

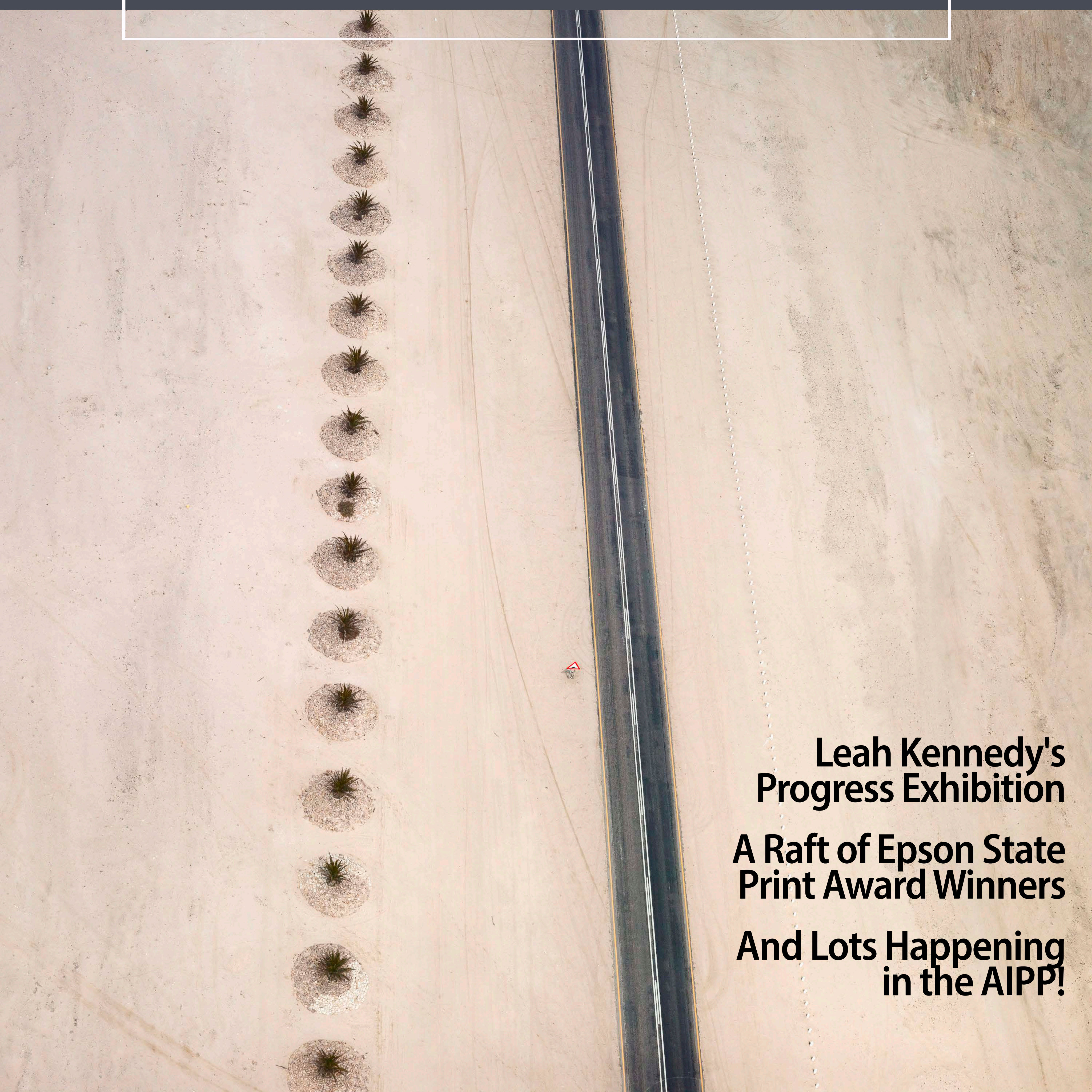
Issue 263

AUSTRALIAN INSTITUTE OF
PROFESSIONAL PHOTOGRAPHY

aipp™

July 2018

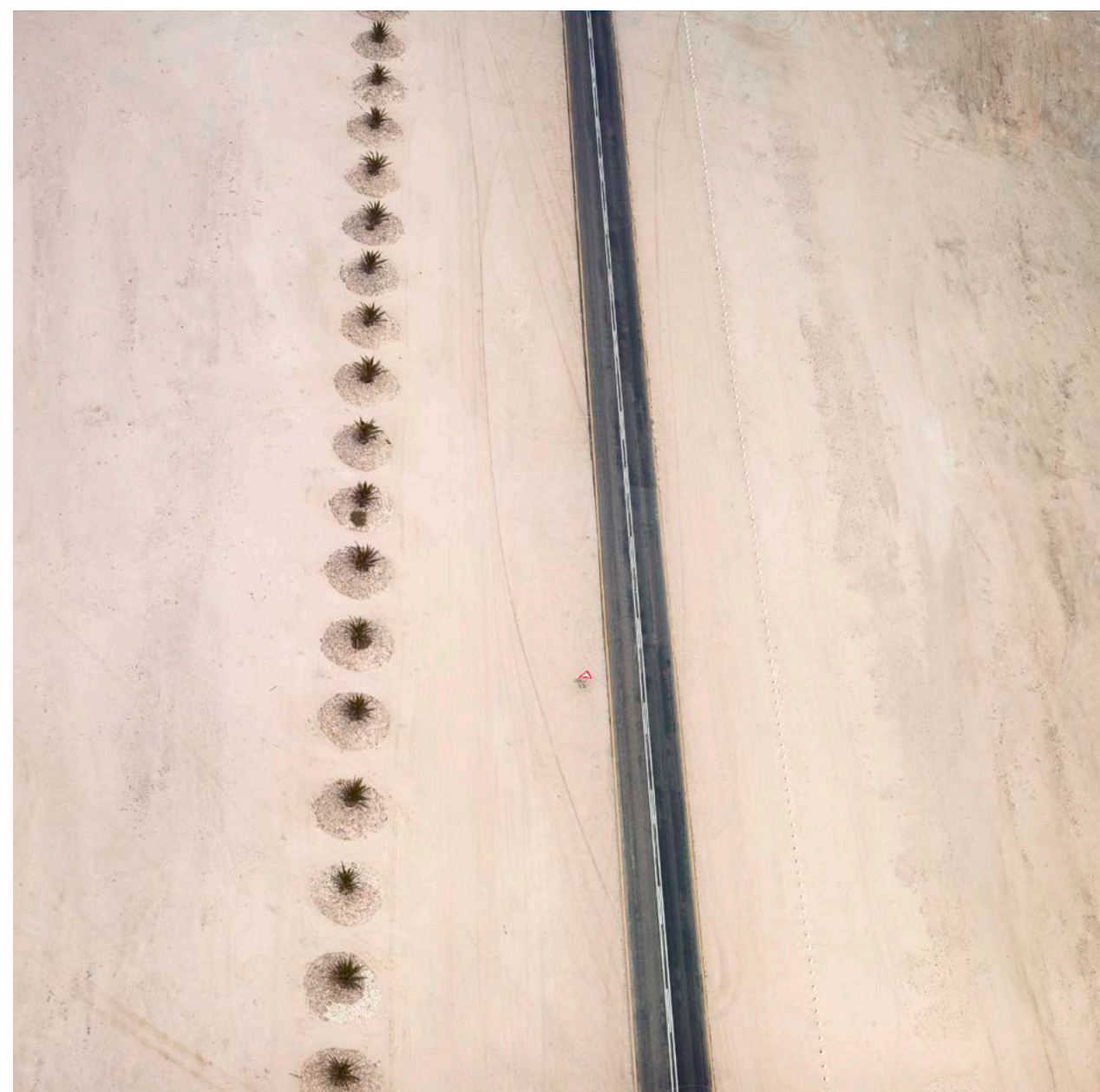
JOURNAL



**Leah Kennedy's
Progress Exhibition**

**A Raft of Epson State
Print Award Winners**

**And Lots Happening
in the AIPP!**



COVER

Leah Kennedy APP AAIPP

2017 AIPP AUSTRALIAN CREATIVE
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.

Publication The newsletter is published 10 times a year – monthly with November/December and January/February being combined.

The AIPP JOURNAL newsletter is published by Pt 78 Pty Ltd,
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Quietly celebrating 25 years of publication.

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CONTENTS

4 **John Swainston's President Message**

Now is the time to get your entries ready and plan your trip to the biggest event on the AIPP calendar! Are you ready for action?

8 **AIPP Constitution Update – 2018**

Chair of the Constitution Committee, William Long outlines where the Constitution Committee is up to in their discussions and drafting – and your opportunity for input too!

12 **Fighting For Photographers' Rights**

Fair dealing or photographer abuse? Chris Shain continues his advocacy on behalf of the AIPP and professional photographers in general.

14 **There's Still A Tax Deduction For Travel**

Following our recent article on claiming travel as a tax deduction, a recent tax case denied travel claims – but there are important distinctions and travel remains a legitimate deduction for photographers.

16 **'Meet The Board' In Queensland!**

It was a great turn-out for last month's 'Meet the Board' at the Breakfast Creek Hotel in Brisbane. Alison Hockings AAIPP reports!

18 **Ian Poole: John Oxley Library Award**

Organised and keenly aware of the social history of which he was a part, the late Ian Poole has been awarded posthumously the John Oxley Library Award. Interview with Gary Cranitch.

22 Our WA Awards On The Big Screen?

Steve Wise explains how the WA Council hosted the recent WA AIPP Epson State Print Awards exhibition outside on Perth's new Yagan Square Digital Tower.

26 Trading Name Or Business Name?

Trading names are no longer shown on the ABN Lookup page, so what does this mean to you and do you need a business name instead?

28 Chris Saunders, Epson WA PPY Winner

A striking series of aerial abstracts has landed the big prize for Western Australian photographer Chris Saunders!

30 Selena Rollason, Epson Qld PPY Winner

No stranger to the winners' circle, Selena Rollason was still incredibly proud to be this year's Queensland AIPP Epson State Awards winner.

32 Steve Lovegrove, Epson Tasmania PPY

Steve Lovegrove APP.L M.Photos. has been entering APPA since the 1980s, but this is the first time he has entered wet-plate tintypes to the Epson State Awards!

34 Rebecca Croft, Epson Victoria PPY Winner

A remarkable illustrative portfolio has earned Rebecca Croft the title of AIPP Victorian Epson Professional Photographer of the Year 2018!

36 Peter Carroll, Epson N.T. PPY Winner

If sport's your thing, it's hard to go past four incredibly strong images by the Northern Territory's Peter Carroll APP AAIPP!

38 Gee Greenslade, Epson S.A. PPY Winner

Gee Greenslade APP M.Photos. has picked up both the Illustrative and overall PPY in the Epson State Awards 2018.

40 APPA: More How To Impress The Judges

Did you enter the Epson State Print awards? Are you thinking about APPA? Perhaps the most common shortcoming in print making simply has to do with exposure and tonality. Here's how to check yours.

44 Leah Kennedy: Making Progress

The winner of the 2018 AIPP Creative Photographer of the Year, Leah Kennedy APP AAIPP explains what drives her and the story behind her exhibition titled *Progress?*

54 APPA & Epson State Awards: Why 5 Judges?

Newcomers to the APPA judging system are not always aware of the checks and balances that have been incorporated into the judging system to ensure a fair and equitable result!

60 AIPP National Board - Meeting Summary

In the interests of keeping the membership informed, the Board through its chair, Melinda Comerford, wishes to share notes on the minutes of its most recent meetings (31 May and 29 June 2018).

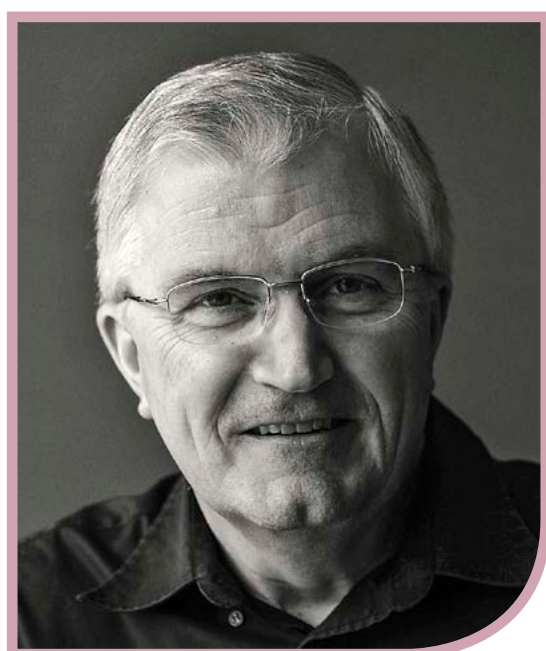
64 The AIPP & Photography Education

Education in the AIPP happens on many different levels, but how can the educational system itself be involved? AIPP Craig Wetjen outlines some of the issues he and the Board are considering.



John Swainston's President Message

Now is the time to get your entries ready and plan your trip to the biggest event on the AIPP calendar! Are you ready for action?



In just a few weeks, the AIPP family gathers to celebrate the best in our community's photography in the AIPP APP Awards in Melbourne.

We do so together with a trade show where members can meet face-to-face with our principle partners and sponsors, to discuss and get advice on gear, services and technical advances.

The event concludes with the AIPP APPA Gala dinner that recognises high achievement in the profession through images judged by our peers. It also honours those who have excelled in personal service and commitment to fellow members, or promoted photography more broadly in the national community.

While APPA is just one of dozens of values and events in the AIPP calendar, it's a vital bell-weather for the profession each year.

TIME TO ENTER!

I have been attending APPAs for some 20 years as an Industry partner and sponsor, as well as being a photographer.

The opportunity to meet with other photographers, learn of expressive changes

in the craft and share ideas, for me enabled growth in knowledge and confidence about photography.

Looking back, that journey of continuous annual attendance has enabled some deep friendships to be established. They are based on a common love of the craft of photography and the inspiration of watching and listening to judges drawn from the membership and beyond.

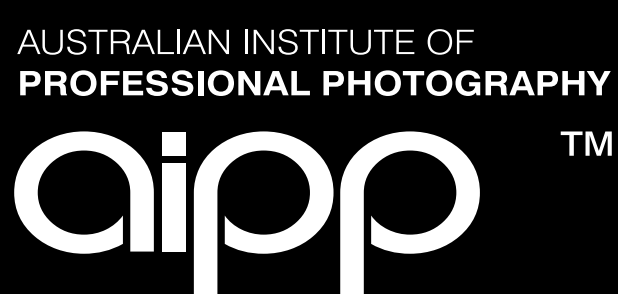
We have also celebrated with those who excelled and progressed to their Masters, or Grand Master status.

I last entered the NSW State Awards 16 years ago and went down in flames. I now understand my entry was a picture of inadequate professional quality. However, feeling unable to achieve the required standards, I dropped out.

For 16 years! To be fair, 75-80% of members simply do not participate in this annual process; or having done so for a few years, stop entering.

In my case, I did not advance my own skills as rapidly as I might have otherwise. I trod a path of trial and error, less productive, often inconsistent in outcomes. And I was missing out

Proudly supporting the AIPP





on a remarkable process of evaluation, feedback and learning.

If you are qualified to enter, your practice and your clients will be the beneficiaries, no matter how long you've been a professional image maker.

THE VALUE OF FEEDBACK

Making oneself vulnerable to the opinions of others in a creative world can be challenging, to put it mildly.

"How can those judges not see the skill and ability in my image?"

"How could they possibly give an 85 to that image when my image was just as strong and it rated only a 79?"

Of course, all judging has a degree of subjectivity. Through the AIPP's national judge training system, which the Awards Team runs each year in many state capitals, a common lens of assessment is achieved.

And through the use of carefully selected panels, people who are known for strong skills overall can make solid appraisals of work outside their own direct speciality; they sit with others who may well be specialists in that particular genre.

Each image these days gets individual verbal feedback and the process of challenging high or low scores enables a reasonable balance to be attained.

The live streaming of comments and images

from the judging rooms ensures most people, whether they attend in person or not, can see how the judges reacted and listen to panel comments. Of course, attendance in person is the real deal, a total experience like no other.

This year I am entering the APPA for the first time. I went through the NSW Epson State Print Awards process in April.

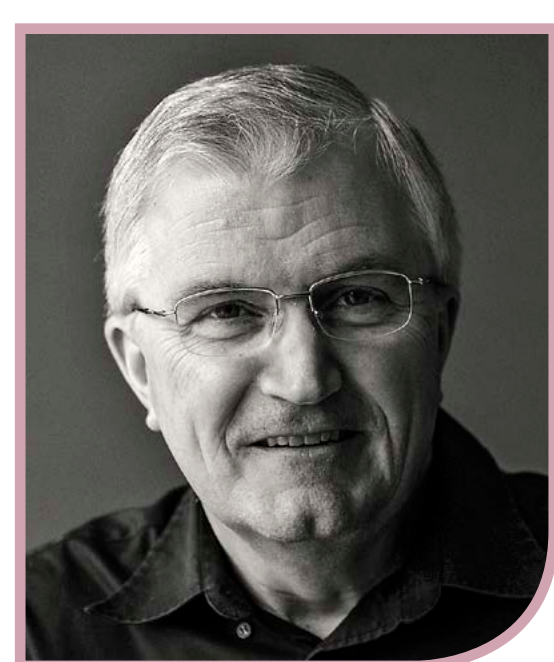
Like many emerging photographers I needed to achieve adequate points to be seeded. I attended a print critique in March, courtesy of our NSW AIPP State Council. The value I gained from the observations about mount layout, size of image, tonality, brightness levels and structure enabled me to submit four images that ended with me as a category finalist in the NSW Commercial category.

LISTENING ATTENTIVELY

I was overseas during the judging, so I logged on to hear the comments of judges streamed from Canberra, which further improved my understanding of commercial expectations.

This process has directly and beneficially affected subsequent commercial work for my clients.

I was beaten on the night by an outstanding and much broader-range commercial photographer whose work I admire, Gavin Jowitt. It was fair, informative and the right outcome. Emotionally it was a roller-coaster, but as education, it was incomparable.



What an important lesson: It's so important to push oneself through this process of anguish and effort.

APPA is a core part of the AIPP experience. No matter how long you have been a photographer, there is always something you can learn from feedback, viewing the work of others and testing yourself. That's why everyone should regularly enter.

You'll be a better photographer and your clients will get better outcomes. As we say in the new AIPP Mission Statement: **Advancing Professional Photography. For Everyone.**

If you are committed to personal growth, APPA is a vital part of the journey. It will enrich you, strengthen your practice and others will see and know your work.

VIDEO ENTRIES TOO

AVPA entries are already open and close 25 July. This is different to APPA entries which opened on 5 July and close 9 August.

If it's a few years since you entered, and your status qualifies you to enter, challenge yourself and enter once again.

If you entered the Epson State Print Awards and are seeded, go that extra step and enter the national awards.

The Institute has gone through a lot of pain this year, but we have remained focused on ensuring we could deliver this year's Awards in August.

Be part of something really special. Enter the 2018 Australian Professional Photography Awards, perhaps the most important ever.

If you possibly can, get to Melbourne, share the fellowship of a common love of our craft, and see the trade exhibits of our sponsors and partners.

And learn about the changes planned for the AIPP Constitution face to face with some members of the Constitution Committee. They will be on-hand to answer your questions and to highlight some of the planned changes.

The APP Awards are held over three days 25-27 August, and the APPA combined awards dinner is on the night of 28 August.

The AIPP Board looks forward to meeting with as many members and trade partners as possible.

So, please support your Institute and after the serious part of judging, join in the fun. If this year's after-party drinks on Monday 27 are anything like last year, you'll have a fantastic experience.

To those who do enter: Good luck, go well and see you there.

And don't forget to use our hashtag whenever you talk about the APPAs:

#aippappa2018

John Swainston Hon. FAIPP

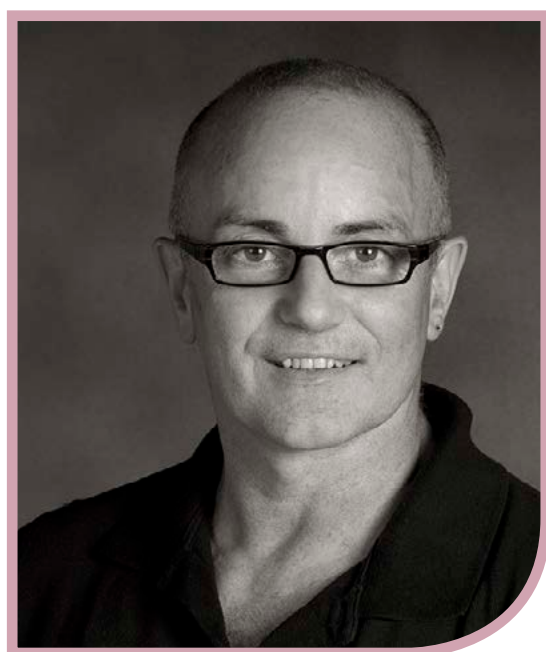
National President

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AIPP Constitution Update – 2018

Chair of the Constitution Committee, William Long outlines where the Constitution Committee is up to in their discussions and drafting – and your opportunity for input too!



WHAT IS A CONSTITUTION AND WHY IS IT IMPORTANT?

A Constitution is a legal requirement for the AIPP (as a company) and is essentially a “three-way” agreement between:

- the company and members,
- the company and directors, including the company secretary, and
- the members and other members, including the directors.

The Constitution sets out things like:

- The aims and objectives of the company
- Who can be members and how they can apply to become members
- Dispute procedures and disciplinary procedures
- How meetings can be held and who can call them
- How resolutions and voting occur, including by proxy
- Directors: how many, how elected, duties, powers, conflicts of interest, etc.
- Ability to have by-laws to ensure that day-

to-day operations do not require constitution changes

- How notices are provided
- And many other legal requirements too.

Since inception in May this year, your Constitution Committee has been working non-stop to provide a draft suitable for the Board to review and to send to members for comment and suggestions.

Here is a summary of some of the discussions.

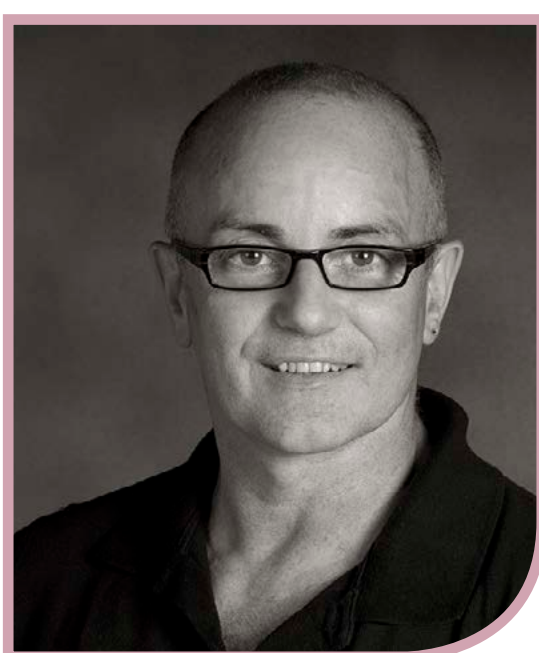
TO START FROM SCRATCH OR UPDATE EXISTING?

To ensure that we didn’t miss any current legal requirements and to provide consistent wording, the Committee has taken the approach that a draft be prepared using a non-copyright template provided by the Australian Charities & Not-For-Profits Commission.

This has enabled us to move quickly and an initial draft was tabled at our second meeting on 5 June.



William suggested a new dawn or sunrise photograph to accompany the introduction of the AIPP's new constitution. The AIPP Journal struggled to find a sunrise photo per se in the Editor's archives, but did find a pre-dawn shot from the Atacama Desert in Chile. Is this suitable?



WHAT'S CHANGING?

Not much, and lots!

- Clauses inserted to ensure that the new Constitution replaces the old.
- Clauses added to ensure that all members (and directors) retain all existing rights upon adoption of the new Constitution.
- Simplifying terms such as referring to the organisation as the Institute rather than the company wherever legally possible.
- Adopting terminology which can be used at all levels of the institute, including state council, regional division, etc.
- Clauses added to comply with Corporations Law amendments since our last Constitution was adopted.
- Ability for the AIPP to have a patron, if deemed suitable.
- Ability for the AIPP to have corporate members (companies), if required.
- Ability for meetings/voting to be carried out electronically.
- Voting and non-voting membership categories formalised in a Membership by-law.
- Minimum number of five directors required (makes it more difficult for all to resign at the same time).
- Expanding the number of directors (voted in by the membership) to eight and retaining the option for three co-opted directors, to enable diversity and skills as well as clarifying role and organisation hierarchy.

- Greater use of by-laws which can be changed more easily than the Constitution and with structures mirroring those of the Board for operations issues:

- ◇ Membership – Governance By-Law
- ◇ Management – Governance By-Law
- ◇ State Councils/Divisions – Operations By-Law
- ◇ APPA – Operations By-Law
- ◇ Committees – Operations By-Law

Overall, we are working to balance the past (and fixing past issues), the present (balancing existing and recent situations) and the future (where issues have been resolved and a smoother, better road is travelled).

WHAT'S THE CURRENT STATUS?

The initial draft of the new Constitution was tabled at the Board Meeting in Brisbane on the 29 June for Board discussion and feedback.

Very soon, you will be able to review the changes and make comments and suggestions.

We are also working with the Board to have a presence at APPA in August to be able to discuss and answer your questions.

It's your constitution!

And it's important your voice is heard too as we prepare for this change.

William Long

Hon LM AIPP, M.Photos V, FNZIPP, FRPS, FBIPP, Hon LM BIPP

Constitution Committee Chair

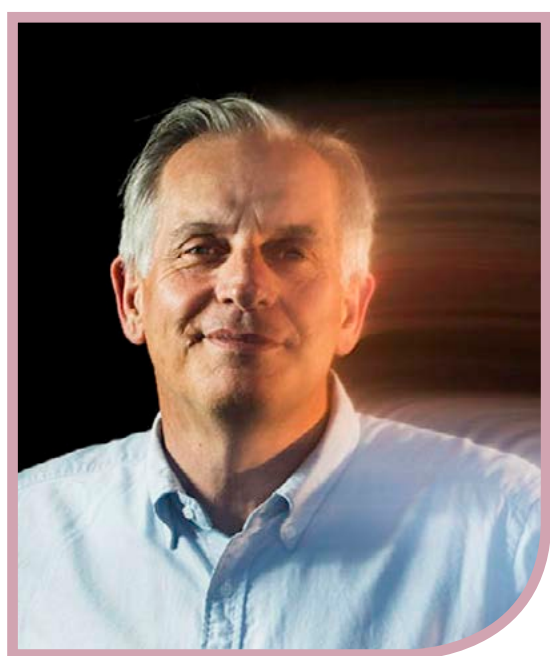


Fearful that an overseas photograph might be viewed as non-patriotic, the Editor scoured his archives for something a little closer to home – a sunrise scene taken at Gresford, NSW. Is there a deeper meaning in the selection of this image? You'll have to ask the Editor at APPA this year in Melbourne!



Fighting For Photographers' Rights

Fair dealing or photographer abuse? Chris Shain continues his advocacy on behalf of the AIPP and professional photographers in general.



Recently Chris Shain made yet another government submission, this time to the Department of Communication and the Arts.

The following excerpts on just two of many issues outline what Chris is saying on our behalf – and why it's important for us all to be aware of the potential negative impact some of these proposed changes could have on our businesses and income.

FAIR DEALING

The current "fair dealing" provisions cover a very wide range of uses and we feel that these are sufficient at this time.

Photographers are VERY concerned about the introduction of a "fair use" exception and vigorously oppose any introduction.

Our colleagues in the US and around the world are rightfully dismayed at some of the decisions of the US courts under "fair use" which in our view are very far from fair.

For example, the well-publicised **Prince vs. Cariou** decision alone highlights the breathtaking imbalance of this type of exception. The vast majority of normal humans would not understand how Patrick Cariou's pictures could be exploited by Richard Prince without compensation.

For a more recent example, refer to a decision of an Eastern District of Virginia court, which held that the commercial use of a photograph was "fair" on bases that included that the photograph was "informational", that the image was on the internet without a copyright notice, and that it was cropped: see <https://fstoppers.com/business/court-rules-images-are-found-and-used-internet-are-fair-use-263567>

In this context, we note how proponents of "fair use" have advocated how US law would provide guidance as to how a new "fair use" or "fair dealing" exception might apply in Australia.

However, from the small business perspective of individual commercial photographers, “fair use” regimes (or a broad “fair dealing” exception) would, as in the US, add huge levels of uncertainty for individual photographers and lead to markedly unfair outcomes that would undermine their ability to properly earn a living from their work.

Copyright law needs to add certainty for all parties and to minimise enforcement costs. A US-style “fair use” or broad “fair dealing” regime would do neither, adversely impacting on professional photographers.

EDUCATIONAL USE

Our view is that the existing s.200AB covers the vast majority of scenarios that educational institutions encounter where their ability to use copyright material should be put above the interests of copyright owners.

Whilst we support the encouragement of our society to be able to educate the community easily, there are now many very large, well-resourced corporate organisations that control many parts of the education sector. Again, we are concerned that broadened exceptions are likely to introduce commercial uses under the guise of education.

We particularly highlight the recent experiences in Canada about the broadened exception for education that have not worked there. In fact, they have proved to be a

disincentive for authors and artists to create new material for the sector.

Likewise, we don’t see the need for adjusting s.200AB for the GLAM (galleries, libraries and museums) sector.

An orderly and well-defined mechanism for use of orphan works and targeted towards this sector would instead seem to cover the major issue for them.

With the increasing reliance on commercial and corporate activity by galleries, libraries and museums, we are very concerned that any loosening of exceptions will be a wedge for commercial activity that would otherwise result in a photographer being paid for their work – an outcome which in our view is the proper public policy setting for copyright in Australia.

WHAT CAN WE DO?

Chris was invited and attended a roundtable discussion for stakeholders on Orphan Works in Canberra on 11 May 2018, representing the AIPP and by default, photographers in general.

Explained Chris, “The work we are doing on behalf of the AIPP is actually helping the whole profession, not just our members.

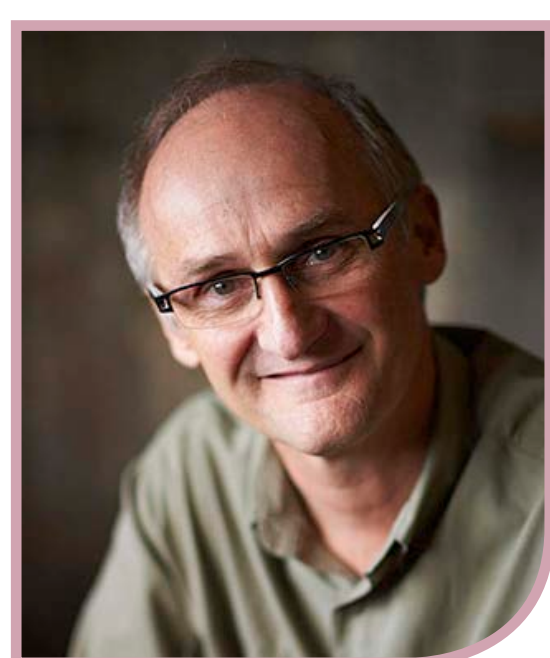
“However, it would be useful if our members could let everyone in the profession know what’s going on – and how the AIPP is probably the only voice working in this space on behalf of professional photographers.

“We need all the support we can get.”



There's Still A Tax Deduction For Travel

Following our recent article on claiming travel as a tax deduction, a recent tax case denied travel claims – but there are important distinctions and travel remains a legitimate deduction for photographers.



The basics behind claiming a business tax deduction like travel is that the expense is incurred in earning your income.

Recently, an employee photographer was denied a deduction for travel expenses, but this is a good example of pushing things too far and paying the price.

Perhaps the key distinction is that the photographer was an employee and, based on the evidence submitted, he was not required as part of his job to undertake the travel that he claimed a deduction for (although the employer was not called as a witness).

The photographer said he was shooting stock photographs for his employer. However, he was also travelling with his family who were ostensibly there to act as his models. And no business income was declared that resulted from the trip (not that this is essential, but it certainly helps your argument).

Now, there are probably situations when a trip like this could be tax deductible if it were genuinely structured, but the proof would be in the resulting photographs - and the travel diary substantiating how the time was spent.

Cases like this cause confusion because self-employed photographers do the same thing, but think they can't claim a tax deduction.

Well, if the primary purpose of the trip was to take the family on a holiday, then there certainly isn't a deduction for the whole trip, but there might be a partial deduction for the time that the self-employed photographer spent shooting stock or generating promotional images.

Taking your family and claiming them as a tax deduction is a big call. If you really do photograph your family and can produce the images, I'd suggest it's arguable. Of course, as a genuine business expense, it would also be expected that you'd put these photos into stock and genuinely try to sell the images - as a part of your business.

However, this is the type of expenditure you would incur as a self-employed photographer. An employed photographer would usually have all these expenses paid for him or her by the employer.

And if you're claiming travel, don't forget to keep receipts and a travel diary (if needed).

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.



GOLD AWARD • COMMERCIAL CATEGORY

Victoria Berekmeri APP M.Photog.

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



'Meet The Board' In Queensland!

It was a great turn-out for last month's 'Meet the Board' at the Breakfast Creek Hotel in Brisbane. Alison Hockings AAIPP reports!

We Queenslanders are quite famous for being a social bunch! The room was a buzz of excitement with the anticipation of things to come and it was wonderful to see so many AIPP members, both past and present, make the effort. We reunited with past state presidents, two past national presidents, our current National Board and welcomed the new Queensland state council. It was inspiring to see such unity in our photographic community and the evening was filled with good food, great company, a few drinks and excited conversation.

And there is much to be excited about! This is a new era; one of independence, inspiration and the determination to create a professional photographic community that photographers and videographers aspire to join.

Queenslanders are in good-hands. This year council welcomed some new faces;

Alison Hockings APP AAIPP – President

Jaya McIntyre APP – Membership Liaison

Selena Rollason APP AAIPP – Education Liaison

And we gratefully welcomed back some familiar faces;

Mel Sinclair APP AAIPP – Events/Awards Coordinator

Sara McKenna APP AIPP – Treasurer

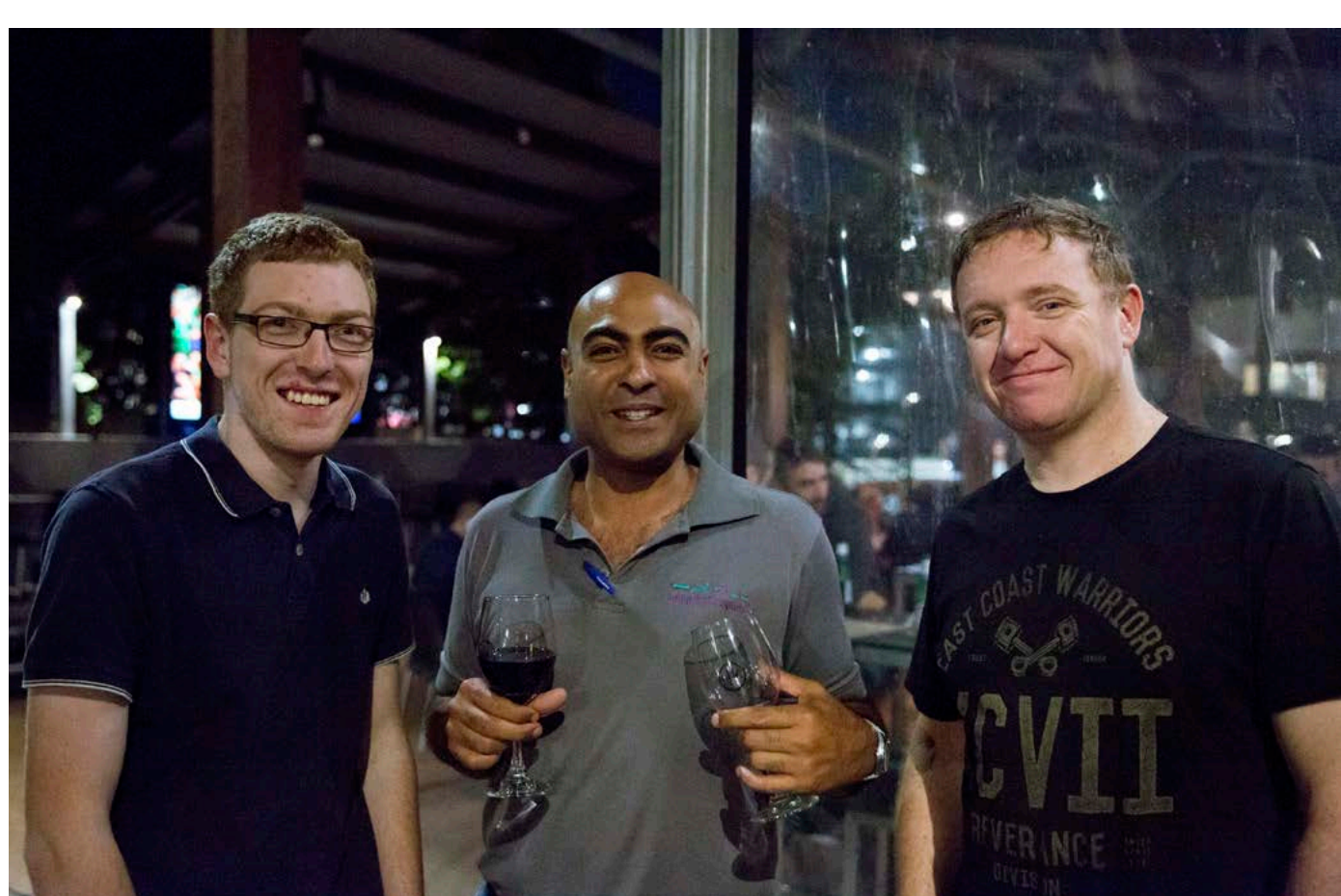
Beth Thompson Bartlett APP – Secretary

Together, we are embracing an abundance of ideas to reinvigorate the Queensland membership and create educational, inspirational and social events for members from all regions.

It's a huge task, but we creatives are nothing if not determined. It may take some time for us to gain traction, but we assure you, we have a team of passionate, dedicated and determined council members to make sure this year will be one of the best years for AIPP Queensland members.

Our first council meeting was a huge success! We all agree the focus must be on creating a more inclusive, social environment where creatives come together to learn, inspire and educate our fellow photographers and videographers of all genres.

To make this happen we plan to organise camping weekends, photography treasure hunts, social events, photography quizzes, workshops and liaising with educational



(Above) Photos from the 'Meet the Board' evening in Brisbane.
(Right) The new Queensland council. In the front row, Beth Thompson Bartlett APP Secretary and Selena Rollason APP AAIPP Education Liaison. In the back row: Sara McKenna APP AAIPP Treasurer, Mel Sinclair APP AAIPP Events/Awards Co-ordinator, Alison Hockings AAP AAIPP President, Jaya McIntyre APP Membership Liaison.



facilities and members.

Photography can be an isolating industry and creative people are generally a fickle bunch. But pool all of these people together and suddenly we have this tidal wave of talent, outpouring of knowledge and abundance of passion that we are all willing to share with our

fellow creatives.

This is the AIPP we envision and it's time we come together to inspire, connect, and educate each other in the name of our profession.

The Queensland council is here for you and we will make big things happen this year.

How can we help?



Ian Poole: John Oxley Library Award

Organised and keenly aware of the social history of which he was a part, the late Ian Poole has been awarded posthumously the John Oxley Library Award. Interview with Gary Cranitch.



Ian Poole APPL, M.Photog. Hon. FAIPP passed away on 11 March this year, but his spirit and legacy live on with the posthumous awarding of the John Oxley Library Award.

Explained close friend Gary Cranitch, it's a prestigious award and made independently of the photography fraternity.

HUGE ARCHIVE

"Ian made a significant contribution to Queensland history.

"He donated his commercial photography archive to the State Library of Queensland, comprising commercial, advertising, architectural and fashion photography."

The archive was made up of some 100,000 original negatives, colour transparencies, photographic prints and scrapbooks and included all of his work for commercial clients between 1972 and 1994.

Said Loretta Ryan MC at the award ceremony, "Ian covered car and boat shows, cinema and theatre openings (taking some of the earliest photographs of young actor Geoffrey Rush) and recorded the activities of

notable personalities such as Governor Sir Colin Hannah, Jan Power, Ken Lord, Kerry Craig and Ainsley Gotto."

COMMERCIAL PHOTOGRAPHY

In 1972, Ian formed a commercial photography partnership with Brisbane photographer, Greg Minns and in 1975, joined the Institute of Australian Photographers (now the AIPP), being nominated by Institute's past national president, David McCarthy.

In 1976, he went out on his own, calling his business 'Ian Poole Does Photography'. He worked from a studio in an old church in Warren Street, Fortitude Valley. Clients included Leo Burnett, the Lucas Agency and Garnsey Clemenger

In the same year, he was co-opted onto the Queensland Council of the IAP where he was a member of the council at various times for 22 years, holding the office of Queensland president, vice-president, secretary, treasurer, newsletter editor and education officer.

Ian was the Australian delegate to the World Photographic Conference in Cologne, West



Above: Ian Poole was one of the AIPP's most passionate and instructive judges. His comments were instructional and sometimes challenging for both the entrant and other judges, but always, always they were given with a full heart. Photograph by Peter Eastway. Below: One of the last photos of Ian, taken in February 1988 at the Brisbane launch of "Floating", an exhibition by Yositeru Asai (a good friend) and Glen O'Malley. Ian was able to officially launch the exhibition which gave him much joy. He loved the connection with a range of Japanese photographers which he fostered and has lasted for decades. From left to right, Ruby Spowart, Ian Poole, Yoshiteru Asai, Glen O'Malley, Joe and Doug Spowart. Photograph by Victoria Cooper.





Germany in 1986 and in 1993, he was awarded the post-graduate degree of Graduate Diploma of Visual Arts from Griffith University.

LEFT SIDE, RIGHT SIDE

Continued Gary, "Ian had an interesting mind. The left side was creative, of course, but the other side was like an accountant. He was quite religious with his record keeping, numbering systems and captioning – which is what historians like.

"In fact, for the last couple of years, Ian spent two to three days a week at the Library, value-adding to the data in the collection."

The Library recognised the significance of Ian's archive as a snapshot of life in Queensland through the 1970s, '80s and '90s. And Gary, Darren Jew and Andrew Campbell, among other AIPP members, were just a few of Ian's students who were a part of his work.

As a practicing professional photographer and part-time photography lecturer, Ian would take his students along to his studio where they would work on his assignments together.

PHOTOGRAPHY TEACHER

Ian worked as a part-time photographic lecturer for 19 years at the College of Art, Griffith University and subsequently another five years at the Queensland University of Technology.

Said Gary, "Ian would have been very chuffed to see all these historians in a room giving him

an award.

"He used to wonder if his contribution would be worthwhile. It also shows how important photography is as a reflection of society and how it sees itself.

"The funny thing is that Ian wasn't doing much personal work while he was a commercial photographer and it was only after he finished his Fine Arts degree at QUT that he started producing all his interesting personal work.

"He also won an Australia Council of the Arts Residency to work in Japan for four months."

AWARDS JUDGE

Many AIPP members will know of Ian through the Epson State Print Awards, APPA and the NZIPP Iris Awards.

He was known as an important 'spike' judge because he spoke his mind, he spoke clearly and he spoke passionately. But he also spoke from a position of having been there and done it all himself.

Continued Gary, "Ian's great love was judging the awards, both here at home and in New Zealand.

"He made an impression with everyone and everyone had an Ian Poole story. However, there was sometimes a fine line between inspiration and intimidation. Some people were a little intimidated by him at first, but when you got to know him, underneath we all knew he was a wonderful softie."



Examples of Ian Poole's earlier commercial work, including Spike Milligan photographed in 1984 (top left).



Our WA Awards On The Big Screen?

Steve Wise explains how the WA Council hosted the recent WA AIPP Epson State Print Awards exhibition outside on Perth's new Yagan Square Digital Tower.



The WA AIPP Council hosted a Sundowner on Sunday 3 June to round out a brilliant week of state awards and to celebrate the 6pm-sharp launch of the WAEPPA Winners and Exhibition Images, running on the new Yagan Square Digital Towers' 20 metre screen, smack bang in the middle of the Perth CBD.

THE HEART OF PERTH

Located in the heart of Perth – within the arms of the heritage-listed Horseshoe Bridge – Yagan Square is the flagship public space in Perth City Link.

Yagan Square is also one of the city's primary community meeting and celebration places and an important tourist destination.

As a key transit hub with links to the train station and new underground Perth Busport, it is one of the busiest pedestrian locations in Perth.

The square is named after the prominent Noongar leader, Yagan.

Yagan played a significant role in Western Australia's history and remains a very influential figure within the Aboriginal community. Yagan

Square is the first significant public precinct in any Australian city to recognise an Aboriginal person.

The 45-metre high digital tower includes a large circular screen and 14 columns, inspired by the bulrushes found by the lakes that once occupied the site.

The number of columns represents the 14 Noongar language groups.

On the giant screen, you could see anything from abstract graphics, to visual artworks, live-streamed events and community pieces.

You can also witness how the screen can respond to movement in the space using interactive weather, pedestrian and train movement sensors."

WAEPPA EXHIBITION

The WAEPPA slideshow features all the category winners first up, including the overall PPY Chris Saunders, to kick things off.

Each category winner's headshot, name, category won and the proud sponsor of their category was presented, followed by their winning images.



The WA AIPP Epson State Print Awards exhibition on display on the Yagan Square Digital Tower. Photo Johannes Reinhart.



The introduction is then followed by all the images that were featured in the WAEPPA Exhibition up the road in the Perth Town Hall for the week immediately following the judging.

All images that scored Silver with Distinction and above were exhibited for one minute at a time. (Unfortunately, three images were not suitable to be displayed in public on a 20 metre screen.)

Epson, our State Awards sponsor, also featured prominently on the huge screen which was visible from all angles of the city - including the huge office space frontage, public transport, passing traffic and public thoroughfare in Yagan Square.

JAW DROPPING

There were cheers resonating from the balcony of The Shoe Bar, where more than 50 AIPP members gathered for the Sundowner – followed by jaws dropping at not only the sheer size of the images on the screen (larger than we had all imaged), but also by the detail it held in even the most complex landscapes

And the accuracy of colour was excellent, rendering each image as it should in both colour and depth.

There were heads shaking in disbelief at the quality of the screen and smiles all round from people seeing their images that HUGE.

The photos we took of the Digital Tower unfortunately don't do it justice.

So, how did the exhibition come about?

The WA AIPP Council – and in particular council member and North Metro Photography TAFE Lecturer Shaireen van Tuil – jumped at the chance to have the AIPP winners featured when Shaireen was approached by Screenwest about content for the screen.

MAKING IT HAPPEN

So along with the AIPP, the TAFE photography students' work is also up for all to see – many of them AIPP student members and state awards entrants!

Our huge thanks to Shaireen for leading the way here in WA and helping build on the prestige that should be the WA AIPP Epson Professional Photographer of the Year Awards.

The images were on high rotation for the two weeks following the Awards in June and are now being featured intermittently throughout the rest of the year.

An agreement has also been set to feature them on high rotation again leading up to APPA!

The next project for the Council will be to secure the WA contingent of portraits from the AIPP Reflections Project and have them in rotation leading up to and during Remembrance Day and Anzac Day.

Another proud moment for and on behalf of the AIPP.

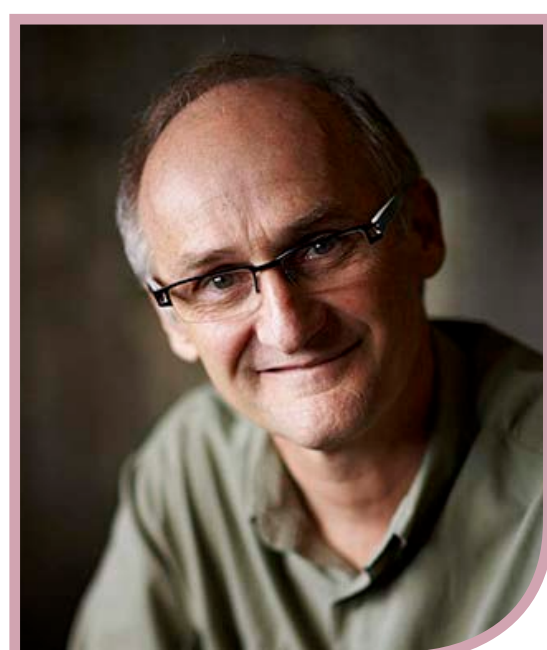


The WA AIPP Epson State Print Awards exhibition on display on the Yagan Square Digital Tower. Photo Johannes Reinhart.



Trading Name Or Business Name?

Trading names are no longer shown on the ABN Lookup page, so what does this mean to you and do you need a business name instead?



A business name is usually a trading name, but a trading name is not a business name – unless it has been registered as a business name and a fee paid.

There are a lot of businesses, photographers included, who are using a trading name for their business which is not correctly registered.

For instance, 'Eastway Photographics' could be my trading name, but unless I have it registered with ASIC as a business name, after November 2018 it will no longer appear on the ABN Lookup.

The only 'trading names' that will be shown on the ABN Lookup website will be registered business names. Is this a problem?

Yes, for two reasons. First, it is a legal obligation for all businesses to register their trading names (which makes them business names). The registration isn't designed to protect the business (it doesn't necessarily stop another business using your business name), rather it's designed to protect the public so that if you do something wrong and they know your business name, they can find you!

The second reason will apply to commercial photographers more than domestic

photographers. If you're contracting with other businesses, they will often look up your trading name on the ABN Lookup website to ensure you're legitimate (some people make fake invoices, so all businesses are encouraged to use the ABN Lookup website - <https://abr.business.gov.au/Search/Index>).

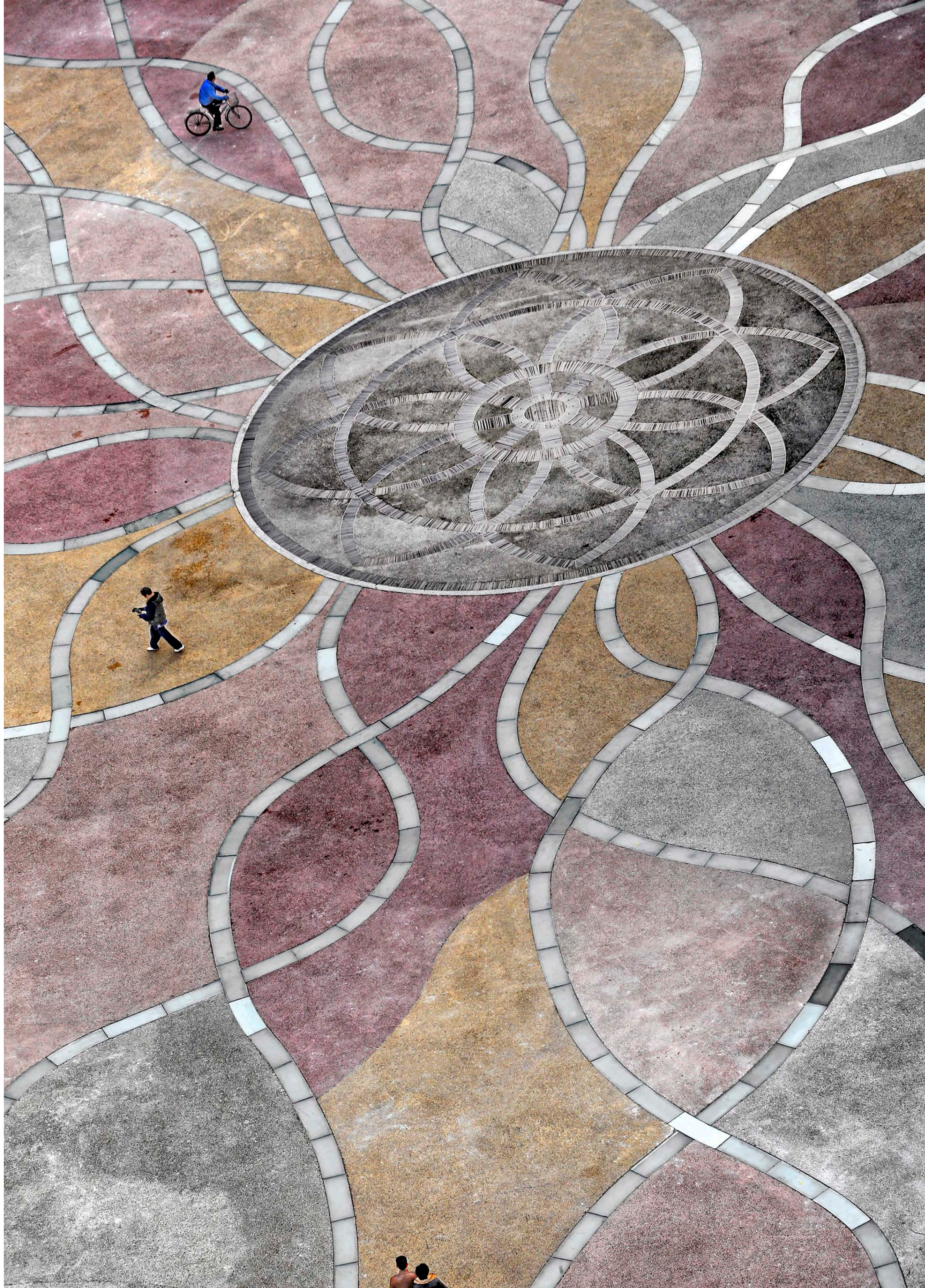
If your trading name isn't a business name, it will no longer show up on the ABN Lookup and this could mean the supplier takes a little longer to pay you, or instead withholds 47% tax from your payment as they can't confirm your ABN.

This won't apply to domestic photographers when dealing with domestic clients because consumers are not required to worry about this.

So, do you really need a business name? If I trade as Peter Eastway Photographer, because I am only using my name and what I do, I don't need a business name. However, if I trade as Peter Eastway Photography (which is only a subtle change), then I do need to be a business name. And Eastway Photographics definitely needs to be business name registered!

To register your trading name as a business name, visit <https://asic.gov.au/>

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.



GOLD AWARD • TRAVEL CATEGORY

Nuran Zorlu APP.L M.Photog. I

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

Chris Saunders, Epson WA PPY Winner

A striking series of aerial abstracts has landed the big prize for Western Australian photographer Chris Saunders!



A member of the AIPP for just under three years, Chris Saunders APP is certainly enjoying his membership with his recent win in the Epson WA State Print Awards.

He primarily shoots landscape and abstract images, as his portfolio shows.

"This was my third year of entering and I strongly believe that the whole awards system is one of the best learning processes you can go through. The challenge of having to sit down to select and finesse four or more images that best represent your capabilities and then put them out there for the professional community, really focuses the mind. I can see big changes each year in my skills.

"I'm someone who responds well to hearing how something can be improved, so I really appreciate it when the judges make the effort to identify any weaknesses. Just hearing the positives doesn't, to my mind, help improve the image further. Of course, by the time of the awards or print critique, it's likely I have spent four or five months with the image in one form or another and as such there is a big emotional investment on display.

"So, I absolutely need the criticism, but it

can take a few days for me to accept it in the positive way it was intended! Being a judge must be a nightmare – I'm full of respect to those who put themselves forward!

"Winning this award has given me a lot of confidence. When you see your name alongside a shortlist of other photographers you have followed and admired over a number of years, it's an amazing experience and one that gives you confidence to keep at it.

"But the real feelings I took away from the Awards this year were hearing how emotive the judges were describing a couple of my images – it's incredibly rewarding to have been able to have an impression on someone like that."

When asked how he will use his award, Chris laughed and said he was told the first thing he needed was a decent headshot!

"After that, I really was unprepared for winning and need to start getting organised.

"One of the great things about the AIPP is that there is no end of experience to tap into and I will certainly be contacting a few AIPP folks to see if they can recommend a good business and marketing coach to make sure I don't waste this unbelievable opportunity."

TAGS

AIPP Epson State
Print Awards

STATE AWARDS





Selena Rollason, Epson Qld PPY Winner

No stranger to the winners' circle, Selena Rollason was still incredibly proud to be this year's Queensland AIPP Epson State Awards winner.



"I joined the AIPP in 2012 as an emerging member and managed to achieve my accreditation in 2013. Currently I'm an Associate, but I am just one point off my Master of Photography, so I will be aiming very hard to achieve that at APPA this year."

Selena shoots maternity, birth and newborn photography, with a focus on birth.

"It was birth work that I entered into this year's Epson State Print Awards, but I also entered prints into the newborn category. I like to test my skills in these areas because, not only are they a focus for my client work, they are also genres I like to photograph.

"I joined the AIPP to be part of a wider community and to help further my skills in photography.

"I have made many friends and my photography skills and experience have grown more in the time that I've been a member than in the 15 years prior to joining. I am still a member today because of the community that it provides and the support that I feel from other members, both in Queensland and around Australia."

Selena says she enters the Awards to

compete against herself.

"Each year I go into the Awards with a goal in mind. This year my aim was to do well enough to be a finalist in the documentary category and to achieve some Silver awards in the newborn category. I managed both, but never in a million years imagined that I would be named overall.

"Wow how do you even describe a feeling like that?

"Completely shocked was my first response. Then the reality hit and it all felt very surreal.

"It is always difficult to listen to others critique your images and not achieve the scores that you were hoping for. However, this is part of entering competitions and whilst difficult to hear, it becomes part of your growth and development as a photographer.

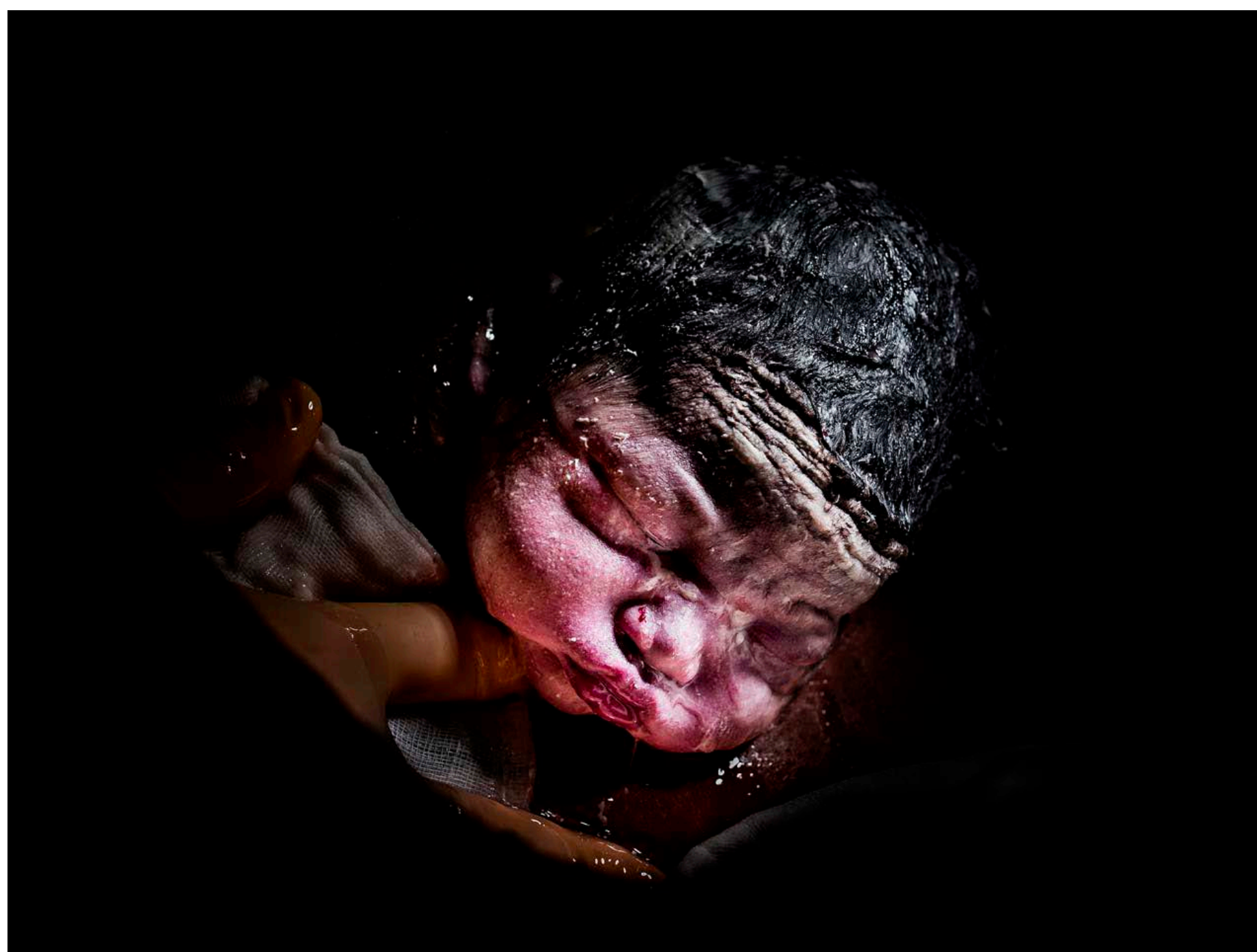
"If we are told our images are amazing all of the time, we don't learn and grow. We learn more from experienced critique and advice than empty praise.

"Winning this year has made me feel so incredibly proud. It reminds me of why I am a photographer and that my images have the ability to change lives, speaking to people on a personal and an emotional level."

TAGS

AIPP Epson State
Print Awards

STATE AWARDS



Steve Lovegrove, Epson Tasmania PPY

Steve Lovegrove APP.L M.Photog. has been entering APPA since the 1980s, but this is the first time he has entered wet-plate tintypes to the Epson State Awards!



A tintype is an alternative process made by producing a direct positive image on a thin sheet of metal coated with a dark lacquer or enamel and used as the support for the photographic image.

It is about as far away from digital photography as is possible and based on Steve's results, the process still resonates with people even today.

"I entered wet-plate tintypes which I thought was a risk, so winning the illustrative category, as well as the overall state winner, gave me a massive boost of self-believe that the work I love to make is on the right track, and that other people liked the work also."

Steve Lovegrove APP.L M.Photog. I has been entering APPA and the Epson State Awards on and off for over 30 years, allowing for periods of non-membership when he was living overseas.

"These days I am teaching photography and working with Alternative and Historical processes, but for 35 years or so I shot commercial, advertising and weddings. I entered commercial (self commissioned), portrait, and alternative images this year.

Steve says there were many reasons for entering the Epson State Awards this year. "As I am now teaching photography at TAFE, I feel a responsibility to remain active and relevant. I was also to be a judge at the SA/NT/TAS Awards (although I had to pull out at the last minute), and it was important to me to 'put my money where my mouth is' by entering. Plus, there's my own personal commitment to keep learning and growing through the challenge of the AIPP awards system."

Steve says he joined the AIPP when he first started his own business in Darwin, around 1983.

"I joined to gain knowledge and I continue to be a member because of my very strong belief in the need to support the industry body that represents my profession and for the opportunity to stay connected in person with fellow photographers."

Steve says he was quite overwhelmed after winning the 2018 AIPP Tasmanian Epson Professional Photographer of the Year and 2018 AIPP Tasmanian Illustrative Photographer of the Year.

TAGS

AIPP Epson State
Print Awards

STATE AWARDS



Rebecca Croft, Epson Victoria PPY Winner

A remarkable illustrative portfolio has earned Rebecca Croft the title of AIPP Victorian Epson Professional Photographer of the Year 2018!



Master of Photography Rebecca Croft inspired the judges with a highly creative set of illustrative images at the Victorian Epson State Print Awards this year.

Rebecca is a big fan of the awards process.

"I really do value every comment that comes my way. I do not tend to view comments in a negative or positive light. Often seemingly negative comments come with ideas that I may not have considered, or a technical issue I may have overlooked, so what may be perceived as negative is very often extremely positive. I see these comments as a way to push myself to be better and experiment with ideas that I may not have considered.

"On the other hand, there are some thoughts and ideas that are presented in the judging process that I choose not to take on board as I am confident in the decision-making process that I made whilst creating the image.

"I think it's really important to be both open to ideas and opinions because that is how we grow as artists, photographers and as human beings, but at the same time, to have confidence in ourselves and our ideas if they differ from others.

"When I put my work out into the world to be judged, I let go of all expectations as opinions differ and there is quite often no right or wrong. I just really hope the judges see and understand at least some elements of my ideas and the story that I am conveying and ideally love what I do."

And no doubt the judges did love Rebecca's images.

"I have been entering the Epson State Awards since 2012. I enter for many reasons: I love having the freedom to push myself both creatively and skillfully. I enjoy the sense of community that surrounds the awards and I feel it's extremely important to support the Institute that supports me.

"On a personal level, winning has been such an incredible validation to the work that I create.

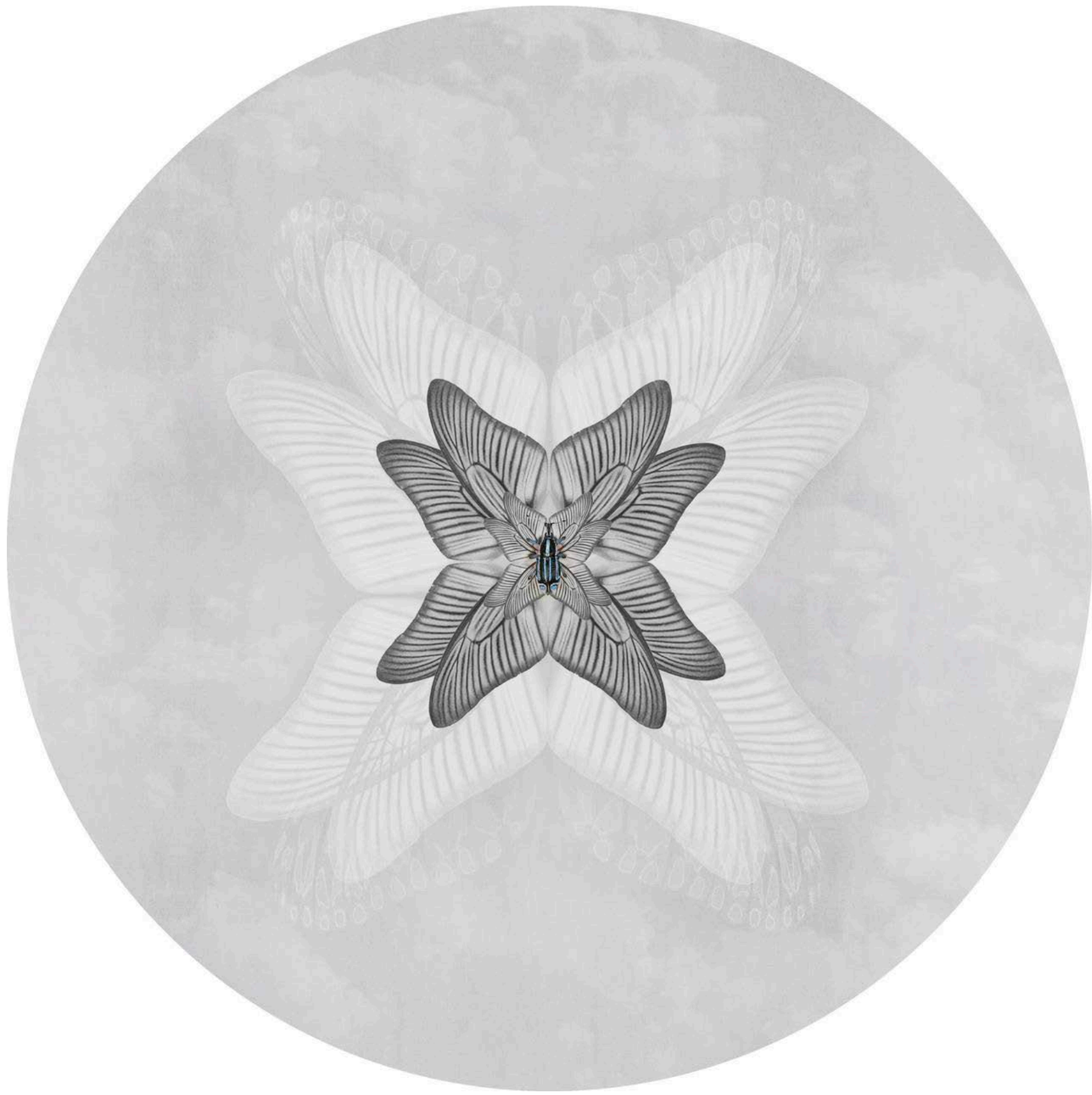
"To have my photography peers, whom I hold with such high regard, view my images worthy of such a prestigious title is something I hold with honour and immense gratefulness."

Rebecca won both the 2018 AIPP Victorian Illustrative Photographer of the Year and the overall 2018 AIPP Victorian Epson Professional Photographer of the Year.

TAGS

AIPP Epson State
Print Awards

STATE AWARDS



Peter Carroll, Epson N.T. PPY Winner

If sport's your thing, it's hard to go past four incredibly strong images by the Northern Territory's Peter Carroll APP AAIPP!



Peter Carroll says that because he lives in remote areas, he'll shoot pretty much anything that isn't a wedding!

"Landscape is why I got into photography and what I generally enter into the Awards.

"However, over the past two years, because of circumstance, I've ventured into previously unfamiliar genres, such as sport and in/underwater photography.

"I've loved the challenge and the dynamic nature of these styles compared to the more contemplative landscape process.

"Getting dumped and churned by a large wave over a coral reef or ducking the fins of surfboards just ain't going to happen shooting a landscape."

Talking of membership organisations, Peter relates that back in 2011, he made images of Uluru which were popular with world media, but he had no idea how to deal with all the different types of licensing requests.

"Most people wanted something for nothing, so initially I joined the ACMP which was helpful, but over time and with some research, I felt that the proactive nature of the AIPP might suit me better."

Peter joined the AIPP as an emerging member in 2014 and became an Accredited member in 2015. Currently an Associate, he says he's a point off earning his Master of Photography status.

"Fingers crossed for 2018 APPAs", he laughed!

"I'm still a member because the awards system has been beneficial to my progress. Listening to live critiques and impartial feedback from peers (which at times can be painful) has been invaluable.

"When it's all said and done, in photography, my goal is to produce the best print I can. Within the AIPP, advice and resources are always at hand."

Asked what he takes from winning the 2018 AIPP NT Epson Professional Photographer of the Year, the 2018 AIPP NT Commercial Photographer of the Year and the 2018 AIPP NT Documentary Photographer of the Year, Peter answered, "Satisfaction that my work is at a professional standard.

"I didn't make the awards night because my partner and kids were away for a few weeks, so I'm looking forward to champagne on the beach to celebrate when they return."

TAGS

AIPP Epson State
Print Awards

STATE AWARDS



Gee Greenslade, Epson S.A. PPY Winner

Gee Greenslade APP M.Photos. has picked up both the Illustrative and overall PPY in the Epson State Awards 2018.



Gee Greenslade is a professional artist and a lecturer in photography at the Centre for Creative Photography in South Australia.

"My work is pretty self-directed. However, when I am commissioned to make work on the odd occasion, it's wierd commercial jobs that have a buttload of post-production that no one else has the patience for, promo images for youth theatres or anyone who wants something a bit quirky. And that's exactly what I entered into the awards, so yeah, I enter the work I get paid to make."

Gee is quite philosophical about her win. "From other occasions when I have been in the PPY room as a judge, I recognise that winning doesn't mean your work is perfect or doesn't need more love put into it. If anything it means there is more work to be put in because it's just what's resonated with judges this year – and once they have seen it, that's it! It's no longer cool or current.

"Winning is not the luck of the draw, but any of the category winners could have been the PPY as much as I was. They did just as much hard work. I try to explain to people that APPA and SAPP/SANTTAS is like the Olympics. Just

because someone wins doesn't mean that they wake up the next day and stop training. So I'm still training. Just a bit harder."

Gee says the kudos of winning is wonderful, but it's not the reason she enters.

"As a working artist, I need a due by date to work towards and a bit of pressure so that I make the work and make it well.

"The truth about winning things is that there's this perception you have 'made it' and that the hard work stops, when really you wake up the next morning with the same work pressures you had the morning before, or perhaps with a bit more pressure to live up.

"I don't like letting the ego side of winning seep in. I just try to return to work the next day, maybe with one more beer to celebrate and a few extra hours sleep in as a reward."

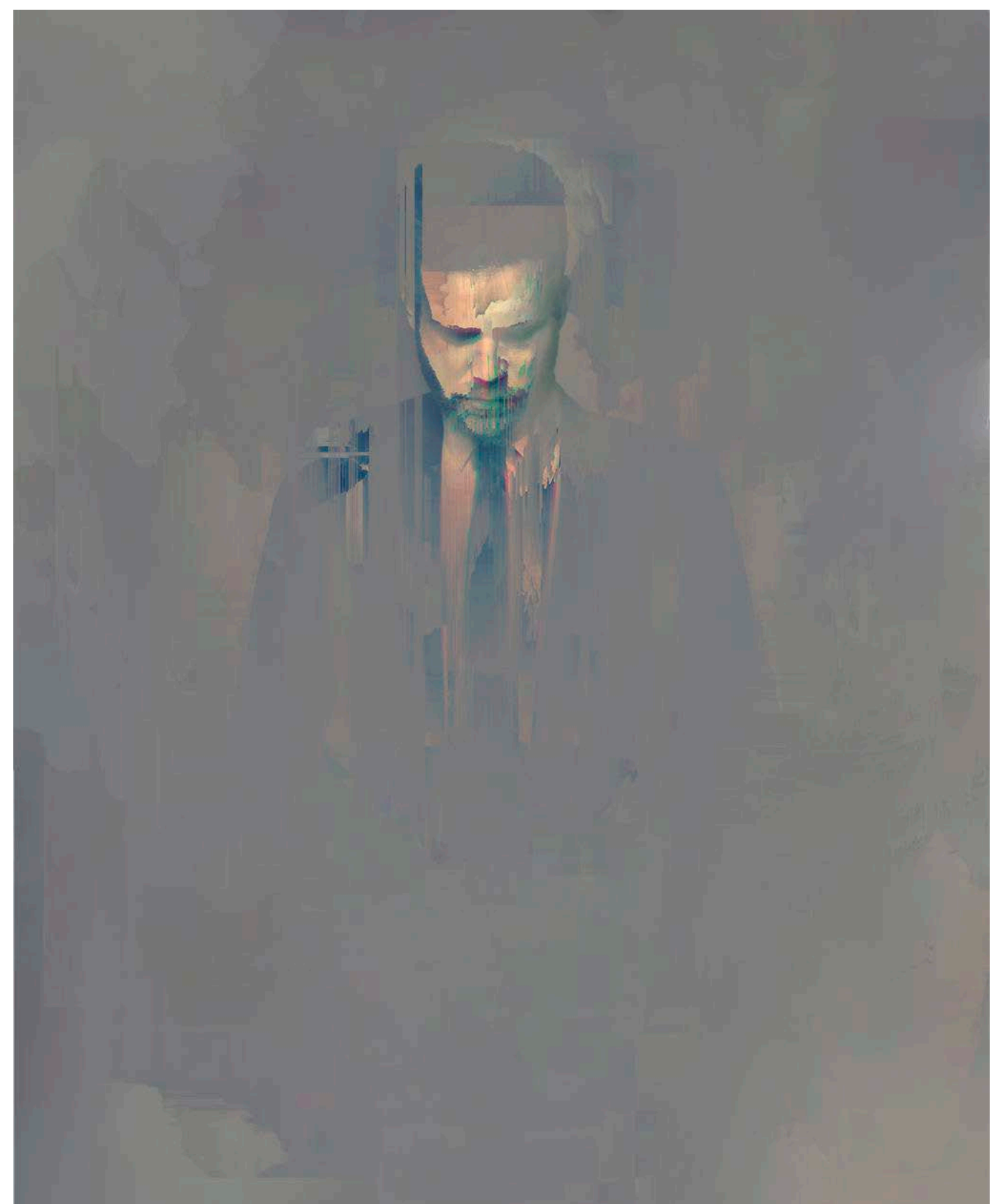
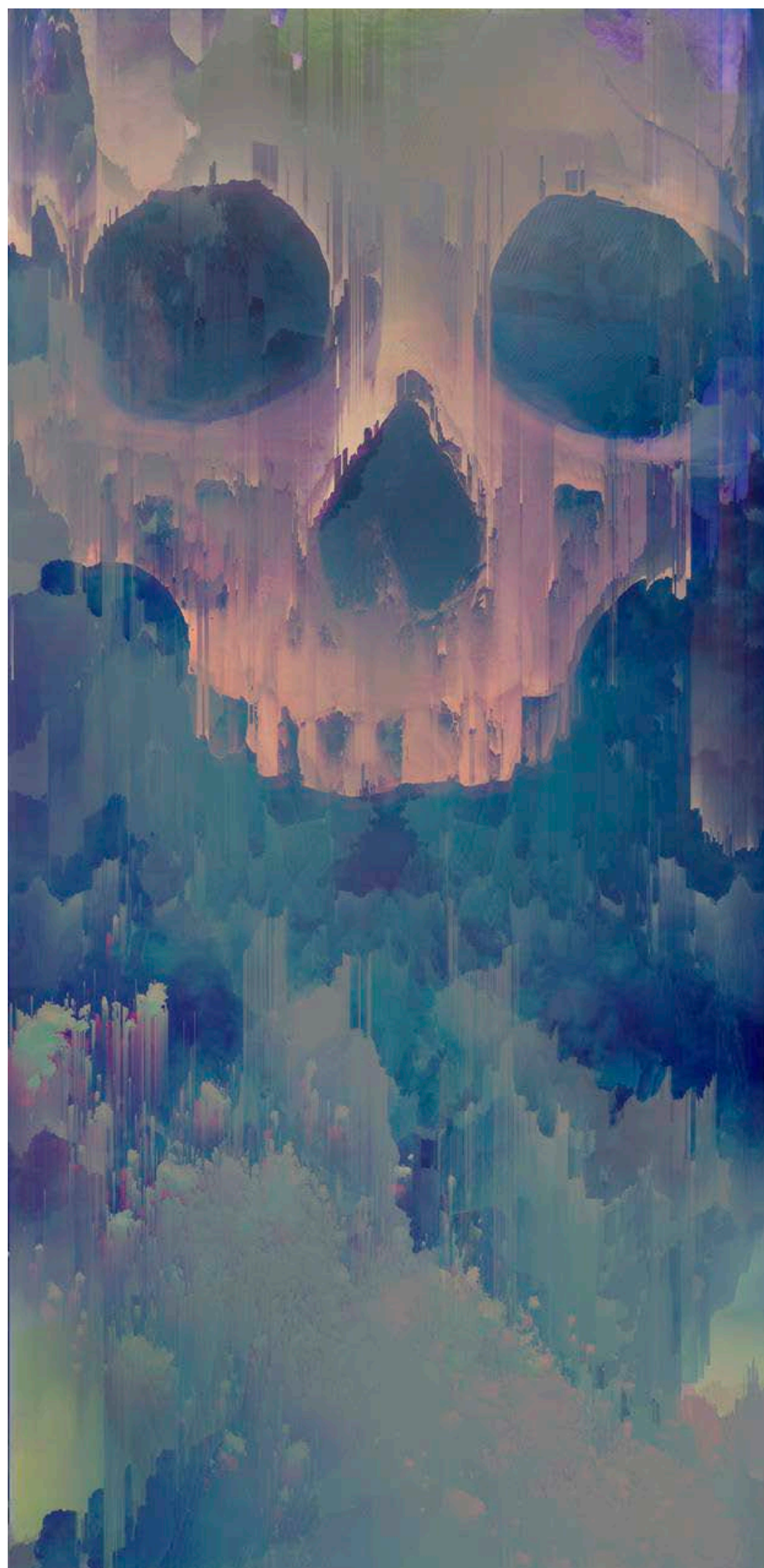
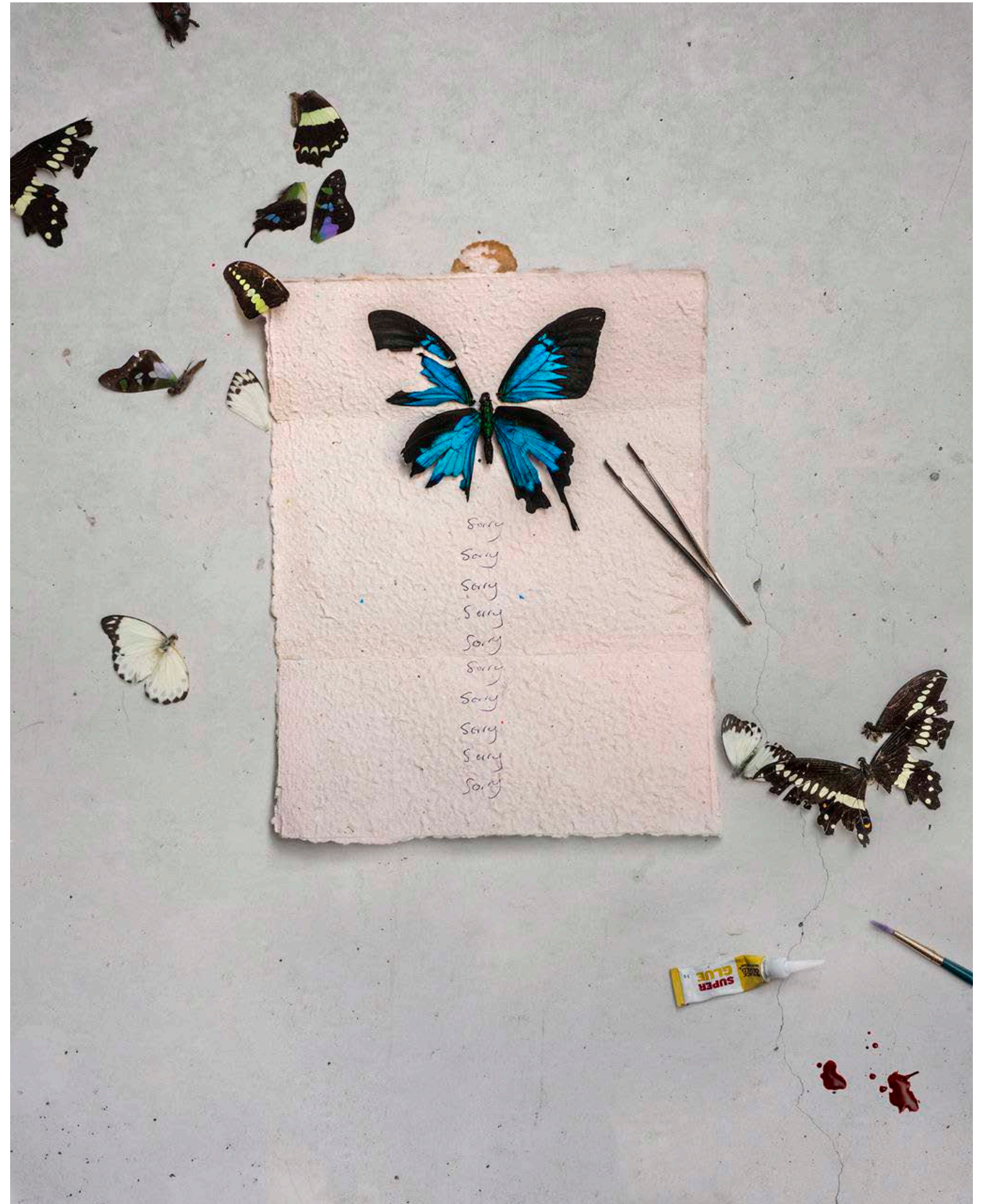
Asked how she will use her win in her marketing, Gee explained that the galleries she has her work with will use it solidly.

"They have my trophies displayed next to the work and clients love that they are getting the 'best of the best'. And my students at the CCP love it as well. It makes them feel safe to be educated by a person who knows her stuff."

TAGS

AIPP Epson State
Print Awards

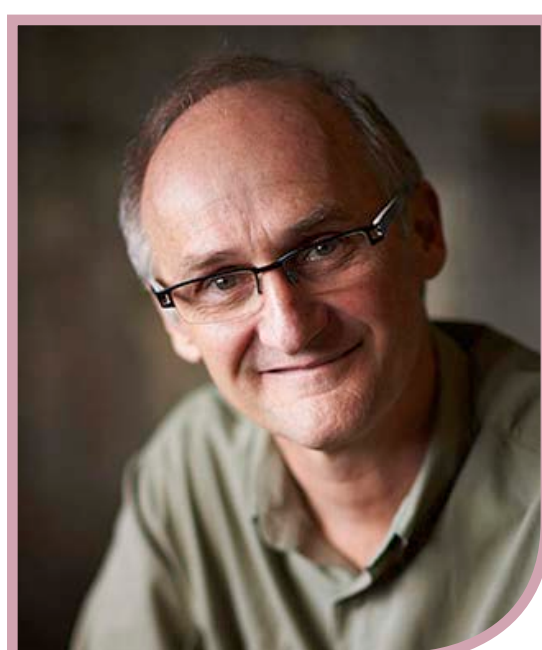
STATE AWARDS





APPA: More How To Impress The Judges

Did you enter the Epson State Print awards? Are you thinking about APPA? Perhaps the most common shortcoming in print making simply has to do with exposure and tonality. Here's how to check yours.



TONAL CONTROL

Perhaps one of the most common reasons that photos aren't elevated into the Silver range is tonal control.

Tonal control isn't just about how light or dark an image is, but how light or dark or contrasty it is in different areas.

Before printing out your entries, take another look at the image on screen and ask if it could be improved by darkening down some light areas or lightening up some darker areas? Are the mid-tones a little too muddy?

The most important areas in the photo should usually have plenty of tonal detail, (the exceptions being when you are creating a silhouette or bleaching out the background).

One of the tricks teachers use when explaining tonal control is to have the student turn their photograph upside down. Now the meaning of the image is lost and all we can see are colour, tones, shapes and how they relate to each other.

Ask where does your eye naturally go when you look at the image upside down?

For instance, in a darkish photo, your eye

will naturally go to the lighter areas. Note where your eye goes and turn the photo back the correct way: is the subject of the photograph or the centre of interest in the position where the eye naturally goes, or is it somewhere else?

If they are not aligned, then the iconography is in conflict with the graphic language of the photo - which is a wanky way of saying the print is light and dark in the wrong places.

For instance, a portrait of an elderly woman with her hand on her face – the hand showing her life's history in its creases. If the background and foreground are brighter than the hand, then the tonality of the photograph is hiding the key message. By lightening the hand and darkening the surroundings (just subtly), you match the tonality to the intent of the photograph and it is more powerful as a result.

Check your entries again. Some further post-production may improve the result.

TOO MUCH CONTRAST

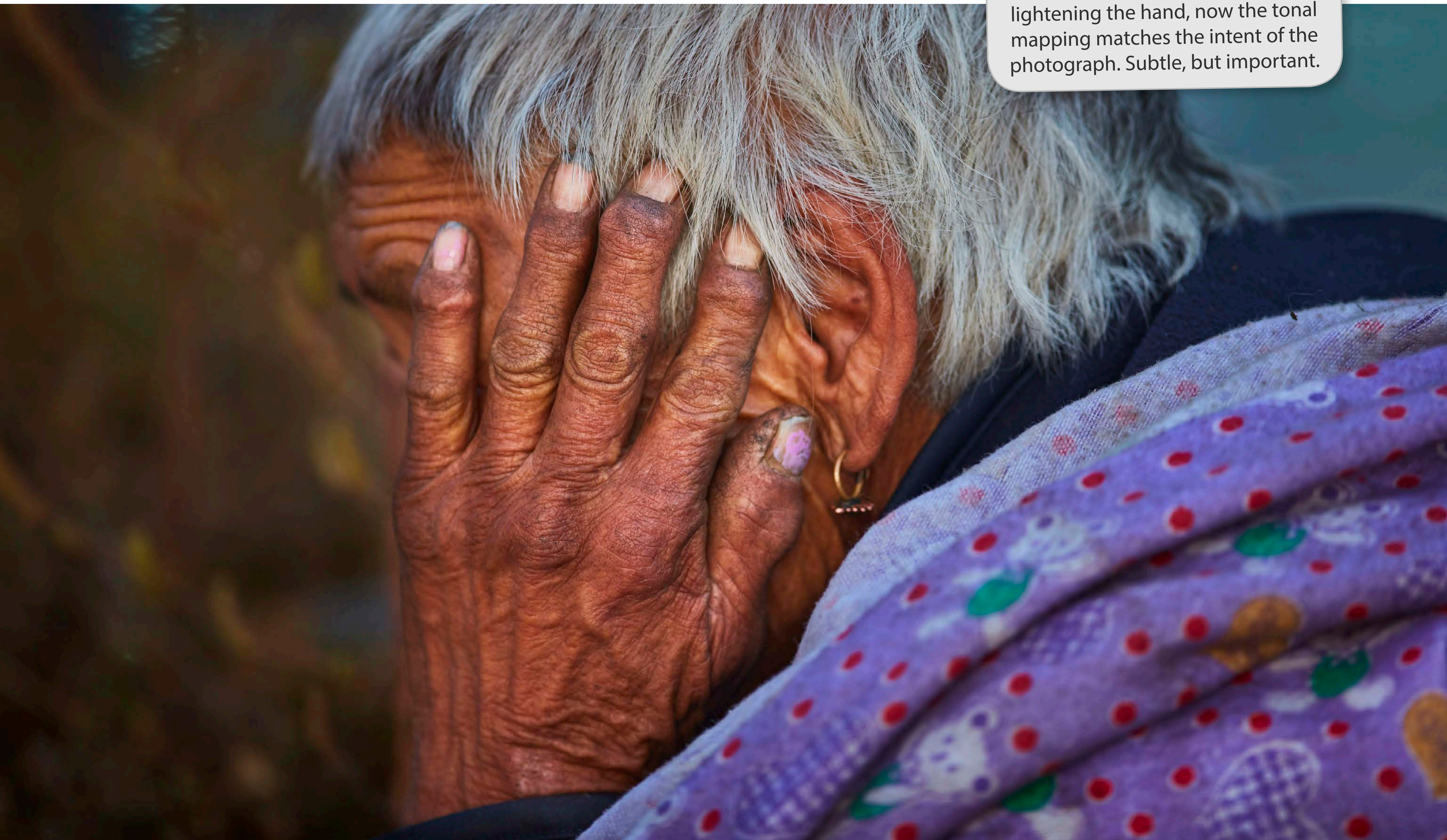
When editing your images, contrast can build up in ways that may not be intended. Highlights can blow out, meaning there are detail-less

TAGS

Awards



The purple shawl is more dominant than the hand, so the 'tonal mapping' is wrong if the hand is what's important.



By darkening some areas and lightening the hand, now the tonal mapping matches the intent of the photograph. Subtle, but important.



areas of white, while shadows can block up, producing areas of black where perhaps some dark tones would be better.

Put your entry away for a few hours and then return to it. If working in Photoshop, make a copy of the file, then flatten the image so what you are seeing is closer to the printed result (with lots of layers, images can be displayed incorrectly on screen).

Now try two things.

Add a curves adjustment layer and hit Auto. You can try Opt/Alt + Auto to reveal a set of seven different auto formulas. See if one of these options gives your image a better result. Of course, this assumes your monitor is correctly calibrated and capable of producing your file accurately.

If you've been adding a lot of different adjustments layers, this process can clean up an image, re-distributing the tones and colours across the file. Of course, if it does nothing, delete the adjustment layer.

The second technique is to add a Contrast/Brightness adjustment layer and adjust the contrast slider. This tool used to be a little rough around the edges, but for the past few years, it now does an admirable job and you may find that a little less contrast gives you a more refined result.

Of course, this is all subjective. A little more contrast can provide the impact you need to get the judges' attention, but when they stand

up to inspect the print more closely, too much contrast can mean marks are deducted. It's a balancing act.

TOO DARK?

When assessing your prints for entry, check that the image isn't too dark. This may be a question you ask about different areas within the image, or about the image overall.

There's nothing wrong with areas of detailless black, if it is appropriate, but will the judges be looking for a hint of detail instead? Sometimes jet black indicates a lack of technique.

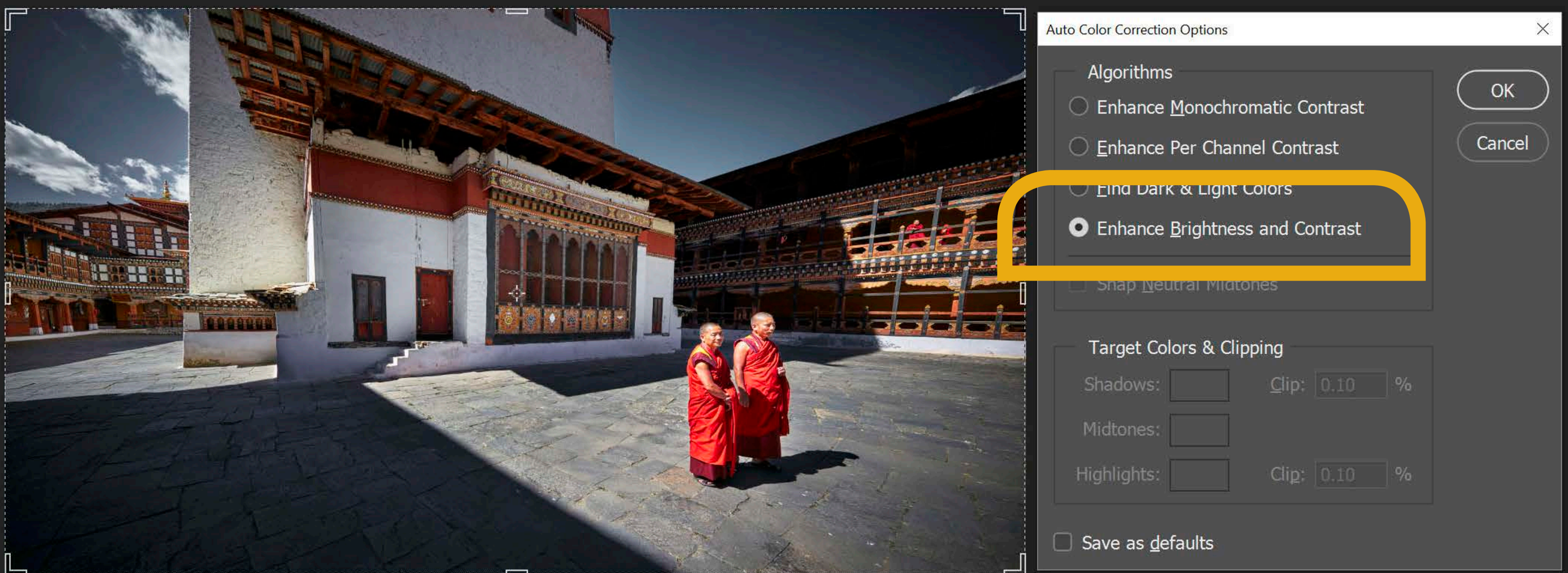
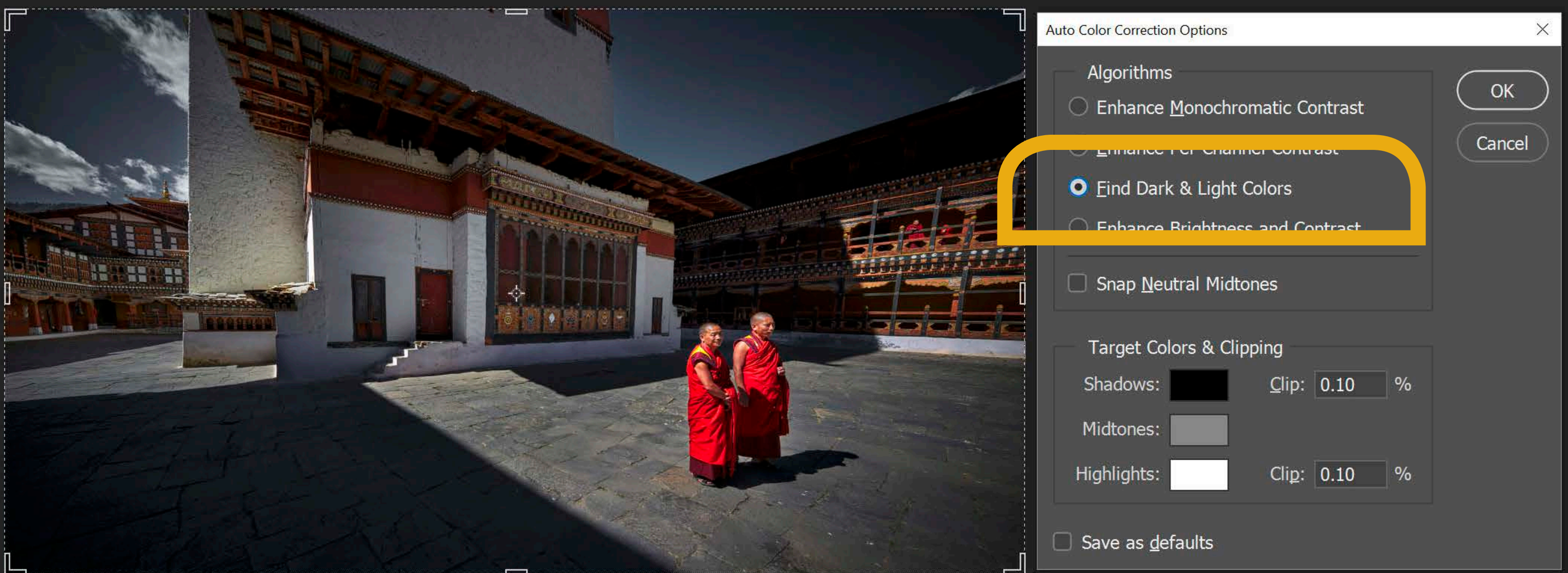
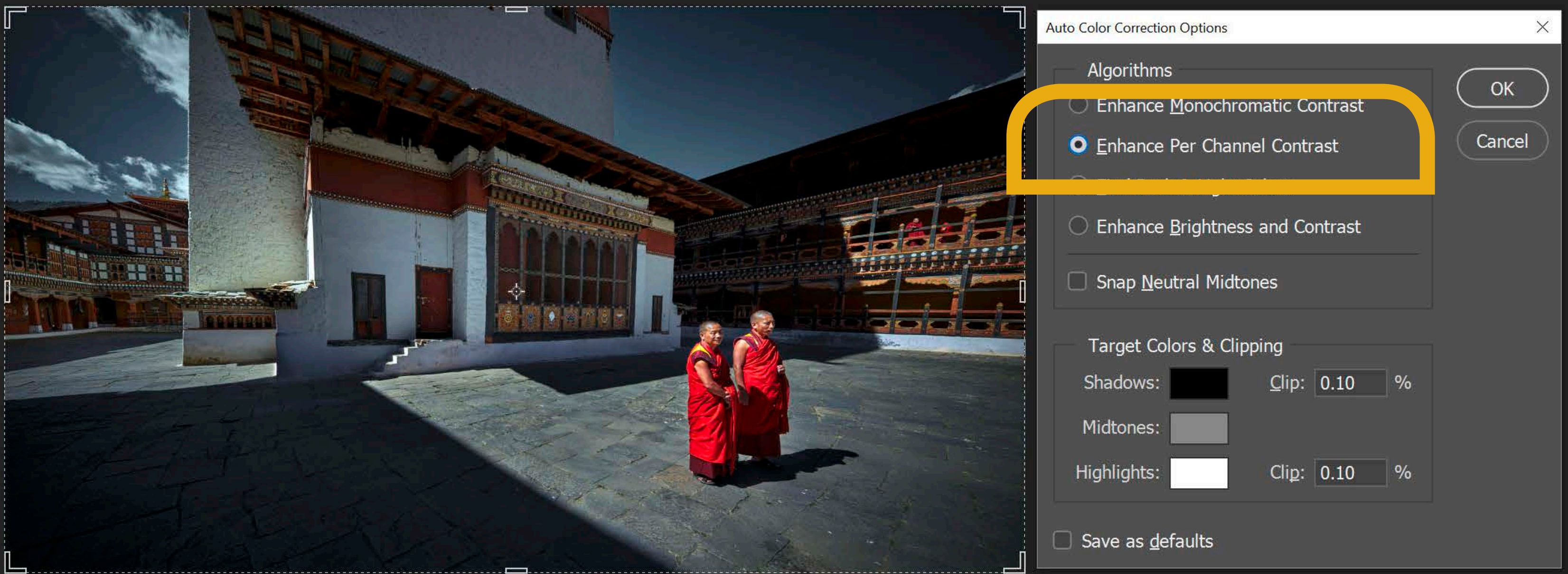
Look at your exposure and contrast settings when processing the file to see if you can maintain detail in the shadows, if necessary.

TOO LIGHT?

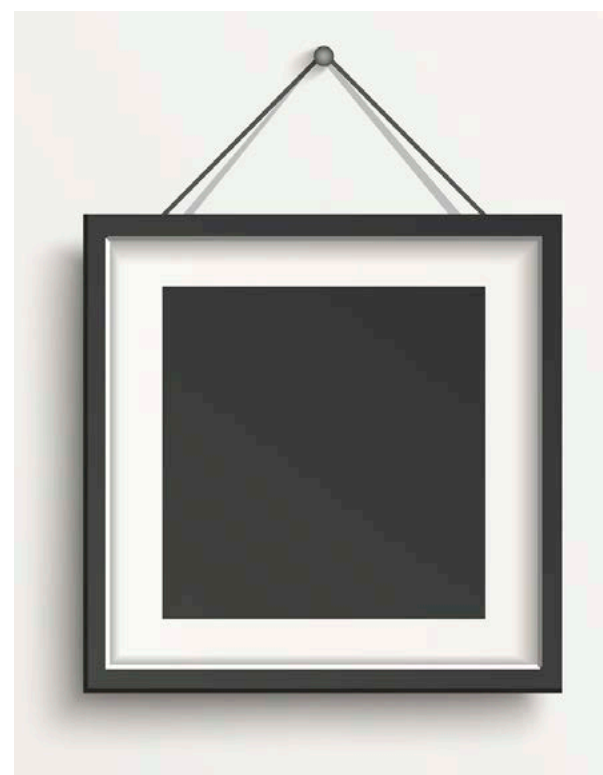
The other question to ask is, are there areas in your image that appear overexposed or too light, or perhaps the overall image is too light?

Generally speaking, judges will want to see a hint of tone or detail in the highlights, the exceptions being if the sun or a light source is in frame, or if you are intentionally bleaching out the background.

While these aspects of image making might seem pretty basic, it's unfortunate that there are so many prints that don't make Silver standard simply because their quality isn't quite there. Professional quality is always required.



Alt/Opt + Auto in the curves dialog brings up four options (or seven in total if you click the Snap Neutral Midtones checkbox). Is there an improvement? This can be a useful step at the end of the editing process to correct tonality.



Leah Kennedy: Making Progress



The winner of the 2018 AIPP Creative Photographer of the Year, Leah Kennedy APP AAIPP explains what drives her and the story behind her exhibition titled *Progress?*

TAGS

Landscapes
Exhibitions
Kennedy

Stark. Simple. Powerful. Leah Kennedy's 'Progress?' series contains visual references to the seminal New Topographics: Photographs of a Man-Altered Landscape exhibition from the mid-1970s, images that established photographers like Steven Shore, Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Frank Gohlke and Nicholas Nixon in the European and American art worlds.

And just maybe, Leah will follow in their footsteps, except this work was found on the desert shores of distant Africa.

One shouldn't be surprised at Leah's subject matter because her background is in engineering, even though she feels to some extent that she has been fighting against this interest all her life.

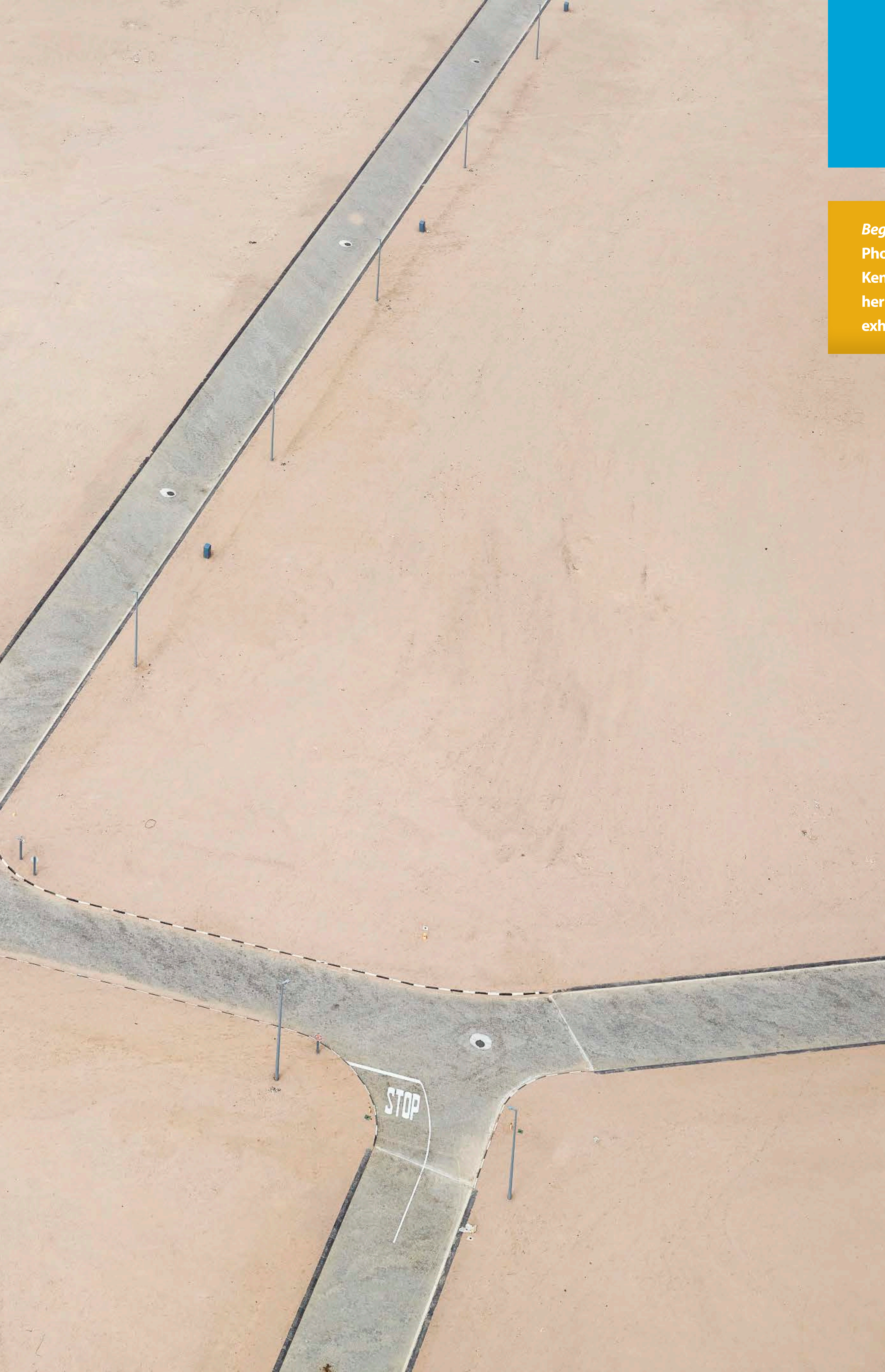
"When I left high school and wished to pursue an arts degree, I was discouraged in favour of something more technical. So even though at heart I felt more creative and art-oriented, I fell into engineering so I could join the family business and it became my career for 20 years.

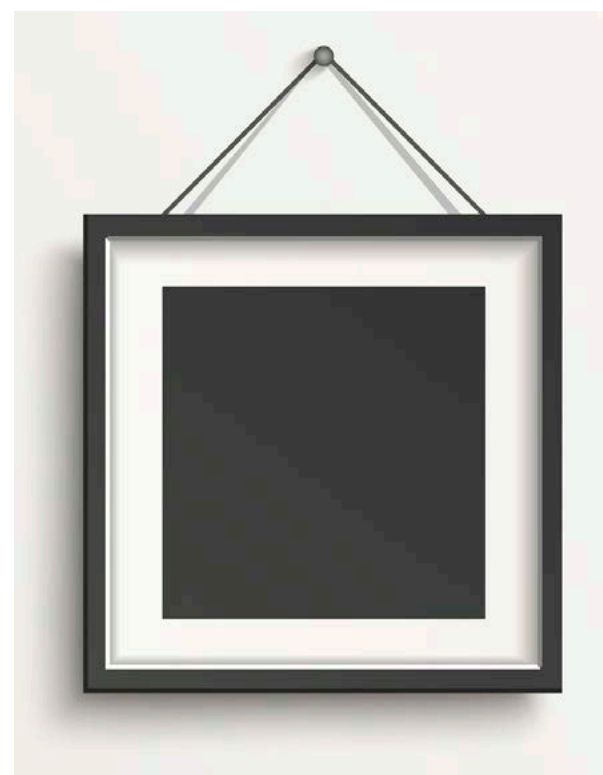


Progress? "This 'view' was the catalyst to get up in the air. The settlement is a government funded initiative to re-house the people living in the settlement directly next to this. Initially, I was hoping to achieve an image that showed the two directly next to one another. However, the gap between them proved to be too large to make that image work. Instead, this image of the new houses proved to be particularly successful. For me it represented not so much the 'real' story of these houses, but the bigger picture; a larger, more global representation of humans and our behaviours. It's about our interaction with the environment, how we live, how the natural environment is still very present and, in some instances, its attempts to restore itself.



Beginnings II
Photo by Leah
Kennedy from
her *Progress?*
exhibition.





"However, there was a point when I started to reassess my direction in life.

"Engineering was no longer my passion, if it ever was. I also stumbled across photography around the same time, but quite by accident when my husband purchased a DSLR in 2011.

"I followed suit in 2012."

WINNING AWARDS

"At this stage, there was no intention of photography becoming my business.

"Initially it was intended as a hobby, but fate dealt its hand and from that very first camera, I have doggedly pursued photography. It has renewed my creativity and inspired me personally.

"In 2015, I established my photography business, but it was still part time as I found my feet.

"I am now 90% full time in my business and I do a variety of work ranging from film/tv stills, stock photography, photography workshops, web design with photography and print sales. I have found that a certain level of diversity is beneficial and so I consider myself a diverse photographer in genres ranging from landscape and travel to creative art works.

"My goal is to be an established photographic artist.

"I have started to exhibit my work in recent

years and was a featured exhibitor at the Head On Festival 2018 with my series titled 'Progress?'. This was displayed on Macquarie Street, Sydney, on the walls of the Botanic gardens, with other photographic artists like Marcus Lyon.

"I have been very fortunate to achieve recognition in the industry through awards, by being named the AIPP WA Creative Photographer of the Year 2015, AIPP WA Illustrative Photographer of the Year 2016, 2017 and 2018, AIPP Australian Creative Photographer of the Year 2017, Capture Emerging Photographer of the Year 2018, among others.

"These awards have been extremely beneficial to me professionally and have helped me grow my photography and business skills, raise my profile and have lead to new doors opening.

EQUIPMENT LIST

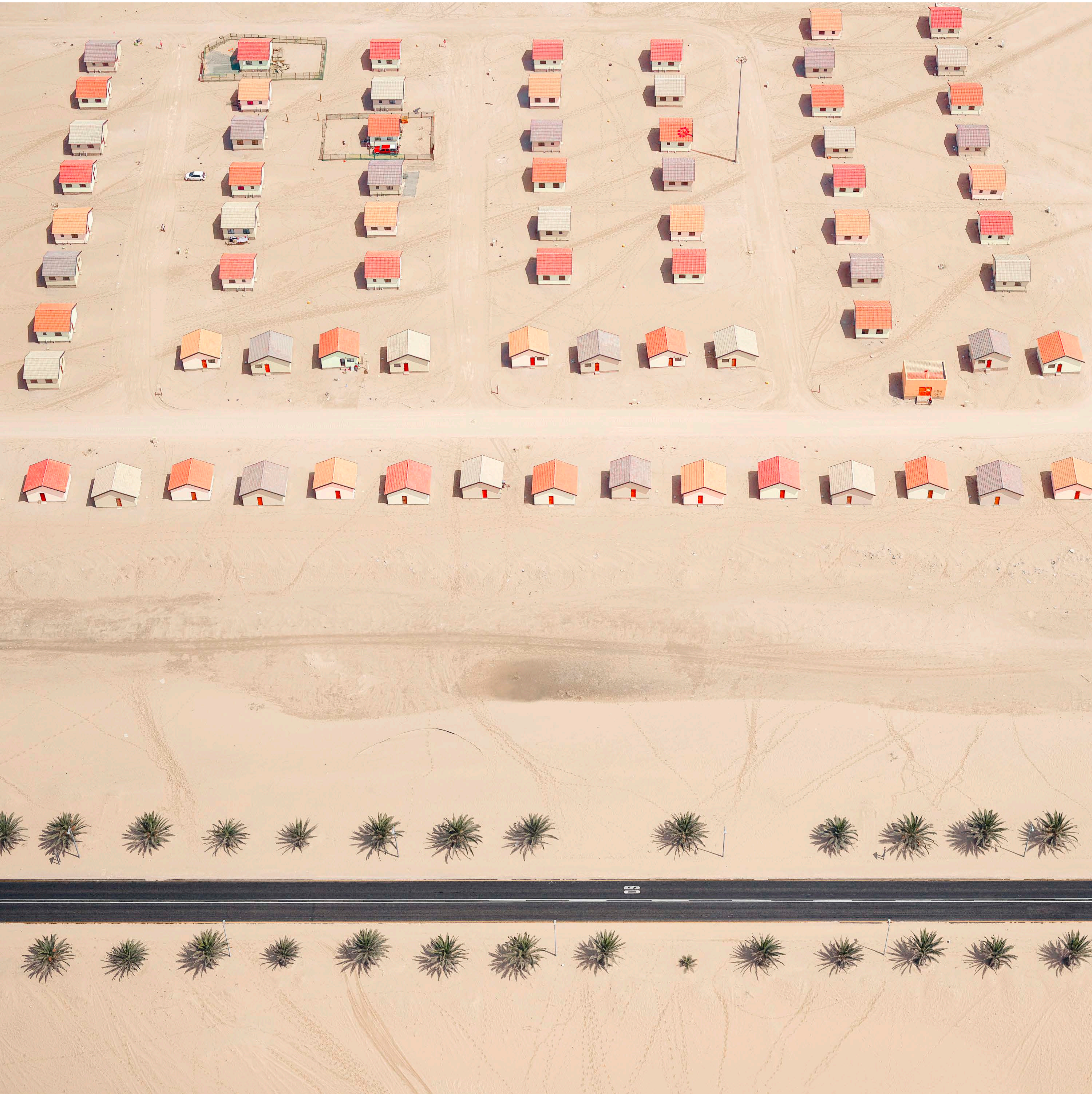
"A large part of my motivation and interest is the technology available to me as a photographer and how this aids my work.

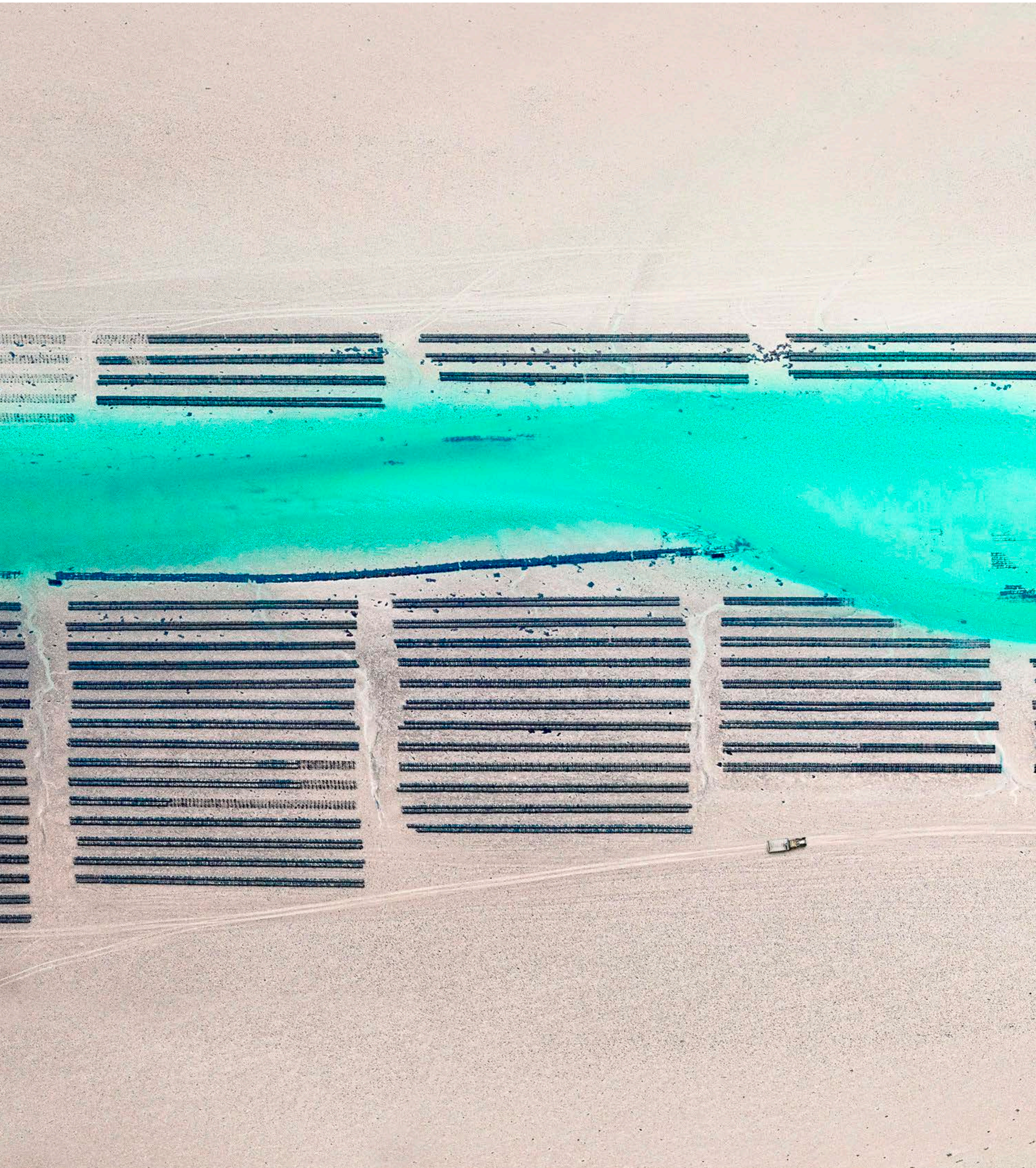
"Perhaps that's my inner engineer coming out!

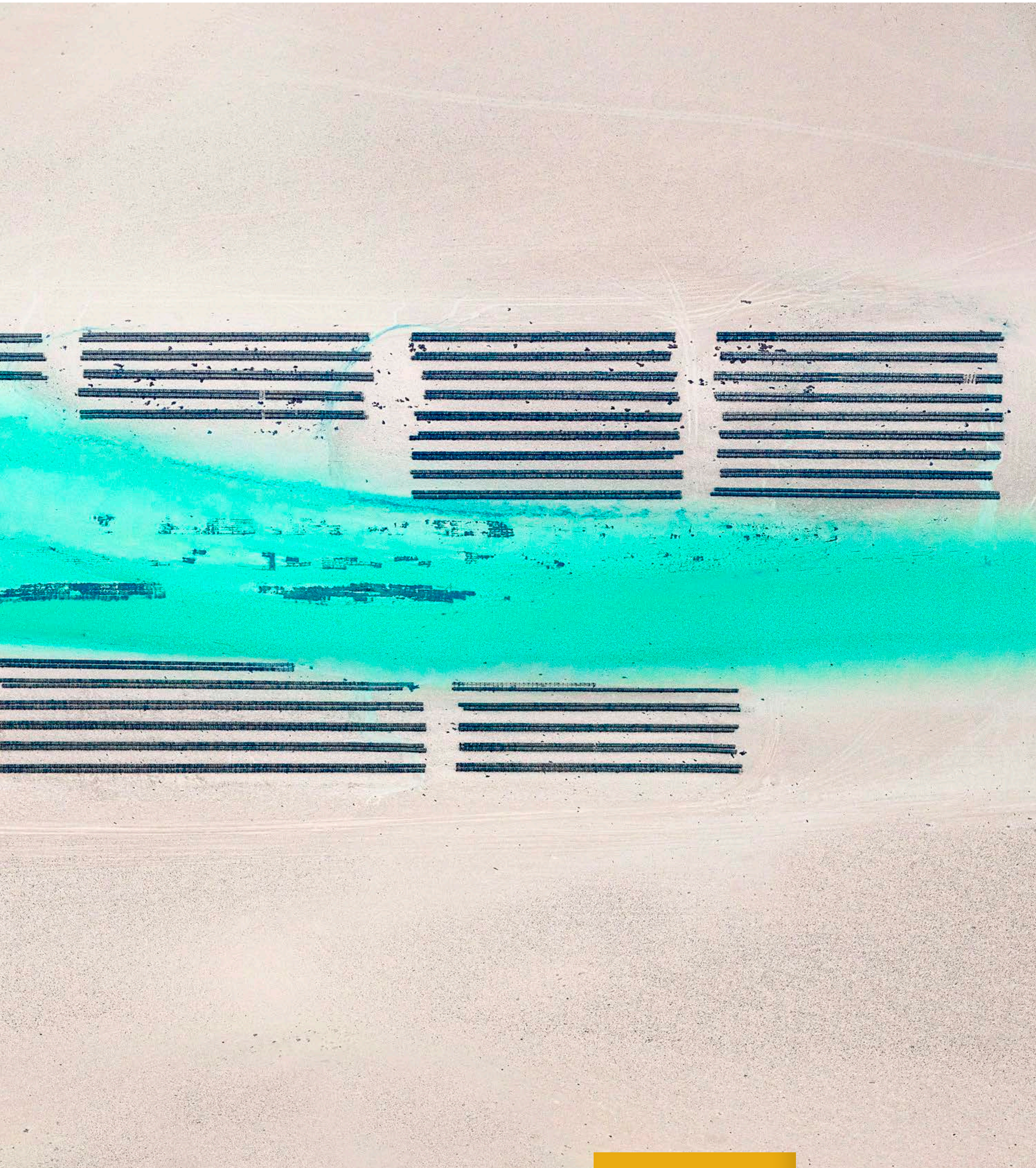
"I have many cameras and each has its own strengths and are used as such.

"For much of my aerial and landscape work, I use a Phase One XF IQ100 Trichromatic with

Opposite: *Present*. Photograph by Leah Kennedy from her *Progress?* exhibition.







Harvest.
Photo by Leah
Kennedy from
her *Progress?*
exhibition.



a Nikon D850 as a backup. For my travel work, I predominantly use my Nikon D850 and other smaller cameras, such as the Fujifilm X-Pro 2 and Sigma Quattro DP series.

"And for my creative works, I can be using any combination of the above!

POST-PRODUCTION

"Capture One, Photoshop and Lightroom are all necessary for my post-production.

"A large part of my work is not just capturing the images with fantastic equipment, but the processing and direction I take the images after this point.

"All of the above software are critical for further artistic interpretation.

"For my limited and standard edition prints, I predominantly use fine art matte paper, such as Canson Rag Photographique and Canson Rag Edition Etching.

"Paper choice is definitely a contributing factor to the vision for the works and both of these papers suit my aesthetics."

MAKING PROGRESS

Talking about her current art-based project, Progress?, Leah enthuses about the view we can get from the air.

"The series came about quite fortuitously.

Flying into Swakopmund, Namibia I was struck by the graphic nature of the new developments contrasted against the older existing settlements, in and around the coastal areas. It looked quite surreal and made for some interesting images.

"On this trip, I had only one day available to me, so with some local help we managed to arrange a helicopter to take me the following morning.

"With such limited time I had to be reasonably efficient. I had a clear idea of what I wanted to achieve, but I was also open to finding some unexpected 'gold' so to speak! In the end, the mid-morning time slot was perfect for enhancing the theme of the images.

"It lent a starkness that enhanced the desert environment landscape, with small signs of life dotted around."

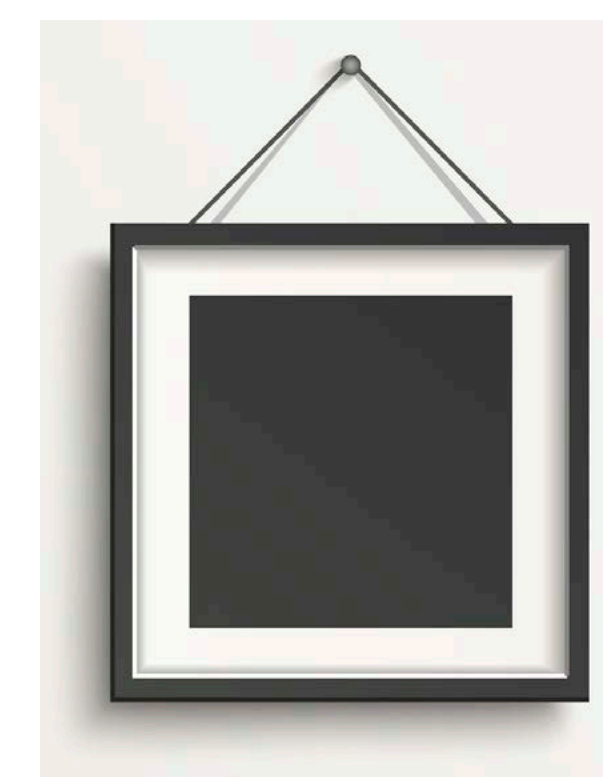
And so the idea for the title, Progress?, was formed.

You can contact Leah at:

<https://www.leahkennedyphotography.com.au>

<https://www.facebook.com/LeahKennedyFineArt-Photography>

<https://www.instagram.com/leahkennedyphotography/>



Opposite Top: *Road to Nowhere.*

Opposite Bottom: *Stop.*

Photos by Leah Kennedy from her *Progress?* exhibition.



APPA & Epson State Awards: Why 5 Judges?

Newcomers to the APPA judging system are not always aware of the checks and balances that have been incorporated into the judging system to ensure a fair and equitable result!

There are five judges because no one judge knows best.

And why our first inclination is to despise the low scores we get and gravitate to the higher ones, there are checks and balances that ensure no one judge can influence the panel on his or her own.

There's a three out of five rule that keeps the system squeaky clean!

WHO ARE THE JUDGES?

The theory behind APPA is that our work is judged by our peers.

Initially this is exactly what happened, but as the profession has grown, we find that most entrants want to have their work judged by the more experienced judges. Why?

If you earn a Silver Award from a panel of five inexperienced judges, it doesn't have the same currency as getting the same score from a panel of experienced professionals, perhaps photographers who you personally admire. So, there is pressure from entrants to have a high standard of judge.

However, there aren't sufficient senior

judges to spread around and there's not always the budget to transport these judges around the country, assuming they have the time.

It's a big ask for a photographer to give up three days for the APPA judging, or two days for the Epson State Print Awards.

NEW JUDGES

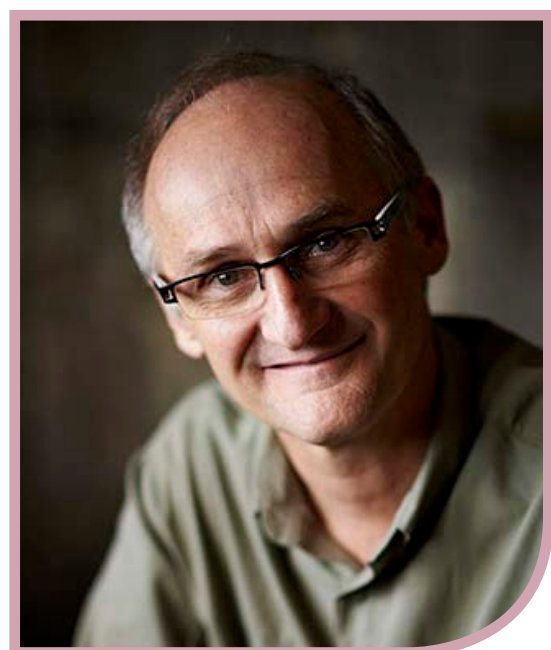
There is also a desire for successful entrants to become judges.

Having gained experience in entering the Awards, they would like to reciprocate and help other entrants along the path. These photographers are the future of the Awards system and need to be nurtured.

So who are the five judges?

At the state awards, there is a larger percentage of local photographers. It is also an opportunity for new judges to learn the ropes. This might also explain in some circumstances why scores can be higher at the state awards than at APPA.

However, APPA is the pinnacle of our awards system and, within budgetary constraints, the Awards Team aims to bring in the most



TAGS

Awards
Judging
APPA



GOLD AWARD • NEWBORN CATEGORY

Elizabeth Reeves APP AAIPP

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



GOLD AWARD • SCIENCE, WILDLIFE & WILD PLACES CATEGORY

Kirsten Woodforth APP AAIPP

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

experienced judges from around the country for APPA. We also invite a small number of international judges, again when budgets and circumstances allow.

It is always a juggling act. We are dealing with humans who have their own lives impacting on their availability and there is the added complexity of ensuring multiple judging panels have an equal 'quality' of judging experience.

At APPA, there can be three rooms judging the same category concurrently, which means we need a minimum of 21 judges – 21 experienced judges whom entrants respect.

And overall, the Awards Team achieves this with the help of a lot of goodwill from the individual judges. Thank you!

BUT WHO ARE THE JUDGES?

So, who do we choose to judge a particular category?

For example, we need judges for the portrait category. The majority of judges will have some expertise in portraiture – for a number of reasons.

First, they understand the difficulties of portraiture, so they're in a good position to understand the images being presented.

Second, they should be familiar with portrait photography generally, so entries that are very common or very similar to existing work will be assessed appropriately.

These judges will also have a good understanding of what makes a great portrait.

The danger in having only portrait photographers judging the portrait category is that they may only reward photographs like the ones that have won before, or photos that they relate to personally as a portrait photographer.

This is already a criticism of our Awards system, that it is somewhat insular and that you have to produce a photograph in a particular way if you want to win an Award.

THE APPA CLIENT

Actually, I am quite comfortable with this. These are professional awards and that means our work has to appeal to a client.

I like to think of APPA as a client with particular requirements and so it is up to the entrant to work out what the APPA system needs. That's a fantastic skill to learn and in keeping with the overall aim of the awards: to raise the standard of professional photography in Australia.

Nevertheless, we don't want the Awards to stagnate.

There's no point doing what we did last year again because that doesn't move us forwards.

Sometimes it will be the entrants who take us forwards, sometimes it's the portraiture judges – and sometimes it's a judge who has little background in portraiture, but brings in





a new way of seeing from another genre of photography.

For this reason, we try to have one or maybe two judges on a panel who are not necessarily 'experts' in the particular field.

And as we still have five judges with a majority score requirement, the system works.

MAJORITY SCORES

Everyone wants to get a Silver award or higher. Scores in the 70s indicate professional standard and that is important for entrants in the first few years, but eventually we want to hit that magic score of 80.

If there are four judges on 80, and one judge on 75, the average score will be below Silver.

This does not produce a fair outcome, although similarly, if four judges were on 79 and one judge was on 85, the resulting Silver would not be fair either.

So, in addition to adding up the scores and dividing by five, there's a majority rule.

For an award to get a Silver, at least three of the five judges need to score it in the Silver range.

So, an average score of 76 with three judges scoring 80 or higher will be given a score of 80.

Similarly, an average score of 83 with three judges scoring it 79 or lower will not be given a Silver award.

In this way, one or even two judges can absolutely hate an entry and score it down

very low, but if the other three think it's worth a Silver, it will get a Silver.

The same majority rule applies to each award band - Silver, Silver with Distinction, Gold and Gold with Distinction.

Entrants who just miss out on a Silver or Gold award often look to the judge with the lowest score, but in fact, they should be looking at the three judges with the three lowest scores because it is all three of them who are holding the result back.

PROFESSIONAL DEVELOPMENT

And after the disappointment of not getting the score you hoped for has settled down, you will simply have to accept that if three judges didn't think it worthy of a Silver, perhaps it's up to you to reconsider your entry and learn from the experience.

There isn't a single APPA entrant who hasn't felt deflated from a low score at APPA.

Not one!

It happens to every entrant and it's a necessary part of professional development.

We don't give low scores to teach entrants a lesson, but entrants do learn how to handle rejection of their work by a client – and that's another experience every professional photographer will have from time to time.

APPA is about professional photography, not just photography and there is an important difference between the two.



GOLD AWARD • WEDDING CATEGORY

Nathan Maddigan 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 notes on the minutes of its most recent meetings (31 May and 29 June 2018).

NEW COUNCILS FOR 2018/19

The Board recorded its gratitude for the support the members have shown through the recent state council nominations. Three states went to election: Queensland, South Australia and Western Australia, with solid councils in all states across the country.

Thank you to those who have come before and are stepping back this year, to those who nominated this year, and those who voted for their local council.

It was noted all State and Territory councils have more members, each to be assigned defined roles.

A Board member has been assigned to each state council to act as a conduit between councils and Board. The Board representative will not be from the state they interact with.

Each council will produce their policies for the year ahead and these will be published to the members of that state. These policies will state the intentions of the council, including the environment they want to create for members, the events they want to run, and the services they want to provide.

CONSTITUTION TASK FORCE

We have appointed a task force to propose a revised Constitution, headed up by William Long APPL Hon.LM M.Photog V as Chair, accompanied by Anna Blackman APPL M.Photog II, Ross Eason APPL Hon.LM M.Photog I, Robert Edwards APPL Hon.FAIPP, Roger Rosentreter APP and John Swainston Hon.FAIPP.

The Board has been presented with version 6 of the draft, which has now been rewritten from scratch to ensure it is in line with the Corporations Act and our new situation.

To pass the new Constitution, we will require approximately 950 Accredited members to vote in favour of the changes, so we will be regularly touching base with members to explain the changes and hopefully get your support.

It was resolved to authorise the Committee to submit the draft for a first legal review, prior to further member discussion.

ACCREDITATION PROCESS

One piece of feedback we often hear is that it is too easy to become an Accredited member.

In fact, it is more difficult to become



TAGS

AIPP
Management

Accredited now than a decade ago, but we agree that the process needs review.

The Accredited Professional Photographer (APP) and Accredited Professional Video Producer (APVP) logos are protected and can only be used by APP and APVP members.

To enforce this, we are reforming the Membership Accreditation Committee, who will make recommendations to the Board on how to raise the bar for accreditation, and will assist in policing the use of the APP and APVP logos by non-members.

WORKPLACE HEALTH & SAFETY AND MEMBER WELLBEING

Previous WHS issues were handled by a combination of the Compliance Committee and the EO in National Office. We are now revising this process, as the Compliance Committee should ideally only handle public-to-member complaints, not member-to-member personal disputes.

Instead, we are investigating a number of options for how to handle these member-to-member disputes to ensure a fair, ethical and unbiased review of all matters. This is putting into practice the values we express in taking 'deep care of members'. It is expected that this outsourced WHS component of member services will be decided by 1 October.

SPONSORSHIP

With two Board members dedicated to

overseeing sponsorship, relationships with our trade partners are a high priority for us.

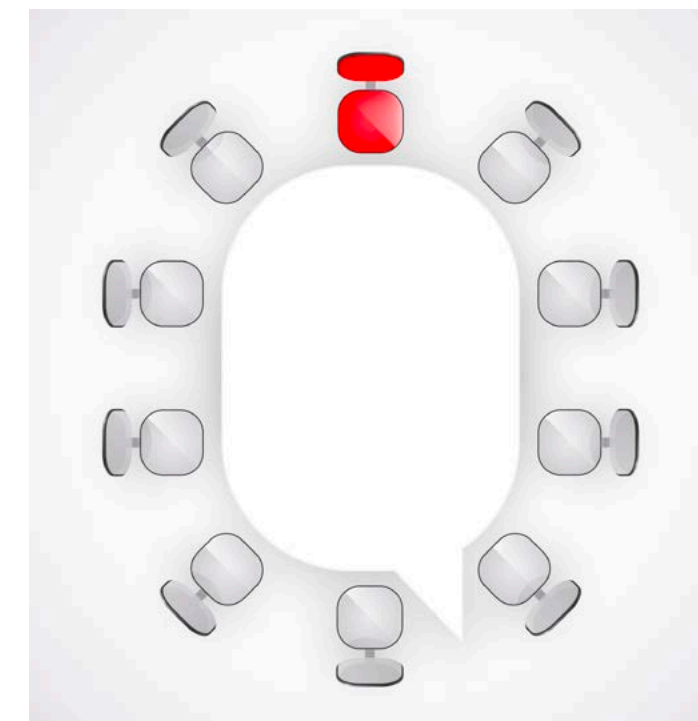
Bruce Pottinger and David Simmonds have been working on fresh agreements for the new financial year, and have secured many existing trade partners from last year, as well as introducing Camera House and Starleaton as new national sponsors.

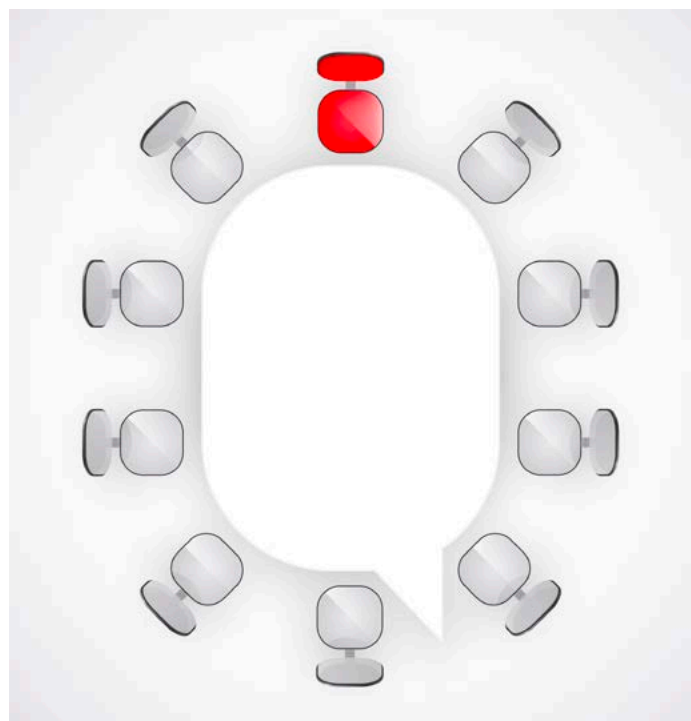
We all agree that we need to offer more value to our sponsors, with options for them to work directly with members through events and other opportunities, so we will be working closely with the new state councils around the country to ensure all trade partners are included in our social and educational events, and that they know all about announcements to members.

All sponsors will become trade partners, and so will effectively be members with the same access to information all members currently have. The Board has resolved to clarify how state councils can engage local supplementary non-competing sponsors for next year's State Print Awards.

MEMBERS' FUNDRAISERS

Unfortunately, from time to time our members hit a rough patch. Louise Bagger has presented a proposal to the Board for how we might manage promotion of these fundraisers in future. This proposal will soon be sent to members for feedback before it is implemented.





IT

Craig Wetjen has identified the need to update and streamline some of our IT infrastructure.

With Louise overseeing most of the membership administration services, she can also see the need to upgrade our platforms.

Louise and Craig are looking at some other alternatives to integrate the systems and save membership dollars. The Board notes some members reporting intermittent issues in some member-interface applications, which are being documented as they arise.

HONOURS COMMITTEE

As President, John Swainston met with the Honours Committee to get a read for their process. The Honours Committee is comprised of three Past Presidents: Richard Bennett APPL FAIPP Hon.FAIPP M.Photog IV, Greg Hocking APPL FAIPP Hon.FAIPP GM.Photog, and Ian van der Wolde APPL Hon.FAIPP M.Photog III, drawing on their own periods on the Board from roughly 25, 20 and 15 years ago within the AIPP, respectively.

The Committee looks holistically at the industry - not just the profession - of photography. The Committee invites members of the Board and councils to submit names of people they should be watching.

PHOTOWATCHDOG

Run by William Long, the PhotoWatchDog's aim

is to assess photography competitions' terms and conditions. William regularly contacts the organisers of competitions to notify them of unethical or problematic terms, and often finds they are keen to review them to gain the "Top Dog" stamp of approval.

This year, for the first time, we have asked the PhotoWatchDog to review the APPA entry terms and we hope to be able to plaster the "Top Dog" stamp over the rules so you know they are ethical and looking out for entrants.

MENTORING MARKETPLACE

The Mentoring Marketplace was a concept to enable experienced members to connect with those in need of mentoring in specific areas (eg: lighting, marketing, etc).

The website never reached fruition, but will now be reviewed and assessed as to whether it can continue development with an updated remit. An effort to restore an AIPP Mentoring Service, drawing on what has been gained and learned from recent Mentoring will involve widespread reference to the most recent Mentors. The Board expressed gratitude to Eric Victor and William Long for their input at a meeting on 28 June.

STAFF & CONTRACTORS

We currently have two part-time contractors assisting with membership services. This is vastly reduced from the team of 5+ we had

previously. Previously we had 215 available staff hours per week; today contractors provide 70. The balance is provided by volunteers, mainly the National Board.

Members still want the same or even better services delivered. To manage this, we are asking our contractors to document their tasks and hours. We acknowledge that we will soon need to hire further contractors, though the tasks will differ quite broadly from the former employee roles.

SERVICE MERIT POINTS

At the recent state awards, you may have seen members walking around with silver bars on their ribbons. Those silver bars are for service to the Institute. They are currently under review for some adjustment, to ensure the merits awarded are reflective of the time contributed and current areas of contribution.

The Board has carried a proposal to include merits for Reflections photographers and coordinators, with the following points allocated:

- Reflections National Coordinator - 5 Points
- Reflections State Coordinator - (based on time in the position)
 - Up to 3 months - 3 Points
 - 3 months to 6 months - 4 Points
 - 6 months or more - 5 points
- Reflections Photographer (based on number of veterans photographed)

- Up to 10 veterans - 2 Points
- 10 to 50 veterans - 4 Points
- 50 to 100 veterans - 8 Points
- 100 or more veterans - 12 Points

APPA

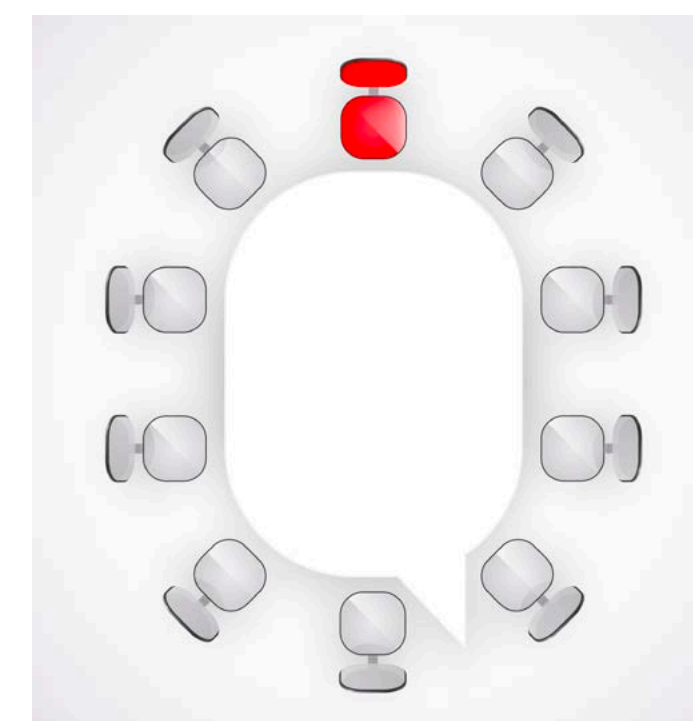
This year, we have the Australian Video Producers Awards being judged alongside APPA. It's a great opportunity to see what the other side of our membership are doing at the peak of their genre, and network with the judges, entrants and members. We are scouting venues for APPA19, which we expect to be in Sydney. Nothing confirmed just yet, but we will let you know when we have a venue.

COMMUNICATIONS & PR

New Queensland President, Alison Hockings APP AAIPP, has offered her services to help with PR for APPA, including press releases for winners. Thank you, Alison!

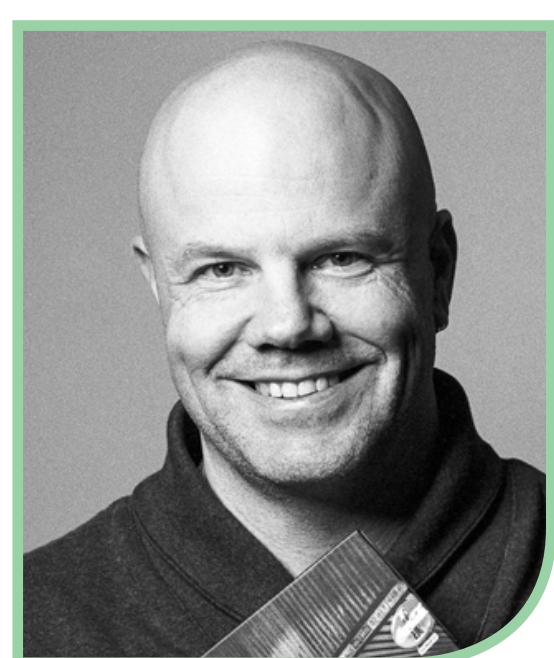
We are working on a new strategy for our Instagram account, prompted by a discussion raised in the Facebook Community by Eric Ronald APP AAIPP.

These are early days just yet, but Melissa Neumann is putting together a proposal for Board input. A key focus is to increase and improve the effectiveness of externally-facing messages for customers, focused on greater awareness of the profession, its advantages and the benefits of using Accredited Photographers.



The AIPP & Photography Education

Education in the AIPP happens on many different levels, but how can the educational system itself be involved? AIPP Craig Wetjen outlines some of the issues he and the Board are considering.



Why do we educate ourselves?
To stay relevant and current?
To learn a new skill or grow our businesses?
How can the AIPP assist you and help you grow?

Let's begin by looking at the AIPP's (Australian Institute of Professional Photography) name.

'Institute' by definition means to originate and get established. Originate is to give rise to, establish is to introduce and cause to grow and multiply.

So the AIPP as an organisation is about education for its membership and furthering photography as a profession.

Refresh yourself with the new AIPP mission and vision statements:

AIPP: Advancing Professional Photography. For everyone.
To Foster and Encourage: Community for Support, Advocacy for Rights, Personal Development for Growth, Awareness of and for The Profession

The AIPP serves as a conduit for the needs of its members to better ourselves through

participation in regional, state and national events such as the up and coming APPAs (Australian Professional Photography Awards). Participation is the key factor here, yet so many AIPP members have never entered APPA, let alone the Epson state awards.

Many members of the AIPP are providing private workshops or short courses for instruction in the areas of photography and the business of photography. This can be a great source of income and can also be very rewarding for the participants. However, sometimes this process can be fraught with disaster as some instructors are not competent in the areas of teaching and leave many of their participants dissatisfied with the outcomes of their tuition.

This in turn could leave some participants with a bad taste for education and possibly towards the educational institutions that teach either the Cert IV or Diploma in Photo Imaging and Photography or degree courses in photography.

In the TAFE and degree programs across Australia's educational system, it is a

TAGS

Education
AIPP

requirement for instructors to be certified with a Cert IV in training and assessment. Although not mandatory, holding such a qualification for those conducting private tuition could provide a massive advantage for the participants as well as for the instructor; with the expectation being that the tutor will be skilled to deliver the content in a clear and concise manner with an improved quality and method of delivery.

So, you are asking yourself the question, “Why is the AIPP getting involved with education?”

The answer is clear. This is an area where new photographers are born and the seeds of our future start. As of July 2018, each state now has a member on its council who has put their hand up to facilitate and connect with education. This will also serve as a conduit for the educational sector to get more involved with the AIPP.

MENTORING PROGRAM

The AIPP mentoring program will have a new future within the AIPP.

The redevelopment of AIPP Mentoring will be focused on building a better understanding of framework for best practice and knowledge for a successful photography business. It would be safe to say that every member, new and old, would have had input from a mentor at some point in their careers in photography, so why not allow our experienced members to give

back to newcomers to our profession?

WHY DO WE EDUCATE OURSELVES?

It is human nature to want to continue to learn. Education empowers us to think and question beyond our own abilities.

Education is progress. For me, if I didn’t get that degree in photography, if I did not immerse myself into the world of the AIPP, I would not be here writing you this article.

I remember when I first submitted work into APPA. My first four images came back with three in the 70s and one was a 69!

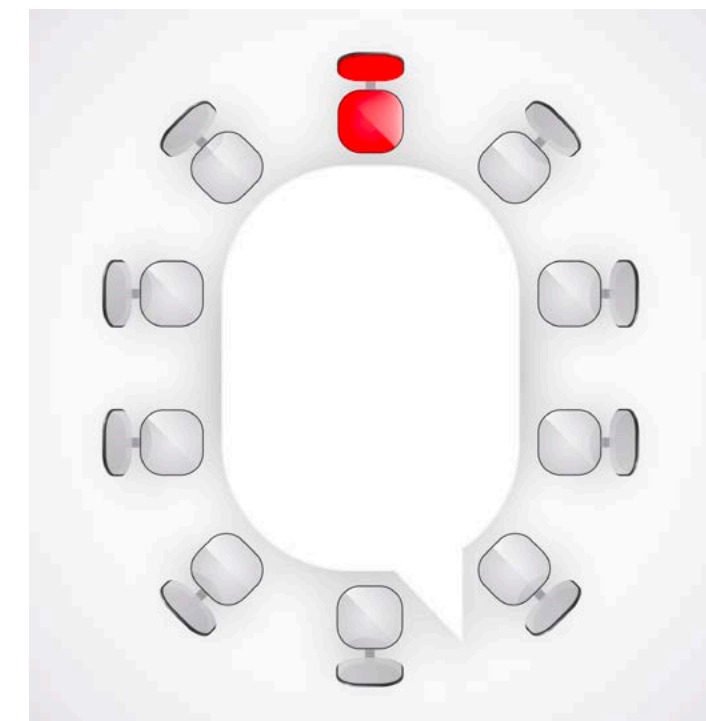
“Gee how embarrassed was I?”, you might think. “I have a degree in photography, what do the judges know?”

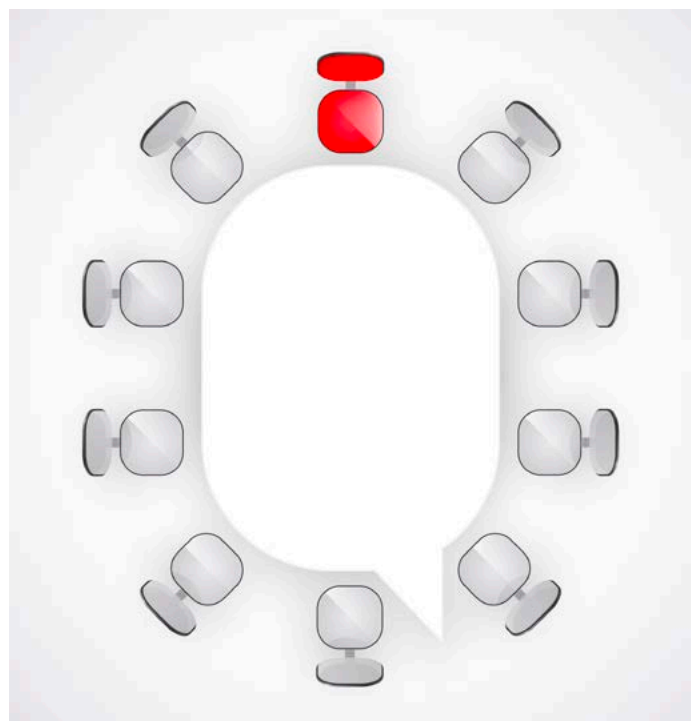
I always say to my students, if you are not making mistakes, you are not learning. After that experience, I sought out members who had been a part of the APPA process to ask for their help. It was the help I needed in choosing the right images for awards and the following year I received two silvers with distinction and two silvers.

So, is it ego that gets in the way of learning or is it a sense of pride?

EXAMPLE?

I have had several members say to me they don’t know how to use studio lighting, yet are very successful photographers.





Is it that they don't know how to use studio lighting or they haven't learned studio lighting? And do they feel embarrassed to ask or even come to a lighting workshop for fear of ridicule or a loss of pride? I find this embarrassment and sense of pride all too common amongst photographers.

I love learning and it doesn't matter who I learn from, even if it is the smallest point to take away that I can add to my photography business.

This is the core of the AIPP and our profession. If you are not comfortable with an aspect of your photography, then do something about it. Go to a workshop or seminar; seek out advice and learn something new.

HOW TO STAY RELEVANT AND CURRENT?

The photography profession is just like many other professions that rely on technology, changing and evolving dramatically in these current times. They say technology advances and evolves on a two year cycle called Moore's Law.

The first digital camera I used was 1.4 megapixels in 1994 when I was an intern photographer at NASA.

Then it was the Kodak DCS 200 at 1.5 megapixels, weighing in at \$9995.00. This was the second digital camera commercially sold by Kodak as a single capture 35mm camera.

Two years later I was shooting in a commercial studio using Hasselblad with a Leaf DCB back, a 4-megapixel camera that took three shots to give you an RGB image.

For me to keep current, I was continuously learning about the cameras, the do's and don'ts and the in's and out's of digital capture by reading, shooting with the camera gear and understanding the results. Cameras today can be just as expensive, but you get a whole lot more bang for your buck!

Photography in itself hasn't really changed much in 100 years, but the business of photography has changed dramatically in the last 20, even in the last 10 years.

With technology advancing at such a rapid pace, it seems that we get so wrapped up in the technology that we forget the fundamental principles of photography and running a photography business.

We not only have to educate ourselves, but we have to educate our clients to stay ahead. We are continually up against the challenges of competition.

And it's a competition who may be charging unrealistic prices to a society who, in some aspects, does not care or even know what good quality photography entails.

I equate this to the McDonalds analogy; there will always be those who will be happy with the cheap and nasty burger at \$5.95 and then there are those for whom it is more about

the entire experience that goes with the taste sensations of a \$45 burger. It is all relative and in reality, there is a burger out there for everyone

IS IT TO LEARN A NEW SKILL OR GROW OUR BUSINESSES?

The landscape of the business of photography has drastically changed.

So, going back to my point on why do we educate ourselves, it is obvious, don't you think?

We educate ourselves to stay ahead of our competition, to keep current with new technology and to learn new and creative ways to do business.

We have such a thirst for Photoshop, but we shouldn't forget the importance of understanding light which is the core to the word Photography. Photo meaning "light", graph meaning 'drawing'.

So what is my point?

My point is that we have to combine several aspects of photography nowadays.

Yes, it is the technology and keeping up with the latest and greatest and how it integrates with photography itself.

But why keep up with technology when we really should discern ourselves by understanding the use of light?

Knowing and understanding that there is no such thing as bad light; it is good light used incorrectly. This is where professional photographers will start to separate themselves

from the others!

So, if you are not comfortable with studio lighting, either indoors or out on location, set yourself a task to seek out someone you admire to learn how to use light correctly and perhaps put to work that studio lighting gear collecting dust in the corner.

HOW CAN THE AIPP ASSIST YOU?

Photography can be a very lonely career and your business structure becomes the responsibility of you, the business owner.

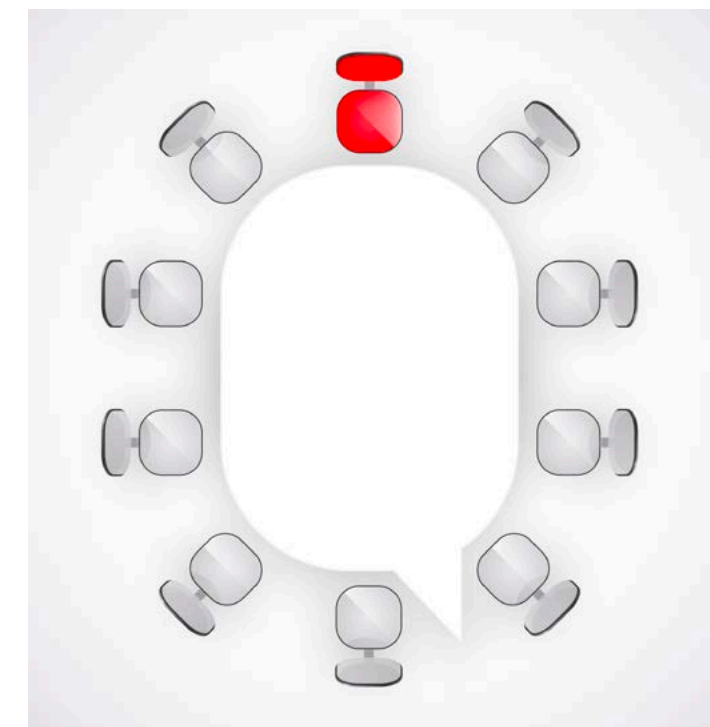
An education in photography can teach discipline and help to open up your creative channels through discussion, collaboration and sharing with your peers.

Through the AIPPs education channels, we want to help connect our members to the best the industry has to offer in workshops or short courses, be it with other members or with our Education Trade Partners.

APPA 2018 is just weeks away. What are you waiting for? Enter I say!

Enter to learn something about your photography. Enter to learn about the judging process. Enter to educate yourself about the three components that make a great photograph; light, content and composition.

And remember, competition favours experience and experience can also be defined as education.





The Complete Photo Business Package by Peter Eastway

Don't waste your time going in the wrong direction – turn your photography into a well paying career!

There are a lot of people offering great advice on how to run a professional photography business, so what makes this package different?

Perhaps the main difference is that it's written from a background of extensive practical experience. Peter Eastway is not only a highly regarded professional photographer, he has a background in business and accountancy (he is a qualified CPA), and he has years of experience working as a writer and publisher. He knows how to earn a living from photography, many of his accounting clients are successful professional photographers, and he can write and communicate business issues in an easy to understand style.

So when you read the Complete Photo Business Package, you can feel assured the advice is real, qualified and practical. And it comes with a money-back guarantee, so there is no risk.

The Complete Photo Business Package comprises six publications. Have a read of the contents to understand why this is the essential information you need to break into professional photography.

What You Need To Know To Be A Successful Professional Photographer

- So, Do You Really Want To Be A Full-Time Professional Photographer?
- Professional Photography Has Two Words
- Business = Manners
- What Photography Skills Do You Need?
- What Photography Equipment Do You Need?
- What Business Skills Do You Need?
- What Type of Photography Will You Shoot?
- Who Are Your Clients Going To Be?
- How Will You Find Your First Clients?
- How Will Your Clients Find You?
- Have You Done A Practice Shoot Yet?
- Why Should Someone Hire You?

- What Products & Services Will You Offer?
- What End Of The Market Do You Want To Work In?
- Do You Need A Flash Car And Studio?
- Creating A Portfolio With A Difference
- What Does Your Portfolio Look Like?
- What Will Your Clients See On Your Website?
- What Design Will You Use?
- What Stationery Do You Need?
- Some Sample USPs
- Getting You First Portrait
- First Wedding
- First Commercial Shoot
- Charging \$200 An Hour Is Different From Earning It
- How Much Do You Want To Earn A Year?
- How Much Can You Charge?
- How Many Jobs Do You Need A Year?
- Does It Matter If You Don't Charge Enough?
- Who Owns The Copyright?
- How Does Licensing Work?
- Insurances For Photographers
- Working With Children

Professional Portrait Photography In Detail

- Setting Up A Portraiture Business
- Portraiture: Equipment Suggestions
- Portraiture: Suggested Lighting Techniques
- Portraiture: Shoot List
- Portraiture: Can You Just Sell Digital Files?
- Portraiture: Why Selling Physical Products Is Better
- Portraiture: Files For Social Media
- Portraiture: Price List
- Portraiture: Client Information Pack
- Portraiture: Money Back Guarantee?
- Portraiture: The Sales Process
- Portraiture: Benchmark Prices

Professional Wedding Photography In Detail

- Setting Up A Wedding Photography Business

- Weddings: Equipment Needs
- Weddings: Post-Production
- Weddings: The Shoot List
- Weddings: What Are You Selling?
- Weddings: Can You Make Money Selling Digital Files?
- Weddings: Making Shoot-And-Burn Work
- Weddings: Offering More Than Shoot-And-Burn
- Weddings: The Price List
- Weddings: Booking Your Clients
- Weddings: The Paperwork

Commercial & Landscape Photography In Detail

- Setting Up As A Commercial Photographer
- Commercial: Equipment
- Commercial: Lighting
- Commercial: Quotes and Estimates
- Commercial: Terms and Conditions
- Commercial: Bits and Pieces
- Landscapes: The Big Picture
- Landscapes: Marketing Landscape Photographs
- Landscapes: Equipment
- Landscapes: What Will You Photograph?
- Landscapes: Limited Edition Prints
- Stock Photography

Business Planning For Professional Photographers

This is a step-by-step guide that will take you through the process of creating a business plan.

You don't need a business plan? Well, a business plan is the difference between successful professional photographers and those who struggle to make a living.

Business planning needn't be scary and this publication is an interactive PDF, meaning you can read the instructions and then fill in the 12 worksheets on your computer.

The worksheet templates will also help you calculate important figures such as how much you need to earn, how many jobs you need a week and how much you need to charge.

It's an essential part of being in business and this publication makes it really easy.

Business Planned: What A Plan Might Look Like

And just in case you're not sure, we've filled in a business plan to show you what it looks like. No, this isn't a plan that you can just put into practice, but it shows you exactly how to complete the templates in your own business plan.

Is This Package For You?

The Photo Business Handbook package covers all the basics for running a successful photography business. It will give you a strong foundation so when you do other courses or workshops, the photography, marketing and selling skills you learn will work properly.

It doesn't matter how good a photographer you are, being a professional photographer is all about running a business.

You'd easily pay thousands of dollars at workshops or with accountants to obtain this quality of advice, so why is this package so inexpensive?

"The profession of photography has changed dramatically and there are many people entering it for the first time. Unfortunately, most of these new photographers are unaware of what is required to run a successful business, or indeed of the value of the photographs they create.

"With my accounting background, I know what they need to do. I have been giving the same advice to photographers for over 30 years and while the nature of photography has changed completely, the underlying basics of running a business remain the same.

"The more people who understand these basic principles, the better it is for all of us."

Full package: \$149 - online and/or download. To purchase visit our website at: www.betterphotographyeducation.com