

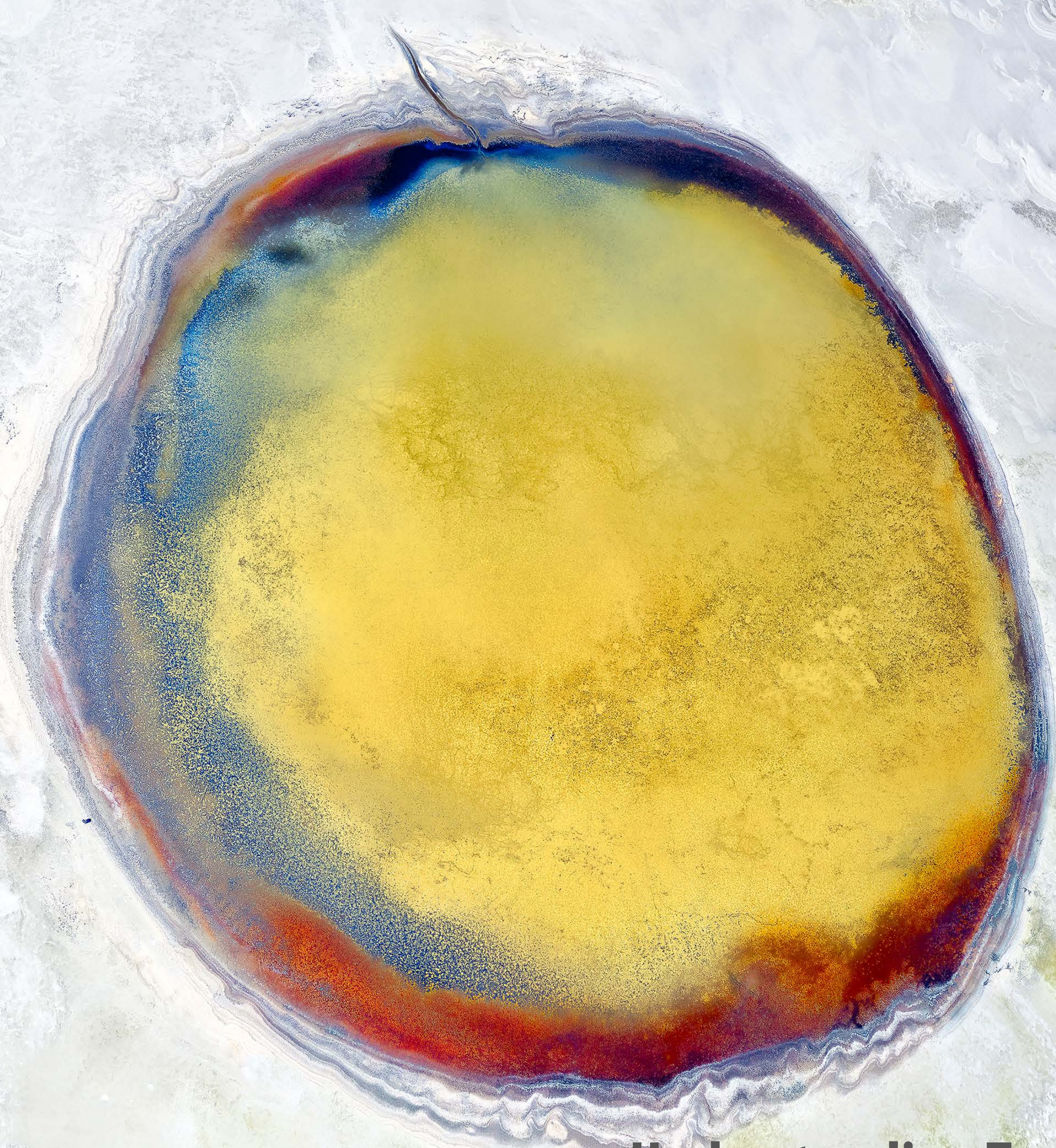
Issue 267

AUSTRALIAN INSTITUTE OF
PROFESSIONAL PHOTOGRAPHY

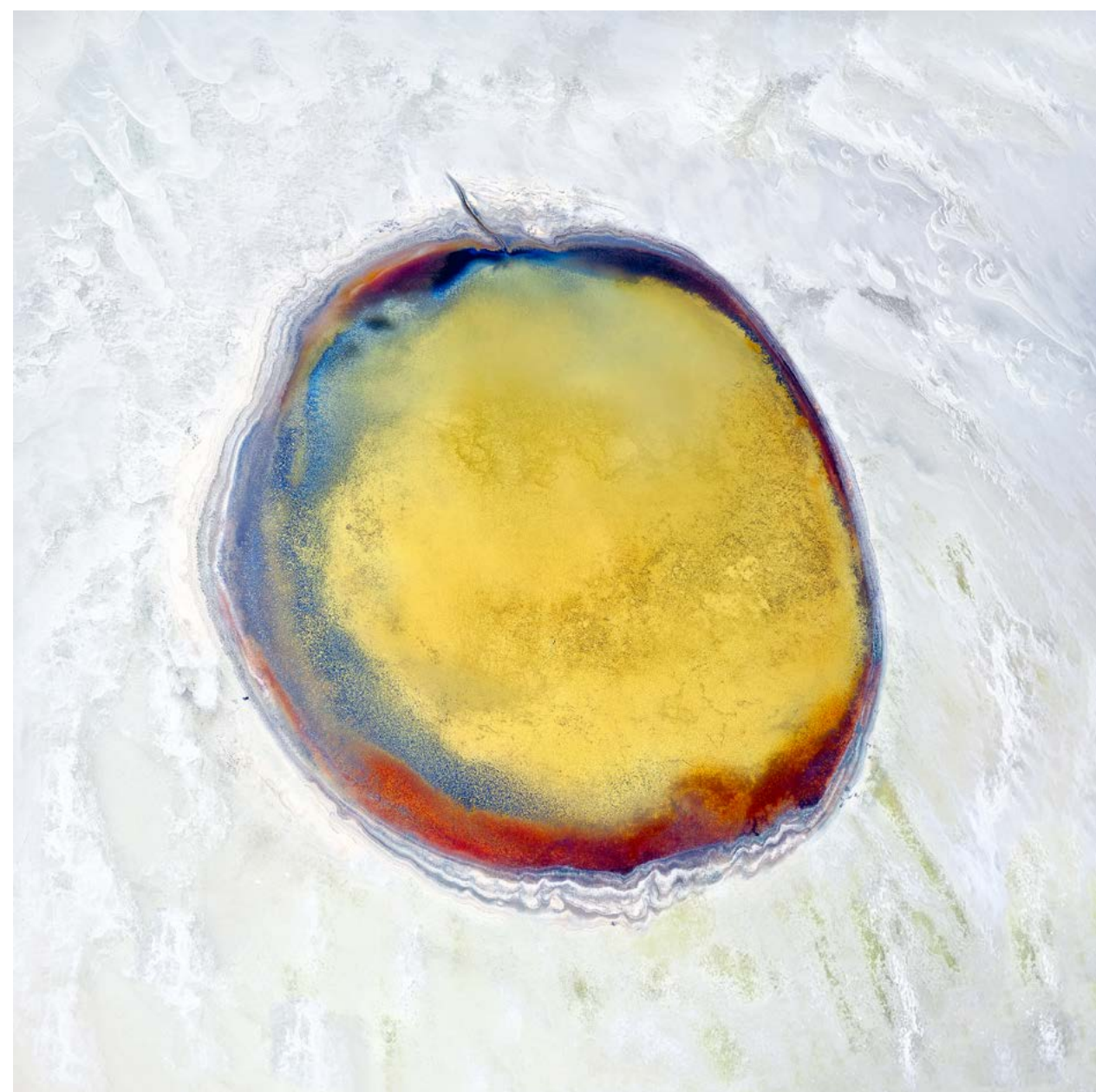
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Nov/Dec 2018

JOURNAL



Understanding Trade Practices
Marcus Bell Talks About Business and Nikon's Z7
What Other Photos Does PPY Chris Saunders Have?



COVER

Chris Saunders APP AAIPP

2018 AIPP AUSTRALIAN PROFESSIONAL
PHOTOGRAPHER OF THE YEAR

**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

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

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Nikon Ambassador Marcus Bell grabbed the first Nikon Z7 in Australia. We listened to his presentations in Sydney recently for how the AIPP Grand Master of Photography continues to run a successful business.

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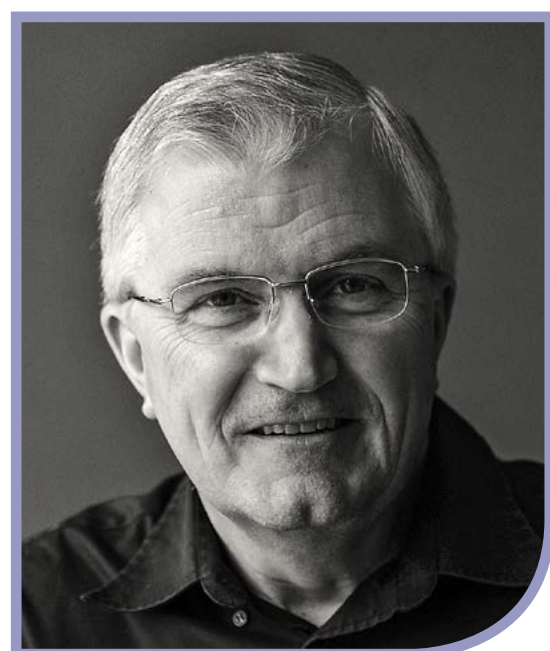
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This is National Board Chair Melinda Comerford's summary of the October AIPP Board meeting.



John Swainston's President Message

There are three big meetings coming up as we finish off the 2018 calendar year – and a year of great change for the Institute.



At the end of this month, your Board of Directors has three important meetings, all to be held in Melbourne. Each, in their own way, reflects the many changes that the Institute is undergoing.

NOVEMBER BOARD MEETING

The first is our bi-monthly (every two months) face-to-face Board meeting on Sunday 25 November. It will be the fourth meeting where we are all in the same room. But, as those of you who may have started to read through the Company's financial report will now know, the actual number of overall Board meetings since April has averaged about one every three weeks, and in most recent months two each month. There is much work still to be done.

This is all made much more cost-effective through modern electronic communication. On the recommendation of last year's Queensland state council, we upgraded to **Zoom Video** teleconferencing. We use it for minute taking as well as excellent virtual face to face dialogue. It's almost like being in the same room. As a result, your Board can have good open discussions, is able to watch for facial expressions as you

would in person and our Board Chair, Melinda Comerford, encourages those who might want to say something but are less immediately vocal.

This frequent meeting has been required because this Board is both governance and management. Multiple issues must be covered in depth, as we try and improve the relevance of our Institute to adapt to the much-changed profession of photography, as practised in Australia.

As someone pointed out, of a Board of eight, nearly all of us have other roles and jobs in life – teaching, training, tour-leading, public speaking, consulting, CFA - as well as professional image-making. Twenty years ago, an AIPP Board would have been almost exclusively full-time photographers (and almost all male)! It's a much-changed world.

The profession's income-per-shoot has declined as technology has enabled some in the community to feel they can get "good enough" results for their needs. Your Board, in looking at regulatory issues for newborn photographers, child safety, consumer contracts, copyright, professional business

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skills, accreditation changes, awards, liaison with education bodies and Continuing Professional Development, has to take all this into account. We are constantly trying to find key differentiators to mark out the AIPP photographer from the rest.

But, and it must be said, there are perhaps 300 or so highly skilled former AIPP members who espouse similar values of quality and integrity and who, for whatever reason, we don't have the pleasure of having amongst us. Naturally we'd love people to return and, hopefully, feel valued.

It is our job as a Board to speak for all in the profession and maximise standards and values, regardless. Our volunteer Board and the many committees now have to do all this without a National Office, but we are also able to work with an enlarged group of part-time contractors, working as a virtual office, scaled to fit the leaner operation the AIPP has to be today.

COUNCIL PRESIDENTS & BOARD EXCHANGE

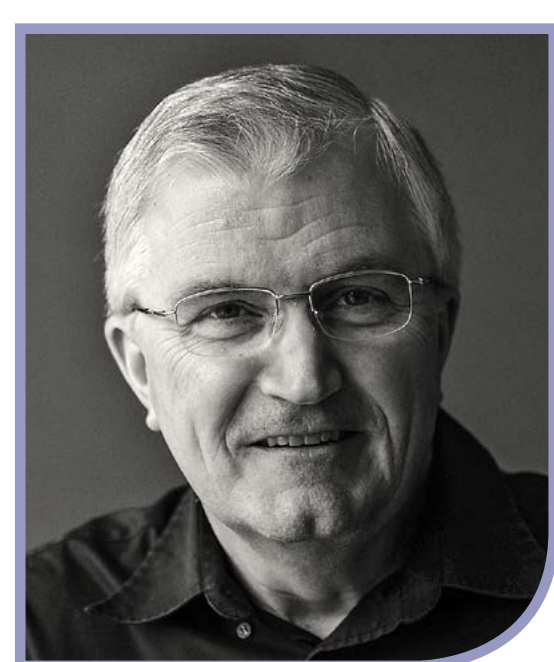
The second meeting will start on the Sunday evening and continue next morning, Monday 26 November. We have asked the presidents of each of the state and territory councils to join us, to give the Board face-to-face feedback on our steps to devolve many operations back to state councils, soon to be simply called Councils.

Of course, this also enables them to attend the Annual General Meeting mid-afternoon that day as well.

We feel that being gathered in the same room will enable a strong and open exchange of views on what members today most seek at a local level, and thereby, through the funds now handed back to each council for local events under defined budgetary control processes, hopefully give each state and territory a local identity and purpose.

To this end, we have formally started Regional Chapters. It was my great pleasure in October to join Christopher Shain in the Central West of New South Wales, in Bathurst, to deliver a half day seminar on copyright and contracts in business, and basic business skills and budgeting, and to announce the first of these chapters as the Central West, NSW Chapter. The 10 people, as well as prospective members, who were able to join us were so receptive and told us that they had gained much from the event.

Just as important, this experience redoubled a personal commitment to get this type of content into a professional online training module. Chris and I hope to complete this before year-end, delivered in more conducive video recording conditions (proper lighting and sound) before a Sydney live audience in two one-hour modules. Then everyone nationally can access it. Through the second half of the financial year, we'll do our best to ensure that there are six or so



such modules created on a broad range of topics. We would love your feedback on the Continuing Professional Development modules you'd most like to see. And of course, as a member, streaming the video would be another no-cost benefit of membership.

ANNUAL GENERAL MEETING

Our third meeting is the Annual General Meeting of the company. For your convenience, you'll find another copy of the agenda elsewhere in the *AIPP Journal*. One was e-mailed to all financial members on 2 November. Let us know if you did not get it.

There are two normal items of business; to review and approve the accounts and directors' report for the year ended 30 June 2018, and to appoint and approve the auditors for the year 2018-2019. While the financial report shows a much larger loss for the year, caused by the closure of the office, since May 2018 the Institute has been cash-positive and trading at a surplus, rebuilding reserves. Our first quarter in the new financial year, (July-September) is some \$120,000 better than the same period last year on the basis of unaudited management accounts, delivering a \$110K surplus. Our strength is fast being restored through sound financial management and volunteer management replacing senior paid staff and offices.

The third item of business is to pass a special resolution adopting a new constitution for the

company. I want to pay special tribute to all five members of the Constitution Committee – William Long (Chair), Anna Blackman, Ross Eason, Robert Edwards and Roger Rosentreter (Secretary). As president I also sat in on the process as Board liaison. We commend it to you.

And we could not have completed the exercise without help from John Sinisgalli, principal of Sinisgalli-Foster, Lawyers, a long-time friend of the Institute through the many generously donated hours he provides the Institute.

The new constitution and proxies can all be found on your AIPP member website, together with the annual accounts [here](#). The constitution vote requires a quorum of 50 attendees or proxies in addition to the Board and will be passed by a 75% vote in favour of those votes cast. We look forward to as many of you as possible attending in person. Trade partners are welcome to attend the AGM as guests, but do not have a formal vote. Light refreshments will be served afterwards.

AGM: MONDAY, 26 NOVEMBER 2018

**AT 3.00pm, The Parliament Room,
The Imperial Hotel, 2 - 8 Bourke Street,
MELBOURNE VIC 3000**

Until next month, all the very best in your business.

John Swainston Hon. FAIPP

National President

john.swainston@aipp.com.au



NOTICE

ANNUAL GENERAL MEETING OF THE AUSTRALIAN INSTITUTE OF PROFESSIONAL PHOTOGRAPHY LIMITED

MONDAY, NOVEMBER 26TH, 2018 AT 3.00pm, The Parliament Room,
The Imperial Hotel, 2 - 8 Bourke Street, MELBOURNE VIC 3000

To Members of the Australian Institute of Professional Photography Limited,

The Annual General Meeting of the Members of the Australian Institute of Professional Photography Limited will be held on Monday, November 26th, 2018 at 3.00pm in the Parliament Room of The Imperial Hotel, 2-8 Bourke Street, MELBOURNE 3000.

Only Members and retired members and not affiliates or subscribers (excluding retired members) are entitled to vote and shall have one vote and no more at any general meeting.

AGENDA

The ordinary business of the meeting will be to:

(NB: Ordinary business requires a quorum of no less than three members in addition to the Board.)

1. Consider the audited accounts, Director's Report and report of the auditors, and, if thought appropriate, to accept them. **To view the accounts click [HERE](#)**
2. To appoint auditors for the 2018/19 year.
3. To consider, and if approved by a 75% favorable vote and count of proxies of those Members voting, in accordance with the Constitution, adopt the following **Special Resolution**:
"That the current 2013 Constitution of the Company be repealed and that the Constitution of the Company, in the form presented to the Annual General Meeting and initialed by the Chairman of the Annual General Meeting, be adopted as The Constitution of the Company, to the exclusion of the Company's existing Constitution. That the adoption of this Constitution be effective from the date this special resolution is passed by the Members of the Company." **To view the Constitution go to: <https://www.aipp.com.au/members/new-aipp-constitution>.**
Proxy forms are provided with this Agenda.

Proxies and how to vote

Only full financial Members, retired members, Life Members, Honorary Life Members, Honorary Fellows and Fellows shall be entitled to vote at any general meeting of the Institute. Affiliates, Emerging and Student members are not entitled to vote.



Advancing Professional Photography. *For Everyone.*

PROXY FORM INSTRUCTIONS

Print & Return via Email or by Post

NOTE: This form must be received by 3PM on Sunday 25th November 2018 by post or by email to be valid.

BY MAIL:

Please complete and sign this proxy form, and post to:

AIPP, Attention: Company Secretary, PO Box 249, Mooroolbark VIC 3138

BY EMAIL:

Please complete and sign this proxy form, scan and email to:

constitution@aipp.com.au

Appointment of a Proxy

NOTE: You may appoint anyone as your proxy so long as they will be attending the meeting, or you may wish to select one of these persons who have agreed to accept proxies:

John Swainston

Bruce Pottinger

Steve Wise

Anna Blackman

Matthew Vasilescu

Steve Scalone

Des Birt

Louise Bagger

David Simmonds

William Long

Ross Eason

Lib Ferreira

Robert Groom

Tania Malkin

Melinda Comerford

Craig Wetjen

Roger Rosentreter

Sara McKenna

Alison Hockings

Gee Greenslade

Tony Hewitt



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BY MAIL: Please print, complete and sign this proxy form, and post to:
AIPP, Attention: Company Secretary,
PO Box 249,
Mooroolbark VIC 3138

BY EMAIL: Please print, complete and sign this proxy form, scan and email to: constitution@aipp.com.au

PROXY FORM

STEP 1 - Appoint a proxy to vote on your behalf

I, having member number,
of,

being a member of the Australian Institute of Professional Photography Limited (ABN 77 050 167 498) (the Company), hereby appoint

Note: Please select from the list of attendees attached, or enter someone who has agreed to be present at the Meeting.

or failing the individual or body corporate named, or if no individual or body corporate is named, the Chairman of the Meeting, as my proxy to act generally at the Meeting on my behalf and to vote in accordance with the following directions (or if no directions have been given, and to the extent permitted by law, as the proxy sees fit) at the Annual General Meeting of the Company to be held at Parliament Room, Imperial Hotel Bourke Street, 2-8 Bourke Street, Melbourne VIC 3000 on Monday 26 November 2018 at 3:00 PM and at any adjournment or postponement of that Meeting.

Note: The Chairman of the Meeting intends to vote all available and undirected proxies in favour of the item of business, to the extent permissible by law.

STEP 2 – Item of business

Note: If you mark the Abstain box, you are directing your proxy not to vote on your behalf on a show of hands or a poll and your votes will not be counted in computing the required majority.

Resolution	For	Against	Abstain
Special Resolution “That the current 2013 Constitution of the Company be repealed and that the Constitution of the Company, in the form presented to the Annual General Meeting and initialled by the Chairman of the Annual General Meeting, be adopted as the Constitution of the Company to the exclusion of the Company’s existing Constitution. That the adoption of this Constitution be effective from the date this special resolution is passed by the members of the Company.” Read Constitution - https://www.aipp.com.au/members/new-aipp-constitution	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

STEP 3 – Member Signature

Signature Date

Email Contact Phone

Only full members of the AIPP can vote, including Full financial Members, retired members, Life Members, Honorary Life Members, Honorary Fellows and Fellows. Insert your full name.

You'll find your membership number when you log into your Dashboard on the AIPP website.

Write your address.

Nominate the person you want to hold your proxy. The names of the proxy holders are on the previous page, but you can nominate anyone who is attending the meeting.

Mark whether you want to vote for, against or abstain. Only tick one box.

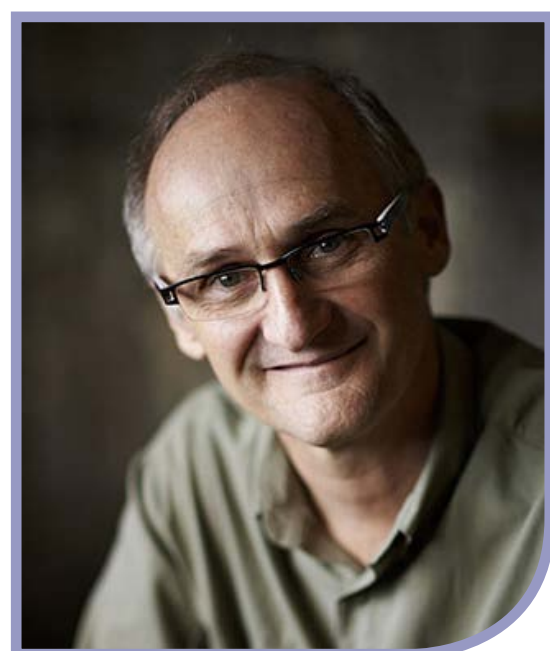
Sign and date the page, then add in your email address and phone number in case we need to contact you.

IF YOU CAN'T ATTEND THE MEETING YOURSELF, YOU CAN STILL HAVE A VOTE. FILL IN THIS FORM AND POST OR EMAIL TO THE AIPP TO HAVE YOUR SAY!



AIPP Christmas Parties

What's the main reason you belong to an organisation? Surely it's the people you meet and the friends you make? So even though this Christmas is likely to be really busy, how about making time one evening and joining your local AIPP Christmas Party?



I have a lot of stories I could tell you about AIPP parties, some fit for print, others best left in my memory banks!

I think we had more parties in the old days than we do today, but then again, maybe I'm not invited to the parties anymore! Or perhaps my memory is just romanticising the fun and camaraderie of yesteryear!

Yet despite the changes in technology and the prevalence of social media, we're basically communal animals who still like to get together in person.

And we can!

MORE THAN ONLINE

The Focus Photographers is a group of enthusiast photographers who began meeting on Flickr. However, Flickr was the online location where everyone congregated to plan an early morning shoot the following Saturday. People would put their names down for a particular location and up to 20 photographers would turn up in a car park, in the dark well before dawn, to take photographs.

Sometimes the photography would last several hours, especially when there was good light, whereas on mornings with very heavy cloud or, worse, absolutely no clouds at all, photography would be finished shortly after sunrise and everyone would retire to the local cafe for smashed avocado and a double-shot cappuccino.

Despite the benefits of social media, there was still a need for social interaction - so much so that these days, the Focus Photographers have an annual photography competition and sit down gala dinner, just like the AIPP.

AIPP CHRISTMAS PARTIES

If your involvement with the AIPP is primarily via social media, that's great, but what about putting some real faces to names and joining in the festivities?

Chances are you have already received an email invitation to your state Christmas Party, so if it is within travelling range, pull out your diary and make a date! And then you can start gathering your own stories!





The AIPP National Video Committee with Rochelle Morris (top right) and committee members (bottom, left to right) Madeleine Hetherton, Jeffrey Xiong, Matt Jasper, Ben Amox and Lee Herbet.

The New AIPP National Video Committee

As video becomes an increasingly important component of the imaging profession, Rochelle Morris introduces the newly appointed AIPP National Video Committee for 2018/19.



I asked each member to write their own introduction (starting with myself!) Please make them welcome.

ROCHELLE MORRIS

I'm the crazy one! LOL I think everyone knows me. But if you don't, I was previously the Vice President of the AVPA and then moved over to

the AIPP to commence the journey of the APVP.

With various team members over the time, both from the AVPA and the new APVP, we have been slowly building the community, standards and professionalism through awards and events.

MADELEINE HETHERTON

I'm a Sydney based documentary director/

producer. I co-founded Media Stockade (www.mediastockade.com) about six years ago and we specialise in documentary for broadcast, cinema and online.

We've just finished **China Love**, a film about the pre-wedding photography industry in China which might interest this community - it's a crazy world! www.chinalovefilm.com if you're interested in what it's all about.

JEFFREY XIONG

I am a Sydney-based video producer. I am the co-founder/DoP of In A Maze (weddings) and IAM Creative (commercials).

With over 10 years doing weddings and events, we are an award winning cinematographer team who serves clients around the world.

For commercial filmmaking, we specialise in online storytelling for cross border e-commerce in Australia, China and beyond.

MATT JASPER

I am a Melbourne Based DoP who runs The Jasper Picture Company. My background is in news and current affairs and I spent 12 years covering events throughout the Middle East and Asia.

I don't have a specific production niche other than wanting to bring broadcast quality to the corporate and video content world. I have a team of three and we tend to do a lot of

video storytelling.

Personally, I have a strong interest in mental health, particularly for those in creative industries. I also have a strong interest in mentoring following three years of guest lecturing to third year media screen and sound students at La Trobe University.

BEN AMOS

I run Innovate Media up here on the Sunshine Coast. We are a video strategy and production agency working with SME's, mostly in SE Queensland.

I also spend a bit of time creating and sharing education around video marketing strategies through my personal brand Engage Video Marketing, and host the Engage Video Marketing Podcast.

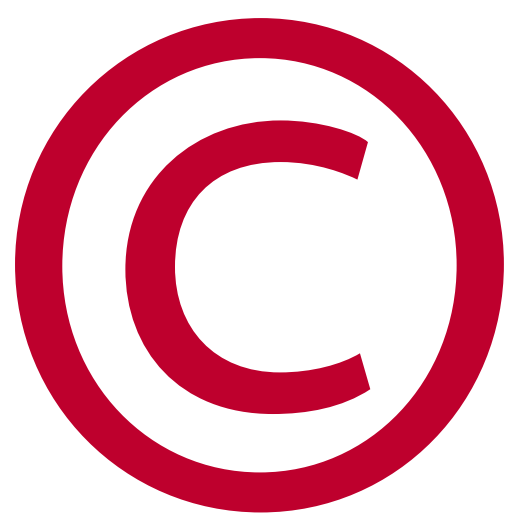
With the APVP, I've been handling webinars and looking into the online education side of how we can support our members.

LEE HERBET

I'm a Melbourne based producer. Like most of us I imagine, I produce, shoot and edit a lot of my stuff.

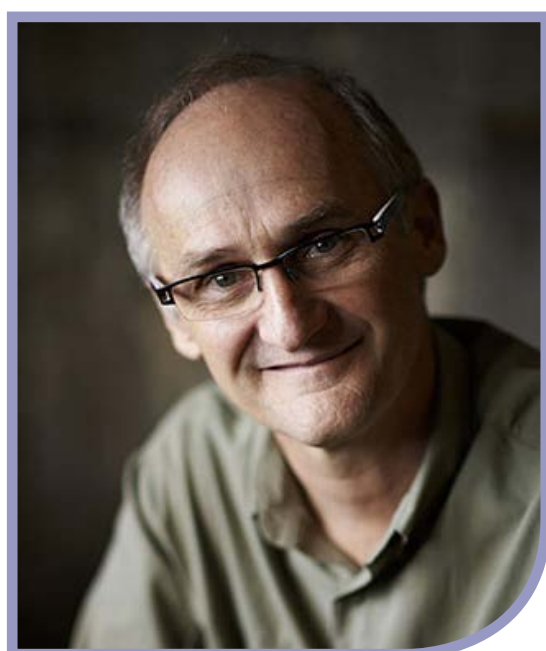
I am slowly getting to the point where I am bringing clients around to larger projects where I can bring in more people.

I work across many industries, but have done quite a lot of work in medical, tech and travel areas.



Why Is Copyright Important?

Just as car registration is important to prove who owns the vehicle, so is copyright important to prove who owns the photographs and video productions - and who can use them!



It isn't essential to have registration papers for the car you're driving. Rental cars are a great example – we don't own them, we're simply renting them for a period. However, the rental car company can require us to return the car at any time. We don't have ownership of the car.

Similarly, it isn't essential for someone to own copyright in a photograph to use it. For example, we can licence a photo from a stock library. We don't own the photo - so we can't re-sell it - but we can use it as long as we pay the required fees.

If you don't own the car or you don't own the photograph, then in order to use it, you have to hire or licence it.

Generally speaking, it's better for a photographer to own the copyright and licence the photograph to the client. However, our clients' lawyers would often advise them that it is better for the client to own the copyright. They mightn't need to own the copyright, but it could be helpful in the future.

Similarly, photographers don't need to own the copyright to run successful businesses, but if they do own the copyright, they have more

freedom to control how the photographs are used in the future.

For example, let's say you have taken a great photograph of a bride and groom, in a landscape on a jetty. They aren't recognisable, so you'd be able to use the photograph for both editorial and advertising purposes without requiring their specific permission. (If they are recognisable, other laws come into play.)

If you own the copyright in the photograph, you can use it on your website, email it to blogs to run on websites, post it on social media and enter it into photography awards.

If you don't own the copyright, you can't do any of the above.

You can't just walk up to the rental car yard, jump in a car and drive it away. You have to ask permission and pay a fee. It's the same with photography. You can't just use a photograph you don't own without the permission of the owner.

If you have a good relationship with your clients, getting that permission mightn't be difficult. If you own copyright, you may not have to ask for permission in the first place!

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.



SILVER AWARD • FAMILY CATEGORY

Lisa Ivandich APP M.Photog. I

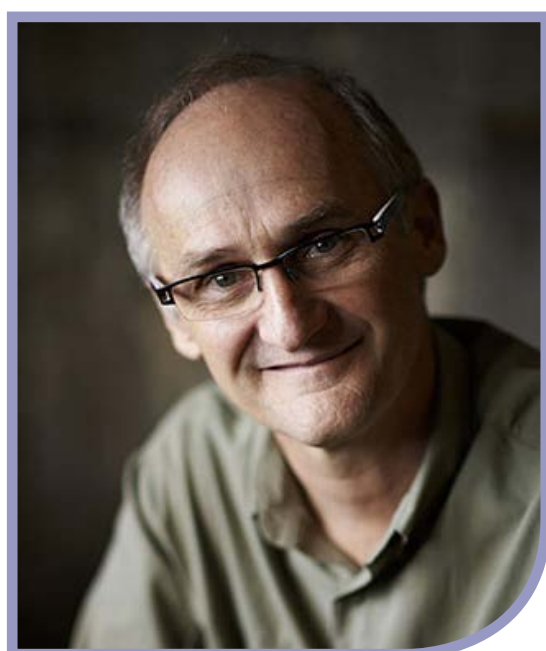
2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

This is a good example of the type of photograph that we need to own copyright for. Imagine you do a family shoot and this is one of the photos that results. Under Australian law, the family owns the copyright in the photograph, unless you have provided a contract to them which assigns the copyright to you. So, if you own the copyright, then you can re-sell the photo to other people. There is a separate law which restricts us from using or selling photographs for advertising and commercial purposes where the subject is clearly recognisable. Whether we own the copyright or not, we would need separate permission to use their photo in the Awards or for a restaurant advertisement because they are the subject of the photo. However, in the image above, none of the subjects are clearly recognisable and so no further permissions would be needed – as long as we owned the copyright!



The \$20,000 Depreciation Rule

Do we invest in that next camera or computer system this year and get a tax deduction, or do we hold off or lease the equipment to spread the deduction? Something to think about!



Let's clear up one point first: just because you get a \$20,000 tax deduction doesn't mean it reduces your tax by \$20,000, rather it reduces your income by \$20,000. So spending \$20,000 on a camera or computer outfit might save you \$5500 - \$9600 in tax, but you have still spent the balance on the new equipment.

So, spending money on new equipment is only a good idea if you need the equipment. If you don't need the equipment, save your money, pay the tax and use the money personally!

Of course, telling a photographer they don't need new toys is like telling kids they don't need a chocolate bar at the supermarket checkout!

Mindful that many members are not full-time photographers or might not be earning high incomes, we need to ask is the \$20,000 depreciation incentive a good idea?

The incentive, which lasts until 30 June 2019 at this stage, says you can claim a deduction this year when you spend money on equipment up to the value of \$20,000 per item. You could get a deduction for much more than \$20,000 if

you bought a number of items that, individually, were less than \$20,000. This is quite possible for camera and computer equipment.

However, having spent that money, do you want the tax deduction? Let's look at a couple of examples.

1. Your personal business income is \$120,000 and you spend \$20,000 on equipment. This gives you a tax saving of \$7800. Good news!

2. Your personal business income is \$30,000 and you spend \$20,000 on equipment. This gives you a saving of (roughly) \$1900. But your income drops to \$10,000, which is not taxable and you have 'wasted' part of the \$20,000 deduction. Then the following year, you earn \$50,000 - but there's nothing more you can claim.

So, holding off on the expenditure or some of it might be a solution that gives you a better result over two years. Renting or leasing the equipment might also be a solution. And, of course, today there's no guarantee what you're going to earn next year.

The \$20,000 deduction is great news, but better news for higher income earners.

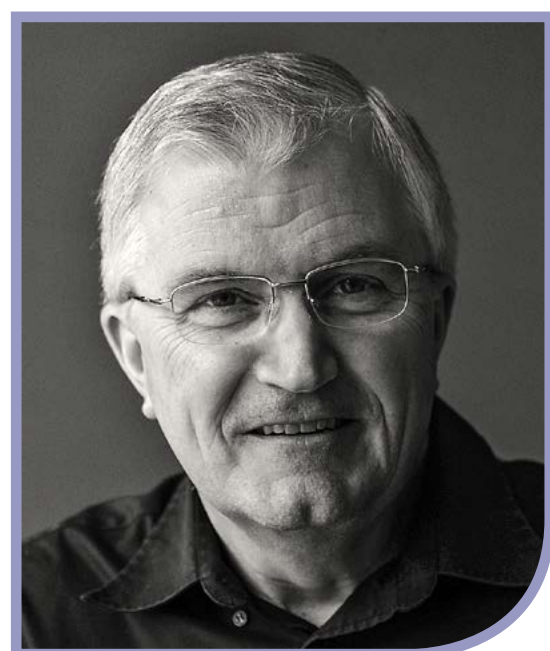
This is general information only. We do not know your specific financial or legal situation and we are not providing you with advice. As such, this article should not be relied upon as legal, financial or accounting advice. Please use this article as a conversation starter with your own adviser.



SILVER AWARD • ILLUSTRATIVE CATEGORY

Kelvin Gilbert G.M. NZIPP

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



Trade Practices for Photographers

We need to know about our legal rights just as much as our customers' rights! John Swainston provides some useful reminders about the Australian Competition and Consumer Law 2010 (Cth.)

Operating as independent photographers, very often as sole traders, it's often hard to imagine that the rules that are applicable to the largest of corporations in the country are equally applicable to us.

We thought the *AIPP Journal* would be a good place to update AIPP members on their obligations under the 2010 Competition and Consumer Act (Cth) and associated legislation.

Many of us might think of it as 'Australian Consumer Law'. However, as you'll read shortly, there's more to it than just the consumer side as the AC&C covers all business and consumer dealings.

The penalties for breaches of the AC&C Act can run to millions of dollars, so it's vital that we

are aware of our obligations and how to ensure compliance.

It's especially important for us because, as members of the Institute, we have also signed a Code of Conduct which is governed by the ACCC. In signing our Code of Conduct, we are legally obligated to comply with it.

So, what are some of the things that are critical to us as a service provider?

Well, as the lawyers will tell you, "It depends" on a number of factors, so let's have a look at a few of them.

BUSINESS TO CONSUMER – DOMESTIC BUSINESS

Business can basically be carried out two ways

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.



SILVER AWARD • COMMERCIAL CATEGORY

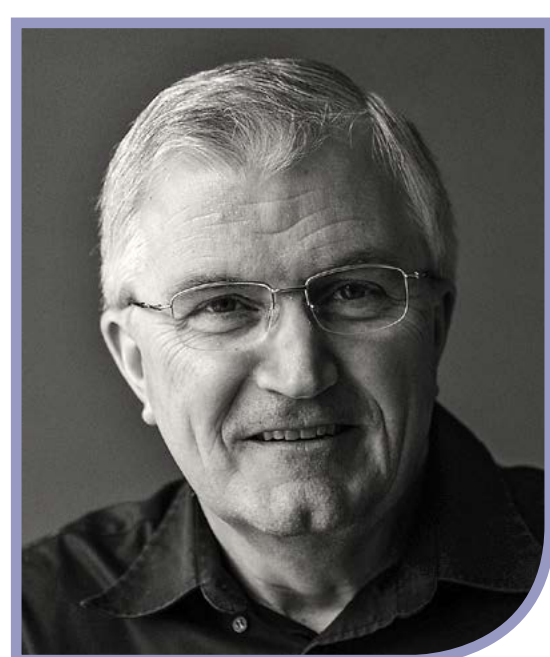
Peter Barnes APP M.Photog. I

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



– business-to-consumer and business-to-business. The law is slightly different for each of them.

As a wedding and/or portrait photographer, you may be providing what is generally regarded as a domestic service to consumers. B-to-C (B2C or business-to-consumer) is the general term for this type of work.



STATE VS NATIONAL

In the days before this Act, your local state or territory government ran a division called the Department of Consumer Affairs or something similar.

State legislation governed consumer rights in contracts between the two parties – and there could be different rules in different states and territories.

If you, as a services provider, did not fulfil the key elements of a contract with a consumer, they could go to their state or territory body and, for a small fee, air their displeasure to the presiding arbitrator.

Depending on the outcome, you might be made to deliver what you had promised in the contract, possibly pay a fine for non-compliance and, of course, the consumer would get their redress.

Today, with the AC&C Act, every state and territory has given up their local authority and now national legislation is uniformly applied across the country, even though redress still is

run in state forums.

All such services are governed by the subsection of the AC&C Act, commonly known as ***Australian Consumer Law***.

Your obligations are somewhat more onerous (tougher) and failure to deliver on a contractual promise to a consumer can be a significant civil matter in the courts.

WHAT IT MEANS

Thus, if scheduling a wedding shoot, for instance, it's vital that you define clearly the services being offered. For instance, how soon the images or video will be available after the wedding, at what resolution and format the files will be provided, and with what media or upload method.

You also need to determine who owns copyright because in a domestic situation, commissioned photography belongs initially to the client. Similarly, a commissioned wedding video also belongs to the client (simply speaking).

If you want to own the copyright (and we suggest that this is generally a good starting point for an imaging business), you require an assignment of copyright to you by the client (this is done when they sign your contract if you have the right terms in it), and then you agree to license back the use of the photos for the customer as per your arrangement.

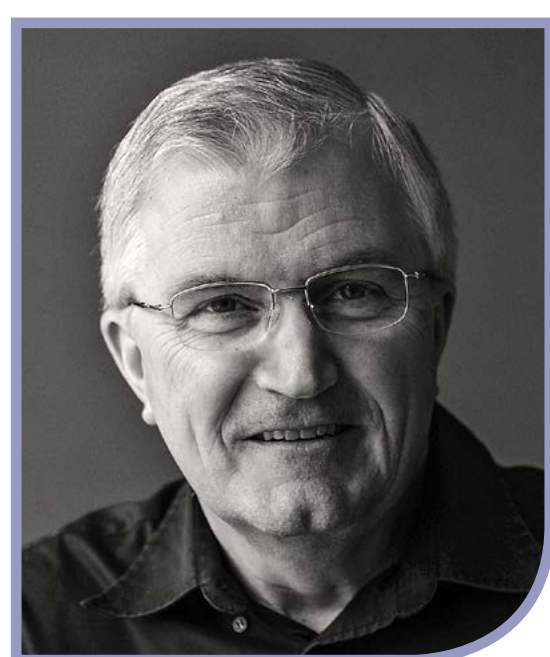
However, this must all happen before you



SILVER AWARD • DOCUMENTARY CATEGORY

Dennis Tan APP

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take the photos.

(For the best \$50 you'll likely ever spend, get the Australian Copyright Council's booklet, *Photographers & Copyright*.)

Your contract should lay out the other obligations or services you will provide – printing, albums, AV shows, online catalogues etc...

SAMPLE CONTRACTS

For photographers, your AIPP Dashboard provides access to 'boilerplate' contracts which you can adjust and refine to more closely match the actual services you wish to offer.

For a sample contract, check out the AIPP domestic contract template [here](#). You will need to be logged into the AIPP Dashboard first for the link to work as this is a member-only benefit.

Failure to deliver what is agreed in any contract opens you to a potential breach of the Australian Consumer Law.

Fines of over \$500,000, while not common, have occurred in some cases.

Naturally most fines are more closely aligned to the assessed loss incurred by the consumer; with photographer incomes always under pressure, this is an avoidable situation.

As a professional image maker, it's vital you match client expectations with the services you plan to offer, drawn up in a well-worded, fair and clear contract.

There's a useful website provided by the government to help both businesses and consumers comply with their obligations - <http://consumerlaw.gov.au/>

BUSINESS TO BUSINESS

Unlike domestic contracts, business-to-business (B2B or B-to-B) has some different dynamics. Very often a tender is issued by a company and you are competing against others for the business.

On first reading a tender, you may view some of the terms, copyright assignment or other conditions as completely unacceptable.

In an extreme situation, the contract might be so oppressive and from such a powerful company, that it may be in breach of the Act, under a number of different clauses that relate to market power and uneven protagonists, where one party has much more effective clout than the other party. This is particularly common in requests from large media enterprises.

However, no matter how unfair you might think the tender is, what you cannot do is get together with other people and influence how you all respond to the tender. You can't fix the price or other details of the contract.

This means you can't meet with fellow photographers or video producers, either in person or by posting on social media (including our private AIPP Facebook or other community



SILVER AWARD • FAMILY CATEGORY

Lib Ferreira APP AAIPP

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SILVER AWARD • LANDSCAPE CATEGORY

Niall Chang

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

pages) and say, "Have you seen the contract terms from XYZ company? I reckon we should get together and make sure all our responses price at such and such a level and offer these conditions – take it or leave it".

This behaviour falls foul of anti-competitive clauses in the Act because it encourages others to respond in a coordinated way. The law says that such behaviour is tantamount to forming a cartel and it is illegal. The fine for that now **starts** at \$10 Million dollars, since August 2018.

PERSONALLY LIABLE

If you are an employee, the company's lawyers will not cover you and you are personally liable for up to \$700,000. As an association or Institute member, therefore, it's vital that if you want to protect yourself and the Institute, you ensure that pricing or terms are never discussed under any circumstances with anyone who competes against you where doing so could lessen competition.

This doesn't mean you can't explore certain costs involved or seek advice from others to ensure you have fully understood what the cost of providing the required services might be.

Some people suggest the law is unreasonable here: "These large companies have all the power and we just have to accept their terms."

If these large companies are 'unconscionable', oppressive or unreasonable,

then you are within your legal rights under the Act to seek relief from such conditions.

The unreasonable outcome, of course, can often be that the large company doesn't appreciate you arguing the point and so you'll never get any of that firm's work again, but if it is a truly oppressive contract, then you are probably best not bidding for it in the first place.

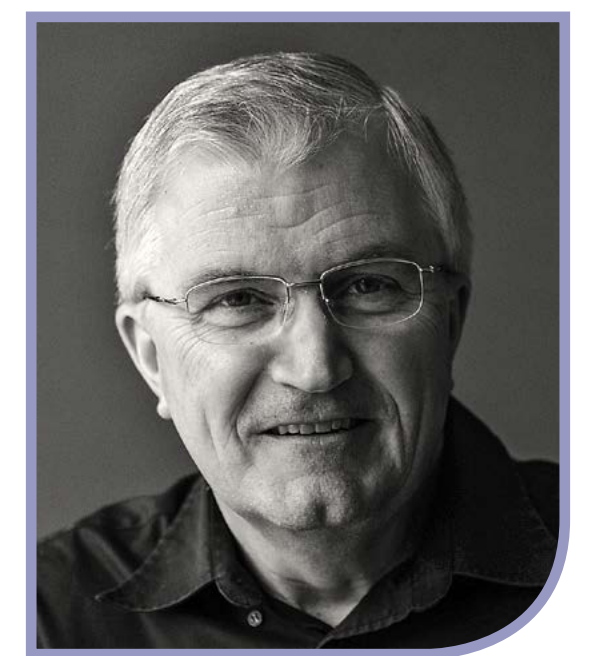
As far as business contracts are concerned, you have to determine your own terms and conditions.

The AIPP Member website lists eight commercial options for your consideration. By using some of these elements to suit your client's needs and your business's capabilities, you are unlikely to fall foul of the AC&C Law and have a clear and balanced relationship with your client.

The AIPP will shortly be posting a self-paced PowerPoint induction program to help you through some of the other issues covered by the AC&C law.

If there is one key thing you must remember, it's this: Make a point of going to the **ACCC website** and download the PDF on Small Business obligations under the Act. It's free!

Finally, remember as an AIPP member or as a full APP (Accredited Professional Photographer), you are bound by the AIPP Code of Conduct, which requires adherence to the laws governing business at all times, including the Australian Competition and Consumer Act 2010 (Cth.)





Platinum Sponsors



Chris Saunders: Business & Pleasure

The 2018 AIPP Australian Professional Photographer of the Year is typical of the new breed of member, combining two careers and following a passion that can't be denied.



Last century, the 'typical' AIPP member had a studio, shot colour negative film and worked full-time as a photographer. Today, the typical AIPP member doesn't own a photography studio, works part time and produces a standard of work that most of last century's photographers could only dream of.

Chris Saunders can be described as an AIPP Renaissance Man, representing a new breed of photographer who is perhaps more passionate about the professional quality of his work than following the profession itself.

Explains Chris, "I am lucky to have two professions in my life that both provide me

with different experiences, challenges and opportunities. From Monday to Friday, nine to five, I work as a subsea engineer.

DEDICATED TRIPS

"Then, during my evenings and weekends, I put my other hat on as a fine art landscape photographer.

"The two coexist well for me because landscape photography allows me to collect images during dedicated trips and weekends away. I then get my evenings and weekends to post process my images and deal with the printing and sales. It makes for long hours, but

TAGS

Portfolio
Aerials







One of Chris Saunder's earlier photographs from his trip to Karriji on a workshop with Christian Fletcher and friends.



both aspects are incredibly rewarding.”

Like many members, photography began as a hobby for Chris.

“I have always been a keen photographer and was lucky to attend a workshop in Karijini (Western Australia) with Tony Hewitt, Peter Eastway and Christian Fletcher. This was the first time I had spent a dedicated period learning and immersing myself in photography. The encouragement I received on this workshop persuaded me to invest more time and effort and see how far I could take it.

JOINING THE AIPP

“One of the images accompanying this article was taken on that workshop and it is still a personal favourite.

“When I returned home from the trip, I joined the AIPP as an emerging member and a few months later I was awarded WA Emerging Photographer in 2016.”

Chris continued onto APPA and was a finalist in the Emerging Photographer category that year – and again in 2017.

“In 2018, I joined as an Accredited Professional Photographer and things somewhat snowballed from there, having been awarded both the Western Australian Landscape and overall winner in the AIPP Epson State Print. These recent results have allowed me to achieve some personal and business goals with my photography, including arranging

my first commercial gallery exhibitions for 2019.”

Chris says he probably has more equipment than he needs or even regularly uses, but his main camera for landscape work is a Phase One XF, a Phase One IQ150 back and an 80mm Schneider Kreuznach lens.

“I love the camera’s resolving power, image quality, depth of colour and dynamic range. Using it is not without its challenges and it frustrates me as often as it rewards me, but it really is an incredible piece of equipment.”

Back at home, he uses an Eizo ColourEdge monitor, a Wacom Cintiq 24, a Graflight and an Xrite I1 spectrophotometer. “These four bits of kit are the basis for my home setup and are integral to my workflow and colour management. Having confidence in the monitor output is critical for my work and something I rely on.

EPSON PRINTER

“For printing, I use an Epson SC6070 24-inch printer, Mirage software and generally print on Canson papers, in particular Edition Etching. I have custom profiles that I use for this paper and find that the paper retains more detail in the shadows as a result.

“Again consistency of output from screen to paper is very important to me. Being able to print at home was such a big development step for me and one of the things I credit to my improvement over the last few years.





Photo by Chris Saunders. Chris says he looks for simplicity in his compositions.



Photo by Chris Saunders. Imagination - tailing pond or a golden creature?





Photo by Chris Saunders. Using shadows at the end of the day can add depth to a flat image perspective.

"I use a lot of software in my workflow including Capture One, Photoshop, ADP Luminosity Panel, Nik EFEX, Alien Skin Exposure, 3D LUT Creator and Photozoom Pro. Each piece of software has its function and I don't think any one piece (Photoshop excepted) is the killer app. Rather each incrementally makes a difference to the final result.

LUMINOSITY MASKING

"If I had to pick one tool that I couldn't do without, having now come to grips with them, it would be luminosity masks with the ADP Luminosity Panel that runs inside Photoshop."

Other equipment Chris uses includes F-Stop bags, a Sony A7RIII, a Dell XPS 15" 2in1 and a custom desktop PC.

For this article, Chris chose a mix of aerials, more conventional landscapes and some abstracts.

"I enjoy each of these approaches to photography, but probably the aerial abstract are the ones I find most rewarding. Unfortunately, photographing from a plane is not something that can happen every trip, but perhaps if it did, it wouldn't be so special.

"Recently I have tried using a drone and it can produce surprisingly good results, but I don't get the same connection that I do when shooting from a plane.

"These are all images that I have enjoyed producing. They are not necessarily my most

commercial images, but they are part of my ongoing journey as a photographer. They are images that have helped me develop a style of photography that I like and is starting to feel individual to me.

"Generally speaking, I try to create simple images with only one or two elements in them. I use the post processing of an image to try and further simplify the capture and where possible, enhance a feeling or story. The idea of a narrative is more important to me than an accurate documentary record of the scene.

CHILD'S VIEW

I love sharing my images with my daughter and getting a child's perspective on what she sees. As adults, I suspect we lose the ability to imagine things with the same level of freedom as a child.

"That's ultimately why I enjoy abstract aerials in particular – they can generate multiple interpretations and allow the viewer the possibility of rekindling their own imagination beyond the literal."

You can see more of Chris's photography or contact him on the following links:

www.645imaging.com

chris@645imaging.com

0439 908 304

Instagram @645Imaging



Photo by Chris Saunders. "The detail in the one metre print of this is what makes the Phase One system so enjoyable"

Photo by Chris Saunders. "Being able to control colour between screen and print is critical to my images."





Annie Leibovitz At Work

Book Review: Biographies of successful photographers are essential reading for today's aspiring professionals, both from the point of view of aesthetics and the subtle art of being in business.

Phaidon has just released **Annie Leibovitz At Work**, a 256-page hard-cover book with 120 photographs spanning a career of over fifty years. It's a revised and updated edition of the 2008 book which some readers may already own.

Leibovitz is one of the world's best known living photographers, specialising in portraiture. Her work covers such a broad spectrum, it would be hard not to find some of her photographs to inspire you, while other images can leave you wondering if they were taken by the same person!

There are two reasons this book (and others like them) come recommended.

First, if you aspire to creating award winning photographs for the Epson State Print Awards and APPA, Leibovitz is someone worth studying. Similarly, if you wish to be a judge, you need to know her work so you can put entries into context. Many of the prints we see presented at our awards are derivative of photographs and ideas pioneered by Leibovitz.

However, perhaps even more instructive is to read how she got her start and how she tackled different assignments. It's not that we're likely

to be invited to photograph the Rolling Stones or the Queen of England, but you will learn that Leibovitz took some big jumps in her career – some may even call them risks.

Her story is very familiar, beginning with a childhood passion for photography which grew into a profession. However, knowing what she wanted to do meant she was ready to take advantages of opportunities when they arose. She didn't 'just happen' to become a world famous photographer.

Different people will take away different lessons from her stories and while the magazines she helped make famous – **Rolling Stone**, **Vanity Fair** and **Vogue** – might seem old school in today's digital world, the business lessons remain exactly the same.

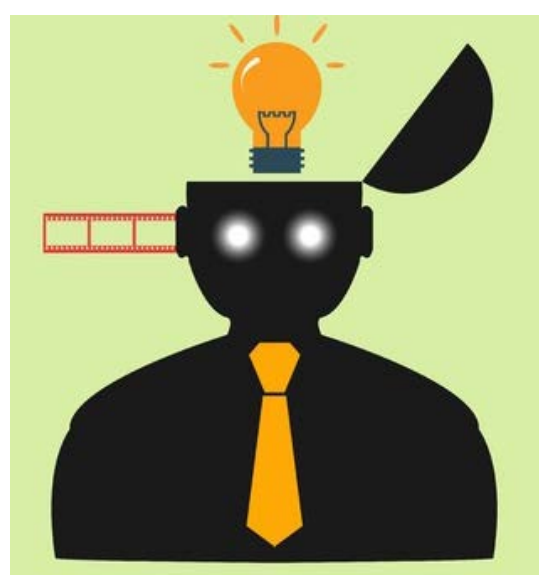
The book includes Leibovitz's advice for prospective professionals, with answers to the ten most-asked questions, such as, "What advice do you give to a young photographer just starting out" and "How is photographing a celebrity different from photographing a regular person"? Available online and at good book shops.

TAGS

Book Review
Leibovitz

ANNIE LEIBOVITZ AT WORK





What Makes An Award Image?

Claire Garrett's entry into the pet and animal category earned a Silver Award for some obvious reasons, both photographic and emotive. Is there a way she could elevate the entry to Silver with Distinction?



One of the arguments for having other photographers judge our work, rather than our clients, is the belief that photographers are harder to sway purely on emotion. Run a 'people's choice' photography competition and the winner is invariably a puppy, kitten or a green tree frog, no matter how good or bad the photography technique. It's only about emotion – but as professionals, there needs to be more.

For APPA and the Epson State Print Awards, technique is very important. In fact, it is expected and if your photograph falls down in this area, it will struggle to get into professional practice range, let alone an award.

However, Claire Garrett's action portrait of a shaggy dog exhibits excellent technique when we consider her exposure and choice of shutter speed. Her timing is also excellent with all four paws in the air – and we don't care if it were a single shot or a burst of images from which Claire chose the best one.

For me, what moves this photo beyond professional practice and into Silver is Claire's choice of subject matter and emotion. Yes, I am being swayed by the subject, but only after she

has ticked all the boxes for technique. Choice of subject matter can certainly help elevate your entry from professional standard to Silver – and the cheeky smile on the dog as it races towards the camera exhibits fun, enjoyment and the freedom of the outdoors.

So, how do you move a photo like this to a Silver with Distinction or higher? What has held it back this time?

The central composition is not necessarily a problem given the front-on angle of the subject, but is there a need for so much sky above? Would an even lower camera angle drop the horizon line down behind the dog, or perhaps a higher camera angle would lift the horizon line over the dog's head? And would slightly strong side-lighting add a little drama or emotion?

These improvements are not necessarily easy to achieve on a professional shoot, but what's great about the AIPP awards system is that you can challenge yourself each year to do better. There are many successful photographers Claire can learn from when it comes to pushing the genre that much further.



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.



Low angle creates involvement with the subject. Technique of a professional standard.

Timing and expression on subject are priceless.

Central composition and strong horizon line could be more imaginative.



Polo Jimenez: Mentoring Benefits

Mentoring is different to training. Training can be done online, but it misses the key benefits of mentoring, explains AIPP member and mentoree Polo Jimenez.



Polo Jimenez AIPP is a strong believer in the AIPP's mentoring program. Although he was aware of the AIPP for many years, he didn't feel he was ready to take the professional step until 2016.

"My background at the time was as a conference photographer, portraits and commercial.

As soon as I joined the AIPP, I dug into the AIPP website to discover all the different resources that are available for members. That's when I saw the mentoring program."

Polo felt that the mentoring program would be really beneficial. At the time, he felt he had some way to go when it came to knowledge about the profession, networking and what was 'best practice' when it came to running a successful photography business.

"David Simmonds was my mentor for the 2017 program. He lead the meetings every fortnight, chaired the discussions and replied to all our questions. In addition, we had several renowned guests who shared their experiences and inspired us to improve, not only as

photographers, but as business people."

The program lasted around eight months and Polo could see that different participants were able to put in different levels of effort, especially when it came to his 'homework'.

"It wasn't really homework, rather specific topics we needed to research, but the briefs were quite open and flexible. It was not like going to school and getting a bad grade because you didn't deliver your assignment on time, but it was a missed opportunity to learn if you didn't do it. Personally, I made the time to prepare whenever it was required. I was there to learn and also to help others learn if my own experience was of any help.

"The topics discussed and the agenda were very flexible. Mostly they were day-to-day issues we need to deal with as photographers. The few assignments required us to know something about our own businesses, so if you had never run a business before, some of these assignments might prove to be a bit of challenge because they required some basic knowledge of your own financials."

TAGS

Mentoring
Education



GOLD AWARD • TRAVEL CATEGORY

Polo Jimenez APP

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



However, that's why the mentoring program is run in groups so the students can also help each other.

"There is plenty of material on the AIPP's resource pages. To be honest, I haven't yet read it all. However, everything I needed was there, it was relevant and easy to follow. It also helped me to reflect on some aspects of my business that I hadn't considered before."

Polo said his mentoring sessions revolved around a general topic and each student had an opportunity to comment or ask questions about it. Then the session would provide time for more specific 'burning issues' or challenges that students were facing.

"Almost everyone shared their point of view. In general, the mentoring sessions were quite different to what I was expecting.

"Initially I thought they were going to be like lectures, but they were more like a gathering of colleagues or a project meeting. With this format, everyone expressed their challenges and received feedback, not only from the mentor, but also from other participants. This promoted a very nice camaraderie and the sense of having a group of professionals on your team.

"One of the clearest lessons I took away was all about copyright, licences and liability. It's one thing to know about them, another to learn how to deal with these issues in different scenarios, according to your client's needs.

"I was also challenged to discover how much the industry is evolving and the need to keep an open mind when it came to staying relevant.

"It's funny, but even though we were all photographers, we didn't look at each other as competitors. Rather, we were a team that wanted each other to succeed.

"From my point of view, mentoring is not the same as training. Nowadays you can learn whatever you want online and if you are motivated enough, you'll find your way through trial and error.

"In comparison, having a mentoring group has several benefits.

"They will poke you to look into areas that you are probably avoiding because they are outside your comfort zone.

"They will guide you through scenarios that they have already experienced, giving you enough information to improve your decision-making processes.

"And you'll end up with a team that supports you – the other participants become your building blocks for a network in the profession, so no longer do you need to feel alone."

INTERESTED?

The AIPP is currently revising the mentoring program for 2019 and is planning to announce more details shortly. Keep an eye on the Facebook Community page and come back to the **AIPP Journal** next issue as well.



SILVER AWARD • TRAVEL CATEGORY

Polo Jimenez APP

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



Marcus Bell: Mastering Nikon's Z 7

Nikon Ambassador Marcus Bell grabbed the first Nikon Z7 in Australia. We listened to his presentations in Sydney recently for how the AIPP Grand Master of Photography continues to run a successful business.

At The Portrait Conference held in Sydney last month (sponsored by Kayell, Nikon and Epson), Marcus Bell was one of eight amazing presenters invited to speak. And Marcus, who lives in Brisbane, was settling into Sydney life as he had been down just a couple of days earlier to give a presentation at the launch of the Nikon Z7 mirrorless camera. The following comments weave together some information about the new camera and, equally importantly for professional photographers who might aspire to the Z7, how Marcus stays at the top of his game.

Marcus began his presentation (unusually for a photographer) with a series of graphs showing the decline in camera sales, compared with the incredible increase in smartphone sales. He also discussed how Apple spent billions of dollars promoting how good smartphone cameras are; how universities are telling their students that to be a successful video producer, you just need an iPhone and a microphone; and how the many retail and online stores that offer very economical canvas,

book and printing services have impacted his sales by offering a cheaper product.

So, how do you survive? How do you make a living? The answer, Marcus suggests, is to be original and to provide something that the masses cannot easily copy.

“When I started as a photographer, I thought I could set up a studio, hire people to run it for me and then sit back and watch it all happen. The reality is nothing like that and running a business is constant hard work. Still, I get to photograph some amazing weddings and many of my clients come back to me for family portraits as well – I have a great business which I love.”

POINT OF DIFFERENCE

If you keep on top of your business, if you can find that point of difference, photography can still produce a good living and for Marcus, his points of difference are printed products: albums, prints, frames and so on.

“I print fine art prints on my Epson. I produce them for clients, hand them over and watch their reaction. Their faces light up, they touch the surface of the print and they feel connected



TAGS

Cameras
Nikon









to the image more strongly.”

Yet selling paper products can be challenging, especially if your clients don’t believe they need them. The solution, Marcus finds, is to provide clients with a few prints as part of what he already offers. “They love the feel of the paper and, unlike a screen image, a print or an album becomes a conversation piece. Even if a client doesn’t initially want to order a print or an album, I include a few prints so that at the very least, they feel they are getting something extra.”

HOW YOU GIVE THAT MATTERS

Not everyone wants a huge print on their wall, so the ‘gift’ might be 10 prints that slip into a small desk frame, allowing them to change the images from time to time. However, it’s not just a matter of giving your clients a print, it’s how you give it to them that matters.

“Compare handing over a loose print in a plastic pocket from the lab versus a beautiful box with fine tissue paper, a sticker with a logo, an embossed seal and a certificate of authenticity. There’s not a big cost to produce the packaging, but the way it is valued by your clients is huge.”

Marcus adds that it’s important to have a great logo and to keep your website up to scratch as everything you do builds into your marketing message.

And this is where the Nikon Z7 comes in.

Professional photography is as much about theatre as it is about producing great results. You can be the best photographer in the world, but your clients need to know this and, perhaps unfortunately, one of the ways you are judged is by the equipment you use.

Marcus uses an old Nikkor 58mm f1.2 Noct lens. The super wide maximum aperture produces very shallow depth-of-field, giving his images a difference. However, he doesn’t rely on his clients to see this, he tells them. He also makes a point of letting them know this lens cost him around \$7500 (you can still buy them today on eBay from \$5000 to \$10,000, depending on condition). This is a point of difference.

Now, add in the new 45-megapixel Z7, the latest mirrorless camera from Nikon, and Marcus has a whole new addition to his story: the latest camera technology combined with the coolest ‘vintage’ lenses!

LATEST PROCESSING ENGINE

Continued Marcus, “All these things lead to me being chosen over another photographer – and often our clients are looking for photographers from all around the world.”

The Z7 has a 45.7-megapixel backside illumination, Nikon FX-format CMOS sensor with focal-plane phase-detection AF pixels, and the latest image-processing engine, EXPEED 6. A new lens mount has been introduced (and



Photo by Marcus Bell using the Nikon Z 7 and 58mm Noct lens, f1 @ 1/1000 second, ISO 200



Photo by Marcus Bell using the Nikon Z 7 and new 24-70mm lens, f4 @ 1/125 second, ISO 1600



Marcus will be happy because Nikon says the larger Z mount will allow them to develop an f0.95 lens, the fastest in Nikon's history), but adapters will let you use all your existing lenses.

There are some 493 autofocus points distributed across 90% of the screen, so there's not much you can't focus on directly, and the Z7 has in-camera vibration reduction (VR), providing 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.

The Z7 supports full-frame 4K UHD (3840 x 2160)/30p movies using the FX-based movie format, as well as Full-HD/120p movies, and Marcus also commented about how he could begin to integrate video into what he offers.

"With the Z7 shooting at 120 fps, I'm doing little cutaways of my clients. It's very easy to do and it's something extra I can offer."

For Marcus, being professional means keeping abreast of change – and the Z7 is a great example of change.

You can see more of Marcus's work at his website, www.studioimpressions.com.au

Marcus Bell: 9 Steps For Staying On Top

Marcus summarised nine suggestions for making the most out of your life, your career - and your cameras!

1. Dream Big! I stopped dreaming for a while and then realized dreaming is what got me to where I am today! Even when you're working really hard, take a couple of days off and re-evaluate.
2. Evaluate. Being a professional photographer isn't just about taking any old photographs, it's about taking photographs that inspire you. What sort of photographer do you want to be? Write it down and plan a path to get there, putting in steps with a time frame.
3. Passion. I started working in a bank where I had zero passion and I was out the door at 4:30 p.m. With photography, it's never nine to five because I love what I do. Be passionate about what you photograph.
4. Focus on your strengths. Some people say that if you're not good at something, work harder at it. On the other hand, there are things that I'm not good at and I don't like doing, so I think I'm better out-sourcing this work and concentrating on what I do well.
5. Plan. Set your life and business goals, but you have to write them down. You need a proper business plan.
6. Surround yourself with the right creative people. You can touch base with people from all walks of life through YouTube or attending conferences like this, but the gems come when you're talking to other people in breaks or in person. Suddenly there's a little key that unlocks what you want to do.
7. Continually learn. We never stop learning.
8. Look for opportunities. For instance, I saw photographers doing destination weddings and thought I'd like to try them too. So I put out a few feelers, one to a blog in the USA. I sent them an email asking if they could help – and they wrote back saying they loved my work and offered me all the help I needed. This started because I looked for the opportunity. If I had said nothing and kept the idea to myself, maybe nothing would have happened!
9. Invest in your future. Attending conferences like this, reading blogs and newsletters – it's all about education and, by being involved, you're investing in your future.
10. Buy the new Nikon Z7. Okay, so Marcus didn't actually say this, but you know that as a Nikon Ambassador, he should!

AIPP National Board - Meeting Summary

This is National Board Chair Melinda Comerford's summary of the October 2018 AIPP Board meeting.

AIPP COMMUNITY FACEBOOK GROUP

The Board discussed the use of the members-only Facebook group and how to ensure maximum engagement and benefit to members. It was decided that the group's rules would be reviewed after the AGM, in consultation with Melissa's developing Communications Strategy.

CONSTITUTION COMMITTEE

The final version of the Constitution has been distributed to the Board, as well as the first draft bylaws written on councils. John stated and it was agreed that the work done by the Constitution Committee was exceptional.

Regarding the adoption of the new Constitution at the upcoming November AGM, John stated that a quorum of 50 members, in person or by proxy, would be required. 75% of those voting members will need to be for a "yes" vote in order for the Constitution to be accepted. If the new Constitution does not pass, the existing Constitution will remain in place and the AIPP will continue under its guidance.

With company secretary Peter Eastway

absent, Ian van der Wolde, as Chair of Compliance, has agreed to be the returning officer to hold the proxy votes. The proxy forms have been written as an editable PDF which can be printed or filled in online and emailed to compliance@aipp.com.au

ANNUAL REPORT

The Board, councils and several committees have contributed to the annual report. The final detail was the accounts from the auditors.

Note following the meeting: the financial report is available for all members to read in the Member's Dashboard under All Your AIPP Documents -> AIPP Financial and AGM Documents

(<https://www.aipp.com.au/members/aipp-financial-and-agm-documents>)

IT PROJECT

Louise Bagger and Robert Coppa APP AAIPP have been working on the IT infrastructure review. The largest part of the project is the review of the database and website platform, which is currently AMS, based in Melbourne.

Five companies have been approached to



TAGS

AIPP
Management

take over, and AMS has been provided with the functional requirements document to submit a proposal.

Robert and Louise are reviewing the capabilities of each platform, and both the setup and ongoing costs associated with each option.

FINANCE COMMITTEE/ TREASURER'S REPORT

For the July-September quarter, we have had a net surplus of \$120,000. This reverses a three year trend of losses every quarter, and means that the AIPP should have reserves close to \$150,000 when the accounts for the 2017/18 financial year are finalised.

As January is the peak period for membership renewals, we need to remain cautious to ensure all the renewals we are counting on come in before we can accurately assess the Institute's financial state.

Equity is currently at \$331,000, which is up from \$75,000 in April 2018 when this Board was appointed.

Some costs associated for APPA 2019 are already coming in, meaning a depletion in bank balances in the coming months before we see any revenue from the expenditure, which is expected in mid-2019.

SPONSORSHIP/TRADE PARTNERS REPORT

Sponsorship income is being allocated to Councils to use on events and services for their members. This process is still in its infancy, but the Councils are enjoying having control of their own funds to run events as they see fit.

Bruce explains that the AIPP's presence at The Baby Summit's Brisbane trade show in August was a great opportunity, and may result in additional sponsors through networking at the trade show. The Queensland Council was supportive and helpful throughout the event.

The AIPP was able to distribute flyers at the recent Portrait Conference in Sydney.

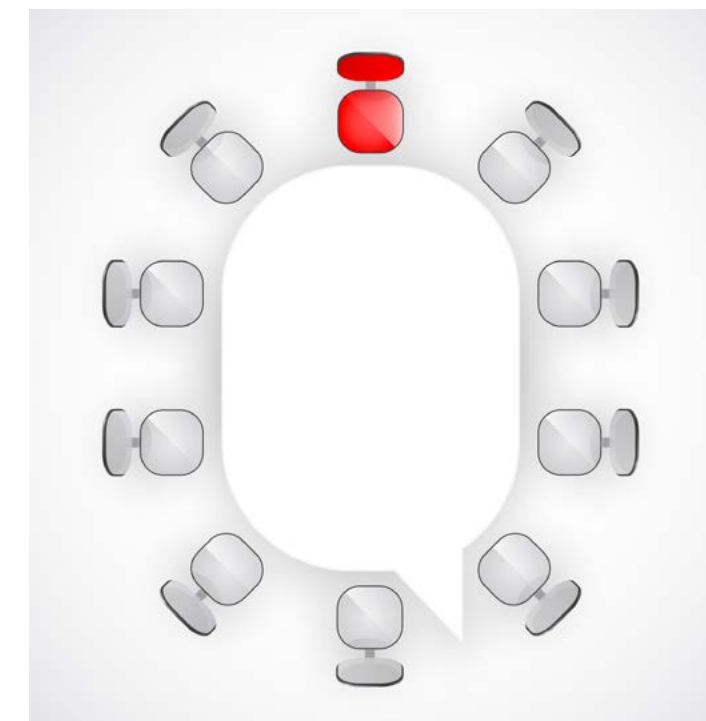
Bruce expressed a desire to update sponsors with a rolling calendar each month of where a sponsor may be able to attend AIPP events in their state.

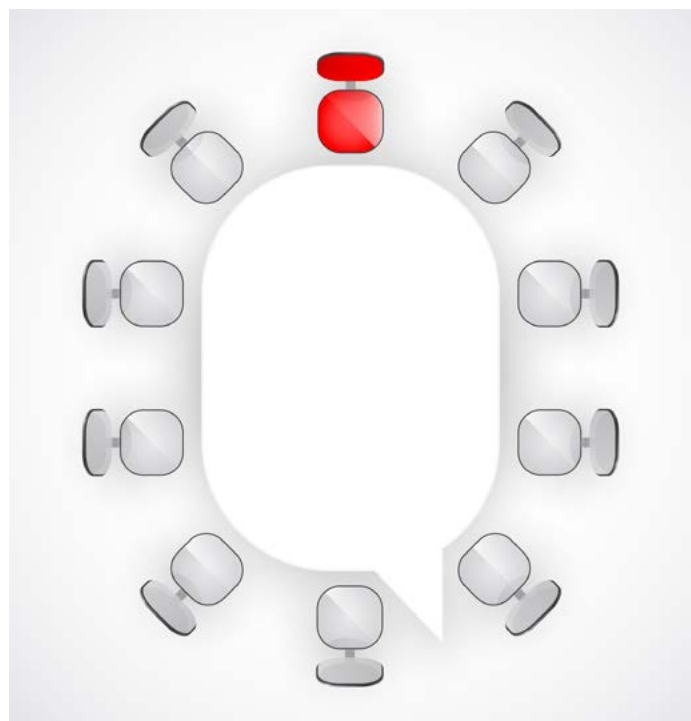
Melissa affirmed the need for a six month calendar from all Councils, which could be filled in with details as they are made available.

Finally, there was some discussion on whether the AIPP would produce branded content, such as caps, t-shirts, etc. These kinds of items were available previously, but the Board feels we are still at least 18 months away from this being a realistic investment.

AWARDS PORTFOLIO

Steve thanked Bruce, John and Tony Hewitt for confirming the 2019 state and national





awards dates, which have been released on the Facebook Community group. They are:

SA+NT AIPP EPSON State Photographic Awards
Adelaide • 28th-29th April 2019

WA AIPP EPSON State Photographic Awards •
Perth • 14th-15th May 2019

QLD AIPP EPSON State Photographic Awards •
Brisbane • 1st-2nd June 2019

VIC+TAS AIPP EPSON State Photographic
Awards • Melbourne • 18th-19th June 2019

NSW+ACT AIPP EPSON State Photographic
Awards • Sydney • 29th-30th June 2019

**AIPP AUSTRALIAN PROFESSIONAL
PHOTOGRAPHIC AWARDS**

Sydney • 10th-12th August 2019

In 2019, the Awards will need to be self-funding. Melissa Neumann, as National Treasurer, will be temporarily joining the Awards Committee to oversee the budget.

ADMIN STAFF TRAINING

Louise Bagger has been training the new staff, Carla Mahony, Marie-Elizabeth Pyke, Jon Tinkler and Christine Hadden to bring them up to speed with ongoing admin staffer, Sharifa Ghionis.

Originally, we were only seeking 1-2 additional staff, but the four above showed tremendous aptitude and there was a decision to take on them all on a casual basis. This enables us to train staff in specialist areas, but also cross-pollinate skillsets.

The AIPP phone number will, in time, be serviced from 9 a.m. in the Eastern states until 5 p.m. in Western Australia.

The online Accredited Professional Video Producer Accreditation process has now been streamlined, allowing applicants to upload their required documents via the online portal, rather than having to be manually requested by admin staff.

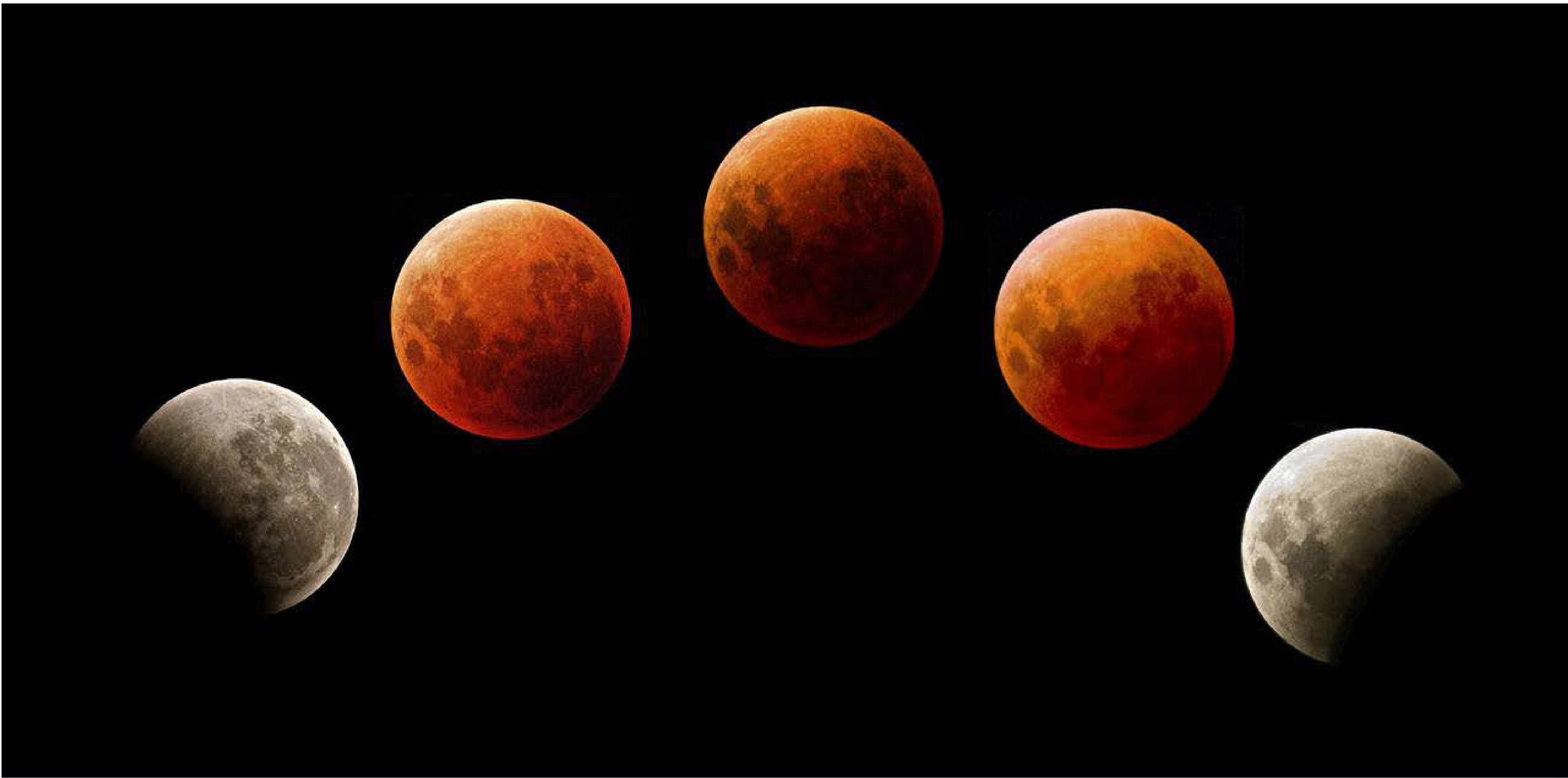
ANNUAL GENERAL MEETING

The AGM is being held at 2 p.m. in Melbourne on Monday 26 November 2018, at the Parliament Room, Imperial Hotel, 2-8 Bourke St.

All stakeholders are welcome to attend, but only full financial members will be able to vote, including Full financial Members, retired members, Life Members, Honorary Life Members, Honorary Fellows and Fellows. The Board would appreciate the proxy votes of those who are unable to attend, especially on the proposed Constitution.

Trade Affiliate, Student and Emerging members are not eligible to vote.

All the information regarding the new Constitution and the AGM, including proxy voting forms, is available on the Member's Dashboard under All Your AIPP Documents -> AIPP Financial and AGM Documents (<https://www.aipp.com.au/members/aipp-financial-and-agm-documents>).



SILVER AWARD • NATURE/SCIENT CATEGORY

Peter Kinchington AAIPP

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



\$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: \$99 (\$149 less \$50) - online/download. To purchase visit: www.betterphotographyeducation.com