

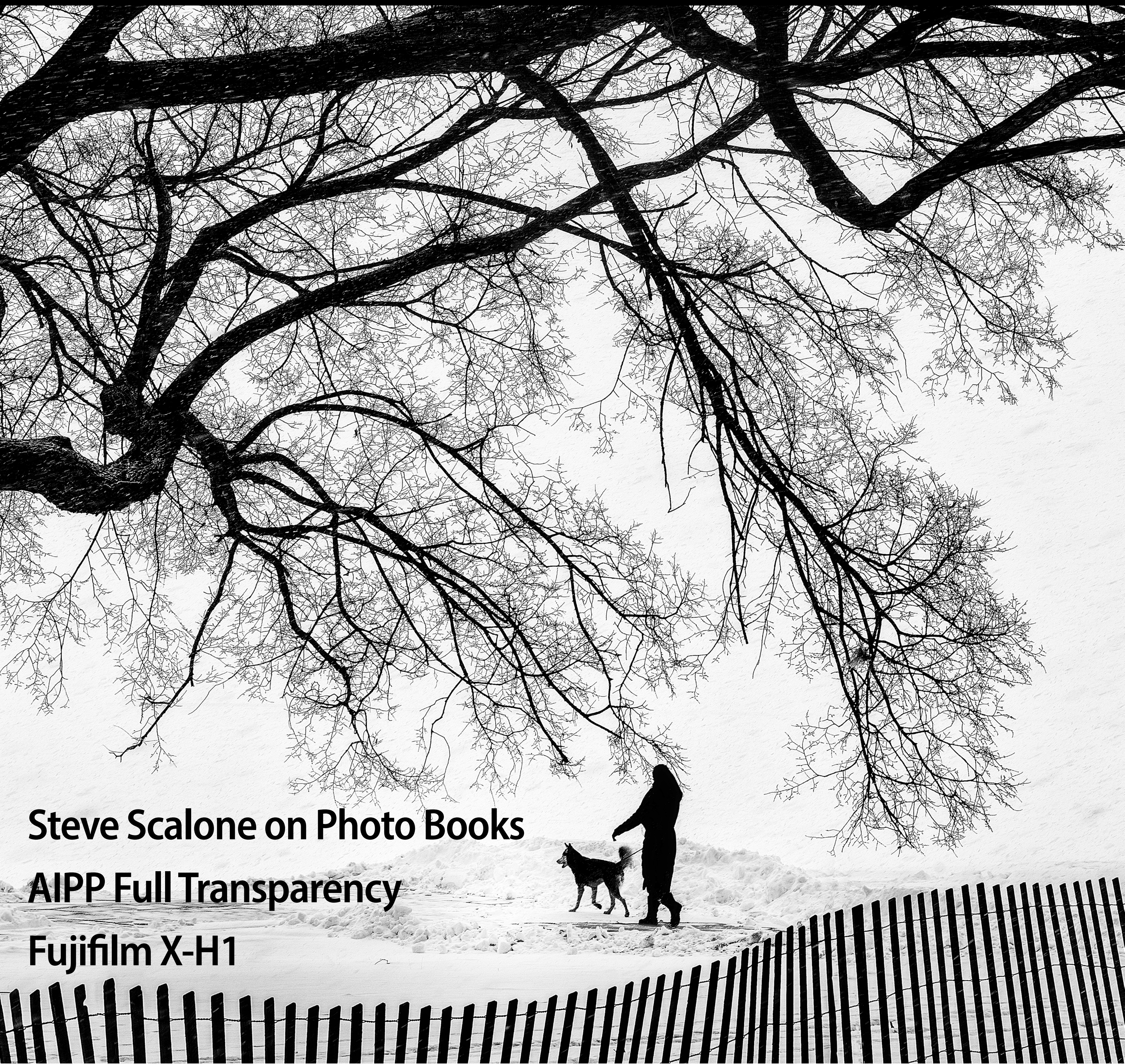
Issue 260

AUSTRALIAN INSTITUTE OF  
PROFESSIONAL PHOTOGRAPHY

aipp™

April 2018

# JOURNAL



**Steve Scalone on Photo Books**

**AIPP Full Transparency**

**Fujifilm X-H1**



COVER

**Steve Scalone APP M.Photog.**

WINNER, PHOTO BOOK 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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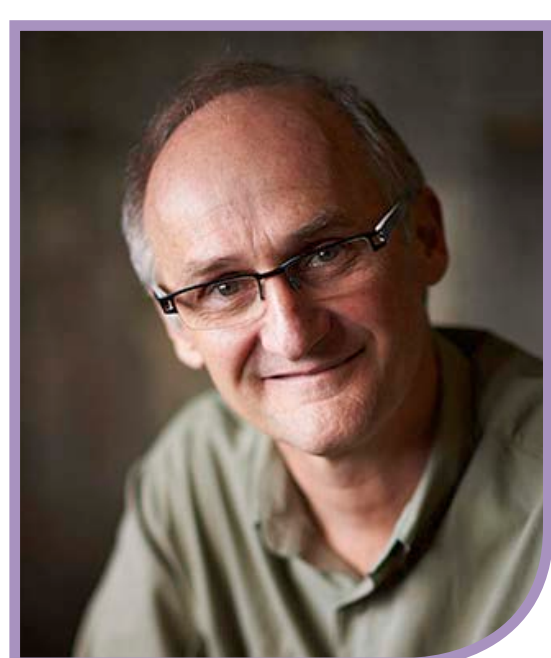
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## The New AIPP Board!

As this edition of the AIPP Journal is published, the AIPP is welcoming in a new Board with a great combination of experience, gender, backgrounds and, importantly, good looks!



Yes, I know that it was politically incorrect to talk about the new Board members having different experiences and backgrounds, but here's a salute to a fresh, member-focused and incredibly friendly Australian Institute of Professional Photography Board.

The new Board members are:

- Louise Bagger
- Melissa Neumann
- Steve Wise
- Craig Wetjen
- David Simmonds
- Melinda Comerford (Chair)

Louise and Melinda were on the previous Board and will provide an element of continuity, as there are many aspects of the organisation we will want to maintain.

For instance, the AIPP website and the way it integrates with our Awards and subscriptions is fundamental for our organisation to operate and the good news is that it is still a great system and is easy to operate.

Melissa Neumann was also previously on the Board not so long ago and brings a wealth of experience and ideas, while David Simmonds

also has experience on Boards (with the ACMP) and will be a great representative for the commercial sector.

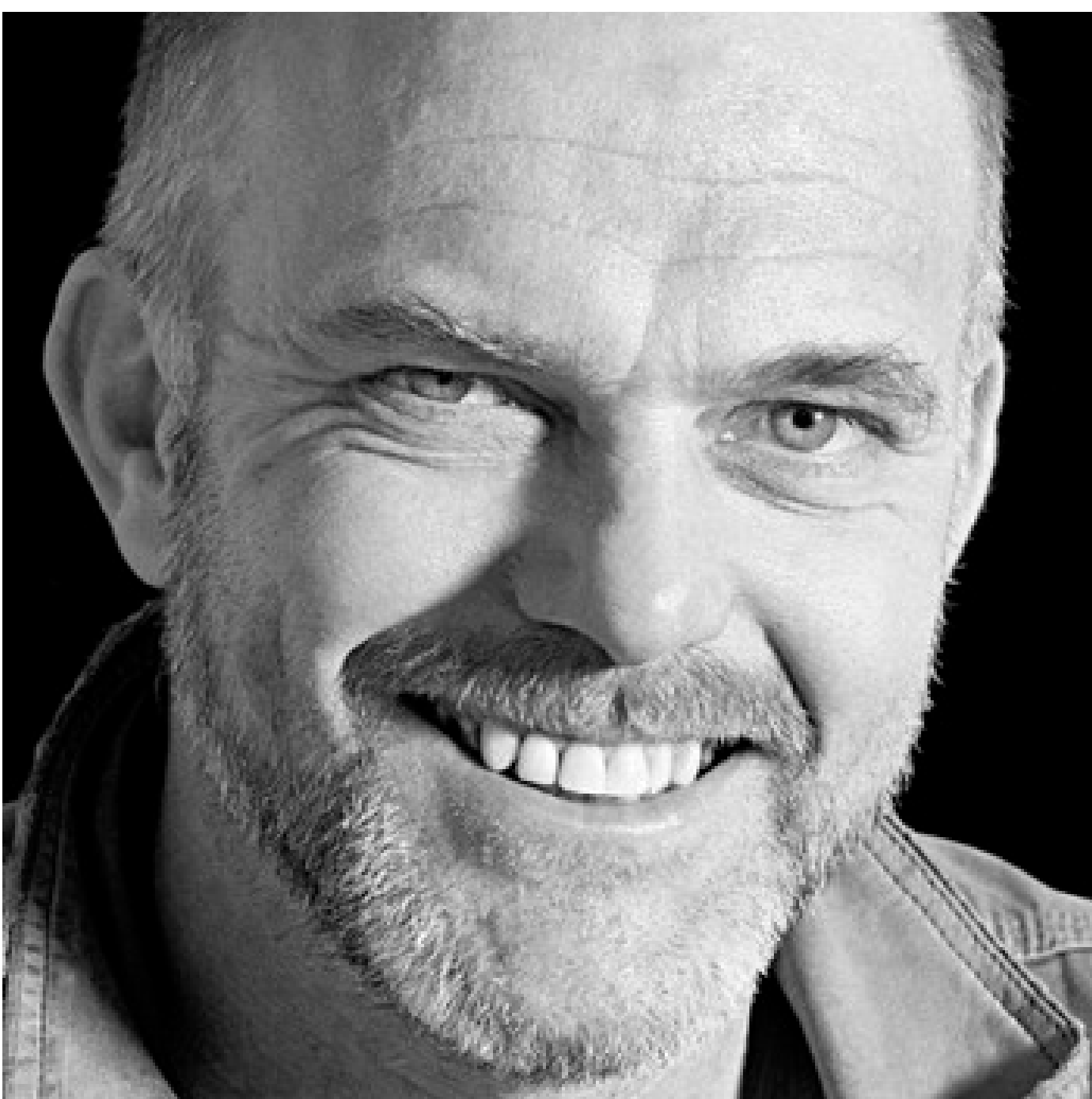
Which leaves two 'newbies' to the national scene, although both have been active at a state level and will be well known to many members. Steve Wise is from Western Australia and Craig Wetjen hails from Victoria.

So, no president or treasurer as yet? What's happening? Nothing to worry about, Melinda assures us, it's just a matter of six people getting to know each other and working out who has the best skills for particular roles.

While some of the Board members know each other quite well and have even worked together previously, others haven't – and this will take time, especially at such an important juncture for the AIPP. There's no need to make all the big decisions at the first telephone hookup.

In coming issues, we'll invite our Board members to put forward their views and plans for reinvigorating our organisation.

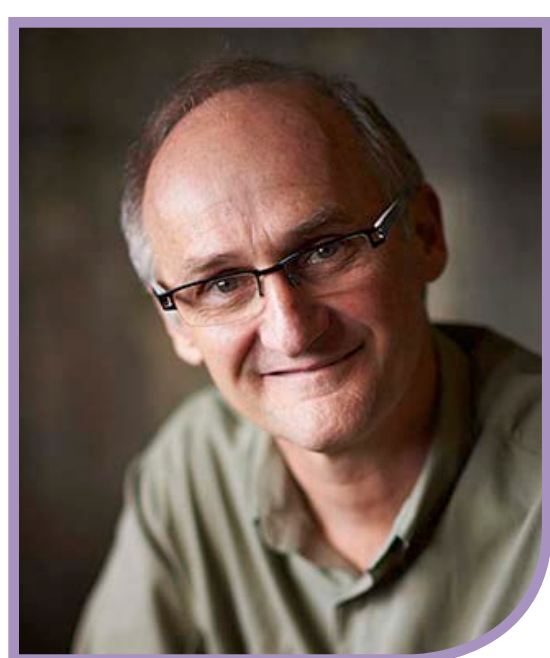
In the meantime, they already have their 'to do' lists and work has begun!





## AIPP On Record: Full Disclosure

In the interests of transparency, the *AIPP Journal* is presenting a potted history of issues and decisions that help explain why the AIPP is where it is today. The Big Picture is that the AIPP remains the profession's most successful representative organization, but there are some issues we all need to agree on.



Some of the issues dealt with by previous AIPP Boards have been contentious when viewed from only one side of the fence.

For instance, why did we invite enthusiast members to join?

Why did National Office take such an active role?

And importantly, why has our membership base changed?

With the AIPP Board standing down last month and a new one just elected, past AIPP national president Ross Eason suggested to me that the *AIPP Journal* should outline some

recent history, so members better understood the issues involved.

### **NO NEED TO READ!**

If you're happy with the way the AIPP is heading (and I'd suggest 90% of members are), you possibly don't need to read this. I'd encourage you to anyway – but it is a long article!

Ross wanted to be sure that the last Board was not seen as the sole cause of the upheaval that is happening right now, rather that they inherited a complex situation that has been created and approved by previous Boards,



**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.

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**WA**  
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LEAH KENNEDY APP AAIPP



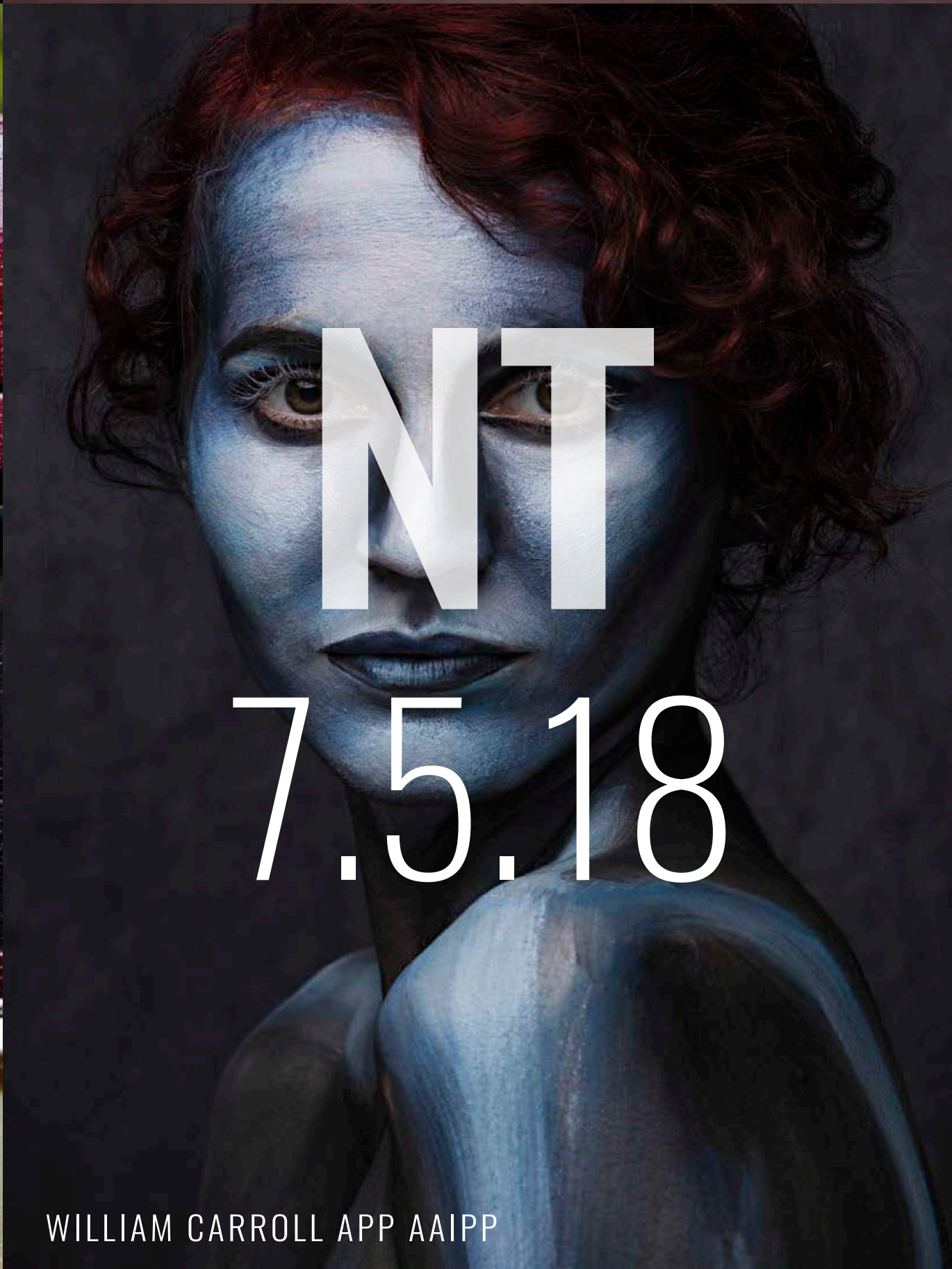
**TAS**  
7.5.18

PAUL HOELEN M.PHOTOG.II



**SA**  
7.5.18

SIMON BILLS APP M.PHOTOG.



**NT**  
7.5.18

WILLIAM CARROLL APP AAIPP

## AIPP: FULL DISCLOSURE

including his own.

### WHAT'S IT LIKE AS A VOLUNTEER?

And I wanted to tell members that all the Board members I have known have acted in the interests of the AIPP.

There are times when the Boards have made decisions that I and others have not personally agreed with, but I respect their right to have their views and move the AIPP in the direction they think is best. After all, the Board gets to see all sides of an argument, whereas very often, the people proposing alternative ideas and suggestions do not.

For instance, during my time as APPA Chairman, the APPA Committee was regularly accused of not listening to members. I found this incredibly frustrating because we always listened, but we did not necessarily agree. One member might suggest we do ABC, another member might suggest XYZ. No matter what the APPA Committee did or didn't do, there would be one or maybe two disgruntled members.

Fortunately, the majority of members display goodwill. When I communicated the reasons for APPA's decisions, most members would be accepting if not in agreement, but there were always a few that thought we were stupid or incompetent. Their subsequent behavior taught me that unfortunately some members are not

worth listening to.

So, I understand the challenges Board members have when dealing with the suggestions of many different members.

### THANKING THE BOARDS

However, even if some of the decisions made by previous Boards get revised in the future, this does not make those Board members bad people or their decisions wrong.

And as members, we should not denigrate them or their decisions on social media just because we disagree. Talk about the decisions, sure; denigrate the person, never.

Sorry, I know I am laboring this point, but until the world in general demonstrates better manners and more respect on social media, I'd like to be on record for thanking all the past Board members for their volunteer work and doing their best.

So, what happened?

Why is the Institute so different today than, say, eight years ago when the AIPP Board first employed an executive officer and enlarged the National Office?

### WHAT DOES THE BOARD REALLY DO?

Reading social media comments, many of the problems faced by professional photographers today are laid at the feet of the AIPP, the AIPP Board, and the AIPP's staff. This is patently unfair.





Let's see why.

The Board is there to guide the AIPP generally. Board members are volunteers and in the past, while they'd have lots of good ideas during the meetings, it was difficult for them to find the time to implement these ideas because they also had their own photography businesses to run.

Explained past AIPP national treasurer and chairman of the Board, John de Rooy, "If we had a difficult decision to make, the Board would get in consultants to help.

"Back in 2009 when we hired an executive officer, our consultant told us membership was growing, that we'd have an extra \$80k in the bank each year, and what did we want to do with it?

## **GIVING BACK**

Would we just sit on the money, or use it to build a better membership organization so we could give something back to our members?

"At the time, our national office was struggling with an ageing computer system, so we decided to invest in structure and be more professional, and this led to hiring an EO."

Alice Bennett, John de Rooy and I were tasked to interview staff for the role of executive officer.

The idea, as I understood it, was that with an EO on board, the ideas and projects developed at board meetings could be implemented by a

paid staff member.

Peter Myers was hired in 2009 and, at the direction of the Board, he upgraded the website, implemented management systems and expanded the national office, among other things.

## **PROFESSIONAL CHANGES**

However, around the same time, big changes were being seen in the profession of photography.

The availability of digital cameras meant that anyone could be a photographer – and charge (or not charge) for their services.

Social media made it easy to advertise and there was a flood of new people working as photographers with no previous experience.

On the one hand, that's the benefit of working in a free market economy like ours; on the other hand, it saw a drop in professional standards and a massive disruption to existing photography businesses.

The world that longer serving members grew up in had changed, almost overnight.

## **MOVING TARGET**

Noted Robert Edwards, past AIPP national president, "One issue every Board has considered is defining what is meant by 'professional photographer'.

"It's a moving target and the definition is in constant flux.



## AIPP: FULL DISCLOSURE



"A decade ago, the Board saw the AIPP's definition as outdated for the new wave of emerging photographers.

"Being on the Board means you're privy to more information than the average member.

"For example, a meeting with RMIT led to the Board licensing the IBIS World report. That gave us hard data about the profession to include with other information, helping us make informed decisions."

The IBIS World Report and its independent findings were reported in the AIPP Journal (then called The Working Pro).

The 2010 report predicted that high end/high value and high volume/low value photography businesses would prosper, but the majority of practitioners in the mid-level market (represented by many AIPP members) would be challenged by an influx of competitors, many of whom would see photography as a second source of income.

And this is exactly what we see today: the majority of professional photography paid for in Australia is to people working part time.

This is a global phenomenon and other professional photography organisations around the world have had a similar experience.

### LOWERING THE BAR

So, the Board sees a dramatic change happening to the profession, one it is powerless to reverse. What does it do?

Does it ignore the 'new professional' who works part time? Or does it embrace all photographers and do what our Constitution requires, which is to represent professional photography and maintain standards?

There really is no choice – the AIPP must open its doors to everyone who wishes to be a professional photographer.

Even part timers.

Think about it. I'd suggest the majority of full time photographers started their careers as part timers. I certainly did – I filled shelves at Woolworths while I built up my clientele of advertising and editorial clients.

To exclude part timers from the Institute was something Boards have grappled with ever since the IAP began. And it's true that in the 'old days', you had to be full time before you could become a full member – but that is now irrelevant. If the AIPP is to represent professional photography in 2018, my view is that it needs to represent what is actually out there in the marketplace.

### CHANGE IS NECESSARY

Added Robert Edwards, "We all agree change is absolutely necessary. If the Institute doesn't move forward, then the profession will pass us by and the AIPP will become irrelevant.

However, involving members with the changes in a two-way discussion is vital: the why, how and when. Without proper correspondence,

members may fill in the gaps with misinformation.

"Communication with members has always been a challenge and the plethora of new mediums makes it more difficult. Previously, it may have solely been via *The Working Pro* in the letterbox.

"Now there's social media, video, snail mail, email, town hall meetings - there's no single way!"

## OPENING MEMBERSHIP

So, opening up membership was the correct decision, but in hindsight, not everyone agrees that the way it was implemented was completely successful.

Critics suggest that now the AIPP has a number of APP members who are not at the standard we used to have. Another group of APPs has no intention of working professionally, but aspires to produce a professional standard of work.

Does this matter?

Of course it does, but in my view, the answer isn't to exclude these photographers as members, rather to create a structure that correctly represents them.

Maybe the Institute should suggest an alternative to current APP members who don't meet professional standards or don't wish to work professionally?

Over the years, the cost of running national

office increased and no doubt the Boards were under pressure to keep subscription revenue up.

## WRONG PERCEPTION?

A number of older members left the AIPP because they saw new members being accredited without being required to meet the standards they held, and it appeared that certain aspects of accreditation were dumbed down to accept more members to cover rising overheads. I don't know if this is true, but it is a perception.

There are arguments for and against the lowering of standards for being a professional photographer. What the new Board will need to address is what those standards should be going forwards.

## MAINTAINING STANDARDS

Added AIPP past president Ross Eason, "In 2014, in response to claims we were letting anyone in, we raised the bar.

"We met with key members from around the country and refined exactly what the standard should be for accredited membership. I believe this is the same standard being used today.

"I also think the current standard is higher than what was required of me when I joined 35 years ago. The net result is the tougher requirements reduced the number of applications, in turn reducing income."



## AIPP: FULL DISCLOSURE



In my view, as Ross did with his Board, those standards should be set in isolation of any financial considerations for running the Institute.

Either you meet the requirements of being a professional or you don't.

So, if you're an existing AIPP member who doesn't meet those standards, what happens to you in the new organization? In my view, we need to find an alternative membership pathway and embrace these members. Here's why.

### TWO STREAMS

The world has changed and lots of 'amateurs' are doing professional jobs. We can't stop this. Just as video producers and graphic designers can't stop us from making our own videos and designing our own brochures.

Isn't it better that these photographers know how to do a good job and know how to charge correctly, so the profession overall is not degraded?

I also believe that what attracts many of these members to the AIPP isn't the desire to work professionally, but to produce photographs of a professional standard. Who better to set that standard than the AIPP?

My view is that the Board should consult widely with its members and come up with a twin membership pathway, one for photographers who are working professionally,

and a second for people who aspire to produce a professional standard of photography.

### ENTHUSIASTS

So, does that mean the AIPP, a professional organisation, is now accepting non-professionals as members.

Yes, I think it does.

And we always have. Twenty-five years ago when I was on the Board, we had a Registered Subscriber category for people who had an interest in professional photography, but didn't take photographs themselves.

It was used by lab workers and studio managers who were integral to the profession, but not actually photographers. It also allowed enthusiasts to join if they wished to, but we had very few who did.

Ross Eason is quoted as talking about 'Friends of the Zoo', a comparison he says came from Ian van der Wolde.

Traditionally, you had to be a scientist to be a member of a zoological society, but there are lots of people who love animals and so the 'Friends' category became incredibly important for zoos, both in terms of engagement with its public as well as financially.

The new Board's challenge is to set up a structure that keeps the professionals and non-professionals together, but apart, and each happy and proud of their position within the organization.

Ross Eason also suggests that some people are confused between enthusiast and emerging members.

"We have always had a level of membership below full member, a place where photographers whose standards were below full membership (now called Accredited Professional Photographers) could sit until their expertise had acquired the necessary level of acceptance.

### **ENTHUSIAST OR EMERGING?**

It was previously called 'probationary', but the category name was changed to 'emerging' to better describe the level of membership.

"Many critiques I have read on social media have confused emerging members with enthusiasts. They are two entirely different levels of membership."

Ross also noted that the Board and commercial subcommittee could see the era of novice photographers being employed as assistants and learning from established photographers had ended.

"Professional life skills were not being passed on and we could see that the market would be impacted by part time and emerging photographers without those skills.

"This required a new strategy from the AIPP and so we introduced mentoring and educational programs. In this way we hoped to protect existing members by ensuring

emerging photographers had access to that knowledge – so when they went out on their own, they would operate professionally."

### **HOW DO WE DEFINE SUCCESS?**

Reading some of the recent social media commentary, one could be forgiven for thinking the AIPP had achieved nothing in the past decade or so, the critics preferring to focus on the loss of capital (i.e. a smaller bank balance).

I found this interesting because when I was the national treasurer, I used to get into trouble if we had too much cash in the bank because either we were charging too much for our subscriptions, or we weren't using the subscription money to give benefits back to the members.

Of course, in life, politics and membership organisations, you'll never please everyone, but it would be good to pause for a moment and reflect on what the AIPP has achieved.

Continued Ross, "We invested in creating systems and promotions for the long-term benefit of the Institute."

### **PRODUCING DIVIDENDS**

"When you invest in a property, you expect long term returns. Your bank balance drops significantly at the outset, then you make repayments and in the long term, the investment produces dividends.

"AIPP Boards have invested in the Institute



## AIPP: FULL DISCLOSURE



for the long term and many of those benefits are still with us now.

“Behind the AIPP, what connects us and keeps a record of everything members do and achieve, is a complex CMS – Content Management System. It drives the website, interlinks with APPA and State awards, CPD and communication with members.

“Previously it was licensed software with a yearly fee, very complex and expensive to maintain. We invested in a custom-built CMS specific to our needs that had lower running costs and no ongoing license fee, so we reduced our overheads and that is still working today.”

### ARE THE AWARDS ALL GOOD?

Ask happy AIPP members what’s the number one benefit of being in the AIPP and the majority will point to our Awards system.

No argument from me, but there are also a lot of members and past members who don’t see our Awards in such a rosy light.

Continued Ross, “The various awards are our greatest assets, but also our biggest liabilities because each year, participants would enter with the hope and expectation of winning awards, only to hear judges pass comments that they felt demeaned their work.

“Some of the strongest critics of the AIPP are dis-enfranchised past entrants of the awards who suffered this fate. It’s no-one’s fault, but

an ego-based system at the core of the AIPP is a significant risk when it affects members negatively.”

### TRAINING PROGRAM

“The Board’s solution was to run a judge training program in 2016 and it continues to run now.

“It was an investment to give our members better feedback and more respect without demeaning their efforts. When introduced, it was very controversial for some, especially the established judges, but we had to create a new dynamic from outside our culture and so we invested in a trainer from overseas.”

And according to most critics of APPA last year, that initiative has paid big dividends with one of the most successful Awards ever.

We still have room for improvement, of course, but the overall ‘feeling’ of the event was incredibly positive – there was a true sense of community.

In terms of raising the standard of professional photography, the AIPP remains very successful.

### FAIR ADVANTAGE

So, while we give ourselves pats on the back for producing arty photographs, what are we doing to actually promote the business side – the profession of photography?

Some critics of the AIPP suggest we should be promoting to the greater public the concept

of hiring a professional photographer – and that’s a great idea.

So, assuming we can work out a marketing program that works for everyone and for all our different genres, let’s look at a couple of key questions:

1. How do we fund it?
2. How do we give equal benefit to all APP members?

Many previous Boards have considered this question, including Ross Eason’s.

“The estimated cost to do an effective national campaign, similar to that run by the CPAs and Chartered Accountants, was in the millions of dollars. It’s not something we have ever been able to afford without placing a levy on members.”

## MEMBER BENEFITS

“We also have to offer fair advantage to all members, no matter where they live and work. This is why the Nikon Event travelled from state to state. It’s also the reason we invested in technology to record speakers at events and offer members who don’t attend the same ‘advantage’ online, and also the reason we live stream the Awards at great expense.

It’s an investment in member benefits.

“We also invested in dedicated staff and contractors to ensure media in every part of the country knew about Awards achievements at every level, and the contribution by the

Reflections Project photographers was acknowledged in national media. Reflections is now on permanent display in Canberra.

“None of these investments can be capitalised on a balance sheet, they don’t show a profit, but they are an investment solely for the benefit of members.”

## WHAT IS SUCCESS?

Added Ross, “Success can be measured in many ways. Without doubt, Edmund Hillary and Tenzig Norgay were successful when they reached the summit of Everest in 1953. However, to get there they had to go up and down, backwards and forwards, many times. Perhaps the AIPP does as well.

“Hillary and Norgay had a team of 15 climbers and 20 Sherpas who supported them. Every member of the team understood that although they personally would not reach the summit, they were there to help.

“As a team, they had absolute trust in each other and perhaps that is what is missing in the AIPP.

“So, perhaps we as AIPP members should aspire to do the same, to help and support a body that aims for the top, but understanding that like a bank balance, we will take steps both forwards and backwards along the way.

“In our industry, it is no longer possible for the majority of our members to survive as a full time professional, so how do we define who



## AIPP: FULL DISCLOSURE

can be a member?

"It would seem that whether you are working full or part time is irrelevant. What is relevant is that you are providing services to clients who are happy."

### **POLICY & PLANNING MEETINGS**

Past national president Alice Bennett wondered if the idea of the annual Policy and Planning Committee meeting should be brought back.

Each year, the Board would meet with a representative from each state, chapter and committee for a face-to-face discussion, usually over two days. It was quite an expense, but it brought everyone together.

"It meant that you had the states influencing the overall direction of the Board and I think when it stopped, we no longer had the same flow of information coming from the states and going back to the members.

"The P&P meeting was also a great opportunity to see how different state representatives performed and who was capable of being a future Board member.

"It's good to have a limit on the time people can be in a position on the Board so things don't go stale, but similarly you want the people who are on the Board to have a good understanding of our background.

"All of this was changed when management of the AIPP was centralised – and I understand why we did that at the time. Hiring an EO was

designed to take the pressure off the Board, streamline processes and nationalise some aspects of sponsorship, but I don't think we needed to stop the P&P meetings."

### **GRASS ROOTS HERITAGE**

Commented Robert Edwards, "So, the question becomes, should the AIPP return to its grass roots heritage?

"It's still a membership association run (voluntarily) by and for its members.

"In becoming a more professional and sustainable association, some members feel we lost our soul. Maybe what was lost was the connection.

"The AIPP Policy & Planning meeting was like COAG. It's where the Board met face to face with state presidents and committee chairs to reflect and plan the future of the Institute.

"The investment in time and money sometimes led to zero P&P outcomes. However, it shone a light on future board members, offered team building and unity. And great ideas came during unofficial proceedings."

### **HELPING OUT**

So, how does the membership help if they don't have the capacity to volunteer?

Continued Alice, "If you want the AIPP to be alive and well, enter the State Awards. Even better, ask your state council how you can help. Not everyone is an APPA winner, but the AIPP





needs people who run a good event and keep the coffee hot. That's the type of people we need.

"And leave APPA alone. Without APPA, it's just a membership organization. APPA gets you excited and makes you push yourself. The Board shouldn't be micro-managing APPA – we certainly didn't. We'd attend an APPA meeting and then the Board would let APPA do its thing. We'd just turn up at the event and talk to the members.

"And maybe we need to give the states more autonomy. We used to return a percentage of subscription dues to the states so they could run meetings and workshops.

"Some states were better than others, but this changed all the time depending on who was on the committees. And if you didn't have quite enough cash in the state coffers to run an event, you could apply to National for some extra financial assistance.

"Yes, there were some problems, but overall we had a vibrant grass-roots involvement with the membership and that's a good thing."

## THE OLD GUARD

So, in the new AIPP, what do we do with the old guard that keeps telling us we're doing it all wrong?

Melissa Neumann, a past AIPP Board member who has rejoined the new Board, has an interesting slant on long term

photographers.

"I was at my lab the other day chatting with a photographer I haven't seen for five or six years.

"He's been in the industry for over 30 years and is running his studio much the same way he always has and is still making an income from it. There's a lot to be learned from these experienced photographers.

"Photographers are constantly learning and evolving, but many aspects of running a business don't change. Even if our new members are only doing one job a month, there's a lot they can learn from this type of experience."

## REVITALISE THE AIPP

Concluded Robert Edwards, "Many boards have tackled the same issues in different eras and economic conditions. That's where having direct access to past board members helps leverage their experience and avoids repeating past 'mistakes'.

"Boards inherit the legacy of the Institute and after thriving for 50+ years, it seems to be working. There have been many ups and downs during that time.

"This new era we are entering will revitalise the AIPP."





## Awards: The Gold Is In The Getting There

Melissa Neumann suggests that the best reason for entering the Epson State Print Awards isn't to win a category or even a Silver – it's about challenging yourself and the improvements you make in the process.



Why do we have awards? Our awards systems can be very emotional places. For years I have witnessed and experienced amazing highs and incredible lows.

Yet this is where I go for the most growth when it comes to my skills as a photographer.

It is where we can test our ideas with others. It's where we can see where we sit in the bigger picture of our profession.

### STANDARDS OF EXCELLENCE

The reason we have awards within this professional body is the same reason many professional bodies do: it's all about raising the level of skill within the profession as a whole and rewarding those at the peak of their game.

APPA is about setting standards of excellence within our profession. APPA should not be about beating a competitor. This is a solo gig. It's about putting yourself out there; it's about doing better work than you did last year.

It's about your growth as an artist.

And if you are new to the system, then it is about having a go and getting introduced to how it all works. It's about personal challenge.

The best way to get the most out of entering awards is to use them as a process to increase your skills. Use them to take yourself and your skills to that next level.

### ALL YEAR EFFORT

Many entrants leave it until the last minute and then throw together something and hope for the best. Others have a process that they use throughout the year to create images that are award worthy. It seems to be these people who have the most consistent results.

If you focus your efforts throughout the year toward awards, having them in mind all the time, you can plan and previsualise the work you want to create.

And as you focus on awards, your overall work will improve. It's all about striving to be the best you can be.

I, like many, put four gold images into the case when I send them off. Let's face it, we wouldn't enter them unless we thought they had merit.

To genuinely believe you will win is setting yourself up for disappointment, simply because

#### TAGS

Awards



SILVER WITH DISTINCTION AWARD • FAMILY CATEGORY

**Janet Craig APP.L M.Photog. IV**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



we have no control over how good someone else's entries are.

What is fact though, is that once they are in the print case and on their way to the awards, it is out of our hands as to what happens to them. We have no control over the end result.

But we can learn from the experience, we can listen to comments, we can share our results, but we cannot change what happens to them during the judging phase.

## **ALREADY GOLD**

That is why the gold is in 'the getting there'. It is the journey that we each take while creating the images that is so valuable.

That is when we do our hours of extra training to become better at our craft. It is when we can develop our artistic ideas. It is when we can experiment and learn so much that we can then take and add to our everyday work.

To enjoy the awards, you really need to be in the right mindset. It is sometimes hard not to be disappointed by our results. Not every player wins a prize. And not every image is award worthy.

But that doesn't change the fact that you have created something that you should be proud of. If you are scoring in the professional practice range, then you are creating work of a standard to carry this title. If you are lucky enough to win, then that is just an added bonus.

## **REFRAME EXPECTATIONS**

Awards can be a place of high expectations and emotions. You need to decide what is your reason for entering the awards, what you want to get out of them, and how you are going to react to the results you might get.

Find a way that you can use the awards as a place of learning, rather than an expectation of reward for your hard work.

If you reframe the awards in a way that the value is in the creation and not in the result, you will always be a winner.

## **PHOTOGRAPHY AWARDS MASTERCLASS - ONLINE!**

So, would you like a bit more of a hand? Melissa and Carol Lange have something that might help.

The Photography Awards Masterclass was created to support photographers looking to enter photography awards and competitions. Under the umbrella of These Girls Mean Business, Melissa and Carol provide a 'world's first' education platform to navigate the world of awards and competitions.

There are two parts comprising the education program itself, and the private online Facebook group for ongoing support. The Masterclass costs just \$27 for the first month, and \$7 for subsequent months. Interested? Visit: <https://www.photographyawardsmasterclass.theseirlsmeanbusiness.com.au/>



SILVER AWARD • COMMERCIAL CATEGORY

Robert Monteleone APP

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

AUSTRALIAN INSTITUTE OF  
PROFESSIONAL PHOTOGRAPHY

aipp



## Money For Being On Television

The Copyright Agency is looking to pay us royalties if our photos have been published in print, online or shown on TV without our permission. Here's how!

If your photographs have been published without your permission, you may be eligible to claim from a pool of Image Royalties from the Copyright Agency.

The Copyright Agency also wants to increase its data about the works of visual artists, including photographers, that have been published in print, online or shown on TV, so there's a double benefit potentially available.

The deadline is 5 p.m. 30 April 2018.

### WHAT DO YOU NEED TO DO

To get involved, all you need to do is complete an application form online - which you can find here:

[https://www.copyright.com.au/image-royalty-claim/apply/?utm\\_source=All%20members&utm\\_campaign=405a7c7c2a-EMAIL\\_CAMPAIGN\\_Payback-Canvas&utm\\_medium=email&utm\\_term=0\\_6214aee0ed-405a7c7c2a-125469641&mc\\_cid=405a7c7c2a&mc\\_eid=51099d8695](https://www.copyright.com.au/image-royalty-claim/apply/?utm_source=All%20members&utm_campaign=405a7c7c2a-EMAIL_CAMPAIGN_Payback-Canvas&utm_medium=email&utm_term=0_6214aee0ed-405a7c7c2a-125469641&mc_cid=405a7c7c2a&mc_eid=51099d8695)

Don't key this in, do a Google search instead, or click the above link - it should take you there.

To be eligible:

- you must have created artworks (such as photographs); or be the beneficiary of a person who has; and
- the images have been included in an Australian publication (book, ebook, journal, online journal, magazine, newspaper) and/or shown on TV in Australia; and
- you retain copyright in those images.

Of course the trick for us is we have to know someone has used our photos and that doesn't always happen automatically. However, if you do know of an instance and it can be verified by the Copyright Agency, they will pay you at least \$50. Of course, it could be a lot more, depending on how extensively your photographs have been used.

The copyright fees come from the education sector, the government sector, corporations and others who make bulk payments for the use of copyright material to the Copyright Agency.

The Copyright Agency then manages licences for copying and sharing of publications such as books, journals, newspapers and magazines. free-to-air broadcasts, by distributing it to the artists.

## APPLY FOR AN IMAGE ROYALTY CLAIM

HOME / IMAGE ROYALTY CLAIM / APPLY FOR AN IMAGE ROYALTY CLAIM

### IMAGE ROYALTY CLAIM

- 1 INTRODUCTION
- 2 YOUR CONTACT DETAILS
- 3 BOOKS/E-BOOKS
- 4 JOURNALS/ONLINE JOURNALS
- 5 MAGAZINES/NEWSPAPERS
- 6 TELEVISION PROGRAMS
- 7 COPYRIGHT AGENCY MEMBERSHIP
- 8 FINAL DECLARATION

Complete this form if:

- **You are an image maker** – such as a fine artist, illustrator, cartoonist or photographer
  - **Your images have been published** in books, e-books, journals, online journals, magazines, newspapers and/or shown on television
  - **You own copyright in your images.**
- OR
- **You are a beneficiary of an image maker** (e.g. your parent was a painter).

If you completed our online form in 2016 and/or February 2017, you do not need to give us the same information again; please just give us any new information. If you're not sure what information you have given us previously, please contact us. For any queries or if you need assistance filling in this form, please contact us on 02 9394 7600 or 1800 066 844 or [view the FAQs](#).

This form requires you to supply information about your artworks and where they have been published (or shown on TV). Each section of the form deals with different types of publication (e.g. books, eBooks, journals, magazines, newspapers, television). At the end of the form you

### IMAGE ROYALTY CLAIM

Apply for an Image Royalty Claim

FAQs

### SIGN UP TO OUR NEWSLETTER

Receive updates in your inbox every month.

email address

SIGN UP

Image Credit:



## Steve Scalone: Winning Ways With Books



Steve Scalone APP M.Photos. is the proud winner of the 2017 AIPP Photography Book of the Year Award. A commercial photographer working in Melbourne, Australia, he mixes professional and personal work in a busy schedule – but not too busy!

Perhaps we don't want to know how Steve prepared his book. Then again, of course we do – because we know why he won (or at least we think we do): it's a book of stunning photographs.

### URBAN ENVIRONMENT

"The book was a collection of my best images taken over the previous six or so years. It included travel and street photography from different parts of the world, but most were of an urban environment.

"When I'm photographing for myself, I'm thinking of organised, geometric structures and how people relate to this environment. I have a great appreciation for architecture and I guess this is what attracts me to the urban

environment. I like landscape photography, too, but I find it much harder to resolve the organic shapes and structure – it's more difficult for me."

So, how did Steve's book come about. You might be surprised to read his answer!

"An on-demand book printer had a 50 per cent discount three days before Christmas. I'd been thinking about putting together a book for over a year and this was the catalyst. Instead of spending around \$300, I could produce my book for \$150.

"The book comprised around 180 photos and I was happy with the result. It was a good selection of my work, but not necessarily the best edit. I organised them in terms of tone, shape and colour, but due to the time limit, this book was always to be a proof."

#### TAGS

Steve Scalone  
Books  
Commercial  
Contracts

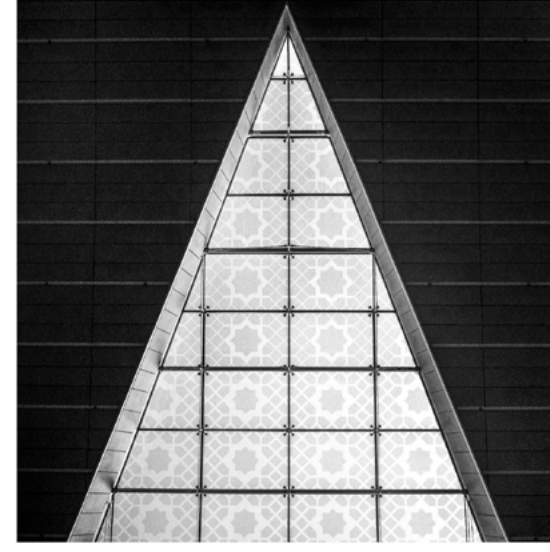




The Tower, National Phoenix London



8



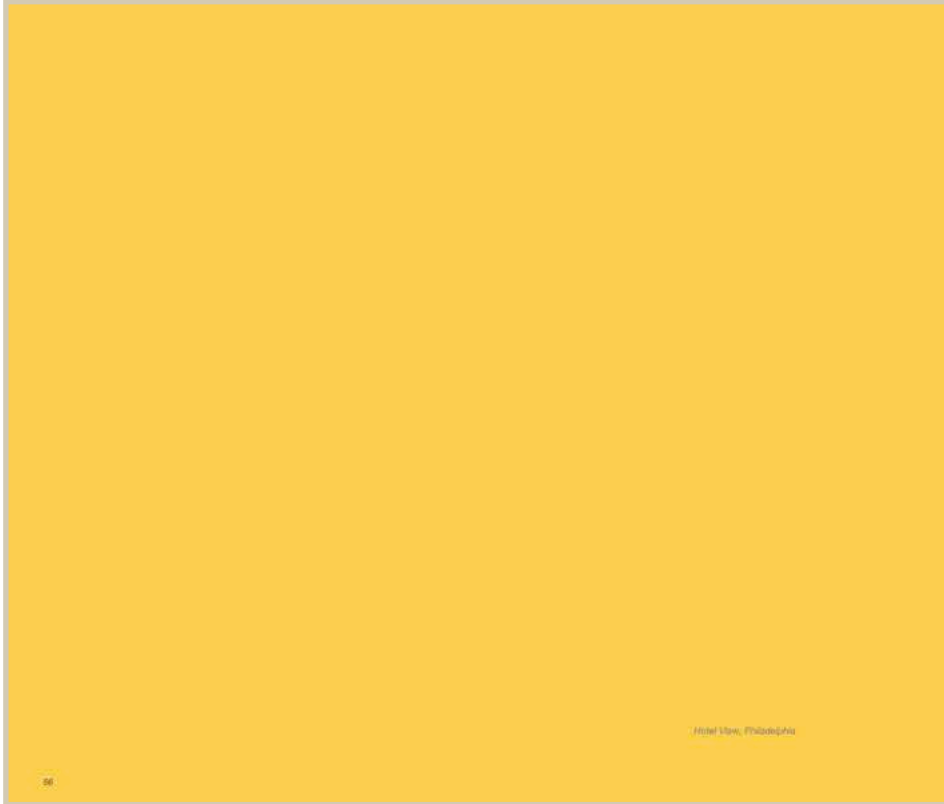
Albert Caubet, Spain

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Colonna Verde

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11



12



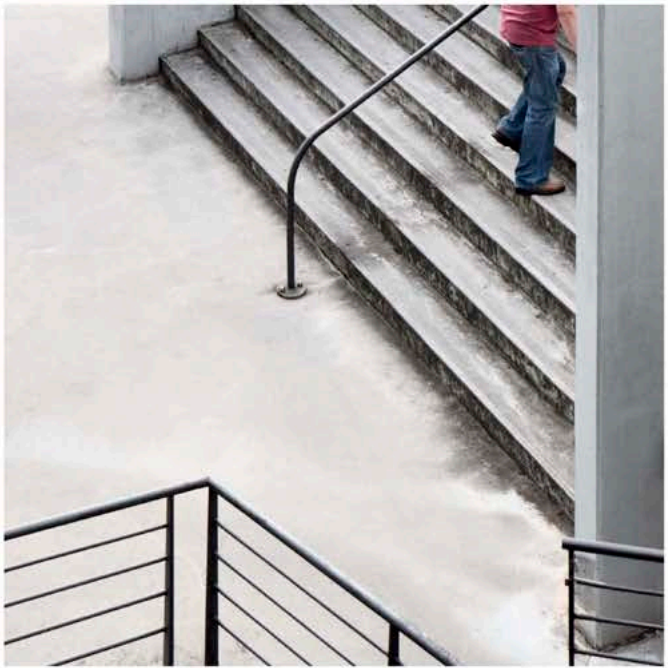
Low-Pole, Chicago

13



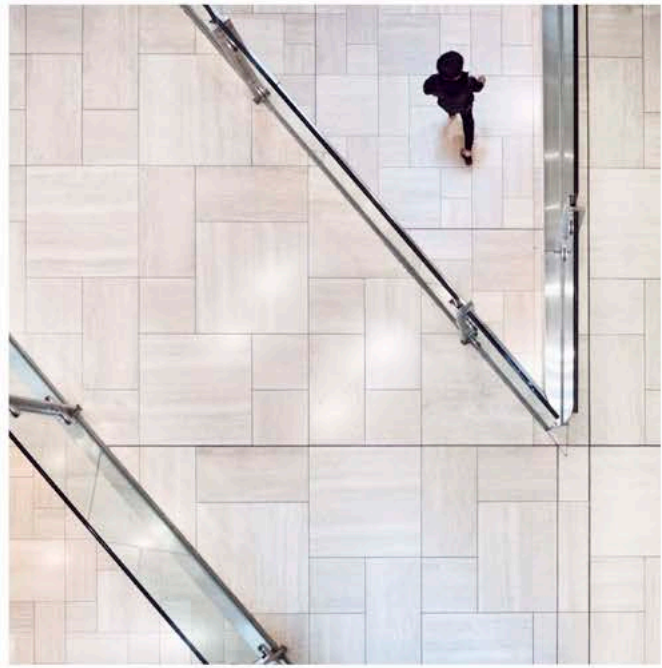
Low-Pole, Chicago

14



Stadium Entry, Melbourne

15



People, The Entrance

16



City Square, Melbourne

17

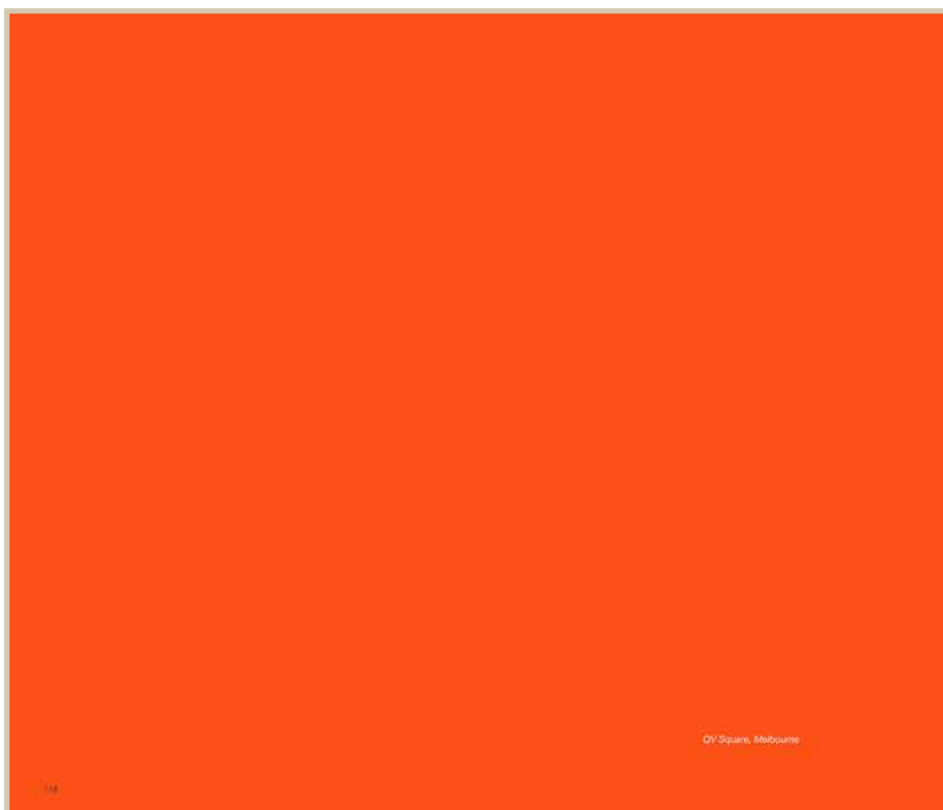


Terrace, Melbourne

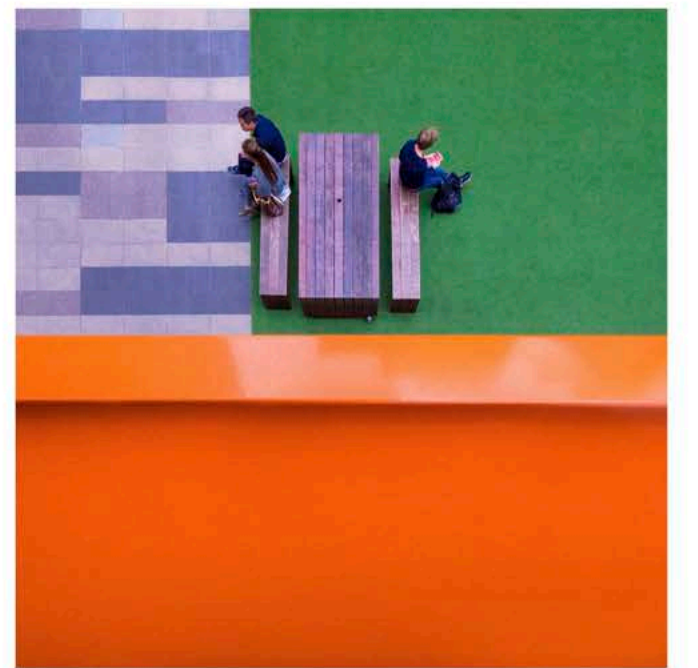
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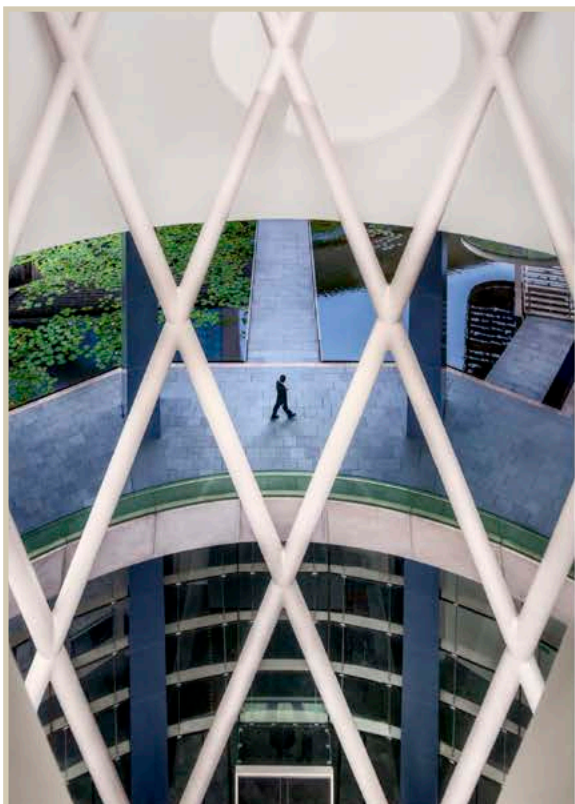
1877, Cathedral View, Christ Church, Warril, Storrax, Druel, Sydney



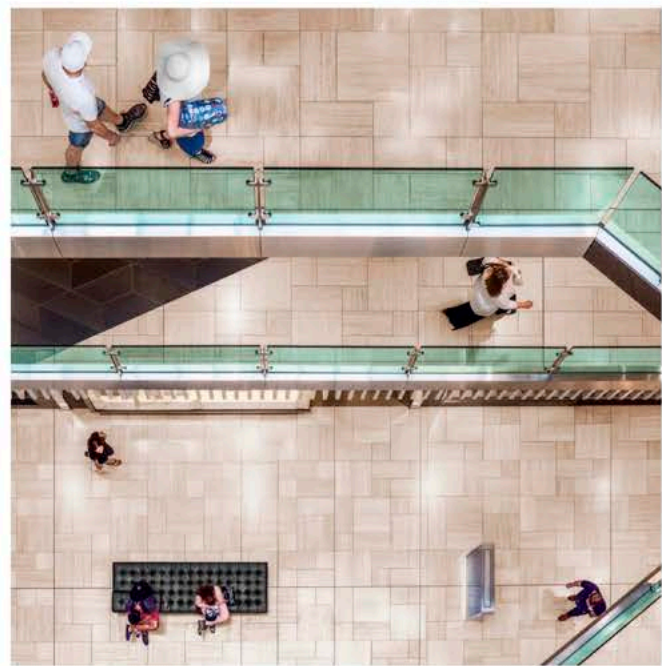
19



20



1888, Melbourne, Sydney



The Entrance, Melbourne

21



1888, Melbourne, Sydney

22



1888, Melbourne, Sydney

23



After winning the 2017 AIPP Photo Book of the Year Award, sponsored by Momento Pro, Steve's second draft will certainly be with Momento! So how did Steve put it all together? What was his process and how did he end up with an award winning book on what appears to be an incredibly tight deadline?

## DESIGN THOUGHTS

Steve says that while he started with all his favourite photos, there were a few that acted as fillers. His background as a wedding photographer designing albums provided him with lots of experience in placing the photos in order, but unlike a wedding shoot where the flow of images generally follows the proceedings of the day, Steve designed his book visually.

"If I had an image I wanted to place, I'd look around for another image that supported it – whether it had complimentary or contrasting colours or shapes. Sometimes the photos would work better on the left, other times on the right – and occasionally a photo was strong enough to sit on its own, opposite a blank page.

"The good thing for me about this special offer was that if I thought about things too much, I wouldn't get it done! The urgency of the sale meant I had no time to procrastinate."

Steve's master files were generally layered Photoshop files or high resolution JPGs, so these were reduced to the size required for the book.

He also chose to convert the files to sRGB colour space, preferring to remove some of the colours himself and have control over the process to some extent, rather than hoping for the best when the book was printed.

"Sometimes it can be a little tricky getting the colours in your photos to look exactly right and part of this has to do with the books being printed in a colour space that is smaller than that found in your camera files.

"Interestingly, I made two books with the first on-demand printer and the second one was completely different to the first, which isn't a good thing. With this experience, I can now see why it's worth spending a little more with a quality printer because you want a consistent result. You certainly don't want a poor result for your photographs."

In terms of layout and design, Steve has used the printers' online software. The sizing and colour conversions are all done automatically, but there are fewer surprises if you do the re-sizing and colour adjustments yourself first, as explained earlier.

"The design software is easy to use. I've also now used Momento's software and that's extremely easy as well, so someone who isn't necessarily a designer can produce a very respectable book by using the built-in layout guidelines and suggestions. Of course, having designed wedding albums for over 12 years, I had an idea of what I wanted."





Steve says the most important design attribute is simplicity. "I'm looking for clear visual communication, something that is pleasing to the eye and that can be easily understood. The design should allow the vision in your photographs to be conveyed to your readers, but it shouldn't get in the way.

## GETTING STARTED

"I think what stops a lot of photographers from producing their own book is that the job appears too large! The trick is to tackle it step by step, to plan it in smaller chunks. A simple start is to put your images together into a folder where you can see them altogether.

"For the second draft of my book, I'm making small prints and pinning them to a wall in my studio. I'm living with these photographs, putting them in pairs, observing how they work together, swapping them around and rearranging the order. Up on the wall, it's easy to see if the photos work well together and it gives you a great overview of the book as a whole.

"Some people commented that my winning book didn't yet have a theme or 'a look' and I understand that. I guess I'm still in the process of figuring out what that theme is and that's easier said than done! On one level, it's currently just a book of pretty pictures with no direction, so I'm looking at how I can take it to the next level."

Steve would love a publisher to pick up his

book. He says his worst fear is self-publishing and ending up with 1000 books in his garage and no distributor!

"So I'm being optimistic, hoping to find a publisher who shares my vision and is prepared to put their slant on it and introduce it to the market. For me, having a book published isn't about profits or royalties, rather the achievement of having a book that is widely published without the worry of the distribution myself."

So, what is it about a book that photographers gravitate to? Explained Steve, "I think it is the ultimate portfolio of our work. Photographers love to share their images and their viewpoint, and a book is the best way to share a large number of our images in the one place.

## IT'S TANGIBLE

"Sure, you can do the same with a website, but it's digital. The images are transient and impermanent, whereas a book has a tangible, archival nature. I think a printed page will greatly outlive something that's found on a website. And when you show your images on the web, you have no control over the colour or contrast as every monitor is a little different, but with a book every printed page will look the same."

Assuming you get your colour right, of course! And this is the advantage of having an





on-demand book produced. It can act as an indicative proof for an offset printer.

“You can ask for profiles from printers and use them in Photoshop to soft-proof your files before the book is printed. I find the density (how light or dark) in the photo is the most difficult aspect to get right. As I mentioned before, the second book I had printed with the cheaper press had much darker shadows and the black and white photos all had a green colour cast to them. There were massive inconsistencies and so for a photographer, it’s really important to have your work printed by someone who cares.

“When you create a book, there’s a lot of time and thought put into the process. You do everything to ensure the quality is as high as possible, so it doesn’t really make any sense to go with a cheaper printer if their quality isn’t going to match yours.

“Initially, I was motivated by the 50% off sale, but I can now see that it was a hit or miss affair and I was lucky! On the other hand, I might still ‘be thinking of printing a book’ if it wasn’t for that motivation to get me moving! I think forcing a deadline on myself was a good thing.”

## **WORKING PROFESSIONALLY**

Steve was a wedding photographer in Newcastle, NSW for 12 years, looking after a large staff. He describes it as ‘a big machine’ which worked well for the local market, but

when the GFC hit in 2008, he felt it was time to move on.

“Essentially I wanted to work in America, but there was no confidence over there so Melbourne was my second choice – and I’ve loved it ever since. Down here I teach in tertiary institutions a couple of days a week and the rest of the time I’m shooting for commercial clients, mainly architecture and a lot of interiors.

## **FINDING NICHES**

“And the market isn’t too bad! There is always a huge range of people needing commercial photography. Sure, some parts of the market, like real estate, are pretty saturated, so it’s a matter of finding niches where what you offer is different. In the beginning I did quite a bit of cold calling, but I don’t need a lot of clients. I just need a core group of clients who work with me regularly and I prefer this to the madness of being a wedding photographer. I made a strong decision to simplify my life and that’s what the change has done.”

To find the clients he wanted to work for, Steve would look at potential clients’ websites. He’d only approach businesses he felt a connection with, offering them a complimentary shoot and if they happened to like the images, they could purchase them. “And that’s how I built my relationships with new clients. I was moving into a new and already very creative city, so I needed to







approach things a little differently.

"I'd call up the client and try to organise a meeting. Clients who were looking for something a little different could see what I did on my website – and this helped get me in the door. Then after the meeting, if they liked my personality and thought they could trust me, some of them would give me a go.

## NO RISK OPTION

"I found it was easier for them if I set up a way they could trial me with a no risk option. I'd ask them to throw me their trickiest project and let me see what I could do. My subtle confidence with the no-risk option helped them over the line.

"Of course, not everyone I approached took me up on my offer. A number of clients were very happy with their existing photographers, but then again, if they were looking for something different, I still had a chance they'd give me a go."

However, getting new clients is one thing, keeping them another, and the reason Steve keeps his clients is because of the great service he gives. "Over time, I build trust with my clients. They learn that they can just give me a name and let me deal directly with their client. And of course, you need to provide good quality imagery."

Steve shoots mainly with a Nikon D810 and a Nikkor 14-24mm, although he's looking to

upgrade to the D850 and loves the 80-200mm f2.8 for details.

"Architectural photographers used to be concerned about shooting with a zoom because of the distortion in the lens, but I think these days it's a non-issue because of the lens profiles you can apply when processing the raw files in Lightroom or Capture One.

"Problems of distortion simply aren't there anymore, or at least they are not significant enough to notice.

"Of course, converging verticals will always be a problem, especially at 14mm, so it's important to keep the camera back parallel to the building. Photographs are almost always shot on a tripod for commercial jobs and sometimes I need to bracket to allow for the brightly lit background through a window, in which case I might use HDR tools, set to give a realistic output.

## COMPETITIVE MARKET

"There are also occasions when I use artificial light or strobe, to highlight parts of the building or interesting furniture."

So, is it a competitive market?

"You bet! But I have never really worried about competition as such because there are always going to be other photographers trying to undercut you.

"That's why you need to offer a different service to everyone else, so that when you find





someone who appreciates your work and your worth, it's no longer a decision they make on price. I never cut my rates in order to compare myself – I'd prefer to do something completely different so a client can't compare what I do with anyone else."

## THE VALUE OF THE AIPP

Is the AIPP important to Steve Scalone? "Yes it is! And the biggest benefit is the professional network that we create.

Running your own business can be lonely and isolated, so being able to chat with other commercial photographers with the same issues and challenges can be really supportive.

"And being an Accredited Professional Photographer helps as well, even as a commercial photographer. "My clients do actually read the letters after my name and it gives them a sense of assurance that they are dealing with a professional. From a marketing point of view, it is very beneficial.

"If other photographers are also APPs, then that's great because we're building a stronger profession. "And I want this profession to last. I think the most worrying factor in professional photography today are the newcomers who don't understand how it works and then are out of business themselves in a year or two.

If newcomers are acting professionally and do a good job, that's great – the profession is alive and well.

Steve says he keeps contracts with one-on-one clients very simple, but he does use contracts.

## CONTRACTS

"My terms and conditions usually appear below my quotation or invoice. I don't want to scare everyday business owners with terms they don't understand, but I also need to protect my work.

"Larger businesses and agencies understand licensing, but smaller businesses generally do not, so I tell them that they can use the images for their own internal use, but if they want other people or businesses to be able to use them, such as their clients, then licensing payments are required.

"Most of my small clients just want the photography for their own brochures or websites, so I give them a 12 month licence, but I probably won't enforce it. It's tricky because if they really don't understand or agree with licensing, it's not worth following them up after 12 months for a rollover fee.

"Agencies and PR firms understand, but not small clients and it is better for ongoing relationships to factor in the clients use with the initial price.

"For instance, imagine taking photos for a café display board and walking into their shop after 12 months and asking them to pay a further fee! They'd never call me back, so it's a matter of understanding licensing and being practical about it.

*A photograph from Steve Scalone's White Series*





## Creating An Amazing Experience



To be successful as a portrait photographer, you need to create an amazing experience for your clients, explains Tanya Addison. It's not just the high quality of your photography, it's your service and presentation as well.

"Most businesses are self-centred. They want to talk about themselves, about how good they are.

"However, our clients don't necessarily want to hear this, so we should put their needs and outcomes first, so they feel valued.

"And when they feel valued, they will have a great experience."

### **QUALITY JUST ONE PART**

One of the hardest concepts to accept in professional portrait photography is that the quality of your photography is only a small part of the entire experience.

It is not enough to produce amazing quality in your photographs, because unfortunately, many of our clients have no appreciation of what we do.

To them, as long as the portrait is sharp and clear with a good expression, they will be happy.

### **EDUCATING CLIENTS**

This doesn't mean we don't strive for high professional standards. It does mean we need to better educate our clients so they can appreciate everything we're doing for them.

However, clients who have a good experience



SILVER AWARD • DOCUMENTARY (SPORT) CATEGORY

**Peter Carroll APP AAIPP**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



SILVER AWARD • ILLUSTRATIVE CATEGORY

**Michelle Mckoy**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

and feel valued by you are more likely to spend more on the portraiture simply because they had a good time!

"And it's so simple to give people a good experience. Begin by respecting their time, by always being on time yourself, by knowing their name and asking how they are.

"Never tell them how good you are – this should become obvious from the service you provide.

"In fact, you clients should feel better than good, they should feel amazed about what has just happened, about the photography shoot and how they were treated."

## TREAT THEM AMAZINGLY WELL

So what does it feel like to be treated 'amazingly'? How would we know if we haven't had the experience ourselves?

"I wonder how many professional photographers have paid to have their family's portrait taken by another photographer?

"For instance, if you're trying to sell your clients a 30x40" print, have you actually bought one yourself?

"If you haven't, why not?"

"How can you be good at selling something you're not prepared to purchase yourself?

"To be better at sales, you need to experience it from the client's perspective."

Tanya says in some ways it doesn't matter

where you go for these types of experiences.

Another option might be to book a table at a high end restaurant.

"When you go, pay careful attention to the whole experience, how you're greeted by name, how the food is presented, the candles on the table and so on.

## IS IT THE PHOTOGRAPHY OR THE EXPERIENCE?

"We all know you can get a good meal at a hamburger shop for \$5, but you've just paid \$200 at a high end restaurant – what was the difference because it wasn't only the food!

"Write down everything they do and see how you could create an equivalent experience in your business because it's the same with photography.

"Photographers provide photographs, not food, but it's how we provide the photographs to our clients and the experience we give them that counts."

So, what type of experience are you providing your clients? How could you make it better?



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)



## Professional Lighting Is Our USP

What's the difference – the unique selling proposition – between a professional and an enthusiast? The professionals know how to use studio lighting and Bernie Griffiths sees a huge opportunity for photographers who are prepared to develop these photography skills.



"It's about separating yourself from the amateurs because what the profession has lost is the photography."

Bernie Griffiths, the World's Number One Photography Business Coach, is describing his view of professional photography as it stands today. He acknowledges that there aren't enough teachers in portraiture, who are showing photographers how to light professionally, yet this is one of the most important ways we can separate what we do and brand ourselves.

"It's true that your photography doesn't have to be brilliant to make good sales, but it does need to be good because our clients can see the difference. And the clients we want are the clients who want the best, not the ordinary.

"I think as a profession we are going backwards. Photographers talk about using 'natural light' as though it is special, but for most photographers they're just using the light that is there and anyone can take a similar shot with their phone.

"The problem is that anyone can do it. To be different, a professional needs to produce

something extraordinarily good that most people can't do and so one way to separate ourselves is to use studio lighting.

"Looked at this way, studio lighting is a great opportunity for professional photographers willing to learn. I don't think many photographers just starting out really understand the difference you get when you use a silvered reflector. It's not just about using natural light, it's understanding and seeing the light, and how it impacts your subject, that matters.

"This is our opportunity to do something different and create a brand for ourselves. Lighting is how we can separate ourselves from the general public.

### STYLE WITHOUT A STUDIO

"When I started, my business was about making money – that's my background. A professional photographer was one who earned the whole family's income from photography. Now all that's changed and I accept that. A lot of the photographers I mentor are part-timers and don't have separate studios, so the challenge is how do





SILVER AWARD • LANDSCAPE CATEGORY

**Stuart Westmore APP AAIPP**

*2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS*

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SILVER AWARD • NEWBORN CATEGORY

Jacinta Dal Ben APP M.Photog.

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

they make money without a studio and without selling skills?

"Fortunately, there are many different options, so it's a matter of working out what works best for the individual.

## NO STRICT TEMPLATE

"It's tough for a photographer just starting out, but it also depends on how serious they are about making it work.

"There's no strict template and everyone has a different amount of time they can spend in the business, especially women who are mothers as well.

"Women may play dual roles of earning income and looking after the kids, so they don't want to sacrifice their time with the family, but they still want to add to the household income. It's harder for them to achieve a work/life balance.

"But what I find most exciting is how photographers evolve within their businesses, even to the degree they completely change their mindset. For instance, I've seen a number of wedding photographers move over to portrait photography and flourish. There's far less time involved in a portrait session than a wedding – although I am concerned about the time many newborn photographers are putting into their sessions for what is not a good hourly return. When you add it all up, it can take a newborn photographer up to 12 hours work for an average sale of \$1000."

And the numbers are important to Bernie because, as he stated earlier, professional photography is a business, not a pastime.

## FEWER JOBS, MORE PROFIT

"One of my clients did 54 portrait sessions in a month recently. That's a lot for a sole photographer running his own studio. Another client did 12 sessions in the same month, but she earned more than the first photographer. His average sale was \$700 x 54 sessions = \$37,800, while her average sale was \$3900 x 12 sessions = \$46,800. So her turnover was higher doing fewer shoots and who do you think made the most profit? It's a simple answer.

"I found these differences quite extraordinary and it all comes down to leveraging the sale, which in turn means you need to start with the right customer."

So, while the profession in general might be struggling, there are pockets of resistance that are breaking all their earlier sales records. "You can still make good money from our profession if you get everything right, and one of those things is professional lighting."



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. He currently works as an educator and mentor and you can read more on his website: <http://berniegriffiths.com/>



## M.Zuiko Digital ED 17mm f1.2 PRO

The Micro Four Thirds system is enticing professional photographers with high-end glass like Olympus's latest 17mm f1.2 prime lens. Is this the environmental portrait or travel lens for you?

If you're an Olympus or Lumix photographer and you're looking for a classic focal length lens with a very wide maximum aperture for minimal depth-of-field, check out the new M.Zuiko Digital ED 17mm f1.2 PRO.

Because the Micro Four Thirds format is essentially half the area of a 'full-frame' DSLR format, the focal length of its lenses are half as well, so the new 17mm is the equivalent of a 35mm for full-frame.

And while f1.2 might sound incredibly wide as an aperture, it's probably the equivalent of an f1.4 or f1.8 lens on a full-frame sensor, just like f2.8 on a medium format camera is similar to f1.4 on a full-frame.

The smaller the sensor, the wider the aperture needs to be to produce equivalent depth-of-field.

When paired with the Olympus OM-D E-M1 Mark II, the new lens is claimed to have blisteringly quick, high-precision autofocus and certainly our test lens performed extremely well.

Olympus explains that due to the advantages of mirrorless cameras when it

comes to autofocus with large aperture lenses, the E-M1 Mark II's 121 point all-cross type On-chip Phase Detection AF sensor provides edge to edge focusing at remarkably fast speeds.

The M.Zuiko Digital ED 17mm F1.2 PRO has a closest focusing distance of 20 cm and a maximum image magnification of 0.15x (35mm equivalent: 0.3x).

Understanding the importance of 'ease of use', Olympus says it has created a common design and layout for all its new f1.2 PRO lenses, so that photographers can concentrate on shooting without interruption – even when changing lenses.

The focusing ring has been positioned at the front of the lens to make focusing easier.

The L-Fn button is situated on a gently curving surface which makes it easy to access, while the MF Clutch mechanism allows photographers to instantly switch between auto and manual focusing mode by pulling the focusing ring towards them.

For more information, visit [www.olympus.com.au/](http://www.olympus.com.au/).

### TAGS

Equipment  
Lenses  
Olympus



*The Olympus OM-D E-M1 Mark II with the M.Zuiko Digital ED 17mm f1.2 PRO attached.*



## Fujifilm X-H1: Mirrorless With More

While some of the enhancements in the X-H1 are support for better video, they equally serve action photography and provide better performance all around. Is this Fujifilm's best X-series camera ever?

Fujifilm's X-Series sensor is APS-C sized, about halfway between Micro Four Thirds and full-frame. And the X-H1 is a little bigger than the Lumix models and significantly smaller than the Canon, so if you can design the right camera, surely there's room in the video world for Fujifilm?

And there probably is, but until now, video hasn't been Fujifilm's priority. The trade press have been lukewarm when it comes to the X-Series video performance and it would appear that Fujifilm has been listening.

Carefully.

### IMAGE STABILISATION

Image stabilisation for stills photography has been touted as a major benefit for low light photography when you can't use a tripod.

Videographers have a similar challenge, but it's in all types of lighting conditions. Essentially, the camera needs to be kept still the whole time and conventionally this has meant using a tripod or a 'steady cam' system of some kind.

The introduction of image stabilisation into DSLR and mirrorless cameras is a great help

in improving the stability and 'smoothness' of video capture, especially when the camera is hand held.

So, when Fujifilm beefs up its image stabilisation to five stops, it's a good thing for both stills and video capture.

The Fujifilm X-H1 uses an APS-C size, X-Trans CMOS III sensor with 24.3 million pixels and no low-pass filter, so it is capable of producing very high quality, very detailed images, especially with Fujifilm's purpose-designed lenses.

However, such high resolving power comes at a cost if you want to make the most of it, and that cost is keeping your camera body perfectly still at the moment of exposure.

And this is what the new in-body image stabilisation (IBIS) system achieves.

Fujifilm already offered image stabilisation in some of its lenses, but by incorporating image stabilisation into the camera body, now all its lenses are effectively stabilised whether or not they have their own stabilisation on board.

The new IBIS system works with three axial accelerometers, three axial Gyro sensors, and a specially developed dual-processor. Combined,

#### TAGS

Equipment  
Cameras  
Fujifilm







this achieves a high speed of approximately 10,000 calculations per second. The 5-axis image stabilisation works in tandem with all XF and XC lenses, even offering up to 5.5 stops of image stabilisation when the camera is used with XF lenses that don't include optical image stabilisation.

## STAYING SHARP

There are a number of other improvements introduced onto the Fujifilm X-H1. For instance, camera shake isn't only produced by the person holding the camera, it can be introduced by the shutter as well, so the top plate of the X-H1's shutter unit is equipped with suspension for absorbing the shock generated by the mechanical shutter. This minimises camera shake and also means the camera is a lot quieter in operation – which could be important if you're photographing wildlife, a stage performance or a wedding ceremony.

Of course, even with the best lenses and a camera locked off on a tripod, your images aren't going to be sharp unless you have correct focus. Enhancements include better low light performance with the phase detection autofocus system, now improved by approximately 1.5 stops and raising the precision and speed of the autofocus system in low light environments.

Major improvements have also been made to the AF-C (continuous autofocus)

performance while operating the zoom, ideal when shooting sports and other scenarios where the subjects move unpredictably. And there are now 91 focus points (which can be subdivided up to 325 points) covering 50% (side to side) and 75% (top to bottom) of the frame, so it is easier to keep your subject within the autofocus area.

On the rear of the camera, a Focus Lever lets you quickly change the selected focus point in eight directions and using your thumb, you can do it without taking your eye away from the viewfinder.

And if you're using the rear LCD screen, it is touch sensitive so you can just point at what you want to focus on.

## ROBUST BUILD

The X-H1 has been strengthened to handle a wide range of environments with dust and water resistant seals, and the ability to operate in temperatures as low as -10° C. It uses a 25% thicker magnesium alloy compared to the X-T2, is shock resistant and has a high-quality scratch resistant coating.

As a mirrorless camera, the electronic viewfinder needs to be good and you won't be disappointed; it has a 3.69 million pixel resolution. The display-time lag is just 0.005 seconds and a frame rate of 100 frames per second allows the photographer to instantly confirm the movement of the subject and





position of the focus with great precision.

On the back, the monitor is a 3-direction tilt, 3-inch, 1.04 million dot electrostatic touch-panel LCD that can be easily set to the desired angle. Additionally, there's a 1.28-inch sub-LCD on the top of the camera, a feature also found on the medium format GFX 50S. While the dials and lens may show you part of the story, the sub-LCD shows all the shooting information in the one place.

The Vertical Power Boost Grip will be supplied with the X-H1. Two batteries may be attached with a third battery in the body of the camera, increasing the maximum number of available shots in normal mode to approximately 900. The maximum period for shooting movies in 4K is increased to about 30 minutes, and controls on the vertical grip include the shutter release button, focus lever, AE-L button, AF-ON button, command dial, Q button and Fn button.

## VIDEO ENHANCEMENTS

Just as the X series cameras have featured film simulation modes, the X-H1 is the first X series camera to include ETERNA, a new movie film simulation mode which simulates cinematic film, creating understated colours and rich shadow tones, greatly improving our options during post-production.

In terms of video performance, Fujifilm states there are 20 functional and performance

improvements, including the 1080/120P high-speed video mode (1/2, 1/4 and 1/5 speed slow motion) for recording spectacular slow-motion footage, F-log4 SD card recording which aids smooth workflow, a DCI 4K shooting mode (4096x2160), a 400% dynamic range setting (approximately 12 stops), 200 Mbps high bit rate recording, a high sound quality internal microphone (24-bit/48 kHz) and verbal time codes.

Fujifilm is also interested in making the X-H1 a professional workhorse. With Fujifilm X Acquire installed on your computer, you can work tethered (USB) or wirelessly. The software automatically transfers files from the camera as you shoot, saving them into a specified folder. There's also a Fujifilm Tether Shooting Plug-in Pro for Photoshop and Lightroom, allowing you to save files on your computer as you shoot, as well as controlling the camera from the computer and providing a live view on the computer screen.

In the hand, the Fujifilm X-H1 feels comfortable and solid. It's only fractionally larger than the X-T2 (without the vertical grip, of course), but given the advances in focusing speed and image stabilisation, it must take the role of Fujifilm's flagship X series camera.

The RRP price for the body including vertical power boost grip is \$3399. For more information, visit [www.fujifilm.com.au](http://www.fujifilm.com.au).



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