

Issue 262

AUSTRALIAN INSTITUTE OF  
PROFESSIONAL PHOTOGRAPHY

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June 2018

# JOURNAL



End Of Year Business Planning  
Breaking Away From the \$200 Portrait  
Kris Anderson: The Theatre of Photography



**COVER**

**Kris Anderson APP M.Photog.**

2017 AIPP AUSTRALIAN ILLUSTRATIVE  
PHOTOGRAPHER OF THE YEAR

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

**Editor** Peter Eastway

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

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

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*Quietly celebrating 25 years of publication.*

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It can be tempting to drop our prices to match other photographers, but before following this path, do some simple arithmetic to see if those lower prices will allow you to even earn a living.

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The problem with the \$200 portrait shoot that includes all the files is that there's nothing more for clients to buy – and some clients do want to buy, if you have a quality product that excites them!

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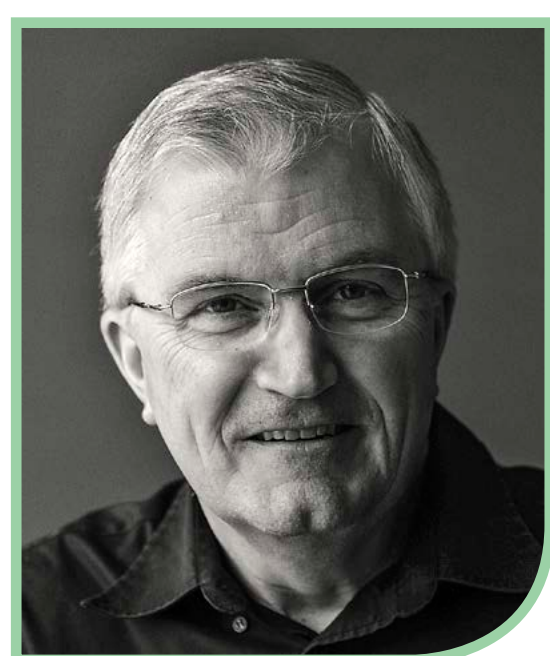
## 62 **Panasonic's Tiny Lumix GX9**

If size and weight are an issue, but you don't want to sacrifice features and versatility, take a look at the latest Lumix GX9 – a combination stills and video camera with a full set of bells and whistles!



## John Swainston's President Message

State council elections. State funding for local events. A new constitution. There's a lot to read this month – and lots happening within the AIPP. We think we're on the right track – what do you think?



Membership of the 2018-2019 state councils is up for election this month.

Members wishing to stand for state council have been invited to advise Melinda Comerford, Chair of the AIPP ([melinda.comerford@aipp.com.au](mailto:melinda.comerford@aipp.com.au)), so that a formal acceptance of candidates can be made.

Melinda sent all members an email on 25 May. If you did not receive it, contact her for a copy and we will also look into why you did not receive it!

If you find you have inadvertently declined AIPP emails, we will show you how to correct that, as we have recently shown many other members on the AIPP Facebook Community Page.

### **WHY ARE STATE COUNCILS SO IMPORTANT?**

The AIPP is a membership organisation of some 2,500 members. It includes fully accredited members, along with emerging, student and enthusiast members. It also includes honorary members, honorary life members, licentiates

and retired members.

The founders of the Institute structured the organisation some 56 years ago so that the lifeblood of the organisation was to be found first and foremost in local communities of photographers.

Working as a photographer can be a solitary and even lonely occupation. Being a member gives you the opportunity to share your opportunities and problems with others.

After even a short time as a member, you may have acquired knowledge that could be of value to others.

You may have come to the AIPP from another profession or industry in which suddenly you realise you have a skill that could be really helpful to other AIPP members in your community – your state.

We realise most people have time and financial pressures, yet many also see the value in sharing their experience with others or providing that particular skill in a leadership role.

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the AIPP*





Go to My Dashboard ^

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### Member Dashboard

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### ▼ Your NSW AIPP State Council

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## Your NSW AIPP State Council



If you have always wanted to make a difference to the AIPP, the ideal place to start is with your local state-based AIPP Council.

Council terms run from July 1st each year, through to June 30th. The current council term finishes at the end of June, so we are now calling for nominations for the next term.

All active members of the AIPP are eligible to nominate for their local Council. If you are interested, all you have to do is [email](#) Chairman of the Board, Melinda Comerford, with the subject "Council Nomination".

This year, Councils can have a maximum of 6 elected members. If there are more than 6 members nominate for council then a simple election takes place amongst the state-based members.

In addition, every council can have co-opted council members who, without voting rights, can provide help and assistance in many areas. Co-opted members do not necessarily need to be AIPP members, and can be experts in fields other than photography that would be useful to Councils, such as event managers or students.

AIPP councils have always been the engine room around which the AIPP exists. Running events, state awards, and as the first line of contact to the membership, being on state Council is a great way to contribute and meet some very special people along the way.

If you think you might have something to say, something to contribute and something to add, why not consider becoming a council member? Before you consider nominating, please [read the current council charter](#) so that you fully understand know what you are nominating for. You should also [read the current council member role description](#) and [volunteer code of conduct](#) to help give you an understanding of the role requirements.

Being on Council is a great way to give back to the photography community, and to reap the benefits of working with a team of passionate, dedicated volunteers who want to see the profession thrive!

## Joining Council FAQ

### Will anyone audit the election results?

The Company Secretary, Peter Eastway, and Board Chairman, Melinda Comerford, will ensure the results of nominations and elections all follow the correct protocol. As these are both volunteer roles, please allow them 36 hours to respond to your nomination.

### How is the State President elected?

The voting members of the Council can elect a President from within their group. Other positions within the Council are elected in a similar fashion.

### How often do Councils meet? Does the meeting have to be face to face?

Councils meet a minimum of 6 times per year, but usually more regularly. This is worked out by the Councils, themselves, once they are elected. Although it is ideal to meet in person whenever possible, regional Council members can join meetings via teleconference.

### Who can nominate?

Any active, current AIPP member can nominate themselves to join Council. Yes, that includes Student and Emerging members!

### Who does a Council member report to?

your skill and leadership experience is where a state Council role may be right for you.

## **THE NEW AIPP DIRECTION: WHAT IS OLD IS NEW AGAIN**

Compared to five decades ago, time and financial pressures are generally much greater. Photography is almost unrecognisable compared to the profession or enthusiast practice of that era.

However, the human need for interaction at a personal level, or for giving back, or for learning, is just as great as ever.

You may feel that you are not yet ready to take on a state council role, but this is probably not the case. If you ask the hundreds of members who have served on a Council, it is likely that most will say this is where they first truly understood the value of the AIPP.

They talk about how much THEY learned in the process, how the connections they made enabled them to expand their experience and skill. They will talk about new friendships, many of which have lasted a lifetime. They will describe the value of working as a team – something that as individuals they had little opportunity to experience otherwise.

The old values of comradeship are just as valid today as they were in the past, so please, really do consider offering a lending hand.

Today, with a membership approaching 3,000, with both the APPA/AVPA and

Epson State Print Awards (neither of which existed when the Institute was founded), with Accreditation, a CPD program (requiring strengthening and updating), compliance, honours, finance, education, and communications committees, the Institute is a much more complex place. And it needs to know where our most skilled members are.

It is the state councils and the regional chapters that provide that solid base. They are the launching point. They build and help the AIPP immeasurably.

Without a national office, and now much more dependent on volunteers for many operational tasks, having a strong state council is once again the lifeblood of the organisation, just as it should be.

## **WHERE CAN I FIND OUT WHAT'S INVOLVED IN STATE COUNCILS?**

The AIPP Dashboard, once you have logged in, has almost all the answers.

Melinda has updated the whole FAQ / Q&A section, so you should be pretty clear on what's involved on a state council.

You can find this information by clicking through the following sequence:

1. Log in as a Member ->
2. Go to My Dashboard ->
3. From the menu list on the left, go to Your [Your State] State Council
4. In my case, as a NSW member, it delivers





everything you need to know, shown opposite.

As Melinda said in the email: "State councils now have more responsibility than ever before. As such, the structure of state councils is changing a little bit this year. Here is a snapshot of what's new for councils:

- A maximum of six elected members will form a state council (previously five).
- A non-voting position is available for the Immediate Past President, if they choose to remain for a further year.
- Each council member will have a designated role: state president, secretary, treasurer, membership liaison, event/awards coordinator, education liaison.
- Council members will report to either their state president, or to a Board member holding their portfolio. For instance, the state treasurer will report to the national treasurer.
- The membership liaison in each state will work with regional members to start more chapters to hold social and CPD events in regional areas around the country.
- Councils may co-opt an additional emerging member, student member or non-member to a position on their council."

## PARALLEL REPORTING

Naturally, while the reporting from a state role to their national counterpart is required, it does not mean that you don't equally share

information across your state council and with your local state president.

Parallel-reporting is a very common practice in organisations today that have state or international joint-reporting responsibilities.

These changes are being made ahead of them being formalised in the new constitution, now being drafted for member adoption in November.

The Board discussed and agreed that the overwhelming interests of all members are best served by enlarging the pool of volunteers, beginning this July.

By giving people the opportunity to experience governance and organisation of AIPP matters at a state level first, we are therefore providing the AIPP with a better understanding of the people who are potentially tomorrow's leaders nationally.

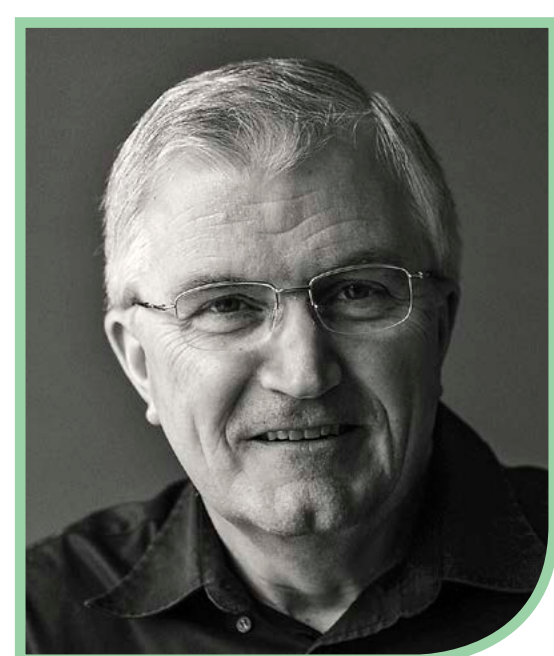
Continuity and personal growth are both key elements.

## JOIN THE COUNCIL THIS YEAR

Please consider how you can be part of the exciting and worthwhile rebuilding of a modern AIPP that is member-driven, member-supported and most of all, member-engaged.

These Councils are being encouraged to provide local activities and to work with sub-groups or 'chapters' in the regions, to put on events, gatherings and educational activities.

If you are a video producer, this may





well be a way for you to team up with stills photographers to expand your business.

And not everyone lives in a capital city, so regional chapters of even small member numbers are being encouraged to step up and organise their own events.

## STATE FUNDING

Councils will once again have funding. They will be accountable for those funds, both to the state and the national treasurer.

If a state council makes a surplus, those funds won't be gathered back by national office. They will remain in that state's care to do even more in the future.

The national treasurer will keep a close eye on events that exceed their budget, but this doesn't mean every event has to run at a profit. There will be times when it is appropriate for the AIPP to fully fund an event, perhaps with sponsorship funding.

In situations that consistently exceed budgets, the national treasurer will be able to intervene and lend a helping hand.

However, the overall intent is to let states once again drive their own programs.

## LOOKING AHEAD: FINANCIAL REPORTING

The new financial year starts on 1 July. The Board will provide updated interim quarterly management accounts in the August edition of

the *AIPP Journal*, with formal audited accounts early in November ahead of the AGM on Monday 26 November.

## CONSTITUTION

The Constitution Committee has already met twice. It is sharing draft documents and advice on modernising both practice, by-laws and charters, as well as re-wording those sections that currently require reference to national office or the role of EO.

The new constitution will allow a better structure for this and future boards. For instance, it will move several procedural issues into by-laws and charters that would not require going back to members each time something operational changes.

Of course, in the interests of protecting the intent of keeping ultimate authority in members' hands, we will be checking this with qualified lawyers so that we do not inadvertently create opportunities for people in the future to misuse Board or other powers.

Have a great month and go well.

***John Swainston Hon. FAIPP***

***National President***

john.swainston@aipp.com.au



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## Who Can Enter APPA/AVPA This Year?

Steve Wise and Rochelle Morris are excited about the print and video awards this year and there's a good chance you're qualified to enter.

In August we will be meeting in Melbourne for the annual Australian Professional Photography Awards and Australian Video Producer Awards.

The recent WA Epson State Print Awards held at the end of May saw entries up around 25% over last year. That is great news.

On a national basis in 2017, we saw only 35% of members entering our premier national awards.

So, this year, make a difference and please enter!

If you haven't entered for a while, and you are otherwise seeded from past entries or

accreditation, make 2018 the year you do enter.

And if you entered your state awards this year and met the qualification criteria, you can now enter the national awards.

To clear up any confusion around the language of seeding vs qualifying:

### **SEEDING FOR 2018**

All Accredited Members who have achieved Associate, Master of Photography or Grand Master of Photography status are automatically seeded and can enter APPA.

New for 2018, all AIPP accredited members



who have achieved one silver award or more at APPA in the last five years, will automatically be seeded as well.

This does not include half merit points from scores of 78 and 79.

Nor does this does apply to Emerging and Student members, but see below for Qualifying conditions.

## **QUALIFYING FOR 2018**

You may not automatically be *seeded* for APPA 2018, but you may have successfully *qualified* to enter.

For all remaining Accredited, emerging and student members, if you entered the 2018 AIPP Epson State Print Awards and received at least two scores of 80 or higher, you have successfully qualified to enter APPA this year.

All qualifying entrants will be formally notified by email.

## **AVPA 2018**

Our video awards are growing in strength and recognition and this year, the AIPP will run its third video awards.

Last year, we separated the video awards from APPA and whilst the event was a success with an increase in entries from year one, being part of the AIPP family means celebrating together...we are ONE community!

It's with excitement that Rochelle announces that the Australian Video Producer Awards

(AVPA) will be judged during APPA and celebrated at the Gala Dinner.

Unlike entry to APPA, there is no seeding or qualifying.

At this stage, any video producer is entitled to enter the awards.

This opens the opportunity to many of our photography community who also offer video services and would like to test their skills by entering.

If you are curious about the video awards and want a glimpse of last year's judging, we have a recap on this link:

<https://vimeopro.com/user54812366/avpa-awards-judging-recap-2017/video/236880547>

Leading up to our awards, the video management team is running educational webinars with a reflection on the awards.

The first webinar will run on 7 July 2018 at 2.00 pm.

You can register to find out about the rules and ask questions on that day. Check out the link and register your attendance – it's a free webinar.

<https://events.genndi.com/register/169105139238438328/e5952071e2>

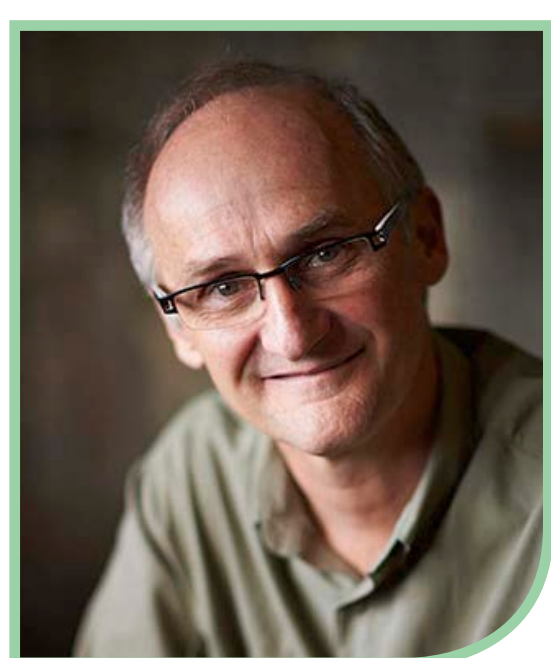
We want the very best from the best.

And we want to celebrate the creative success that comes from the awards process, so we hope to see as many members in Melbourne as possible – along with your entries, of course!



## AIPP: Financial Snapshot

As the new AIPP Company Secretary, I'm helping out AIPP Treasurer Melissa Neumann prepare budgets and check on the finances. And based on preliminary work, we're in good shape too!



Yervant Zanazanian asked me how come after all the changes in the past few months I ended up as Company Secretary? The short answer is that Melissa Neumann and John Swainston asked me.

The longer answer is that I have skills in business and finance. I am a B.Ec CPA and I still run a small accounting practice in addition to my photography and publishing. I am also a past AIPP national treasurer, but this time, my role will be advisory only and the decisions will remain with the Board that the membership elected.

And the road to recovery? There are two issues for the AIPP to deal with, one financial, the other cultural.

Financially, I think the road to recovery is easy. All we need to do is remain as members and pay our annual subs. And that will happen automatically if we get the cultural issues right – and the Board is certainly working on that.

Under the new structure, which is still being fine tuned as the Board works out what duties are essential and what are optional, subscription revenue easily covers the administrative costs of

running the Institute. Preliminary budgets also indicate subs revenue will allow the Board to put money back into the states for local events and to gradually replenish the cash reserves.

And then we have our wonderful sponsors. The plan is to put all the money received from sponsorship into the events that are being sponsored, providing value for members and sponsors alike.

Melissa promised to report to the membership on a quarterly basis about the AIPP's finances. My recommendation is that reporting is simplified.

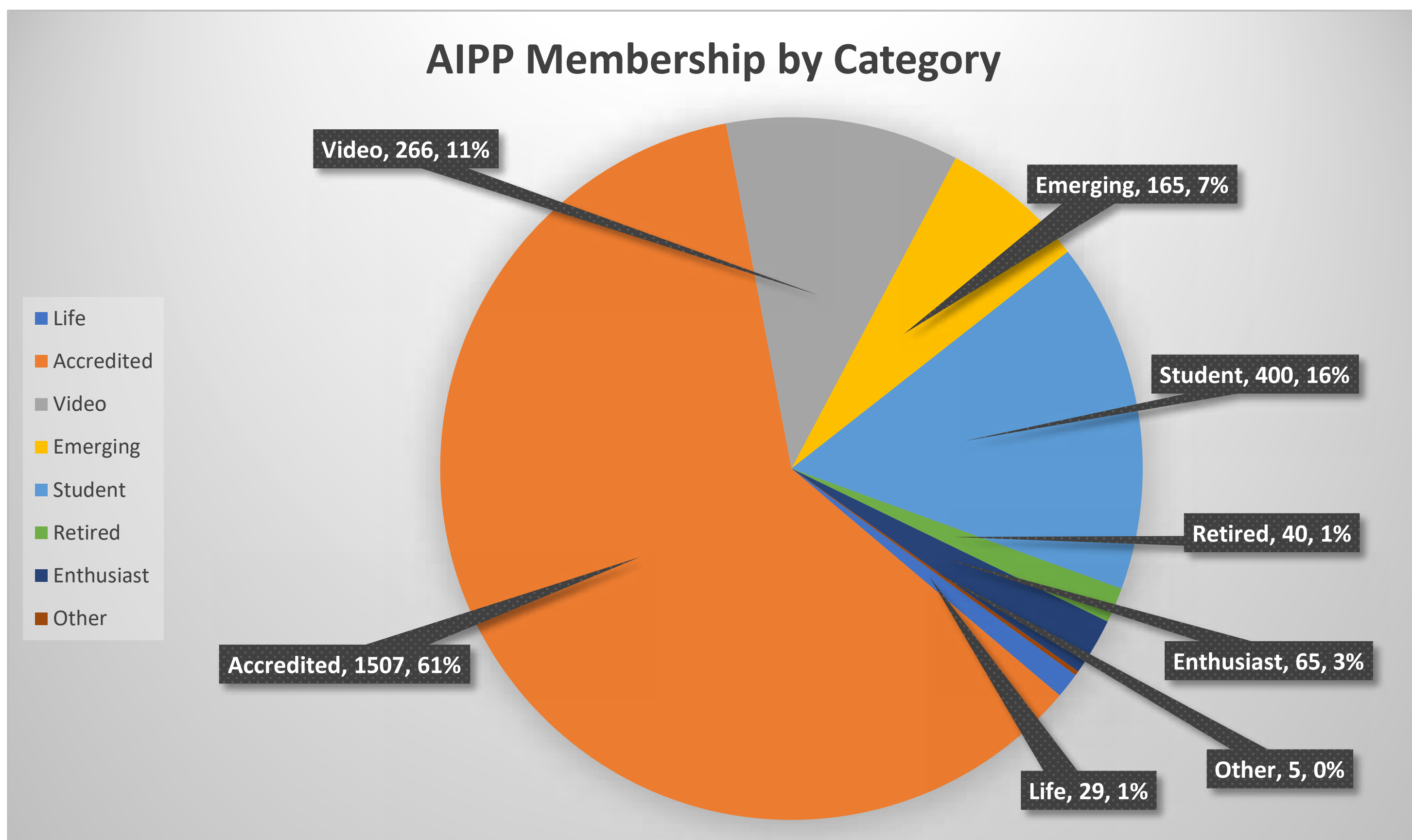
I have suggested the following snapshot on the opposite page is probably all that most members will want to know. Members who want to know more are probably also on a committee or council and should feel free to ask any questions they want to.

The income and expenses figures are for the first three quarters and so the new budget and structure won't really show up until the current quarter.

But financially, the AIPP is sound and the future is very positive.

## AIPP Financial Summary - March 2018

	Jul 17 - Mar 18 <i>9 months</i>	Previous Year <i>9 months</i>	Budget ProForma 2019 <i>12 months</i>
<b>Income</b>			
Membership	\$619,985	\$661,219	\$815,545
Events	\$256,382	\$443,381	\$286,642
Sponsorship/Other etc	\$297,622	\$442,801	\$327,000
<b>Total</b>	<b>\$1,173,989</b>	<b>\$1,547,401</b>	<b>\$1,429,187</b>
<b>Expenses</b>			
Administration	\$1,069,389	\$890,889	\$457,600
Events	\$345,338	\$657,242	\$581,358
Special Projects	\$11,136	\$6,944	\$200,000
<b>Total</b>	<b>\$1,425,863</b>	<b>\$1,555,075</b>	<b>\$1,238,958</b>
<b>Surplus/Deficit</b>	<b>-\$251,874</b>	<b>-\$7,674</b>	<b>\$190,229</b>
<i>Source: MYOB file</i>	<i>Unaudited</i>	<i>Unaudited</i>	<i>Board Yet To Finalise</i>
<b>Bank Balance</b>	31-Mar-18 \$172,794		
<b>Membership</b>	1-Jun-18 2477		



## AIPP: Financial Q&A

We've tried to answer a few questions that may be raised by members about the financial summary on the previous page.

**Q: Why are the administration expenses still so high. Isn't this one of the changes the Board promised to make?**

A: The accounts show a picture up until 31 March 2018. All the expenses for staff terminations, rent and closing the national office have been included, so it is correct that you won't see much change in these figures. The promise of changes applies to the future and this will be reflected in future reports.

**Q: Why aren't we told the details of the staff terminations and closing the national office?**

A: Put yourself in the staff's shoes. Would you like everyone to know what you're being paid? As an employer, the AIPP has responsibilities to respect employees' privacy. In any event, any final payments to staff were based on pre-existing agreements. We know there were different views about the way the national office was structured, but the Board's approach is to draw a line in the sand and look forward. The questions that matter relate to the future and I agree that this is a good approach.

**Q: There was some mention of a finance committee being put in place? What's happened there?**

A: The finance committee is currently Melissa Neumann, John Swainston and Peter Eastway. Melissa is looking to expand it with suitably qualified members – please contact her and let her know if you are interested.

**Q: Why are the budget figures higher than the actual figures?**

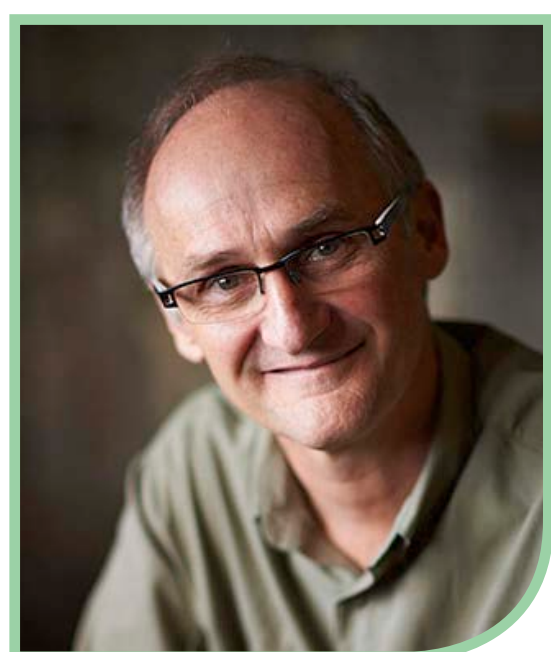
A: The budget is for a full 12 months, the actual figures provided are for the 9 months from 1 July 2017 to 31 March 2018, and the same 9 months the year before.

**Q: What does the Board have planned for the \$200,000 in projects?**

A: It is early days yet, but I suggested we put in two placeholders - \$100k for funds going back to states, and \$100k to be put into the bank as savings (or cash reserves).

**Q: Why does the AIPP need money in the bank, like cash reserves?**

A: All businesses need cash reserves to cover costs they incur up front before their customers pay them. For example, while a not-for-profit organisation, the AIPP still has to put deposits on venues, ahead of running events. Money in the bank is a sensible business practice to manage cash flow. This is a simplified answer.





SILVER AWARD • ILLUSTRATIVE CATEGORY

**Jose Aguiar APP M.Photog.**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

# AIPP National Board - Meeting Summary

In the interests of keeping the membership informed, the Board through its chair, Melinda Comerford, wishes to share the minutes of its most recent face-to-face meeting.

## *Board Meeting of 28-29 April, 2018 – Sydney.*

The new AIPP Board has committed to summarise the key resolutions and actions discussed and agreed at board meetings.

The Board won't report on absolutely everything (that would make strained reading), rather the major items that concern the membership generally.

## **KEY DECISIONS**

1. Several Board members indicated the need for additional training on directors' duties.

After the president provided a summary of directors duties as defined by the Corporations Act and the Institute of Company Directors (AICD), it was resolved to allocate a day at the next physical meeting in Brisbane to formal training, as was provided to some members of the past Board.

2. After extensive workshopping, it was resolved to adopt and announce a new Mission, Vision and Values statement, consistent with the stated position of the AIPP.

## **MISSION**

*Advancing Professional Photography. For Everyone.*

## **VISION**

*To foster and encourage:*

- *Community for support*
- *Advocacy for rights*
- *Professional Development for growth*
- *Awareness of and for the profession*

## **VALUES**

*Trust, Integrity, Open Communication and Professionalism in all we do, ethically, and with deep care for our fellow members and their clients.*

## **STATE COUNCILS**

3. In order to restore greater local operational participation, it was resolved to invite state councils to expand their committees in upcoming elections, and that after budgets had been studied and adopted, to indicate to them that improved local funding resources would be made available, derived from the AIPP's lower operating costs.





Suggested roles for the councils are: state president, secretary and treasurer; vice president; state events & awards rep; education/mentoring rep; membership liaison with chapter regional managers and other members; ordinary member; and co-opted members.

Regional chapters would then be set up in strategic locations in each state as needed by the members.

**Action:** Determine the numbers/range to be specified to be included in redraft of Constitution, and ratified by Members in November's AGM for adoption.

### **COMPLIANCE COMMITTEE**

4. Currently there are three named individuals and three silent members. Compliance Chair to consider adding external pro-bono individuals to strengthen the independence of review processes. The Board agreed to reappoint the existing incumbents for this year.

### **HONOURS COMMITTEE**

5. The President to work with Honours to develop succession plans and document the process, as part of risk management. The Board agreed to re-appoint the existing committee for the year. The President to advise the Honours Chair.

### **FINANCE COMMITTEE**

6. A Finance Committee beyond the Board will

be formed, comprising the treasurer, president and chair, plus up to two outside members. Additionally, an internal audit group would report to the Board, drawn from respondents to the member survey on skills, or external parties should no-one be adequately qualified.

### **CONSTITUTION**

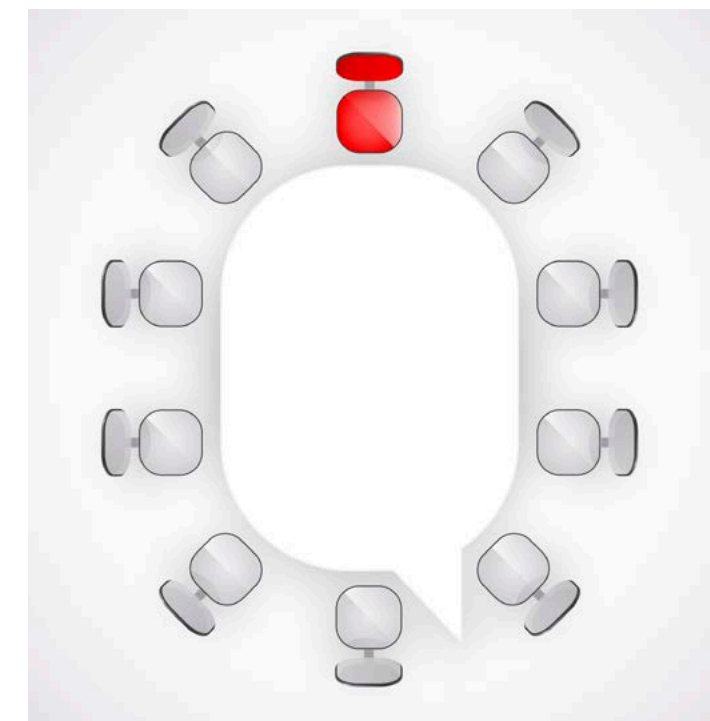
7. A Constitution Review Committee would be formed to enable some of the changes resulting from the closure of national office and a desire to restore some local authorities for state presidents and their committees. A timetable would be advised to members (*AIPP Journal – May 2018*), the President to sound out potential members, to consist of both past presidents and ordinary members, from different periods in office, with known skills or past involvement in the process or long-time membership perspective.

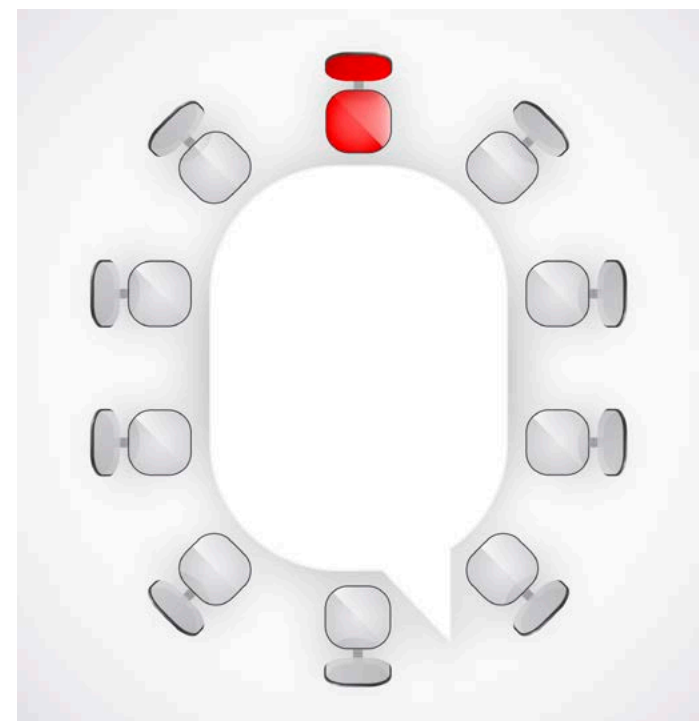
### **COPYRIGHT**

8. The Board re-appointed Christopher Shain to advocate on copyright matters with government, and the Board heard a presentation by Chris at the Sunday lunch break on upcoming meetings in Canberra (held Friday 13th May).

### **APPA**

9. It was agreed to invite Tony Hewitt to perform the role of Team Leader and APPA Chair





for the August 2018 APPA in Melbourne, and the APPA team to remain unchanged.

Succession and a plan for succession for 2019 to be determined in time for the AGM on 26 November 2018 in Melbourne.

## MENTORING

10. Mentoring/Regional/Education liaison/Member Education: A task force will be set up drawing on both Board members and other member education skills to address restoring mentoring programs, specific liaison on visual education with educational institutions, re-looking at CPD options for professional members and enhanced online portfolio review options.

## MEETING THE STATES

11. Board members to meet with their local state councils to update them with Board activities and agreed positions.

## SPONSORSHIP

12. It was resolved that Bruce Pottinger and David Simmonds, as the Board representatives focused on sponsorship/partnerships, complete contacts with all past sponsors to evaluate their needs and to enable a clearer budget forecast for the remainder of the year's events. Initial indications have been heartening from several key long-time partners.

## SECRETARY

13. It was agreed to appoint Peter Eastway as company secretary for a temporary period, to enable urgent ASIC, ACCC and tax reporting to be reviewed, checked and brought up to date. Later in 2018, the Board will call for nominations for this role, from qualified members. Peter Eastway succeeds Peter Myers who stepped down as company secretary on 7 May. The Board requested the President to record the AIPP's thanks to Peter for his 9 years of service in a letter to members.

## COMMERCIAL

14. The Board agreed that the commercial sector of the Institute would comprise two parallel groups:

*(a) Working Committee - ACMP* - to lobby and advocate for photographers' rights at a government level on issues affecting commercial photographers. This committee would report directly to the Board. Board member David Simmonds had mentioned that he was keen to lead this group and also that Ken Duncan (an active member) had expressed an interest to become involved. Suggested that the ACMP could now become 'Advocacy for Commercial & Media Photographers'.

*(b) Working Committee - AIPP Commercial Committee* - to continue to work at the

member level of commercial photography, the business of commercial photography, defining a commercial photographer and working to promote AIPP Commercial Photographers to external agencies. Louise Bagger has maintained contact and discussions with Geoff Comfort, as a previous and ongoing member of the Commercial Committee, regarding the plan for this group. The structure of this committee is to be further investigated and discussed.

## ADMINISTRATION

15. The Board agreed to seek urgent contracted admin support for the Institute in order to maintain the high level of member operational tasks.

It was agreed that Kim Valenti and Sharifa Ghionis through service company contractor invoicing, both with the required working knowledge for Institute administration, would be approached and asked to attend to these matters on a short-term basis, pending future permanent requirements being defined. Learning of the specific member needs in coming weeks would help define the future permanent roles required and then advertised within the Institute and more generally.

## VIDEO

16. The Board resolved to better engage with our video producer members, to integrate the APVP Awards back into the APPA Awards in

Melbourne, and to ensure that Video Producers had access to similar educational and peer review processes available to still photographer members of the Institute.

## IT

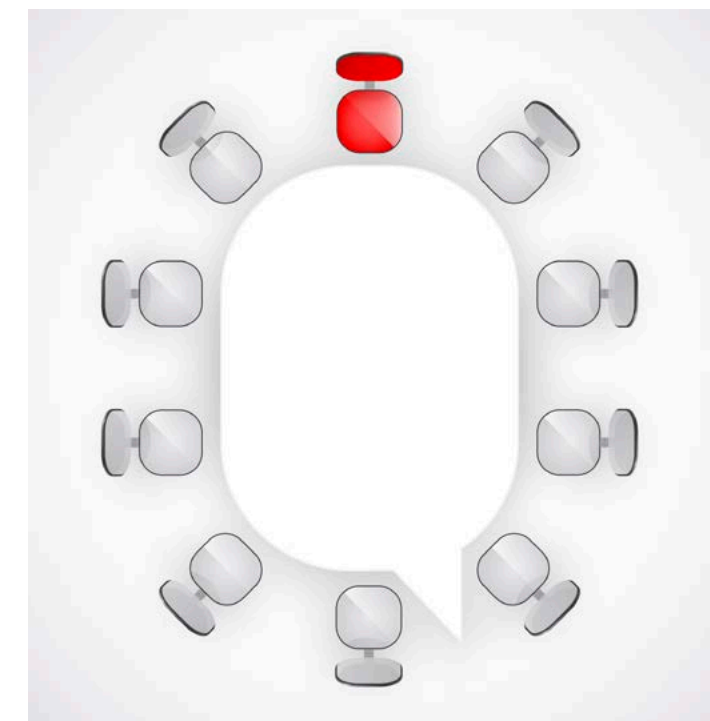
17. Following an initial review of our IT infrastructure, it was agreed to set up an IT Committee to assess the overall membership database, online booking, awards, merit point tracking, status, website content and navigation, educational resources and security.

Board Member Craig Wetjen would obtain more details from member respondents to the skills survey and then invite people with identified capabilities to broaden our initial assessments, providing development recommendations.

## FINANCES

18. It was too early to provide a full monthly financial report. This would be developed for the next Board meeting with the assistance of the new company secretary.

The treasurer confirmed that funds according to our Bank Statement were \$220,000 as of the prior Friday, according to the bank statement, running above/better than the cash flow forecast made by the Caretaker Board during March.





# I Can't Charge Enough To Stay In Business!

Unfortunately, it's common to hear requests for help along these lines and there's no argument that the market is tough out there for some photographers. But not for all! What are your options?



How do you compete with photographers offering a portrait shoot for \$100 or even \$200?

Not on price.

To compete on price, you need volume (lots of sales) and given there are so many people offering photography services, it is very difficult to get the required volume.

So for the majority of our readers and AIPP members, competing on price is not an option.

While we may not compete on price, there will be customers who shop based on price, but they are probably not our customers. And there's no point chasing them unless you have a conclusive way to change their opinion about what you are offering.

Usually, the only way we can change their opinion about us is to compete with something other than price.

For example, the photographer down the road might be charging \$200 for a family portrait shoot, including all the files.

If you also offer a 'family portrait shoot' with all the files for \$300, the only difference a customer can immediately see is the price.

If you're in a showroom and there are two

cars on offer, do you automatically purchase the more expensive one? Most (but not all) people would ask what each car 'offers' before making a decision, but there are some people who will buy the cheapest because that's all they can afford. They are not the initial market for the more expensive car (but a good salesperson could change that).

So, the first thing we need to do is provide something different or additional to the 'family portrait shoot with all the files'. That point of difference could be:

- more products – more photos, more files, more prints, more pages
- bigger products – bigger prints, bigger frames, bigger books
- better products – harder to prove as most customers think one photographer is much the same as another, so it requires education
- better experience - hard to prove up front, but testimonials and referrals will build business

We need to move ourselves out of the same market as the cheaper photographer by doing or offering something different.

Competing on price is not the answer.

**TAGS**

Business  
Pricing  
Planning



SILVER AWARD • FAMILY CATEGORY

**Amanda Neilson APP AAIPP**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



## Charging \$200 For Portraiture Won't Work

It can be tempting to drop our prices to match other photographers, but before following this path, do some simple arithmetic to see if those lower prices will allow you to even earn a living.

Both wedding and portrait photographers have low price competitors. Some are part-timers taking photos for friends. Many are people who would love to be professional photographers, but have little idea about running a business. In neither case should we be copying their prices because they simply don't work.

You will never be a successful professional photographer charging these rates. You may be a very good photographer, you may have a lot of happy clients, but financial success will elude you!

Let's analyse a photographer who might work a couple of days a week, charging \$200 per portrait shoot.

Let's be really positive about this photographer's ability to market and advertise and say he or she can shoot five families each weekend, 50 weeks a year. That's 250 portrait shoots a year and, based on AIPP surveys, far more than the average photographer shoots.

How long does it take to do a shoot? Let's allow time for dealing with email inquiries, making a telephone call or two, preparing equipment for the shoot, driving to the location,

the shoot itself (say 1 hour), processing the photos automatically in Lightroom (no time to edit), uploading the files for delivery. Some photographers might be able to squeeze this into two hours, but on average let's agree on three.

Now, to get customers you'll need to do some marketing, develop campaigns and deal with people making inquiries, but not booking. Let's say 5 hours a week.

Out of your sales, we need to make allowances for advertising, car, phone, computer, internet and equipment (new and repairs) - let's say \$18,000 a year conservatively.

This gives you \$32 an hour or a salary equivalent of \$66,560. Cut your costs and you'll earn more, add in more time for post-production and you're earning significantly less.

Now let's move away from the classroom and look at reality: most photographers report shooting less than two or three portraits per week (on average). What does this do to your numbers?

So, why would you want to compete for portrait sittings at \$200 each?

## PORTRAITURE AT \$200 A SITTING

For illustrative purposes only. Assumes family portrait shoot providing all the files. No time allocated for retouching (so not a professional standard product). Costs are assumptions and can be argued up or down, but the point is made: as a business, you are not earning much at \$200 a shoot.

<b>NUMBER OF SHOTS A WEEK</b>	<b>5</b>	<b>3</b>	<b>2</b>
<b>PRICE PER SHOOT</b>	<b>\$200</b>	<b>\$200</b>	<b>\$200</b>
<b>EARNINGS PER WEEK</b>	<b>\$1000</b>	<b>\$600</b>	<b>\$400</b>
<b>NUMBER OF PORTRAIT SHOTS</b>	<b>250</b>	<b>150</b>	<b>100</b>
<b>HOURS PER SHOOT (AVERAGE)</b>	<b>3</b>	<b>3</b>	<b>3</b>
<b>HOURS PER WEEK MARKETING</b>	<b>5</b>	<b>5</b>	<b>5</b>
<b>HOURS SPENT PER YEAR IN BUSINESS</b>	<b>1000</b>	<b>700</b>	<b>550</b>
<b>EARNINGS PER YEAR</b>	<b>\$50000</b>	<b>\$30000</b>	<b>\$20000</b>
<b>MARKETING BUDGET</b>	<b>\$5000</b>	<b>\$5000</b>	<b>\$5000</b>
<b>TRANSPORT/CAR</b>	<b>\$5000</b>	<b>\$4500</b>	<b>\$4000</b>
<b>PHONE/COMPUTER/INTERNET</b>	<b>\$2000</b>	<b>\$2000</b>	<b>\$2000</b>
<b>EQUIPMENT/REPAIRS/SOFTWARE</b>	<b>\$3000</b>	<b>\$3000</b>	<b>\$2000</b>
<b>ACCOUNTING, BANK, INSURANCE</b>	<b>\$3000</b>	<b>\$2500</b>	<b>\$1000</b>
<b>PROFIT TO PAY WAGES</b>	<b>\$32000</b>	<b>\$13000</b>	<b>\$6000</b>
<b>HOURLY RATE</b>	<b>\$32.00</b>	<b>\$18.57</b>	<b>\$10.90</b>



## How A \$200 Portrait Shoot Can Work

The problem with the \$200 portrait shoot that includes all the files is that there's nothing more for clients to buy – and some clients do want to buy, if you have a quality product that excites them!

The key to competing with low price photographers is getting the customers to book you instead of them.

For most people, buying photography isn't something they do regularly, so they are not experts when it comes to price or quality. They see a price of \$200 versus \$300 and they assume that all photographers and photography packages are much the same.

Many of our clients may not want prints, albums or frames when they first start thinking about photography, but there are a lot of people who still buy physical products. And they still buy physical products even if they have already bought all the digital files, if they are sold to them properly.

We have to make a few assumptions. First, let's assume a large proportion of clients want digital files for social media. They haven't thought about photography any further.

### **STEP 1: GET THEM IN THE DOOR**

Let's assume that your market simply won't sign up for portrait photography for anything more than \$200. How do we make it work?

Here's one suggestion: offer a portrait photography service for \$200 that includes all the files, ready for social media. So, rather than handing over raw files which are of limited use to a client, provide them with 1000 or 2000 pixel JPEGs, all automatically processed with no effort in Lightroom etc.

Hopefully this will lead to getting some bookings.

### **STEP 2: EDUCATE**

Once you have the booking, send the client a confirmation letter explaining exactly what they are getting for \$200, and include a price list of other products they might like to buy.

At the shoot, make sure you do a superlative job because you want to build up your reputation as a great photographer. You also want to build a rapport with the family, showing them what a nice person you are, gaining their trust that you know what you're doing as a photographer. And you should explain to them about how important photography is to a family, referring to your own family photographs if appropriate.

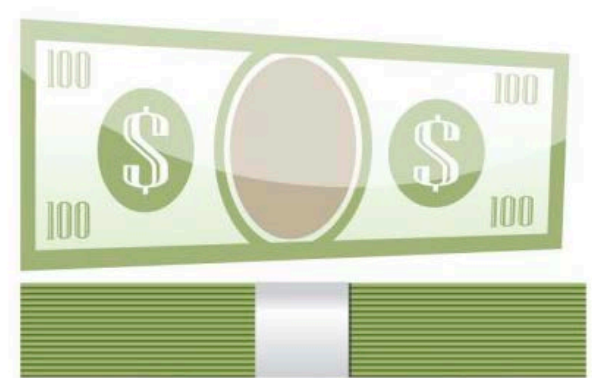




SILVER AWARD • DOCUMENTARY CATEGORY

**David Dare Parker**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



## STEP 3: DEMONSTRATE

And here's the important part. At the end of the shoot, before you put away your camera, spend a couple of minutes showing them physical prints, albums and maybe a framed print or two.

If you work on location, you'll need to have all this in a neat, easy to carry bag or case.

The idea behind your 'sample bag' is to show clients what is possible. Remember, we have assumed most people just want digital files for social media, but they haven't thought any further than this. It's not that they don't want anything else, they just haven't thought about anything else.

Your job is to encourage them to think further.

You could even have some of your family photographs to show them the importance of buying family heirlooms.

Don't put any pressure on them to purchase at this stage (although some experienced photographers may suggest this is exactly the right time)!

## STEP 4: SECOND MEETING

After you have processed the shoot and prepared the social media files, don't let your clients download them, organise to deliver the files personally or ask them to pick them up on a USB. This gives you a second chance to sell them something else.

How you make the sales is hugely variable,

but here's one suggestion: make an 8x10" print of one of the children and slip it into a re-useable 11x14" frame. Optionally slip a couple of 8x10" prints into smart folders – which you can give to them as a gift.

Then when you meet to hand over the files, show them on your laptop, get them enthused about their images, talk about longevity and security of the family history you have created and why they should also purchase some prints.

Yes, they can have small prints made from the digital files, but the files are not fully retouched and won't enlarge too far. That may not matter to them and no sale will be made, but other families will love what you have done and easily order another \$200 worth of prints. Price your work properly and you could make sales of an additional \$1000 or \$2000.

The trick is to plant the seed on the day you do the shoot. They already have the price list, you've shown them the quality and some people will buy.

Suddenly every second or third client is spending \$1000 a shoot: two clients only spend the \$200 each, but the third one spends \$1000. That adds up to \$1400, less \$200 in prints and frames etc, which leaves you \$1200 or \$400 per shoot on average. That's more than \$200.

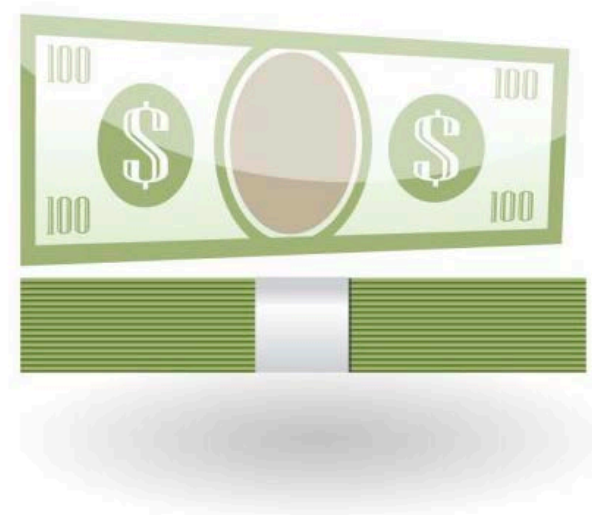
And now you are on your way. This is one variation of a low pressure sales tactic – and hopefully it's a solution to competing with low priced photographers.



SILVER AWARD • COMMERCIAL CATEGORY

**Simon Casson APP.L M.Photog. III**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



# Why Do I Want To Sell Prints?

If your competition is selling all the digital files for \$200, what else do you have to offer? Steak knives might work, but prints, albums and frames are more appropriate – and it's easy once you learn how!

One of the reasons there's a push from the more experienced photographers to sell prints is because it makes higher sales easier.

In the digital age, computer files and downloads are equated with 'cheap' or 'free'. Many people don't place much value on files and so it is challenging to charge what the job is worth because of this incorrect view.

While people might balk at spending \$1000 on a portrait shoot alone, they might be completely happy to spend \$1000 on a portrait shoot plus a framed photo of the family and a series of prints in presentation folders.

Portrait photography isn't just about the 'art of portraiture', it's the art of retail business. We are selling our products and services.

So, what do we sell?

## 1. PRINTS

Loose prints are unlikely to excite your clients, but you can purchase smart presentation folders into which the prints are easily slipped. Packaging is very important.

You can purchase prints from AIPP sponsors like Art's Edge, Atkins Pro Lab, Nulab and

Fitzgerald Photo. Just visit their websites and you'll find what you want.

Or you can make the prints yourself on an Epson printer, maybe with Canson paper!

Most importantly, purchase or make some prints to use as samples to show your clients.

## 2. FRAMED PRINTS

Large framed prints on the wall might be a little harder to sell these days, but multiple photos in a single frame seem to go quite well, or show a number of individual small frames or even a desk frame.

You won't want to carry large products around with you, but one or two small frames will be worth the effort.

You can also look at non-traditional frames, like prints on metal from Chromaluxe.

## 3. ALBUMS

And don't forget albums. The print labs may have their own album products, or you can look at book printing companies like MomentoPro.

Again, order samples of everything you wish to sell – it makes the process so much easier.

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## Should I Charge Less Than \$200 A Sitting?

If you have a system of shooting and selling that relies on people liking what they see before committing to a big purchase, you can test a price lower than \$200 – as long as the averages work for you.

Some people say that taking portrait photos with a low price and then selling expensive prints afterwards is a form of ambush marketing, playing on the heartstrings of vulnerable families.

A continuation of this argument is that by charging a flat fee up front, we are being more honest.

Are we really?

When wedding and portrait photography clients hire a photographer, they have no guarantee about the quality of the photographs that will be taken for them after they have paid.

In fact, if it's a flat price, there's no need for the photographer to try very hard. Someone charging a flat price could be seen as having little incentive to do a better job, because the payment is the same. There's no reason to wait for the young family members to settle, suggest a change of clothing or to move to a location where there's better light.

On the other hand, a photographer who offers a portrait sitting for \$200 and a money back guarantee if the clients aren't delighted with the photographs, is taking the risk.

If the photographs are great, the client can purchase files, prints or frames. If the photographs are poor, there is no obligation for the client to purchase anything and the sitting fee could be refunded – a money-back guarantee.

When you have a system for selling your work and you're confident that you can produce beautiful images that clients want to buy, you can afford to take a few risks. You know that not every client is going to spend a lot of money, but the ones that do will increase your averages and allow you to earn a reasonable living (or be paid fairly for the work you do).

Historically, many portrait photographers have offered portrait sittings for less than \$200, but this selling system requires you to offer something different than 'all the files'. We need the 'add ons' that give clients great value.

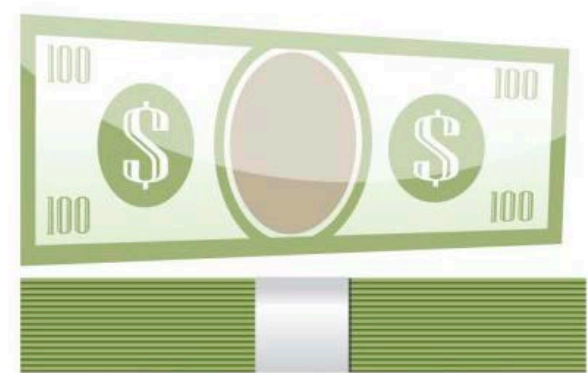
Even better, you can now reverse engineer your marketing so you appear to be cheaper than the \$200 photographer down the road! You could offer your portrait sitting for \$100, knowing that your system and product offerings will generate sales after the shoot.



SILVER AWARD • NEWBORN CATEGORY

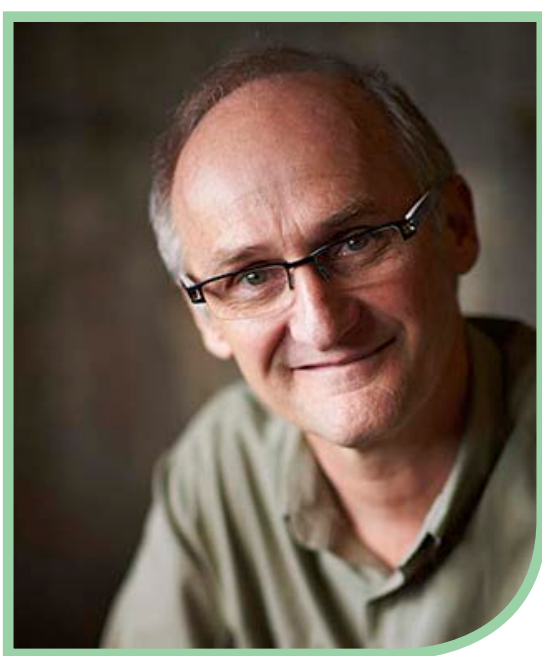
**Claire Pinder APP AAIPP**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



## How To Make Big Plans Work

Do you look at where you are today and wonder how you'll ever get to where you want to be? You're not alone and many of the most successful photographers have felt this way. So what did they do?



As I write these articles, explaining with clinical detachment the steps involved to achieve business success, I am keenly aware that life is rarely this easy. If it were, everyone would be an immediate success.

However, at the risk of further detachment, the solution is to plan.

So, for photographers who are struggling to charge more than \$200 for a portrait shoot today, the solution rarely happens overnight.

Your plan may require you to work in a coffee shop two or three days a week as you build up the photography business. There's nothing wrong with this if it takes you closer to your goal, whatever that might be.

But without a plan, you certainly won't move far from where you are today.

One of the great benefits of AIPP membership is getting to meet and talk to other photographers – and I've had some great lessons over the years.

I remember one photographer whose business was quite small. He didn't pay income tax, so that's a good indication.

We sat down and created a business plan

and he met his goals in Years 1 and 2, but in Year 3 he slipped backwards. What happened?

It turned out that he and his wife had separated and that his focus was on spending as much time as he could with his teenage daughters. Family comes first.

Another friend who was very good at business and planning said he worked hard for many years so he could get his business to a point that he could take time off to spend with the kids. His problem was that by the time he got his business there, the kids didn't want to spend time with him - they had grown up.

So, it may be that at this stage of your life, you're not in a position to throw yourself 110% into a photography business. You might not be able to spend the time on marketing and advertising, production and customer service that is required. So plan long term.

However, one thing is for sure: if you are capable of running a successful business, you can earn good income from photography.

Professional photography is two words, but we must never forget that the first one is all about running a business.



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

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iris professional 18  
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## APPA: More How To Impress The Judges

Did you enter the Epson State Print awards? Are you thinking about APPA this August? Here are a few more 'common' issues that judges regularly criticise – can you get them right with your next entries?

### POINT OF FOCUS

Choosing where the point of sharpest focus sits is important. Camera shake must be avoided (except for special effects) as this can ruin focus too.

Sometimes the amount of focus is limited by depth-of-field, but if this leaves blurred areas in the subject, where these blurred areas are positioned and how they are handled can affect the success of the image.

For instance, with portraits (human and animals) it is almost always essential that the eyes are sharp.

And they should be tack sharp because that's what the judges will check first.

When looking at portraits shot at an angle, which eye is the sharpest? Usually you should have the closest eye sharp. If the furthest eye is sharp and the closest slightly blurred, this could detract from the score.

Focus is not something that can generally be fixed in post-production, so you may be better off entering a different image, or re-shooting and paying careful attention to your point of focus.

### STATIC

Many entries are great in terms of exposure, focus and framing, but the subject itself is lacking activity or purpose.

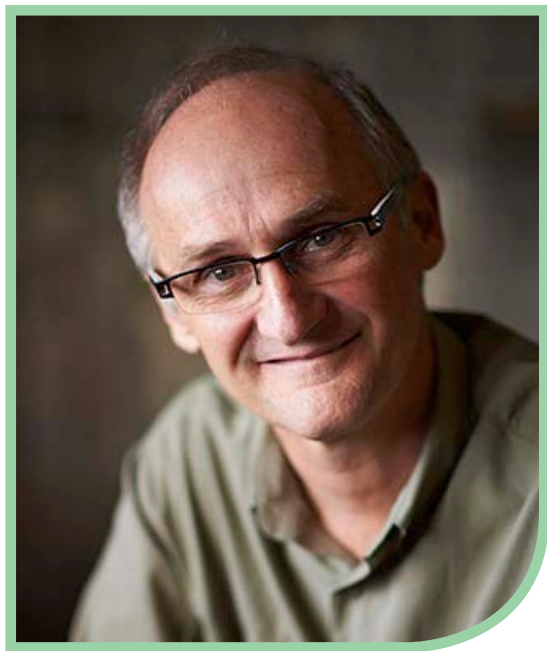
A different subject, pose or timing may have improved the score.

If you look at the history of photography, the images we as a society respond to best are those that communicate a sense of emotion or timing. And much if not most human (and animal) interaction comes from body language, hence the importance of posing, gesture, expression and timing.

There are two schools of thought when it comes to photographing people and animals. One school suggests taking just one or two photos of a subject and move on to something else. This may be good advice for standard wedding and family portraiture work.

However, when it comes to award images, there's another school of thought that suggests you shoot 10, 20 or 50 shots of the subject, looking for those subtle nuances of pose, expression and gesture that make a great shot.

Again, referring to the legendary



#### TAGS

Awards



Are you looking closely to see which shot is sharper than the other? Really closely? If you are, this is how closely the judges inspect your entries at the Awards.



This image has nailed focus, the top image has just missed it, but in a smaller print you might get away with it. The point being made is, if you look closely at your print entries, is the focus where it should be?



photographers of the past, rarely did they invite their subject into the studio and take just one shot. Invariably they'd shoot a variety of poses, angles and gestures. They'd take lots of photos.

In educational books about these photographers, we've seen 'proof sheets' of 12 or 36 images, all taken at the same time, all very similar.

Yet only one of them became famous.

When entering awards, we're looking past the 'good' photographs that will be one of a hundred images in an album. What we want is a 'great' shot where the expression and the gesture are 'just right'.

They shouldn't be 'static'.

When editing your images for potential awards, good technique is expected, so keep posing, gesture, expression and timing in mind.

## SUNSETS

Sunsets and sunrises look great, but in photography competitions, they can really struggle.

In fact, judges tend to display a degree of discrimination against sunset and sunrise shots, perhaps because they believe Mother Nature has done all the hard work.

An entry needs to be more than just a sunset/sunrise. The colour in the sky should be secondary to the overall composition.

Of course, an amazing landscape can be enhanced if photographed at sunrise or sunset,

but again, if you push the colours too far, judges can react against too much saturation, or that the sky becomes overly dominant, taking focus and attention away from the subject below.

On Facebook and Instagram, sunset and sunrises get lots of likes, but don't be surprised if they struggle to get traction in professional photography awards.

## TREES AND BRANCHES

Watch the background for trees, poles and odd shapes that interfere with your subject, confusing the composition.

The classic example is a tree or telegraph pole that looks to be growing out of the top of your subject's head.

There can also be elements in front of your subject which might be better removed.

Sometimes these issues have to be considered at the time you take the photo. With practice, it's just one of many things we do automatically before pressing the shutter button.

However, sometimes by the time we notice, we're already considering the shot for entry in the awards, so you may be able to improve matters in post-production, by darkening, lightening or blurring the offending intrusion.

This principle doesn't just apply to people and animals, it really relates to any subject and the need to choose a suitable camera angle to best present what's important.



These two portraits demonstrate how camera position and camera angle can have a big impact on how your subject stands out from the background. On the left, shallow depth-of-field helps the subject stand out and, if this were the only angle, it's a good technique to use. It's certainly better to have the tree to the side, rather than growing directly out of the boy's head. On the right, a completely different camera angle at the same location has been used, simplifying the background with a lower camera angle. Of course, it also changes the photograph completely. It's not always necessary to completely reframe a photo; sometimes just a slight movement to one side is all that's needed.



## The Theatre of Kris Anderson

The 2017 AIPP Illustrative Photographer of the Year, Kris Anderson APP M.Photos. has a technique for great headshots. Is this something you could try?



"I'm a theatre and performance photographer, focusing on theatre advertising, live production, and headshots for individuals and full production casts.

"Generally, I'm working on location at a performance venue, but I will occasionally use our small home studio."

Like many photographers, Kris Anderson with his wife and business partner Wanda, run a photography business based on reputation and quality.

They have obviously spent some time planning what they want from their business and their photography – and they appear to have a good balance between business and home life.

Yet Kris's personal work can be quite different to his paid commissions.

"My personal work tends to be illustrative, exploring stories, feelings and insecurities –

sometimes other people's, sometimes mine.

"I really enjoy the challenge of trying to communicate a complex message or feeling with an image."

Kris says photography started for him with his family being the main subject.

"Occasionally (accidentally), I'd make a photograph that was better than the others and bit by bit, I learned about good composition and design.

"In parallel with that, I've been involved in music and theatre since forever, and as my comfort with the camera grew, I started to be that person who would get the camera out to photograph the cast, eventually progressing to promotional and cast shoots.

### CONCENTRATING EFFORTS

"In time, this work blossomed into generalist photography as a business with my wife

#### TAGS

Portraiture  
Theatre  
Photography  
Anderson

Opposite: Tales from the Old Country. Theatre advertising photography by Kris Anderson.









Print Handlers.  
Photograph by Kris  
Anderson.

Wanda, photographing portraits, weddings and commercial work, but keeping the theatre stuff in the background."

"Then a few years ago, we realised we were splitting our energies between a whole bunch of different areas and not really doing any of them justice.

"Instead, we decided to concentrate our efforts on the thing we really love – theatre and performance.

"Since then, our client list of Brisbane theatre companies has grown steadily.

"I really enjoy the advertising side of theatre photography. Every job is different and it's rewarding being able to help clients communicate the nature and style of their production.

"Sometimes clients have very specific ideas about what they want, but most of the time it is very collaborative. And theatre clients are pretty adventurous and trusting when you have a concept you want to bring to life.

"As a bonus, actors are brilliant subjects to photograph. They understand light, movement and emotion, and they are usually very aware of how to use their faces, arms and hands to convey the right message.

## ENTERING APPA

"I've been fortunate to be recognised a few

times in the APPA awards system.

"I was the Queensland Emerging Photographer of the Year in 2013, which was a tremendous boost to my drive and confidence.

"However, the most special award for me was receiving the 2017 AIPP Australian Illustrative Photographer of the Year. I've admired category winners and finalists for years, and thought someday I might work my way up to being a finalist in a category.

"Then last year, to have the wind blow my way and be a finalist next to two people I idolise, Gee Greenslade and Charmaine Heyer, was pretty mindblowing.

"And getting the glass was something else!"

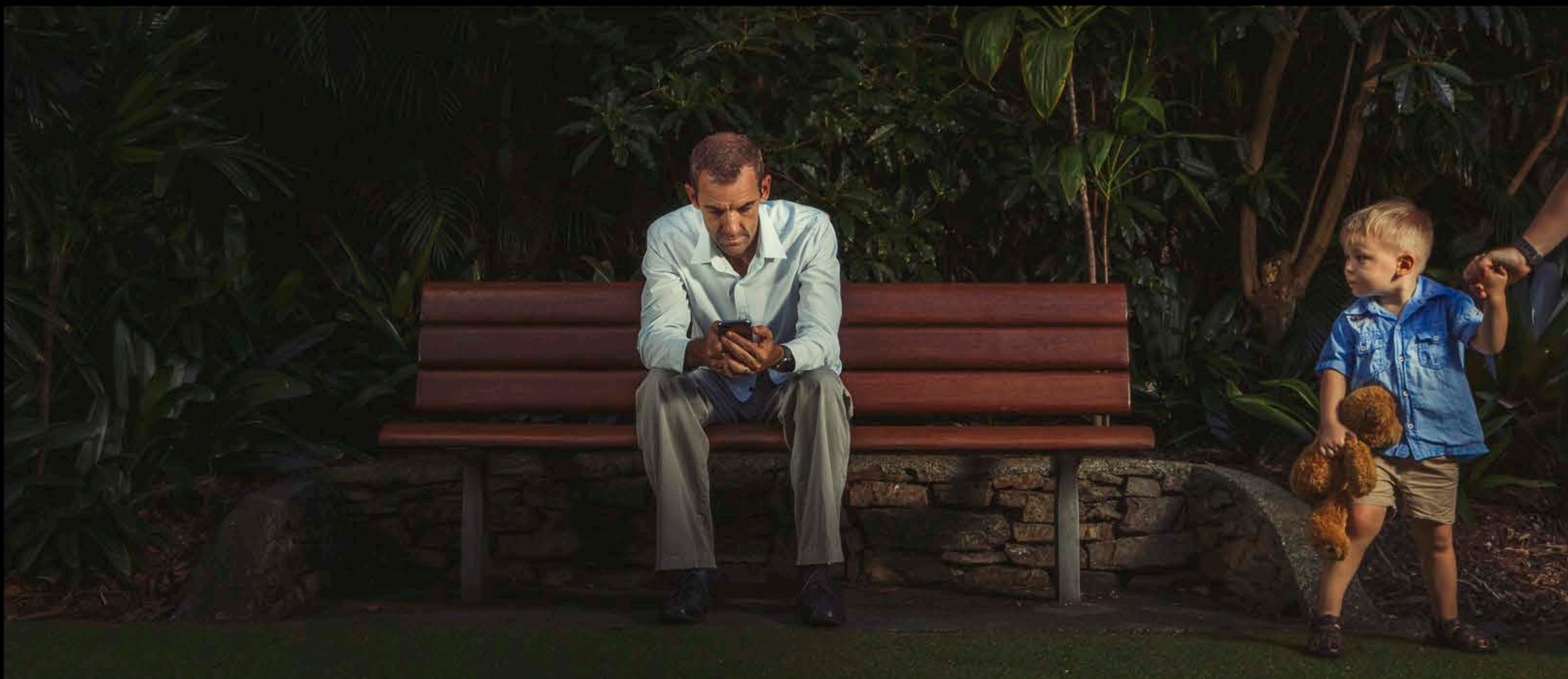
## AWARDS EXPERIENCES

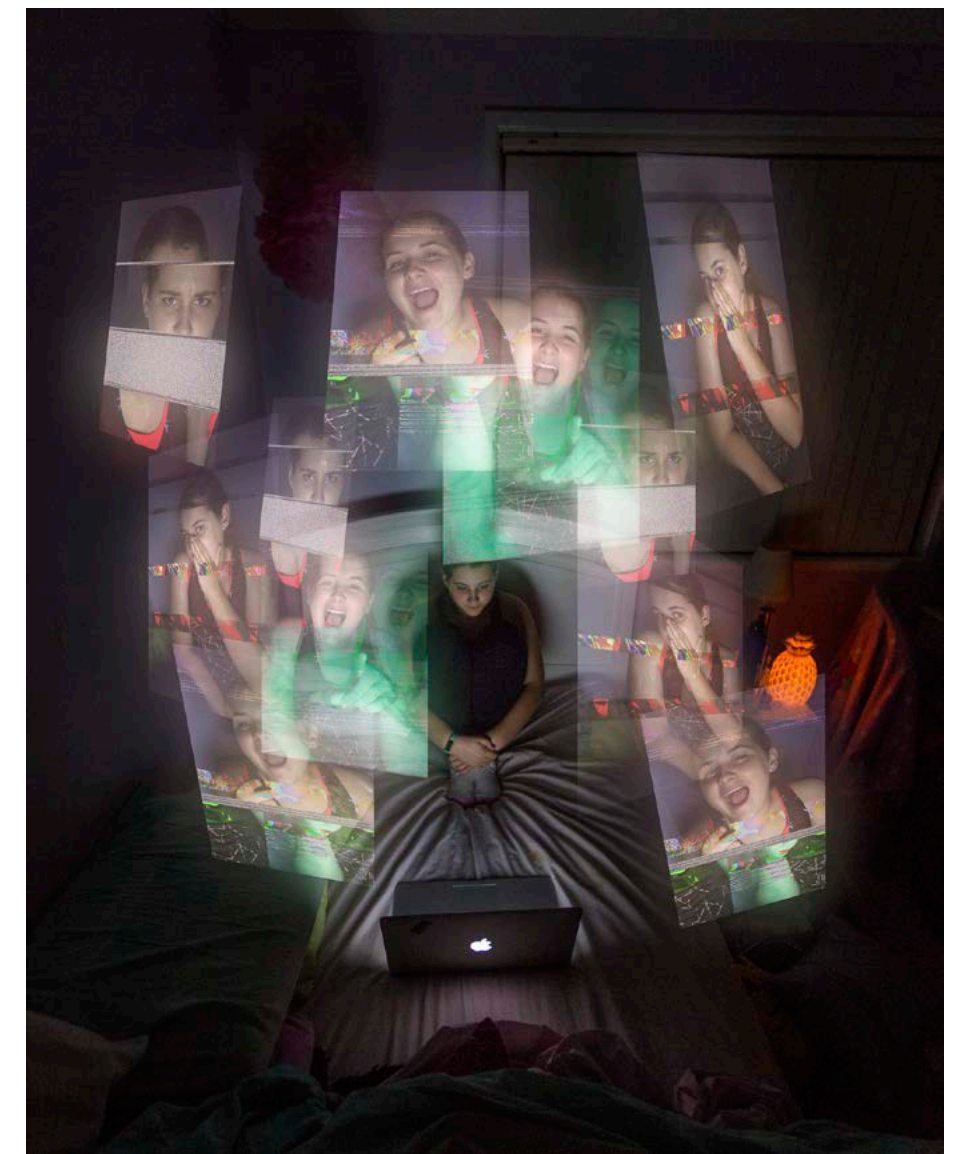
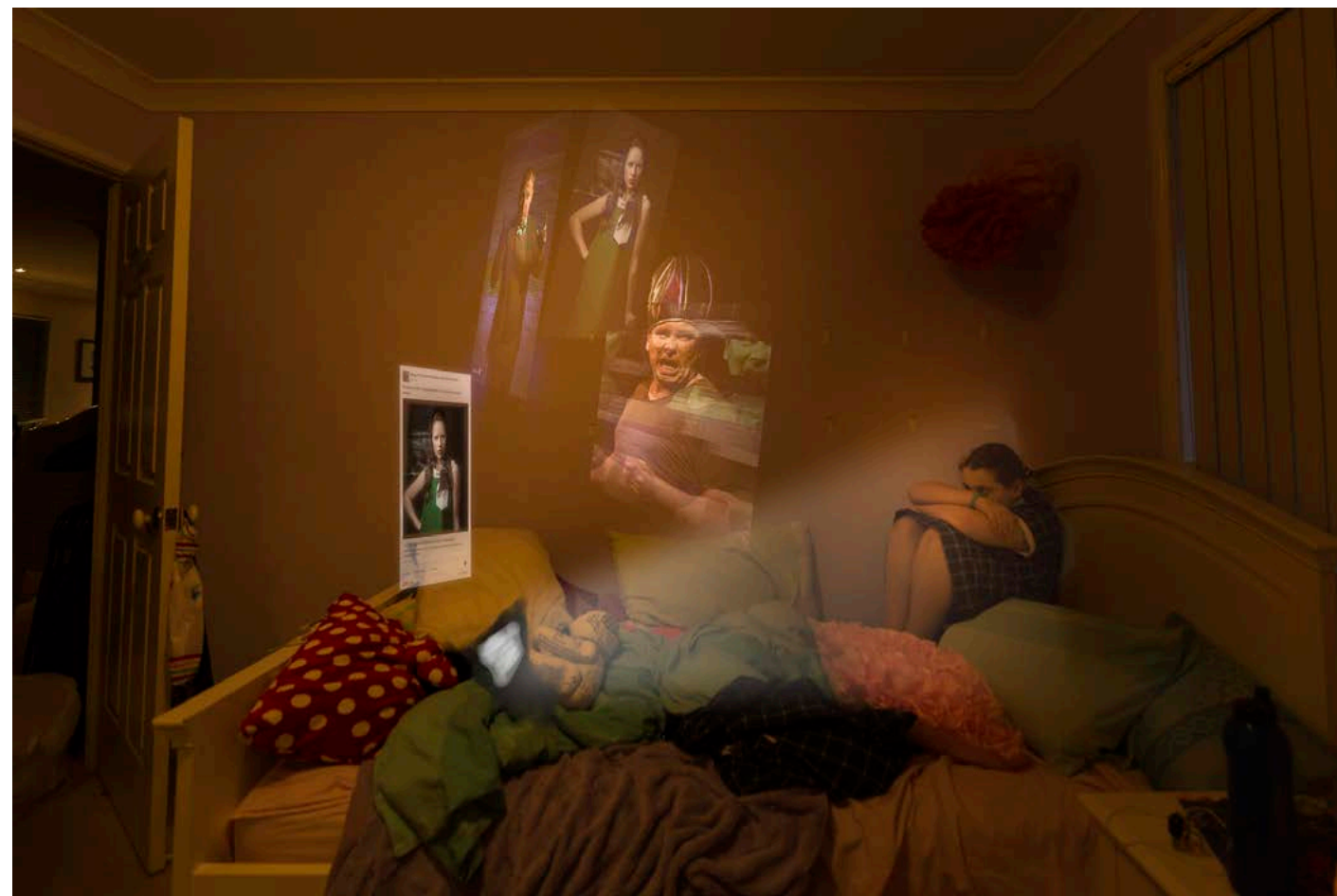
"Hands down my best awards experience was when *Senseless* was judged in Queensland (shown opposite).

"It's an image about how easy it can be to slip into the reality of your smartphone, ignoring your family and loved ones in favour of a seductive digital world.

"The story resonated so much with the challenging judge (Mark Rossetto) that he lost his composure and couldn't speak for a little while. Then when he got going again, he was crying, the assistant panel chair was crying, I was crying, friends with me were crying.

Opposite: *Senseless*. Photograph by Kris Anderson.





**Top: Relentless. Photograph by Kris Anderson.**

**Above: Three prototypes made by Kris as he explored his idea and worked out how to solve the various visual problems.**

"Witnessing someone connecting with the work really deeply like that was super memorable. I don't think I'll ever forget it.

"I have a few photography-related goals for the next few years.

"For the business I want to hit our targets for bringing on new, regular clients and making sure I'm their photographer of choice.

"In the AIPP, I've really enjoyed judging at the Epson state awards for the last few years and I'm keen to take that further.

"And I've had lots of opportunities to stand up in front of groups and give presentations about images and the processes that I use.

"I'm completely surprised to discover that I love it (presenting), so I'd really like to explore doing more speaking and teaching to see where that goes.

## **CAMERA BAG**

Kris says he's grown up shooting with Canon cameras and that 95 per cent of the time, he's using either a 16-35mm L-series or 70-200mm f2.8 IS L-series.

"The 70-200mm is brilliant for headshots and indispensable for theatre production work.

"I also use a CamRanger to tether the camera to an iPad when I'm shooting headshots or studio work.

"Tethering can massively boost confidence levels for my subjects.

"When someone is a little unsure of

themselves or aren't familiar with being photographed with strobes, showing them a well-lit, flattering portrait when you're a few shots into a session does wonders for their confidence.

"And as a plus, subjects find the whole iPad wireless tethering thing a bit magical.

## **QUALITY MONITOR**

"I've recently added an EIZO CG2730 to my workflow and I think it has made a massive impact to the quality of the work that I'm producing.

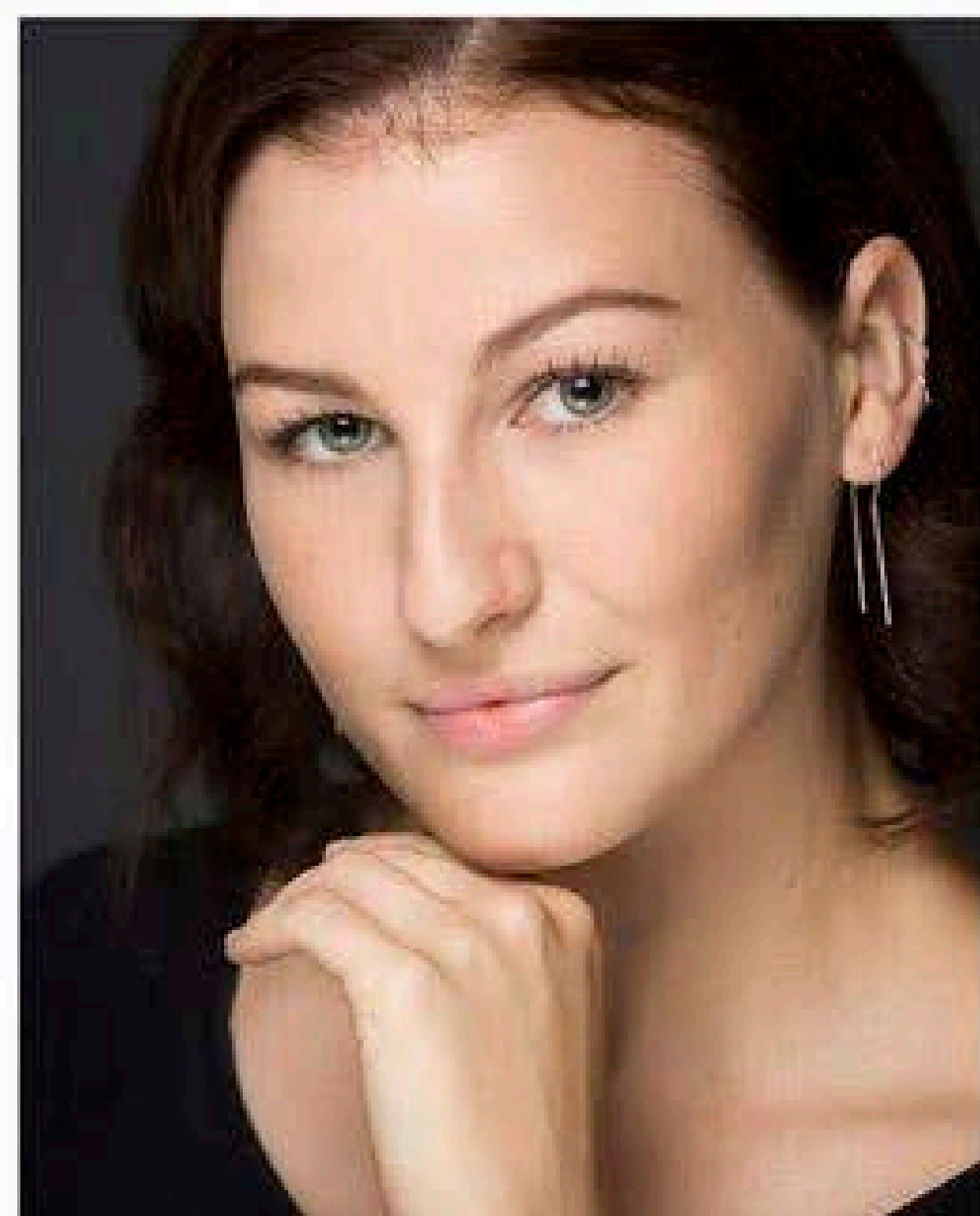
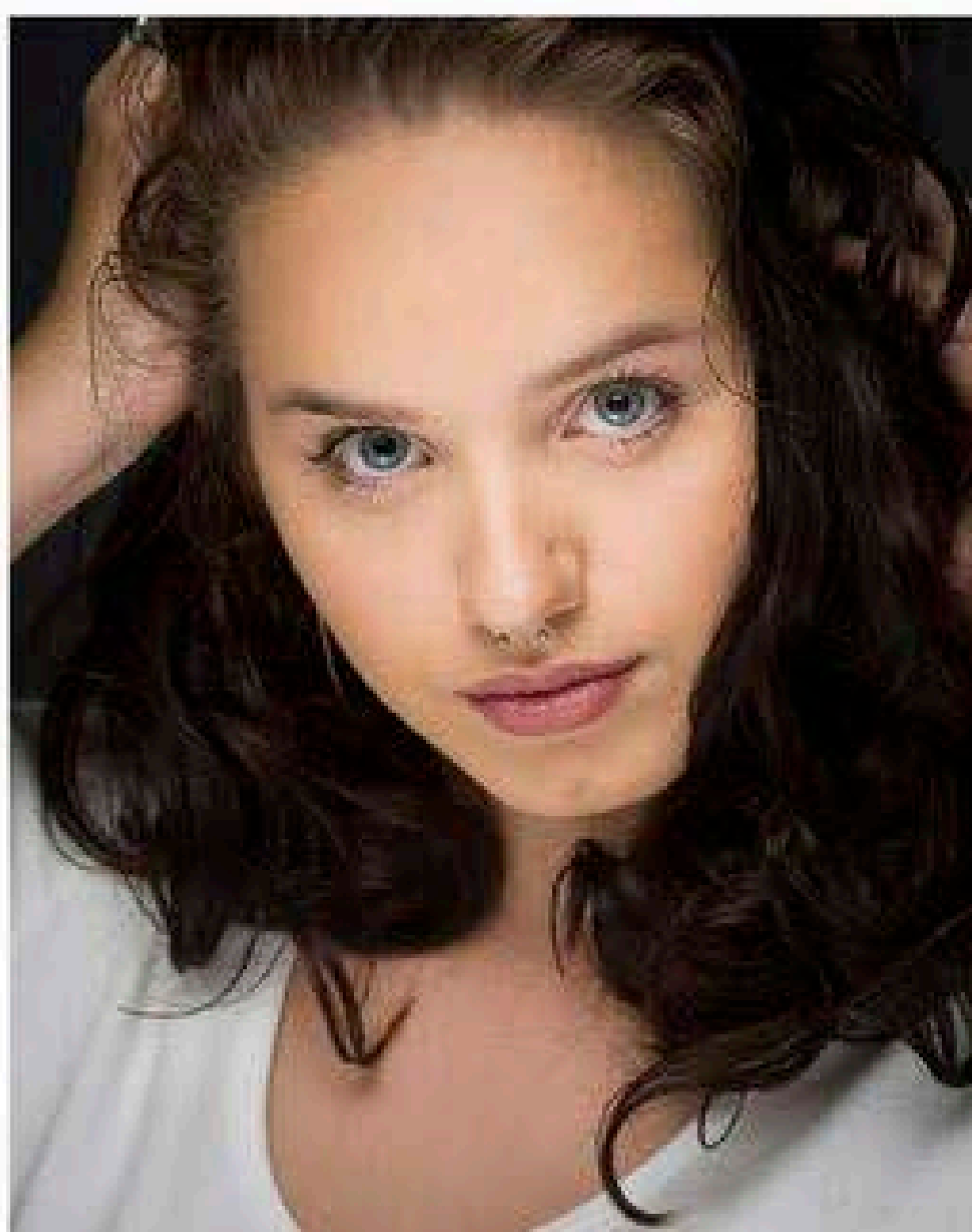
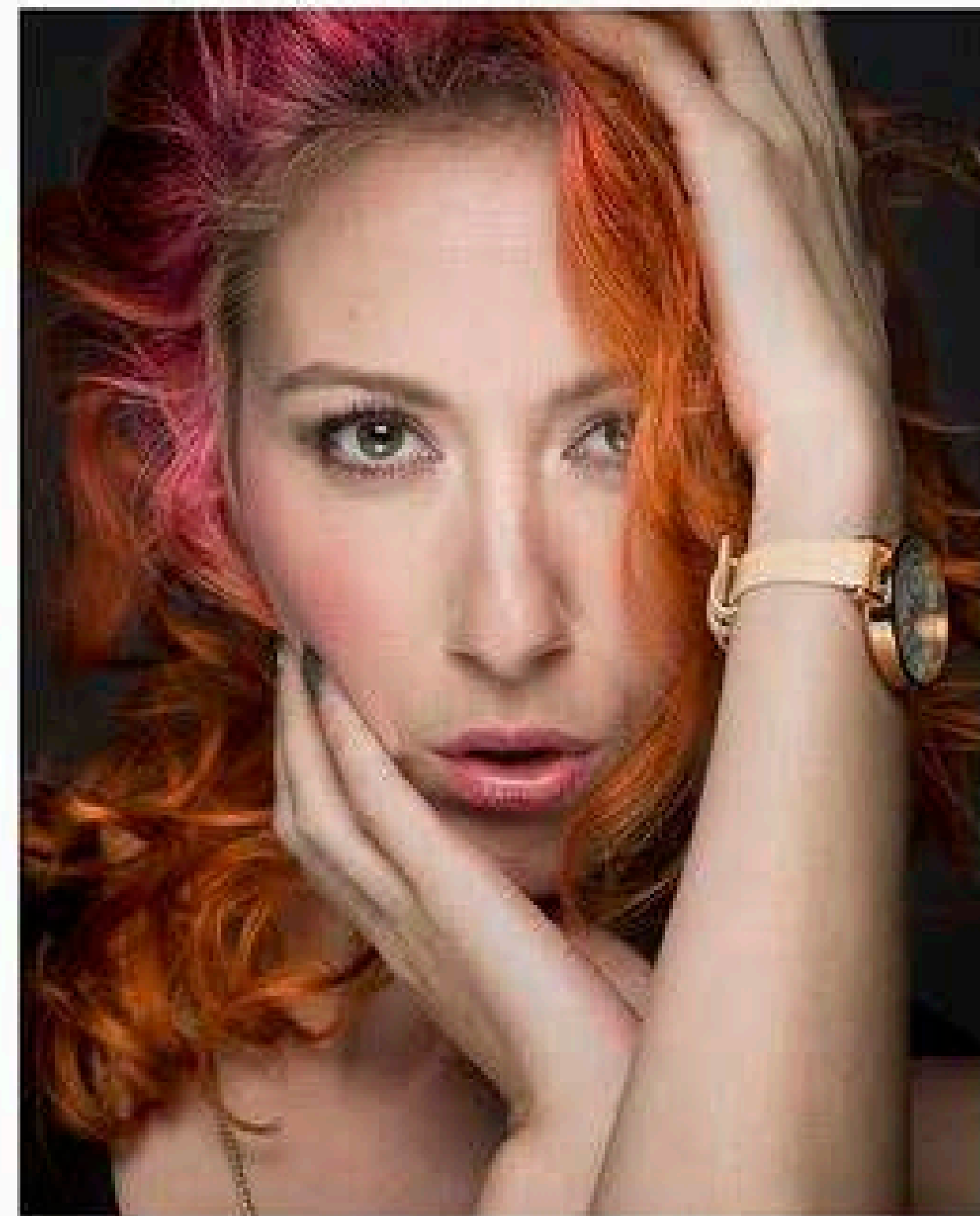
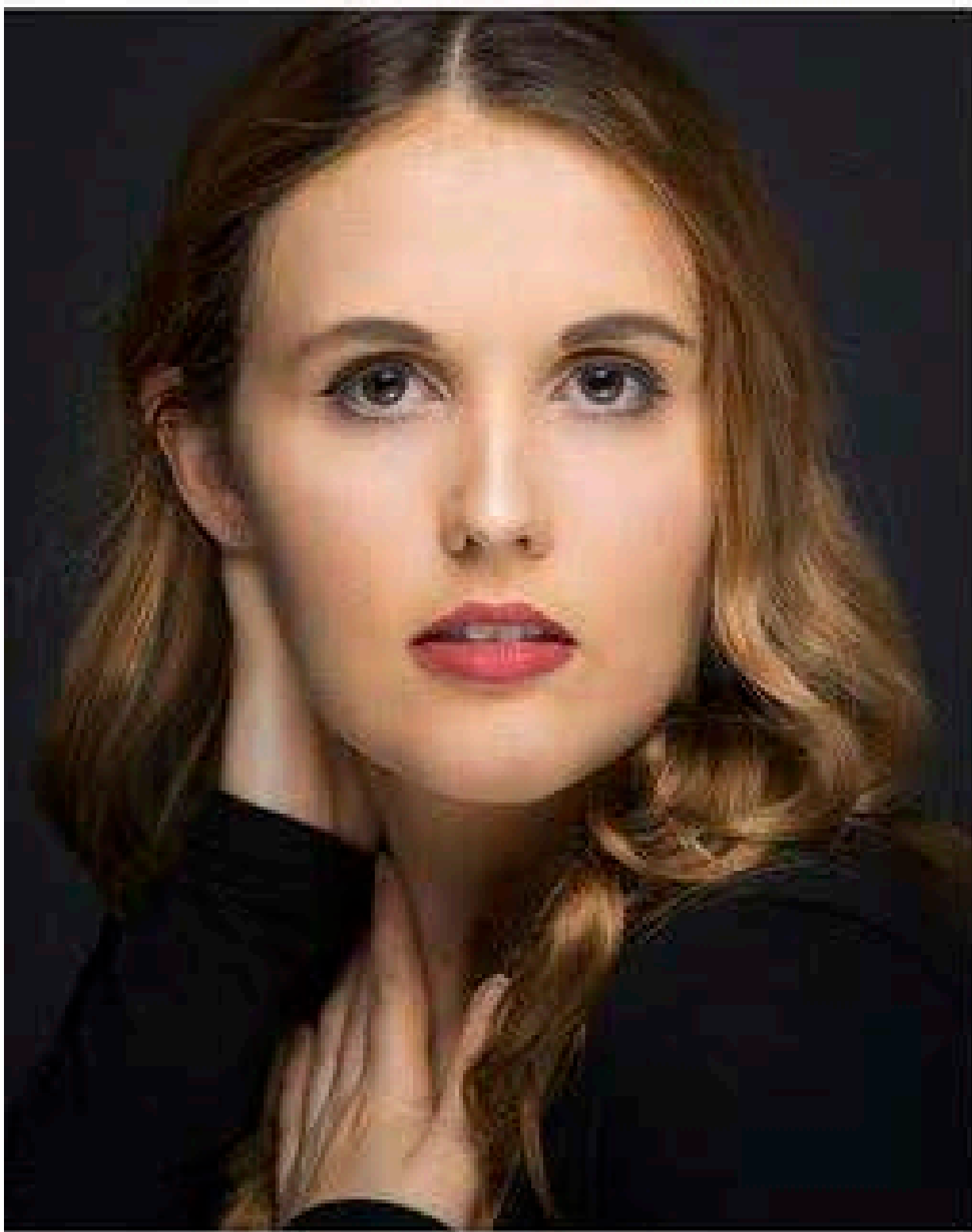
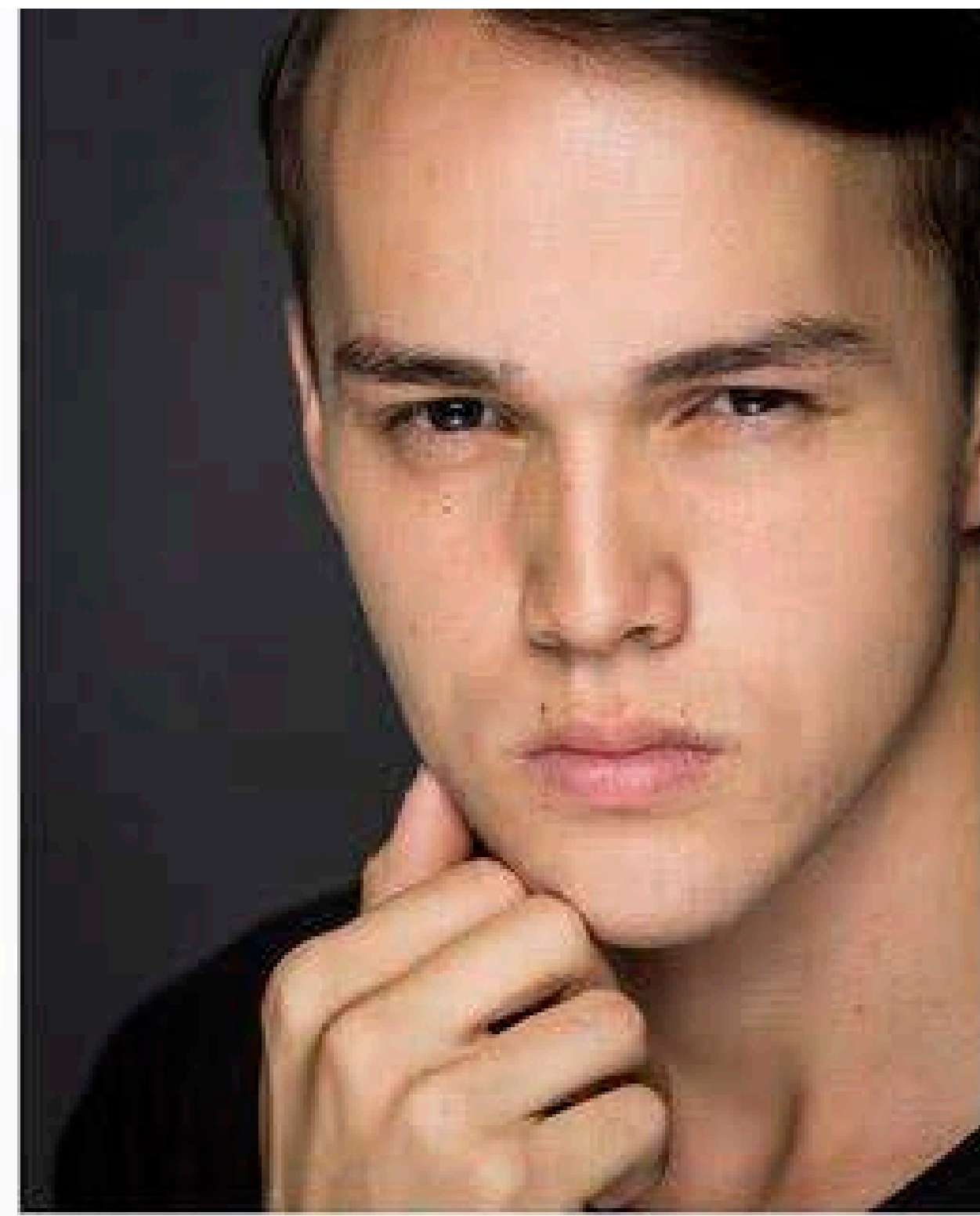
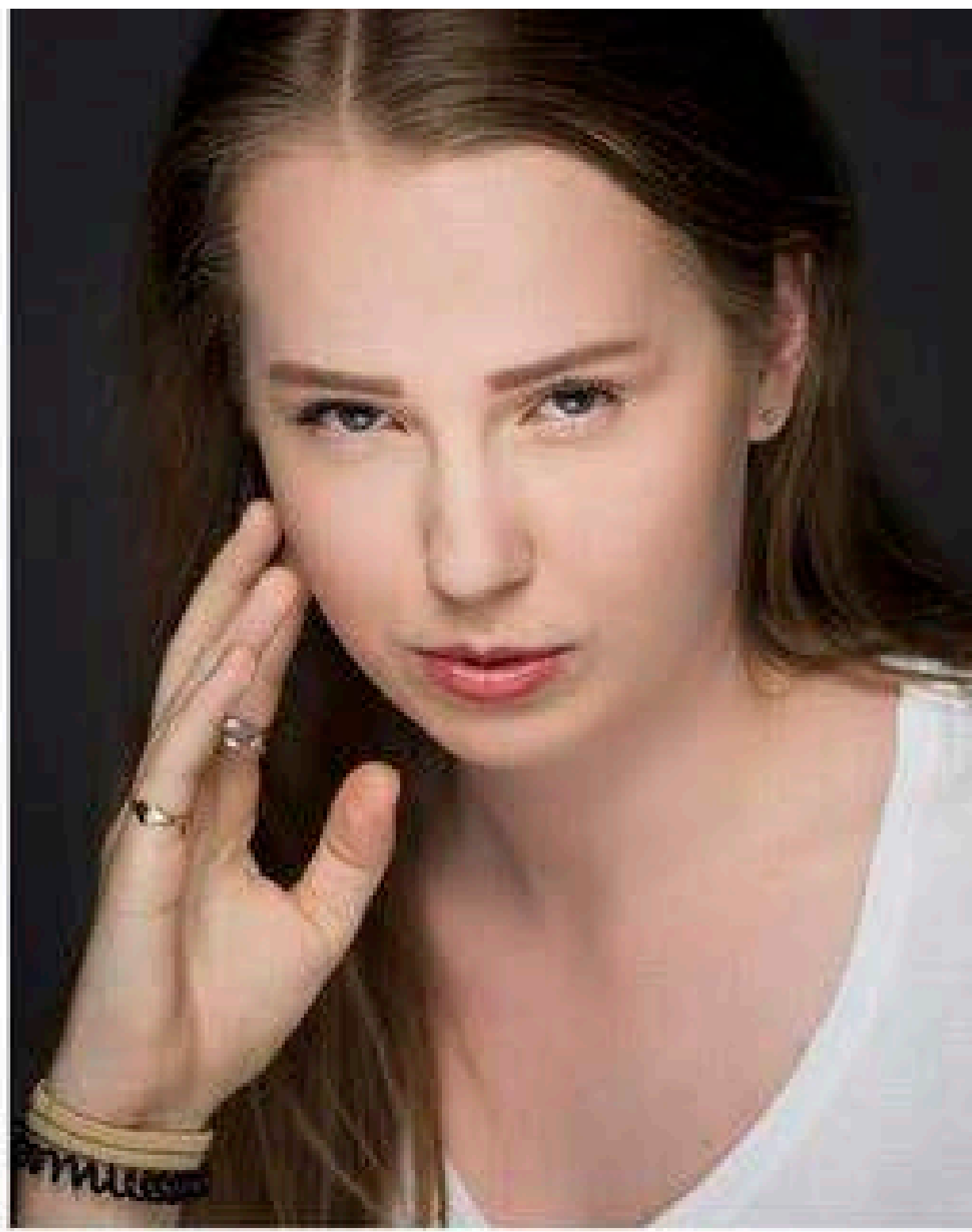
"I feel as though I have much better control over shadow detail, for example, which has shortened my edit-print-adjust cycle. Sadly, now I'm spoiled because it's harder to use other monitors!

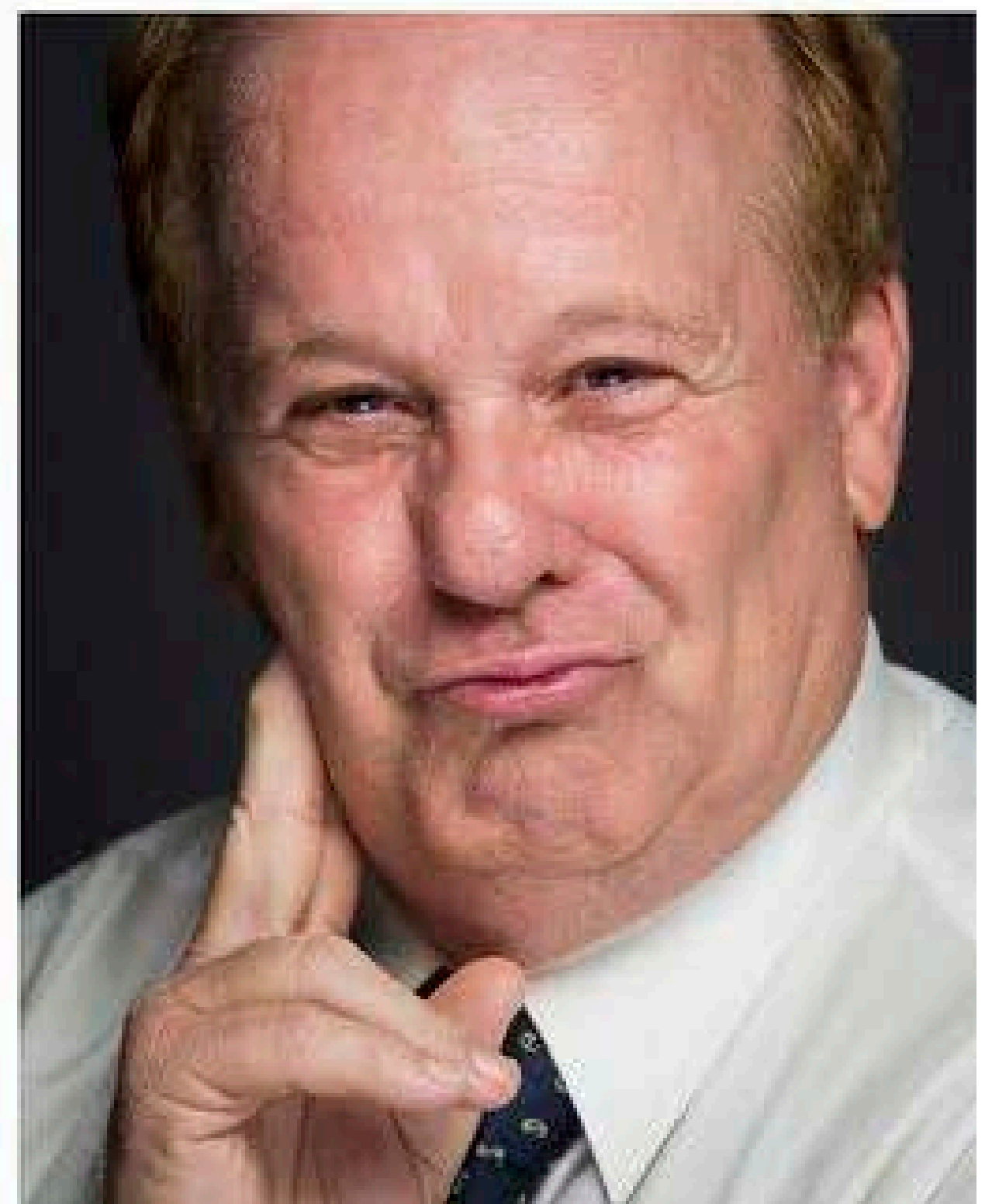
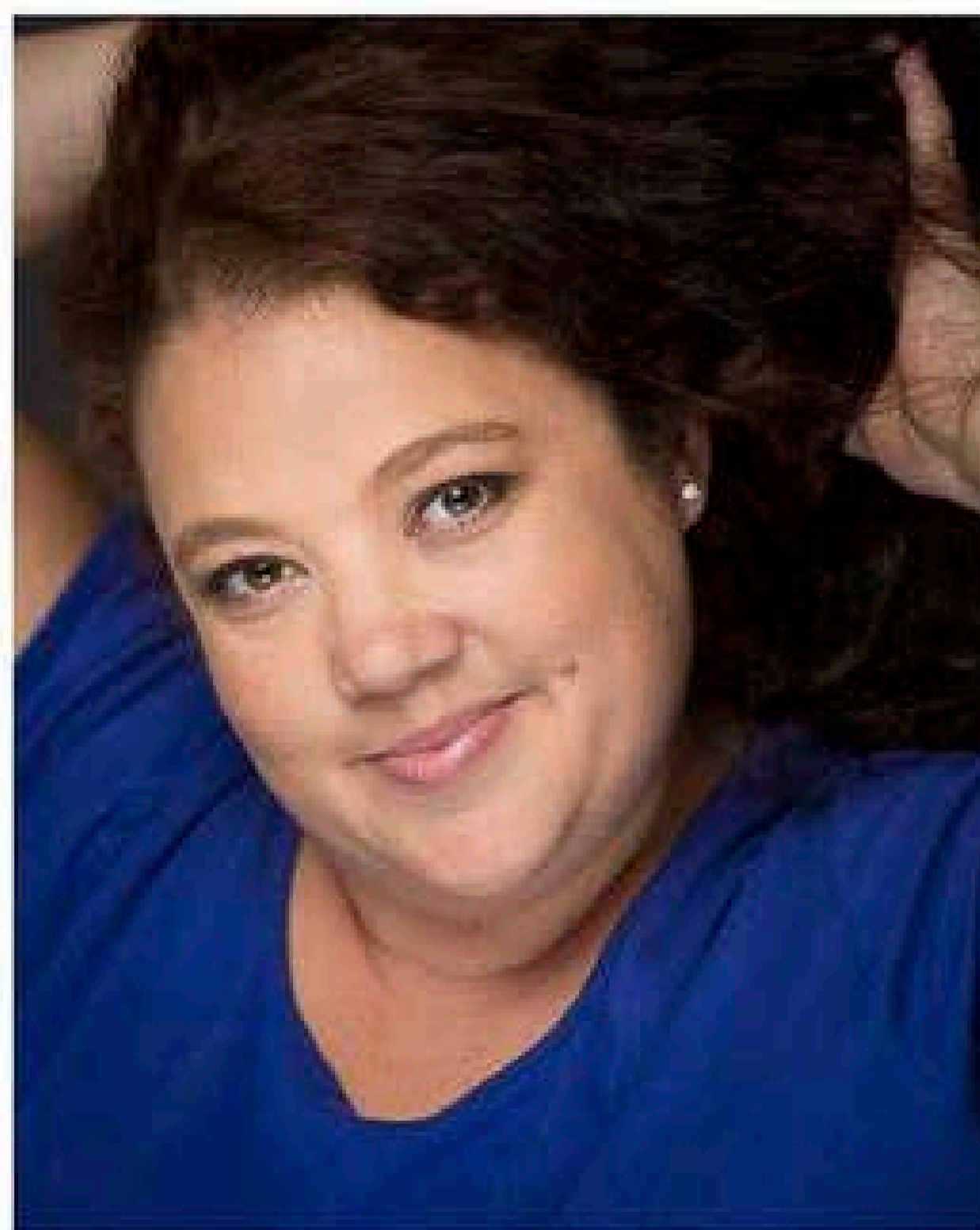
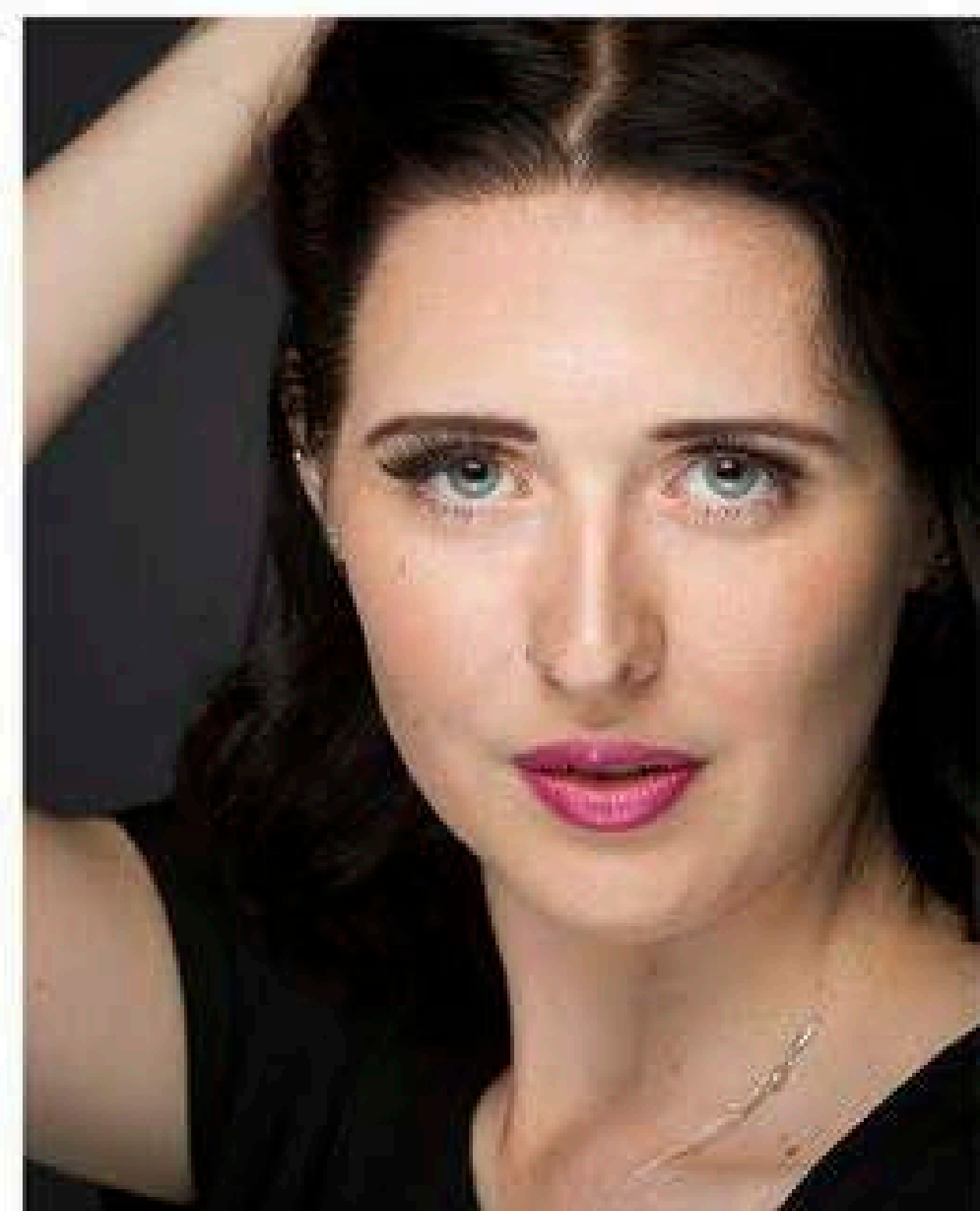
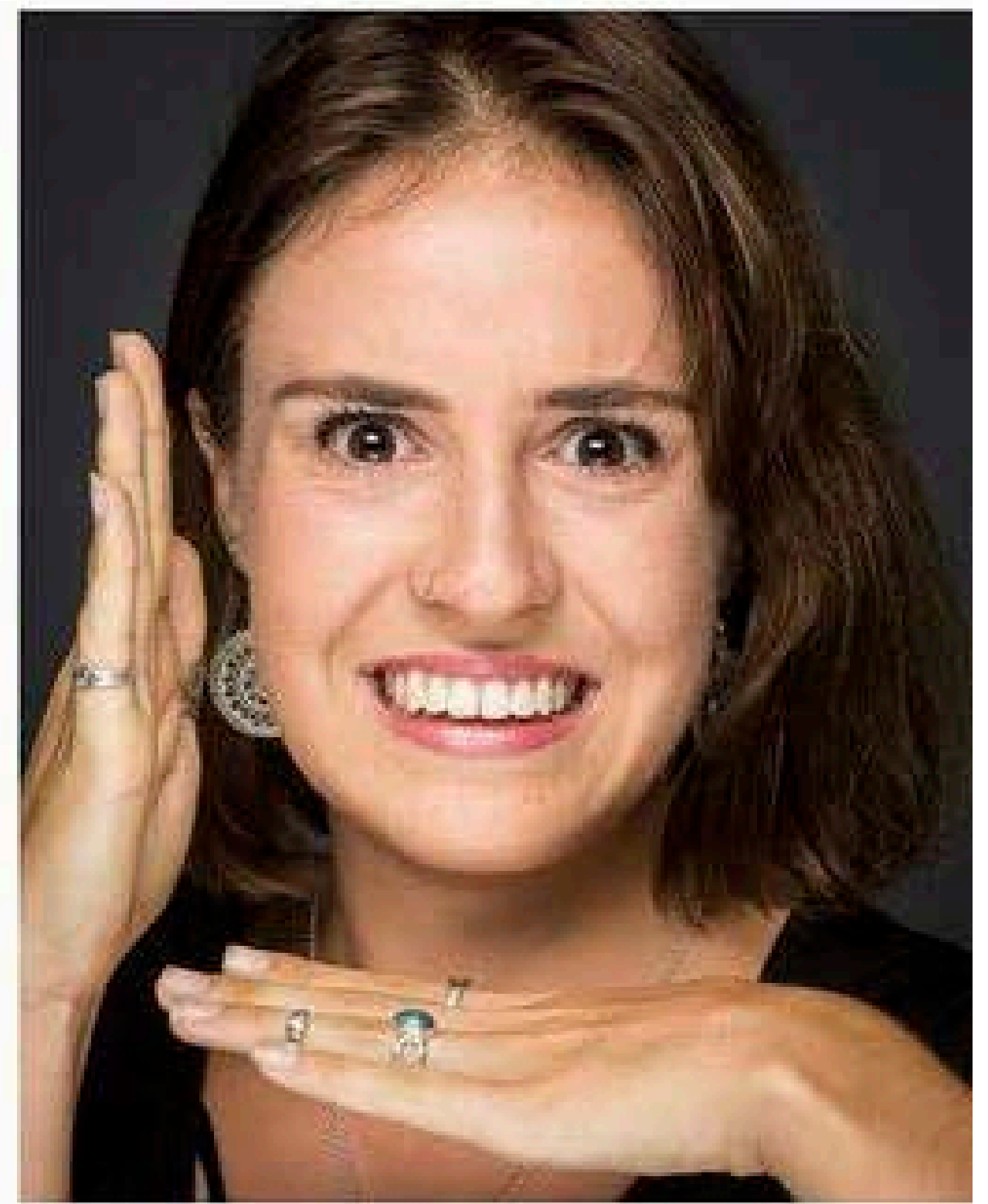
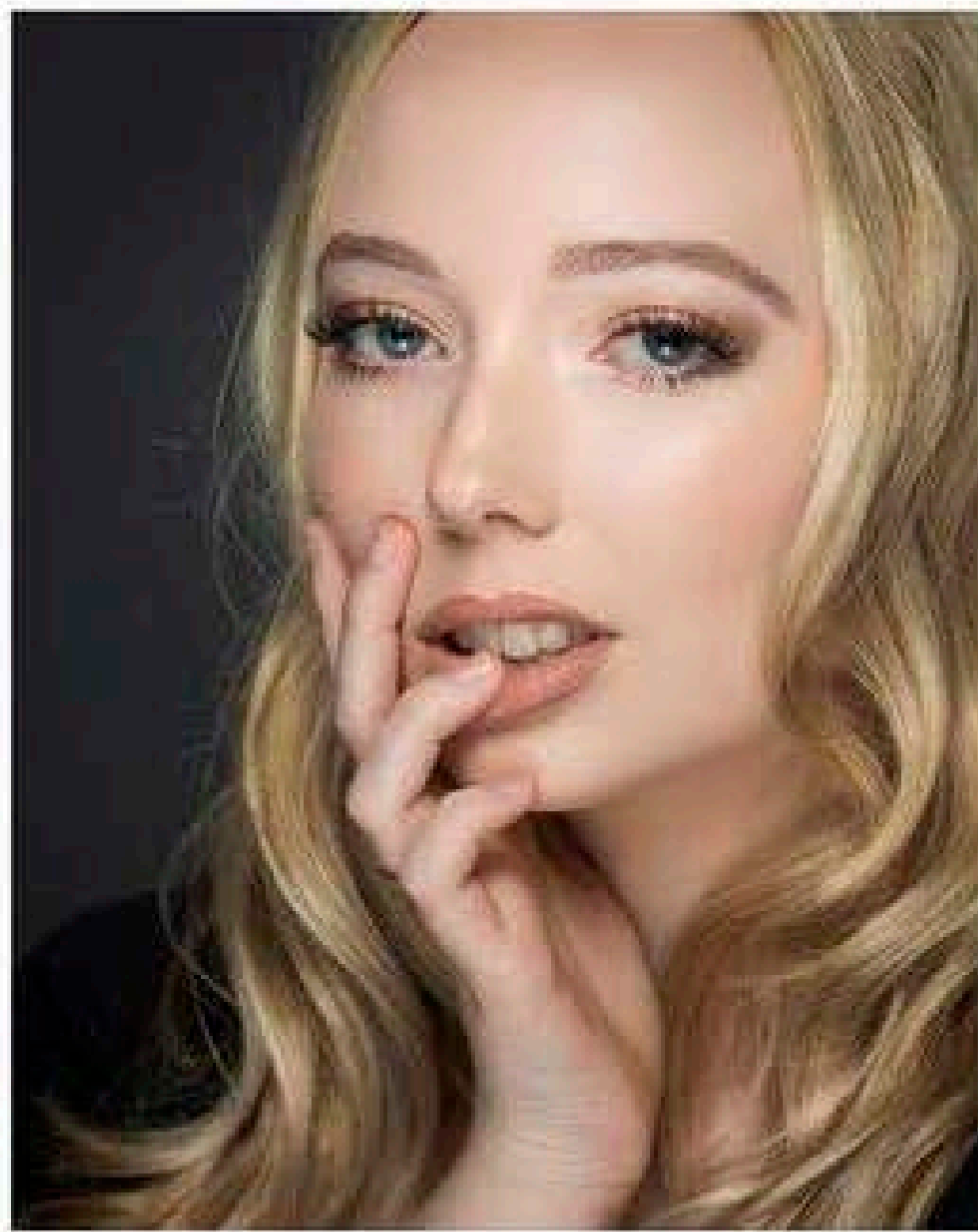
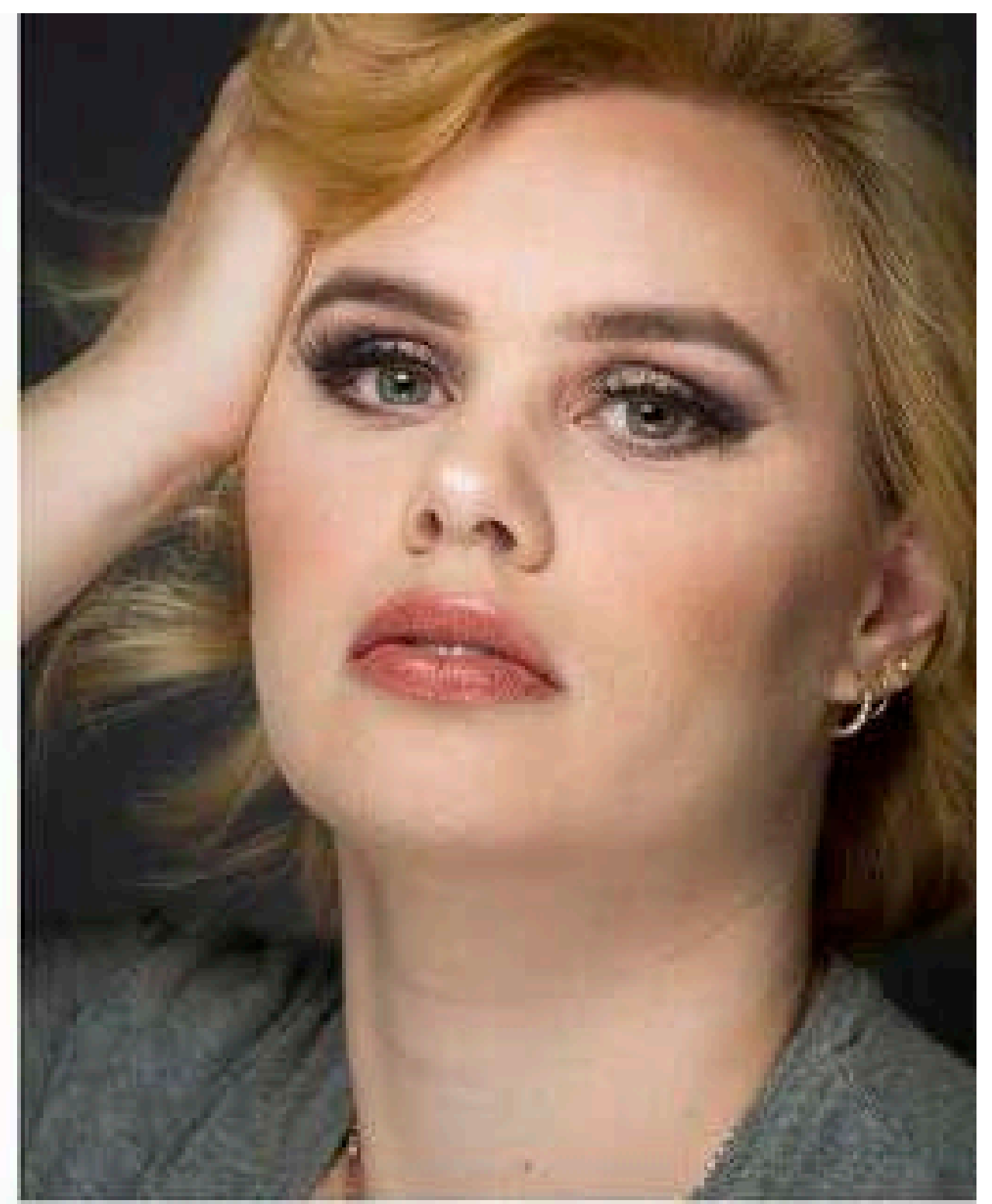
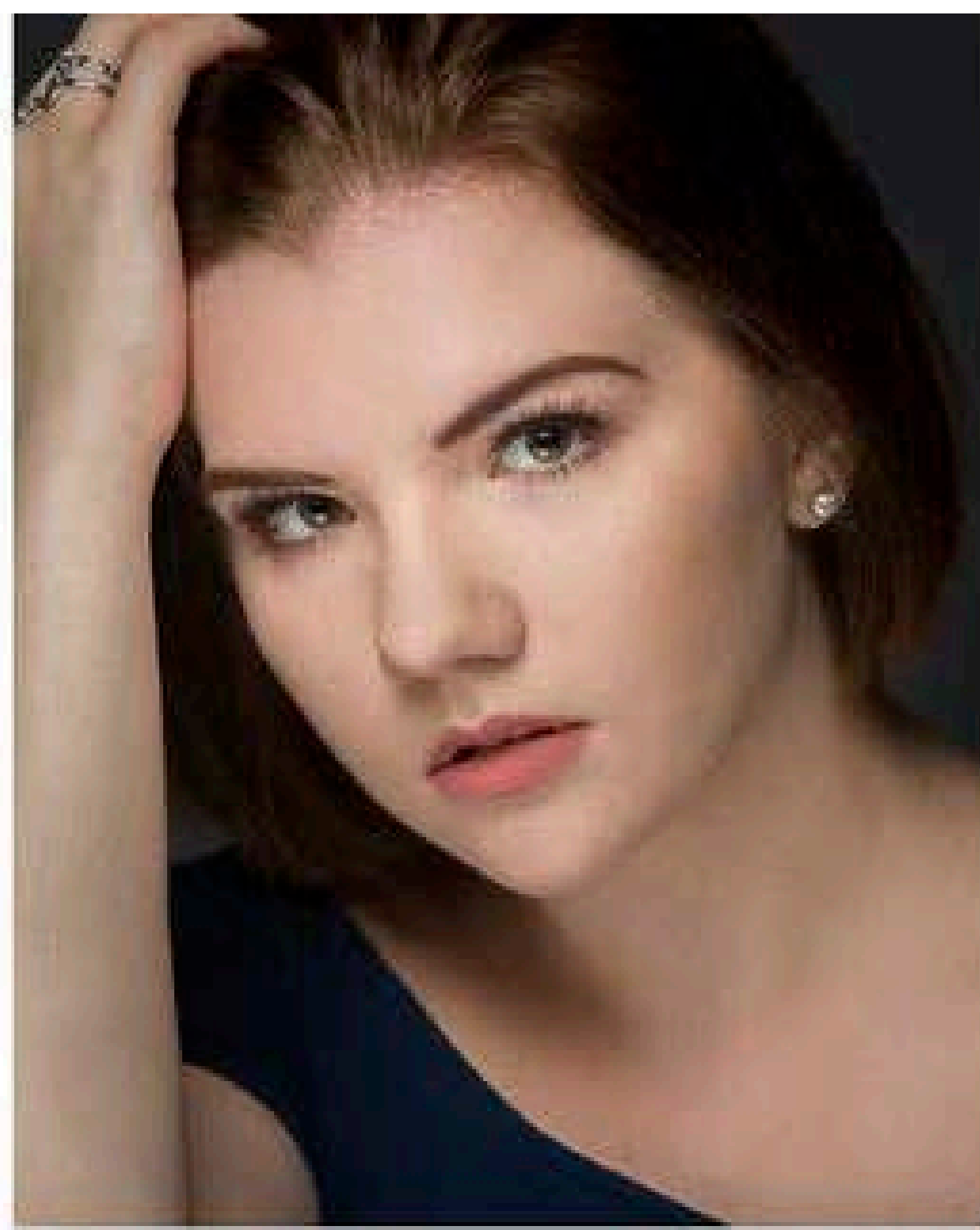
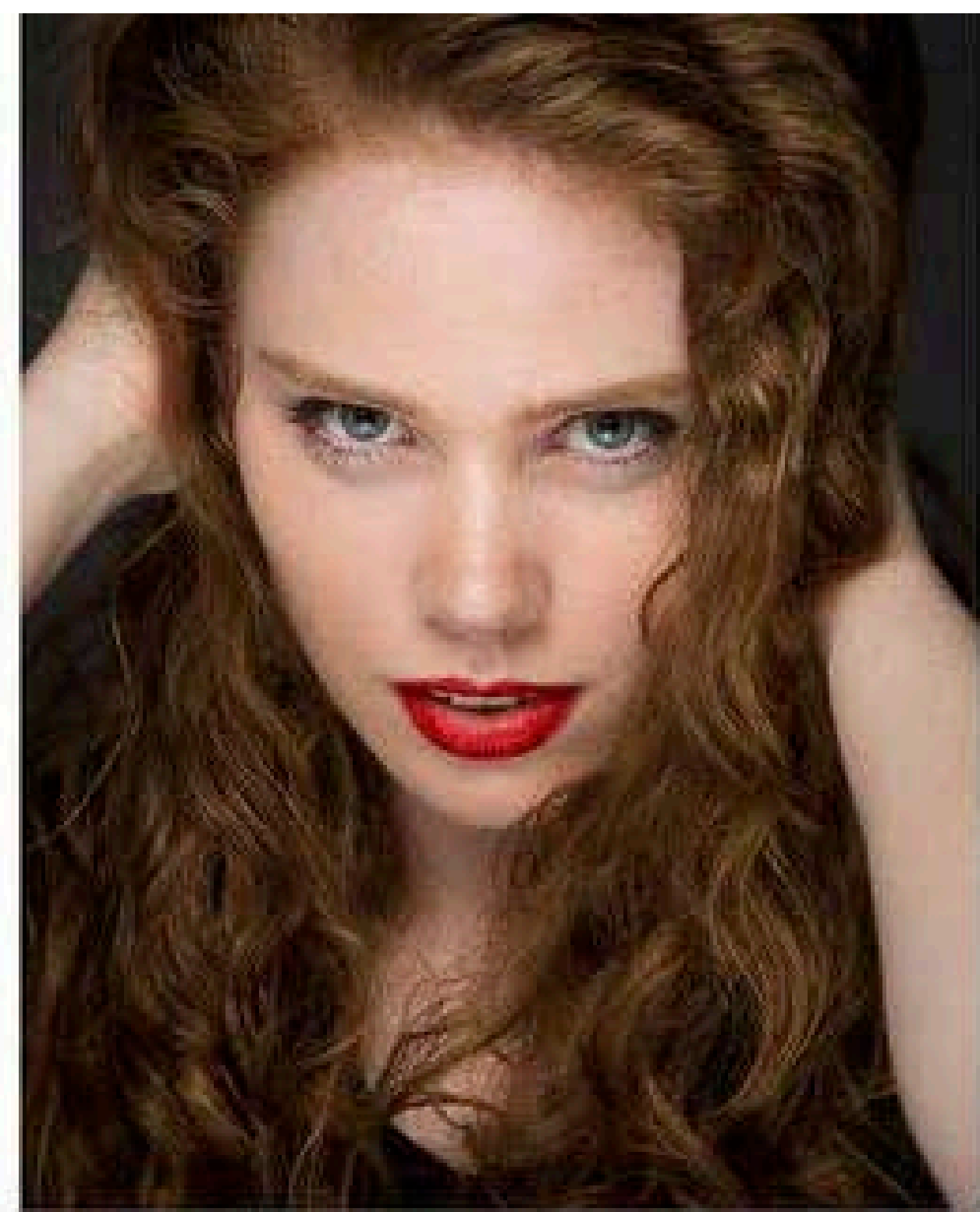
"There are a few other pedestrian tools that are important to me, including my stepladder and a tape measure. I do a lot of composite work, so ensuring I'm matching distance and perspective is critical for a believable image."

## **SKETCHING FIRST**

"One of the most important techniques I use is the designing and prototyping of images, particularly illustrative or composite images.

"I find sketching designs (using tools like Paper on the iPad) really helps me visualise the final product, surfacing problems with composition or highlighting aspects that need







Above: Sleepless. Photograph by Kris Anderson.  
Left: A sketch made by Kris as part of his pre-production.



more thought before going anywhere near the camera.

"I'm a terrible sketch artist, but I get the job done!

"Sometimes I'll shoot a low-fi prototype image, utilising very patient family members as stand-ins, so I can work out the bugs and get it right, so when I have the real talent in front of the lens the shoot progresses smoothly.

"I'd say I generally spend as much time planning as I do in post-production, with the actual camera-in-hand bit taking hardly any time at all."

"Nearly all of my work is done with Speedlites and a variety of light modifiers. I very rarely work with just available light. I appreciate being able to control the light on the subject and influence the background so I get what I want.

"For composite work, I'm shooting with the intent of dropping an element into a scene, so it's critical to match the lighting so everything looks like it belongs there.

"I'm starting to get to the point where I want something with more power than a Speedlite, so that's probably the next evolution in my kit.

## AND BEING GOOFY

"Building rapport with subjects is essential if I am going to get them to relax – particularly if I'm shooting a production cast where I only have 3-4 minutes with each performer.

"I'm a bit of an idiot, so I'm always talking

and being goofy with people, and hopefully that takes a bit of their focus off of themselves. Sometimes I'll talk less if I'm trying to slow things down and create calmness, but generally I'm having a conversation peppered with direction.

"My go-to great-headshot technique is to get people to pull a crazy face. We might shoot a few proper frames, then I'll say, "Okay, give me a ROLLER COASTER FACE!" or some other silly instruction, and they'll half-do it.

"I'll poke fun at them to do it again and bigger, they'll go over the top... and an instant later when they come back down, they fall into the most natural smile. This really helps build rapport, which then unlocks a flow so they adapt more quickly when given further posing direction.

"Sometimes this becomes a game. For a recent production, the first subject pulled the most amazing supermodel pose, only to be bettered by the second subject and then all the cast got in on it! It turns a potentially awkward experience into a fun one they'll happily repeat."

"When I deliver cast headshots, I generally deliver two solid headshots and, as a bit of fun, one goofy one for each performer.

"I recently shot a production of Spamalot. The theatre company proudly showed off their glossy A3 program with headshots from our session – and they'd used the goofy ones! If you're ever going to do it, Spamalot is probably the right production for it!"



## National Family Portrait Month

Quite a few AIPP members (and non-members) work with Bernie Griffiths as a mentor. Bernie is running the annual National Family Portrait Month to benefit a charity and to generate sales of portrait photography. Is this something you should be involved with?



There is still time to participate in National Family Portrait Month (July) and the \$350 photographer participation fee will be donated in full to the Make A Wish charity.

### HOW IT WORKS

The concept revolves around the publication of a book of photographs. To be part of the book, clients sign up with a participating photographer and pay a \$51 fee, all of which is donated to charity. The target is to raise \$20,000 for charity.

Said Bernie, "The charity that will benefit from the fundraising efforts will be the Make A Wish Foundation and if you watch a couple of the videos on their website, you will see the amazing work they do to put smiles on kids who have very serious medical issues."

The book this year, as last year, will be titled "*A Mother And Her Children .... An Unbreakable Bond.*"

Added Bernie, "Each year, I donate many hours of time on this project without any financial reward and I also give the charity my

own financial donation.

"My hope for photographers who participate is twofold – that together we raise money for charity and that the photographers make strong sales from the customers who engage them via this incentive.

"Each year this project is a WIN WIN WIN.

"The charity wins as they get funds, the photographer wins because, from past experiences, people buy photographs, and the customer wins, as they have a photograph in a book as well as lasting professional photographs that they will treasure forever."

#### National Family Portrait Month Links

Sign up: <https://www.eventbrite.com.au/e/photographers-national-family-portrait-month-july-2018-tickets-45792349149>

Website: [www.familyportraitmonth.com.au](http://www.familyportraitmonth.com.au)

NFPM Facebook page: <https://www.facebook.com/nationalfamilyportraitmonth/>

NFPM Participating Photographers Closed Facebook Page..... <https://www.facebook.com/groups/1762686310610892/>

# NATIONAL FAMILY PORTRAIT MONTH

*because life can change in a heartbeat*



Home

FAQ

Charity

Photographers

Participate

Blog



## Wanted.... Mothers And Their Children

During the month of JULY 2018, we are looking for Mothers and their Children across Australia and New Zealand, to be photographed for an upcoming book called "A MOTHER AND HER CHILDREN... A Loving Bond."

To be part of this exciting fundraising initiative simply **REGISTER HERE** if you are in AUSTRALIA, or **REGISTER HERE** if you are in NEW ZEALAND.

Your \$51 per family participation fee, will be forwarded in full to the Make A Wish Foundation.

Our target is to raise \$20,000 for the charity.

Once your registration is received, a photographer will contact you to organise a time for your complimentary photography session.



## How Do I Get Bookings & Sales?

Getting portrait shoots can be tough, but the real challenge is having something to sell. Tanya Addison has some suggestions to improve your portrait photography business's profitability.



A large number of members are stay-at-home parents, with time on their hands, but too few portraits to shoot. What can they do to get the phone ringing or the emails arriving?

Tanya Addison, who has worked with her partner Glenn in professional portrait photography for over a decade, suggests these parents probably have a ready-made stream of potential clients through parent groups or the activities their kids do – such as swim, dance and sport.

### READY MADE CLIENT LIST

"I would begin by offering to photograph other parents' children at no cost, explaining that there is no risk involved."

A lot of clients will be unsure they'll get the results they want, so by offering to take their photos for free with no obligation to buy anything, you're removing this obstacle.

"Another option would be to look at, say, your kid's ballet school and offer to raise money for its end of year concert by giving your booking or session fee to the school.

### FEEL GOOD TOO!

"This allows other parents to participate, with no risk, and feel good about the time they have invested in having their portraits taken. It's also a great motivation to have the photography done sooner rather than later."

Both these suggestions require you to take



SILVER WITH DISTINCTION AWARD • FAMILY CATEGORY

**Lib Ferreira APP AAIPP**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



SILVER WITH DISTINCTION AWARD • PORTRAIT CATEGORY

Vicki Bell APP M.Photog. II

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

the photographs for free. You'll also be editing the shoot and producing files and prints for free, so to turn it into a business, you'll need something to sell.

And you need to know how to sell, something that comes with practice as much as anything.

## USE A SHOOT LIST TO MAXIMISE SALES

Successful photographers aren't just shooting what makes them feel good on the day, they are taking a predetermined series of photographs to help maximise the back end sale.

"It's like baking a cake with a recipe. If I put all the ingredients together in the right order, I have a predictable outcome.

"However, if I put the ingredients together in the wrong order, it probably won't work. And it's the same with running a portrait photography business – you need to do things in the right order, beginning with the photos you take.

"For instance, you want to take two different family group poses, perhaps one sitting and one standing. Now your clients have a reason to buy one family group print for the home and a second one for the office.

"For the children, take two versions of them all together, perhaps one standing and the other walking or sitting.

"Then I suggest three different looks for each child individually, such as standing next to a rock,

sitting on the ground with a pet, and holding their musical instrument.

"Then if there's time, capture a shot of the mother with the children, and another with the father.

"The reason we have a standardised shoot list is to make sure we capture the photos our clients want – and all clients want choice. They want you to give them options."

If you offer clients a single photo, they can say yes or no, but if you offer a choice between one photo and another, you don't mind which they choose because either option is a sale."

## OPTIONS TO BUY MORE THAN ONE PRINT

"Ideally, you want your clients to buy one or two family prints, and then a print of each of the kids. If you can add in a couple of additional prints of mum and dad with the kids, then you have a good result.

"So the shoot list is my silent guarantee that I will have enough variety to offer my clients, and this in turn will ensure I hit my sales revenue targets."

**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)**





## 12 EoFY Tasks To Do Right Now...

And you won't believe Task No.7 (just kidding)! Sara McKenna APP AAIPP of Sassi Photography suggests spending five minutes to review what you can do for a better End of Financial Year!



The End of the Financial Year used to take me by surprise. Each year I'd promise myself I'd be more prepared next year, then it was suddenly June again and I wasn't ready.

You see, I really loath paying tax, but being prepared and knowing your financial position can help you reduce the amount of tax payable, if you know how and work well with your accountant.

Here are twelve things you can do right now to be prepared for the End of the Financial Year:

### #1: GET YOUR BOOKS UP TO DATE

Now. I mean right now! With everything up to date, you can get a gauge of your profit for the year, from which you can estimate your tax (roughly 30% – varying depending on whether you are a sole trader, partnership, trust or company).

### #2: UPDATE YOUR EQUIPMENT SCHEDULE

If you don't have an Equipment Schedule, write one... you need it! With the \$20,000 asset write-

off we've been enjoying in Australia since 2015, it is possible you've not needed an Equipment Schedule for your accounts yet (if you are new to business), but that time will come! (We'll get to that write-off further down the list.)

Your accountant can help you with a detailed Equipment Schedule when you need one for your tax return (currently for assets over \$20,000 each which require depreciation). In the meantime, you can create your own basic Equipment Schedule with ordinary spreadsheeting software (Google Sheets is free on Google Drive).

The Equipment Schedule records:

- What the equipment is (ie. Canon 5D Mark IV);
- What date it was purchased;
- How much it was purchased for;
- It's serial number.

We will add more details to this later.

Every business asset needs to be individually itemised on this schedule, including phone systems, computers, photographic gear, mobile phones etc.

The Equipment Schedule's column titles

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.

#### TAGS

Business Registrations





SILVER AWARD • TRAVEL CATEGORY

**Greg Sullivan APP M.Photog.**

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

thus far are:

Date, Equipment, Serial #, Cost.

### **#3. FIND YOUR INSURANCE PAPERWORK**

You know... that paperwork you get emailed annually, pay when it's due, then file in another folder of your Inbox?

Do you read your insurance renewal each year?

Do you think about what is written on it or do you skim the list of equipment, shrug your shoulders and think, "That'll do"?

### **#4. REASSESS YOUR EQUIPMENT SCHEDULE**

Now we are going to add a couple of columns to that Equipment Schedule (if you haven't already):

- Insured For
- Current Replacement Cost

Hmmm... see where we are going here? Ideally, these two columns should be almost identical, but I can almost guarantee you they are not.

Cameras, lenses, phones, computers and most general equipment we use get superseded by new models every other year – and sometimes more frequently!

For the moment, fill in the amount each asset is currently insured for, then take some time with a cup of coffee to search your

favourite Australian supplier's online store for the current replacement cost of each asset, remembering to look for the upgraded version if your model has been superseded.

Fill in this information in the appropriate column.

### **#5. REASSESS YOUR INSURANCE**

Having fun yet? We're creatives... I get it. We are also running businesses, so we need to jump out of our creative safe space for a bit each year and make sure we are okay moving forward.

The easiest thing to do now is to send your Equipment Schedule to your insurer. Ask them to update the "Insured For" amounts to the current replacement value.

They are usually pretty quick to do this and will send you an amended invoice for the difference.

Pay this before 30 June and you can deduct it as a current year expense.

Don't forget to change your Equipment Schedule to show the amount each item is *now* currently insured for.

### **#6. ASSESS EQUIPMENT TO BE REPLACED**

The estimated life of equipment such as cameras, lenses and studio lighting is three to five years.

Whilst well looked after equipment can last

longer, professional photographers need to be mindful of replacing equipment before it causes problems.

Check through your Equipment Schedule to assess whether you need to consider replacing any equipment. To be honest, I push my equipment way past the 'expected life', but when I've had a profitable year and if I have a healthy cashflow, I certainly look to replace equipment before 30 June to reduce my profit, therefore reducing my tax payable.

## **#7. BE AWARE OF GOVERNMENT KICK-BACKS**

I mentioned the \$20,000 Asset Write-Off scheme earlier. It started on 12 May 2015 and was extended to 30 June 2018. The new Budget makes provision for the scheme to be extended to 30 June 2019, but at the time of writing this article, it was not yet guaranteed nor published by the ATO.

So, for this year and maybe next, this is by far my favourite idea from the Government! And other than being able to claim most asset purchases under \$20,000 in the immediate financial year of purchase, it's meant that the average photographer doesn't need to keep abreast of depreciation schedules for their equipment! Huzzah!

Claiming depreciation and/or asset purchases are a great way of reducing your taxable income.

How did those figures look that we finished in Step #1? Is there a healthy profit and do you have healthy cash flow at the moment?

Now have a look at the equipment identified in Step #6. Take these details to your accountant and get advice as to whether replacing some of your equipment prior to 30 June makes good business sense to reduce your taxable income.

## **#8. INVESTIGATE PRE-PAYMENT OF ONGOING EXPENSES**

There are some expenses that businesses pay reliably each month or year. If your cash flow is very healthy and you are looking to reduce taxable income, pre-paying expenses can be helpful.

This technique is generally investigated prior to May, but it may not be too late to look into it now.

In order to pre-pay ongoing expenses, you will need to contact the provider, request an invoice for upcoming expenses and pay prior to 30 June.

Some of the expenses I've pre-paid in the past have been ongoing advertising in the local paper, premises lease/rent and interest on loans/chattel mortgages. Of course this means they won't be expenses for the following financial year, but having pre-paid them may help your cash flow to be able to do other things in the coming year. Make sure you are advised by your accountant.





## #9. CHECK ON YOUR MOTOR VEHICLE EXPENSES

Do you run the expenses of your vehicle through your business? There are two main ways to do this. You can charge a per-kilometre fee back to your business for business-related travel expenses (up to a maximum of 5000 kilometres), or you can claim the business percentage of vehicle use through the business. Either way you need to keep a log-book.

How does your log-book look? If you are anything like me, the first three weeks are spot-on, then... I lose interest and forget to log trips.

If you charge a per-kilometre fee back to your business, a contemporaneous diary is needed and there's a limit on how many kilometres you can claim.

This is why I opt for the option of claiming a business percentage. For this, all you need to do is keep a log-book for 12 consecutive weeks and use that percentage for five years.

You can't claim driving from home to the studio or dropping the kids off at the pool on your way to a client's house. The only trips claimable are from the studio (home or otherwise) out on work-related trips (jobs, suppliers, etc) and back.

Get your log-books out and start logging! Your accountant will want this information to calculate your expense claim.

If you claim personal motor vehicle expenses through a company or trust, you may be liable

for Fringe Benefits Tax (FBT). Being set up for FBT is a whole other world of annoyance – so please talk to your accountant!

## #10. CHECK ON YOUR HOME STUDIO EXPENSES.

Let's be honest... most professional photographers these days work from home rather than a lavish, professional, dedicated studio. I, myself, have just moved out of my dedicated studio and back to a home-based studio for ease of operation.

How do you claim for the space your business takes up in your home?

End of Financial Year is a good time to make sure you can substantiate your claim and your accountant will want this information.

You can claim working from home if you carry out "income-producing work at home and incur expenses in using your home for that purpose".

You may be able to claim a deduction for a percentage of expenses such as gas, electricity, telephone calls, decline in value of furniture as well as curtains, carpets and light fittings, rent/mortgage interest (not principle, just the interest portion), insurance and rates.

The easiest way to work out the percentage of use is by actual floorspace (ie. studio/office space might be 25% of the floor area of the house).

This is not an endorsement, but H&R Block

has written an easy-to-understand article about claiming working from home here: <https://www.hrblock.com.au/tax-tips/claiming-home-office>

[Editor's Note: Claiming a percentage of your home may negate the principal residence capital gains tax exemption by the same percentage. Is what you're claiming this year better than the tax you may pay in the future? There's no single answer, but check with your accountant before making this claim!]

## **#11. REASSESS YOUR BUSINESS PLAN.**

I feel like I'm having a bit of a laugh with this one, but I am deadly serious.

If you are in business and do not have some sort of business plan, you are setting yourself up for failure!

Your business plan should, at a minimum, be able to tell you all your estimates of expenses and income for the coming year, your pricing structure, any expected equipment replacements, a marketing guide and your demographic of client.

It's quite probable you have this in your head already, so write it down!! It's great to refer to it during the year and reassess it at the end of each financial year, so you can set yourself up for more success in the coming year.

There are guides online or your accountant may be able to help you create a business plan.

## **#12. SUBSCRIBE TO THE ATO SMALL BUSINESS NEWSROOM**

I can almost hear how excited you are about this one! A regular newsletter from the ATO in your inbox? Woot!! What could be more thrilling??

To be honest, it isn't that bad.

It's a brief email linking back to simple articles (such as those you may have seen me link to on the AIPP Community Facebook Group), highlighting changes or things you may need to know to stay compliant within your business.

The "Subscribe now!" button is on the top right of the website at <https://www.ato.gov.au/newsroom/smallbusiness/>

## **BONUS #13. BACKUP YOUR FILES AND CHECK YOUR SECURITY**

Whilst not exactly EoFY-based, every business should have two to three dates on their annual calendar to double-check all their backup procedures and security measures are up-to-date.

EoFY, April Fool's Day (with your smoke detectors) and Halloween are great dates to pick!

So Happy EoFY! Set a romantic date with yourself to get through all these tasks and schedule them in your calendar for next May/June (recurring, of course).



## Panasonic's Tiny Lumix GX9

If size and weight are an issue, but you don't want to sacrifice features and versatility, take a look at the latest Lumix GX9 – a combination stills and video camera with a full set of bells and whistles!

Many moons ago, I took an early Lumix GX camera to Antarctica and was incredibly impressed with how it stood up to the challenging weather conditions. It worked flawlessly and what I loved most was its small size and ease of use.

Flash forward nearly 10 years and the latest incarnation of the GX has arrived, the GX9 (called the GX9K on the box), a 4K combination stills and video camera body that shows all the features of a highly refined design.

For instance, the twin dial on the top deck for setting the exposure mode and exposure compensation is sufficiently resistant, meaning you won't accidentally change the settings as you grab the camera out of your camera case or put it over your shoulder.

It might seem a small feature to make such a fuss over, yet when you review cameras regularly, it's interesting how often this technicality is overlooked.

Another little feature is the HDMI/power connections cover – open it and it slides back inside the camera body, out of the way with no chance of being lost or accidentally broken

off. Yes, a small point and it won't make any difference to the quality of the images, but it does show how Panasonic has been carefully refining the designs of its various Lumix cameras.

### 20-MEGAPIXEL CAPTURE

The Lumix GX9 features a 20-megapixel Digital Live MOS sensor and there's no low-pass filter over the sensor as found on earlier models.

Low-pass filters were used to solve colour issues, but at the expense of sharpness and this is one of the reasons we used to pre-sharpen our files – the pre-sharpening was really just fixing up what the low-pass filter had undone in terms of image sharpness.

So, with no low-pass filter, the images take advantage of all the resolution afforded by the Micro Four Thirds system lenses.

The Lumix GX9 is compact camera size, so roughly the same width and height of a mobile phone (standard size) and three times the depth. However, unlike many compacts and mobile phones, in addition to the large LCD viewing screen there's a tilt able LVF (Live

#### TAGS

Equipment  
Cameras  
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View Finder) with 2760k-dot resolution. This is essential for a professional and for most Australians working outdoors in our bright sunshine, and the tiltable design allows you to use the camera surreptitiously, like we would a waist-level finder, so our subjects don't know they are being photographed.

Of course, in lower light conditions you can flip out the 1240k-dot tiltable 3.0-inch LCD display and use the camera down low or up high, useful for crowd and PJ work.

## ALWAYS SHARP

The diminutive GX9 features a 5-axis, Dual I.S. (image stabiliser) system, which means that in addition to using image stabilisation in some of its lenses, the camera includes its own stabilisation regardless of what lens you're using.

And if your lens is I.S. controlled, then you get even better stabilisation, the equivalent of shooting at a shutter speed up to four stops (E.V.) slower.

Of course, you need to ensure your subject matter won't move, but this technology is really useful, not just for sport and wildlife photography, but for portrait and wedding photography out on location.

There's also an improvement in the autofocus system. Panasonic claims its DFD (Depth From Defocus) technology instantly calculates the distance to the subject by evaluating two images with different sharpness

levels, achieving super fast autofocus.

This is accompanied by improvements in low level focusing, as well as keeping track of moving subjects.

The GX9 can focus on a subject in as little as 0.07 seconds, even when shooting at six frames per second (or up to nine frames per second with single shot focusing).

## VIDEO FINESSING

As everyone knows, 4K is the buzz feature on cameras this year, meaning you can capture video images that are four times the resolution of standard Full HD. You can also use the video functionality for still frames. The 4K Photo mode lets you select a frame from a video sequence (shot at 30 frames a second), saving it as an 8-megapixel resolution still. It's not the same resolution as the 20-megapixel sensor, but for many professional applications it is more than detailed enough.

The camera can also be controlled via Bluetooth, Wi-Fi and a smart phone, including operation of the shutter release and video stop and start.

Panasonic has a comprehensive range of interchangeable lenses and camera accessories, making the new Lumix GX9 a seriously versatile tool for photographers and video producers alike.



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



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