

Issue 264

AUSTRALIAN INSTITUTE OF
PROFESSIONAL PHOTOGRAPHY

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August 2018

JOURNAL



Angela Miller : Food For Thought
Challenging Myths About Professional Photography



COVER

Angela Miller APP AAIPP

2017 AIPP AUSTRALIAN COMMERCIAL
PHOTOGRAPHER OF THE YEAR

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

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CONTENTS

4 **John Swainston's President Message**

While APPA runs this month, there are many, many other projects receiving the AIPP's attention.

12 **Melissa Neumann: Treasurer's Message**

It mightn't seem like the most exciting job, but it's one of the most important! Melissa Neumann reports from the balance sheet...

14 **We Are The Future Of Our Profession!**

At the NZIPP Iris Awards Dinner in Wellington last month, NZ President Ollie Dale opened proceedings with this inspiring address. We think the sentiment applies to the AIPP as well - what do you think?

18 **Disagreeing With The AIPP?**

What should we do if we disagree with the direction of the Institute? There is a professional process and it's not trial by social media. Ross Eason makes some heart-felt suggestions for the future.

22 **Angela Miller: Food for Thought**

Influenced by a previous career in graphic design, Angela Miller's commercial photography work includes food, interiors, product and people. And a willingness to go that one step further.

34 Challenging Myths About Photography

What is really happening in the world of professional photography? Dr Penny Williams reveals some fascinating research findings that could change the way photographers work in the future.

42 What Makes An Award Image?

Brett Rylance's entry into the Travel Category really excited the judges – so what did he do right in terms of creating an award-winning print that was above standard professional practice?

44 Why Is The Date On My File Important?

Entry into the Epson State Awards and APPA must be from original exposures made within the last 24 months of the closing date – so what date is set on your camera?

46 Copyright: Who Really Owns Your Photos?

Just because you took the photo, doesn't mean you automatically own the photo! True or false? Check out the answers here...

48 Portrait Agreement: Booking Fees

Whether or not you will refund a client's booking fee is up to you, but it's sensible business practice to state that booking fees are not refundable to avoid the small number of complicated clients who tend to mess you around!

50 Best Solutions for Keeping Tax Receipts?

It can be the case that with no receipt, there's no deduction either when it comes to preparing your tax return - so how do you do it?

52 Who Are Your Clients Going To Be?

Once you've decided on the types of photography or video you wish to offer as a professional photographer/video producer, who exactly will buy them from you? And will they like what you have to offer?

54 Correct Exposure With The Histogram

The histogram display (which can be seen on the LCD preview screen on the back of your camera), makes getting the correct exposure extremely easy!

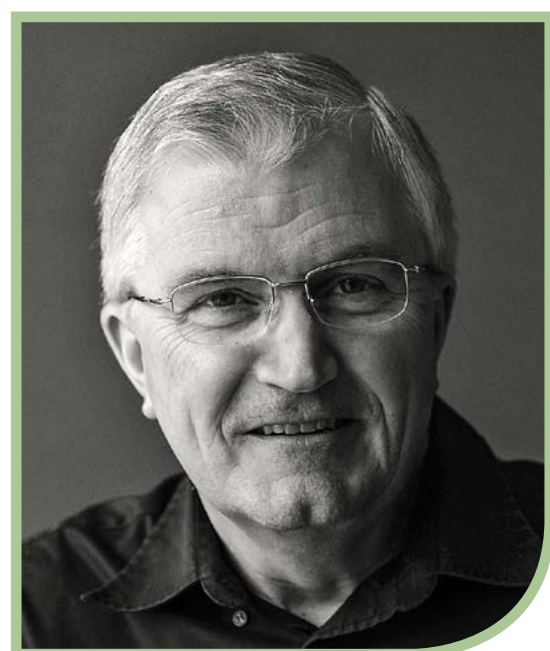
58 AIPP National Board - Meeting Summary

Melinda Comerford, AIPP National Board Chair, is back! This time with a summary of the July 2018 board meeting.



John Swainston's President Message

While APPA runs this month, there are many, many other projects receiving the AIPP's attention.



August sees a large number of members converge on Melbourne for our annual Awards. May I wish all of you the best of good fortune. It will lift your skills and help your business.

The Board and I look forward to mixing with you all, celebrating our craft and learning from each other.

It's now four months since this Board assembled in April. Today I want to talk about all the other things that are the AIPP, other than APPA. This is not to diminish the work being done by Steve Wise, Board representative on the Awards team. You'll see soon enough how hard he and the team have been working at APPA.

CONSTITUTION & DIVERSITY

Since May, your Constitution Committee has been working tirelessly to restructure the legal framework of the AIPP.

Why?

In the first instance, because we no longer have a national office that carries out the management of the Institute. Secondly, we are fundamentally restoring the importance of state councils, to be called simply Councils going forward. This recognises the NT Council

and ACT Councils on equal footings. Simpler, clearer functioning, just like the National Board, but locally. The new Constitution must reflect that purpose.

There is a need for more plain English and some tidying up resulting from various changes to Corporations Law. The draft document (now in its seventh iteration) is with our lawyers.

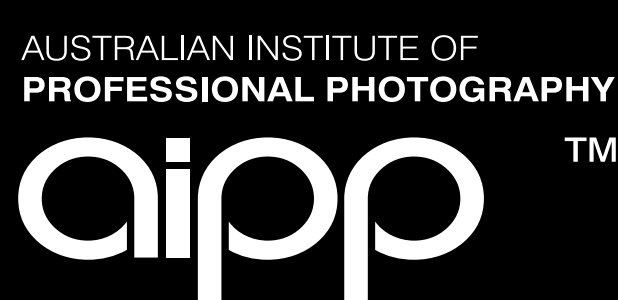
We hope to have it legally signed-off (or at least with minimal open questions) in time for discussion with members at APPA in Melbourne. Drop by the AIPP booth if you have questions or want to talk with a member of the Committee, some of whom will be at APPA.

The Committee is chaired by William Long, with secretary Roger Rosentreter and members Ross Eason, Robert Edwards and Anna Blackman. While there won't be a committee member present full time, due to other duties, we will do our best to answer any questions.

A summary of changes is in preparation. It will be made available to members by early September.

Parallel to this, Hilary Wardhaugh has provided guidance into best practice in modern organisations to ensure diversity is built into all

Proudly supporting the AIPP



our updated structures in the future.

COUNCILS

Each state and territory now has an expanded Council. Some have added co-opted members to round out skill sets.

Each national Board member has been assigned a role as mentor to a Council outside the state or territory in which they live.

To shortcut early questions, Melinda Comerford, Board chair, who managed the election process, has facilitated Councils finding their feet more quickly.

Melissa Neumann, national treasurer, has started the process of allocating funds to Councils. Sara McKenna has volunteered to assist council treasurers in the management of those funds, budgeting for events and managing risk. We encourage all members to support their Council's efforts in gathering people together to share knowledge, further develop skills and nurture and support each other.

Not every event will cover its costs, but overall a Council will be expected to live within the funds allocated.

FINANCIAL & TASK MANAGEMENT

The Board has reviewed the annual budget plan, begun to finalise priorities and initiatives and map the restoration of financial strength

for the next three years. Suffice to say, the AIPP traded positively in the first quarter without a national office (April to June 2018). The cash flow, even after state distributions for local activities, projects a positive surplus for the year ahead.

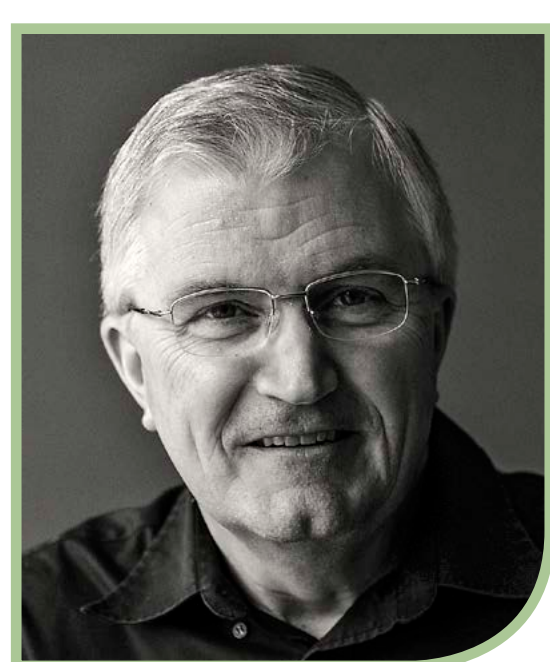
Our expenses are running at an artificially lean level for now, simply because many of the management tasks previously carried out by paid employees are being done temporarily by Board members and other volunteers without payment. Before we advertise for paid employee positions, we are working with three wonderful contractors, Kim Valenti, Kim Harding and Sharifa Ghionis, who are helping us properly define the long-term tasks ahead, ably assisted by company secretary and acting accountant, Peter Eastway.

ANNUAL REPORT

This year, you will receive a detailed annual report in early November, in PDF form. It will fully report on the events of the year ended 30 June 2018.

It will also map the path forward for professional photography from each of your Board members.

While we are small by comparison, this Board feels strongly that you deserve a professionally created, clear and detailed insight into the Institute through its annual report, much more than the 19 pages of compliance



Home > Member Dashboard > Commercial Photography Practice Notes

Go to My Dashboard ^

Member Directory

Manage my account v

Member Dashboard

- > Announcement FAQs
- > Registration - AIPP Assistant Register
- > Certification And You
- > Your Search For a Pro Profiles
- > AIPP Logos
- > Membership Movements
- > The AIPP and ACMP
- > Assisting Your Business
- > Stay Informed
- > CPD Program
- > All Your AIPP Documents
- > The AIPP Awards
- > Copyright For Photographers
- > Getting Involved
- > Your NSW AIPP State Council
- > AIPP Store
- > Compliance and Conformity
- > Your Feedback
- v **Commercial Photography Practice Notes**
- > Introduction
- > AIPP Code of Professional Practice
- > Before You Go Into Business
- > Office Management
- > Insurance
- > Determining your Professional Fees
- > Copyright and Licencing
- > Contracts / Model & Property Releases
- > Preparing your Quote
- > Marketing and Advertising
- > Technical
- > Case Studies
- > Additional Articles of Interest

Commercial Photography Practice Notes

This section of your Member Dashboard is designed to provide you with a variety of resources to help you and your commercial photography business. The information provided here includes relevant articles from the AIPP Journal and Working Pro as well as web links and useful resources. Click each of the sections below for more information.

In this section

Introduction

Here you will find an AIPP waiver for the information supplied. Some details about the AIPP Commercial Task Force and where you can find more advice.

[> Find out more](#)

AIPP Code of Professional Practice

The AIPP Code of Professional Practice is one of the key differentiators between members of the institute and non-members. All membership categories of the AIPP are bound by this code of practice.

[> Find out more](#)

Before You Go Into Business

Taking a step to start your own business is a big commitment and often requires external help. This section will take you to the Federal Government link containing information about planning and starting your business.

[> Find out more](#)

Office Management

This section deals with non-photographic but essential elements of your business.

[> Find out more](#)

Insurance

Insurance is an essential element of your business to protect your assets, livelihood and clients' interests.

[> Find out more](#)

Determining your Professional Fees

This section deals with calculating your Cost of Doing Business (CODB) and relating this to setting your professional fees.

[> Find out more](#)

Copyright and Licencing

The importance of knowing and understanding Copyright legislation and how it can affect you, your business and your clients cannot be underestimated. The legislation is different for commercial photography compared to domestic photography.

[> Find out more](#)

Contracts / Model & Property Releases

Here you will find an extensive list of documents and guidelines that can assist you in the conduct of your business. They include contracts and releases which are adaptable to your own use as well as other advisory documents.

[> Find out more](#)

Preparing your Quote

This section provides a couple of different options for preparing a quote for your commercial client.

[> Find out more](#)

Marketing and Advertising

This section contains links to articles of interest relating to marketing, advertising and social media.

[> Find out more](#)

Technical

Here you will find articles relating to the more technical aspects of professional photography including digital file preparation, colour management, drone usage and more.

[> Find out more](#)

Case Studies

In this section you will read real case studies from AIPP Commercial photographers showing a cross-section of approaches to a variety of client briefs. The information ranges from initial brief, actual fees charged through to file delivery.

[> Find out more](#)

Additional Articles of Interest

These are articles that may be of interest to both commercial and domestic photographers.

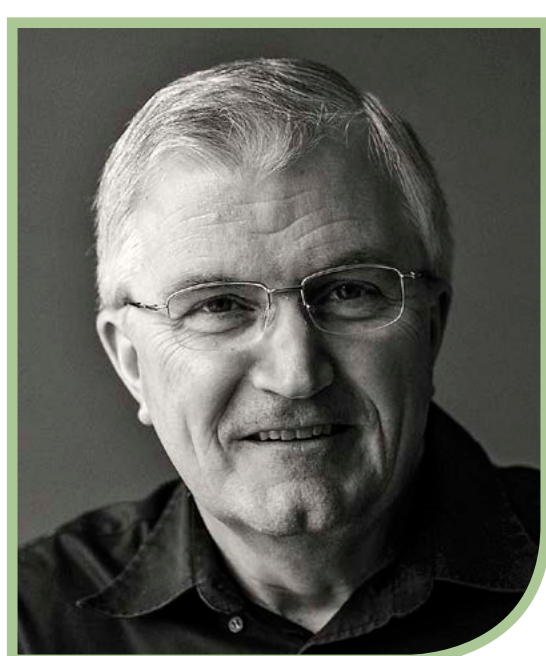
[> Find out more](#)

New resources for commercial photographers can be found on the AIPP website once you login to your Member Dashboard.



numbers provided in recent years. It will also demonstrate the level of professional capability within our membership.

We will produce it in-house using the talent base of our membership. You will have a tool for clients, especially commercial ones, that point to the value of your Institute.



COMMERCIAL PRACTICE

Louise Bagger and Geoff Comfort have uploaded extensive commercial practice notes to assist our commercial members, informing them of the many and sometimes tricky processes of contract negotiation, chargeable time, outcome expectations etc.

For our many multi-faceted photographers, especially those in the regions who work in more than one discipline, this is a vital step forward to improving your business. Log onto your member dashboard and **start now!**

IT MEMBER SERVICES & ADMINISTRATION

Our financial plan allows staffing at a much lower number of people than before. It also plans on improvement to long-running issues in IT.

Louise Bagger, the Board member tasked with administration, is finalising role descriptions for prospective permanent positions. These may be filled by part-time contractors or employees, working from

home. At the same time, the whole Board has reviewed the multiple IT platforms the AIPP operates for awards, membership services, data management, merit point management, legal, contract and other information, as well as public-facing elements of our website to find a photographer etc... By the time of the AGM, we will have a comprehensive assessment, assisted by member-contractor Robert Coppa, drawing on his background in IT project management & systems.

WELLBEING

Members often work for weeks on end without much human contact, except with clients and occasionally with other fellow members or photographers.

Your Board believes that one of its primary responsibilities is our role to improve the wellbeing of members. The role of a creative person can be very lonely. You may feel that you are only as good as your last job. You can struggle with keeping the pipeline full.

Craig Wetjen is leading the Board initiative on scoping practical tools to make access to help easier. Your wellbeing matters. Your Institute wants to be there for you, as best we can.

SPONSOR PARTNERSHIP

Thanks to the efforts of Board members Bruce Pottinger and David Simmonds, we

have completed this year's round of sponsor agreements and secured valued funds. From now on, sponsorship will be used to directly fund member benefits, not national office costs or operations.

Running the organisation will be funded by membership dues and entry fees to state and national awards.

For this year, we have sought lower amounts from our partners, while we prove to them that we can deliver more. The new arrangements stress the value we place on these partnerships, with each agreement enabling improved day-to-day practical benefits for the sponsor and the membership. More in coming months.

MENTORING & EDUCATION

Initial discussions on restoring mentoring have started. Our plan is to have an interim capability for the new calendar year. An expanded mentoring system and education process for specific skills should be introduced by mid-2019.

Thanks to Eric Victor and William Long for helping as we frame future mentoring, as well as David Simmonds within the Board.

The AIPP website will connect candidates and potential service providers. The skills of our more senior members will be more easily accessible.

The AIPP will be a facilitator and a new IT platform being finalised now will make it easy to

operate. As an intermediary, the AIPP will simply provide the capability of easy connection for a relatively minor cost between the parties.

It is NOT about the AIPP seeking to create a new profit centre; it's about ensuring you have access to skills you believe are needed from the widest range of potential mentors.

ADVOCACY & COPYRIGHT

Christopher Shain, the Board's advisor on copyright and intellectual property, made a major submission on copyright to government in July, after extensive consultation with other creative and performance arts bodies.

Sadly, the trade focus of government policy has ignored all of the collective recommendations of the highly aligned arts and professional bodies and the report has recommended adoption of a US-style Fair Use instead of the Fair Dealing proposal that we and almost all others who actually create content, had put forward.

It is not legislated yet. We will continue to advocate for retention of the protections, limited though they are in the current legislation, and fight this highly biased move to the interests of international corporations.

David Simmonds has formed a working CTF (Commercial Task Force) focused on advocacy, drawing on some very experienced commercial members. At the moment it's about gathering in the issues and then establishing a strategy. If

you have issues the group should know about, contact David.

SELLING MORE IMAGES AND VIDEO PRODUCTIONS

Currently, and for many years in the recent past, Board and member activity has focused on internal activities: craft education around image-making; awards for our work from fellow-members; seminars on technique and workflow.

Occasionally a course on better business management will be offered, but they are far too often cancelled for lack of support.

Having seen the wonderful Sue Bryce present in Wellington at NZIPP in early July, showing how to charge what you are worth, how to develop a confidence in representing yourself as a professional, I am redoubling Board efforts to find ways to offer practical means to grow the pie for professional image-making, to reach out, to be more relevant in the broader community and to have members properly paid for their hard work and creative skills.

There are other major projects in progress, including accreditation evolution, membership categories, the Luminous project to support members with special needs, continuing professional development (CPD) and enhanced member benefits from new non-photographic industry partners. There is simply too much under way or in place for a single article!

Next month, I'll cover another dozen or so

initiatives that differentiate the AIPP, that inform your work practices and shortcut your route to better business outcomes.

The Australian Institute of Professional Photography is about quality and excellence. It is profoundly more than Awards. To be relevant in our fast-changing society of fake news, selfies and social media, your Board is focused on the 'next chapter.' A world that comes back to premium quality for commercial image makers; a world where families once again can see why premium photographic and video production skills will be the only way to ensure lifetime memories, delivered by AIPP professionals; a world that draws together once again all members of the photo and video community in Australia to Institute membership, because what we do makes a difference.

I look forward to meeting many of you for the first time in Melbourne, and to renew friendships that go back as long as thirty-nine years. How fortunate we are that such an organisation can still exist.

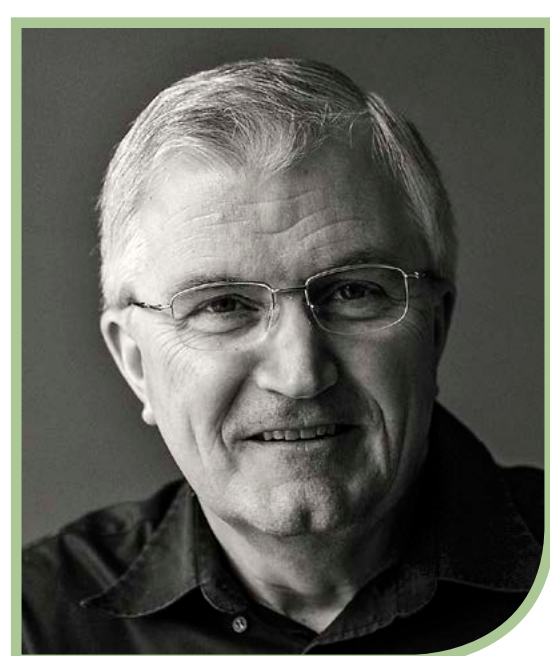
And don't forget to use our hashtag whenever you talk about the APPAs:

#aippappa2018

John Swainston Hon. FAIPP

National President

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SILVER AWARD • WEDDING CATEGORY

Emily Adamson, NZIPP Member

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



Melissa Neumann: Treasurer's Message

It mightn't seem like the most exciting job, but it's one of the most important! Melissa Neumann reports from the balance sheet...



Actually, *it is* exciting times in the finance section of the AIPP! The finance committee has been working hard to simplify our bookkeeping system to make it easier to follow the money trail and to dedicate funds to where they need to go.

SPONSORSHIP 4 SPONSORSHIP

The budget has been designed so membership money is used for running the Institute and sponsorship money is used for whatever it is given for. A percentage of the membership income will also be returned to the states to be used to run events.

This important financial decision has been unanimously approved by the Board, so what does that mean to you as a member?

It means that the states and regions will have their own budgets and will not have to produce profit from every event. In fact, we expect some events to be fully subsidised by sponsorship and membership funds.

At a local level, there will also be more involvement with our sponsors to produce events that are beneficial to everyone.

Our sponsors are an important part of our

community. They have lots of great stuff that we as photographers and video producers use and need everyday. And it costs you nothing to listen to what they have on offer and then decide if it is something that you can use or that you might need.

And when you are looking for a particular product or service, you will have contacts directly to the right people to get the best possible products, services and price.

Networking with the sponsors is good business practice. Every dollar you can save in your business by networking with sponsors is a dollar back in your pocket.

MEMBER AUDIT

One of the biggest changes in coming months is introducing a second tier to our finance committee. This involves inviting a group of members to check the books when they are sent to our auditors. This is part of a plan of checks and balances that will open up the books in a way that has never been done before in the Institute. If you would like to be involved in this please contact me at treasurer@aipp.com.au.



SILVER AWARD • PORTRAIT CATEGORY

Danny Kneebone APP, AAIPP

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



We Are The Future Of Our Profession!

At the NZIPP Iris Awards Dinner in Wellington last month, NZ President Ollie Dale opened proceedings with this inspiring address. We think the sentiment applies to the AIPP as well - what do you think?



I invite you to stand up. I need to check if you can all stand up. I promise it'll be a lot easier now than later on tonight. Thanks, you may sit down.

All the sponsors of the NZIPP, I invite you to stand up. Ladies and gentlemen: I present to you the people responsible for the future of our Industry, our wonderful sponsors

Next, I would like to invite the members of the following groups to stand up: the Board, the events team, the accreditation team, regional representatives and members of regional councils. Ladies and gentlemen: I present to you the people responsible for the future of our industry, the wonderful people who give of their time to make the NZIPP happen.

VULNERABILITY & COURAGE

All the speakers and presenters at this year's Exposure and InFocus conference: I invite you to stand up. Ladies and gentlemen: I present to you the people responsible for the future of our industry, those willing to share their knowledge, expertise and passion so that we may all learn.

I'd like to talk about vulnerability and

courage. I know vulnerability – I received three bronzes and two professional standards at this weekend's awards. Mr. Mike Langford also knows vulnerability – this weekend our Grand Master received a 'professional standard'. When the panel chair asked if any of the judges had something to say that could improve the image, the judges replied..... no.

We all know vulnerability when we enter the Iris awards – and when we stand on stage to present from our hearts.

I'm going to reference Brené Brown and her 2011 Ted talk on the power of vulnerability. The Iris awards are a great example of vulnerability, putting our hearts on the line in front of our peers and hoping they get our message.

In that talk, she researches people who have a strong sense of love and belonging.

The NZIPP that I know prides itself on having a strong sense of love and belonging. Western Australia resident and Kiwi, Rachel Callander, our MC at this year's Iris Awards here in Wellington, told her story in Rotorua a few years ago. She showed excruciating vulnerability and created the possibility of love and belonging in our



SILVER WITH DISTINCTION AWARD • LANDSCAPE CATEGORY

Kaye Davis GM.NZIPP, M.Photog. II

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community. That presentation will be with me forever.

Our AIPP friends from Australia, coming to Wellington every year for a few days at Iris and Infocus, always comment on the strong sense of love and belonging we have in New Zealand

In Brené Brown's ten years of research, she found those who actually do have a strong sense of love and belonging simply believe they're worthy of love and belonging. Entering the Iris awards, being a member of the photographic community, standing up for the future of our profession, that takes courage.

The difference between courage and confidence is shown by all those people who stood up just now. Confidence is your own self-belief in your ability or someone else's ability to do something. Courage, on the other hand, is the willingness to proceed in spite of fear. Courage is unconditional.

So, What is all this about?

Last year I got a phone call from NZIPP's Katherine Williams, asking me to be President. What an incredible honour to be considered good enough to stand alongside those who have been in the Presidency before me.

To be honest, courage was furthest from my mind, but after a few days of phone calls to past presidents and discussions with my wife, I accepted the responsibility, despite my fears.

Those volunteers from the NZIPP who stood up earlier, they all have shown courage as

well. Our AIPP friends in Australia have shown courage and reformed themselves; we support them and wish them all the best. We look forward to working with them for both of our futures.

Now I speak to you, our NZIPP Members. We need you. The volunteers who give of themselves to make the NZIPP work are some of the most courageous people I know.

We now look to OUR futures. Where the photography world will take us we don't know. What we need are more courageous people to stand up and make a difference in our future. It doesn't matter how confident you are, it matters how courageous you are.

In November this year we have our AGM. At that AGM we will accept nominations for all the positions held within the NZIPP

I invite you to stand up.

I invite you to be courageous. I invite you to join our family of love and belonging, by becoming a member, by staying a member, by bringing new members, by volunteering for a position, even if you don't have any confidence.

As Sue Bryce said today in her presentation, "I'm just asking you to understand that you are enough".

Ladies and Gentlemen, I present to you, YOU!

The people responsible for the future of our photographic industry, our profession, our community.

Thank you Ollie and see you at APPA!



SILVER AWARD • LANDSCAPE CATEGORY

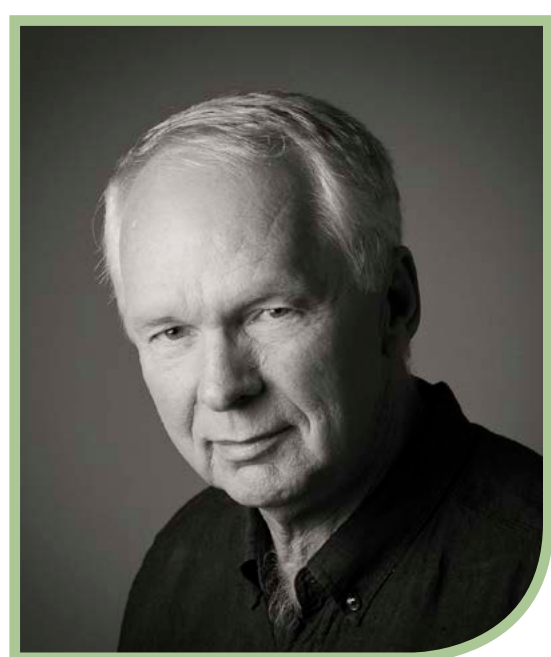
Mike Langford GM.NZIPP Hon.FNZIPP G.M.Photog. FAIPP

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



Disagreeing With The AIPP?

What should we do if we disagree with the direction of the Institute? There is a professional process and it's not trial by social media. Ross Eason makes some heart-felt suggestions for the future.



As we enter a not-so-new direction and rebuild the Institute to past models, I can't help but reflect back to what brought us here: In my view, it was a clash of culture – corporate versus artisan.

Without doubt, as creative artisans we are likely to have different views and our passions can sometimes give cause to emotional input.

ACTIVE PARTICIPATION

As I look at the inflammatory events within the Institute earlier this year, I'm disappointed to note that most of the views were aired in public forums.

To actively participate and, in some cases to inflame, using these mediums disrespected the constitution we all agree to be bound by. It also demeaned publicly the Board and our employees to a point that caused the outcomes we endured.

I don't question members' rights to their views (I agreed with many) and admire their passion, but I cannot agree with their methods.

Our Constitution, in compliance with the Corporations Act, allows members to call and

raise issues they feel are important through a General Meeting (often an Extraordinary General Meeting), which democratically allows consensus rule by vote.

The past, present and new constitution (under draft) all provide members the right to canvas other members and with support of five (5) per cent of the membership, call a general meeting to resolve issues.

The Corporations Act then requires the Institute to supply the resources and bear the expense of such a meeting.

Commonsense should prevail. For instance, you don't call an EGM because you did not like the wine at the Awards dinner.

Similarly, even for big picture issues, the process should start with communication internally and to those responsible, the Board.

It also requires objectivity because we all can't be right about everything and that applies to the Board as much as the members.

THE RULE BOOK

When we elect a Board, we hold up the constitution and effectively say to them, "Here,



SILVER WITH DISTINCTION AWARD • PORTRAIT CATEGORY

Robert Piccoli APP.L M.Photog. IV FAIPP

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



SILVER WITH DISTINCTION AWARD • NEWBORN CATEGORY

Colleen Harris APP AAIPP

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS

this is the rule book we expect you to play by”.

The government also gives them a rule book, in fact many, including the Federal and State laws we all have to abide by.

The Board has greater responsibility to those laws than our members may appreciate because if they get them wrong, the Board can face serious financial penalties and even imprisonment.

If we expect the Board to honour the constitution, then we to have to honour the constitution as well because as members, we agree to abide by it as part of the joining process.

If we truly aspire to be considered professionals, then all members need to act professionally and demonstrate the highest levels of integrity.

We should move to dispel or counsel, but never support mob rule in a public forum fuelled by many with personal agendas.

NOT CENSORSHIP

I don't see in any context the definition of 'professional' as demeaning publicly the Institute to such an extent that some members would question their ongoing support, that the Board felt obliged to resign, or that our staff saw redundancy as a relief.

If in the future we find ourselves at a similar cross road, we should have the professionalism to honour the constitution and seek solutions in

general meeting.

Social media, for all of its benefits and faults, requires scrutiny by those responsible for its management. Unequivocally, the Board has this responsibility under OHS requirements to ensure a 'no harm' policy is applied.

FINE LINE

At times there is a fine line in determining what should and should not be allowed. We elect a Board to make many discretionary decisions on our behalf and I wish I could say that in my life I had always used the right discretion. But, of course, I can't and I doubt any of us can, so we should respect the Board's intent and efforts, even if we disagree.

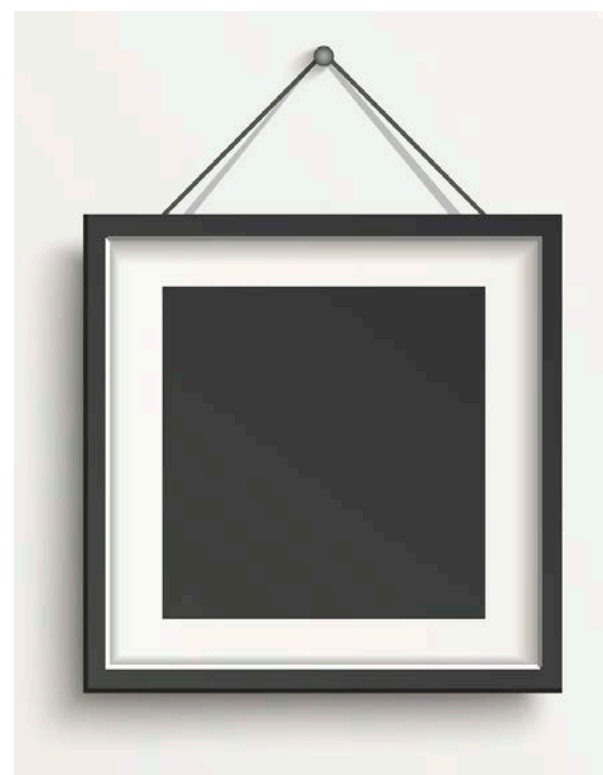
We have seen too tragically what has happened in society when social media attacks go too far, so this is when passion and logic must meet a compromise.

The previous Board, staff and the Institute have paid a hefty price because some members did not respect the responsibility, intent and efforts, not only of the previous Board, but earlier Boards as well.

This Institute is destined for great things with a new direction and new motivation. Let's all take pride in the one word that will differentiate us, "Professional", and act to reflect that standard.

*Ross Eason APPL M.Photog. Hon LM
Member of the Constitution Committee*





Angela Miller: Food for Thought

Influenced by a previous career in graphic design, Angela Miller's commercial photography work includes food, interiors, product and people. And a willingness to go that one step further.



"I'm that kid who grew up with a camera in one hand and a sketchbook in the other."

And to some extent, Angela Miller APP AAIPP still has both in her hand today!

ART & DESIGN

"I received my Bachelor of Design at Swinburne University, Melbourne, many moons ago when I also dabbled in the darkroom, before working in publishing and then for some of Australia's top retail and fashion labels as a senior graphic designer."

Angela also worked in print and production management for some notable retailing businesses.

"I've always loved art and design, including perfectly curated architecture and photography", explained Angela who has worked for in-house studios such as Country Road and Myer Grace Bros, as well as other major Aussie brands.

"I guess this is why today my experience in art direction translates into all parts of my business, Indigo Blue Studio.

TAGS

Food
Studio
Miller

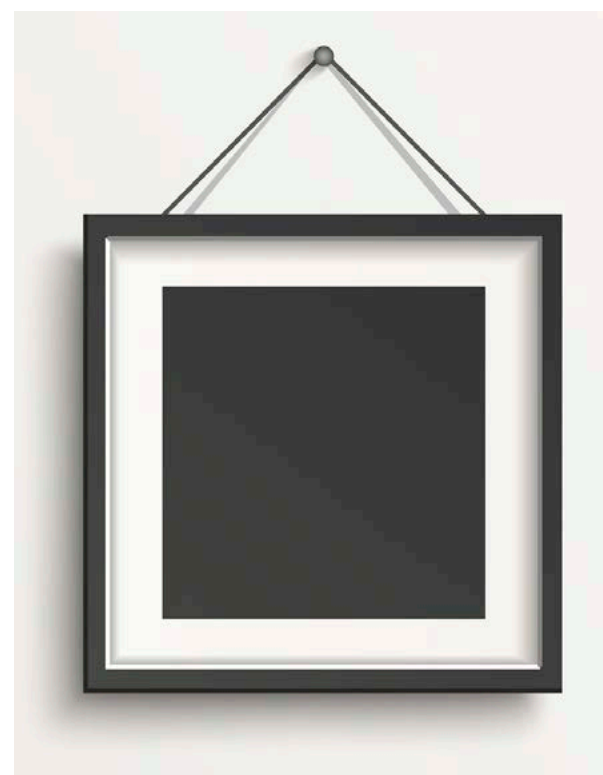
Opposite: Photography by Angela Miller, APP AAIPP





Photography by
Angela Miller APP
AAIPP





"Indigo Blue Studio was initially launched as my own design studio, but it's now predominantly servicing photography clients, and has also integrated into existing design clients' workflow.

"Inspired by the photographers I was briefing as a creative director, I just started to carry my camera everywhere again (just like when I was younger) and my transition into commercial photography became a natural process."

Angela says photography has now overtaken her design work within her business and she feels like she's home.

FULL SERVICE STUDIO

"I love what I do and it's always a big compliment (and very humbling) when clients see you as a complete package for full service branding and marketing campaigns.

"My office is currently based at home, where I schedule two days a week for pre and post production and the other three days for shooting. The majority of the time I'm shooting in studio locations where I can control the lighting. However, I also thoroughly enjoy travelling light, working with only natural light or a speed light."

Angela has her own Broncolor lighting kit which she says she adores, especially when

combined with her Nikon D850.

"I always shoot tethered to CaptureOne Pro, which helps not only me see the images as they happen, but also the client.

"I generally have a clear idea of how I want an image to look before I've even shot it. For this to happen, client communication is key and I'm lucky to have a lot of clients who value my input during the conceptual and briefing stages. Sometimes they give me a reasonably open brief with only a few hints of an idea and the words 'we trust you!' Which can be both scary and exciting at the same time!

"Having worked in the creative industry for 20 years, I can appreciate and understand the world of advertising and commercial photography from both sides of the fence and for this reason, I think I am able to enjoy working with a lot of like-minded people.

LOTS OF PRODUCTION

"My imagery is full of natural aesthetic and I take pride in them being beautifully crafted and carefully executed. You could probably call me a perfectionist as I'm always aiming to get everything right in camera. I see post production and Photoshop as just tools for final editing. They can't take the photo for you.

"I would estimate most jobs I spend almost 80% of the time in pre-production

Opposite: Photography by Angela Miller, APP AAIPP





– establishing the brief with the client, conceptualising styling and props with stylists, chefs and other crew, ensuring I have all the right lighting gear I need, etcetera.

"And then on shoot days, we have a run sheet so everyone is fully prepared and excited. I'm thankful to work with great crew; it's a fast pace in the studio where long hours of thinking on your feet (and coffee) are required.

SEASONAL WORK

"A lot of my work is dictated by the seasons, whether fresh produce for new menus or retail releases in store.

"It's always Christmas in June at Indigo Blue Studio, in time for marketing releases to pave the way for the busy December trading period.

"I also shoot for interior designers, decorators and architects regularly; it's always exciting to see how other creatives interpret colour and space.

"And I find inspiration from these clients, their marketing trends and mood boards.

"I too keep mood boards as I've always found them useful.

"They can offer inspiration for styles and feeling, or colour tones and how I might like to light a shot one day. I'm constantly finding inspiration when I'm out and about, from nature to anything like a shop window display, hence

my phone is full of random 'inspo' shots... which would probably just look weird to anybody else if they were to see my camera roll on my iPhone!

"I draw on my food photography experience for my product photography (which also reflects my designer days when I often sketched out visual concepts first). Sometimes I even do the product or minimal food styling myself.

"Above all, my work has to offer a sense of place, a time and most importantly, a feeling, to the audience.

"Food connects people, places and essentially creates memories and experiences that we remember forever.

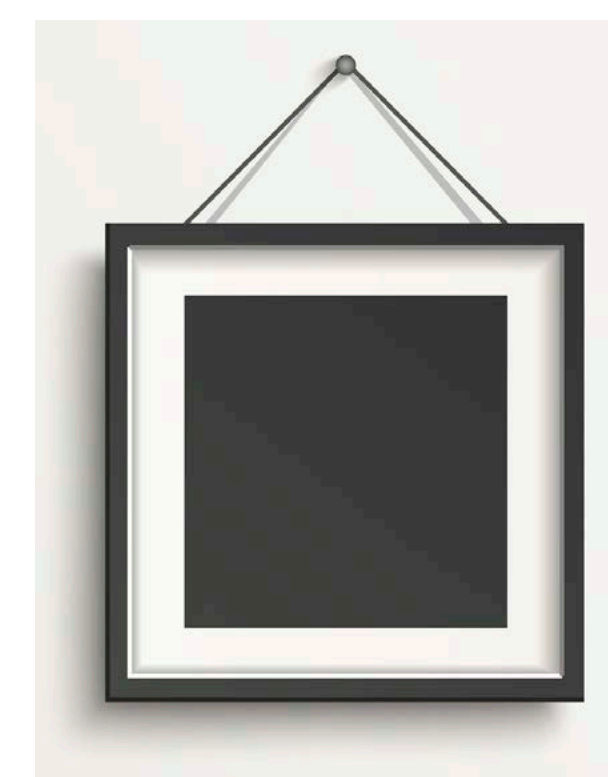
"Hence it really is a beautiful subject matter to photograph.

"To be able to encapsulate tastes, aromas and seasons into an image is something I relish (pardon the pun)!

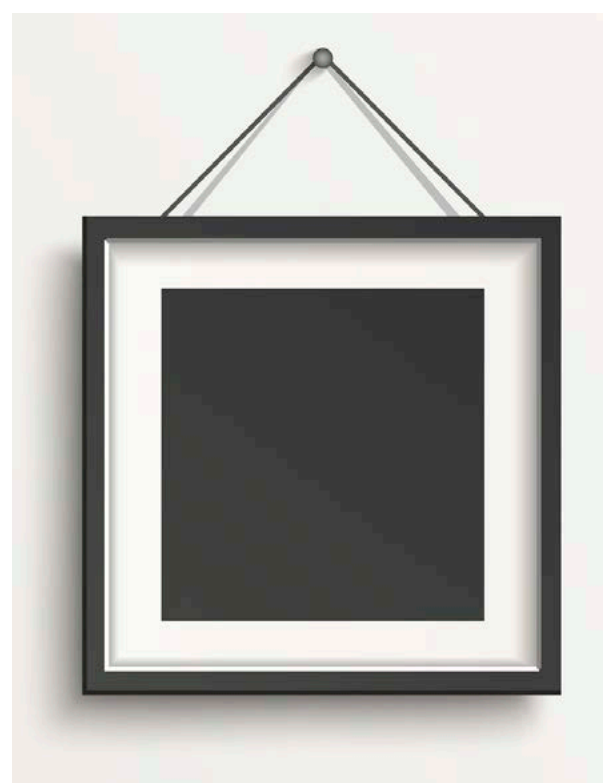
EARLY CONNECTIONS

"Although I love shooting food, I never started out saying, 'I'm going to be a food photographer'. I just fell into it when I was starting out and was shooting for a small blog in Melbourne created by some foodie editors from *The Age* and *The Good Food Guide*.

"They knew all the best chefs in Melbourne and the leading rural producers around Victoria,



Opposite: Photography by Angela Miller, APP AAIPP.



which was a great introduction for me and so I got to shoot some amazing dishes and locations.

"It was also a great experience because I learnt to shoot quickly in all sorts of conditions on location, compared to the sanctuary of studio lighting.

"It was humble pay, but the experience and connections were invaluable, which is something photographers need to weigh up very carefully when they are starting out.

"Many of those chefs and producers have since called on me to shoot exclusively for their businesses, based on what they saw me shoot initially for the editors' blog.

HOW TO SHOOT FOOD

"I often get asked about the secrets of great food photography.

"As in most genres of photography, the first thing to know is that both the subject and lighting have to be spot on for the image to be a success.

"No matter how great the food looks, it won't come alive under the wrong lighting and vice versa... a poorly presented dish will not sing under beautiful lighting, no matter how amazing your lighting set up is!"

Here are some suggestions from Angela for creating strong food photographs.

TEN SHOTS

"Generally, I keep a shot list rule of 10 shots/ dishes per day on average, which is fairly much industry standard. It might not sound like much at first, but the amount of food prep and styling involved before a photograph is even taken is immense!

FOOD IS THE HERO

Ensure your camera angle and framing/ composition heroes the food.

"Food stylists will always play with scale by using smaller plates and bowls, and smaller servings to ensure the food is the main attraction. I always shoot food with either a Nikkor 105mm f2.8 macro or Nikkor 58mm f1.4 lens.

THREE IS YOUR LUCKY NUMBER

Remember your rule of thirds? When shooting for print editorials it's critical, as are all the visual triangles that stylists create within the frame.

"And have you noticed how they always style in groups of threes?... a stack of three bowls, three random forks on the table etcetera.

WORK TO CREATE A VISUAL STORY

Viewers are more likely to be emotionally connected and respond to food images that

Opposite: Photography by Angela Miller, APP AAIPP.





contain a hint of human life. Stylists create this subtle human element through the use of table linen, cutlery and glasses, condiments, a hint of a chair at the table etc.

"These elements create a 'story' about the recipe, and combined with the photographer's lighting to reflect the ambience of the food, the scene is set.

NEGATIVE SPACE AND AN EDITORIAL STYLE

Create some breathing room with negative space in your frame and art directors will love you for it. Not only does it help make food the hero, it also creates strong, visually pleasing, clean images allowing for text captions or product prices and logos to be used over the image in marketing scenarios where need be.

ENTERING APPA

'It's always an exciting and nervous time when entering APPA.

"I like to use it as a good time to retrospectively look at the work I've been producing and where I'd like to take my work in the next year. I've always found attending judging to be both useful and inspiring... you

never stop learning and developing.

"I've been entering since I was a student a few years ago. To be awarded 2017 Australian Commercial Photographer of the Year was a dream come true, but I honestly didn't think I would realise it quite so soon in my professional photography career!

"I was mind blown, truly honoured and humbled by the whole experience and very appreciative of the great crew and clients who help make it all possible. It has inspired me to keep working towards other bigger goals I have my eye on in the studio.

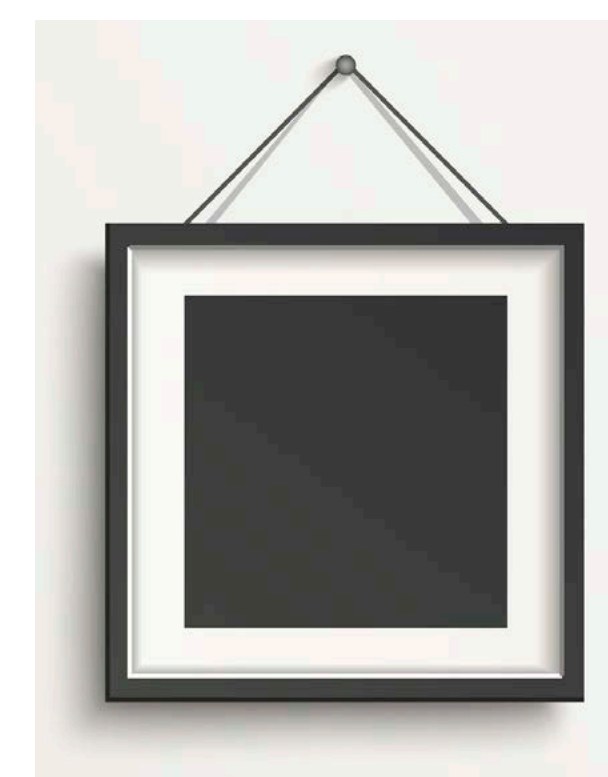
"And then to be included in the World Photographic Cup Australian Team as a finalist, as well as be awarded First Place in the Creative Commercial category as a first time entrant at WPPI earlier this year was the absolute icing on the cake!"

Angela is currently an Associate of the AIPP, but it can't be long before she earns her Master of Photography.

You can see more of Angela Miller's work here:

www.indigobluestudio.com.au

Instagram: [indigobluestudio](https://www.instagram.com/indigobluestudio)



Opposite: Photography by Angela Miller, APP AAIPP.



Challenging Myths About Photography

What is really happening in the world of professional photography? Dr Penny Williams reveals some fascinating research findings that could change the way photographers work in the future.

Dr Penny Williams is a researcher with the Queensland University of Technology. She is well versed in the challenges of professional photography, having worked with and being married to Marcus Bell, owner of Studio Impressions.

Penny, in partnership with Professor Paula McDonald and Dr Robyn Mayes at QUT, interviewed a group of professional photographers about the impact of digital platforms such as Snappr and Oneflare.

They also asked a series of questions about the impact of technology and the changes being faced by the profession.

CHALLENGING MYTHS

The research which focused on digital platform work, revealed some unexpected information that disputes some of the myths at the heart of changes taking place within the profession.

Penny said: "We interviewed photographers in every state and from a wide range of genres.

"Whether a photographer has been working in the profession for 30 years or three months, we found the themes and experiences were

often consistent – and really quite profound.

DIGITAL PLATFORMS

The research identifies four types of digital platforms in professional photography:

1. Stock Libraries – the longest established photography platforms.
2. Booking platforms – such as Snappr, where a client can book and pay for a photographer online, at a set price.
3. Bidding platforms – such as ImageBrief (no longer operating as such), where clients post a brief and photographers bid for the work.
4. Directory platforms – a register of photographers offering their services, usually in a particular genre. Clients can link directly to the photographer.

Discussing whether photographers used platforms to generate an income, Penny added, "We found varying levels of participation, depending on the platform.

"Most photographers were comfortable using directory platforms and a number had tried to sell their work through stock libraries, but fewer were engaged with booking

TAGS

Profession
Research
Demographics



GOLD AWARD • PORTRAIT CATEGORY

Kristian Piccoli APP M.Photog.

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and bidding platforms. In fact, many of the photographers we interviewed had tried a booking or bidding platform, but no longer participated because their experience was not successful.

"Booking and bidding platforms set the price and manage the relationship with the client. The more control or interference the platform had in those functions, the less likely the photographer was to participate.

"Another factor was the effort required to participate. There were many stories about putting in substantial work for a bidding platform and never getting a response, so the photographers simply gave up.

"One photographer who had undertaken work on bidding platforms explained success was all about the speed of response.

MONETARY RETURN

"Participation in stock was also influenced by the level of effort. Photographers use stock to put their latent images online and hopefully generate a little spare cash with no extra effort, but very few photographers shot specifically for stock because it wasn't considered worth the time relative to the monetary return.

"Directory platforms were most frequently used because photographers were able to liaise directly with potential clients. This was absolutely critical for the photographers we interviewed: maintaining control of the client

relationship and securing return business by providing quality work."

Penny continued, "We were told that people participating in platforms were young, trying to build a portfolio and just starting out, but this is not necessarily the case.

"In our sample, even long established photographers had tried to generate business via platforms, but found they did not provide a sustainable source of income. Regardless of their age or industry tenure, most of the photographers we interviewed resisted platform work".

TECHNOLOGY CHANGES

"Of course, there have also been a range of technology changes that have disrupted the photography industry, starting with the cameras themselves.

"They are smaller, lighter, cheaper and much more accessible. When you also consider changes to software, telecommunications and the internet – the smart phone, digital platform businesses, social media and the proliferation of sharing images online – the result is a wider demand for imagery than ever before. However, because these changes make photography much more accessible, there are more photographers offering their services and their work.

"According to labour force participation data, there has been a notable increase in the



SILVER AWARD • LANDSCAPE CATEGORY

Ian van der Wolde APP.L M.Photog. III, Hon. FAIPP

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number of people employed as a photographer, but the majority work part time in the industry. This has had an impact on established photographers.”

MUMS & DADS WITH CAMERAS

Established photographers often point to untrained ‘mums with cameras’ as the source of the problem, but according to the research, this is a misplaced criticism.

“The women we spoke to were quite different to that stereotype. Certainly some women were working part-time because they had small children, but they frequently had qualifications (business and/or photography), had worked commercially prior to being a mother and were often re-entering or were long-established in the profession. And they were doing it for all the same reasons that men are.”

According to the women Penny interviewed, they got into professional photography because it was a “calling”, it provided a creative outlet from unfulfilling careers, as well as addressing the flexibility they needed in their home life. Many of them had studied or worked in photography previously and they were serious about growing their photography business.

“When you look at the data, a lot of men are also working part time, either because they are parents or because they’re looking at photography as a transition to retirement, or

because they already have another job.

“Like many industries, there has undeniably been a growth in the number of women entering photography (according to ABS data, 53.2% of photographers are women), but this is for a wide range of socio-economic reasons, including the fact that technology has helped to remove pre-existing barriers to starting a business.

“The increased competition and reduction in income that many photographers described is not because of one thing or one group, but rather a confluence of factors that are transforming jobs globally.

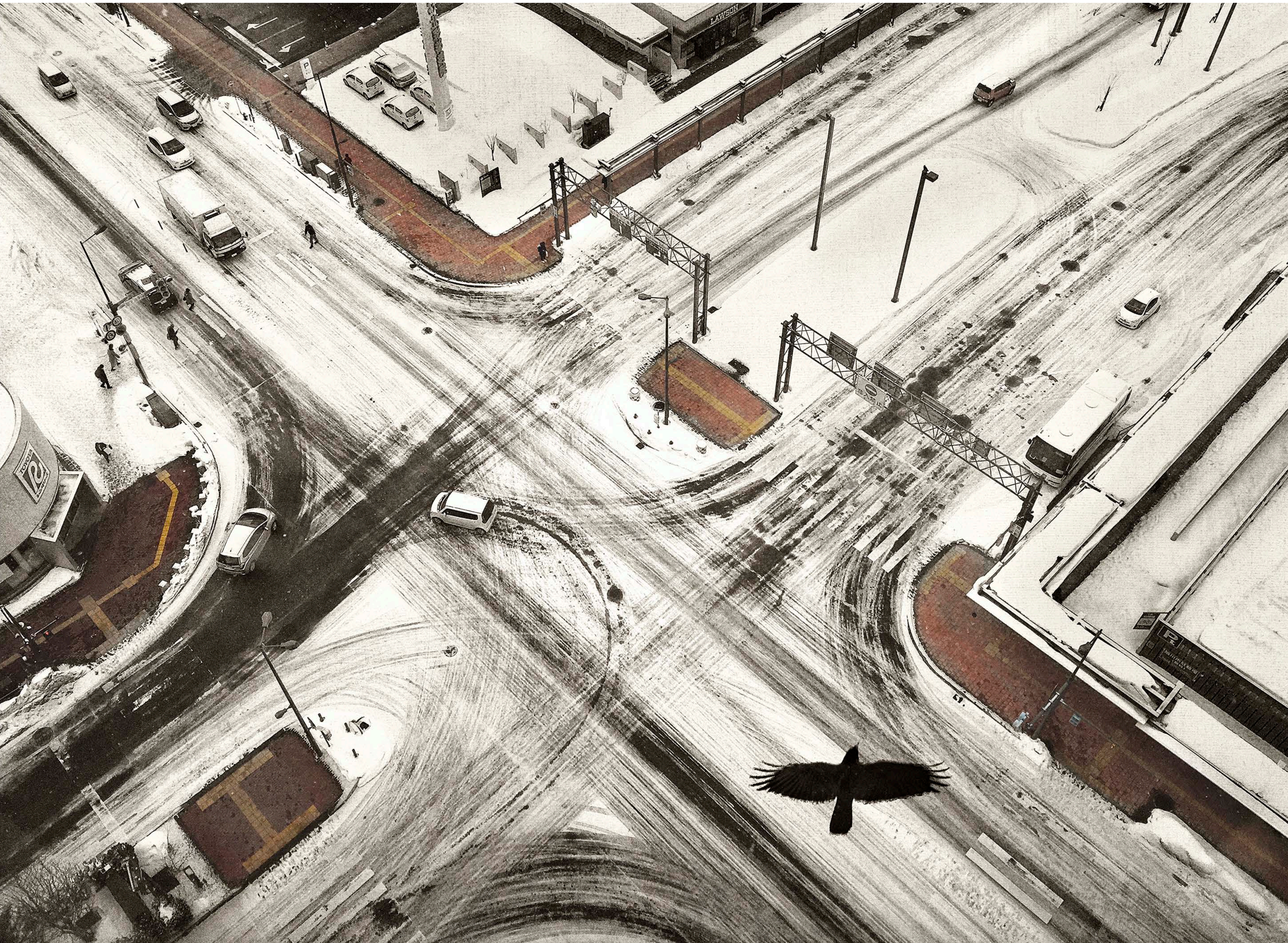
“More “working mums” and more part time work, is not unique to photography.

INVOLVING THE AIPP

The research also asked whether the AIPP could do more to advocate for photographers in relation to these changes.

“There was a strong sense that you can’t regulate professional photography, but some respondents suggested there needs to be more education about what it means to be a professional. There is a desire for professional standards and of course there were varying views on what these standards should look like.

“Some respondents weren’t members of the AIPP because they saw little value in membership, while others felt the AIPP hadn’t moved with the times, particularly



GOLD AWARD • ILLUSTRATIVE CATEGORY

Peter Rossi APP.L G.M.Photog. II P.B.

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



photographers who weren't in the wedding and portrait area."

In terms of the traditional professional photographer selling prints, many experts say that the train has left the station and there's no sense in waiting for the good old days to return.

Human interaction and communication has changed so profoundly that we can't go back to the old ways.

However, Penny's research suggests that some essentials still matter.

"Some photographers are still doing what they have always done because they believe the fundamentals of business haven't changed: building relationships, producing a quality product and differentiating yourself.

"When we spoke to photographers who were successfully generating an income, that's exactly what they are doing, producing quality work and not compromising on relationships. But they're also embracing the new technology as avenues to promote themselves, to connect with new clients and to get the production of work done more quickly.

"They can see the changes in the profession; that their clients might need digital files instead of prints; that they need to get things done more quickly; so they are adapting.

"For instance, some photographers began offering drone photography because they could see how it provided a new perspective and would be in great demand. Other

photographers streamlined their back-end processes, or outsourced work, and some photographers created their own digital platforms to develop relationships with their own clients, allowing them to more easily book jobs and access images.

"There were many examples in the interview data of innovation and adaptation.

"The successful photographers weren't blaming anyone for the changes that have happened to the industry and they accepted that they had to do more to distinguish themselves and what they offered the market."

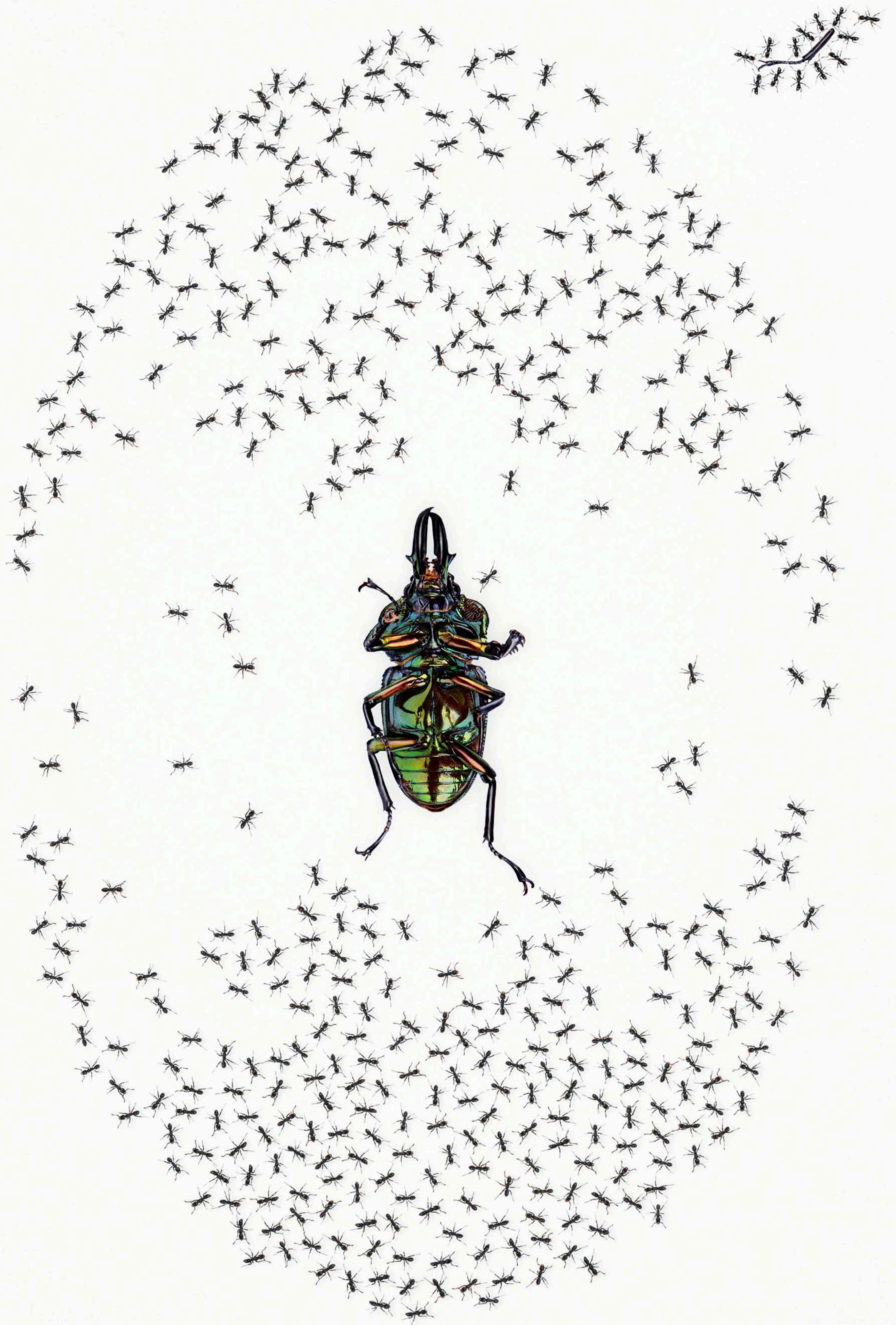
Penny concluded, "One fascinating part of the disruption is the impact on people's sense of what it means to be a professional.

"People are struggling with what a professional photographer is today and what it means to their own personal identity if they can no longer make a fulltime wage out of being a photographer.

"We're still exploring the data, but it struck us that a real challenge for photographers is how closely the work they do is linked to who they are as a person.

"Changes to your sense of self will always be much more difficult to embrace."

Dr Penny Williams, Professor Paula McDonald and Dr. Robyn Mayes are researchers in the QUT Business School and the Work/Industry Futures Research Program.



GOLD AWARD • PET AND ANIMAL CATEGORY

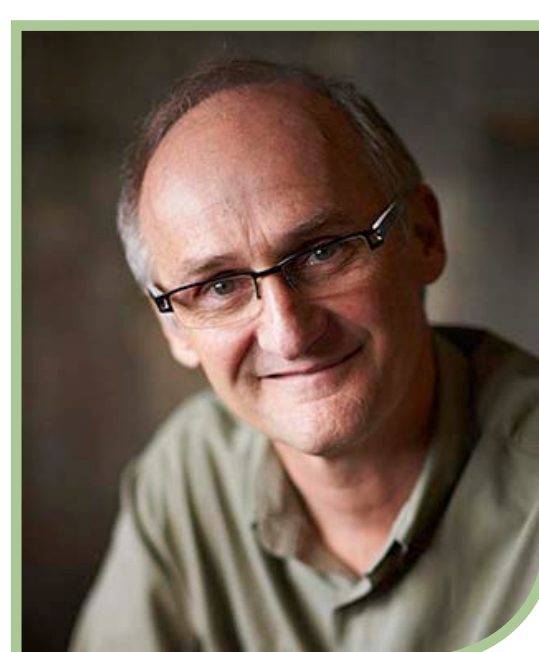
Jo Howell APP M.Photog.

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



What Makes An Award Image?

Brett Rylance's entry into the Travel Category really excited the judges – so what did he do right in terms of creating an award-winning print that was above standard professional practice?



As with most award-winning prints, there are many aspects of Brett Rylance's travel entry that are simple. And 'simple' is going to be a term you read a lot when we discuss what makes an award image.

To begin with, the framing is very tight, simplifying the image and what the photographer wants to communicate to his viewers (and the judges). It's not only what's inside the frame as what he has consciously left out that's important.

One device that works well in photography is to create frames within the photo frame. Here Brett has used the three archways as frames onto the facade of the building. There is also the use of repetition, using three arches which are very similar, which is another compositional device that creates a stronger, more engaging image.

In terms of gesture and timing, Brett has everything communicating clearly: the woman with her hand knocking on the door and the seated gentleman observing her. There's a connection between the two people, adding to the story and the communication.

However, while the posing on the gentleman is relaxed and very believable, the positioning of the woman dead-centre with her hand perfectly vertical does create (for me at least) a sense of the image being set-up. Whether it was or not doesn't really matter because the judges can only score based on what they see, and I wonder if a more relaxed or natural pose could have elevated this print into the gold category?

The use of colour and light is sublime. The wall and door are cool, pastel colours and there are just two of them: blue and green. The colours on the human subjects are red and magenta, so we have a total of just four vibrant hues with a cream or off-white background. Again, this limited colour palette is very 'simple' and very powerful. We're not distracted by lots of different colours. Importantly, the warm colours come forwards, emphasising the two human subjects against the cooler, receding colours of the facade.

The light is soft and indirect, so there are no heavy shadows disguising the subject, except up in the roof where it doesn't matter.

Peter Eastway is a past chairman of the AIPP Australian Professional Photography Awards and an experienced judge. However, his views are those of a single judge and our awards system intentionally uses five judges to obtain a range of opinions. This article reflects Peter's opinion only.





Great gestures

Limited colour palette

Tight framing

SILVER WITH DISTINCTION AWARD • TRAVEL CATEGORY

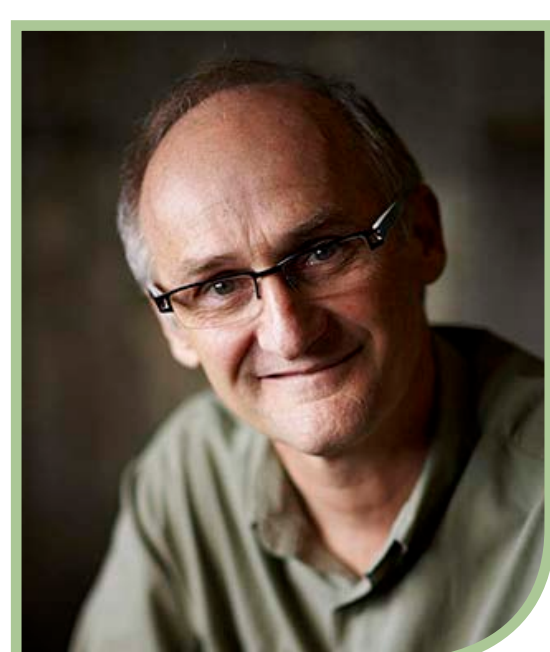
Brett Rylance APP AAIPP

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Why Is The Date On My File Important?

Entry into the Epson State Awards and APPA must be from original exposures made within the last 24 months of the closing date – so what date is set on your camera?



Ten years or so ago, while we were preparing the prints for judging at APPA, our webmaster approached me with a list of entries in which the EXIF data showed the photos were captured more than two years earlier.

As part of the entry process, entrants are required to resize their entry print files to 3000 pixels on the long side and upload JPG copies. Usually the EXIF data carries across with the JPG, including the date of capture. And we can see it.

My job was to contact the photographers and see if they would like to provide a different entry because we had no choice but to disqualify these prints.

On one occasion, the entrant told me he had only bought the secondhand camera nine months earlier, so the image couldn't possibly be more than two years old!

The entrant was quite correct, he could substantiate the date of purchase and also realised that he had never set the time and date on his new camera. So, not having the date on his entry file caused him a lot of hassle – and also for the volunteers running the awards who spent time doing unnecessary paperwork

instead of getting down to the pub for a well-earned drink after work!

So, if you remember, please set the correct date on your camera! There are probably a dozen other reasons why it's good practice as a professional photographer anyway!

And if you haven't set the correct date? No trouble – enter anyway, but maybe send an email to the Awards Team to let them know. Email appa@aipp.com.au.

So, can you cheat the system by deleting or changing the EXIF data before uploading your JPG file? Probably, but what's the point? Every year, we get quite a number of successful entries being 'dobbed in' by people who have seen the photos published elsewhere more than two years ago. And if you're up for a major prize and the EXIF data doesn't show the date of capture, you'll be asked to prove the date by showing us the raw file (and changing the capture date on a raw file is beyond most photographers' pay grade).

Besides, what's the point of cheating? If you win, surely it's a hollow feeling made even worse by people congratulating you!

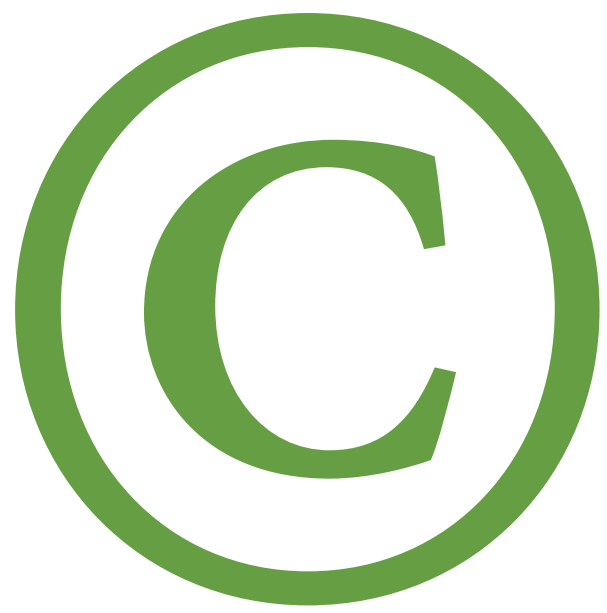




SILVER WITH DISTINCTION AWARD • PET/ANIMAL CATEGORY

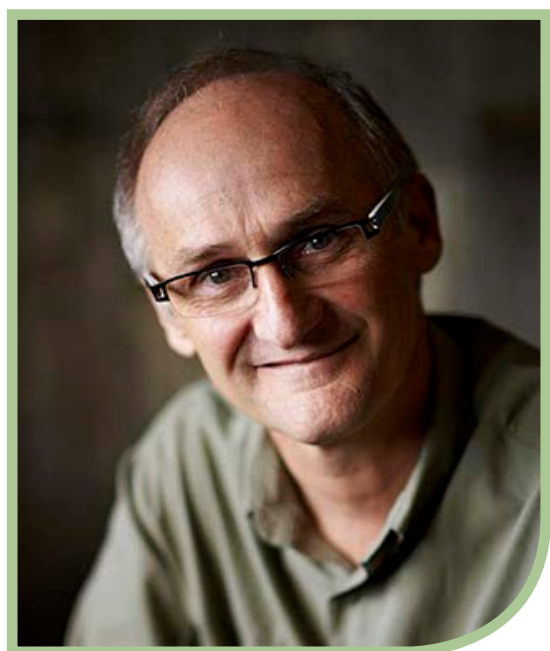
Jo Howell APP M.Photog.

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



Copyright: Who Really Owns Your Photos?

Just because you took the photo, doesn't mean you automatically own the photo! True or false? Check out the answers here...



The general rule (as outlined in the Copyright Act) is that copyright in a photograph is automatically owned by the person who took the photo. Even if you were using someone else's camera, the fact that you pressed the shutter button means you own the copyright. Legal people talk about being the 'first owner' of the copyright, indicating that copyright can be sold or transferred to another owner at a later time. This automatic rule applies to both amateur and professional photographers, but when you are taking photographs professionally, there are three important exceptions to this rule.

EXCEPTION 1:

The first exception is especially important for wedding and portrait photographers. Copyright is generally owned by our clients when we take photos for 'private or domestic purposes'. Most family portraiture and wedding photography falls clearly into this category, whereas broadly speaking advertising and commercial photography probably does not.

Note, it is the use of the photography, not the type of photographer you are. So, if you're

a wedding photographer, but you shoot an architectural job for an architect, you would own the copyright because it is unlikely to be for private or domestic purposes.

EXCEPTION 2:

The copyright in photographs taken by employees is owned by the employer. There are special rules when the employer is a newspaper or magazine publisher: the employer owns the copyright except for the reproduction of photos in books and photocopying.

EXCEPTION 3:

When a government department (Commonwealth, State and Territory, but not a local council) commissions photography, it owns the copyright.

These rules and exceptions apply from 30 July 1998. Photographs taken prior to this date are subject to different copyright rules. More importantly, these rules don't operate if there is an agreement between the photographer and the client that deals with the copyright differently. A written agreement can override the legislation.

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.



SILVER WITH DISTINCTION AWARD • SCIENCE, WILDLIFE & WILD PLACES CATEGORY

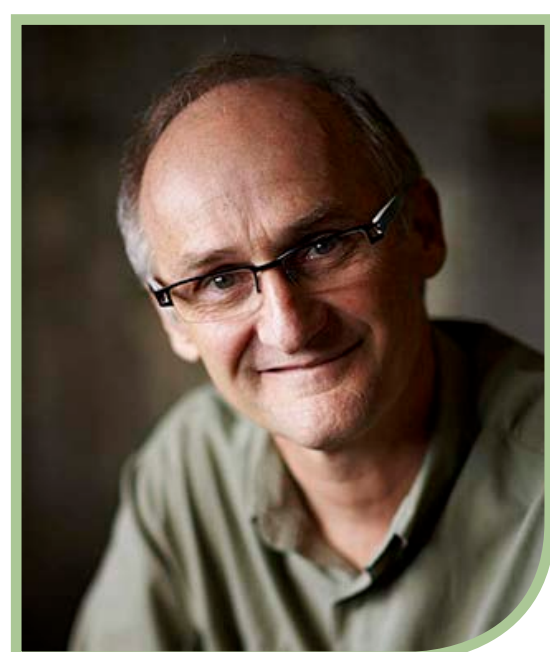
Joshua Holko APP M.Photog. I

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



Portrait Agreement: Booking Fees

Whether or not you will refund a client's booking fee is up to you, but it's sensible business practice to state that booking fees are not refundable to avoid the small number of complicated clients who tend to mess you around!



Generally when families engage us to take professional photographs, they are unfamiliar with the process. And after talking to you and being won over by your easy manner and approachable personality, they may not even look upon the photography shoot as a business transaction.

But of course it is.

Most clients are respectful and easy to get on with, but there are some who can be less amenable and may try to take advantage of your good nature. For example, they may not turn up for a photography shoot, or they may change their mind at the last moment and try to cancel.

Depending on the client, it's up to us whether or not we refund a booking fee, whereas a deposit is likely to be refundable because consumer protection laws come into play. Terminology may be important!

This is one reason why many photographers have a booking fee for the shoot: the client is purchasing a block of our time and if they don't turn up for it, that's their loss.

Of course, if a domestic client decides to take us to a consumer affairs tribunal, it's usually a better business decision to refund a small booking fee rather than spending time arguing the finer legal points.

On the other hand, including a condition in your photography agreement that states the booking fee is non-refundable may deter some clients from arguing the point. The fact it is written down in a contract is hard to refute.

For any of the conditions in an agreement to be valid, the client must have already read and signed the agreement. This can be done in person or online, but your client needs to be given your terms and conditions up front, preferably before the booking fee is paid.

So, when someone misses an appointment, do you just pocket the booking fee and leave it at that? Often there are valid reasons for clients wanting to change an appointment and we should be flexible if we want to stay in business.

And just because our terms and conditions state no refunds given for booking fees, doesn't mean we can't if we think it appropriate.

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.

THE CLIENT

1. I/we authorise the Studio to arrange the photography in accordance with the details overleaf. I/we are satisfied that these details are correct and I/we understand there is a three working day cooling-off period from the date of the signing this contract before the photography is commenced and for any orders placed.
2. **The Booking Fee is not refundable but may be transferable at the discretion of the Studio.**
3. I/we have received, read and understand the Studio's price list, which has been confirmed for our assignment on payment of the deposit/ Booking Fee provided I/we order within seven (7) days after the assignment.
4. The booking of and any additional costs incurred for booking venues, photography locations, additional props etc are our responsibility. If these are not paid for separately, the Studio will invoice me for these and such invoice must be paid in advance.
5. The details and times accompanying this agreement form part of this agreement and I/we agree to make every effort to cooperate in order for the Studio to fulfil its contracted photographic duty. I/we acknowledge the Studio will not accept responsibility for the extent of the photographic coverage and fulfilment of the photographic assignment in accordance with the details herein if these details are incorrect or if I/we chose not to follow the agreed schedule.
6. To avoid disruption to the photographic coverage and to allow the Studio to fulfil its contracted duty; other photography by family/ friends at the time of the photographic assignment is not permitted.
7. I/we agree the Studio owns the Copyright in all photographs. I/ we give permission to the Studio to use any image from the photographic assignment for industry competitions and as required for subsequent usage and for reasonable general promotional advertising for the Studio. The usage for any other purpose is to be renegotiated between the parties and requires specific permission by us.
8. As the Studio owns the Copyright, I/we agree not to copy, cause to be copied or allow anyone else to copy, photocopy, laser copy or computer scan these images. To do so is in breach of this agreement. I/we will use these photographs as agreed and understand they may not be copied or reproduced unless written approval is granted by the Studio.
9. The negatives/digital files remain the property of the Studio and will be kept on file a period of five years for re-orders. I/we may be able to negotiate with the Studio for release of the negatives/digital files thereafter. Regarding re-ordering photographs, I/we also understand and agree to clauses 10 – 15 inclusive.
10. Orders must be placed within 7 days of the photographic assignment, otherwise prices current at the time of ordering will apply and I/we will pay all reasonable freight and postage for the prints we request.
11. All orders must be confirmed in writing and accompanied by full payment unless prior arrangement with the Studio had been made. Telephone orders require written confirmation with payment before the order can be processed.
12. All orders shall remain the property of the Studio until full payment has been made. Orders cannot be separated for collection unless paid for in full.
13. Should I/we fail to pay and collect any order within fourteen (14) days of notification of completion, the order shall be in default and the Studio will charge a default charge of 1.5% per month (18% annual rate) on the unpaid balance (minimum monthly charge of \$5.00). In addition, I/ we acknowledge that no future orders will be processed until the Order is paid in full.
14. Enlargements will carry the studio logo/signature.
15. I acknowledge and agree that the Studio has no control over the environment in which the photographs are kept and that colour photographs, in common with all sensitised material and colour dyes, have limited life expectancy which is further reduced when exposed to strong and prolonged sunlight, heat or fluorescent light sources. Photographs will last longer if displayed under good lighting conditions.

THE STUDIO

1. Should nominated photographer not be available for any reason, the Studio will notify the Client of the change as soon as it is known and provide another photographer with equivalent skills.
2. The price quoted will be guaranteed for seven days otherwise the current price will be confirmed when the deposit on the order is paid. Any additional costs will be advised and confirmation required before proceeding.
3. The photographs made by the Studio are manufactured with the finest materials currently available. However, colour photographs, in common with all sensitised material and colour dyes, have limited life expectancy which is further reduced when exposed to strong and prolonged sunlight, heat or fluorescent light sources. If in your opinion any photograph made by the Studio has lost its original colour, the Studio may, at its discretion, replace the photograph for fifty per cent of the current selling price. The original photograph must be returned and the reprinting charge paid in advance. This warranty will be valid for as long as the Studio has its possession the original files in a printable condition.
4. The negatives/digital files remain the property of the Studio and will be kept on file a period of five years, after which time the Studio may negotiate the release of the negatives/digital files.
5. The Studio shall carry out this assignment with due and professional diligence. Elements beyond the Studio's control include faulty material, equipment failure, damaged and exposed film, loss of film/photos/ negatives/digital files in transit between the Studio and professional laboratories employed by the Studio, unforeseen loss or damage to film, negatives/ digital files and proofs during processing and developing either by the Studio or professional laboratories employed by the Studio (that is not the fault of the Studio), industrial disputes, civil disturbances, or weather conditions which may inhibit or prevent the Studio completing in whole or in part this assignment. In this case the Studio shall not be liable for its complete performance of the assignment. It is agreed that the liability of the Studio shall be limited to be a refund of any money paid under this agreement which shall be in full & final satisfaction of any damage or loss suffered.

AGREEMENT

I/WE HAVE READ AND UNDERSTOOD THE TERMS OF THIS AGREEMENT.

SIGNED FOR THE CLIENT:

X _____

DATE: ____ / ____ / ____

SIGNED FOR THE STUDIO:

X _____

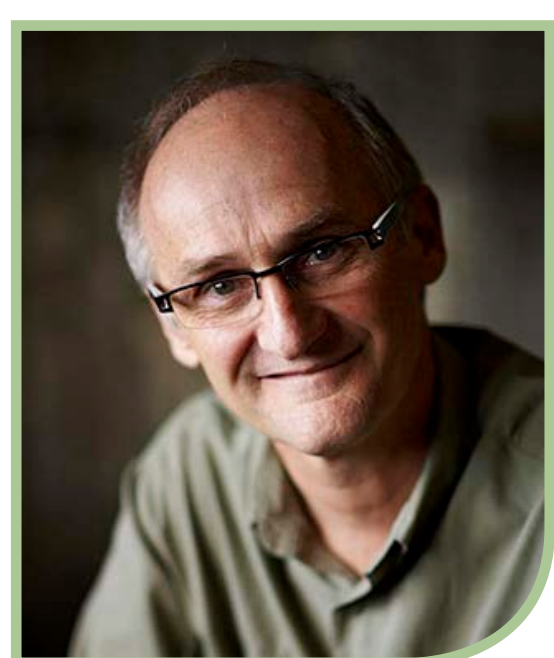
DATE: ____ / ____ / ____

This is a basic Portrait Agreement. Your circumstances may require something different and accordingly the AIPP recommends you follow your solicitor's advice for your specific requirements.



Best Solutions for Keeping Tax Receipts?

It can be the case that with no receipt, there's no deduction either when it comes to preparing your tax return - so how do you do it?



There's nothing worse than having to keep receipts, but if you don't have a good record keeping system, you're probably paying too much tax! Here are a few suggestions and thoughts for easing the paperwork war.

METAL SPIKE

If you get a receipt (less common these days), what do you do with it? First it goes into the wallet or the purse, then it gets cleared out and put – where? One suggestion is to have a spike on a table or a bookshelf so that when you get back to the studio or home, you can pull the receipts out of your wallet or purse and enjoy the spiking motion. Watch your fingers!

USE YOUR SMARTPHONE

There are lots of apps designed to collect receipts and file them using your phone. Many accounting apps also allow you to attach electronic copies of receipts to the data file which is a great solution – so use your phone to photograph a receipt and email it to yourself or your bookkeeper.

Name the file sensibly, along with the date so it's easy to find.

CREDIT CARD STATEMENTS

Even though most of our transactions are electronic using a card, phone or ring, the monthly credit card or bank statement may not be sufficient to claim back GST (although it might be sufficient for income tax purposes).

If your purchase is over \$82.50 including GST, then you need a separate 'Tax Invoice' in order to claim back the GST. It can be a soft copy.

Some credit cards let you wave your card at the terminal for purchases under \$100, but if it's over \$82.50, you need to ask for that damn tax invoice as a receipt!

My suggestion: keep your credit card and bank statements for all months as this is proof of the purchase. Import them into your accounting software. At least this way you or your bookkeeper can work out what you have spent, and then if there are missing receipts, you can either find them or get in touch with the supplier for a replacement

And consider having separate credit cards and bank accounts for your business and private affairs. It's a lot easier to keep your records this way and it also creates a discipline that helps ensure you keep track of all your expenses.

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.



SILVER WITH DISTINCTION AWARD • WEDDING CATEGORY

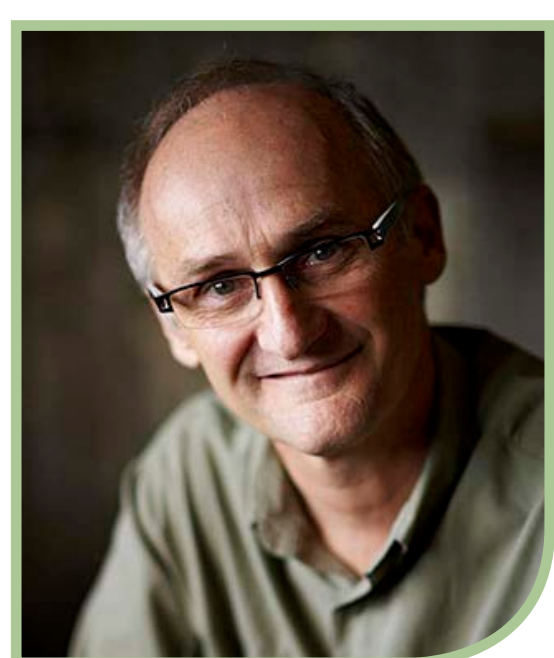
Ryan Schembri APP.L G.M.Photog. Hon.LM

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



Who Are Your Clients Going To Be?

Once you've decided on the types of photography or video you wish to offer as a professional photographer/video producer, who exactly will buy them from you? And will they like what you have to offer?



Are you offering something people want to buy? Sure, you're selling photography and video, but at what level and what price?

WEDDING AND PORTRAIT

For instance, if you're going to shoot weddings, who do you want to work for? Most of us want to shoot for rich people who are throwing around lots of money. So, if you want to work for them, what do you need to offer them? Is the type of photography you like shooting the type of photography they want to buy?

Alternatively, if you are shooting a wedding and handing over a DVD of files for \$500, the 'rich people' are unlikely to hire you. First, they will worry that you are too cheap and that maybe you won't offer them the right quality, and second, they may not want files, but an album or a fully edited video presentation.

If you've decided to shoot weddings, take a look at what existing wedding photographers and video producers are offering and the prices they are charging. It may be harder to work out who their clients are, but as you research the market, you will get a feeling for it and what can

be offered. The challenge is to find something you like shooting and clients like buying.

The same approach applies to family portrait photography. You'll find your clients are parents with children, obviously, but which ones have enough interest in photography and how do you persuade them to hire you?

There is a wealth of information on existing photographers' websites, just waiting to be researched.

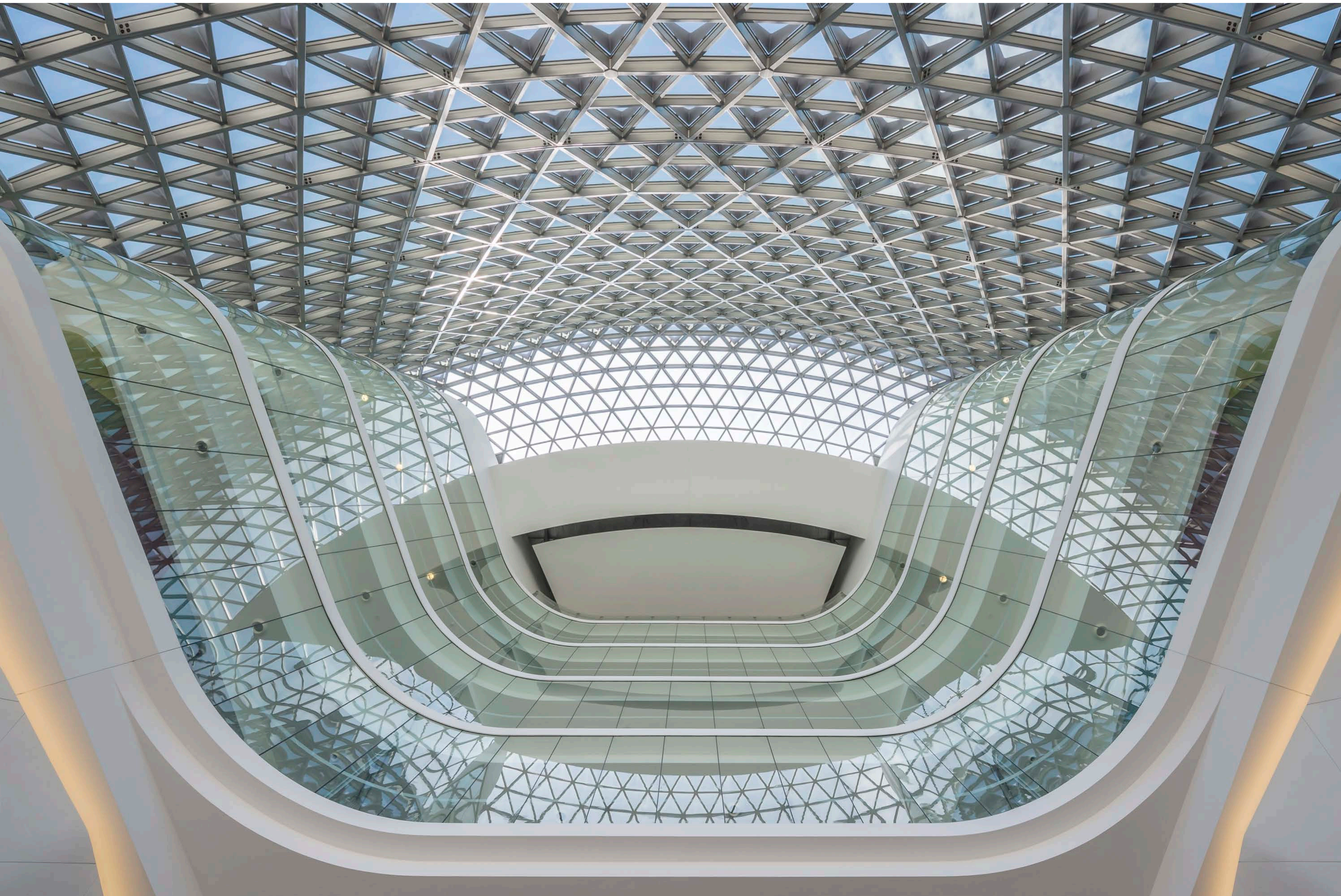
COMMERCIAL & VIDEO

The market for commercial stills and video is much smaller and, rather than promoting to the world at large, you may be better off researching a market area and targeting 20 or 50 potential clients at a time.

For instance, if you want to photograph cars, then you would look for car manufacturers (not in Australia), importers and magazines who might be interested in your services. You may find one market is very crowded, so then you would look for other markets to explore as well.

Match your photography to what clients want to buy.

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.



SILVER WITH DISTINCTION AWARD • COMMERCIAL CATEGORY

Bente Andermahr

2017 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



Correct Exposure With The Histogram

The histogram display (which can be seen on the LCD preview screen on the back of your camera), makes getting the correct exposure extremely easy!

Cameras use a built-in light meter to determine the correct exposure automatically. However, even though very sophisticated in the way they work, there are situations when the automatic metering system gets it wrong and it is up to the photographer to make an exposure adjustment. Here's how it works.

WHAT A LIGHT METER DOES

A camera metering system is based on an 'average'. It looks at a scene, measures all the brightness levels and calculates an average brightness. Then, based on this average (and the ISO setting of the sensor) it determines an aperture and a shutter speed to produce an exposure.

The average brightness is set to a middle grey or a value of 128 using a 256-step grey scale.

In other words, assuming black has a value of 0 and white has a value of 255, middle grey will have a value of 128. In theory, if you expose the scene to give an average of 128, then all the tones that are lighter and darker than the average will fall into place correctly.

Metering systems work remarkably well, especially when the scene has a wide range of brightness or tonal values.

However, the main problem is that the meter doesn't necessarily know what it is looking at.

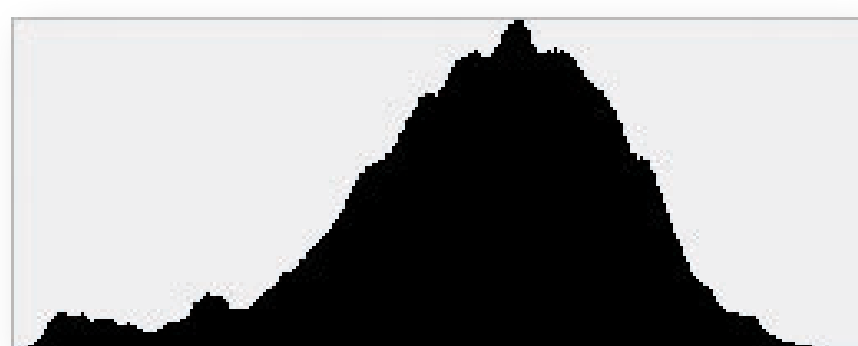
For instance, if you're photographing a snow scene or a white sandy beach, the meter is going to suggest an exposure that records the snow as a middle grey (value 128), whereas you might prefer your snow to look a little more pristine (say a value of 230 – you don't want the snow to be paper white at 255 or you won't be able to see any detail in the snow).

Modern cameras are in fact better than this. Cameras often contain a database of common lighting situations against which they can compare what they are metering.

And with face recognition technology, no doubt cameras will become increasingly expert at determining what they are photographing and setting the correct exposure.

Even so, there will be times when you have to intervene, so how do you know if the exposure is correct?

Articles in our *Back To Basics* series are not written for our experienced professional members, although they may be useful when it comes to teaching staff and assistants. The AIPP has many student, emerging and enthusiast members who we expect will find this information useful.



Underexposed. When tonal values are stacked up and touching the left side, chances are you are underexposed.

Correct Exposure. The tonal values are in the middle of the histogram, indicating you have a good exposure.

Overexposed. This is shown by all the tonal values being stacked up and touching the right of the histogram.

0	26	51	77	103	128	154	179	204	230	255	

Whether in colour or black and white, tonal values are often broken down into 256 steps, where black is 0 and white is 255. Colours have three values, one for red, green and blue.



And if the exposure isn't right, how do you fix it?

THE HISTOGRAM

This is where the histogram comes in handy. Every DSLR and CSC has a display mode for its rear LCD preview monitor which shows a graph called a histogram.

The histogram is a representation of all the tonal values in a scene (you can see several examples on these pages).

Brightness values or tones which will be recorded as black in the photograph, have a value of 0 and are positioned on the far left of the histogram.

Tones which will be recorded as white have a value of 255 and will be positioned on the far right of the histogram.

In theory, a scene with a 'normal' distribution of brightness values will produce a histogram that looks like a hill. The edges slope down either side towards black and white, with the majority of tones in the middle. A histogram like this normally indicates a good exposure.

PROBLEM HISTOGRAMS

When the camera's metering system gets the exposure setting wrong, your photographs can look unnatural.

An underexposed photograph may show large areas of detailless black. This can be seen in the histogram with all the tonal values

stacked up to the left.

In an actual scene, there may be a lot of dark tonal values, but they are not all black. In fact, they are all different when you view them with the naked eye. However, if you underexpose the image (the histogram is stacked up on the left), all these subtle differences will be lost and all the dark values will be recorded as black.

Even if you lighten the image afterwards in a program like Lightroom or Photoshop, you won't be able to recover the subtle differences; they are lost forever. This problem is called 'clipping' because tonal values are lost or clipped from the histogram.

An overexposed photograph has the opposite problem with large areas of detailless white and the histogram stacked up to the right. Generally speaking, overexposure is worse than underexposure – it is visually harder to deal with.

IN-CAMERA SOLUTION

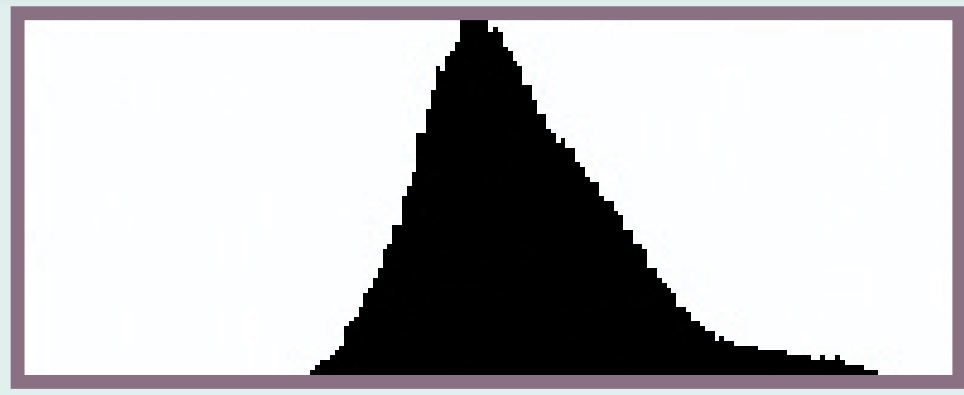
If you take a photograph and the exposure is incorrect, sometimes it can be rescued in post-production (using a program like Photoshop), but if the tonal values have been 'clipped' or lost, then you will never get the detail back.

The best solution is to get the exposure correct using the camera and you can do this most of the time using the histogram.

STEP 1:

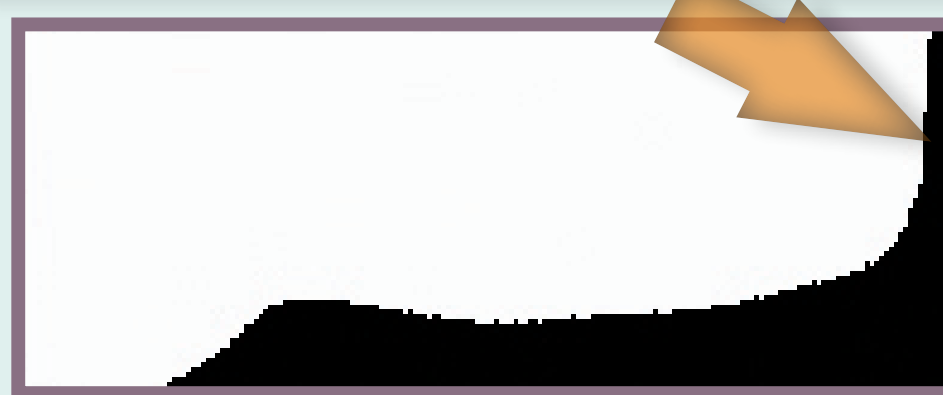
Change your camera's LCD display mode to

A Good Histogram



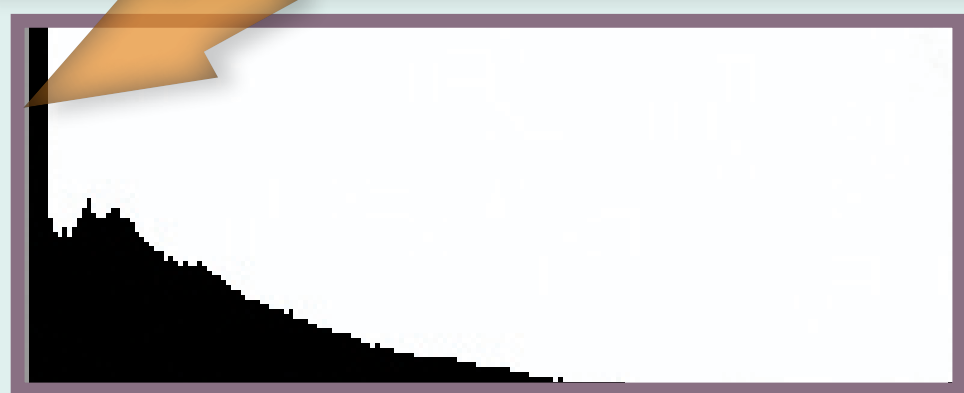
Most of the tonal values are somewhere in the middle and, importantly, the values are not pushed up either side.

Overexposed Histogram



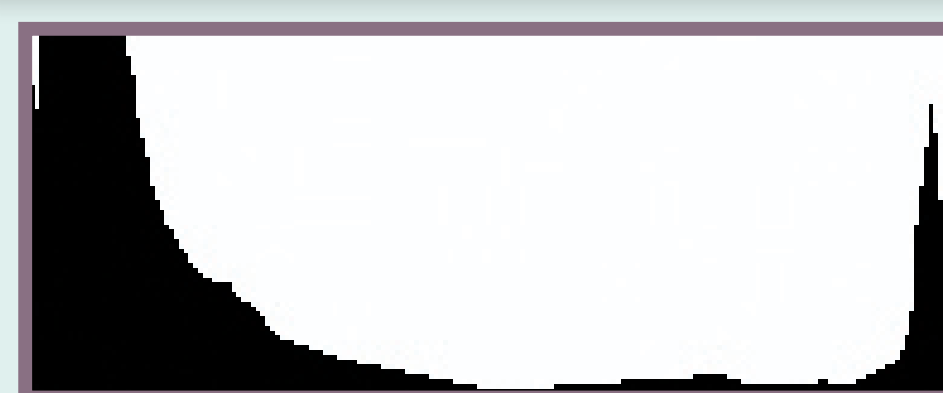
There will be lots of pure white areas in this photo, as shown by the tall black area touching the very right side. This image is probably overexposed.

Underexposed Histogram



This is a badly underexposed image. However, the main problem is the tall vertical area touching the very left side – all blacks with no image detail.

High Contrast Scene



A scene with dark shadows and bright highlights simply might not fit into the histogram and can look like this. If possible, take two different exposures.

show the histogram when you review your photographs. If you're unsure how to do this, read your camera manual. All DSLR and CSC cameras can show you a histogram immediately after you have made an exposure (and some will let you preview the histogram before you take the photograph).

STEP 2:

Take a test photograph. If you are photographing an important event, take the test photos before the event takes place.

STEP 3:

Review the histogram. If the histogram has a 'hill' somewhere in the middle and it doesn't stack up either side, then the exposure is good. Continue shooting! However...

If the histogram stacks up towards the left,

the image is underexposed and you need to add exposure.

If the histogram stacks up towards the right, the image is overexposed and you need to subtract exposure.

If the histogram is stacked up to both the left and the right, you have a scene with a very wide tonal range (e.g. most outdoor scenes in Australia in strong sunshine). The exposure you have may be the best you can achieve.

STEP 4:

Adjust the exposure using the exposure compensation control on your camera (refer to your camera's instruction manual if you need help). Make an adjustment, say +2 EV or -2 EV and then repeat Steps 2 and 3 until the resulting histogram looks good!

AIPP National Board - Meeting Summary

Melinda Comerford, AIPP National Board Chair, is back! This time with a summary of the July 2018 board meeting.

CONSTITUTION UPDATE

The draft constitution has been sent to our lawyers for feedback and tabled for the Board to review.

It was noted that the Constitution Committee has done tremendous work on this project. We will have a table set aside in the AIPP's booth at the APPA trade show to discuss the new Constitution with the membership.

MEMBERSHIP NUMBERS

Louise has been generating reports on the trend of membership numbers over the past three years. We need to simplify the database to allow for clearer reporting so we can keep track of these trends.

We hope to be able to break the report into Council-based chunks to share with the Councils and enable them to see how membership is trending in their region.

WELLBEING OF VOLUNTEERS

Craig has connections with RUOK, Beyond Blue and Black Dog Institute, and we are hoping to build relationships with them to provide support pathways for our members

experiencing difficult times.

BALANCE OF EVENTS

The Board is committed to promoting a balance of events, provided through all Councils, to ensure there isn't a focus on awards or any other single type of event. We will be working closely with the Councils to discuss their events calendars and encourage diversity.

REGIONAL CHAPTERS

Several regional members have expressed a willingness to start chapters in their areas. Regional chapters will work with their local Council to run events and bring our regional members together.

TREASURER'S REPORT

The new ledger is much easier to read, ensuring it is simple to follow where our funds are going. With the exception of closing the National Office and the associated costs with this action, we have reversed the trend of the AIPP losing funds and these are now on the incline.

The Board is working with the Councils to provide them with a fair balance of funds from



TAGS

AIPP
Management

sponsorship and membership dollars. This will encourage more events directly funded by sponsorship income.

The Board noted that a pro-forma end-of-year set of accounts would be provided at the August Board meeting in Melbourne.

The Company secretary will be invited to attend.

ANNUAL REPORT

John is working on a new format for the AIPP's Annual Report, with an emphasis on relevance to the wider Industry and information for our members and other stakeholders such as sponsors.

INSTAGRAM ACCOUNT

Melissa hosted a Zoom teleconference, open to any interested members to attend, to encourage the promotion of our photographers via Instagram.

We will begin with a wedding-based account to get the right format, with the expectation that we will expand to other genres in dedicated accounts.

The aim of this account is to be externally-facing, to attract clients to AIPP Accredited wedding photographers.

MENTORING

The Board is committed to redeveloping the AIPP's mentoring program. Eric Victor M. Photog APPL Hon.FAIPP is the previous convenor of the AIPP's mentoring program and is helping us to develop the updated program.

SPONSORSHIP

The Board will meet with our key trade partners after the judging at APPA in Melbourne.

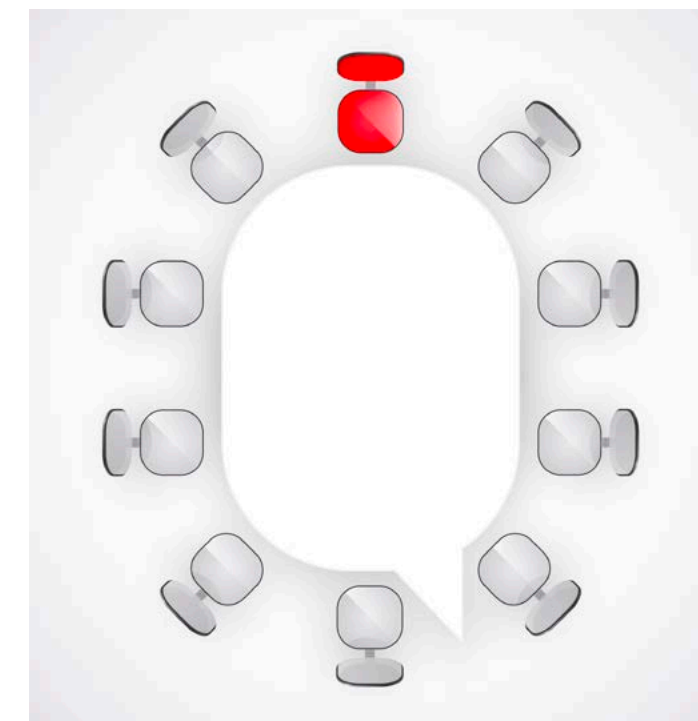
This meeting is designed as an open forum for the Board to discuss relevant matters with our sponsors and to open a dialogue between us to encourage stronger relationships with these key stakeholders in the organisation.

APPA

The Book and Album category judging will be open for attendees to view for the first time. The judging of the Book and Album categories, as well as the Australian Professional Video Producers Awards will all be recorded and made available for viewing at a later time.

Live Streaming of the five print judging rooms will be available via the AIPP's YouTube channel, AIPP Awards.

Live Streaming of the Gala Dinner will be available on the AIPP's Facebook page.





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