

Issue 261

AUSTRALIAN INSTITUTE OF
PROFESSIONAL PHOTOGRAPHY

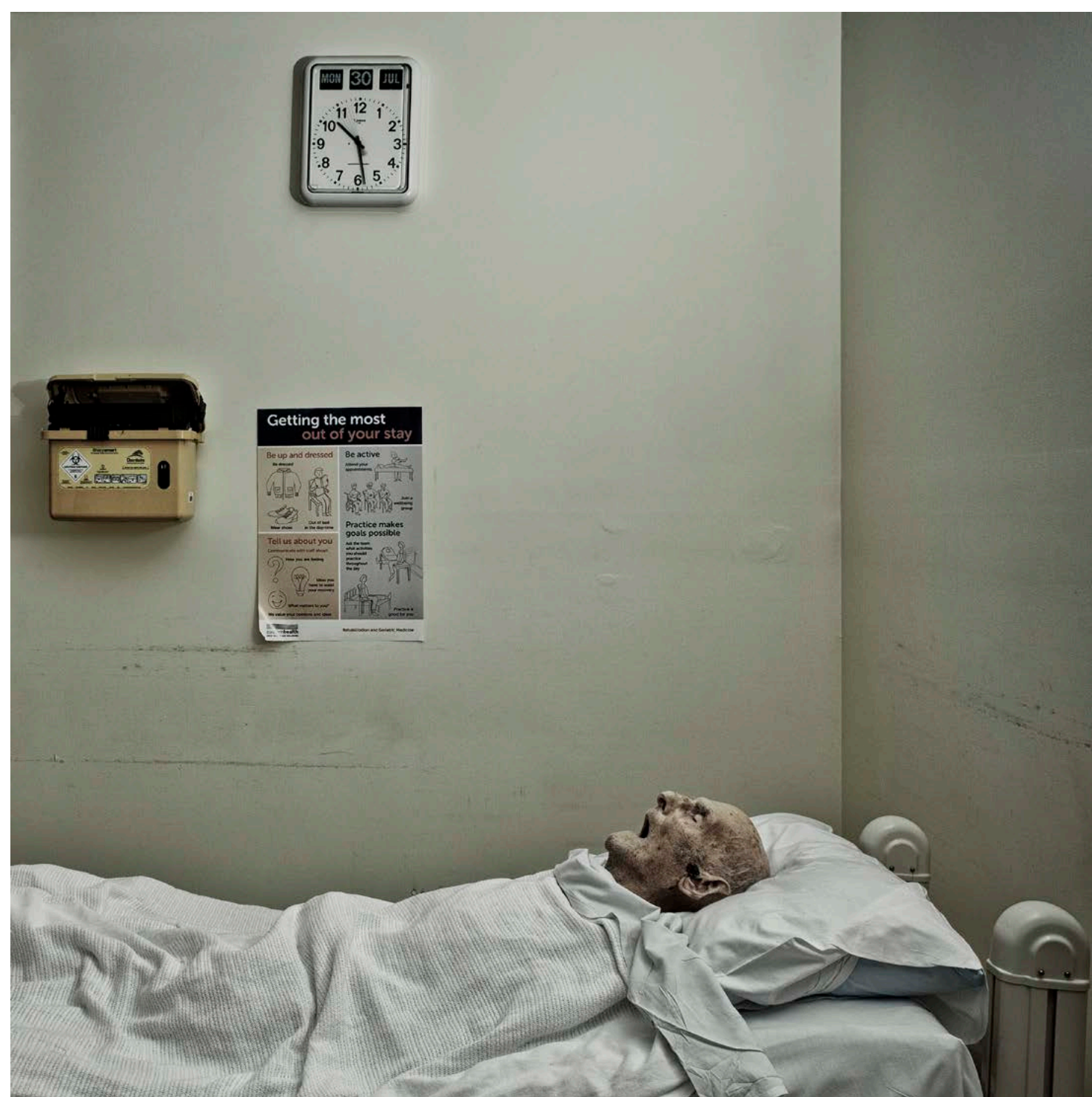
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May 2018

JOURNAL



World Photographic Cup 2018
Claiming Travel On Your Tax
AIPP Communications



COVER

Christopher Ian APP.L M.Photog. II

2ND PLACE, REPORTAGE CATEGORY

WORLD PHOTOGRAPHIC CUP 2018

**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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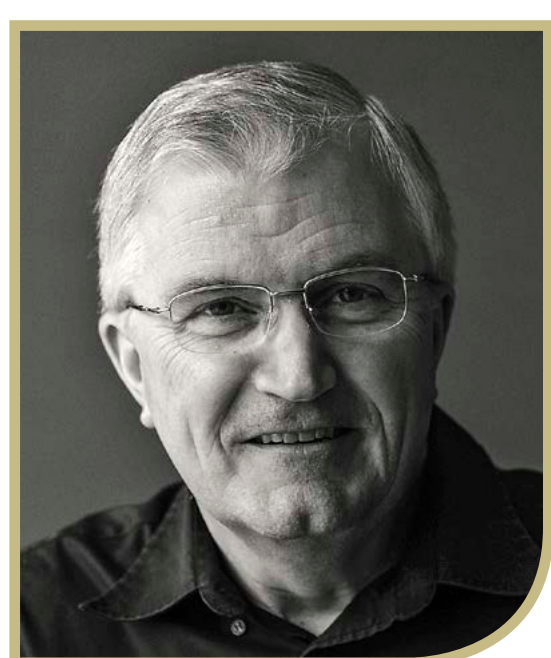
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Shooting sport or wildlife? Nikon's latest AF-S Nikkor 180-400mm f/4E TC1.4 FL ED VR zoom will let you frame more subjects without needing to change lenses – and the image quality is stellar!



John Swainston's President Message

The AIPP's new National President, John Swainston Hon. FAIPP outlines what he and the new Board have planned – based on feedback from the membership. Is this what you had in mind?



This is my first opportunity in the *AIPP Journal* to thank the newly elected Board of the AIPP for their confidence in inviting me back to the Board as a co-opted Board member and then electing me as National President.

After almost four decades in the Australian photographic community, it is truly humbling to be asked to lead such a highly regarded professional association with its fifty-five years of history.

That I have known personally all but four of the past national presidents speaks to my career-long closeness to the Institute as well as to the high regard I have for what each of them has brought to the Institute.

THE GOOD NEWS

The turmoil of recent months is not unique in the Institute's history. Recent discussions with international professional organisations visiting for the WPC (World Photographic Cup) confirm most of them have also been through similar periods in their own countries. The good news is the AIPP is still flying and we are now ready to take on a bit of altitude.

Much has been achieved in the recent years of a full national office. Although it was hard and necessary for the last Board to take the AIPP forward in a new direction, I do want to publicly thank Peter Myers and his team for the years of service and support they rendered to thousands of photographers.

As a result of that work, we now have processes, governance and compliance structures, and an IT backbone that have modernised and strengthened the organisation.

Those strong pillars will now support a new leaner, hybrid business model of volunteer management and governance, supplemented with paid contracted help, with specific skills for specific tasks. The savings in operating costs are considerable and match the realities of modern professional photography and video production.

NUTURING STATES

The Melbourne office is now sub-leased for most of the remaining lease period, effecting further savings. And those savings will enable us to consider lowering costs for members for

Proudly supporting
the AIPP



HEY AUSSIE PHOTOGRAPHY BUDDIES, JOIN US FOR

*A dozen degrees of
diversity*

NZIPP NIKON IRIS PROFESSIONAL PHOTOGRAPHY AWARDS 5 - 7 JULY
EXPOSURE - THE NZ PHOTO SHOW 5 - 9 JULY
NZIPP ILFORD INFOCUS CONFERENCE 8 - 9 JULY

Sue Bryce
Emil Bilinski
Athena Carey
Cassandra English
Gee Greenslade
Karen Alsop
Mark Gee
Nick Ghionis
Stephan Bollinger
Steve Scalone
Patina
Suzanne Masefield


#nuffsaid

IRIS AWARDS 

NIKON/NZIPP 20
iris professional 18
photography awards 

EXPOSURE
THE NZ PHOTO SHOW 

NZIPP ILFORD
INFOCUS
WELLINGTON 2018 

Tickets are on sale now at
www.infocus.org.nz 

Flights to
Wellington are
just as cheap
as domestic
fares!



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nz ipp

Emil Bilinski

some activities, delivering improved value for our sponsor partners and giving back funding to States to nurture their communities.

Such planned changes require us to revise the Constitution that governs the AIPP. It was last updated in 2013. We'll be announcing in the next few days a Constitutional Committee reporting to the Board.

(The Constitution is what used to be called the Articles of Association under previous laws.)

To ensure that there is wide-ranging input, the Constitutional Committee will be a team of five, two from the general membership and three past National Presidents. The current President will also be a member, but not the Committee Chair.

VOLUNTEER BASIS

The Board will brief the Constitutional Committee on the changes we want to see, but the Committee will also be asked to take into account the desires of members expressed over recent months for greater autonomy at a local level. This includes funding to strengthen the AIPP's sense of community and rebuilding the emerging volunteer opportunities that were for so long the core strength of the AIPP.

Of course, society has its own new pressures and the availability of people to volunteer differs from a past era, so we will reflect the realities of a much changed society.

At the same time, we will seek language

modernisation and simplification in a number of other areas.

The terms of Reference have already been completed, but following the Committee's work, to revise the Constitution it must be adopted by the members at either an EGM (Extraordinary General Meeting) or at the company's AGM (Annual General Meeting).

CONSTITUTIONAL CHANGES

Our AGM will be held in Melbourne on the afternoon of Monday 26 November 2018.

To ensure the Constitutional changes are adopted, 75% of the voting membership must agree to the changes, either by votes on the day, postal votes, or proxies. That means some 1,000 of our roughly 1,300 voting members must vote or provide proxies (authorities for others to vote on your behalf) in favour of the proposed changes.

Members will be able to attend forums in major capital city venues from mid-July through to August and will involve state councils. We will explain what is proposed. If we have missed something key, we will take into account new input from those meetings, so we can redraft.

In mid-September, the lawyers will get the final drafts to ensure we have structured changes fully compliant with both the Corporations Act 2001 (Cth.) and the relevant obligations of our ACCC-reviewed accreditation system (2015).





Members will receive an explanatory memorandum outlining what is changing and the proposed new Constitution document itself, three weeks prior to the AGM. They will also receive the 2017-2018 financial accounts.

In the month running up to the Annual General Meeting, each voting member will be reached out to by a Board member, a member of the Constitutional Committee, a member of a State Council or a suitably trained and briefed ordinary member, to give you an opportunity for further discussion and explanation on the voting document.

Of course, we cannot tell you how to vote: but we will do everything we can to ensure you know what you're being asked to approve. Without a 75% approval vote, we must operate within the limits of the current Constitution. So, we need your support for changes.

EPSON STATE AWARDS

We are successfully well into the Epson State Print Awards, with Tasmania, South Australia, NT and WA still to run.

The Board and APPA Team are now focused on delivering the annual national awards in Melbourne, to be announced on Tuesday 28 August 2018 after a weekend of judging and learning.

Breakout day is Friday 24 August. The venue is as it was last year and we want as many eligible members as possible to enter, to

participate and to come to Melbourne.

You will receive an email in the next three weeks with as many details as we can gather from the APPA Team, along with dinner plans, judging arrangements and the usual key dates you'll need to plan your print entries.

Discussions are already well advanced with sponsors and exhibition arrangements have started, but are not finalised. It should be big and we also hope it will be more affordable than in recent years.

BOARD VIDEO

If you missed the Facebook Community Page link, there's a chance to meet your new Board face to face. The video describes the roles of each of the eight of us, who we are and our wishes for the future of the Institute: <https://vimeo.com/267604289>.

You'll also see our new Mission Vision and Values. We believe they express what members see as core elements of the Institute.

And in case you didn't notice, we are just a bit excited about the wonderful new feeling of mutual support and the many opportunities ahead. With your support we can rebuild this vital peak body for professional photography in Australia, together.

Go well!

John Swainston Hon.FAIPP

AIPP National President



The Board has released a video introducing themselves to the membership. You can find it at: <https://vimeo.com/267604289> or click the image above!





Opinion: AIPP Communications

To start some hoped-for two-way communication, Melissa Neumann APP.L M.Photog. and AIPP Treasurer, suggests the road ahead.



Many years ago I was privileged to see the amazing Charmaine Heyer and Peter Rossi speak in Adelaide. There was one image that Peter showed and spoke about that has always stayed in my mind.

REMOVING BAGGAGE

The image is of a man heavily weighed down, heading to a doorway.

It's obvious that his baggage won't fit through the door.

There are other bags left next to the door, left by others who have abandoned them, so they can make their way through that door and along the path.

A little further down the track is another doorway, so it shows that this is not the only time a traveller will have to free themselves

from what is weighing them down to move forward.

There have been many times since seeing that photo that I have come to a point in my life when I have had to let go to move forward. I have thought about this image and it reminds me that I need to leave the baggage behind, so I can be free to pursue new directions.

As an educator this illustrates the lifelong learning journey.

CURRENT EVENTS

The communication of this image is astounding. Depending on your life's current events, it can mean different things to different people.

If you look closely at the image you will see words on the baggage like guilt, duty, \$, fear, and dreams. These words can relate to so many



© Peter Rossi 2007

Baggage by Peter Rossi APPL G.M.Photog. II P.B. Said Peter, "It's about letting go, lessons learnt or not, wisdoms gained. It's about being human – the despair of weighing yourself down, the joy of working through your issues and moving on, and the suggestion of future challenges. Could our solutions be the very reason for our existence?" (Kodak Portra 400NC colour film, Hasselblad 503CX, 80mm lens.)



things in our life.

They can be about business or it could be about personal challenges.

But the communication is incredibly powerful, even though this image was created over a decade ago.

COMMUNICATION IS POWERFUL

Communication is a powerful thing, but it is something that the AIPP has not been so good at in recent years.

We are at a very special time in the history of the AIPP. It is a time of rebuilding, reconciliation and change for our much loved Institute.

We need to build a good communication structure.

And we need a plan that will make sure all members know what is going on and how we will send out our information.

But more importantly, we need communication coming back to us from our members.

Let's create conversation. Let's listen and learn and discuss issues.

The institute will take a short time to restructure. We need some time to make sure we get the foundations right so that we can move forward in a stronger capacity.

It's an exciting time for us all as we move

out from under the weight of past burdens and make positive steps forward.

Communication will be a high priority for us to get right. Making sure we get this core function working is something that I will be working on over the coming weeks.

We will be using email as our first point of call for communication with members.

Over the next month we are doing an audit to ensure that ALL members are getting emails from us.

This will take some time and we expect to have all members back in the email loop soon. Please check to make sure that AIPP email is not ending up in your junk folder.

TWO WAY CONVERSATION

We want to make sure that anything sent to you is important.

And the Board is listening.

If you want to talk to us about any matter, please give us a chance to talk to you. We will only know what is concerning our members if our members let us know and talk directly to us.

You can pick up the phone and call any Board member directly, or you can send an email to admin@aipp.com.au and it will be directed to the appropriate recipient.



SILVER WITH DISTINCTION AWARD • FAMILY CATEGORY

Robert Piccoli APP.L M.Photog. IV, FAIPP

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

Jeremy Byrnes, Epson ACT PPY Winner

Master of Photography Jeremy Byrnes has won the 2018 AIPP ACT Epson Professional Photographer of the Year with an innovative series of family portraits.



Jeremy Byrnes M.Photog. has been an AIPP member for more than 10 years.

"When I started as a photographer, I worked at a studio where all the team were AIPP members and I remember thinking that I was missing out.

"They were also entering the awards and doing well, so I thought it would be fun to give it a go. I was right, it was fun and I am still a member - of course!"

While passionate about travel and nature photography, Jeremy now has a young family and said he only had time to enter the family category in this year's AIPP ACT Epson Professional Photography Awards.

We're not sure if this is the only excuse because his wife Katie Kolenberg was the winner of the family category last year in the ACT and the *AIPP Journal* is just wondering if there was a little family competition involved!

With a number of category wins at both state and national level, we asked Jeremy why he still enters the awards.

"It's important to keep pushing the boundary of my genre and to prove that I still

have what it takes to be at the top of my game. With these results, I feel reassured that my ideas and execution are still valid. And I love that my clients allow me to explore some crazy ideas and even hang the resulting prints in their homes. It's a great win-win.

"Not everyone understands why you approach your subject matter the way you do, so sometimes you don't get all the judges agreeing with your ideas or execution. But I think that's okay and as a judge myself, I totally get it."

And, of course, that's why there are five judges on a panel so there is a breadth of expertise.

So what does Jeremy take away with his win on a personal level?

"It's great to know that I can handle a lot of 'life juggling'.

"Entering this year was a challenge, I have to say, especially after just introducing our little man in to the world and Katie going on maternity leave from our business. I really felt gratified by my success under the circumstances."

TAGS

AIPP Epson State
Print Awards

STATE AWARDS



Ignacio Palacios, Epson NSW PPY Winner

Ignacio Palacios APP M.Photog. says entering the Awards each year has made him a much better photographer - and there's a thrill as well!



Ignacio Palacios appears to have a charmed life, travelling the world taking amazing images of wildlife, people and landscapes.

"This is the type of work I have entered in the Awards for the last few years. I love to have my best images judged by some of the best photographers in the country and the process of entering the awards helps me improve my photography as well."

Ignacio joined the AIPP in 2009 and is hoping to add a Gold Bar to his Master of Photography status at APPA later this year.

He says he initially joined the AIPP so he could enter the Awards.

"Although I have used a few of the AIPP's many services, the main reason I am still a member is because I love entering the state and national awards. They push me every year to create new images and be a better photographer.

"The process is exciting and I enjoy it very much. I also enjoy attending the judging and the events, sometimes meeting new photographers from other parts of Australia.

"I have entered nearly every year since 2010. This year I wasn't too sure about the quality of

my images and the process of printing, matting and shipping can be quite expensive, but in the end I decided to enter for the reasons I gave before: It is a thrill and I enjoy the process of selecting and working on my images."

Ignacio says he was in Kiama with a photographer friend and they were both joking that because no one had given them a call to say they'd won, that a re-count was in order!

"We were 100% sure that we had missed out, but later in the afternoon, I received a call saying that I should consider going to Canberra for the announcement! Then I knew that perhaps I had won a category, but I had no expectations of winning the overall award! It was an amazing feeling to win landscape as I had been a finalist for many years, but to win the overall award was incredible."

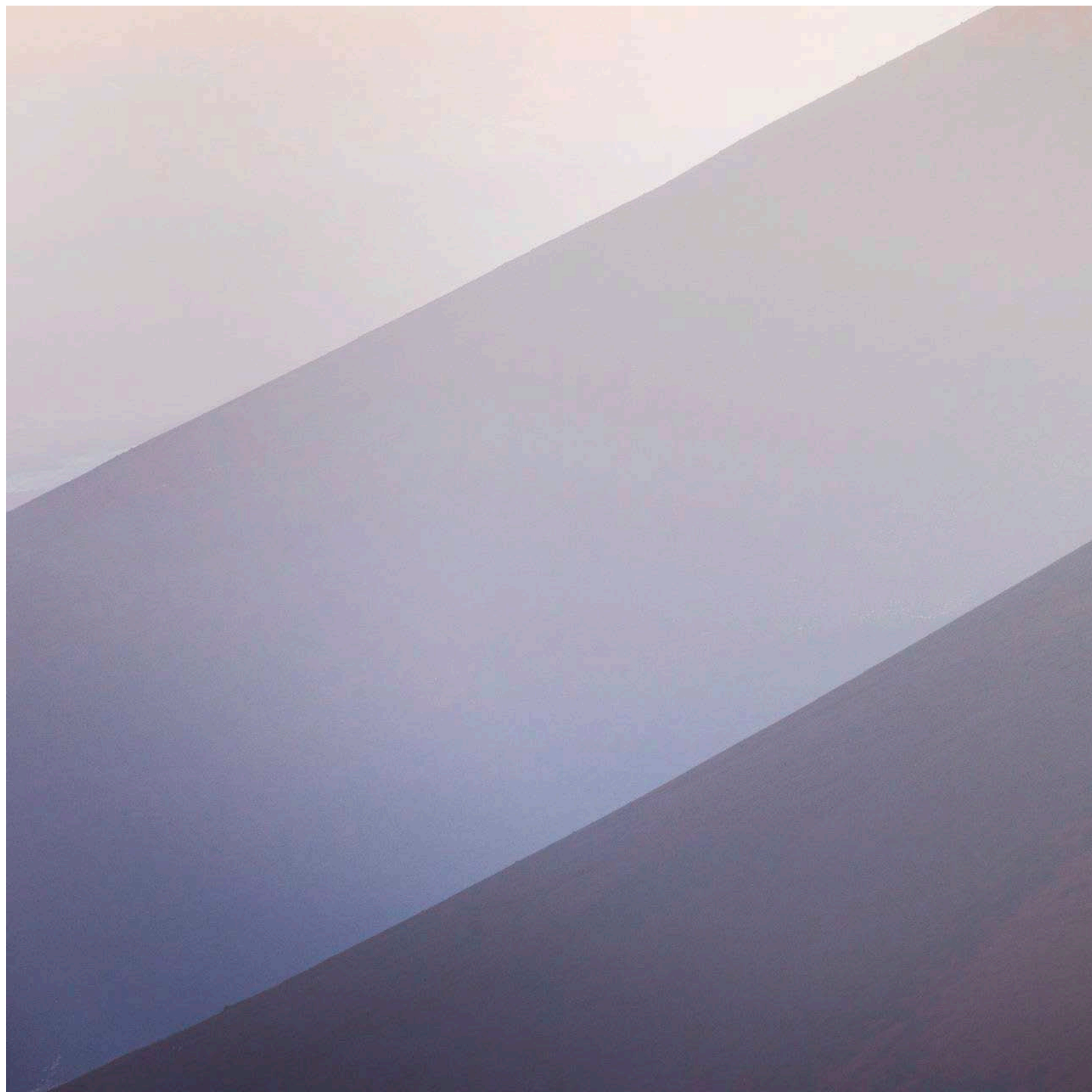
As with so many winners, you don't win every year and Ignacio has had his fair share of 'misses'.

"Sometimes I agree with the judges' comments and sometimes I don't. I feel a bit down initially when I receive bad scores, but then I always think I have to step up my game for the nationals and send in better images."

TAGS

AIPP Epson State
Print Awards

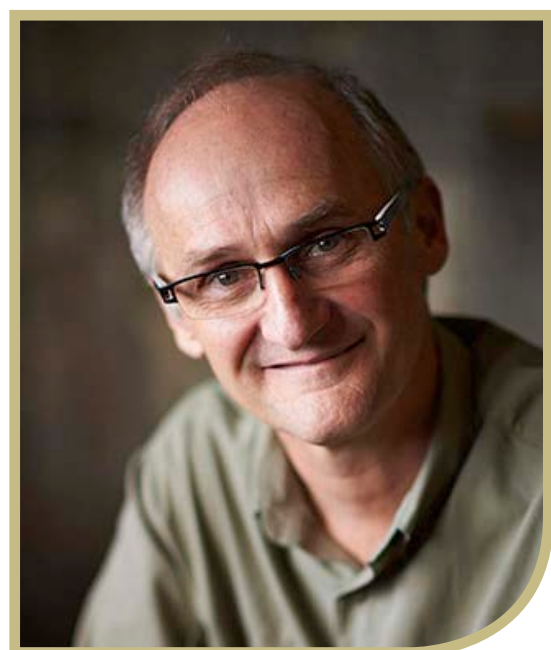
STATE AWARDS





APPA: How To Impress The Judges

With the Epson State Awards concluded for 2018, it's time to move our attention to the national Australian Professional Photography Awards. Before sending your file to the printer or the bureau, double check these suggestions to impress the judges.



ADD VIGNETTING?

Sometimes all that's required to finish a photo is a little darkening of the edges. I'm not suggesting a strong vignette that looks like a circle, rather a subtle darkening of lighter areas that touch the edges of the photo.

Generally the judges' eyes will go to lighter parts of the image, so if there is a bright area along an edge of the image, the eye is given a chance to 'escape' from your framing and composition. By darkening these edges, you turn their eye around, back into the centre of the image. At least this is the theory!

Be aware that some judges hate vignetting. Of course, they can't say they hate it, so they will suggest it is 'too strong', distracting or unnecessary. Other judges love vignetting, and they can't say that either, but they will agree that too much vignetting is worth fewer marks, not more.

So, to return to the first part of the advice, any vignetting you do should be subtle and definitely shouldn't look like a circle has been placed on top of the image!

CAMERA ANGLE

It's not always possible to change your camera angle, and sometimes unrealistic for a judge to ask you to do so, but the camera angle you have used has had some unwanted consequences.

Could a different angle (or lens) remove an unwanted foreground, reduce a distracting background, or create a more interesting composition (as opposed to an eye-height view)?

At this stage, it might be too late to re-shoot your subject, but are there other shots taken at the same time that have a stronger angle?

A 'standard' camera angle may indicate that you have achieved professional practice (a score of 70 to 79), while a camera angle with a difference can help elevate your work into the Silver category.

CENTRE OF INTEREST

Where do you want the judge to look?

Photographs work well with a centre of interest, somewhere for the viewer's eye to go. And sometimes you need to have something

TAGS

Awards



Straight shot with no vignetting. Is the sky too light, allowing the eye to escape?



Subtle darkening of top and bottom create a 'vignette', but note that the sides have not been darkened.



Stronger vignettes can create drama and mood, but make sure the blend areas are invisible.



And this is what the judges don't want to see - an obvious vignette!



obvious in that centre of interest, such as a person or a yacht...

Often it's a good idea for that centre to be lighter or darker, more colourful or more contrasty than its surroundings. This can often be achieved in post-production if it isn't successful in the original capture.

Without a centre of interest, viewers (and judges) can be left wondering what they should look at.

You may also include more than one centre of interest.

However, if you do use a centre of interest, ensure that the colour, tone and contrast in the image overall supports or matches the centre of interest. Not much point having a tonal or colour highlight in the photo if it isn't also the centre of interest.

For instance, a bride in a white dress in a green field will work well, but a bride and half a dozen white trees scattered around the green field might be confusing. If there were white trees, can they be toned down so the bride stands out?

COLOUR AND COLOUR SATURATION

Whether natural or not, colour can have a big impact on how an image is assessed. If the colour balance (the white balance or colour temperature) appears unnatural or tinted, the whole mood and emotion of the image can be

changed. Similarly, too much colour saturation can pull an image down, no matter how strong other aspects.

Take a look at the colour in your entry and see if it needs adjusting. If in doubt, you could do a series of colour adjustments using the colour tools in Lightroom, Capture One or Photoshop to see if subtle movements in colour to one channel or another gives a more pleasing result.

COMPOSITION

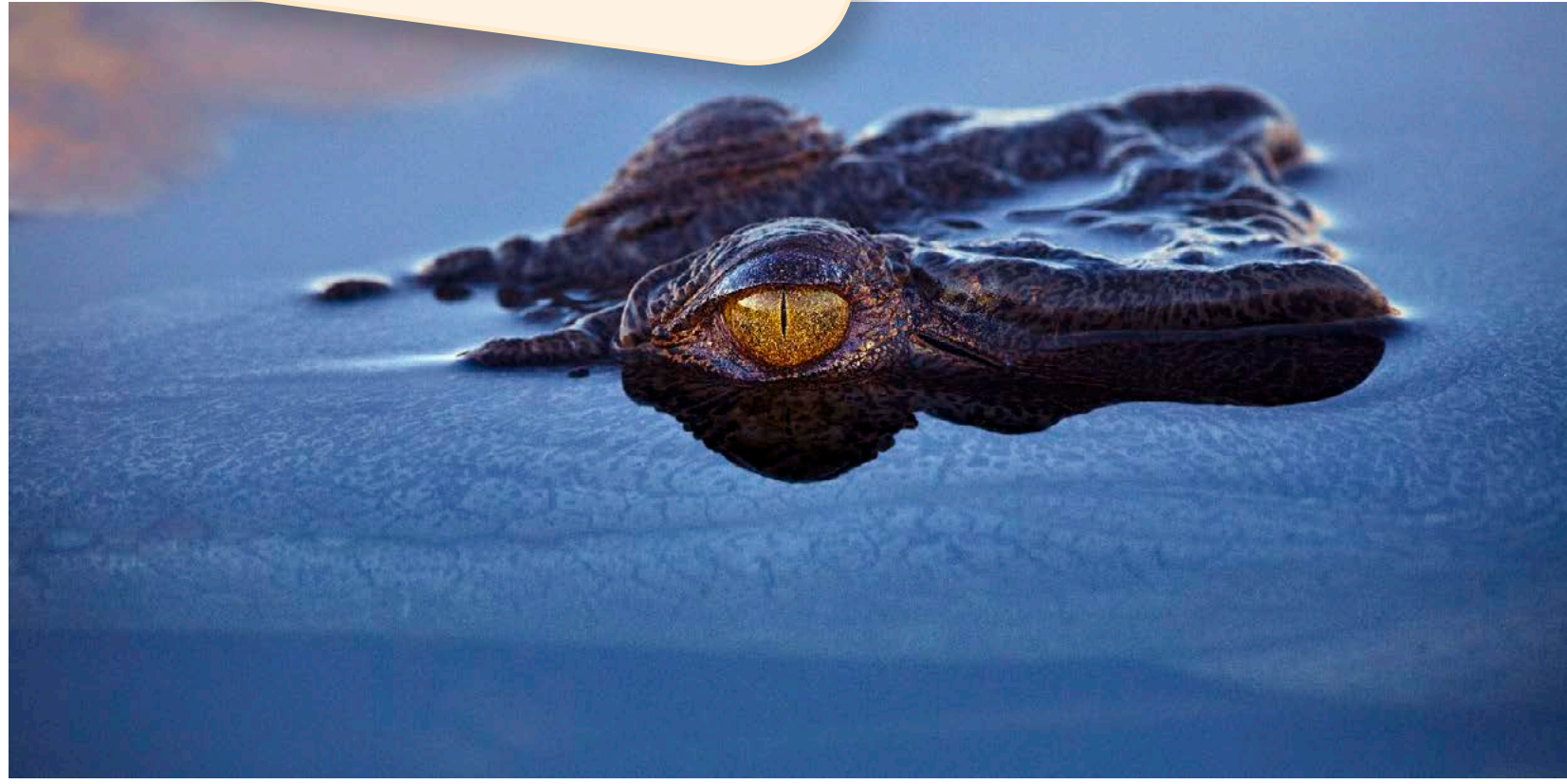
Composition is a tricky one and also hard to explain. It includes where you position the subject in the frame, the size and shape of the frame, and where other elements are positioned as well.

Sometimes positioning the subject in the middle (where the autofocus point lies) creates a static composition that loses marks, (but naturally there are exceptions).

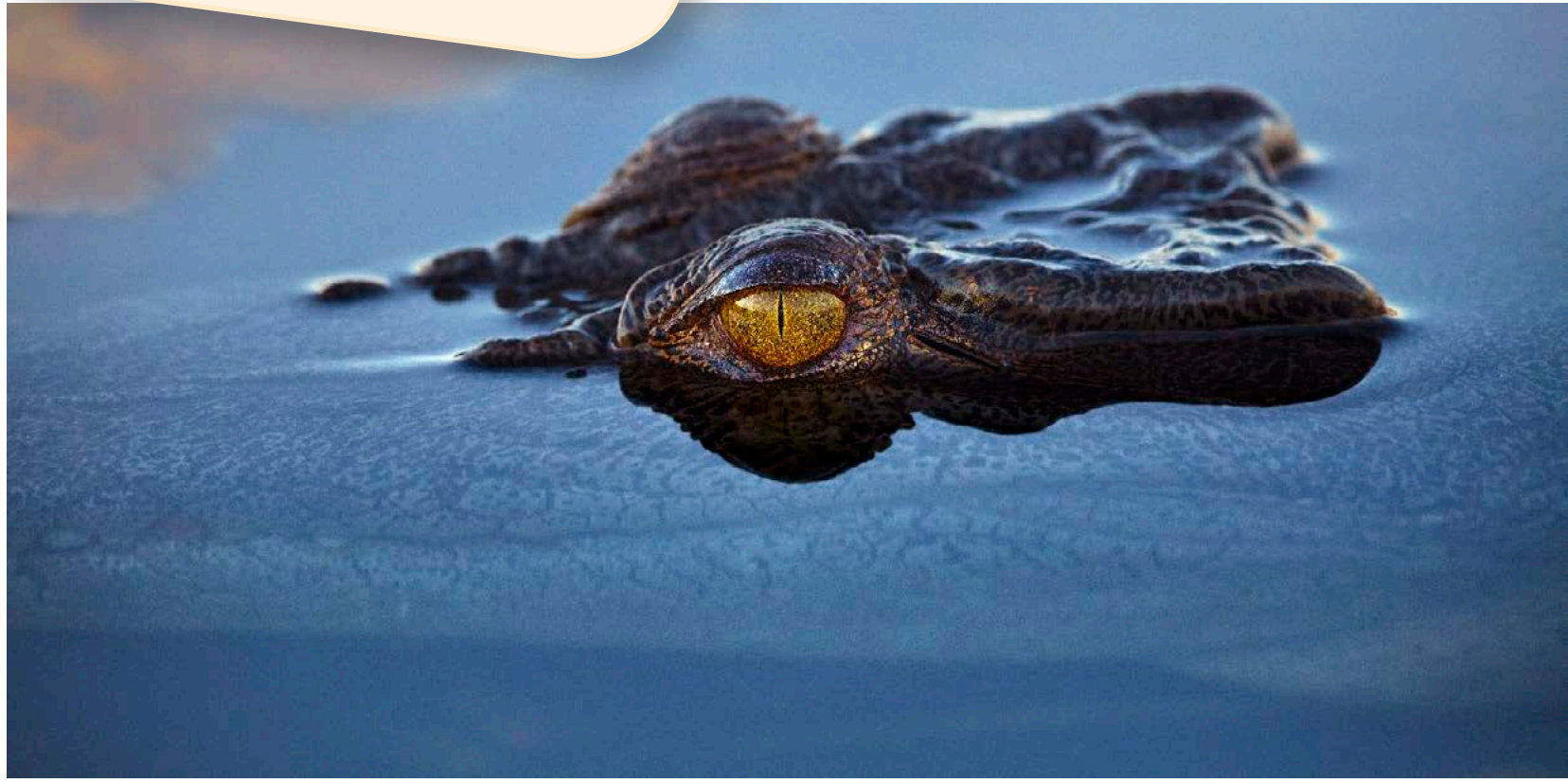
Sometimes the subject is too small or too large in the frame, compared to its surroundings.

If you haven't already, we suggest you do a little reading and research about composition and see if that could improve your work. Good composition is not simply using the rule of thirds - the rule of thirds might move you into good professional practice, but strong or striking composition is required to achieve a Silver Award.

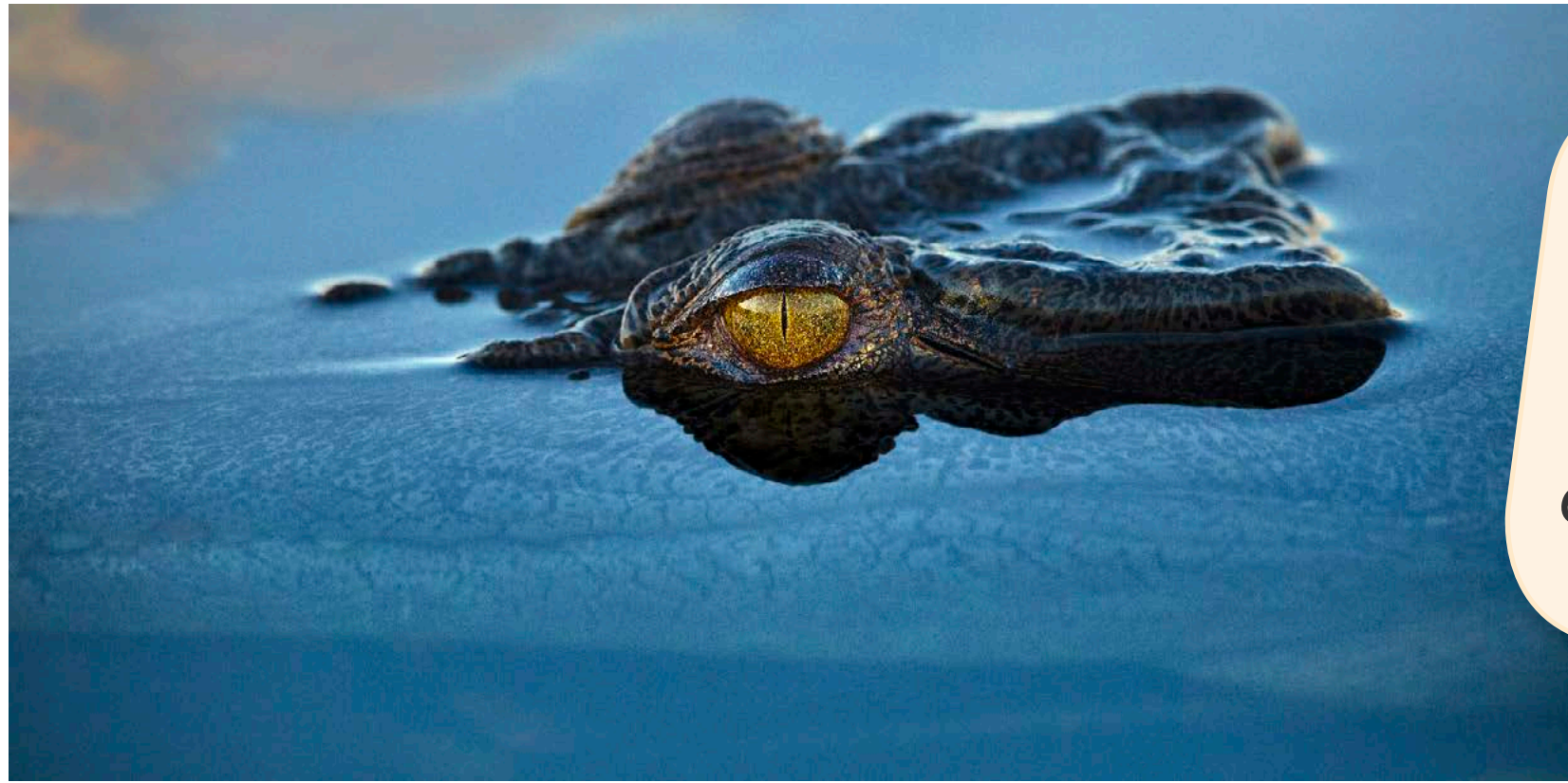
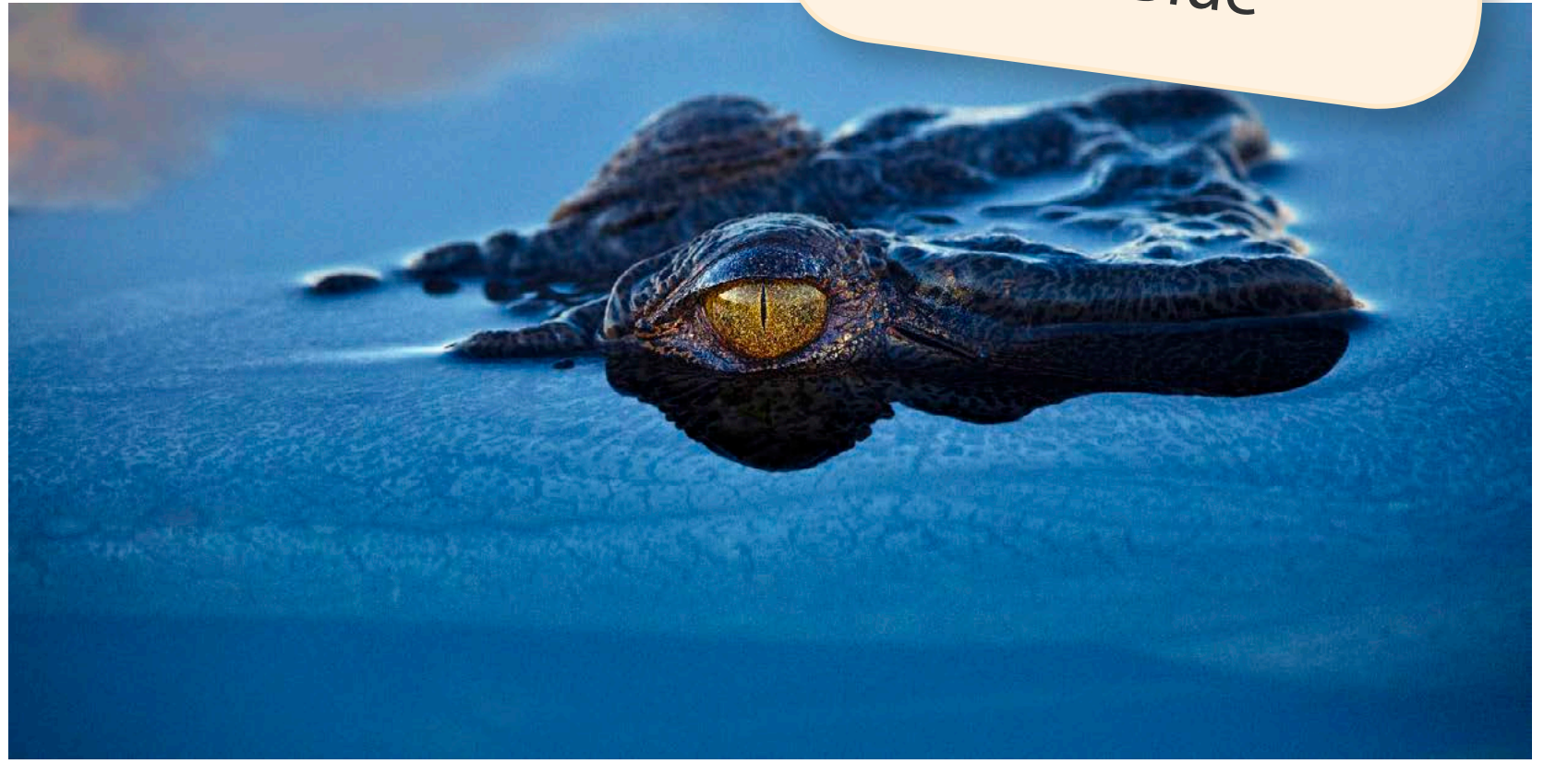
Too Magenta



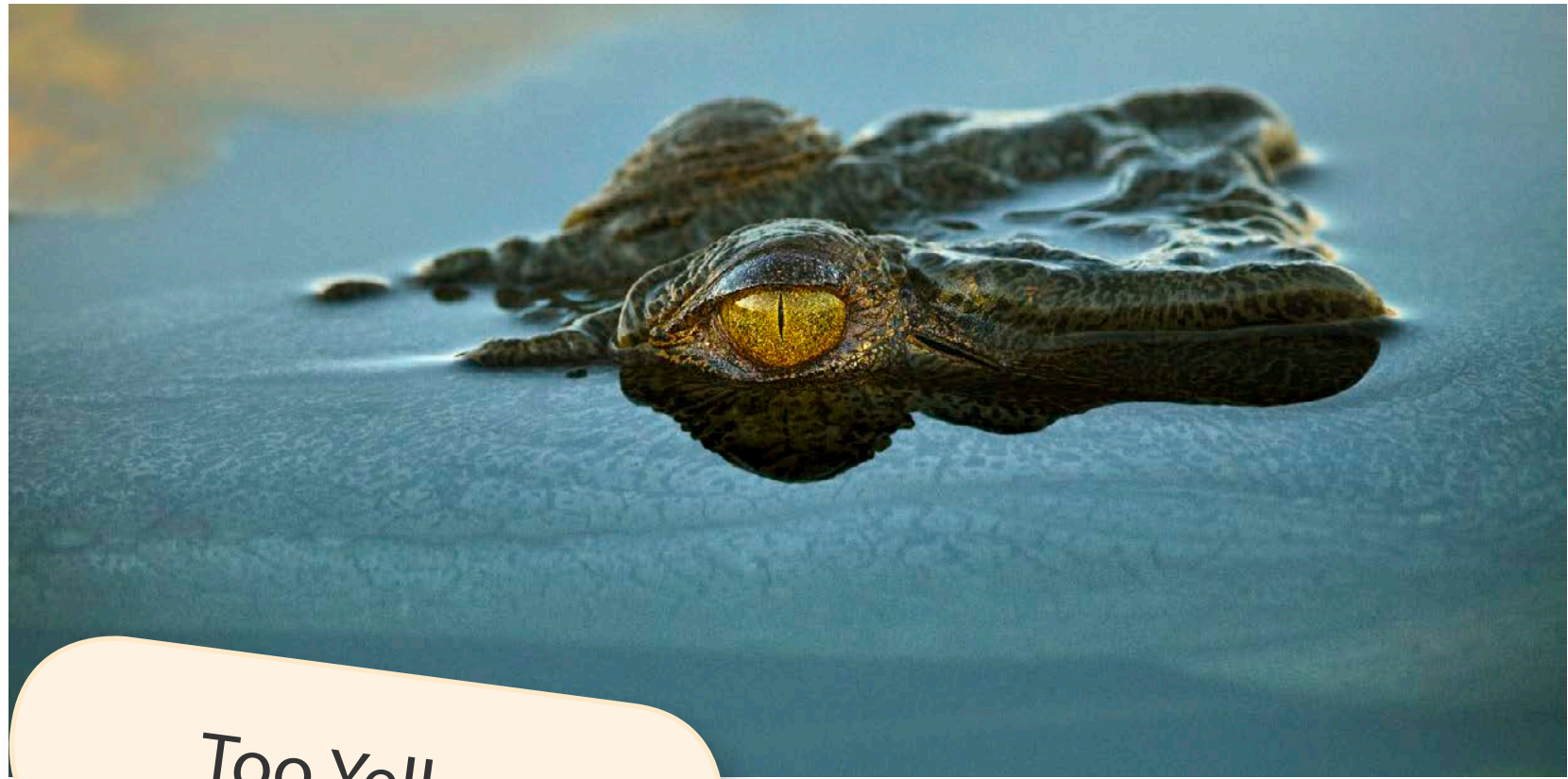
Too red



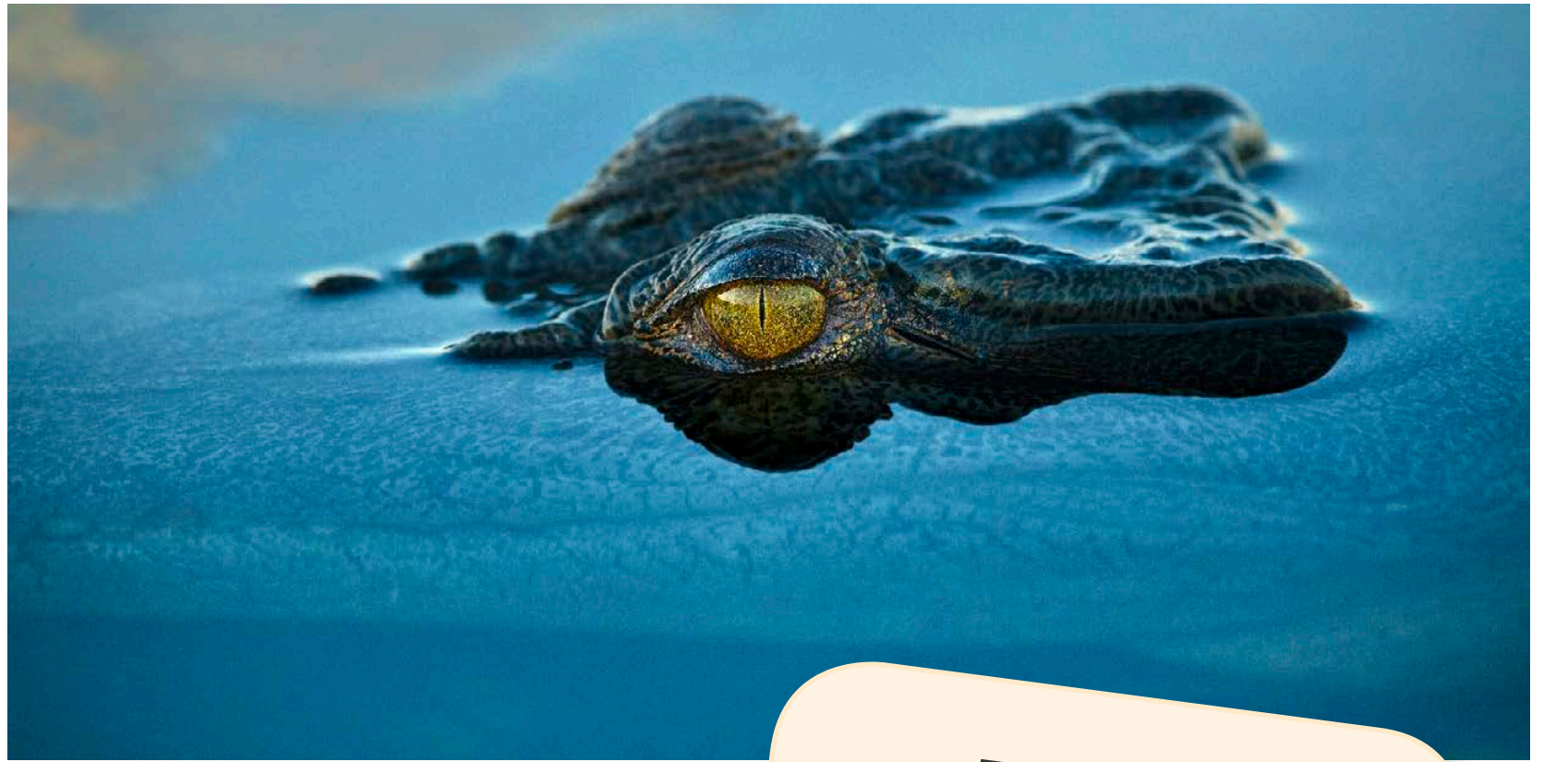
Too Blue



If you're unsure of your colour balance, use a colour balance or white balance tool and check slight variations in each of the channels. This can help resolve the problem!



Too Yellow



Too Cyan



Too Green



World Photographic Cup 2018



So, what exactly is the World Photographic Cup? Who runs it? Who can enter? Who won it this year? And why has Australia done so well? Peter Eastway looks to Kylie Lyons for the answers!

The winners of the 2018 World Photographic Cup were announced at the Chauvel Cinema in Sydney as a part of the Head On Photo Festival on 6 May 2018 - and Australia featured strongly among the winners.

The competition is sponsored by the Federation of European Professional Photographers, Professional Photographers of America, United Asian Professional Photography and this year the event was hosted by the AIPP.

Entry to the competition is through a professional photography organisation, so only professional photography is included. In 2018, the fifth edition of the competition, there were thirty countries competing from Europe, Asia, North and South America and Oceania.

The competition delivers a number of individual prizes (Gold, Silver and Bronze positions in each of six categories) and an

aggregate score determines the overall country winner. And the country winner for 2018 was Team USA, with second place to Australia and third place to Mexico.

Kylie Lyons has been spearheading Australia's involvement in the World Photographic Cup since it began in 2014. Explained Kylie, "Our results have been very good. In the first year we came second, then third, then sixth and last year we came 13th, so it was great to see us returning to 2nd this year! We're back on the right track!"

Way back in 2002, I can remember Malcolm Mathieson talking to Giuseppe Scozzi about such a photographic competition with the World Council of Professional Photography in Orvieto, Italy. The WCPP is no more, but in many ways the concept of international cooperation continues to exist through the

TAGS

World
Photographic
Cup 2018



Top Left: Master of the Awards Ceremonies, David Trust, CEO of the PPA

Top Right: Kylie Lyons, Host Nation representative and Member of the WPC Governing Committee

Bottom Left: World Governing Committee

Bottom Right: Andy Cheung, Sue Lewis and Gold Award winner, Portrait, Keren Dobia from the AIPP, look on at The World Photographic Cup, in which Australia came 2nd in the world ahead of 28 other countries.

Photos by John Swainston

World Photographic Cup.

Continued Kylie, “When I was AIPP National President, one of my main aims was to build stronger international relationships, so when the invitation came to enter a team into the inaugural WPC in 2014, I jumped at the opportunity.

“In fact, Australia did so well I was invited to become a part of the WPC governing committee and I have sat on the committee since 2014.

“Being a part of the WPC exposes Australia to the rest of the world. While 30 countries entered this year, there are many more countries watching from the sidelines and people from all around the world can see the quality of the images that are entered.

“The WPC also promotes a culture of friendliness and inclusion – and that’s the beauty of getting together once a year with people you don’t see all the time, but who become an extension of your photographic family.”

So, how do you get your photos to be entered in the WPC? Explained Kylie, “We use our APPA results, so to be in the WPC, you have to enter APPA first. However, there isn’t a direct translation from the APPA categories to the six categories in the WPC. WPC has portraiture, wedding, landscape/nature, commercial, illustrative and reportage. APPA has more categories than this, so for instance, we might

need to consider an image from our family category for the portraiture category at WPC.

“There are six categories and we can enter just three images in each – so a total of 18 images per country. One photographer can have more than one entry, but not in the same category. For instance, one year Peter Rossi was in both the portraiture and illustrative categories for WPC. Generally there are 18 different photographers, but there could be fewer.”

Each country has a Team Captain who is responsible for selecting the entries. In the past, Kylie has had this role, but this year Sue Lewis was asked to take over the reins.

“Sue enlisted David Paterson and Steve Wise to help her, and then Mel Comerford, Nick Ghionis and me into the advisory panel before making her final decision.

“Judging is online and every county that enters is invited to submit one judge. This year our judge was Robyn Campbell APPL M.Photog. II. All judging is done anonymously and the system is set up so a judge does not score entries from his or her own country.

“Scoring is a little different to APPA and similar to the FEP system. Each image is scored out of 100 on four criteria: impact, vision, technical excellence and composition. The total score is out of 400, but this is averaged to a score out of 100.

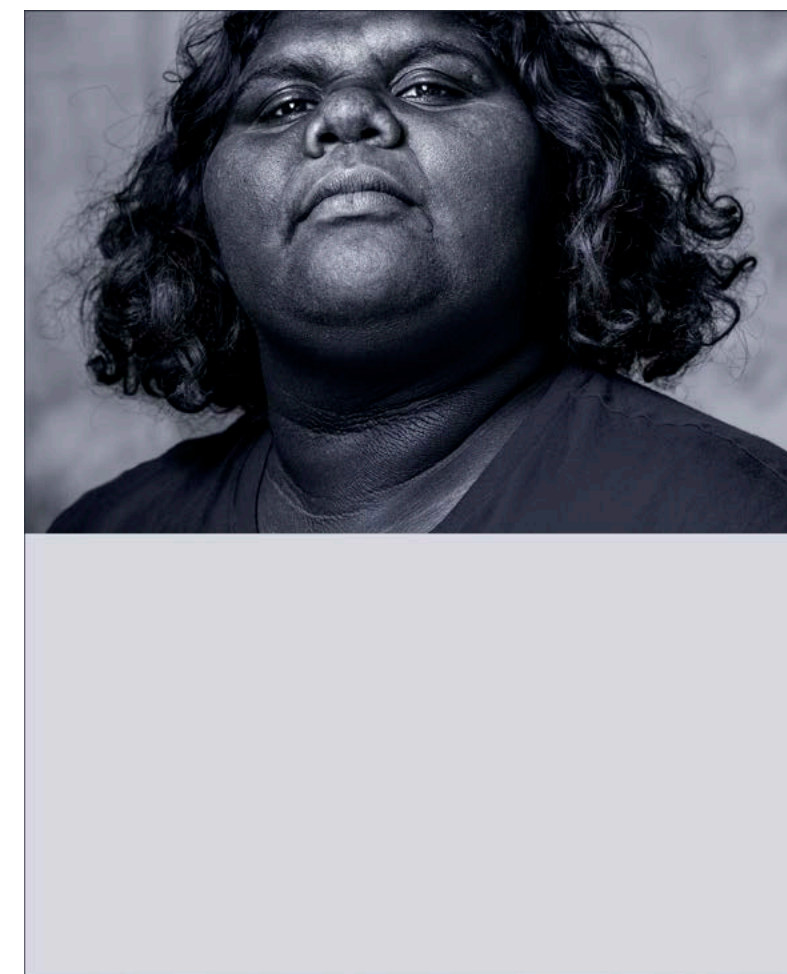
“The highest scores in each category win



World Photographic Cup - Portrait Category

1st place Gold Medallist: Keren Dobia, Australia

Australia's Entries (Left to Right): Keren Dobia, Cristina Piccoli, Robyn Hills

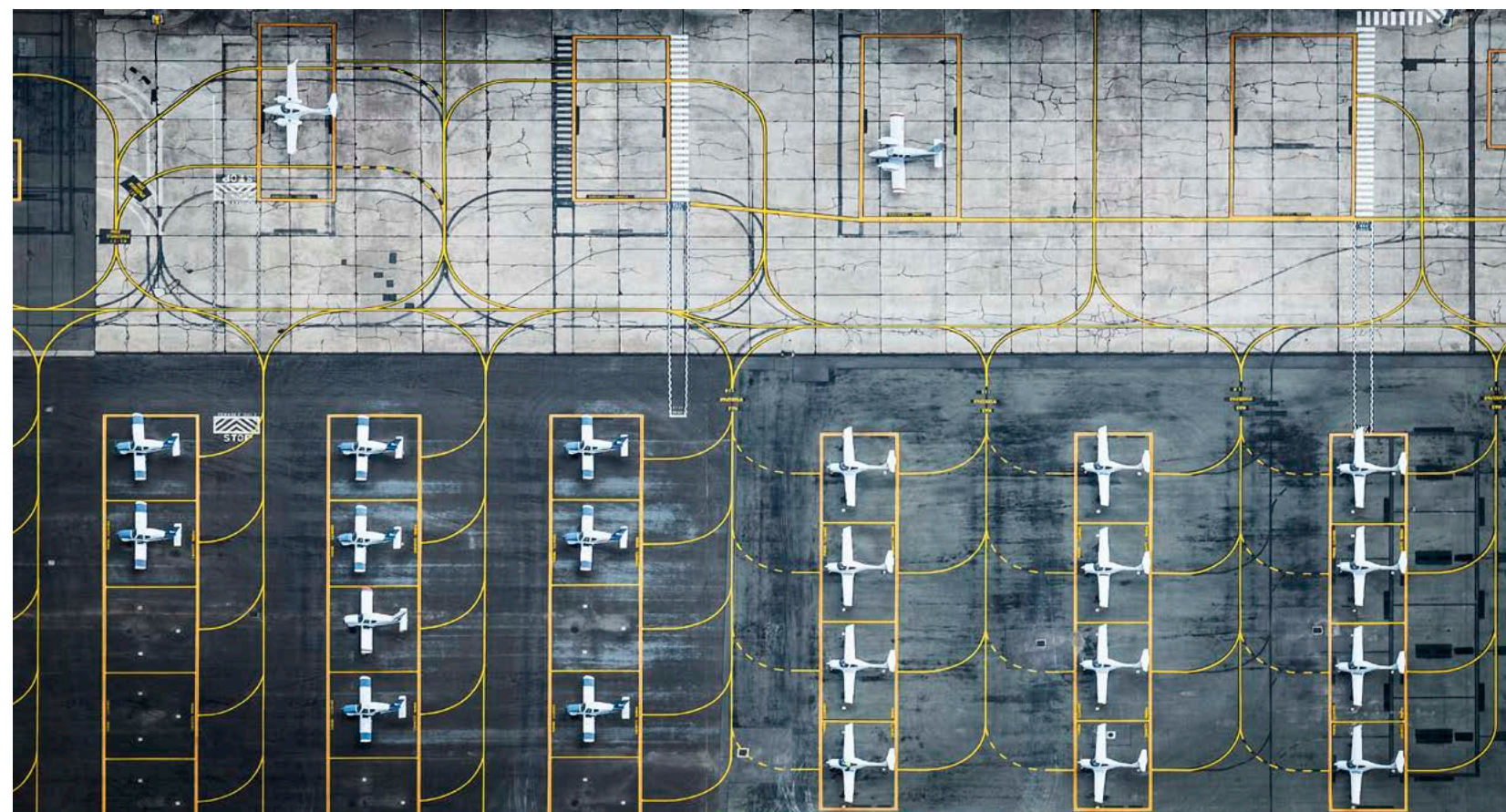
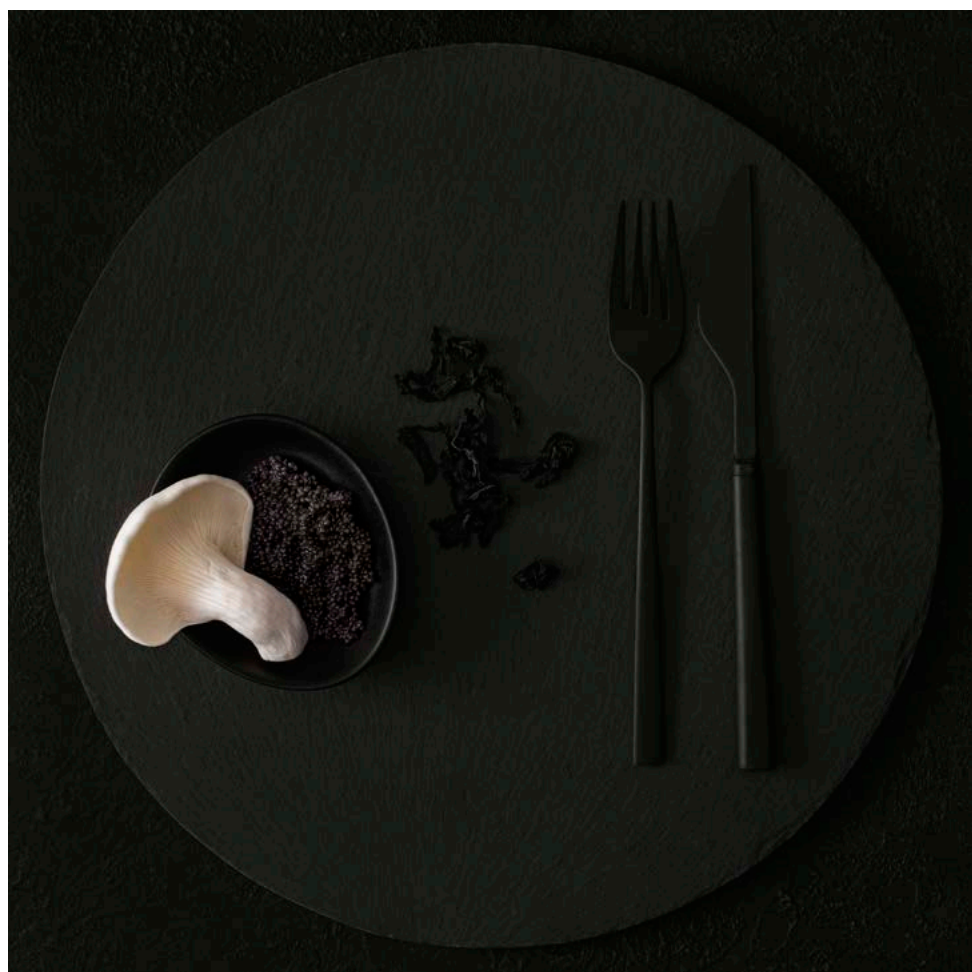




World Photographic Cup - Commercial Category

1st place Gold Medallist: Onni Wiljami Kinnunen, Finland

Australia's Entries (Left to Right): Angela Miller – Finalist, 10th Place, Nick Rains, Angie Connell



Gold, Silver and Bronze awards for the individual photographers.

To determine the winning countries, the top 10 photos in each category are given points – 10 for 1st, 9 for 2nd and so on. The team with the highest aggregate of points wins – so it's the top 60 photos that determine the winning team."

So, how did Australian photographers fare? Angela Miller took out 10th Place in the Commercial category and Daniel Murphy was 6th in the Illustration/Digital Art category. In the Nature/Landscape category, Yane Sotiroski was 5th and Ken Drake 10th. Keren Dobia took out the 1st place Gold Medal in portraiture, while in Reportage, Christopher Ian earned the 2nd place Silver Medal and Andy Cheung was in 10th.

Continued Kylie, "We have done well in most categories over the years, all except weddings. If you look at the images that tend to do well at WPC, they are the classical, stylised and beautiful brides with lovely dresses, whereas wedding images that do well at APPA are pushing the boundaries and are less likely to have a bride and groom holding hands. What excites Australian judges doesn't necessarily excite the rest of the world.

"So that might be our test for next year and rather than taking the highest scoring wedding prints at APPA, we might look for images that are better appreciated by our international audience."

You can see all the finalist entries at www.worldphotographiccup.org





World Photographic Cup - Illustration / Digital Art Category

1st place Gold Medallist: Ben Shirk, United States

Australia's Entries (Left to Right): Daniel Murphy – Finalist, 6th Place, Lorraine MacGillivray, Henry Coughlin

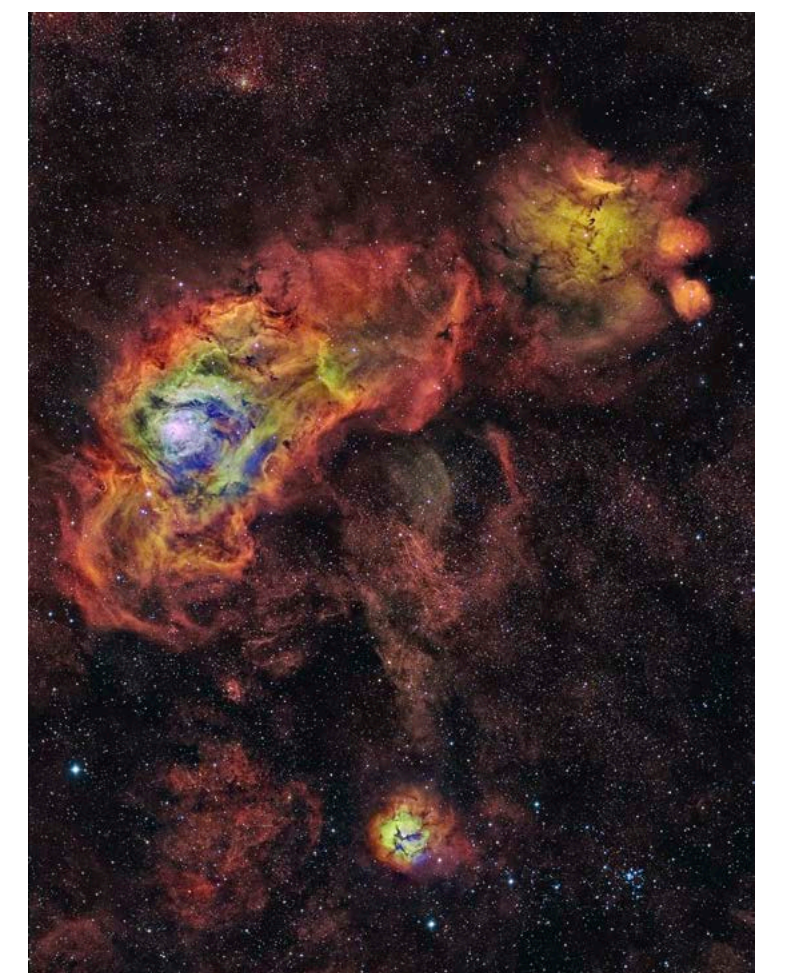
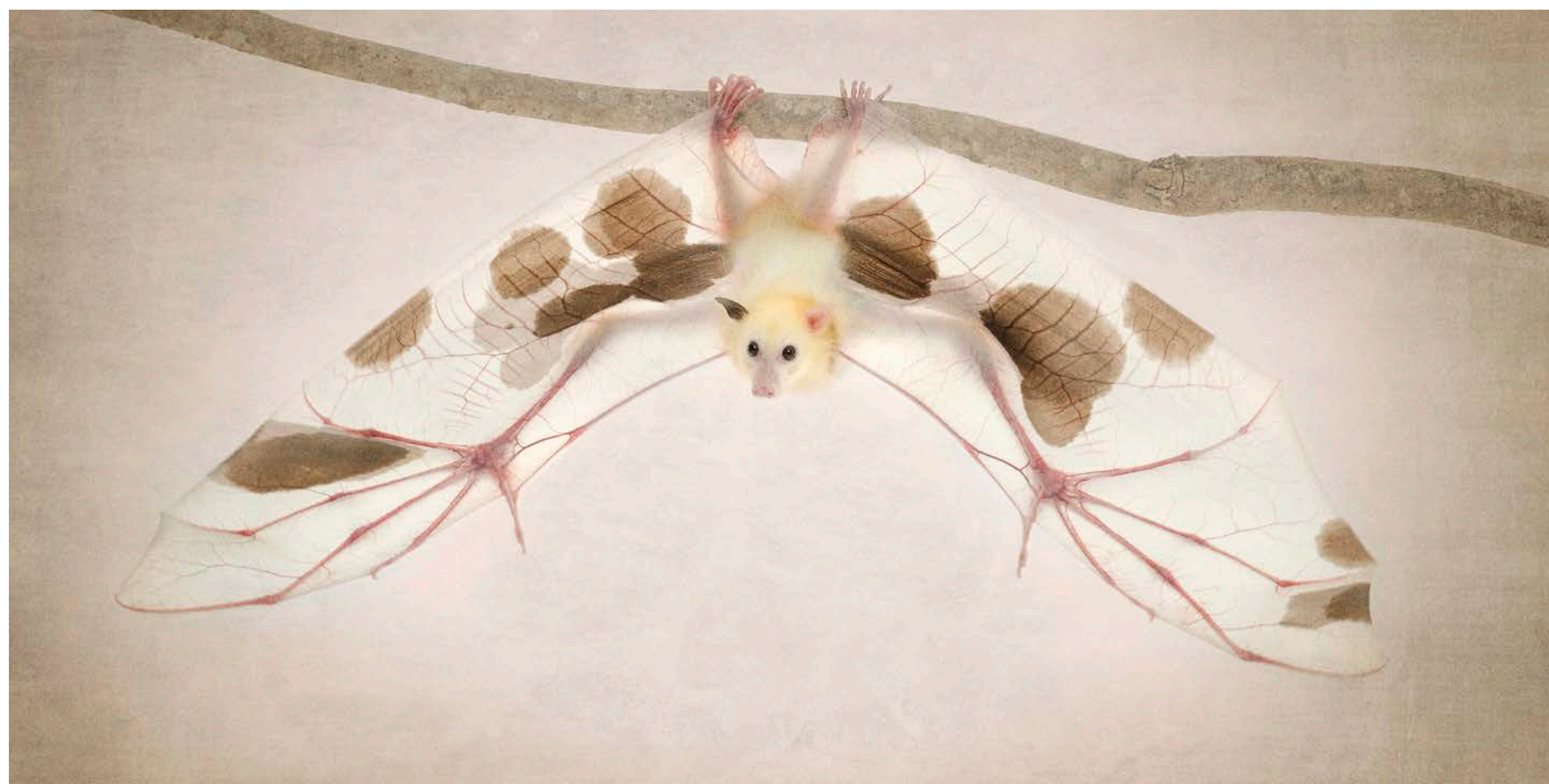




World Photographic Cup - Nature (Landscape/Wildlife) Category

1st place Gold Medallist: EngTong Tan, Malaysia

Australia's Entries (Left to Right): Yane Sotiroski – Finalist, 5th Place, Ken Drake – Finalist, 10th Place, Andrew Campbell

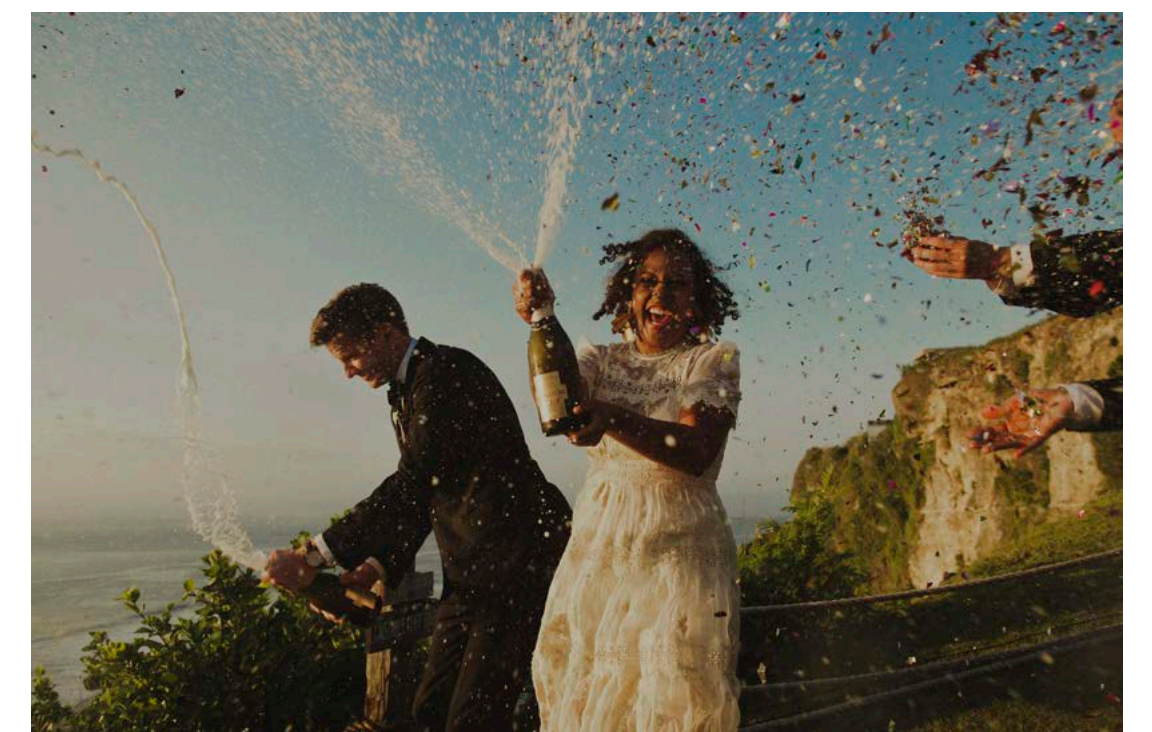
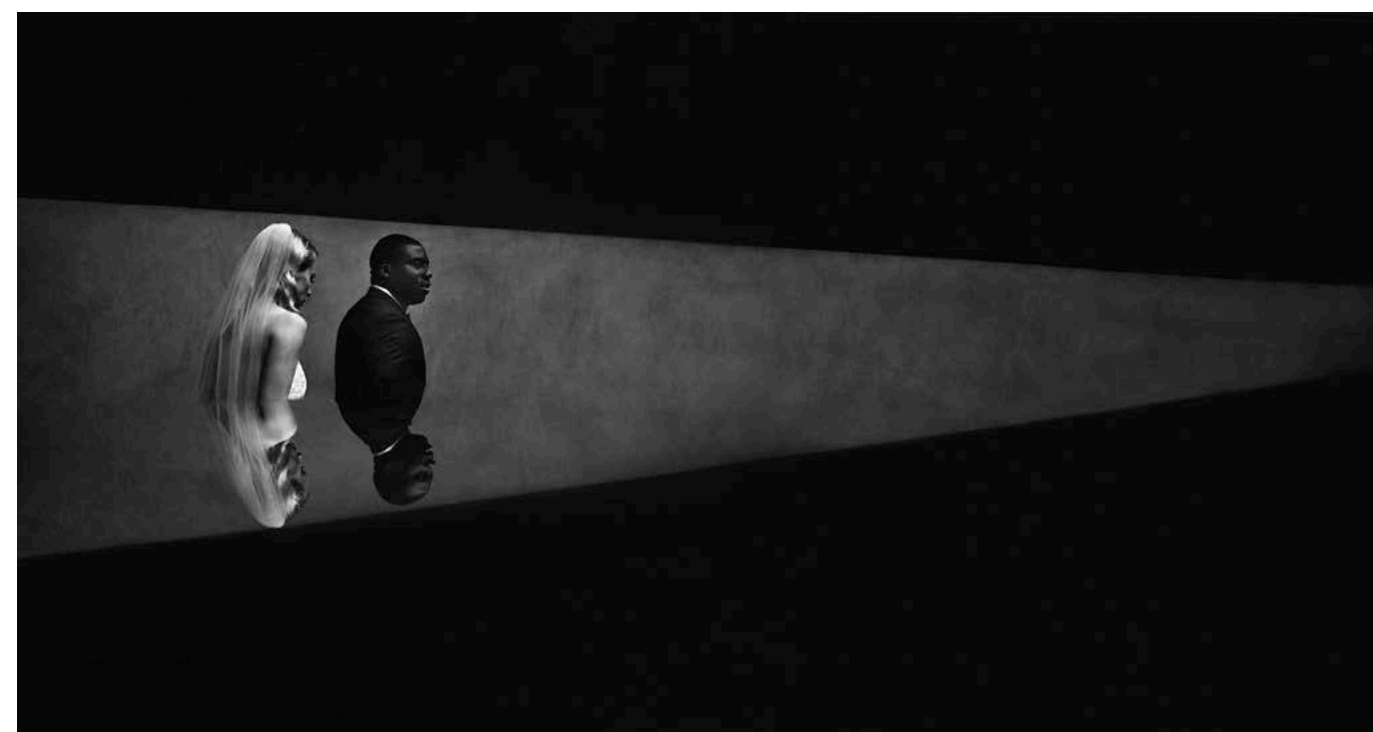
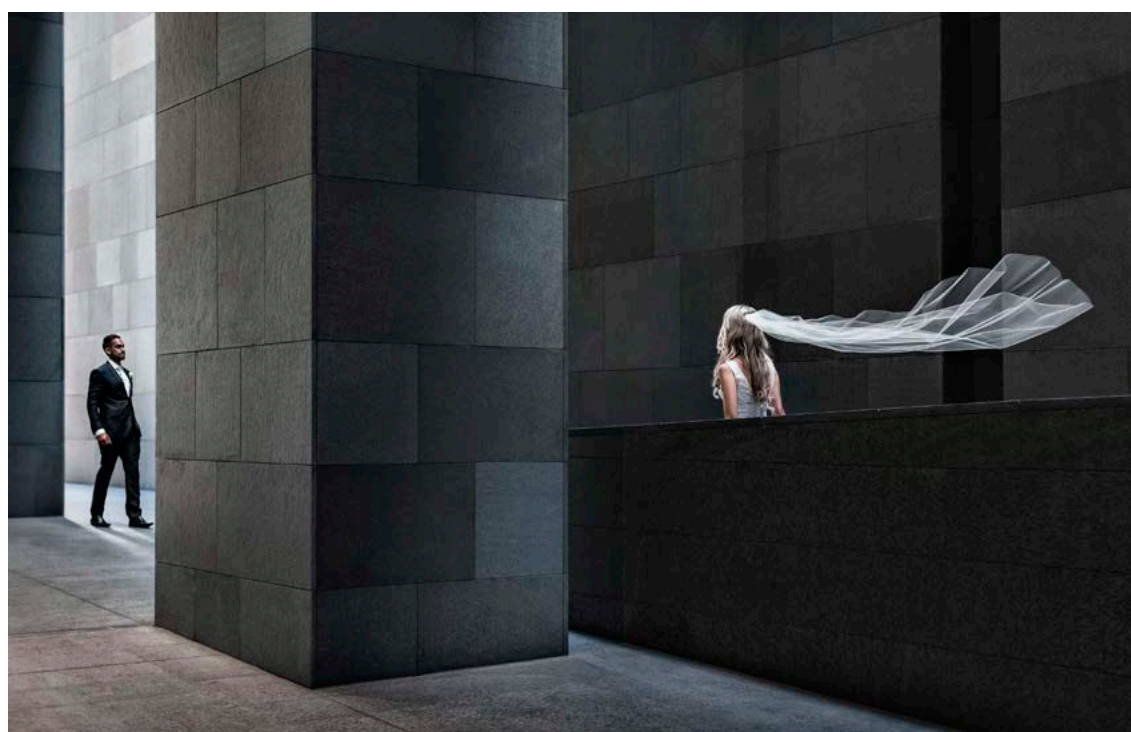


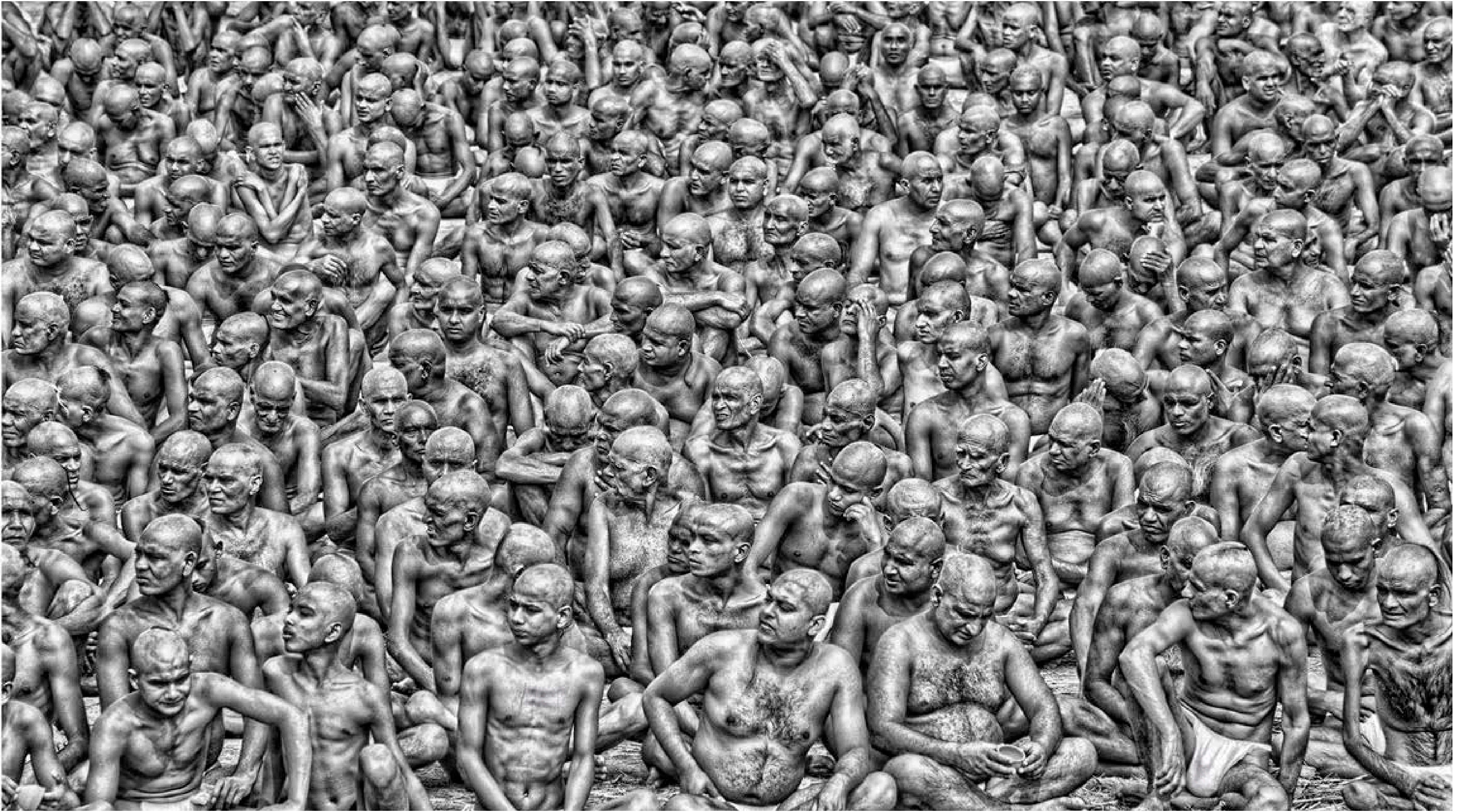


World Photographic Cup - Wedding Category

1st place Gold Medallist: Raymond Phang, Singapore

Australia's Entries (Left to Right): James Simmons, Kelly Tunney, Dan O'Day

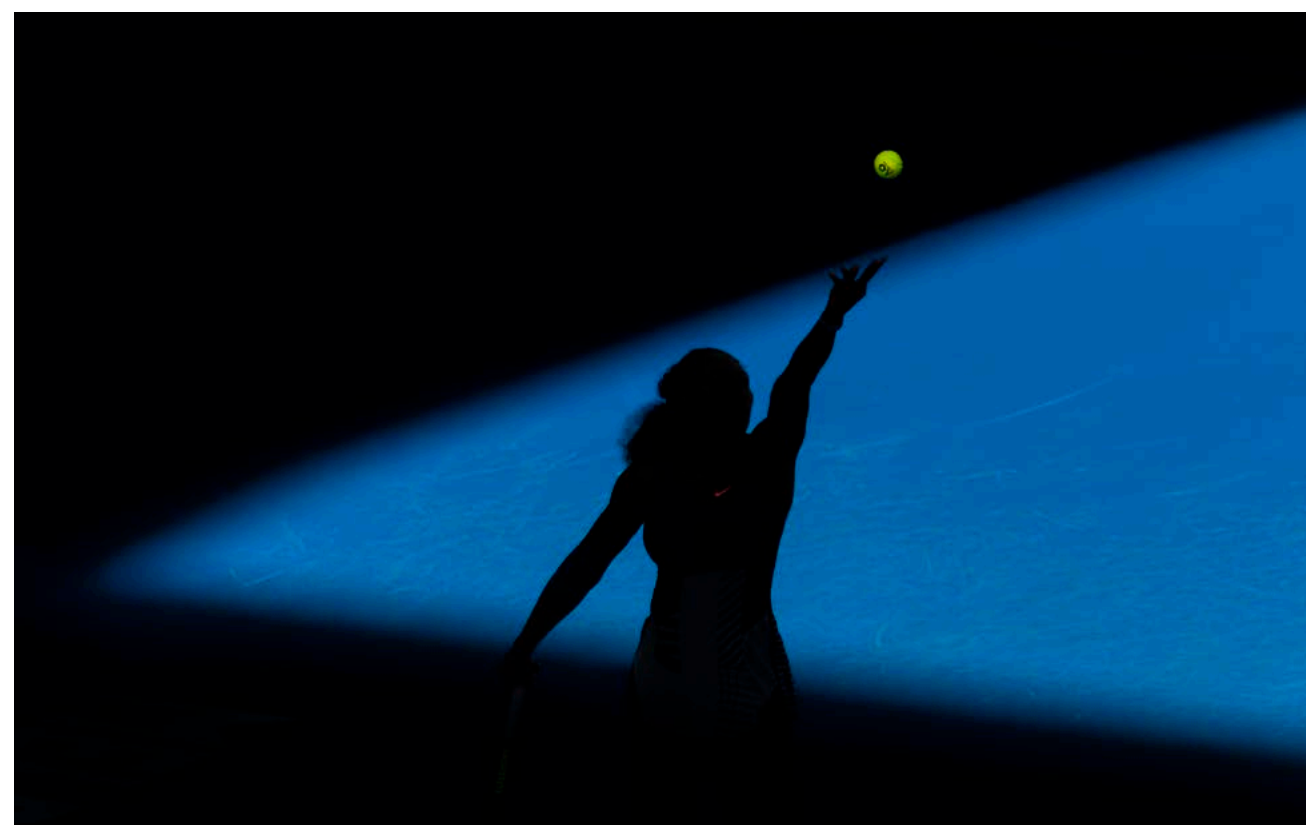
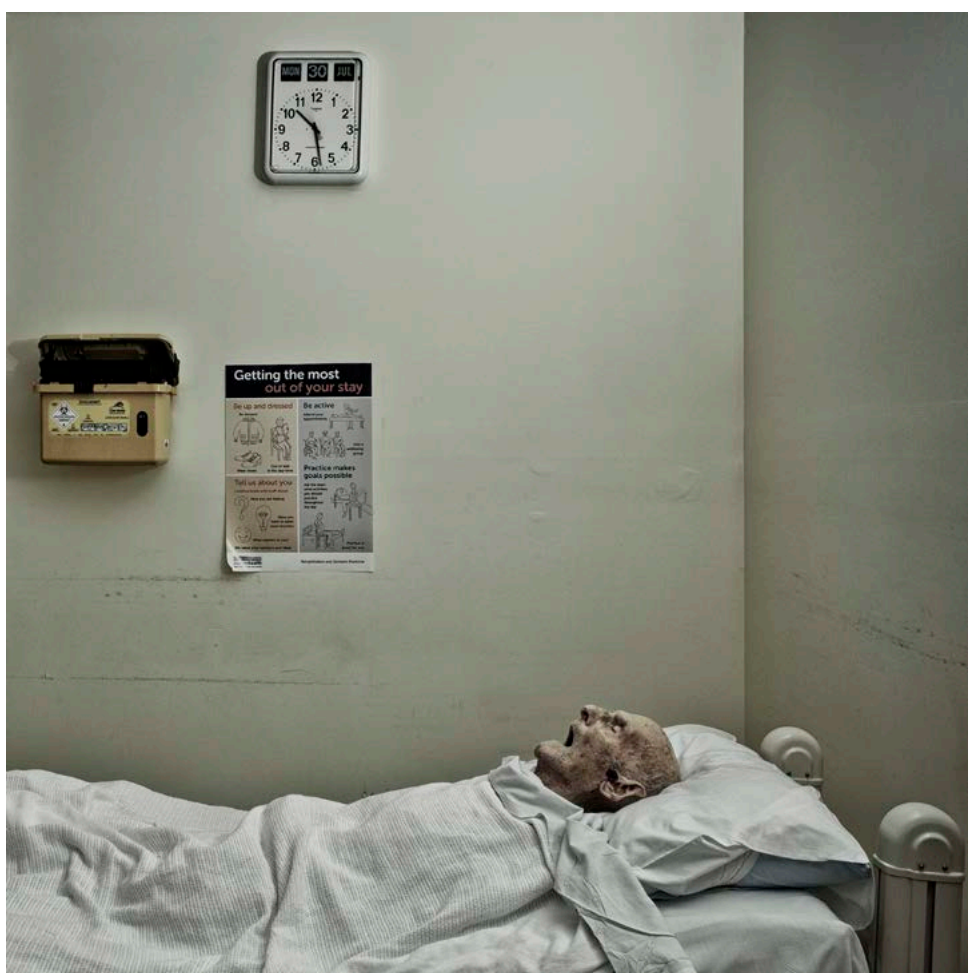




World Photographic Cup - Reportage / Photojournalism Category

1st place Gold Medallist: Gail Nogle, United States

Australia's Entries (Left to Right): Christopher Ian - 2nd place Silver Medal, Andy Cheung – 10th Place, Selena Rollason





What Exactly Makes A Great Experience?

Portrait photography mentor Tanya Addison explains some simple things we can all do to make our portrait photography experience more enjoyable and engaging.



Began Tanya Addison, "A lot of photographers are worried about their skill sets with a camera, rather than thinking about how the client is feeling at the other end.

THE EXPERIENCE FROM YOUR CLIENT'S PERSPECTIVE

"This is why I suggest all family photographers have their portrait taken so they know what it feels like from a client's point of view.

"For instance, most women are self-conscious and don't like to be photographed, so how can we make that experience enjoyable for them?

"If we just photograph the kids, then we are robbing those children because they won't have photos of their parents in the prime of their life.

And as a woman, wouldn't you rather have a portrait taken in your 30s or 40s, rather than your 60s or later?

"Let's give the family an opportunity to have photos taken at the best time in their life.

"If your clients don't buy this argument, then you can't have sold it properly.

"And having had your own family's photograph taken by a professional, you'll better understand your client and be able to talk from experience."

WHAT ARE GREAT EXPERIENCES?

So, to set up a great experience in your business, ask yourself how your clients would like to be



SILVER AWARD • WEDDING CATEGORY

Matt Streatfeild APP AAIPP

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SILVER AWARD • PORTRAITURE CATEGORY

Fiona Handbury APP AAIPP

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treated. For instance, Tanya suggests:

IDEA #1

All inbound emails are responded to within four hours, all inbound telephone calls are answered within an hour, and text messages are replied to in 10 minutes. In this way, your client knows that you value them.

IDEA #2

If you're shooting on location at sunrise, you could ensure you have some nibbles for the kids and a coffee for mum and dad. You could also ensure there's a bathroom nearby so the kids aren't forced to disappear behind a bush. You want the family to remember the experience for your photography, not searching for a toilet.

IDEA #3

At the other end of the day, if you're shooting on location (or even in the studio), offer your clients cheese and champagne at the end of the session.

IDEA #4

Or if it's a hot day, keep a supply of cold water on hand and refreshing towels to wipe their face and hands.

IDEA #5

If your clients are on location and are asked to sit on a rock, have a blanket with you so they won't dirty their clean white dress.

"It's not really difficult to do. It's just a matter of setting up a great experience which doesn't

need to cost a lot to do. Just ask yourself, how can you make your clients experience more enjoyable?"

BUYING ON EMOTION

"People buy on emotion, so after the shoot, the photographer should visit the client's home to show mum and dad the images and talk about how each image shows different emotions", suggests Tanya.

"To be able to do this, you need to work backwards, meaning on the day of the shoot, you'd take different photographs of each of the kids with different poses, expressions and emotions."

And then once you have a range of different photographs for your clients to choose from, you need products to sell them.

While some photographers manage to sell digital files, it is much easier (and usually much more profitable) if you're selling a range of physical products.

Physical products are prints, prints in folders, prints in boxes, framed prints, photo books and photo albums.

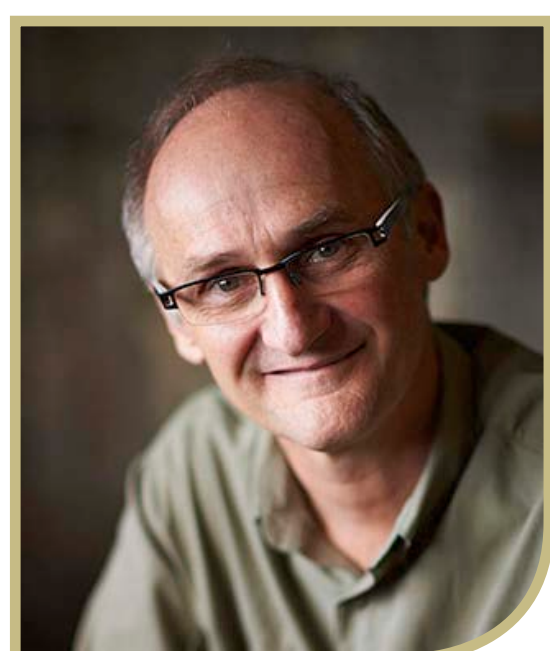
Tanya Addison runs the successful Gap Studios with her partner Glenn in Australia and USA. She offers a 10-week mentoring program for portrait studios needing to move to the next level. For more information, contact Tanya via email: tanya@lovepetsphotography.com





Claiming Travel On Your Tax!

Photographers are often working while away on travel which makes it a legitimate tax deduction, but still there are certain things you must do if your accountant or tax agent is to make a claim!



Let's set the scene: You are away on a trip with your partner for a bit of a holiday, but like many photographers, you can't just sit idly by the pool and read a book. Rather, you'll find a photography project, develop new pieces for your portfolio, shoot some stock photos, visit galleries to inspire you and so on.

YOU REALLY ARE WORKING!

To an outsider, you're working. You have a camera in your hand and even though the images you capture might not be sold directly, they become a part of your personal body of work – which is certainly used for marketing purpose.

However, to visit this destination and capture your images, costs have been incurred! You've bought plane tickets, hotel accommodation, rental cars, food and other incidentals.

On this basis, some of your travel expenditure is definitely tax deductible – if you do things correctly!

However, forget to keep receipts or don't write up a diary and there may be no claim at all! Paperwork, for the tax office, is just as

important as a legitimate claim.

THE TRAVEL DIARY

If you travel away for more than five nights in Australia, or overseas at all, you must keep a travel diary to substantiate your trip.

The diary simply records the date, place, nature of your business activity, the time started and duration of the activity. This allows you to determine whether or not expenses incurred on a particular day are tax deductible.

For instance, if you travelled to a week long seminar, but stayed at your destination for two weeks, the expenses for the seminar week would be deductible, but the second week spent on holiday would not.

A travel diary would show which days could be claimed.

On some trips, your travel agent or organiser may provide you with an itinerary and this may be sufficient - as long as it has all the information required by the ATO.

On the other hand, a holiday-style trip with multiple purposes probably doesn't come with a well-defined itinerary, so you will need to do

TAGS

Business
Registrations

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.



An Incomplete List of Travel Deductions

- Accommodation
- Aeroplane charters
- Airfares
- Airport car parking
- Art galleries etc
- Bridge tolls
- Bus fares
- Car hire
- Dry cleaning & laundry
- Ferries
- Film & processing
- Helicopter hire
- Left luggage storage
- Luggage for business
- Maps and apps
- Meals - including snacks
- Passports (sometimes)
- Porters
- Petrol
- Seminar fees
- Stationery and postage
- Taxis
- Telephone & internet (business calls)
- Tips
- Train tickets
- Tram fares
- Visas

your own. It's certainly not a difficult thing to do - write notes in your smartphone's diary or use an app. Or even pencil and paper if you can remember how to hand write!

If the diary isn't done while you are away (sometimes it's not possible), prepare it as soon as possibly upon your return.

APPORTIONING COSTS

The cost of getting to the destination might be 100 percent deductible, even though only half the time was spent on business.

This is because you would have purchased the airfare for the business component anyway. Of course, if you were planning on a holiday and you tacked on a few days of business as an after thought, you might only claim a proportion of the airfare. You need to look at the dominant purpose of the trip, and if that purpose was business, claim the entire airfare.

If you're taking your spouse or family, you will have to decide whether or not your spouse is travelling on business or personally. If your partner works with you in the business, then you can claim for both of you, assuming you are both also working!

Travelling with young kids probably makes it a little difficult for both parents to claim (someone has to look after them), but not impossible. It may be that you can only claim for your airfare and the spouse and kids must be paid for privately.

If you're thinking of claiming all your airfare, please discuss this with your accountant because there are different views on this. The ATO generally likes to apportion the airfare based on the time spent on business, so even if the dominant purpose was for business, any private time away would serve to reduce the amount claimable.

ACCOMMODATION TOO

When it comes to accommodation, you may find a single room costs \$100 and a family room costs \$120. You could be entitled to claim the \$100 it would cost you to stay at the hotel had you travelled on your own (make sure you get a price list from the hotel to substantiate this).

Again, the tax office doesn't always agree with this stand, but there are cases to support it, as long as your dominant purpose of travelling was business.

Of course, for any days you are away on holiday (not working), then no deduction is available.

With car hire and taxis you can probably claim all of it during the business period because it's a fixed cost. However, with food you can only claim the cost of your meals, not the family's.

TRAVEL EXCUSES

So, how do you make your holidays tax deductible? The simple answer to this question





is to turn the holiday into a working trip. When you realise the travel diary is the key to claiming a proportion of a trip away, all you need to do is work for a few days. The more you work, the more you can claim - and maybe the less you enjoy your holiday! It might not be worth ruining your holiday for a meager tax deduction, especially if your spouse or family never see you!

However, if you have photographs in a stock library or you are interested in visiting other studios and galleries overseas or interstate, there is absolutely no reason you can't claim a proportion of your travel expenses.

Let's face it, if you take some great stock shots or come back with a profitable idea from an overseas studio, the tax office will have no hesitation taxing you on the income! You really should claim what you're entitled to.

Some professionals don't want to know about their cameras on holidays – so leave it that way.

However, if holidays are an opportunity to pursue personal projects, try new techniques or simply recharge your batteries, then the hours you spend with a camera around your neck could very likely be classified as 'business'.

PAPERWORK

There are slightly different rules for the receipts and paperwork required (called substantiation by the ATO), depending on whether you are a sole trader or partnership, or working through a

company or trust as an employee. Perhaps the best approach is to ensure you have receipts for absolutely everything you spend while travelling, no matter how you operate.

Your credit card statement may assist in establishing some expenses, like hotels and meals where it is obvious what the purchase is for.

In short, if you don't have a receipt, there may be no tax deduction.

TRAVEL ALLOWANCES

If you operate through a company or trust and you are an employee, you may be able to pay yourself a travel allowance which does not need to be substantiated. It can be difficult keeping receipts for all meals, taxis and fares, so an allowance is attractive because it does away with a lot of paperwork. However, you still need to keep a travel diary, the allowance should be paid before you travel, and the amount of the allowance should be no more than that allowed by the tax office's guidelines.

This system is not available for photographers working as sole traders or through a partnership. If this is you, you must have receipts for all your expenditure, including food. In some countries, this can be difficult if not impossible, in which case you should document the expenditure in your travel diary and discuss the matter with your accountant before lodging a tax return.



SILVER AWARD • PET/ANIMAL CATEGORY

Linda Warlond APP

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



Nikkor 180-400mm f/4 Super Zoom

Shooting sport or wildlife? Nikon's latest AF-S Nikkor 180-400mm f/4E TC1.4 FL ED VR zoom will let you frame more subjects without needing to change lenses – and the image quality is stellar!

Is this another example of 'one-up-manship' or a genuine boon for wildlife and sport photographers? The answer is probably both!

Nikon has long included a wonderful 200-400mm f4 super zoom in its lineup, but then Canon released a 200-400mm super zoom with a 1.4x teleconverter built-in. Now, while it is unlikely Nikon shooters would switch to Canon on the basis of a single lens, there's no doubt the new Nikkor 180-400mm super zoom with a built-in 1.4x teleconverter squashes that little worry wart!

NEW 180-400MM ZOOM

The new AF-S Nikkor 180-400mm f/4E TC1.4 FL ED VR is compatible with both FX- and DX-formats. It covers the 180-400mm focal-length range in FX-format and extends to 252-560mm when using the built-in 1.4x teleconverter.

So, what's the advantage of a super zoom with a built-in 1.4x teleconverter? Why not just design a 180-560mm f4 zoom and be done with it?

The problem with such a designed lens is size. To offer f4 as the maximum aperture at

560mm requires a lot of glass, which in turn means a very large and heavy lens. Check out the 600mm f4 as an example and now add in all the complexities of a zoom.

The AF-S Nikkor 180-400mm is already 3.5 kg, but this 'weight reduction' is achieved by offering the 560mm focal length with the teleconverter. And as we know, when you add a teleconverter you lose light – a full stop for a 1.4x teleconverter. So, at 560mm, you're actually shooting at f5.6, not f4, but with modern cameras able to shoot at higher ISO settings without any noticeable noise, this is simply not a problem. In fact, it is intelligent use of advancing technology.

FLIP ON THE FLY

You can engage the 1.4x teleconverter without changing your shooting posture – the switch can be easily enabled with a flip with one hand while holding the camera grip with the other. This, says Nikon, ensures you never miss out on the action, while also making photography equipment more compact.

Other reasons for the lens's light weight

TAGS

Equipment
Cameras
Fujifilm





SILVER AWARD • NATURE CATEGORY

Scott Portelli APP M.Photog.

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(we're talking relatively here) are the use of a fluorite lens element and magnesium alloy.

The lens is also equipped with a dust- and drip-resistant structure, so it will work happily in inclement and difficult weather.

A tripod collar ring enables smooth switching between horizontal and vertical orientation, along with a zoom ring that is easily operated while holding onto the tripod collar.

Other features include high-performance, anti-reflective coatings (including Nano Crystal Coat) to minimise ghost and flare effects that would otherwise degrade images.

CLOSE FOCUSING

High maximum reproduction ratios allow close-up shooting at telephoto positions (0.25x when the built-in teleconverter is not used, 0.36x when it is), while MTF charts indicate the new lens is significantly sharper than its predecessor - and its predecessor was no slouch!

And maintaining focus is that much easier again. An enhanced drive control algorithm of the AF motor increases accuracy of subject tracking based on AF detection results, ideal for photographers capturing moving subjects, such as sports people and wildlife.

And when attached to the Nikon D5, D850 or D500, focus points located in sections of the outer areas of the 153-point AF system can be used as cross sensors for easier subject acquisition, regardless of built-in teleconverter

usage and even in the peripheral areas of the frame. Most photographers will not be using a tripod with this lens, so an improved and evolved VR (vibration reduction) system with NORMAL and SPORT modes provides for quick tracking of subjects that are moving erratically, all the time offering an effect equivalent to a shutter speed of 4.0 stops faster in terms of image sharpness.

BUT THE PRICE!

So, what does a lens like this cost? The pre-order price is \$18,945 as the lens has yet to be delivered, but already a number of retailers are taking orders.

There's no doubt \$19,000 is a lot for a lens, but this is a specialist end of the market and, by comparison, the Canon 200-400 1.4x retails for \$12,000 to \$14,000. Similarly, a Nikkor 600mm f4 is \$14,000 to \$16,000.

Of course, if you don't need the wide maximum aperture, there are much less expensive (and much lighter) alternative lenses that produce great results, but generally they are not quite as 'great' as the image quality you get from these higher priced, super optics.

The new AF-S Nikkor 180-400mm f/4E TC1.4 FL ED VR is a specialist lens for a specialist part of the market – and there's no doubt they will love it!



For more information, visit www.nikon.com.au.



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Lightroom Atelier – some of the techniques you will learn

