who did elevated their businesses and photography skills dramatically.

"Those who didn't, dropped off or got left behind.

"Like anything, the amount of time and effort you're willing to invest in learning will dictate your ability to succeed. We are the authors of our own story, after all!"

Selena remembers John handing out some basic handouts, example documents and spreadsheets to use.

"I also remember John doing a practical

Lightroom demonstration and talking about storage options.

"We also had digital resources sent via email or Dropbox and we set up our own mentoring FB group to share our tasks and discuss things

in between sessions. The resources were specific to the topic we discussed that month and I can guarantee you that I still use some of it today."

The mentoring sessions weren't like

school or even university lectures.

They were closer to university tutorial groups, meeting and working through assignments together with John acting as the guide.

RELAXED AND COMFORTABLE

"It was great! We'd sit around together as a group and discuss the applicable topic for the allocated time.

"Then we'd socialise and get to know each other until our mentor kicked us out to get



[OPPOSITE] GOLD WITH DISTINCTION AWARD .
DOCUMENTARY / BIRTH CATEGORY
Selena Rollason APP M.Photog.

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS





SILVER AWARD • DOCUMENTARY/BIRTH CATEGORY

Selena Rollason APP M.Photog.

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

some work done!

"It was a very friendly, relaxed and comfortable place that I looked forward to going to each month.

"One of my fellow mentorees, Fiona Brown, is now one of my closest friends in the industry.

"At QEPPA this year, we both won state titles and when having our photo taken together, Fiona laughed and said, 'If John had told us five years ago that we'd be standing here tonight as winners, would you have believed him?' I laughed and responded 'F*** No!'"

HELP ON MANY LEVELS

Some people worry about being helped by someone who is already so successful in the profession, but that's the whole idea behind mentoring.

The mentors want to help, they want to see you succeed, they believe in the future of the profession.

And then there are the other students...

"At first I was worried about feeling threatened by my colleagues as potential competitors, but once we realised we could help each other, we opened up and supported one another - providing advice, discussing ideas and even backing each other up when we needed support.

"We became our own little community. I still have many of them as friends today.

When asked for three things she still

remembers from her mentoring program, Selena suggested these:

1. It doesn't matter how good a photographer you are, if you don't have your business practices in order, you'll fail.

2. Community over competition - when we support each other, we not only improve our industry, but we improve ourselves.

3. Nothing comes from nothing. Only you can determine what you want to do and how far you want to go. And it's up to you to make it happen.

So, would Selena recommend AIPP mentoring to other AIPP members?

"Absolutely!

"It was a turning point for me both in business and in photography.

"It helped to set me up for success and gave me the confidence to go full time as a photographer towards the end of the program. It also established friendships and a sense of community in the AIPP (as I was introduced to other professionals) that has helped me to develop into the photographer I am today."

INTERESTED?

The AIPP is currently revising the mentoring program for 2019 and is planning to announce more details later this month.

"Keep an eye on the Facebook Community page and come back to the AIPP Journal next month as well.



Landscape and Memory

Anne Smith APP uses photography in a contemporary art exhibition acknowledging the centenary of World War I.

Last August, Anne Smith APP was involved in a contemporary art exhibition at the Toowoomba Regional Art Gallery. Titled *Landscape and Memory – Frank Hurley and a nation imagined*, eight artists were invited to reflect on Hurley's work and the centenary of the First World War. One of those eight artists was Anne Smith.

Frank Hurley is best known for his early photographs of Antarctica, but some would argue his most progressive work was taken during World War I.

Noted Dr Kerby in the catalog accompanying the exhibition, "Each of the artworks seeks to connect with a specific Hurley image and reimagine it through a personal aesthetic. In this way, the artists not only challenge the loss of memories, but also explore the process of remembering."

The catalogue suggests Anne Smith's response *Lest we Forget* is powerfully reminiscent of Lord Byron's characterisation of war cemeteries as silent cities of the dead.

"Her artwork, however, is imbued with a rural rather than an urban sensibility, reflecting both her own background and the traditional approach adopted in Australian art and literature dealing with the First World War.

"Smith's juxtaposition of Hurley's photograph of two soldiers visiting a cemetery with an image of George Gnezdiloff, a Second World War veteran, and Ian Lade, a Vietnam War veteran, in a contemporary Australian rural scene is an approach that Hurley would have both understood and applauded."

[Hurley had] a longstanding practice of embellishing or manipulating an image to achieve a particular effect or to heighten its drama ... The practice ... aroused controversy and criticism among those who thought the veracity of the photographic record was compromised. Hurley's defence was an artistic one: if the finished result gave the viewer a better understanding of the scene, or it enhanced the realism or beauty of the photograph, then such a manipulation was appropriate. (Thompson, 1999, p. 5).

"Anne Smith, who served in the Women's Royal Australian Air Force (WRAAF), has merged an image of the veterans' hometown of Proserpine with one from the Western Front. This imbues the work with a palpable sense of connection with place; the presence of a working dog further emphasises the rural credentials of the men."

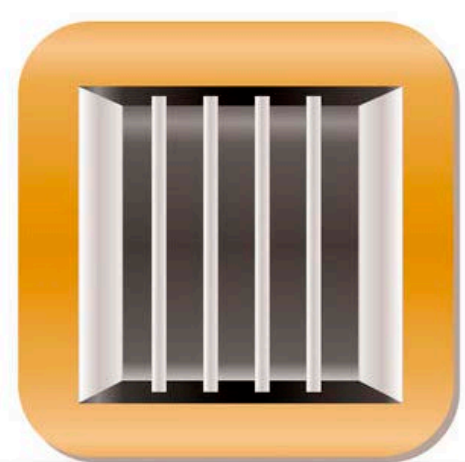
TAGS

Member
Exhibition



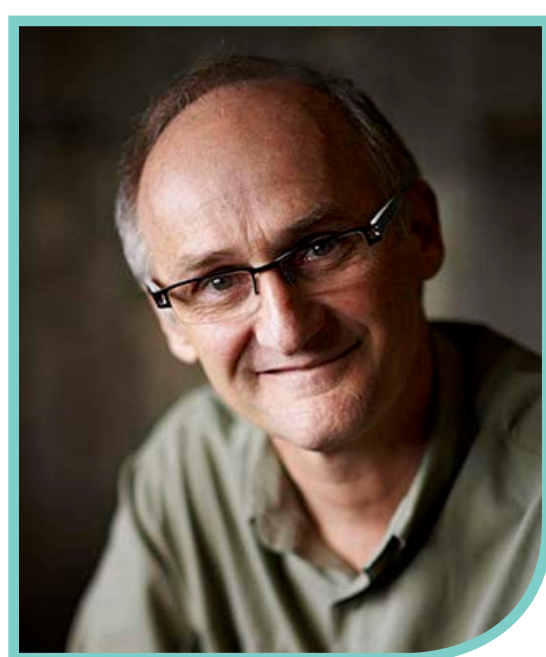
Anne SMITH / Lest We Forget 2018

Metallic photographic paper mounted behind 6mm ultra clear toughened safety glass with polished edges / 104.5 x 2300cm



Do You Need Electrical Leads Tested?

Work safety laws in all states require us to have our electrical leads and extension cables tested regularly. Are you up to date?



A visit to the Safe Work Australia website (<https://www.safeworkaustralia.gov.au/electrical-safety>) suggests that as photographers, we need to ensure our electrical leads are regularly tested for equipment we plug into mains power.

If we're working in the studio or at home, with talent and makeup artists walking around spraying water all over the place, this is our work place and our responsibility!

And everytime we go out on location to work, we're either visiting or creating a 'work place' and as such, it's our responsibility to keep it safe too.

When it comes to electricity, there are guidelines about using equipment correctly.

The Safe Work Australia website specifically identifies outdoors and damp surroundings where equipment may become wet and be at greater risk of becoming damaged.

Some types of equipment can also involve greater risk than others, for example:

- Portable electrical equipment including plugs and sockets, electrical connections and to the cable itself;
- Extension leads, particularly those connected

to equipment that is frequently moved.

If you're shooting with available light and your laptop is battery powered, you might not be creating a work place and you're okay. However, as soon as you bring out mains-powered lighting equipment or a cable to power your laptop, you need to be using tagged equipment.

"Tagged" equipment is equipment that has been tested by a certified inspector.

According to the website, you can detect many electrical defects such as damaged cords just by examining them, but regular inspection and testing will make sure you detect electrical faults and deterioration you can't see.

Inspections and testing must be carried out by a competent person, which depending on your jurisdiction might be a licensed or registered electrician or a licensed electrical inspector. Each state is different.

In NSW, depending on the equipment and where it is used, cables and equipment need to be tested every 6 or 12 months. And if you're a commercial photographer or video producer, you're likely to be asked about your tags before being allowed on site.

This is general information only. We do not know your specific financial or legal situation and we are not providing you with advice. As such, this article should not be relied upon as legal, financial or accounting advice. Please use this article as a conversation starter with your own adviser.

Home » Safety by topic » Electrical safety

Electrical safety

Overview **Codes and guides 15** Reports and Case studies 2

On this page:

- ↓ [Risks associated with electricity](#)
- ↓ [Work health and safety duties](#)
- ↓ [Higher risk workplaces](#)
- ↓ [Inspect, test and tag](#)
- ↓ [Overhead and underground electricity lines](#)
- ↓ [Dial Before You Dig](#)
- ↓ [Further advice](#)

Electricity is one of the most important power sources that we all use every day. But if it's not properly managed it can cause serious injury and death.

Between 2003–15:

- 142 workers died as a result of contact with electricity (an average of 11 workers each year)
- 87% (123) of these deaths happened when installing electrical infrastructure
- almost half of worker deaths occurred in the construction industry.

The risks associated with using electricity must be controlled and the control measures clearly communicated.

Risks associated with electricity


The risk of death or injury from electricity is strongly linked to where and how it is used. For example, the risks are generally higher if it is used:

- Outdoors or in damp surroundings—equipment may become wet and may be at greater risk of becoming damaged.
- In cramped spaces with earthed metalwork. For example, inside a tank or bin it may be difficult to avoid receiving an electrical shock if an electrical fault develops.

Some types of equipment can also involve greater risk than others, for example:

- Portable electrical equipment including plugs and sockets, electrical connections and to the cable itself are especially vulnerable to damage.
- Extension leads, particularly those connected to equipment that is frequently moved, can suffer similar problems.

Work health and safety duties

| | | |
|---|---|--|
|  <p>SafeWork NSW View more NSW contacts</p> |  <p>Workplace Health and Safety Queensland View more QLD contacts</p> |  <p>WorkSafe Victoria View more Vic contacts</p> |
|  <p>WorkSafe ACT View more ACT contacts</p> |  <p>SafeWork SA View more SA contacts</p> |  <p>NT WorkSafe View more NT contacts</p> |
|  <p>WorkSafe WA View more WA contacts</p> |  <p>WorkSafe Tasmania View more Tas contacts</p> |  <p>Comcare View more commonwealth and national contacts</p> |

Related information

- [Identify, assess and control hazards](#)
- [Cranes](#)
- [Scaffolding](#)

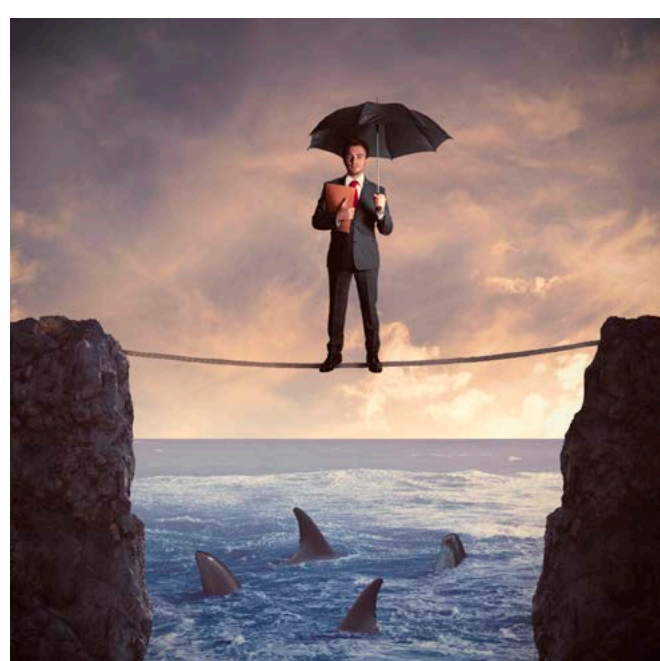
Statistics and Research

8 workers killed as a result of contact with electricity in 2015 - [Work-related traumatic injuries report](#)

[More statistics and research](#)

Fear Sells But Photography Is Alive & Well

Now retired, Bill Griffith has been a photographer in Western Sydney for 50 years, but is he right about fear and good photography? Is it time to sell the sizzle and not the sausage? An open letter from Bill.



Everyday I hear stories from photographers saying, "There is no money in photography anymore".

They might be good photographers, but they must be lousy business people.

I have my own thoughts about this financial wisdom and I am reminded of a few things:

- Every home has a gardener, but there is still work for a skilled horticulturist;
- Every home has a cook, but there are still many chefs working and in training; and
- The Box Brownie made it easy for everyone to take photos, but there was and still is a need for a professional photographer who becomes a business person first, then a photographer.

Nothing is done until something is ***sold*** and the chief sales tool is ***fear***.

Put fear into your clients, but in a good way. For example, "Do you want to trust your wedding memories to a hobbyist?"

The media does this everyday with news bulletins because fear sells.

We all think we are the best at what we do, but if we can't ***sell*** ourselves, we are nothing.

The world is full of brilliant photographers

and bad sellers.

After fifty years in business this year, I have found that customers first buy people, then the photography. No camera will ever replace honesty, reliability and customer empathy.

Set your price for what you think you are worth, not what you think the market can pay. Don't go down to the competition's level, raise your own bar. If customers can't afford you, you don't want them for customers as they will cost you money.

I've said for a long time that if you qualified in marketing or economics at a Sydney University (no disrespect intended), whatever you learnt doesn't apply west of Blacktown. It is a different world out here and knowing your market is as important as knowing your camera.

And knowing that we are in the ***memory*** making business, ***not*** the photography business.

Someone said it differently a long time ago: Sell the sizzle – not the sausage.

Wow, what a wonderful profession we are in! We get paid for creating happiness. There are not too many jobs that pay you to create happiness and memories.



GOLD AWARD • LANDSCAPE CATEGORY

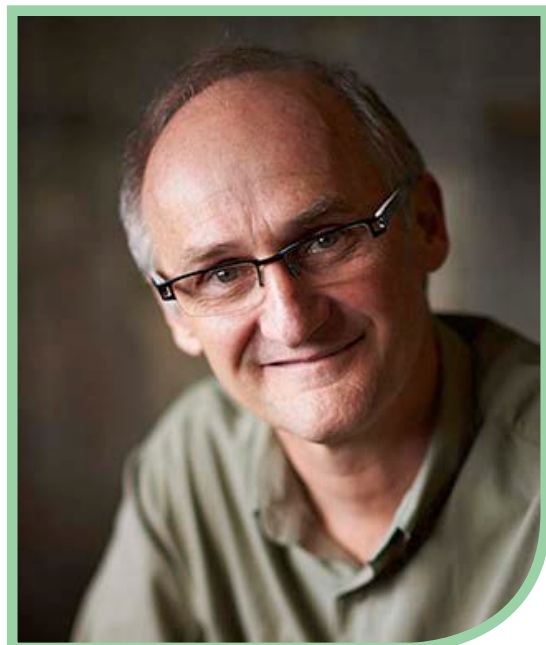
Guido Brandt APP AAIPP

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



Nikon Z

Nikon has introduced the Z6 and Z7 together, the main difference being the number of pixels on the sensor and the resulting performance results. So, is mirrorless for you?



Whether mirrorless cameras are better than DSLRs is probably a mute point.

Technology has a habit of happening based on criteria other than merit and given the opportunity to sell something new and different, it's unsurprising to finally see both Canon and Nikon entering the mirrorless market with full-frame sensor cameras.

DESIGN DIFFERENCES

The SLR/DSLR camera was designed to solve a number of problems, the main one being parallax error.

Many early cameras had two lenses, one to take the picture, the second to frame the picture – it was the viewfinder lens.

The problem was that the viewfinder lens didn't align perfectly with the picture taking lens.

The single-lens-reflex (SLR) design had only the picture taking lens but, using a mirror, the viewfinder could use it as well, so there was no difference between what you saw in the viewfinder and what was captured on film.

At least not in terms of camera angle, although the viewfinder image would black out at the moment of exposure because the mirror had to flip out of the way to expose the film. And with a DSLR, what is exposed is the sensor.

Advantages of the SLR system (when first designed) included accurate manual focusing, but the mirror assembly created issues for the

TAGS

Cameras
Nikon





lens designers. An optimum lens design would position the rear lens element closer to the film or sensor than was physically possible because the mirror would get in the way.

However, lens designers are pretty smart and they found a way around most of their problems, but it's still true to say that the best quality lens/camera combination, especially for wide-angle lenses, is one without a mirror box in the way.

MIRRORLESS DESIGN

Of course, there are many advantages with the mirrorless design.

The electronic viewfinder can show you exactly what the sensor is recording, so you can immediately see success or failure with exposure, shutter speed and depth-of-field.

The missing mirror box means you can design a smaller camera, so less weight and bulk. And the lens designs can be sharper and clearer too.

Autofocus is a big beneficiary. DSLRs can position autofocus sensors in the central part of the image area, but not right out to the edges. The mirrorless design allows autofocus sensors over most of the image area, even to 100% in some cases.

And as the photography process becomes increasingly sophisticated and automated, it just makes good sense to do it with a mirrorless camera.

So, for photographic capture to progress, mirrorless seems to be the way to go.

Many commentators have criticised Canon and Nikon for not taking the design more seriously in the past, but this can be explained by economics and good business sense: if you have a product that is selling really well (DSLRs), why change things before you have to?

Last year for the first time in Japan, mirrorless cameras out sold DSLRs. And the following year, both Canon and Nikon have launched 'more serious' mirrorless cameras to compete with Sony and Fujifilm. That makes sense!

NIKON'S Z CAMERAS

We'll look at the Z6 for the purposes of this review, but acknowledge that if you want a 46-megapixel sensor, the Z7 is there and waiting for you!

The Z6 has a new 24.5-megapixel backside illumination, Nikon FX-format CMOS sensor with focal-plane phase-detection AF pixels, and the latest image-processing engine, EXPEED 6. The sensor is no doubt based on the Sony A7III sensor, but the processing engine is all Nikon.

Like Canon, the Z6 is smaller than your average DSLR, but it is just a fraction heavier and larger than other new mirrorless cameras. However, if you're a Nikon fan, this won't be an issue, but nor is it a compelling reason to change over to Nikon from another brand.

Perhaps Nikon is looking to maintain existing





users before worrying about expanding their market share.

Z MOUNT

The Z6 has a new lens mount and Nikon seems accepting of the fact new lenses will be required to get the most out of the mirrorless design. Nikon touts that the new, larger Z mount will allow them to develop an f0.95 lens, the fastest in Nikon's history.

The Z6 has a paltry 273 focus points – and we're joking! Although the Fujifilm X-T3 boasts a couple of million, how many points do you really need to nail the focus? It's wonderful to see how precise technology has become, but 273 points will be more than enough (there are 493 on the Z7) and they are distributed across 90% of the screen, meaning there's not much you can't focus on directly.

The hybrid AF system automatically switches between focal-plane phase-detection AF and contrast-detect AF to determine focus, no doubt again using a similar approach to Sony.

VIBRATION REDUCTION

Nikon has chosen to equip the Z6 with in-camera vibration reduction (VR). The VR unit provides compensation for movement along five axes, giving a five EV (stops) equivalent reduction in shutter speed.

The advantage of in-body image stabilisation or vibration reduction (same thing)

is that every lens is automatically stabilised with the camera, whereas without this feature you are reliant on the lens being stabilised – and not all are.

This might not be such an issue for stills photography (the lenses that need stabilisation generally have it), but for video it's becoming more or less mandatory.

And Nikon is keeping video producers in its sights.

The Z6 supports full-frame 4K UHD (3840 x 2160)/30p movies using the FX-based movie format, as well as Full-HD/120p movies.

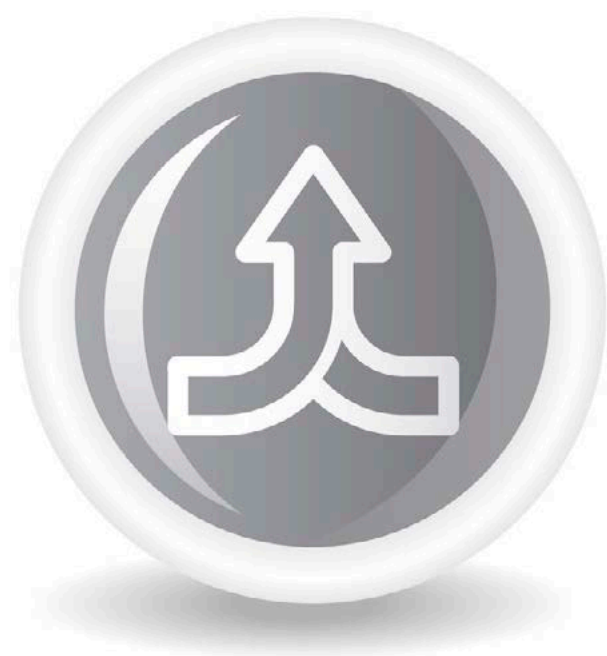
Active D-Lighting, electronic vibration reduction and focus peaking are all available in video modes and Nikon's original N-Log can be used with 10-bit HDMI output.

Nikon points out that with extensive colour depth and twelve-stops dynamic range, more tonal information can be retained in both the highlights and shadows, resulting in better colour grading.

Timecode support makes synchronising video and sound from multiple devices easier and interestingly, the control ring built into the new Nikkor Z lenses can be used to quietly and smoothly adjust settings such as aperture and exposure compensation.

Other features include dust- and drip-resistance, an 8-cm/3.2", 2100k-dot touch-sensitive LCD monitor, with a tilting mechanism, and high-speed continuous shooting at 12 fps.





Diversity, Inclusion and Equity or Die

Hilary Wardhaugh APP.L M.Photog IV challenges us to make the AIPP a more supportive, inclusive and diverse organisation.



In the 21 years that I have been a photographer and part of the AIPP, there have been massive changes in our industry. Technologically, with better gear being produced all the time and at lower prices. Socially, with many photographers ranking business skills and advocacy as less important than the number of social media followers. Financially, the ability to earn an income can be very tough as it is highly competitive and the general market has been 'dumbed' down when often all that is required is an image for social media, viewed on people's phones.

However, there have been no changes in commercial photographers' rights and the power of 'exposure' to the less initiated, often rules.

In 2002/3 when I was the ACT president and a co-opted national board member, the membership gender ratio was 70:30 men to women. The Institute was known as a 'old boys club' and many used to joke that you had to have glasses and a beard to belong.

Today it is vastly different. Photography has changed.

In 2009, I started a Facebook group called

'Mums with Cameras, Value Your Creativity', as I could see what was happening within the domestic sector, at that time. The biggest change was that these new photographers coming into the industry were predominantly women between the ages of 25 and 40, who took up photography after the birth of their children. The Facebook group grew quickly as it was a way to help and mentor this new growing part of our industry on how to run a business, how to be profitable and how to have longevity in the industry.

Many of the new photographers started their businesses with very little knowledge about business and pricing, though technology allowed them to take 'good photos', to set up cheap websites and grow their social media. That, combined with the growth of other photographic businesses selling Photoshop actions, posing and styling workshops and also with several 'movements' propagating philosophies about portraiture, resulted in a massive influx of women into the market; the popularity and growth of the birth, newborn and baby photography arena, in particular.

However, it does not stop at baby photography

TAGS

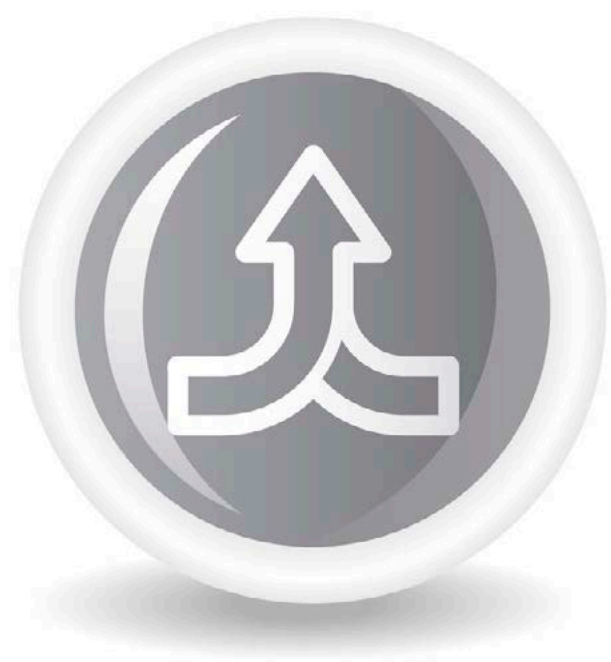
Diversity
Policy



SILVER AWARD • NEWBORN CATEGORY

Leanne Curtis APP AAIPP

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



and it has been a good entry point to the whole photographic industry and now, more women photograph all genres of photography. It was great to see at the recent AIPP APPA Gala Night that there were more women finalists on the stage for the announcement of the Australian Professional Photographer of the Year, than men.

SO, WHY DO WE NEED TO KNOW THIS?

As an organisation, it is vital for the AIPP to embrace this change and growth in the industry, and it has, to a point. However, there is still a lack of diversity, inclusion and equity in our organisation. As said previously, traditionally the leadership (and membership) within the AIPP has been predominantly men, middle-aged white men. There is nothing wrong with middle-aged white men, but it doesn't necessarily reflect the current membership. Our membership now comprises approximately 65% women and 35% men. Our membership also comprises different cultures, a vast array of ages, regional photographers as well as metropolitan based photographers. Our membership isn't just about weddings and portraits, we include the commercial sector and now videography.

Since 2016, I have been thinking of ways the Institute can embrace diversity, inclusion and equity. We need a policy documented to future proof our organisation, to better represent our

membership, and to have systems in place when problems arise. The new National Board has considered the newly drafted Commitment To Diversity document prepared by the Diversity Committee and will be adding five of the suggested points in that document, to the Terms and Conditions of Membership of the AIPP. This is a great start, but we need to go further.

Some ask why? Many people see lots of women photographers and do not see a problem. If you think that, then you are part of the problem.

Attracting diversity takes legwork. It is not about one-off initiatives. Equity concerns focus on changing the structures and systems that create the inequities in the first place. For equity to be established, we need to consider including different people in our groups, we need to make certain that we set targets or at least be focused on setting targets. For example; if we can be intentional when including the first five people into a group, and that they come from all different backgrounds and perspectives, then all of a sudden, that group is much more diverse than it would have been.

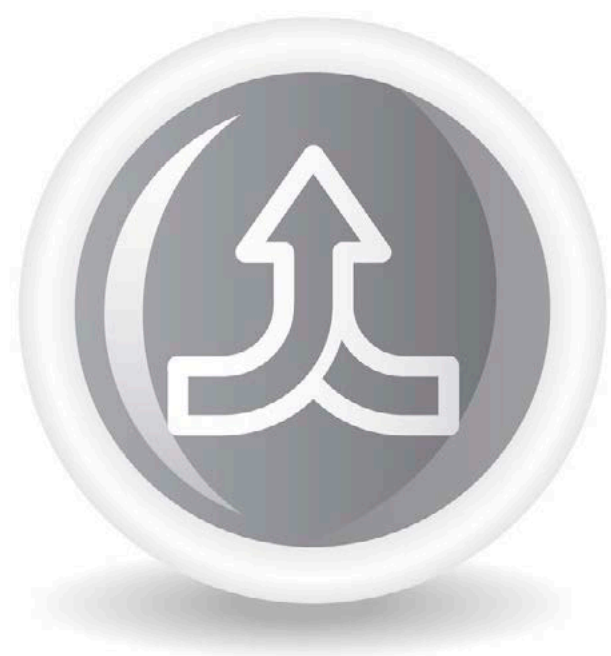
Education and mentoring is the key, on all levels, including the leadership teams. We need to build an inclusive environment where anyone regardless of their social identity have space to advance through opportunity and are valued for more than just their membership. It



SILVER AWARD • PET & ANIMAL CATEGORY

Nathalie Hicks APP

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



is good to have leaders who've had experience walking in someone else's shoes, so they recognise and empathise and have the authority to make change. Change comes from good leadership.

The leaders of our Institute (and the individual members) need to be held accountable for ensuring all groups, spaces and events exhibit equity inclusion and diversity. Hence there needs to be a system in place so that when issues arise, all individuals have an expectation that their rights will be met and understood.



EXAMPLES

To lessen discrimination and harassment within the organisation, systems need to change to become equitable in all areas of the Institute, including, but not limited to:

- Membership and accreditation;
- Conferences/seminars and CPD events (speakers, organisers, patrons);
- Mentoring program (mentors/mentees);
- Elected councils, committees and regional chapters;
- Awards and honours (APPA Team, volunteers and entrants);
- Social media.

For example, the AIPP assessors are at the front line of the certification and accreditation of applicants and members. This group of people needs to have an equal number of

men and women, genre specialists and from all geographical locations and cultures to allow a growth in diversity and to limit unconscious bias.

For councils and committees, conferences and workshops, the same applies. A buddy system may be a great way to introduce new members from different backgrounds to more established members, at events. This will help people feel included.

For state and national awards judging, the gender balance needs to be equal so it does not cause any detriment to the entrant or discriminate against any volunteer. For example, every volunteer has an equal right to a rest break, but we have yet to offer this, with several female judges at the 2018 AIPP APPA left on panels for longer periods, due to the lack of female representation. This could be seen as discriminatory.

To achieve an equitable judging situation, it would be beneficial to allow the judges' workshops to be open to all the membership and actively encourage all members, including students, emerging photographers and accredited members to attend. This could be seen as a great educational experience that enables an increasing visual literacy and ultimately it will benefit the members' businesses to have a historical perspective to the art of photography, and in the long term reduce discrimination in the judging process.

Since 2003 the gender ratio of Honours recipients is approximately 5:1, male to female. To achieve equity in the Honours system there needs to be a downloadable nomination form accessible to any member who wishes to nominate a deserving photographer within the membership or the greater Australian photographic community. The Honours each year should be awarded to an equal number of men and women who deserve the merit.

UNCONSCIOUS BIAS

So, what is unconscious bias? We all have it. Some people are aware of it, most of us not. From birth we are brought up with a set of values and morals within our family, environment and culture. It is our hidden belief systems. It is precipitated by us making quick judgments and assessments of people and situations and is reflected in our prejudices and stereotypes. It is deeply seated within us.

To establish an unbiased and inclusive, non-discriminatory environment, we need to learn about our own unconscious bias, be aware of it, and not let it hinder the Institute's road to diversity, inclusivity and equity.

One simple way to reduce your own unconscious bias is to stop and think before you say or do something. Often whether or not you know you are biased matters less than accepting that you are. If you accept that you can be biased, you are more than likely to

act upon it. We need to realise that we are all fallible, but we all need to disrupt our beliefs and our expectations of what is accepted.

IN CONCLUSION

So, what can we learn and benefit from having an Institute that is diverse and inclusive?

We have new perspectives, more understanding, more empathy and less judgement. It involves patience, forgiveness, respect and it feels supportive.

Rushing out to make a funny comment on Facebook may seem like a good idea at the time, but will it benefit the membership? Just because a woman is assertive and ambitious does not make her an unlikeable person. Having decision makers from all over the country and different cultural backgrounds and ages makes for more empathetic leadership.

This involves small steps and will ultimately help in the retention of all the membership and make them happier. This will make us more current and be more profitable as an association. And this will allow difficult discussions to occur with respect and dignity. There are great plans ahead with the new Constitution and By-Laws to be voted on soon. It can be heavy work reading legal documents, but everyone should. Everyone has rights and we all need to know them. Read what is written. Discuss it. Vote on it. Be diverse. Be inclusive. Establish equity or die.





AIPP Financial Report

The figures for the first two months are in and administrative expenditure is down, reports AIPP Treasurer Melissa Neumann and company secretary, Peter Eastway.



One has to be a little careful when reporting financial information to members because it is easy to think things are better or worse than they really are.

But we're very happy to provide the information we current have and answer questions – just ask!

Opposite are the first two months of 2018/19, which included APPA and our annual sponsorship invoicing. There is a good surplus.

One reason for only sharing the first two months of figures (and not three months) is because, at 4 October when this is written, that's the most recent reconciled accounts we have. The Board requires the accounts for each month to be completed by the 10th of the following month, so the Board won't have September's figures until after this AIPP Journal is published.

The figures compare the results for July and August this year with the same period last year and our budget.

There are quite a few differences, but the most important one to note is how the administration costs have dropped.

This period our administration cost \$76k

compared to \$214k the period before. Now, we think this greatly improved result is a little inflated because there are some admin costs that didn't get paid until September, and so don't appear in the figures yet.

That's why we need to be a little careful in how we report this information. It's a bit like capturing a raw file and then adding in some post-production afterward – the raw file doesn't always tell the whole story and these accounts at present are very much like a raw file!

However, we're certainly going in the right direction.

Membership is down on the previous year as people decide whether or not the AIPP is on the mend and this is understandable. We've also had some issues with the various membership software applications and are working to rectify them ASAP.

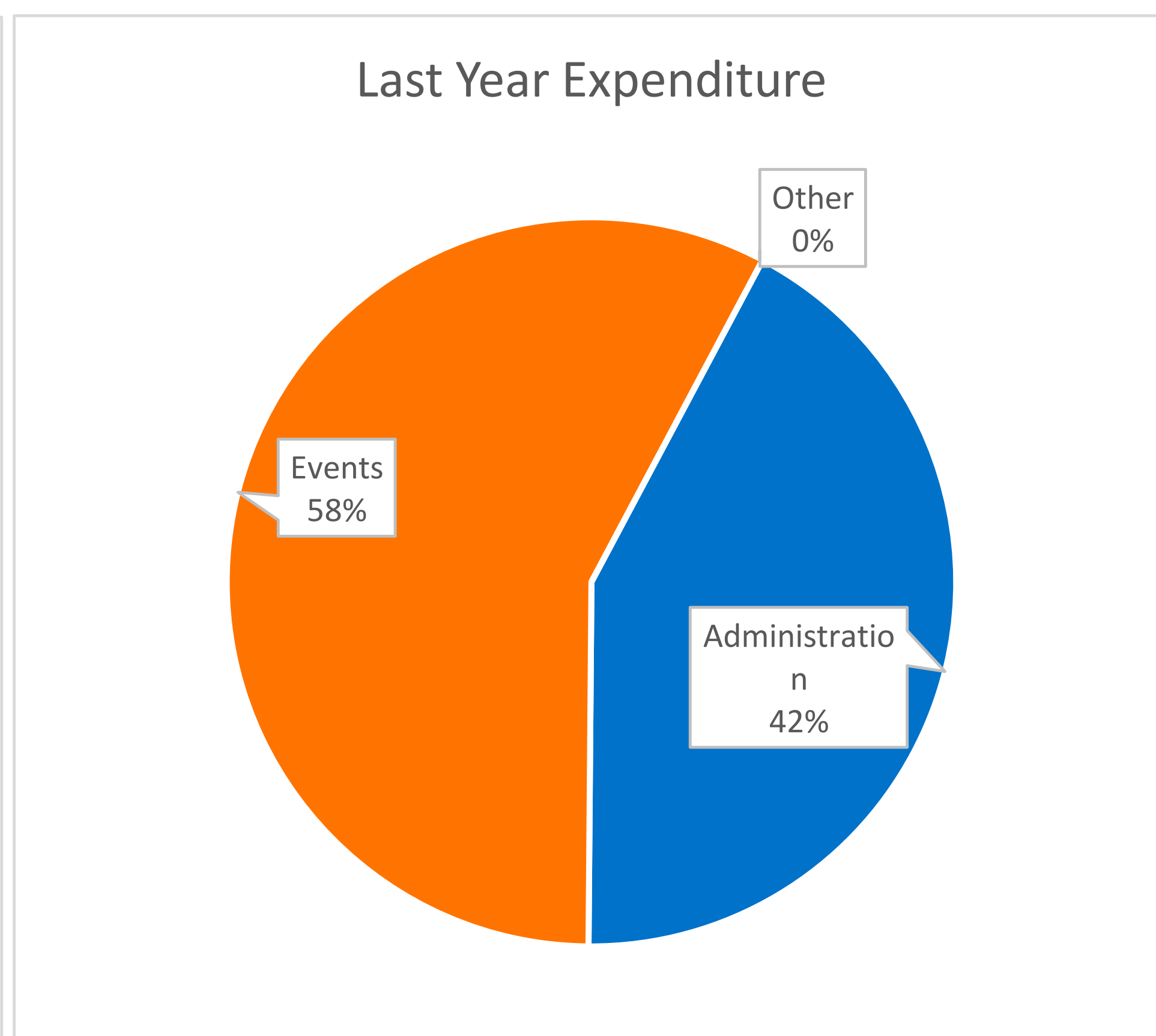
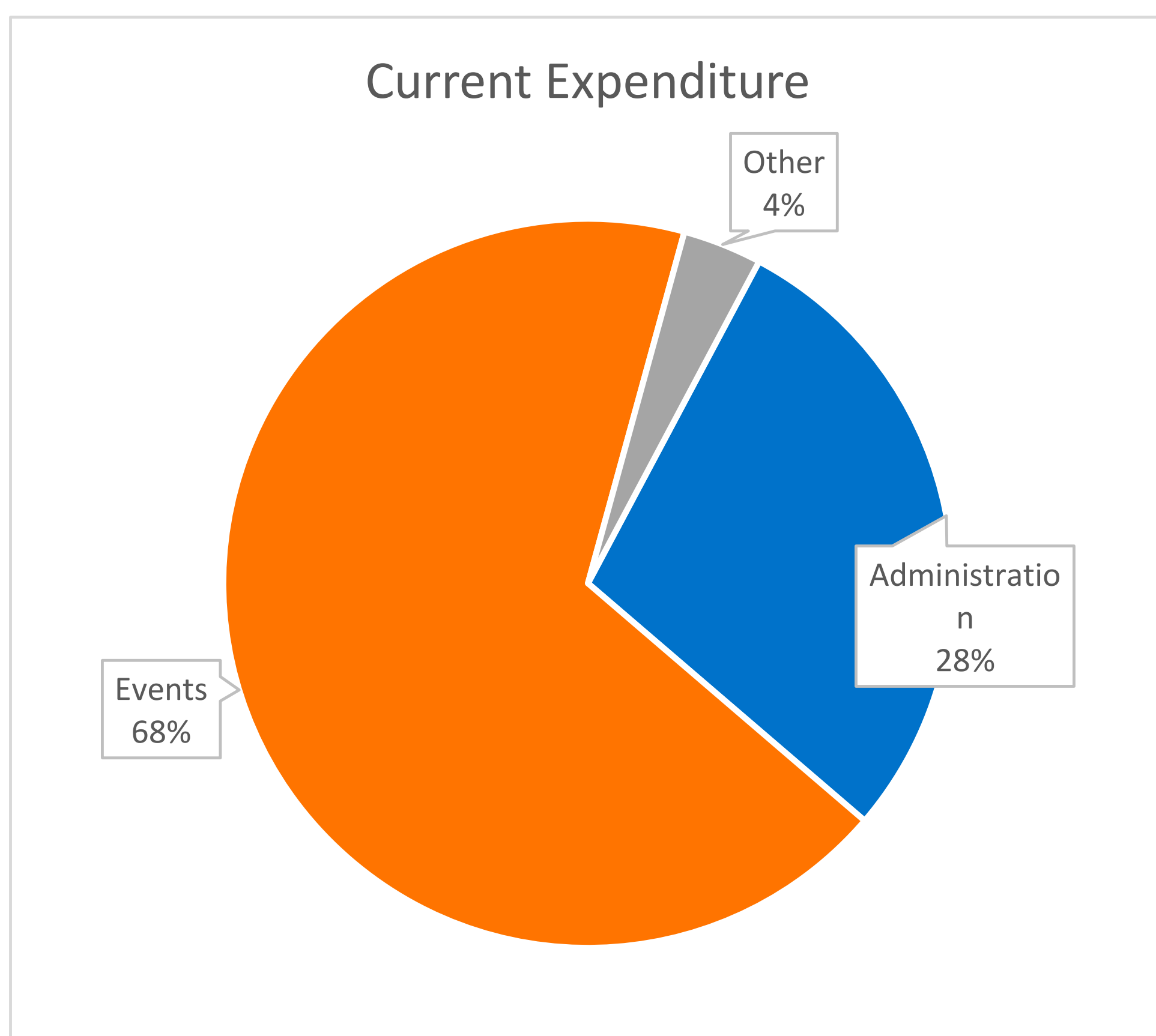
And the huge profit compared to budget? The accounts include annual sponsorship that will be spent on awards and events over the coming 12 months. We're not aiming to make a huge surplus – the aim is to spend sponsorship on the membership.

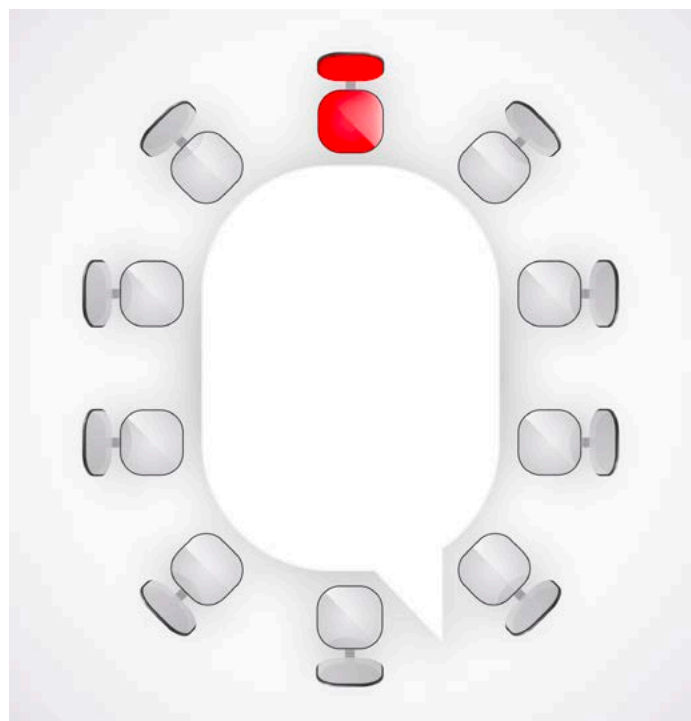
TAGS

AIPP
Finances

AIPP Financial Summary - August 2018

| | July 18 - Aug 18 2 mths | Previous Year 2 mths | Budget This Year 2 months |
|--------------------------|----------------------------|-------------------------|------------------------------|
| Income | | | |
| Membership | \$ 90,352 | \$ 121,172 | \$ 112,442 |
| Events | \$ 141,816 | \$ 154,399 | \$ 164,613 |
| Sponsorship/Other etc | \$ 199,292 | \$ 234,571 | \$ 84,500 |
| Total | \$ 431,460 | \$ 510,142 | \$ 361,555 |
| Expenses | | | |
| Administration | \$ 76,202 | \$ 214,479 | \$ 82,282 |
| Events | \$ 181,659 | \$ 291,954 | \$ 223,014 |
| Other | \$ 9,399 | \$ - | \$ 10,334 |
| Total | \$ 267,260 | \$ 506,433 | \$ 315,630 |
| Surplus/Deficit | \$ 164,200 | \$ 3,709 | \$ 45,925 |
| <i>Source: MYOB file</i> | <i>Unaudited</i> | <i>Unaudited</i> | <i>Preliminary</i> |
| Bank Balances | \$ 232,381 | | |
| | 31-Aug-18 | | |
| Membership | 2529 | | |





AIPP National Board - Meeting Summary

This is National Board Chair Melinda Comerford's summary of the Septemer AIPP Board meeting.

NOMINATIONS COMMITTEE

Melinda presented to the Board the purpose and the role of the Nominations Committee, currently comprising Melinda Comerford APP M.Photog, John Swainston Hon. FAIPP, Ian van der Wolde APPL M.Photog III Hon.FAIPP FAIPP, and Felicity Biasi. The Nominations Committee was formed earlier in 2018 and designed to recommend names for consideration to the Board and to assist nominees with all the documents and advice to ensure their due diligence.

CONSTITUTION COMMITTEE

John Swainston does not expect any material changes to the proposed Constitution at this point. Still awaiting the timeline of sending out

the proxy votes from John Sinisgalli (solicitor).

A representative from each Council will be asked to attend the AGM as a proxy for voters. Tony Hewitt, as Chair of Awards, will also be invited to stay beyond the Awards Committee meeting to attend the AGM.

Prior to the AGM, the Council representatives and Tony Hewitt will meet with the Board to discuss state awards and other matters.

ANNUAL REPORT

The timeline for the production of the annual report is closing in. Board members have been asked to do a report from the 2017/18 year on their portfolio areas.

IT DISCOVERY PROCESS

We have completed the process of discovery



TAGS

AIPP
Management

for the AIPP's IT requirements, thanks to Robert Coppa APP AAIPP. The finance committee will look at the budget for the IT system, including maintenance and development of the existing Awards System and membership database.

AIPP'S NEW EDUCATION PARTNER, NIKON

Members of the Board met with representatives from Nikon at APPA regarding Nikon's proposal to become the AIPP's new education partner. The proposal will help to encourage students to enter state and national awards, and create greater engagement between students and the AIPP.

PROMOTING THE AIPP TO THE PUBLIC

We currently have a full-page ad in *ProPhoto* magazine each month. The Board has discussed highlighting a particular genre in each edition, to ensure the majority of our members and their genres are represented.

We are still exploring options specifically to promote members who specialise in commercial photography to their potential clients.

SPONSORSHIP/TRADE PARTNERS

Bruce Pottinger is investigating the creation of local-level sponsorship for trade partners who

only want to reach members within a Council's jurisdiction.

Bruce will send a quarterly newsletter about AIPP activities to trade partners. The first has already been sent.

AWARDS COMMITTEE

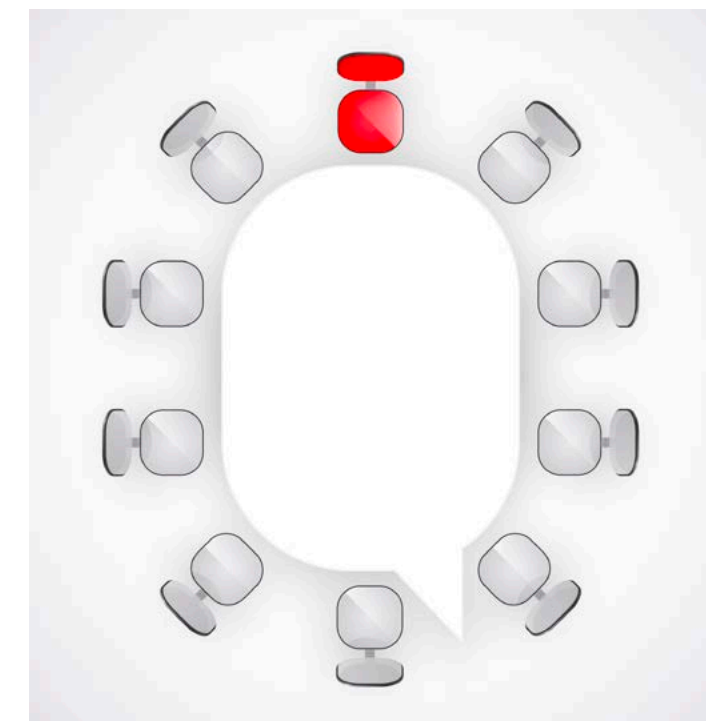
Steve Wise lists the proposed dates for state awards, which are almost confirmed, just to be approved by Councils before being published to members.

Bruce has been looking at venues for APPA 2019 and will confirm the dates and location with the Awards Committee before announcing to members.

MENTORING COMMITTEE

David Simmonds has been speaking with Milton Wordley APPL M. Photog II FAIPP and Eric Victor APPL M. Photog. Hon. FAIPP about the mentoring program. There was discussion on whether our mentoring could be funnelled through an existing educational institution, however we do not feel this would give members the outcomes they seek from the mentoring program.

There is discussion about including some additional members on the Mentoring Committee, with the acknowledgement that the proposed new Constitution states that volunteers cannot be on more than two committees at any given time.





\$50 off
Special for AIPP Members
Coupon Code: AIPP2018

The Complete Photo Business Package by Peter Eastway

Don't waste your time going in the wrong direction – turn your photography into a well paying career!

There are a lot of people offering great advice on how to run a professional photography business, so what makes this package different?

Perhaps the main difference is that it's written from a background of extensive practical experience. Peter Eastway is not only a highly regarded professional photographer, he has a background in business and accountancy (he is a qualified CPA), and he has years of experience working as a writer and publisher. He knows how to earn a living from photography, many of his accounting clients are successful professional photographers, and he can write and communicate business issues in an easy to understand style.

So when you read the Complete Photo Business Package, you can feel assured the advice is real, qualified and practical. And it comes with a money-back guarantee, so there is no risk.

The Complete Photo Business Package comprises six publications. Have a read of the contents to understand why this is the essential information you need to break into professional photography.

What You Need To Know To Be A Successful Professional Photographer

- So, Do You Really Want To Be A Full-Time Professional Photographer?
- Professional Photography Has Two Words
- Business = Manners
- What Photography Skills Do You Need?
- What Photography Equipment Do You Need?
- What Business Skills Do You Need?
- What Type of Photography Will You Shoot?
- Who Are Your Clients Going To Be?
- How Will You Find Your First Clients?
- How Will Your Clients Find You?
- Have You Done A Practice Shoot Yet?
- Why Should Someone Hire You?

- What Products & Services Will You Offer?
- What End Of The Market Do You Want To Work In?
- Do You Need A Flash Car And Studio?
- Creating A Portfolio With A Difference
- What Does Your Portfolio Look Like?
- What Will Your Clients See On Your Website?
- What Design Will You Use?
- What Stationery Do You Need?
- Some Sample USPs
- Getting You First Portrait
- First Wedding
- First Commercial Shoot
- Charging \$200 An Hour Is Different From Earning It
- How Much Do You Want To Earn A Year?
- How Much Can You Charge?
- How Many Jobs Do You Need A Year?
- Does It Matter If You Don't Charge Enough?
- Who Owns The Copyright?
- How Does Licensing Work?
- Insurances For Photographers
- Working With Children

Professional Portrait Photography In Detail

- Setting Up A Portraiture Business
- Portraiture: Equipment Suggestions
- Portraiture: Suggested Lighting Techniques
- Portraiture: Shoot List
- Portraiture: Can You Just Sell Digital Files?
- Portraiture: Why Selling Physical Products Is Better
- Portraiture: Files For Social Media
- Portraiture: Price List
- Portraiture: Client Information Pack
- Portraiture: Money Back Guarantee?
- Portraiture: The Sales Process
- Portraiture: Benchmark Prices

Professional Wedding Photography In Detail

- Setting Up A Wedding Photography Business

- Weddings: Equipment Needs
- Weddings: Post-Production
- Weddings: The Shoot List
- Weddings: What Are You Selling?
- Weddings: Can You Make Money Selling Digital Files?
- Weddings: Making Shoot-And-Burn Work
- Weddings: Offering More Than Shoot-And-Burn
- Weddings: The Price List
- Weddings: Booking Your Clients
- Weddings: The Paperwork

Commercial & Landscape Photography In Detail

- Setting Up As A Commercial Photographer
- Commercial: Equipment
- Commercial: Lighting
- Commercial: Quotes and Estimates
- Commercial: Terms and Conditions
- Commercial: Bits and Pieces
- Landscapes: The Big Picture
- Landscapes: Marketing Landscape Photographs
- Landscapes: Equipment
- Landscapes: What Will You Photograph?
- Landscapes: Limited Edition Prints
- Stock Photography

Business Planning For Professional Photographers

This is a step-by-step guide that will take you through the process of creating a business plan.

You don't need a business plan? Well, a business plan is the difference between successful professional photographers and those who struggle to make a living.

Business planning needn't be scary and this publication is an interactive PDF, meaning you can read the instructions and then fill in the 12 worksheets on your computer.

The worksheet templates will also help you calculate important figures such as how much you need to earn, how many jobs you need a week and how much you need to charge.

It's an essential part of being in business and this publication makes it really easy.

Business Planned: What A Plan Might Look Like

And just in case you're not sure, we've filled in a business plan to show you what it looks like. No, this isn't a plan that you can just put into practice, but it shows you exactly how to complete the templates in your own business plan.

Is This Package For You?

The Photo Business Handbook package covers all the basics for running a successful photography business. It will give you a strong foundation so when you do other courses or workshops, the photography, marketing and selling skills you learn will work properly.

It doesn't matter how good a photographer you are, being a professional photographer is all about running a business.

You'd easily pay thousands of dollars at workshops or with accountants to obtain this quality of advice, so why is this package so inexpensive?

"The profession of photography has changed dramatically and there are many people entering it for the first time. Unfortunately, most of these new photographers are unaware of what is required to run a successful business, or indeed of the value of the photographs they create.

"With my accounting background, I know what they need to do. I have been giving the same advice to photographers for over 30 years and while the nature of photography has changed completely, the underlying basics of running a business remain the same.

"The more people who understand these basic principles, the better it is for all of us."

Full package: \$149 - online and/or download. To purchase visit our website at: www.betterphotographyeducation.com