

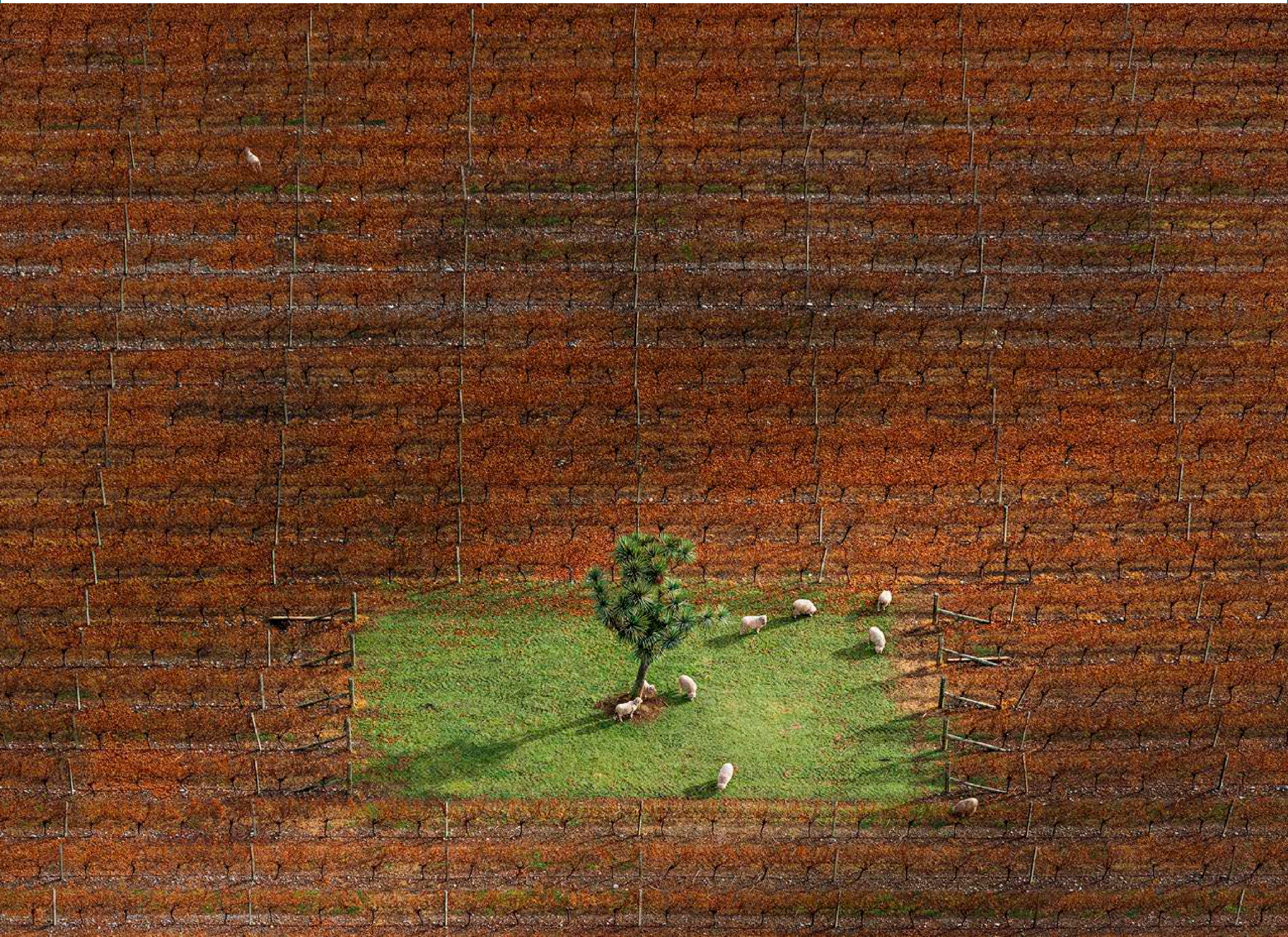
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AUSTRALIAN INSTITUTE OF  
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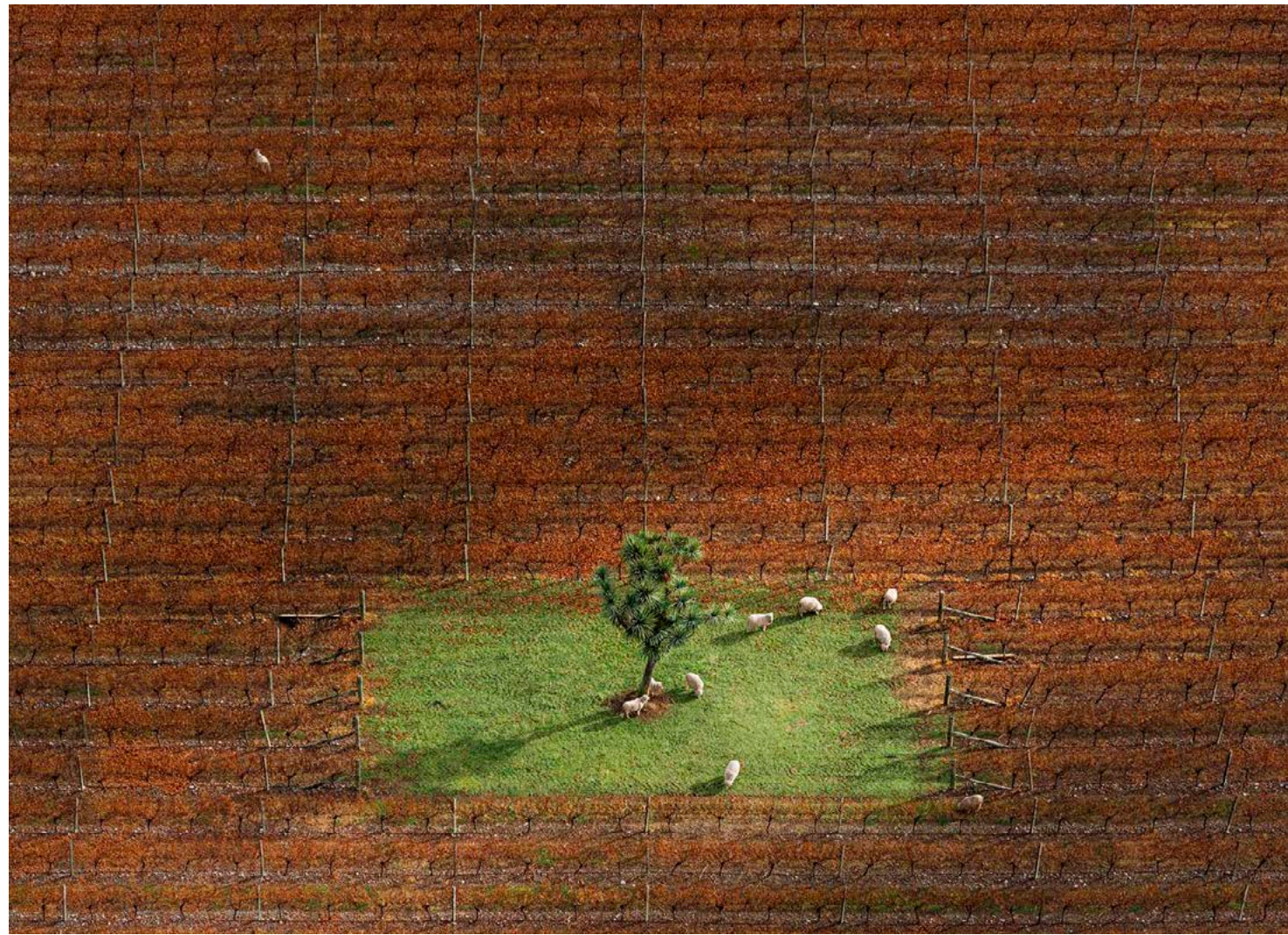
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March 2018

# JOURNAL



**More on Facebook Marketing**  
**New Direction For The AIPP**  
**Sony's Refined α7R III**



**COVER**

**Barbara Brown**

WINNER, EMERGING PHOTOGRAPHER OF THE YEAR  
2017 AIPP AUSTRALIAN PROFESSIONAL  
PHOTOGRAPHY AWARDS

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

**Editor** Peter Eastway

APPL, FNZIPP, Hon. FNZIPP, G.M. Photog., Hon. FAIPP, FAIPP

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*Quietly celebrating 25 years of publication.*

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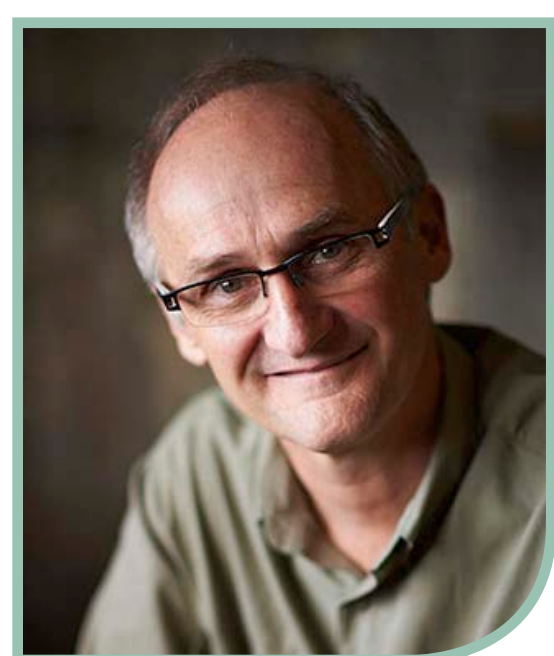
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## Turning Point – Let's Make It Positive

At the end of February 2018, the AIPP Board resigned and the National Office is to be closed. What happened and, importantly, what's going to happen in the future? Some personal observations from Peter Eastway.



The short answer is to relax! It is all under control - or will be very shortly!

At the end of February 2018, the AIPP Board resigned and National Office was closed. A caretaker board comprising John Swainston, Louise Bagger, Melinda Comerford and Nick Ghionis remain in place during March, until the result of the new Board election is determined.

Full members are encouraged to vote.

Many members may be wondering what happened? I am guessing that the majority of members have simply assumed it was business as usual for the AIPP and that the email they received late last month was completely unexpected.

It was for me too!

However, there has been a groundswell of concern over several years from a number of members about the AIPP's structure, approach and finances. For instance, some questioned the need for such a large proportion of subscription fees to be spent on administration; some worried about the need for the AIPP to make a profit from every venture it undertook; and then earlier this year there was a tirade of

social media opinion following changes to the management of APPA.

In my view, the social media tirade gave everyone with a gripe about the AIPP an opportunity to put the boot in, sometimes unfairly so. While individuals might be justly aggrieved by the actions of the AIPP in the past, much of the social media bullying has had a far-reaching impact on other volunteers and staff members who had no involvement in the original issue. Perhaps we can all give that a little thought before typing in our next Facebook post as I have seen first hand the impact poorly worded comments have had on the very human faces of our Board members and national office staff.

I know all the members of the Board personally. They love the AIPP and they love working for the good of the membership. They are not paid. And perhaps I should write that again: they are not paid.

The last Board inherited a situation that was not of their making. And I have no doubt it was a difficult and stressful series of decisions they have just made to close national office and then



# QLD

## 8.2.18

FOROUGH YAVARI APP AAIPP



# VIC

## 28.2.18

VICKY PAPAS M.PHOTOG



# NSW

## 12.3.18

SHANNON COTTERILL APP M.PHOTOG.



# ACT

## 12.3.18

LORI CICCHINI APP M.PHOTOG.

# ENTRIES OPEN

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# WA

## 17.4.18

LEAH KENNEDY APP AAIPP



# TAS

## 7.5.18

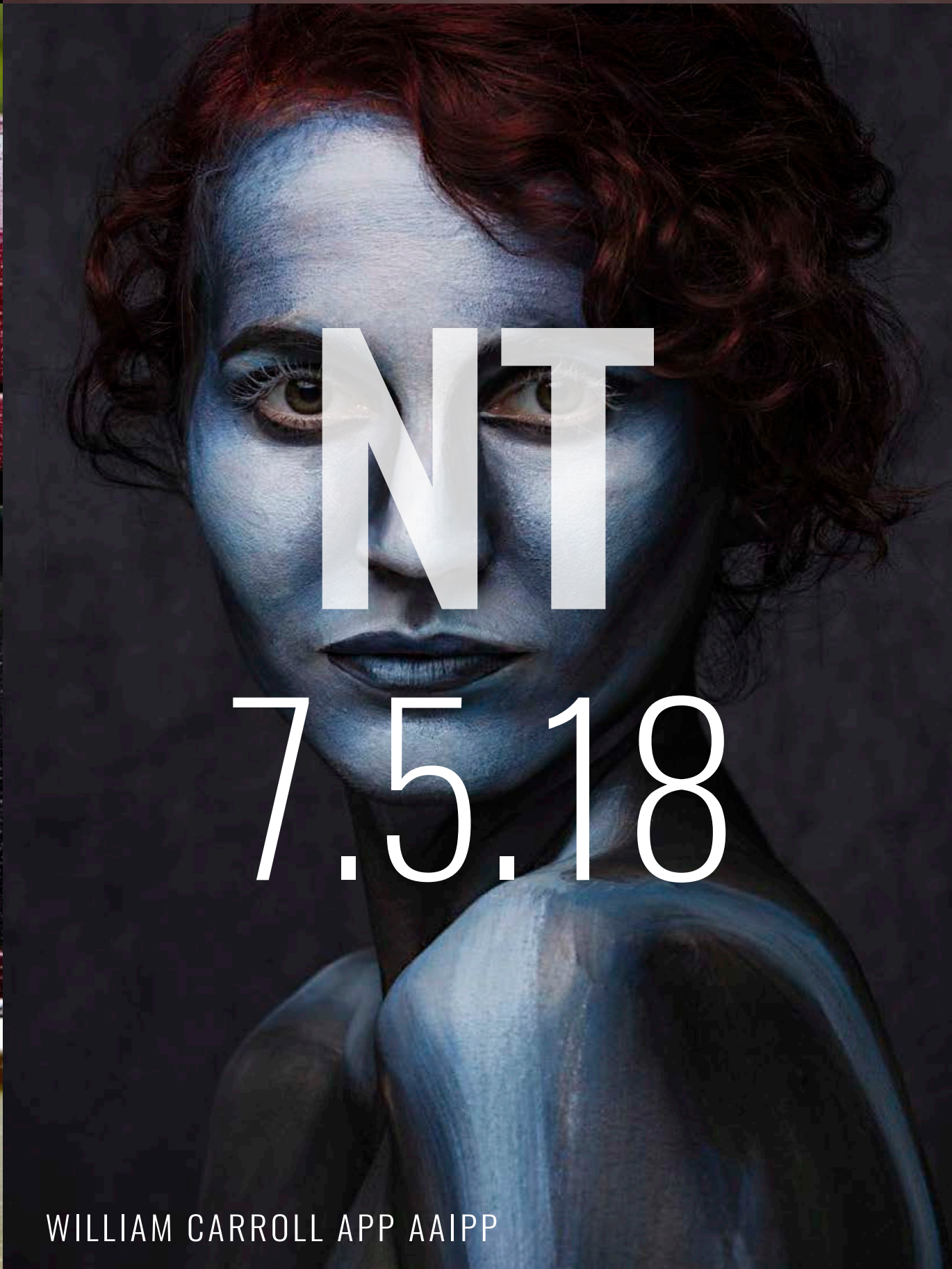
PAUL HOELEN M.PHOTOG.II



# SA

## 7.5.18

SIMON BILLS APP M.PHOTOG.



# NT

## 7.5.18

WILLIAM CARROLL APP AAIPP



resign themselves.

As this newsletter is published, I believe the AIPP remains sound but somewhat financially depleted.

So what of the future? What happens next?

Essentially it will be business as usual, but there will be less business initially.

I am told that national office staff plan to work out their period of notice, after which it will be up to the new Board to put things in place.

## THE BIG PICTURE

These are pretty straightforward management issues, but perhaps more pressing is the big picture: what is the AIPP and who should it represent?

Two successful arms of the AIPP are its Awards system and accreditation. These are also two tangible reasons for members to join – and remain members.

The intangible reasons are the sense of community and the opportunity to mix and meet with other photographers. You'll read a few comments from our caretaker Board on the following pages where they explain what the AIPP means to them.

I am sure we can reinvent the AIPP to meet these simple tangible and intangible benefits in a more cost effective way..

One sticking point with more established photographers in previous years was the

acceptance of non-professional photographers into the AIPP ranks.

## PROFESSIONAL VS AMATEUR?

It is not for me to say what the new Board will do, but they need to address this issue.

Currently there are Accredited Professional Photographers who have no interest in running a professional photography business, but are very keen to develop a professional level of practice.

There are many more APPs who run their photography business on a part-time basis. No matter what the 'old guard' may say or want, this is not going to change. There has been a fundamental shift in the market and my view is that the AIPP should nurture these photographers so they know not only how to take a professional quality product, but charge a professional quality fee as well.

Speaking to John Swainston recently, we're guessing there might be 600 photographers in Australia who run a photography business 'the old way', meaning a full time studio and sales of \$200,000+ a year. Fewer than 200 of them are AIPP members.

However, the AIPP has 2800 members (if everyone renews). This shows the seismic shift in the profession that has happened already and this is the issue that all the Boards in recent years have struggled to deal with.

On the one hand, like any business, the AIPP



SILVER AWARD • COMMERCIAL CATEGORY

**Victoria Berekmeri APP M.Photog.**

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SILVER AWARD • DOCUMENTARY - SPORT CATEGORY

**Alister Buckingham APP**

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needs to meet the market. On the other, the AIPP needs to retain existing clients (members) as well. It is not easy.

## WHAT CAN YOU DO NOW?

When the social media tirade began, membership renewals effectively stopped.

*So if you haven't paid your membership renewal for 2018, please do so.*

Cashflow for the organisation is important and while there remains a nest egg that will keep us going, if renewals dry up there will be much less the new Board is able to do.

A number of past members have pledged to rejoin the AIPP now that significant changes are in the air, but we don't need pledges, we need cash. Please put your money where your mouth is and be a part of the regeneration of the AIPP.

And when it comes to your Epson State Print Awards, show your support by entering!

In fact, don't enter just four prints, enter 8 or 12 and give the judges something to complain about over a nice glass of red wine at the end of the judging weekend.

## BE GENTLE WITH YOUR CRITICISMS

Speaking with a number of past Board members and other office holders, they showed a reticence to stand for re-election. Having watched how people are bullied on Facebook, I fully understand why.

I remember discussing the AIPP Community page on Facebook with Vittorio last year. At the time, there were so many negative comments about the AIPP that reading these pages, you'd think the AIPP was the worst organisation in the world.

However, the vast majority of negative posts were from a tiny minority of disgruntled members. The commentary was not representative of the general experience people have as members.

This wasn't fair for the AIPP.

I suggested to Vic that we moderate the posts. I'm sure I wasn't the only one making this suggestion because, personally, I think it is the only sensible thing to do.

I know the AIPP doesn't always get it right. I know this from first hand experience – having made mistakes myself, and having been on the receiving end as well. We're not perfect.

But one thing I will say is that every volunteer starts with a heart of gold. Yes, there may be individual personal conflicts, but this doesn't make it 'the AIPP's fault'.

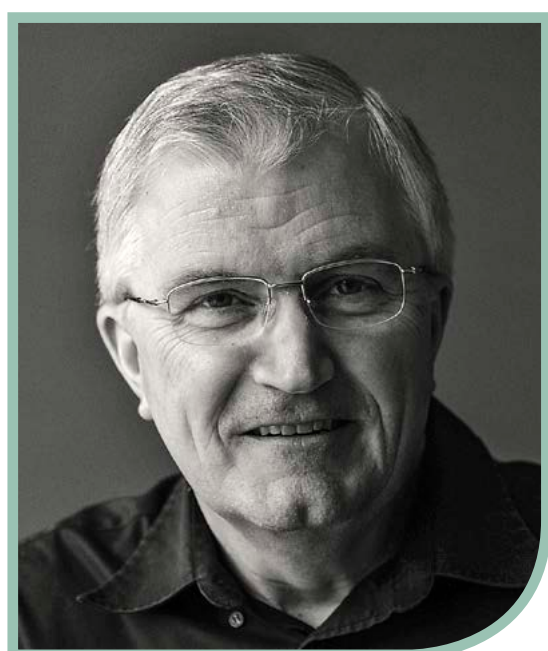
To the small minority of disgruntled members, please don't leave. Please don't stop agitating for a better AIPP. But please be polite and respectful – and please acknowledge that there can be more than one 'right way', even if you don't personally agree with them all.

Membership of the AIPP is a compromise, but hopefully on balance, we can get it right.





## John Swainston - The Best Practitioners



John Swainston APP Hon. FAIPP was a co-opted Board member, invited because of his extensive experience in business (especially with the Nikon name) and his passion and devotion to photography.

I first went to an IAP event in Melbourne in 1979.

Our company, the then Nikon distributor Maxwell Photo Optics, was a supporter/sponsor for some of the events.

### TRUE HONOUR

I was a Trade Affiliate of the AIPP for over 30 years. I was awarded an Honorary Fellowship in 2005, just a year before I ended 27 years representing Nikon in the Australian industry.

It's a ribbon I wear with great pride and I express true honour to the wonderful heritage and vision of the founding fathers. And yes, in those days they were almost all men, although the wonderful Canberra photographer Heide Smith was certainly a leading light, I am happy

to say.

In 1989, I attended the AIPP Conference in Alice Springs and Uluru. That year we honoured the late David Moore with an Honorary Fellowship for his contribution to Australian photography.

Because of an airline strike, three of us were stuck at Alice Springs airport for almost six hours before we got seats: Bruce Pottinger (formerly of L&P), David Moore and myself. Speaking with David for those six hours, I learned more about photography than you could possibly imagine. It was totally life-changing. I know Bruce would remember it with the same vivid passion that I do.

After a year on the Board as a co-opted director, and having had to make some



SILVER AWARD • FAMILY CATEGORY

**Jessica Truscott APP AAIPP**

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SILVER AWARD • ILLUSTRATIVE CATEGORY

**Rebecca De Vries**

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incredibly tough decisions, the Institute is at a crossroads of change.

## CROSSROADS OF CHANGE

However painful it has been, I am convinced that the opportunities for a wonderful new chapter in the Institute are at hand.

Member engagement is so wonderfully focused and positive, with all sorts of ideas emerging for new structures, lowering costs, greater regional access to services and sharing – the list is remarkable.

There's far more than we can realistically accomplish overnight, but it's a list that will enable the incoming Board to map out a bright set of opportunities.

A core decision is whether our Institute continues to represent the profession as it really is today (from part-timer specific-genre photographers to full-time studio based, multi-person practices), or whether it limits its representation to top-end, photography-only studios.

## THE BIG DEBATE

The original name of the Institute was IAP – the Institute of Australian Photography. The word 'professional' wasn't included.

Perhaps it is time to revisit that name, so that every aspect of the very best of photography can be embraced.

Naturally the profession needs to be suitably

recognised with each of its specific skill sets, but positioned alongside will be the best of fine art, photojournalism and passionate amateurs – all the best of the best.

It's a big debate, but an important one.

As Paul Keating once said, "This was the recession we had to have".

The cataclysmic changes to the old, protected Australian economy, which Treasurer Keating and Prime Minister Bob Hawke pushed through, dramatically made Australia face realities and grow up as a modern, relevant economy.

In my opinion, just such an opportunity now awaits Australian professional photography.

With an extraordinary and proud history of 55 years behind us as an Institute, let's use this opportunity to come together, stronger, revitalised and prepared to re-think our positions, by respectfully listening to others and contributing to a powerful new era in multi-media imaging.

While we celebrate the fine print at the Epson State Print Awards and the national APPAs, let's also ensure that the digital work our members create everyday finds a market in Australian homes and businesses.

We want our clients to be secure in the knowledge that by using an Institute member and an Accredited Professional Photographer, they are drawing from the best practitioners in the business.





## Louise Bagger - A Wonderful Accumulation

According to Louise Bagger APP AAIPP, the more you put into the Institute, the more you get out! That's her personal experience – and that of many other AIPP members too.



I am often asked by non-members, "Why should I join the AIPP?"

Or they say, "I don't really see what the AIPP can do for me or my business".

I offer the same response to all: I'm not going to tell you what the AIPP will do for you, but I will tell you what it does for me.

### **COMMUNITY OF PHOTOGRAPHERS**

The AIPP has helped me in my business in more ways than I care to mention.

I have access to a community of photographers who have a wealth of knowledge that I get the privilege to draw on through workshops and seminars, image feedback and sometimes, just a good old-fashioned phone call.

And I have access to a database of information and literature, including contracts and industry regulations, which are updated by members, for members.

My experience of the AIPP is a wonderful

accumulation of conversations and meetings with so many members.

It's a never ending source of encouragement, enthusiasm and challenges that make me stronger in my own work and convictions.

### **THE RETURN IS THE RETURN**

I am always happy to help others, but sometimes I'm the one putting my hand up for assistance too.

Aside from that, I love being involved with an industry body that works to strengthen the visibility for us all as professional photographers.

I am a small business and I get all the support I need, when I need it, but best of all, I now get to give a little back to the profession that I love so much.

For me, it's not just about what the AIPP can do for me, it's about what can I put into the AIPP – which in return, results in what I get out of it.



SILVER AWARD • LANDSCAPE CATEGORY

**Glenn Addison APP M.Photog.**

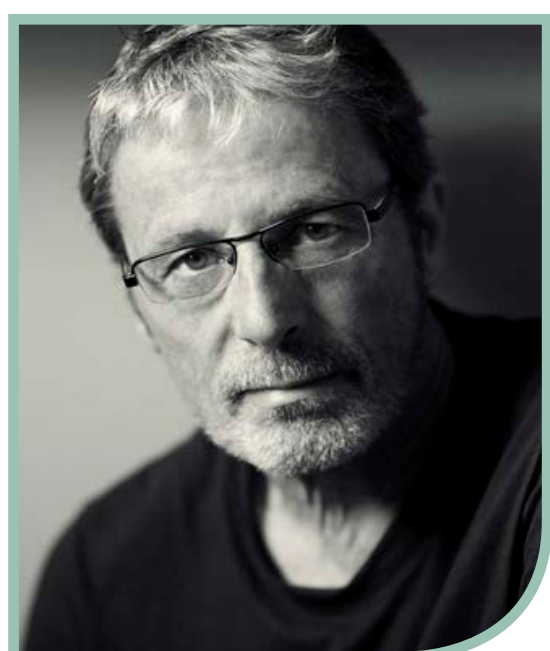
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## David Oliver - Fully Engaged!



David Oliver APP.L G.M. Photog. FAIPP is a passionate member. Perhaps an unwitting catalyst for change, he has strong views about the future of the Institute: It must continue!

It seems like only a few years ago that I joined the IAP, but in fact it was four decades ago! It was 1979 and I was working with Elton Ward photography in Parramatta, NSW.

### **FULL TIME PHOTOGRAPHER**

I was employed as a full time photographer to cover portraits and weddings, working with John Laham and Robert Billington, two of Australia's finest.

We all joined the IAP at roughly the same time.

Back in the day, that meant you had to have been working full time for two years and have your portfolio assessed by the state councils.

Then the real competition started between the three of us when we entered the IAP Merit Awards, as it was called in those days. What a learning curve.

One of the major turning points in my career was when I joined the NSW state council and met other photographers such as Ross Eason, Malcolm Mathieson, Peter Eastway and Paul Burrows.

### **LEARNING CURVE**

Nobody had heard of these photographers back then, but a decade later they were all successful.

Lyn and John Whitfield-King were on a lecture tour of Australia and to keep costs down, they stayed with us for two days in our house in Castle Hill.

Those two days were quite possibly the biggest learning curve of my life.

John taught me how to integrate my passion for a black and white photojournalistic style that I was seeing at weddings, but not





SILVER AWARD • DOCUMENTARY CATEGORY

**David Oliver APP.L G.M. Photog. FAIPP**

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SILVER AWARD • DOCUMENTARY CATEGORY

**David Oliver APP.L G.M. Photog. FAIPP**

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capturing because I was using a medium format camera. I listened and the rest is history.

They left an indelible impression that has lasted to this day.

## PLENTY OF CHANGE

Our profession has always been subject to change.

When digital arrived and film was replaced, our studio was able to adapt when I realised that my love for photography was genetic – because my daughter Clare came into the fold.

Now a Master of Photography herself, I couldn't be more proud of her. She is also an exemplar of someone who, through change, always looks back to the foundations to help her understand where we have come from.

## THE POWER OF APPA

I have been entering the Awards for close to 40 years and have judged for the last 25.

I started by working out the back at the print judging, putting prints onto the famous APPA triangle to be judged.

I can remember at one judging back in the eighties, I was working as a volunteer with Malcolm Mathieson.

One of my prints came out of the judging box, but I passed it to Malcolm to place on the triangle as I was too nervous and would have probably dropped it.

It scored a 68 - ouch!

However, Malcolm didn't miss a beat. He turned to me and said, 'Bugger, that was definitely worth 70', and a life long friendship was forged.

The APPA honours that I have received have been instrumental in the growth of our business.

## WINNING AWARDS

I couldn't keep up with the demand from clients when I won the NSW AIPP Professional Photographer of the Year.

I was also wined and dined by every magazine out there, which was pretty nice at the time.

Again, I have the AIPP to thank for all of this by recognising me.

I cannot recommend entering APPA highly enough. Not only does it help your personal growth in photography, but by attending APPA you will form relationships with like minded people that will last a lifetime - I promise you.

While some incredible photographers have left the AIPP for whatever reason, many of them are now coming back.

Let's bring the rest of them back on board by sharing our passion through social media.

And let's get them back into the same room as our newer aspiring members and watch the magic unfold!

So how do I see the future for the AIPP?

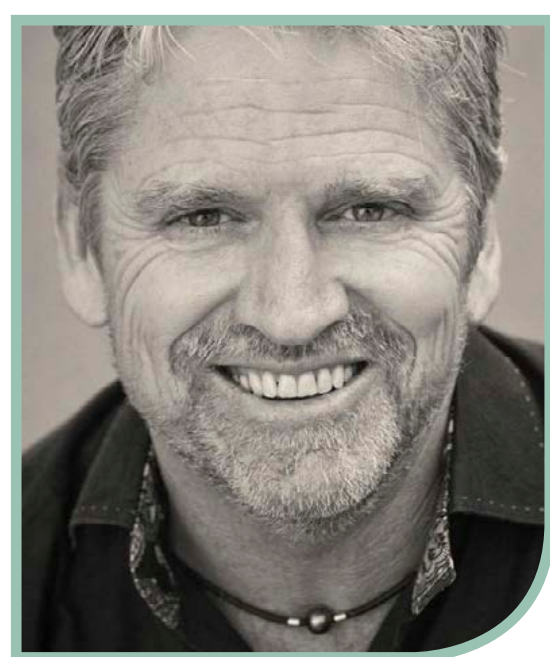
Engaged! .



## Tony Hewitt - More Than A Logo



Tony Hewitt APP.L G.M.Photog. FNZIPP Hon. FAIPP has been the MC of our Award dinners for many, many years, and more recently the head (and warmth) of the national APPA system.



The Australian Institute of Professional Photography has meant a lot of things to many people, and my own experiences have been many and varied.

I have built lifelong friendships, been supported in my business, mentored in my photography skills and had the opportunity to test myself and participate in our world class awards system.

I'm sure there are many others who have walked a similar path.

Years ago, I remember witnessing the response of a young photographer scoring her first Silver Award at the Australian Professional Photography Awards. Her joy was palpable, contagious and poignant, and her exuberant celebrations were shared with all those around her, old friends and new, keen to make sure she knew that she was in a community that was all about mutual growth and recognition.

It was a simple yet powerful moment and I have seen this scenario played out many times since, in many different contexts.

Whether at a state or national awards, a seminar, or perhaps a convention, the

philosophy of a supportive community and mutual growth always seemed to be the major thread that has bound us together.

It is one of the main reasons I have tried to contribute wherever I felt my skills and passion were best suited, and I am sure it is the reason so many others have and will continue to volunteer, to do the same.

The AIPP is more than the logo, contest rules, subscriptions and honours, so much more, and while all these may be considered among the basics, it is the underlying love and respect for our profession, and the mutually beneficial friendships, that will continue to support the passion that will drive our community forward.

Together, and with a healthy mix of clarity of vision, respectful dialogues and informed, compassionate decision making, I believe that the next stage in the evolution of the AIPP can be one of the most rewarding periods in our history.

I look forward to a combined effort to see the AIPP become stronger than ever.

And I look forward to remaining a part of the journey.



SILVER AWARD • DOCUMENTARY CATEGORY

**Rebecca Colefax APP AAIPP**

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## Melinda Comerford – Exciting Future!

One of the Board's longer serving members, Melinda Comerford APP M.Photos. has also served on the APPA team and so writes with a dual sense of perspective.



To me, the AIPP is a community before all else.

As a socially-awkward and pretty ordinary photography student, I joined the AIPP and the Queensland Council as a student member 13 years ago.

From my first Council meeting, I was hooked.

Through my time as an AIPP member, I have met photography rockstars, made lifelong friends, learned an immeasurable amount about the craft of photography and how to run a successful business, and challenged myself through the Awards system.

### **CONSTANTLY EVOLVING**

From where I stand, the photography industry and profession have been undergoing some dramatic changes, the last 10 years, in particular.

The AIPP is constantly evolving and adapting to the changing face of today's professional photographer.

For instance, when I started in the industry, it was a given that you would study the craft, then work as an assistant for an established photographer for a number of years, before even considering starting your own business.

These days, technological advances and a massive increase in self-employment culture across all industries in Australia sees photographers springing up almost overnight, and in staggering numbers.

### **COLLECTIVE STANDARD**

In order to educate these photographers and bring them up to our collective standard, I believe we need to bring them into our ranks, encourage and educate them.

We are in a great position to use our collective skills and knowledge to continue to raise the standard of photography, not just for ourselves, but for all those who are new to the profession and look up to our highly successful members.

What's more, you are never too old to learn something new, and this has been proven to me time and again by long-term photographers who continue to inspire me with their search for perfection.

The people within the AIPP have taught me far more than any photography course could do, and the incidental mentoring I have



SILVER AWARD • PET/ANIMAL CATEGORY

**Kate Ellis APP AAIPP**

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received over the years has been invaluable.

Print critiques, awards, casual On The Lounge-style get-togethers and even Christmas parties provide opportunities to gather with other photographers and learn more about the craft we have each fallen passionately in love with.

### **THE ONE I TAKE TOMORROW**

That's what makes the AIPP so special and sets it apart from other industry bodies: our enthusiasm to build a thriving community and raise the standard of photography.

Through the community the AIPP fosters,

we are pushing boundaries and able to steer the profession into what it needs to be, for both ourselves and photographers-to-be.

The decisions made on behalf of the members won't always be right, but they will be made for all the right reasons, to champion the profession of photography in Australia.

Photographer Imogen Cunningham said, "My favourite photograph is the one I'm going to take tomorrow."

If I may take that inspired quote a step further, the best thing the AIPP has done for me is what it is going to do tomorrow.

It's an exciting future ahead, folks.

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## Nick Ghionis - We're Members Too!

As the AIPP transitions to a new phase in its history, Nick Ghionis APP.L M.Photog. reminds us of the human element in an organisation such as ours. Keep it respectful and let's feel the love!



I joined the Institute because my heroes were members – like Rocco Ancora and Yervant Zanzanian. I admired their work and saw joining the AIPP as a stepping stone for me to improve my craft.

Years later, these heroes became my friends and in the meantime, I've continued to grow both my photography and business skills through my associations within the Institute.

### **A CELEBRATION**

When you run your own business, you can't always slap yourself on the back and say, 'Well done, you're doing a good job'. The solution is to rub shoulders with like minded professionals so you can gauge how you're going.

I look back on the highly successful Fujifilm Getaways where a group of photographers met at a location somewhere in Australia and talked about photography. There was a real celebration of what we did and it was great to be a part of it. So, while I love what the Institute is and has been, some of the happenings in recent weeks and months are not what the AIPP should be all about.

There are human faces to these changes, from experienced Grand Masters to youngsters working in National Office. I hope we're all taking a little time to check in on those human faces to see how they are going.

I understand that change is a part of life. I get that, but what doesn't need to change is the positive nature of our relationships.

The digital disruption to the photographic profession doesn't translate into blaming the AIPP, its Board or its staff.

Unfortunately, I see the AIPP being blamed for things beyond its control. Sure, the people running the AIPP don't always get it right, but many of the changes in the world we live are outside the control of the Institute. And of its members.

### **NAVIGATING CHANGE**

When I joined the Board, we inherited both the good and the bad of the past. It's something we've had to navigate, to put our stamp on, and I believe we were going in the right direction, but it seems not quickly enough.

With social media, people are incredibly





SILVER AWARD • WEDDING CATEGORY

**Rocco Ancora APP.L G.M.Photog. 1 P.B.**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



SILVER AWARD • WEDDING CATEGORY

Nick Ghionis APP.L M.Photog. II

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

empowered. They can be sitting in their lounge room, yet a few comments on Facebook can be all it takes to have a huge impact on others. That can be a good thing, of course, but if handled carelessly, it can be very hurtful too. I don't think people yet realise what an impact they can have.

Today, there's no doubt we have to embrace a wide range of interests, from young members with huge social media followings to the Rob Gray's of the Institute, representing the elders in our community.

## **DIFFERENCES ARE GOOD**

We want the elders of our community and their sage advice, but at the same time we need to embrace the young photographers who are the future of the profession, whatever that might look like.

So what don't I get when I read their comments? I don't understand why differences in opinion need to be so toxic. I can cite you examples of young and old members who are a delight to talk to, while others, young and old are not.

How do we as a community change this behaviour? We need to embrace the old as our source of knowledge, but the older members need to understand that it doesn't look the same today as it did when they were there.

Think about our kids or when we were kids. Dads are always seen as dags, and even

though now as dads we know that things are fundamentally the same, we have to let our kids follow their own paths.

And so it is with the Institute.

And while we might not agree on everything, both the new and old generations need to embrace our differences and the opportunities that come with change.

We aren't all going to like everything that the AIPP does, but that's life!

## **PLENTY OF SOUL**

I hear that the AIPP has lost its soul, but I think that says more about the person who is lamenting the loss. There's plenty of soul within the AIPP – just look at how passionate people are on social media.

So, let's look at the positives. Let's look at how great the AIPP is and what it stands for. And let's put our money where our mouths are and pay our membership dues!

Sorry for being a little bit practical, but there are lots of stories going around that old members are rejoining and that's great, but as yet not enough are actually paying their subs.

So, if you feel like I do, please support the AIPP. And if you do find yourself disagreeing with the AIPP's direction, please be careful about how you express yourself. Otherwise, we won't ever get a new Board to sign up for fear of bullying.

We should never forget the human element.





# Epson State Awards – Impress The Judges!

As you prepare your files for the 2018 Epson State Print Awards, ask yourself some of these questions and see if the suggestions can move your entries into the Silver category - or higher!

## A LITTLE MORE CONTRAST?

Where are the blacks and/or whites? Not every photograph has to have a full range of tones, from black to white, but then again, if a photograph doesn't have the full range, it can look a little flat or lacklustre. It is said to be low in contrast.

Review your entries to see if a little more contrast could give them greater impact.

If you are looking to retain the tonal softness, try pinching the blacks – using the Levels control, bring in the black point to the right, just a touch or until it is touching the graph, and see if this helps.

## CHECK THE BACKGROUND

When submitting images for competition, be aware of the background and how it can impact the subject.

Bright areas can be distracting, but too much of a black background can also take away from the subject.

Often the background in a photo can work better if it is subdued, so look for bright areas and darken them in post-production, or

consider cropping the image to remove the distraction.

Obviously, the best time to fix background problems is when you are capturing the image in the first place.

## DARKEN THE SKY?

Sometimes areas in the sky are too light and distracting, especially if they are near the edges of the frame.

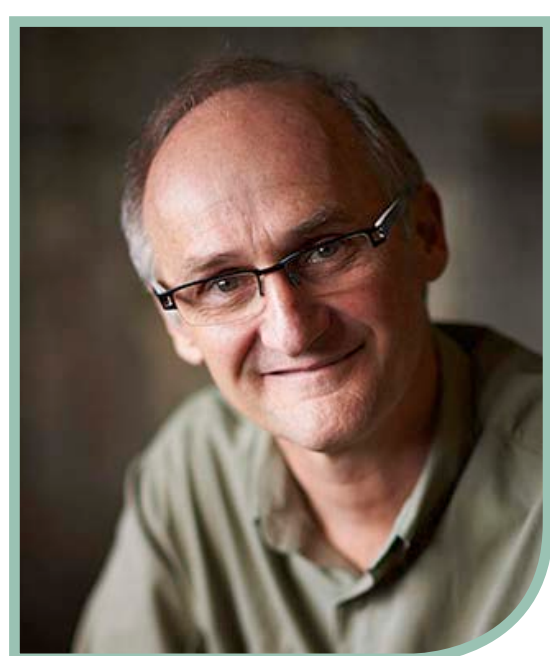
Consider darkening these areas down. It may only need slightly more darkening than is already there.

Or if you have already darkened the sky, watch that you are only darkening the sky, and not the trees or mountains underneath.

## FRAMING AND CROPPING

Sometimes having less in a photograph can make it stronger. There can be areas in an image, perhaps the sky, the foreground or another compositional element, that are better left out and sometimes the easiest way to do this is to crop the image.

On other occasions, the subject can be too



TAGS

Awards



*Could just a little more contrast give your entry the punch it needs to impress the judges. Just a little - not too much!*



tightly framed, not leaving enough room for the subject to breathe. Subjects that are tightly framed can appear like 'record shots', rather than pictorial masterpieces.

Take another look at your entry and see if changing the framing to simplify the composition could help it.

If there isn't any way you can crop the image, it may mean you need to re-shoot the image (if possible), choosing a different viewpoint or lens.

## **FRAMING - DIFFERENT FORMAT?**

Don't automatically use the format of your camera sensor (usually 3:2 or 4:3 ratio). Think about using different ratios, like square, panorama, panorama vertical, 16:9.

Very often, cropping your photograph into a different frame can make it stronger. Look at your entry again and see what you think.

## **PHOTOGRAPHED MANY TIMES BEFORE**

If you have a number of potential entries and you need to trim them down, think about the subject matter.

Photography competition judges see thousands of images which makes it difficult for them to award high scores for popular subjects or genres that have been entered so many times before.

While a particular subject may be new for

you, the judges may have seen similar photos many, many times before. To get a high score for a similar image, you'll really have to do it significantly differently or better than the photographers who have gone before you.

And this can be a challenge in itself, of course!

## **POSING, GESTURE AND EXPRESSION**

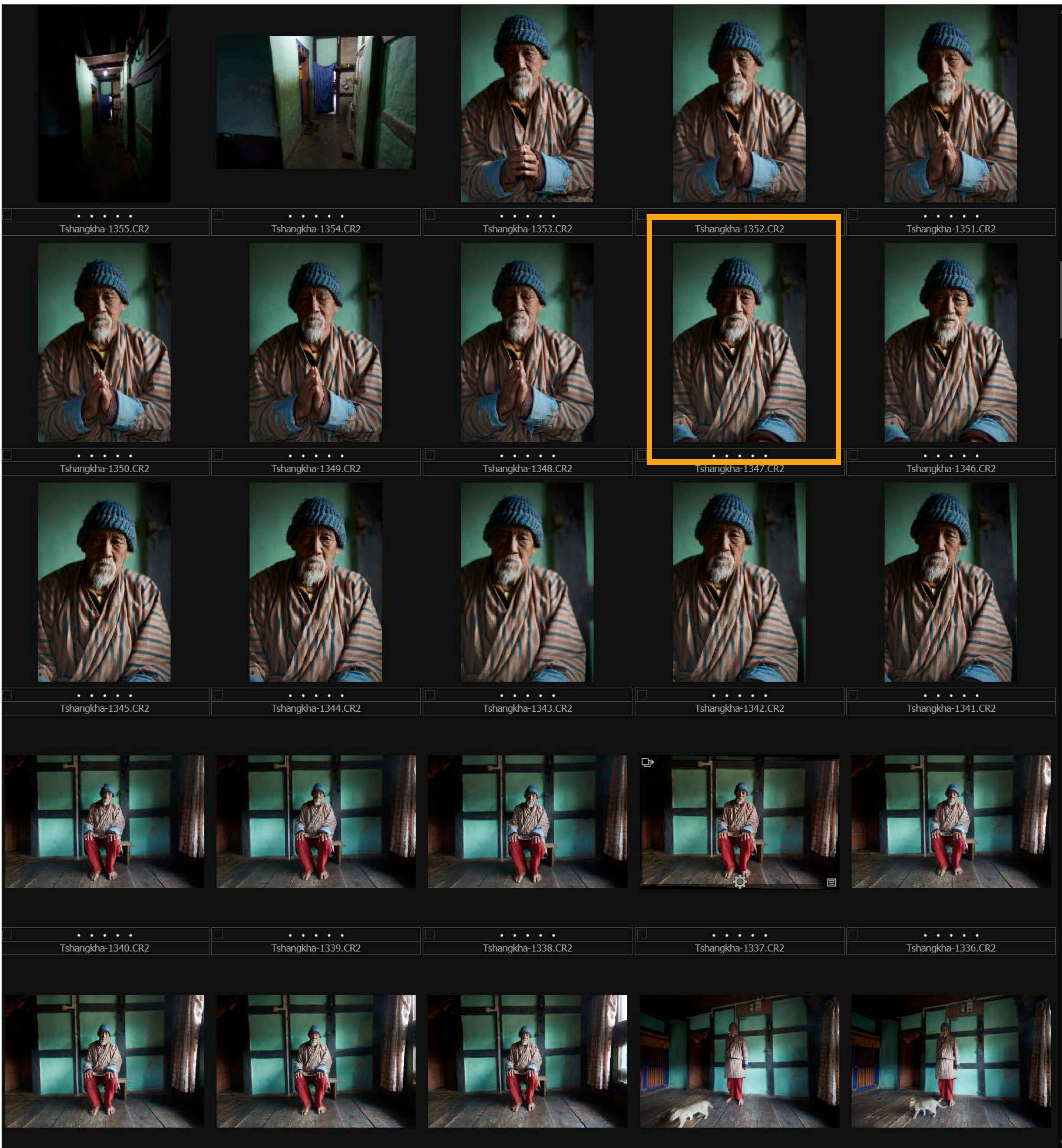
These are very subjective aspects of photography and can depend on your intention as much as the judges' interpretation. However, it's the judges' interpretation that matters in the context of the awards.

When selecting images to enter from a series (e.g. different expressions or body positions), ask yourself which expressions or gestures tell the best story.

Or, if you don't have a good pose or expression, is the image worth entering? Can you re-photograph it in time?

Is there any way a slightly different pose, gesture or expression could have improved your image?

Questions you should ask during the shoot and then during editing afterwards include: Does the subject(s) need more animation? Could the subject better relate to the camera or, if two or more subjects, better relate to each other? Is the space between them appropriate in terms of composition?

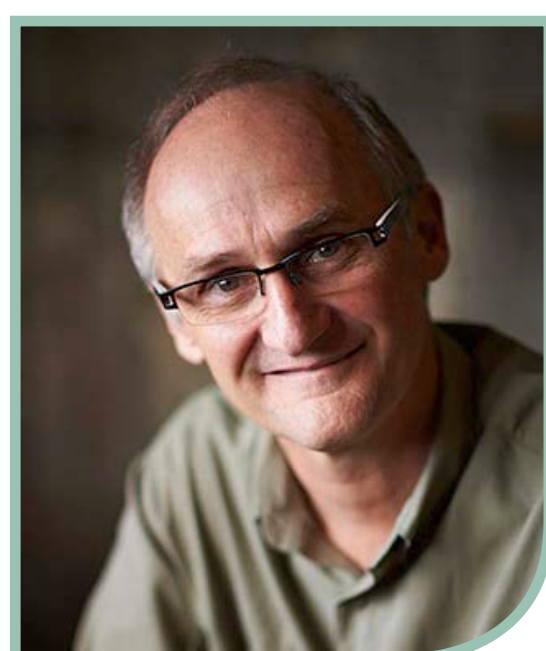


*When selecting photographs to enter the Awards, carefully consider the frames with the best pose, gesture or expression. Often this is more important than correct exposure or even framing. Pose, gesture and expression go to the emotion of the photograph.*



# What Registrations Do I Need?

While many AIPP members are not full time, if you're running a business, then there are some requirements to consider in terms of business and taxation registrations. Are you correctly registered?



Legally speaking, photographers in Australia don't need any registrations if they're using their own name to trade and they don't mind giving half of their income (47%) to the tax office (in some situations). So while registrations might not be 'legally' required, in practical terms they are essential.

Many members have other sources of income and work as photographers part time, but full time or part time makes no difference when it comes to registrations for business names and the tax office.

## BUSINESS NAMES

In Australia, if you trade under a name that is different to your own name and a description of what you do, you need to register your 'trading' or 'business' name.

For instance, strictly speaking 'John Smith, Photographer' does not require to have his name registered as it does no more than describe who he is and what he does. However, 'John Smith Photography' is completely different (according to the law) and would require registration.

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.

For practical purposes, registering your business name will be mandatory in most situations.

There are two ways of registering a business name, depending on your business structure.

### OPTION 1

If you intend to trade as a sole trader (most photographers do this) or as a partnership or trust, you need to register your business name with ASIC. You can visit the ASIC website directly ([www.asic.gov.au](http://www.asic.gov.au) and ASIC Connect) or you may get there via the Australian Business Register (the latter will let you register for an ABN and TFN as well - see later).

Registration can be for one or three years with fees of \$35 and \$82 respectively (as per 2017 rates).

### OPTION 2

Companies don't need a business name. The company's name is considered the business name and company names are registered Australia wide, also with ASIC.

However, setting up a company is more than

#### TAGS

Business Registrations





SILVER WITH DISTINCTION AWARD • FAMILY CATEGORY

**Karen Ashcroft APP**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



SILVER AWARD • FAMILY CATEGORY

**Erin Hardy APP**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

just registering a business name. The company comes with a whole bunch of legal obligations and financial requirements. Don't set up a company just to get a business name!

If you have a company, you don't need a separate business name. However, it is quite common for a company to have one or more trading names, and each of these trading names would need a business name registration.

## CONSUMER PROTECTION

One of the misconceptions about business and company name registrations is that they protect the name from being used by other people.

While this is partly true in that the government departments won't register two names that are the same or very similar, the protection you're getting is only to avoid confusion.

Registration is compulsory so the government knows who you are and has someone to chase if you do the wrong thing by the public – they don't want to chase the wrong person.

If Photographer B sets up a business with a name that is the same or very similar to Photographer A, Photographer A can take legal action against Photographer B for 'passing off' or pretending to be someone else.

The tort of passing off is a common law action and you can also use the trade practices legislation to take action for misleading or

deceptive conduct. Having your business name registered helps prove your case, but may not be essential to the case.

If you wish to actively protect your business name, you may need to look at trademarks. As a start, visit [www.ipaustralia.gov.au](http://www.ipaustralia.gov.au) or talk to an IP (intellectual property) lawyer.

## TAX FILE NUMBERS

Tax file numbers are mandatory for all people in business, but there are special rules depending on what type of business structure you use.

A sole trader doesn't need a second tax file number for the business – his or her personal tax file number is all that's required. So, even if you work as an employee with a tax file number you've had for years, you will not need a new or different tax file number for your photography business - if you're just operating in your own name as a sole trader.

A partnership will need its own tax file number, but it won't actually pay any income tax (but it does pay GST). The partners declare the income on their personal tax returns with their personal tax file numbers. Partnerships are a popular way to 'income split' extra income between family members (usually mum and dad, but this also applies to same sex couples of course).

Companies and trusts also need separate tax file numbers and may pay separate taxes, depending on how things are structured - this is





a conversation for you and your accountant..

You can apply for a tax file number for a partnership, company or trust at the same time you apply for an ABN (Australian Business Number).

Personal tax file numbers require a special application form - visit [www.ato.gov.au](http://www.ato.gov.au) for more details, but most readers will already have one.

## **AUSTRALIAN BUSINESS NUMBER (ABN)**

The government would like all businesses to have an Australian Business Number (ABN), but it's not compulsory.

However, any business paying another business must withhold 47% tax unless that other business quotes a valid ABN. So, if you do a \$1000 job for an advertising agency, but you don't have an ABN to quote, the agency will pay you \$530 and send \$470 direct to the tax office. Note, this has nothing to do with GST (which we will cover next).

Of course, if all your clients are consumers and not businesses, you could conceivably trade without an ABN because consumers don't have to withhold tax. In practical terms however, you need an ABN and it must appear on all your invoices. You can apply for an ABN at [abr.gov.au](http://abr.gov.au) (the Australian Business Register).

## **GST REGISTRATION**

If your business has total sales in excess of

\$75,000 per annum, it must be registered for GST (and to be registered for GST, you must have an ABN). Most photographers will register for a tax file number, an ABN and GST at the same time.

If you're just starting out in business, some people suggest not registering for GST and keeping your paperwork simple. On the other hand, if you're aiming to be full time in business, you'll probably need GST registration eventually, so you might as well get registered up front.

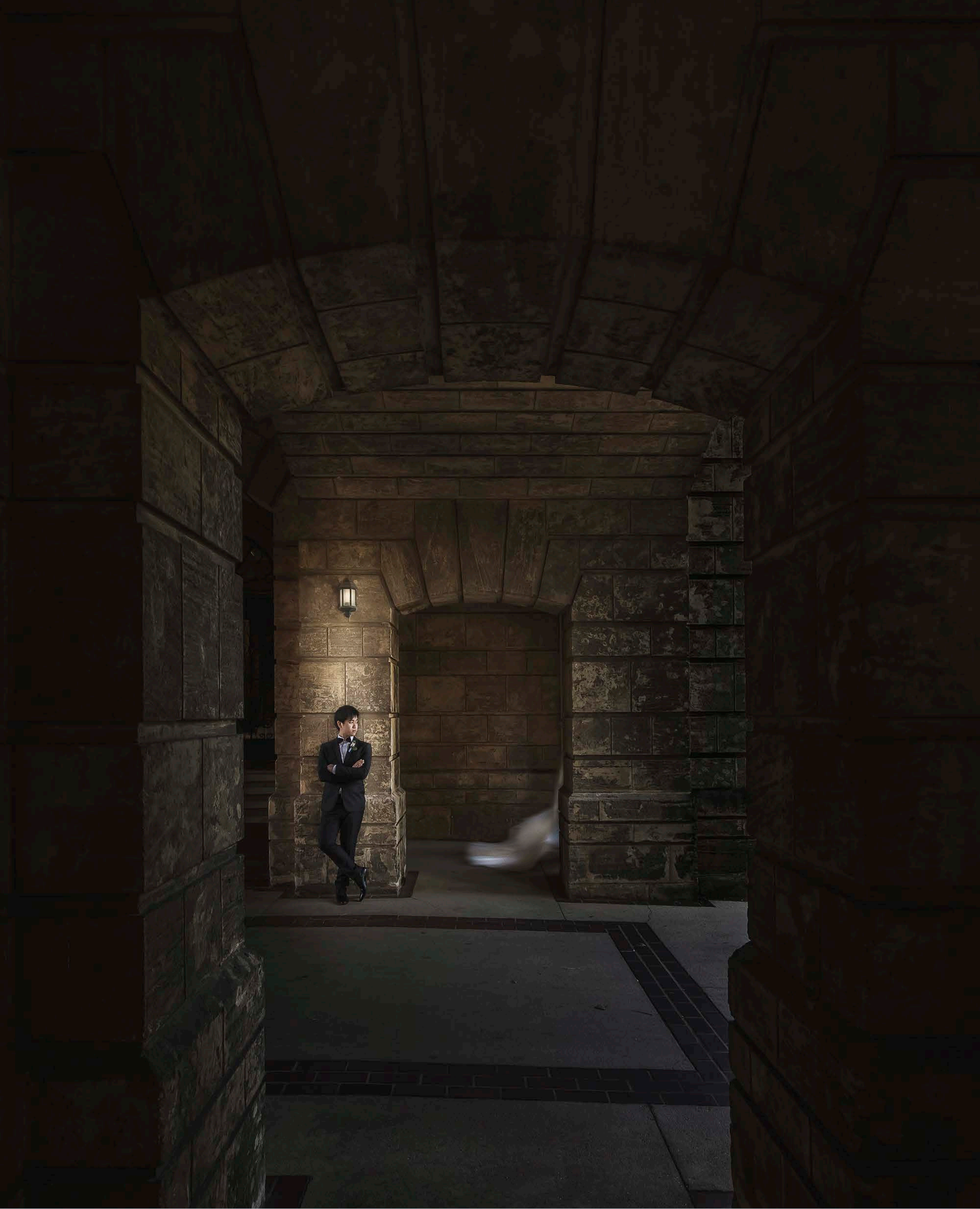
It's recommended you talk to your accountant before registering for GST as there are a couple of trick questions in the process. Most small businesses should elect to pay GST on the cash (non-accrual) basis and pay quarterly – if you fill in the application form wrongly you can end up paying GST monthly on an accrual basis (which can mean you're paying GST before your client has paid you!)

You may also need to consider registering as an employer, but that is beyond the scope of this article..

## **DOMAIN NAME**

The final registration is practically essential - an internet domain or website name. There are very few photographers who don't have and use a website in business.

Talk to your webmaster/provider about registering your domain name.



SILVER WITH DISTINCTION AWARD • WEDDING CATEGORY

**Jason Soon APP AAIPP**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



## More On The Magic Facebook Strategy

Last issue, the World's Number One Photography Business Coach Bernie Griffiths explained his secret for getting new customers in the door for portrait photography. In this article, he refines his advice with a few important tips and pointers.

The key behind Bernie Griffiths' Facebook advertising technique is the 'WANTED' request. So, who does he want?



### DEFINE YOUR CLIENT

"The idea is to be specific and define the type of people you want.

"Think of the types of photos you need to add to your portfolio or the type of photography you'd like to sell. Who are these people?

"They could be families with two or more kids, families wanted for a sunset session, whatever you like.

"The reason can be as simple as extending your portfolio on your website – which is true. And the hook is they are given a complimentary photography session and a print. Or instead of the print, it could be a \$100 credit off any wall art purchased."

It's important to remember that the purpose

of the adverts is the sale of prints and frames to your clients.

"From the moment people contact you, you're subliminally suggesting they need to buy prints and frames (or whatever you're selling). There's no need to apply pressure – if they're not interested, you simply move onto the next client (after providing them with the free session and print that you promised, of course).

It's a numbers game, but you need the product to sell to make it worthwhile.

### PHOTOGRAPHY SKILLS TOO

Bernie also suggests photographers starting off should develop their photography skills so their work is demonstrably different to the average snaps you see on Facebook all the time.

"When I was in business as a wedding and portrait photographer, I used to practice all the time. I don't think photographers these days

#### TAGS

Business  
Marketing  
Facebook



SILVER WITH DISTINCTION AWARD • PORTRAIT CATEGORY

**Vicky Papas APP M.Photog.**

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SILVER AWARD • FAMILY CATEGORY

**Lisa Ivandich APP M.Photog.**

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practice enough, especially those who are starting off.

"We need to expand our creativity so we can separate our brand from everyone else.

"When I came up with my Facebook advertising strategy, it was just one of the many layers needed to build a successful business. Even if you didn't make any sales from it, being creative and shooting real people like this will teach you how to pose, how to light and how to take better portraits.

"Maybe new photographers just don't know what to do.

"I've been around for a long time and maybe I take certain things for granted. Certainly many of my clients are having record months and big sales, but all we're really doing is being smarter with our marketing and targeting the right customer."

## DIFFERENT APPROACHES

There are many ways of running a successful business and while Bernie is an advocate for selling prints, frames and albums, he acknowledges different business models work as well.

"He cites a Western Australian photographer who advertises on Facebook, shoots out on location and then sells files directly from his laptop, either at the client's home or in a microbrewery or a coffee shop.

Bernie suggests using a boosted Facebook

post, meaning you post your advert on your Facebook page and then pay Facebook to boost it to more readers.

## SET THE AUDIENCE

However, you need to set the audience properly so Facebook sends your advert to the type of people who are most likely to be interested in your product or service.

"You can stipulate people within 20 miles of your studio, families with children and the type of car they drive!

"However, we're careful not to think our ideal market is someone who earns more than \$200,000 a year. Just because people have money doesn't mean they want photographs.

"We're after people who want photographs first and then worry about the money side afterwards.

"It's not people with money who create the big sales, it's people who love their families."

Bernie Griffiths, known as 'World's Number One Photography Business Coach', has over 40 years' experience as one of Australia's most successful professional photographers. Bernie was recently awarded one of the World's Top Ten Photography Professionals for 2017 at the 2018 Professional Photographers Asia Conference in Shanghai. He currently works as an educator and mentor and you can read more on his website:

<http://berniegriffiths.com/>





## Breaking Into Professional Portraiture

Many women are looking at professional photography as a way of building a business that gives them time with their kids. Tanya Addison works through some of the options.



“Perhaps the most important thing a new professional photographer can do is value his or her artform”, said Tanya Addison.

Tanya and partner Glenn Addison run Gap Studios in Australia and USA and between them have a wealth of experience in the portrait market.

### TAGS

Business  
Cost of Sales

### VALUE YOUR PHOTOGRAPHY SKILLS

Recently Tanya has begun mentoring large and small photography studios.

“Many mums starting out as photographers have, to some extent, lost their sense of personal

value and consequently find it hard to value the photography they produce in a way that makes it financially worthwhile.

“They need to believe in what they do.”

But what does this really mean, to ‘believe in what you do’?

### CLIENT'S EXPERIENCE, NOT YOURS!

Many photographers place a value on their photography based on their own experiences, rather than their client's.

They might find it relatively easy to use a camera. They think because it takes them next



SILVER WITH DISTINCTION AWARD • WEDDING CATEGORY

**Nick Ghionis APP.L M.Photog. II**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



SILVER AWARD • FAMILY CATEGORY

**Conor Richardson APP AAIPP**

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to no time to photograph a client and hand over the files, there's no great value in what they provide.

They value their photography based on the time they spend, not the value the product has for the client.

Explains Tanya, "I had a knee reconstruction recently and paid \$3500 for a 45-minute operation, but I wasn't paying for the surgeon like an employee on an hourly rate, I was paying for all of his years of experience and study and the fact I'd have a good knee afterwards.

## **CHARGE FOR VALUE, NOT FOR TIME**

"Photographers should think the same way. They're not charging for the time it takes to capture the photos, but for the years they have spent learning how to use a camera in a way their clients cannot.

"Then they need to understand how valuable the photographs they've produced will be to the client in 30 years to come.

"The photos we take become priceless family records. If a mother dies, what will that portrait be worth to the children? Suddenly, the hour you're spending behind the camera has much more value than just wages."

When working out your prices for clients, you simply can't think of an hourly rate like an employee.

Employees are paid hourly because

the business covers everything else – like superannuation, holiday pay, insurances, rent, equipment, office costs and so on.

## **YOU ARE MORE THAN AN HOURLY RATE**

But as a photographer, you're also the business, so the prices you charge your clients have to cover much more than just your wages.

And thinking about what your photographs are worth to your clients, now and in the future, is one way to help you better value and appreciate your craft and art as a photographer.

"Once you learn to value yourself appropriately, next you need to work out how to run your business around your lifestyle.

"For instance, if you only want to work four days a week so you have plenty of family time, structure your business to allow it.

"It can be done!

"The first secret is to sit down and work out what you want the business to provide you with.

"The second secret is to put in place a business structure that will give you the returns you need."

Tanya Addison runs the successful Gap Studios with her partner Glenn in Australia and USA. She offers a 10-week mentoring program for portrait studios needing to move to the next level. For more information, contact Tanya via email: [tanya@lovepetsphotography.com](mailto:tanya@lovepetsphotography.com)





## New 200mm - Especially For Lumix G9

Following the successful introduction of Panasonic's Lumix G9, the perfect companion lens for sport and wildlife photography has just been released: Lumix's Leica DG Elmarit 200mm f2.8 Power OIS.

What is the most common lens that sport photographers need?

A telephoto!

And not just any telephoto, but a 'fast' f2.8 telephoto that is significantly longer than a standard telephoto zoom.

So, when you read about the new Leica DG Elmarit 200mm f2.8 Power OIS for Lumix cameras, don't misunderstand the focal length. While full-frame DSLR cameras might consider a 70-200mm as being a 'standard tele zoom', with Lumix's Micro Four Thirds format cameras, 200mm is the equivalent of a 400mm f2.8 lens.

Ahhh, we thought that would get you thinking!

One of the big advantages of the new Leica designed lens is its small size, something that's possible because of the smaller format sensor. But small size doesn't mean a diminution in quality. Far from it! After all, this is a Leica lens and Leica is renowned for superb image quality.

The Leica DG Elmarit 200mm f2.8 in Lumix guise comes bundled with a 1.4x Teleconverter, extending the focal length to 280mm or a 560mm full-frame equivalent focal length. It

can also be matched with the optional 2.0x Teleconverter to extend focal length to 800mm equivalent.

When mounted on compatible Lumix bodies (like the G9), the Power OIS (Optical Image Stabiliser) in the lens (which compensates for hand-shake to enable shooting without a tripod and in low-light situations) works in tandem with the camera body's built-in image stabilisation, providing even more stable shooting.

While still photographers will be delighted with the AF speed, video producers possibly even more so as the new lens is compatible with the Lumix G sensor and 240 frames per second capture, allowing it to take advantage of the high-speed, high-precision Depth From Defocus (DFD) focusing system. This stunning AF performance supports the precise focusing required for 4K video, Panasonic claims.

For more information, visit <https://www.panasonic.com/au/consumer/lumix-cameras-video-cameras/lumix-g-lenses/h-es200gc.html>. The lens is due in stores this April. Web price seen at \$4299.

### TAGS

Equipment  
Lenses  
Lumix



*Lumix's Leica DG Elmarit 200mm f2.8 , with lens hood, and with 1.4 bundled teleconverter attached.*



# Sony's Refined α7R III Mirrorless Camera

We know there's no shortage of pixels on the α7R III, but it's the refinements that will see you upgrading to the latest mirrorless body in Sony's expansive range.

It's no secret Sony makes sensors for many of the world's different cameras, so imagine what it puts into its own cameras!

The latest Sony α7R III features a 42.4 megapixel, back-illuminated Exmor R CMOS image sensor, providing more than sufficient pixels for the most demanding jobs. The sensor features a gapless on-chip lens design plus there's a new AR (anti-reflective) coating on the surface of the sensor's seal glass to improve light collection efficiency, resulting Sony claims, in higher sensitivity with great low-noise performance and a wide dynamic range.

## MORE POWER

The camera also features a new front-end LSI that effectively doubles the readout speed of the image sensor, as well as an updated BIONZ X processing-engine that boosts processing speed by approximately 1.8 times (compared to the α7R II). This translates into three significant improvements:

- it allows the camera to shoot at faster speeds, up to 10 fps;
- it permits a better ISO range of 100 - 32000

(expandable to ISO 50 – 102400 for still images), and

- there's a generous 15-stop dynamic range at low ISO settings, rivalling that of medium format (and remember, Sony makes most of the medium format sensors these days!)

## NO LOW PASS FILTER

There is no optical low pass filter over the sensor, maximising image resolution, and the sensor can output 14-bit raw files for silky smooth tonal transitions, another plus for image quality.

The camera is equipped with a 5-axis optical image stabilisation system that has been fine-tuned to support its high-resolution sensor, resulting in a 5.5 EV shutter speed advantage. This is great for low light photography when you're hand-holding the camera (such as evening shoots for weddings and portraits), just take care your subjects don't move!

One of the challenges photographers have when using high resolution sensors is ensuring ultimate image sharpness and even something as minor as the camera's own shutter can create

### TAGS

Equipment  
Cameras  
Sony





# α7R III

42.4 MP

10 fps

ISO 32000





image blur, especially at slower shutter speeds. To address this, Sony has introduced a low-vibration shutter that reduces vibration and image blur in all modes.

And, of course, there's still the option of using the electronic shutter which eliminates shutter vibration altogether.

## LOTS OF REFINEMENTS

As cameras improve, manufacturers have to constantly update their models to match new features arriving on the market. Usually these features are refinements and the Sony  $\alpha$ 7R III is no exception.

While this is a 4K camera and you can pull a still if required, as a stills camera the  $\alpha$ 7R III offers 10 frames per second with continuous AF/AE tracking for up to 76 JPEG or 28 raw files. The camera can also shoot continuously at up to 8 fps in live view mode with minimal lag in the viewfinder or LCD screen.

While large groups of burst images are being written to the memory card, many of the camera's key functions are still operable, including access to the 'Fn' (Function) and 'Menu' buttons, image playback and image rating and other functions that facilitate on-location image sorting.

One of the challenges colour photography has is dealing with the colour changes of artificial light. Invisible to the naked eye, if you're shooting a series of images you will often find

significantly different colours from file to file, or maybe within the one file from top to bottom. This may be due to the flicker of fluorescent or artificial lighting.

The solution is to activate the Anti-flicker function on the  $\alpha$ 7R III which automatically detects the frequency of the lighting and times the shutter to minimise its effect on images being captured.

## 4K VIDEO

The  $\alpha$ 7R III offers 4K (3840x2160 pixels) video recording and when shooting in Super 35mm format, the camera uses full pixel readout without pixel binning to collect 5K of information, oversampling it to produce high quality 4K footage with, Sony claims, exceptional detail and depth.

A new HLG (Hybrid Log-Gamma) format is available that supports an Instant HDR workflow, allowing HDR (HLG) compatible TVs to playback 4K HDR imagery. Further, both S-Log2 and S-Log3 are available for increased colour grading flexibility.

The camera can also record Full HD at 120 fps at up to 100 Mbps, allowing footage to be reviewed and eventually edited into 4x or 5x slow motion video files in Full HD resolution with AF tracking



For more information, visit [https://www.dpreview.com/products/sony/slrs/sony\\_a7riii](https://www.dpreview.com/products/sony/slrs/sony_a7riii)

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