

Issue 265

AUSTRALIAN INSTITUTE OF
PROFESSIONAL PHOTOGRAPHY

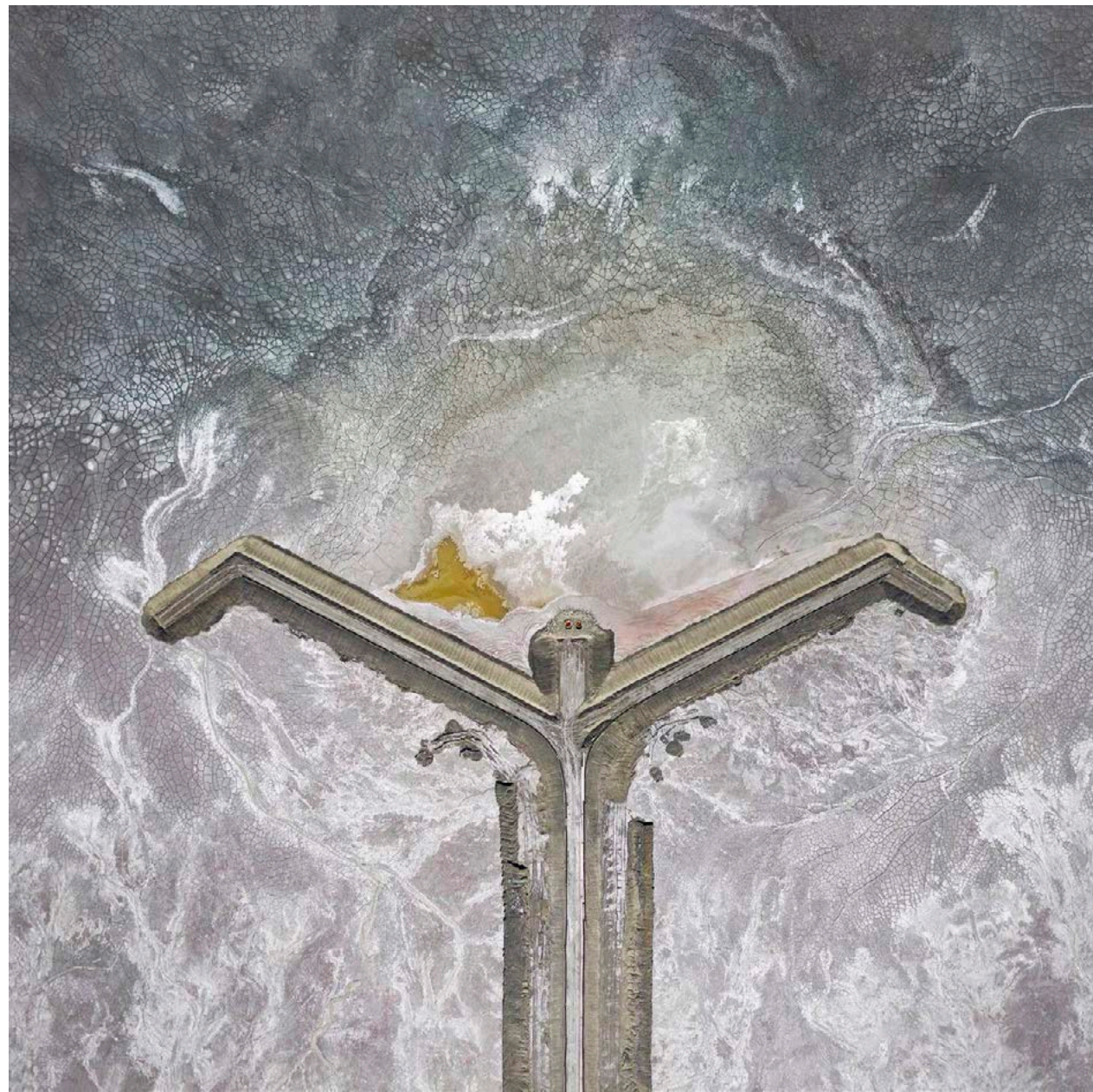
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September 2018

JOURNAL

Chris Saunders: 2018 AIPP PPY
#bestAIPPAever





COVER

Chris Saunders APP AAIPP

2018 AIPP AUSTRALIAN PROFESSIONAL
PHOTOGRAPHER OF THE YEAR

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

Editor Peter Eastway

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

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We want you to vote YES for the new constitution on 26 November 2018. Peter Eastway summarises the summary produced by the Constitution Committee. Please read – or just vote YES!

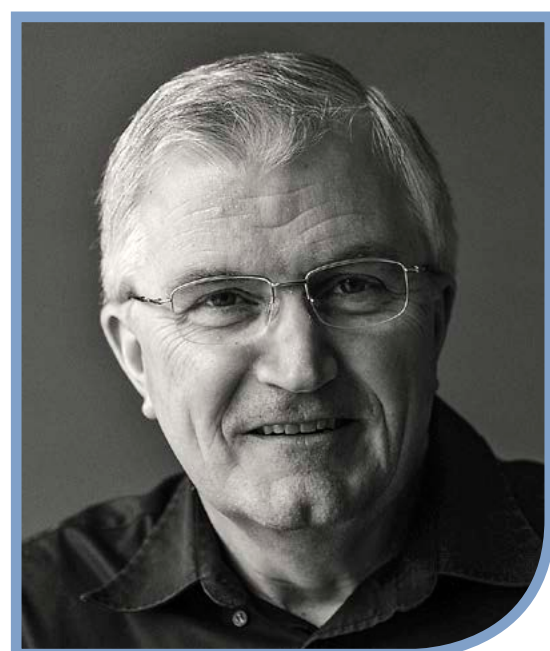
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John Swainston's President Message

At the AIPP Gala Dinner last month, AIPP President John Swainston delivered this speech, outlining the Board's plans for the future.



Well, what a year it's been!

To paraphrase the World's Greatest Treasurer and former Prime Minister, Paul Keating:

"You see, uh, this was the upheaval that the AIPP had to have."

Or even further back, the much-missed Gough Whitlam:

"Men and women of Australia. Comrades. It's time!"

And it IS time: Time to celebrate that our Institute is alive and well, that it's already financially back on its feet, that it has a talented, diverse board of directors, that we have strengthened grassroots community through enlarged state councils which have local funds autonomy, and these wonderful national awards, judged by our peers – awards that this year every single Board member entered.

It's time ... to thank a fantastic array of Industry-leading trade partners who have put their hearts and their money into this weekend's great trade show. Their funds will support educational seminars and events across the country.

It's time to properly recognise some 2,500 members creating award-winning images and

video productions that delight clients and promote the best in the profession. It's time to celebrate that across our land, almost every school child will have a photograph made by one of our members.

And It's time ... to dig deep, to examine who we are, our purpose, our values, and to look to the future; to plot our mission for both today and tomorrow. Today's Institute is about inclusiveness, learning, diversity and caring for our community. Above all, it's about relevance.

And that's what your Board, with many committees, state councils and other volunteering roles, has been doing in the five months since April 3rd. As a co-opted director with a 39-year association with the Institute, it is an incredible privilege and honour to be standing here as your president.

OUR NEW MISSION:

'Advancing Professional Photography: For Everyone.'

In three months, on Monday 26 November, your Institute votes to adopt a new Constitution.

In coming weeks we will publish the draft

*Proudly supporting
the AIPP*





and a memorandum of what's changing. Take a look, ask questions. Contribute. It's been an extraordinary effort.

Please thank former National Vice President and Chair of the Committee, William Long, tireless secretary, Roger Rosentreter, and two past national presidents and a national vice president: Robert Edwards, Ross Eason and Anna Blackman. Please acknowledge their work and that of our lawyer John Sinisgalli, for getting so much done, so fast.

We also thank many other past Board and current members who shared ideas and experience.

To adopt this new Constitution we need more than 1,200 of you or 75% of the voting membership, to vote 'Yes'. We have 12 weeks to get this done. We need your support and we want to move ahead with clear strategic intent.

PREVIOUS BOARD

For nine years, we had a national office. In that time, the Institute modernised and doubled in size. We thank all those who were part of that journey and we wish them well.

Today we have a virtual office, structured for tomorrow.

I'd like to pay tribute to the immediate past Board. They took the tough decision to close the national office, to cut our costs, to enable us to live within our means and pave the way for a new Board to re-imagine our Institute.

Please recognize: Kylie Lyons, Vittorio Natoli (Immediate Past President), Paul Atkins, Nick Ghionis, David Glazebrook (Immediate Past Chair).

And my two colleagues from the past Board who bravely came back for more: Melinda Comerford, today's AIPP Board Chair, and Louise Bagger who has focused on managing the administration of the Institute since April.

I also want to acknowledge our fellow Board members today:

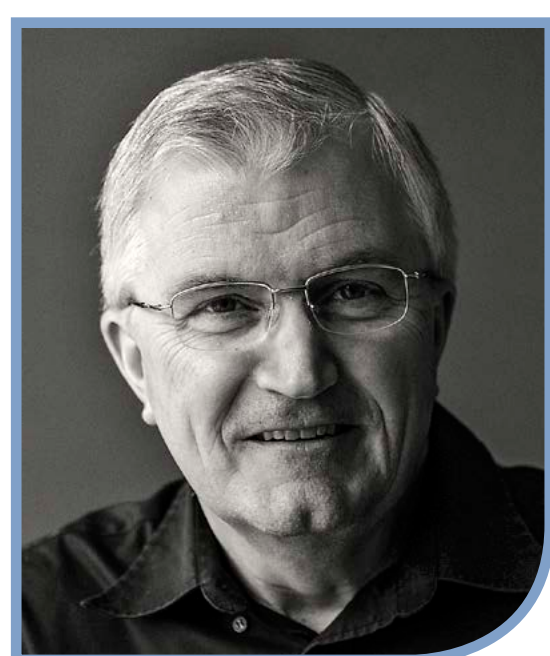
- Melissa Neumann
- Steve Wise
- Craig Wetjen
- David Simmonds
- Bruce Pottinger.

Thank you. You are incredibly hard-working and your Institute is so lucky to have you.

A big shout-out to Sharifa Ghionis, Kim Valenti and Kim Harding who are all working as part-time contractors helping keep matters rolling along, and our company secretary, a Past APPA Chair, editor of the *AIPP Journal* - the unfairly-talented Peter Eastway. And to Sue Lewis, Awards Team manager and the entire team of volunteers and judges, and of course tonight's host and Awards Committee Chair Tony Hewitt. Thank you all.

REFLECTIONS CONCLUSION

From 2013 to 2017, the Institute undertook Australia's single biggest-ever professional photographic project, the Reflections World War



2 veterans project, photographed by more than 450 members.

To project manager John De Rooy and national co-ordinator Louise Bagger, well done. The 600-page, one-off book produced by MomentoPro, will soon be presented to the Australian War Memorial. Thank you all for this proud gift to the Nation.

YOUR FEEDBACK

There is much yet to do. We are working; we are listening. As a Board it is our job to govern. Much is happening, but we have been in place for just eighteen weeks, so the impossible just takes a little longer.

But I also ask YOU to do something.

The AIPP is a brand. Brands stand for something. They need to be promoted.

The AIPP brand needs every single one of us to promote our brand, to explain to our public and our clients, why they should work with us and the value and protection that comes from Accreditation.

We don't have big funds to tell the world. But we do have 2,500 members who have websites and operate in social media. It's up to us to tell our individual stories in the context of our Institute's national brand.

So, make a difference! Update your website, populate your Facebook business offering with strong case studies, and let your Instagram feed show the AIPP Advantage. Let us harness the

power of many to tell Australia that the AIPP brand delivers ethics, skill, confidence, reliability and customer care, as well as great imagery.

And be part of the message to non-members telling them of the advantages of working together to lift the craft and strengthen the profession. And as you plan your capital expenditure, work with our richly valued trade partners, who add value to our businesses every day.

For the next six months and beyond, we'll focus on continuing to rebuild our community, through strengthened state councils, delivering local events that provide skills development and business growth, and placing members in front of trade partners for richer conversations.

For many, being a photographer can be a lonely and tough way to make a living. We will be reaching out to better ensure the well-being of all our membership. Caring for our fellow members is ultimately the best possible expression of the family and community that we all are, trade partners and members alike.

So, be aware and be a buddy to a fellow AIPP member. Have their backs. Look out for them. We are so much stronger, together.

It IS time. It's time to Advance Professional Photography. For Everyone.

John Swainston Hon. FAIPP

National President

john.swainston@aipp.com.au



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Chris Saunders APP AAIPP 2018 AIPP Australian Professional Photographer of the Year

Powerful aerial landscapes made a big impact in Melbourne this year, earning Chris Saunders APP the coveted title of 2018 AIPP Australian Professional Photographer of the Year.



*Chris Saunders,
2018 AIPP Australian
Professional
Photographer of the
Year.*

There have been mutterings that APPA judges are getting sick and tired of seeing so many aerial landscapes, but this theory was turned on its head at APPA this year. With its own aerial sub-section within the landscape category, there was no chance the judges were being unduly impressed by the odd aerial amongst a series of land-based images – and if anything, the aerial landscape photographers rose to the challenge, producing what many judges believe are the strongest aerial photographs ever presented for national judging.

And leading the aerial charge in 2018 is the quietly-spoken Chris Saunders APP AAIPP, the 2018 AIPP Australian Professional Photographer

of the Year.

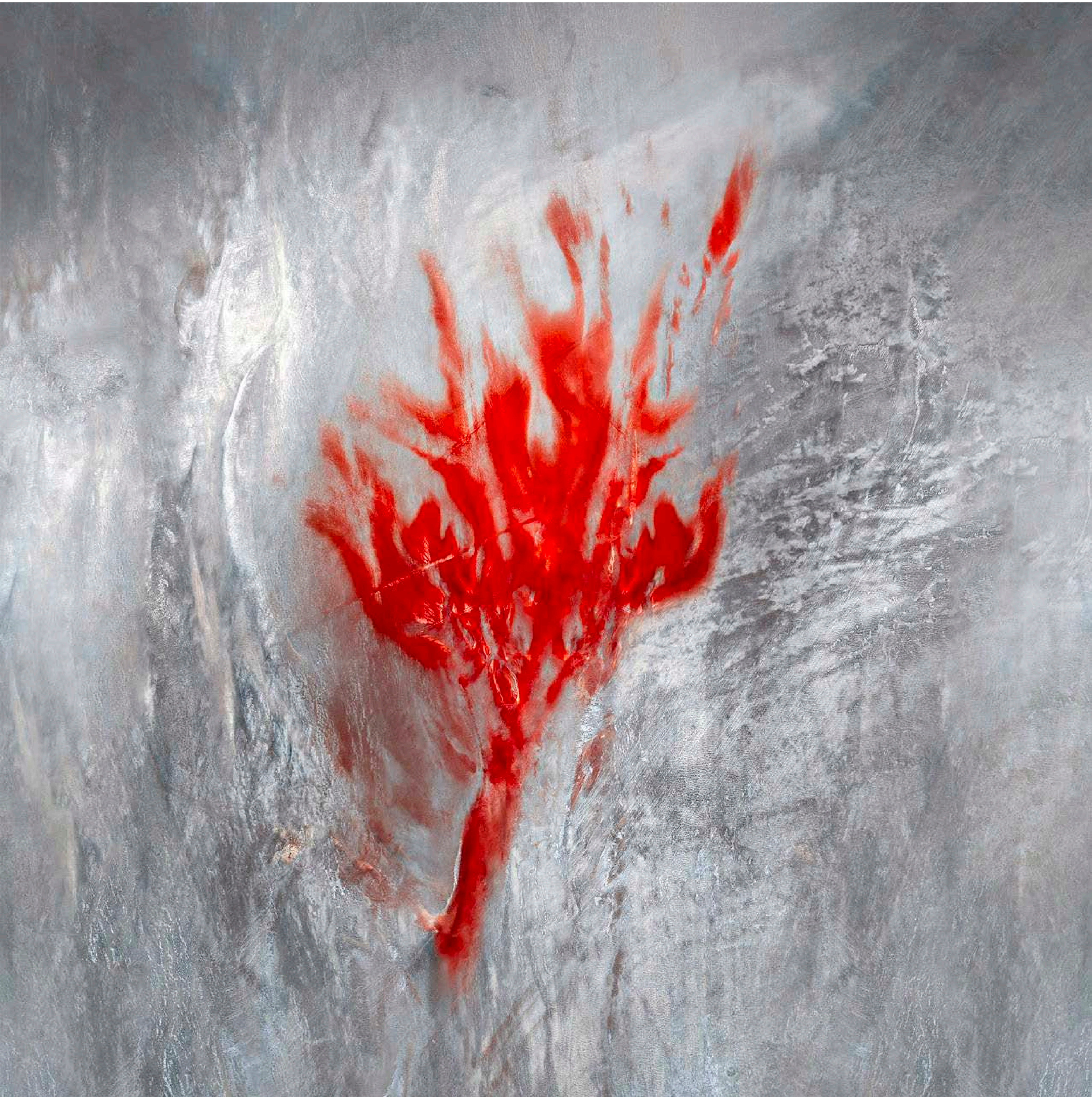
A member of the AIPP for three years, Chris is typical of many photographers entering the profession these days, retaining an interest in an existing career (he is an engineer for an oil and gas company), while establishing a second career in professional photography. And for Chris, he's pursuing the challenging path of professional landscape photography.

TAGS

APPA
Awards

2018 APPA AWARD STATISTICS

<i>Award Type</i>	<i>#</i>	<i>%</i>	<i>Last Year</i>
Silver	692	38.1%	38.8 %
Silver With Distinction	290	16.0%	15.1 %
Gold	63	3.5%	4.5 %
Gold With Distinction	19	1.0%	0.5 %
Not awarded	750	41.3%	41.0 %





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At the end of the AIPP Awards dinner, all the category winners and the Platinum Sponsors are invited up onto the stage, to listen to the big announcement. This year, the honour of reading out the winner was given to Jackie Ranken G.M. NZIPP, G.M. Photog., the 2002 AIPP Professional Photographer of the Year. In the photo above, Jackie is at the microphone while behind her, AIPP National President John Swainston holds a strange device for a professional photographer to use! The official gala dinner photos (including the above image) were taken by Hussein Ghafoury and Naomi Pommerel.

“What I really enjoy about aerial landscapes is it allows you to see things from new perspectives and explore new areas.”

Chris said aerial images challenged the viewer to look at the landscape and see what is going on around us.

“To see the scale of what people can do to our landscape, you can either be in awe of it or mortified by it”, he said.

Chris acknowledges the huge honour to win the prestigious AIPP titles (he is also the 2018 AIPP Australian Professional Landscape Photographer of the Year).

“Australia has some of the best landscape

aerial photographers on the planet, so making it onto the shortlist was hugely rewarding in itself”, he said.

“I’ve never really seen myself as being equal to some of the established AIPP photographers, so the recognition that my work is at that standard is incredible”, he said.

EPSON STATE PRINT AWARDS

For most entrants, the national awards (APPA) begins in the home state with the Epson State Print awards. Chris was the Epson Western Australia AIPP Photographer of the Year, so he had already experienced some success.



However, based on feedback received at the state awards, he modified his selection of four images – and very successfully too!

Many entrants use the Epson State Print Awards as both a goal and a testing field in the lead up to APPA – the AIPP’s Australian Professional Photography Awards – where our most skilled and experienced judges over a period of three days deliberate and determine Silver Awards, Gold Awards, Category Winners and, ultimately, the Professional Photographer of the Year.

Chris wins a trophy, a certificate and \$10,000 in cash.

INDUSTRY SPONSORED

For the second year, the AIPP’s Australian Professional Photography Awards had three key Platinum Sponsors: Olympus, Aon and Panasonic.

Olympus as a camera company has a long lineage in compact, high end cameras, beginning way back in the film days.

Today, its professional OM-D EM-1 Mark II features a 20-megapixel sensor, high speed shooting and an impressive array of quality lenses.

Aon has been protecting photographers, their studios and equipment for over 20 years and offers a range of insurance products specially adapted for the profession’s needs.

And Panasonic’s range of Lumix cameras has become legendary in both still and video realms,

finding flavour in a wide range of genres with a diverse range of camera bodies and lenses.

Together, these three sponsors are ideally positioned to help the AIPP promote a professional product, both to our own professional photographers and to the public at large.

SELECTING THE WINNERS

Both the print and video awards arrive at the overall winner using a similar system based on decades of print award judging.

In earlier print competitions, it was discovered

2018 APPA ENTRANTS BY CATEGORY	
<i>Category</i>	<i>No. Entered #</i>
Commercial	142
Documentary	85
Family	104
Illustrative	263
Landscape	301
Nature	88
Newborn	94
Pet/Animal	135
Portrait	226
Travel	208
Wedding	146
Album	7
Book	17
Total	1814
(Previous year total:	1896)



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As one of the Awards Committee overseeing the judging process, Bill Bachman was also able to take a few behind-the-scenes photographs of the PPY judging and put together this pin board. He has listed the judges as well.



PPY JUDGING
APPA 2018
August 27, 2018

Andrew Campbell
Jackie Ranken
David Oliver
Julie Ewing
Matt Palmer
James Simmons
Ollie Dale

Mike Langford
Lori Cicchini
Kaye Davis
Adam Hourigan

that the set of four prints with the highest aggregate score was not always the set of four prints the judges would have selected, had they been given a second chance to assess the entries.

Of course, the original judging process was not designed to determine whether one print or one entrant is better than another, so we take a number of steps to ensure a fair outcome.

WINNING A CATEGORY

To be a category winner requires you to have a high score for all four entries. There are many amazing prints in all the categories, but unless the photographer backs them up with three more amazing prints, they will struggle to win

the category.

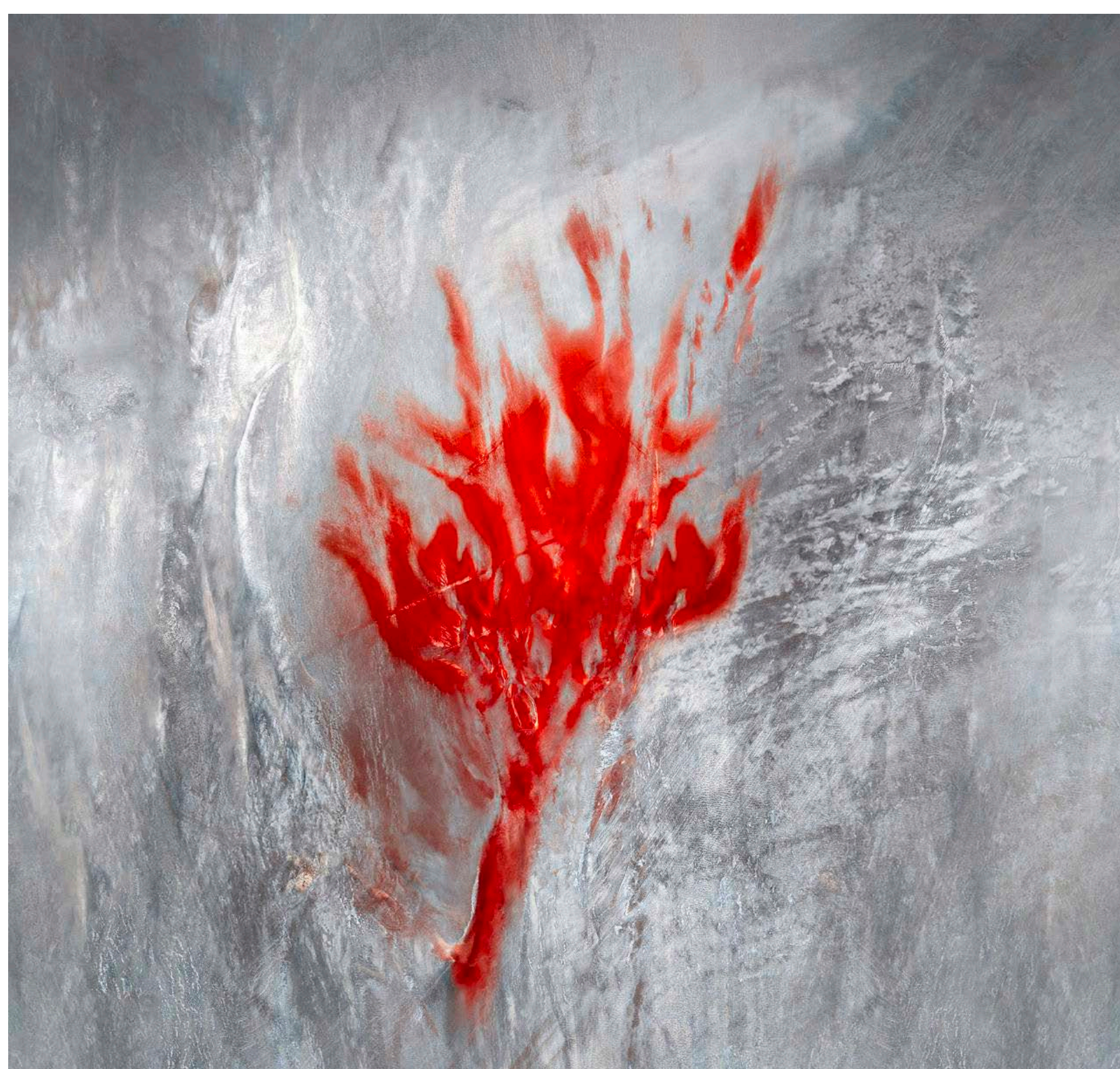
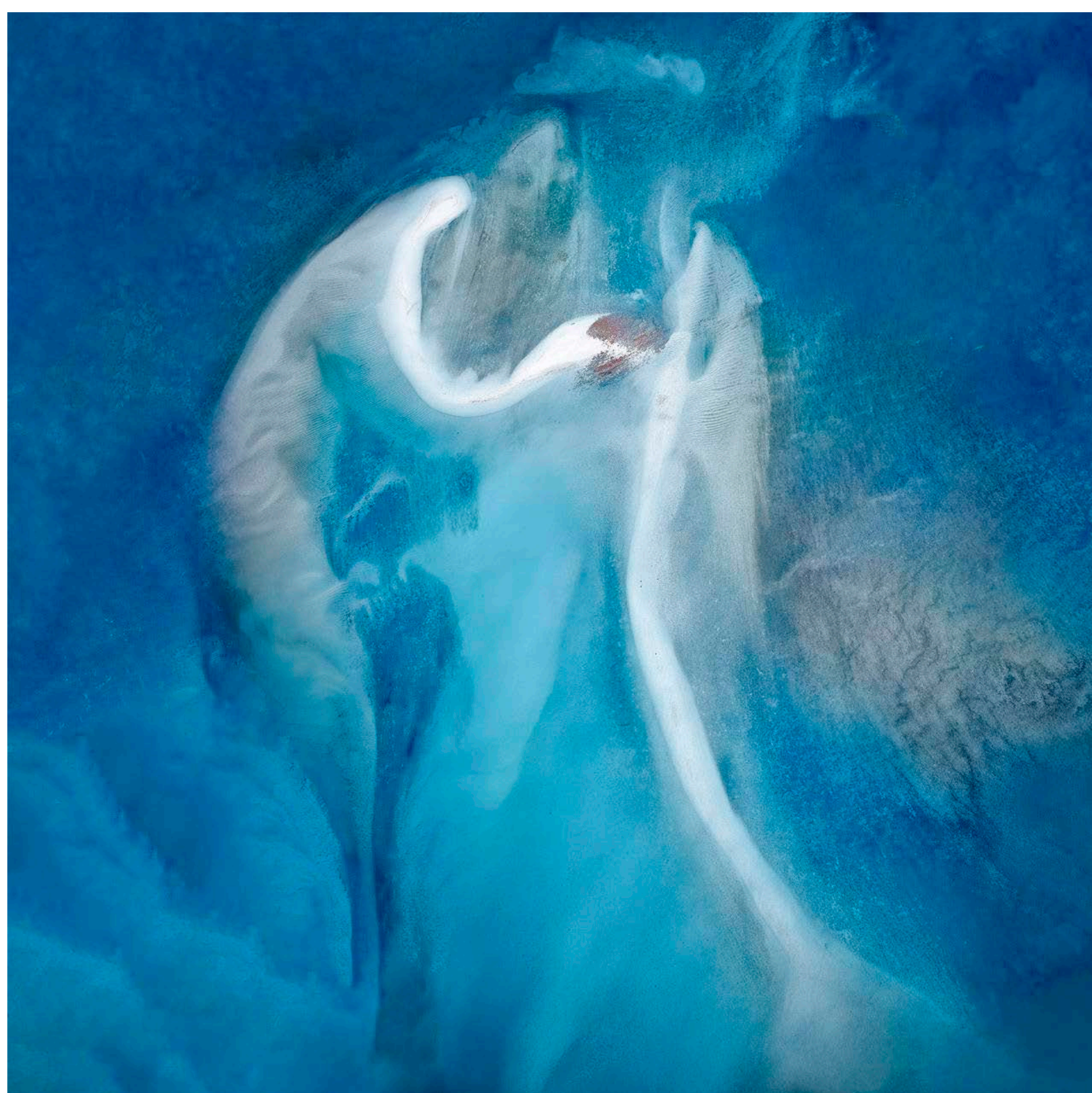
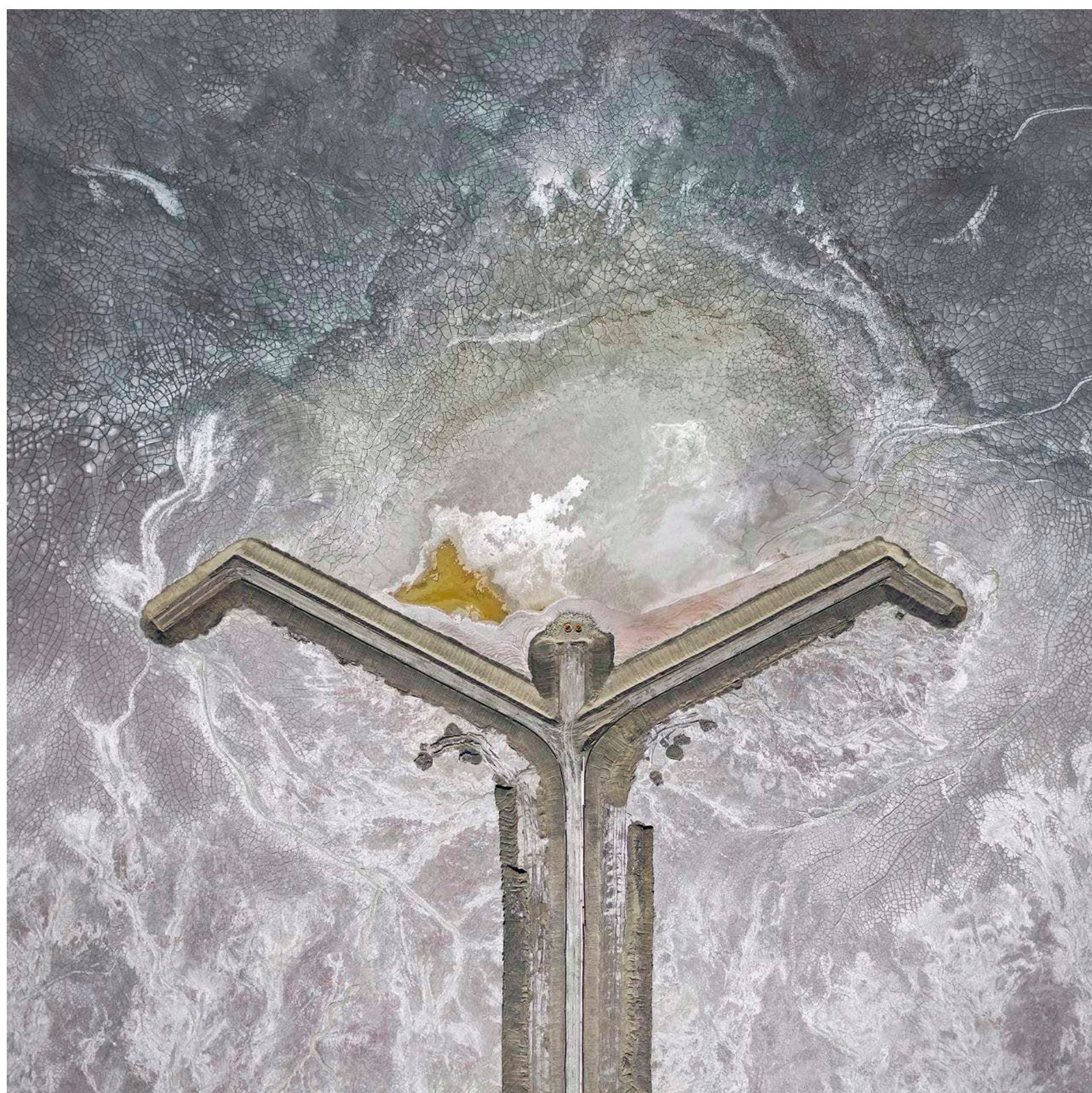
The top three or five scoring sets of prints are re-assessed for each category, allowing the judges for the first time to compare one entrant against another. A majority decision is required.

Once the category winners are selected, the same philosophy follows through for the Australian Professional Photographer of the Year Award and the Australian Video Producer of the Year, except we are now comparing one category winner against another.

In some ways, it is ridiculous to compare commercial against newborns, weddings against landscapes, but that's the game we are all playing. And over the years, most categories seem to get a turn at winning.



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Chris Saunders APP AAIPP

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHER OF THE YEAR

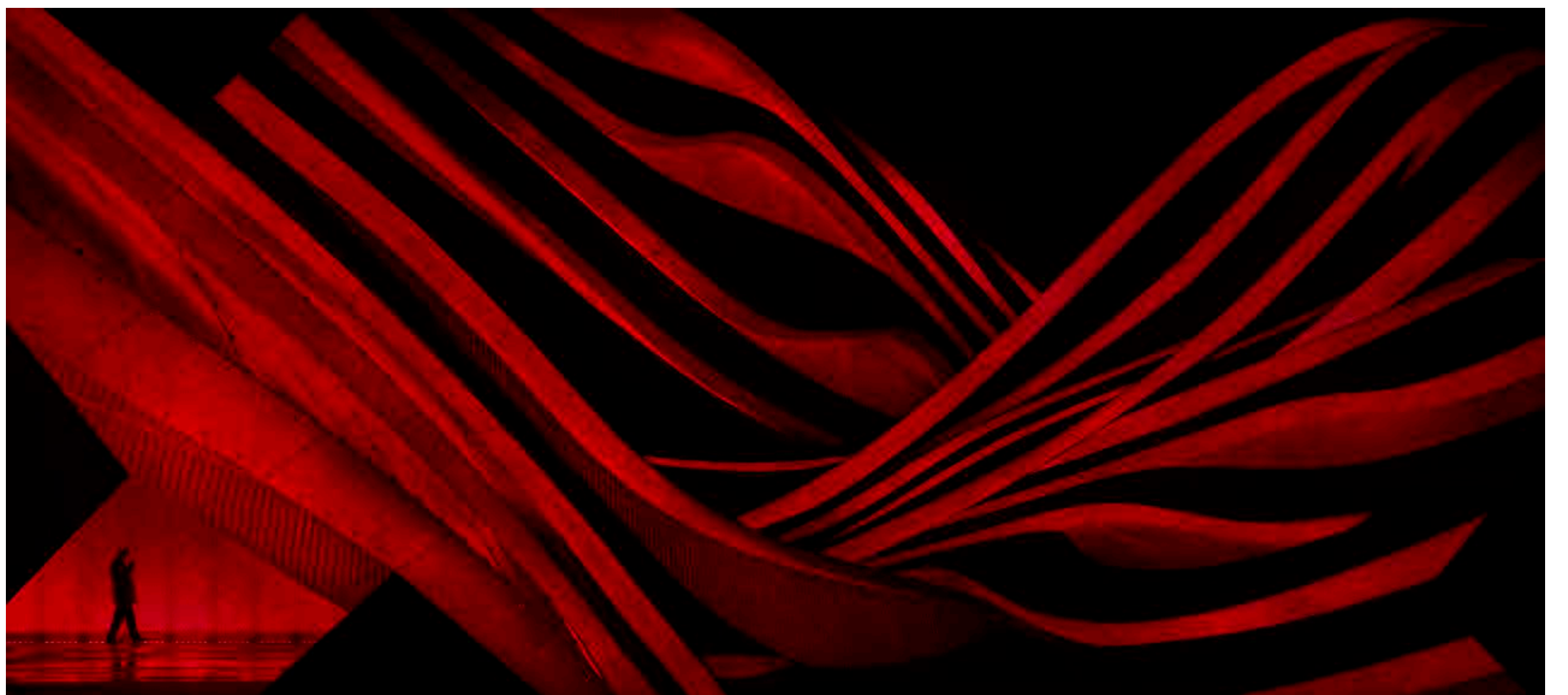
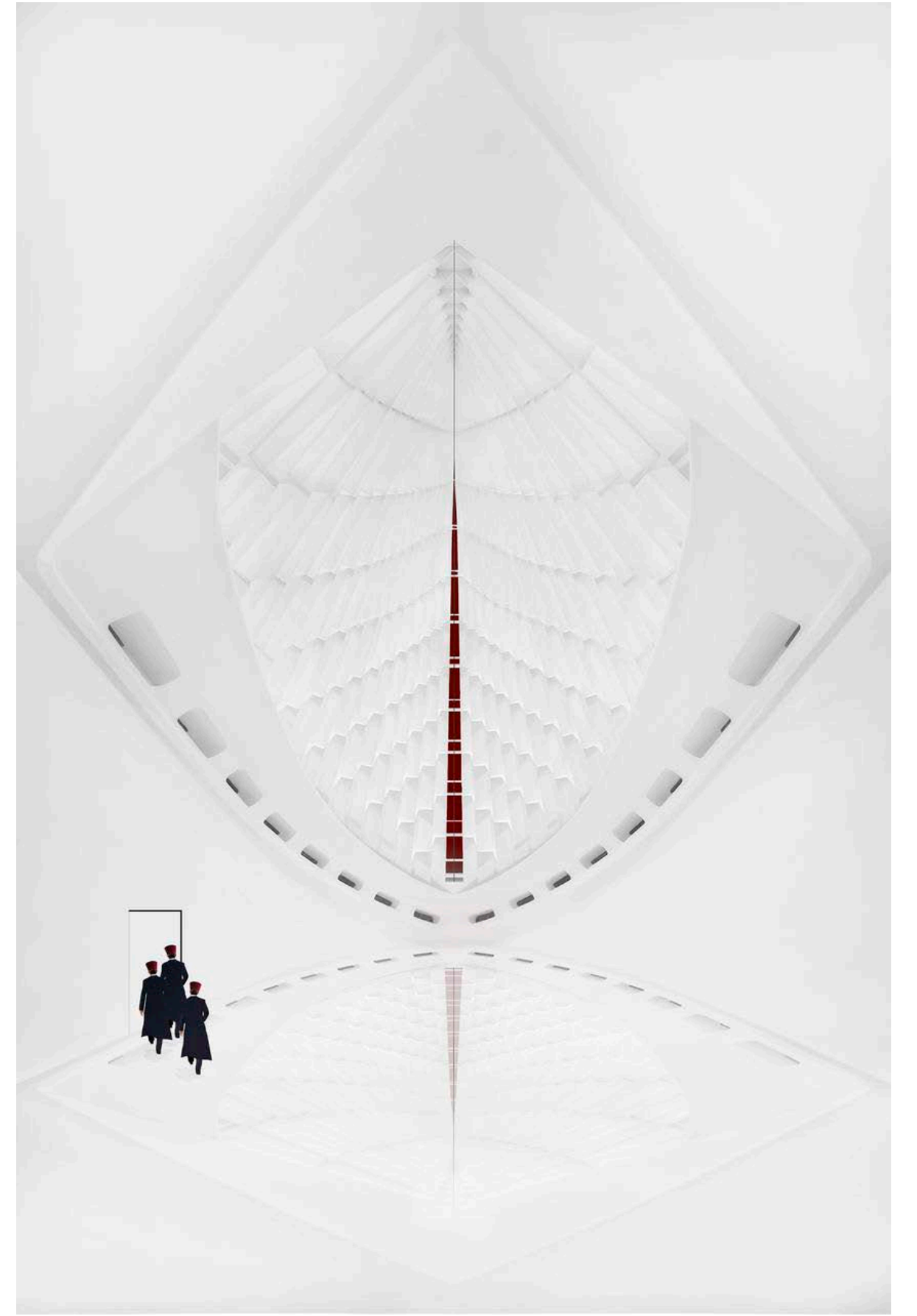
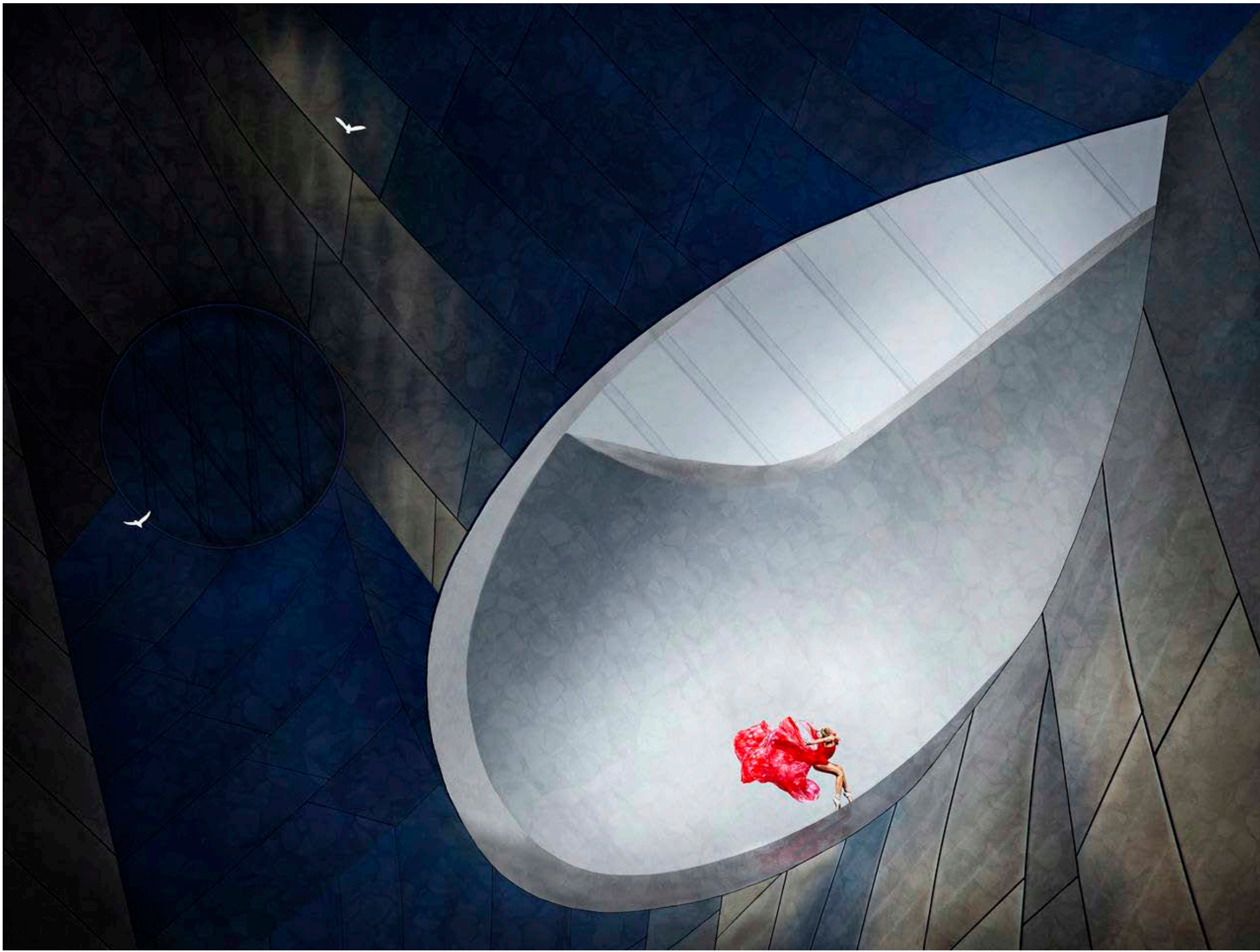
Sponsored By Olympus, Aon and Panasonic

2018 AIPP AUSTRALIAN PROFESSIONAL LANDSCAPE PHOTOGRAPHER OF THE YEAR

Sponsored By Fujifilm

Finalists - Scott McCook, Frances Suter, Chris Saunders, Tania Malkin, Guy Havell





Lisa Saad APP.L M.PHOTOG. IV

2018 AIPP AUSTRALIAN COMMERCIAL PHOTOGRAPHER OF THE YEAR

Sponsored By PPIB

Finalists - Lisa Saad, Matthew Gianoulis, Geoff Comfort



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Rebecca Croft APP M.PHOTOG. I

2018 AIPP AUSTRALIAN PROFESSIONAL CREATIVE PHOTOGRAPHER OF THE YEAR

Sponsored By ChromaLuxe

Finalists - Simone Addison, Rebecca Croft, Sara McKenna





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Lacey Barratt APP AAIPP

2018 AIPP AUSTRALIAN PROFESSIONAL DOCUMENTARY PHOTOGRAPHER OF THE YEAR

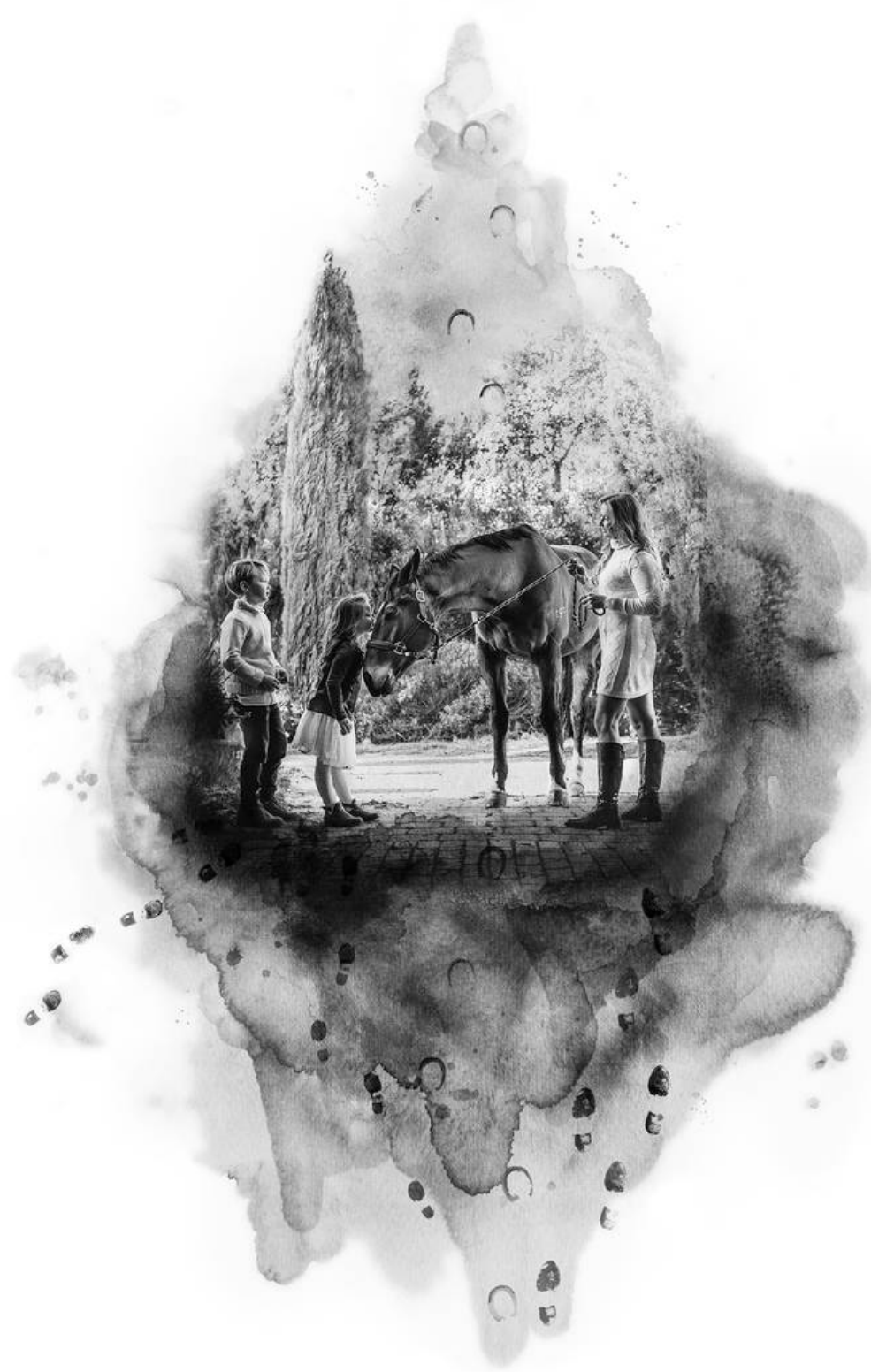
Sponsored By Sony

Finalists - Selena Rollason, Lacey Barratt, Victoria Berekmeri





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Kelly Champion APP AAIPP

2018 AIPP AUSTRALIAN PROFESSIONAL FAMILY PHOTOGRAPHER OF THE YEAR

Sponsored By Profoto

Finalists - Lisa Ivandich, Kelly Champion, Nicole Anderson, Dean Mansbridge





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Suellen Cook APP AAIPP

2018 AIPP AUSTRALIAN PROFESSIONAL ILLUSTRATIVE PHOTOGRAPHER OF THE YEAR

Sponsored By EIZO

Finalists - Hilary Hann, Suellen Cook, Kirsten Woodforth, Kris Anderson, Charmaine Heyer



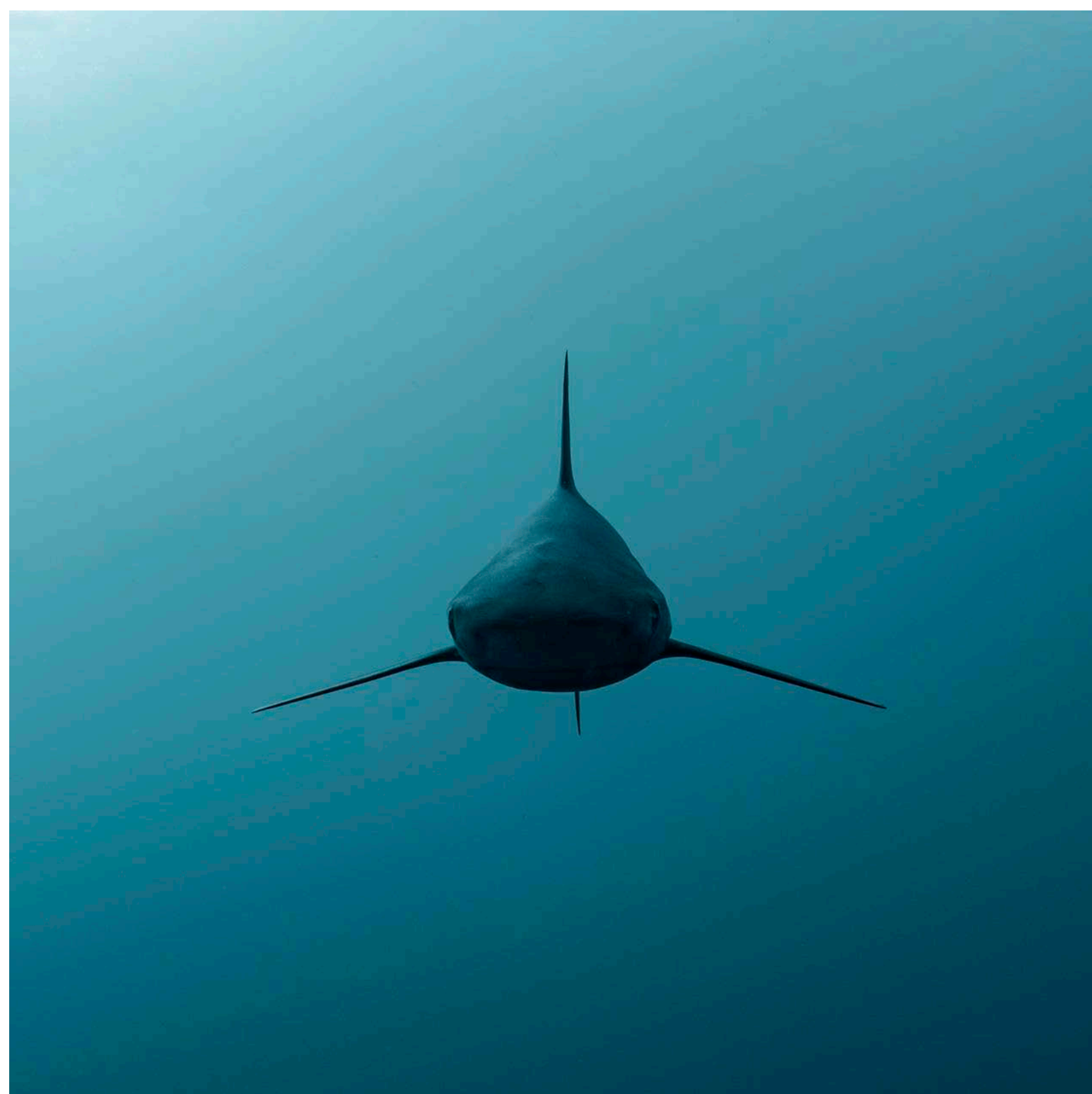
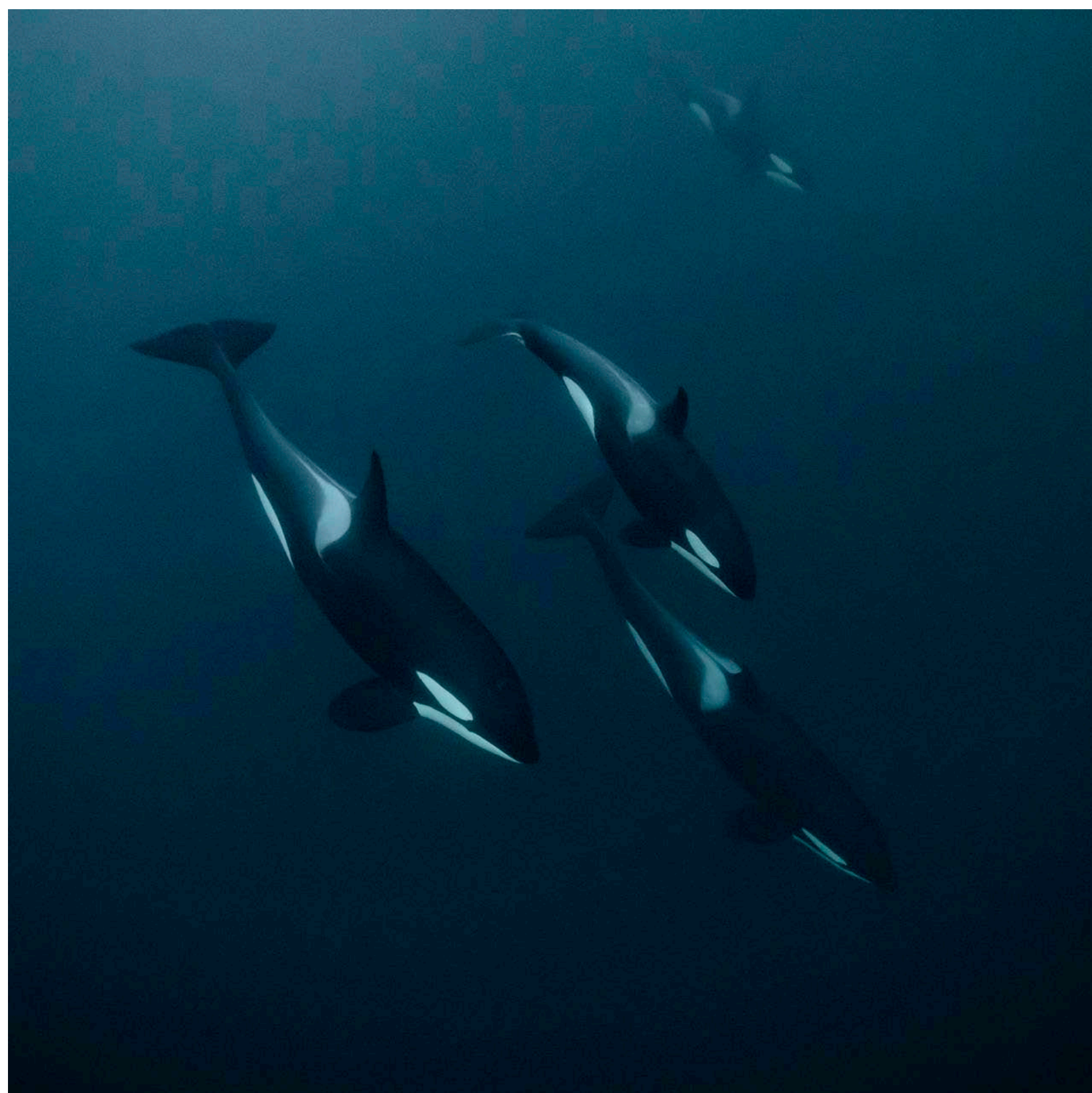


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Darren Jew APP.L M.PHOTOG. III

2018 AIPP AUSTRALIAN PROFESSIONAL NATURE PHOTOGRAPHER OF THE YEAR

Sponsored By LaCie/Seagate

Finalists - Darren Jew, Joshua Holko, John Ansell





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Jodie Andrews APP AAIPP

2018 AIPP AUSTRALIAN PROFESSIONAL NEWBORN PHOTOGRAPHER OF THE YEAR

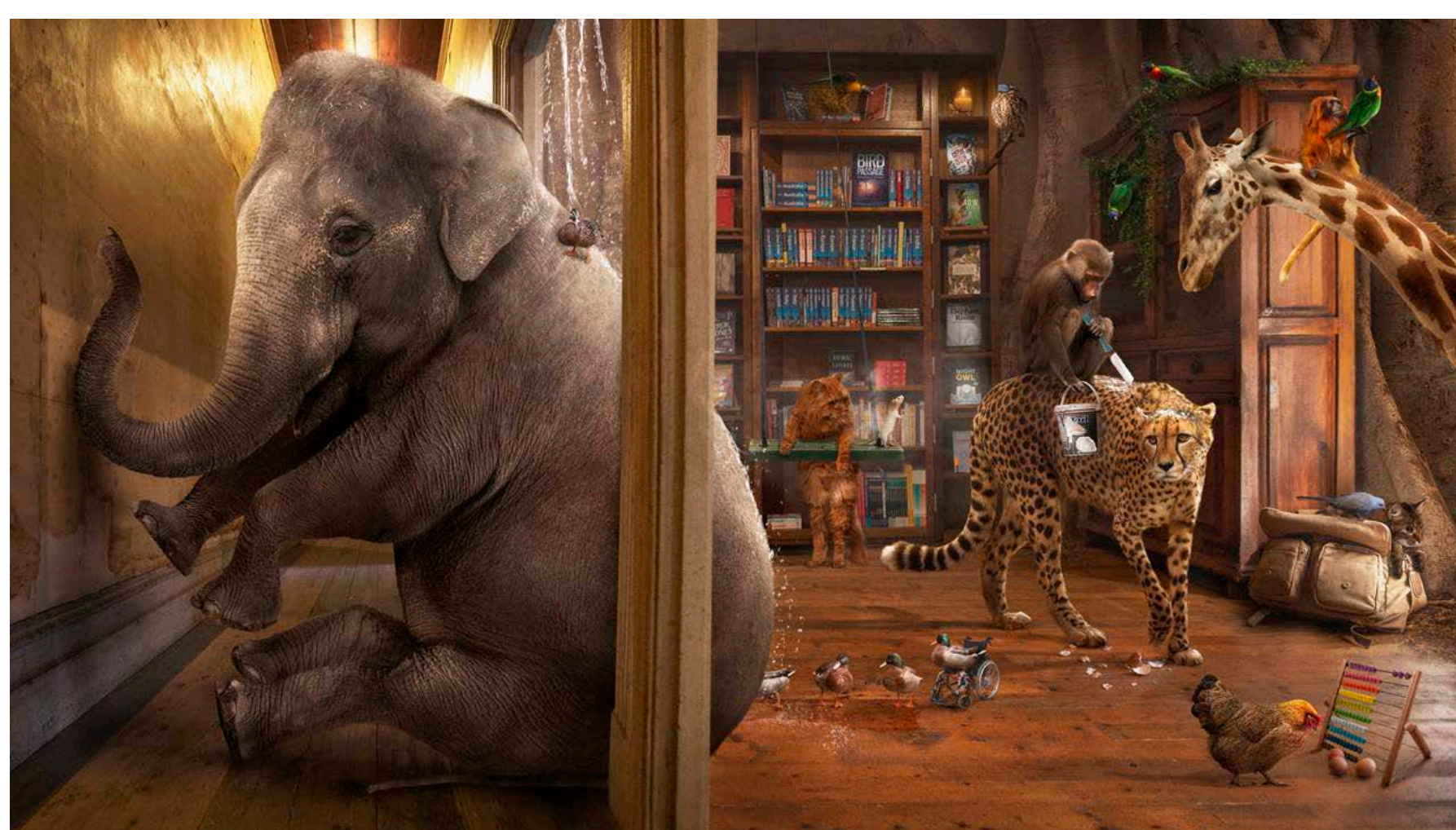
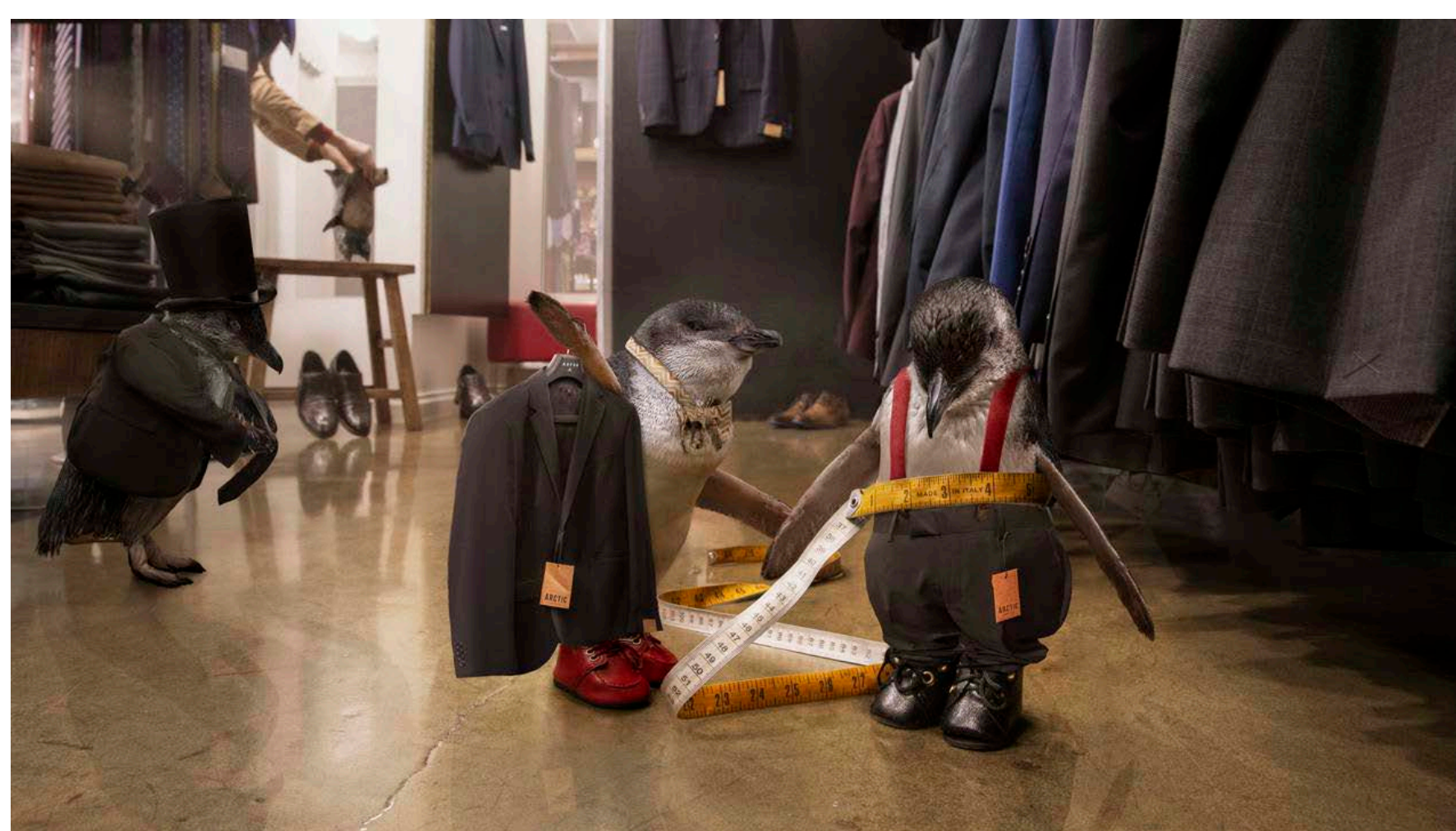
Sponsored By Camera House

Finalists - Jodie Andrews, Caroline Bowen, Michelle Ardlie





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Karen Alsop APP AAIPP

2018 AIPP AUSTRALIAN PROFESSIONAL PET/ANIMAL PHOTOGRAPHER OF THE YEAR

Sponsored By DigiDirect

Finalists - Karen Alsop, Peter Sharp, Alex Cearns





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Steve Wise APP M.PHOTOG. II

2018 AIPP AUSTRALIAN PROFESSIONAL PORTRAIT PHOTOGRAPHER OF THE YEAR

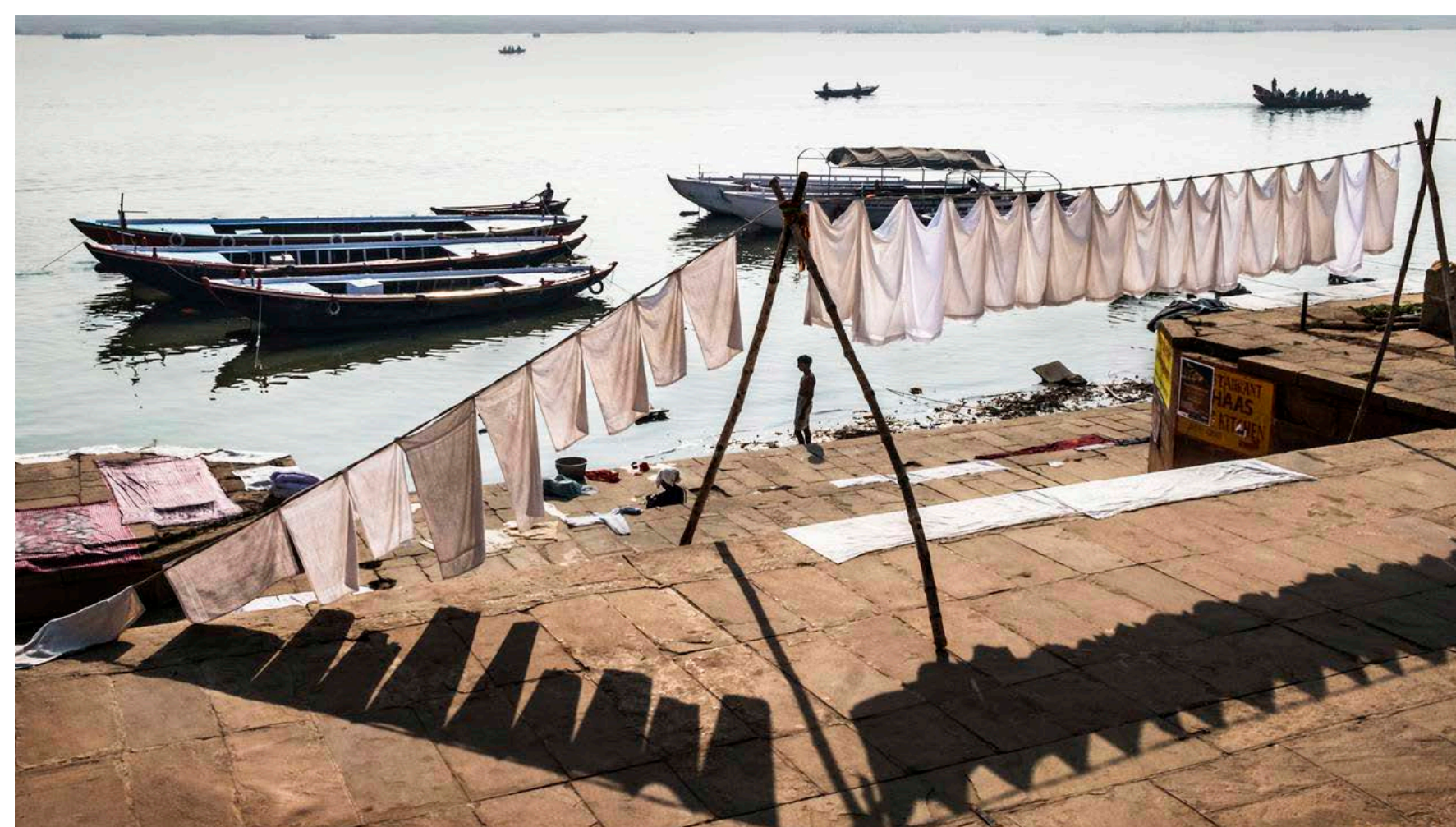
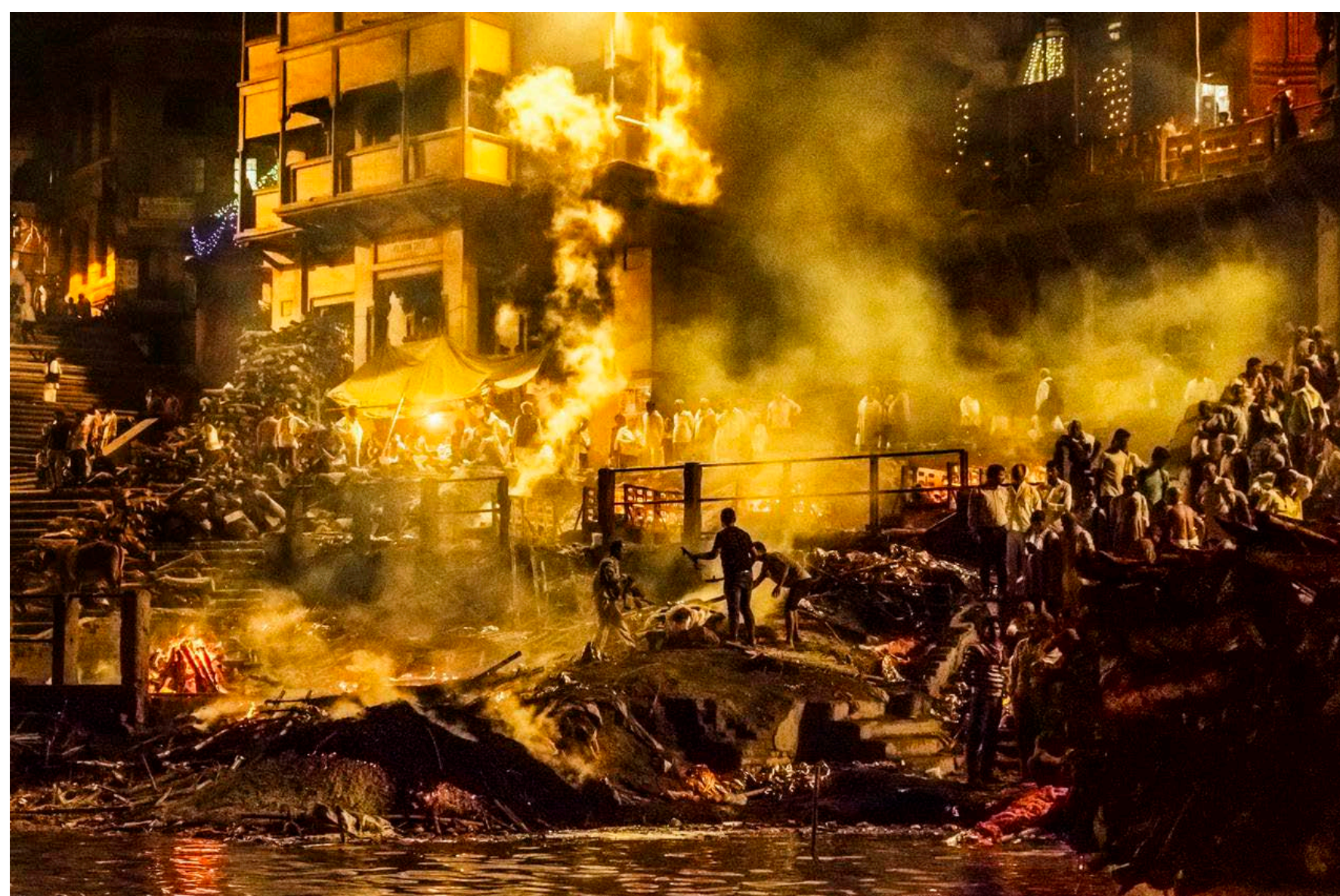
Sponsored By Kayell / Canson

Finalists - Damien Bowerman, Keren Dobia, Steve Wise, Bruce Moyle, Michael Teo





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Lesley Downie APP.L M.PHOTOG. V

2018 AIPP AUSTRALIAN PROFESSIONAL TRAVEL PHOTOGRAPHER OF THE YEAR

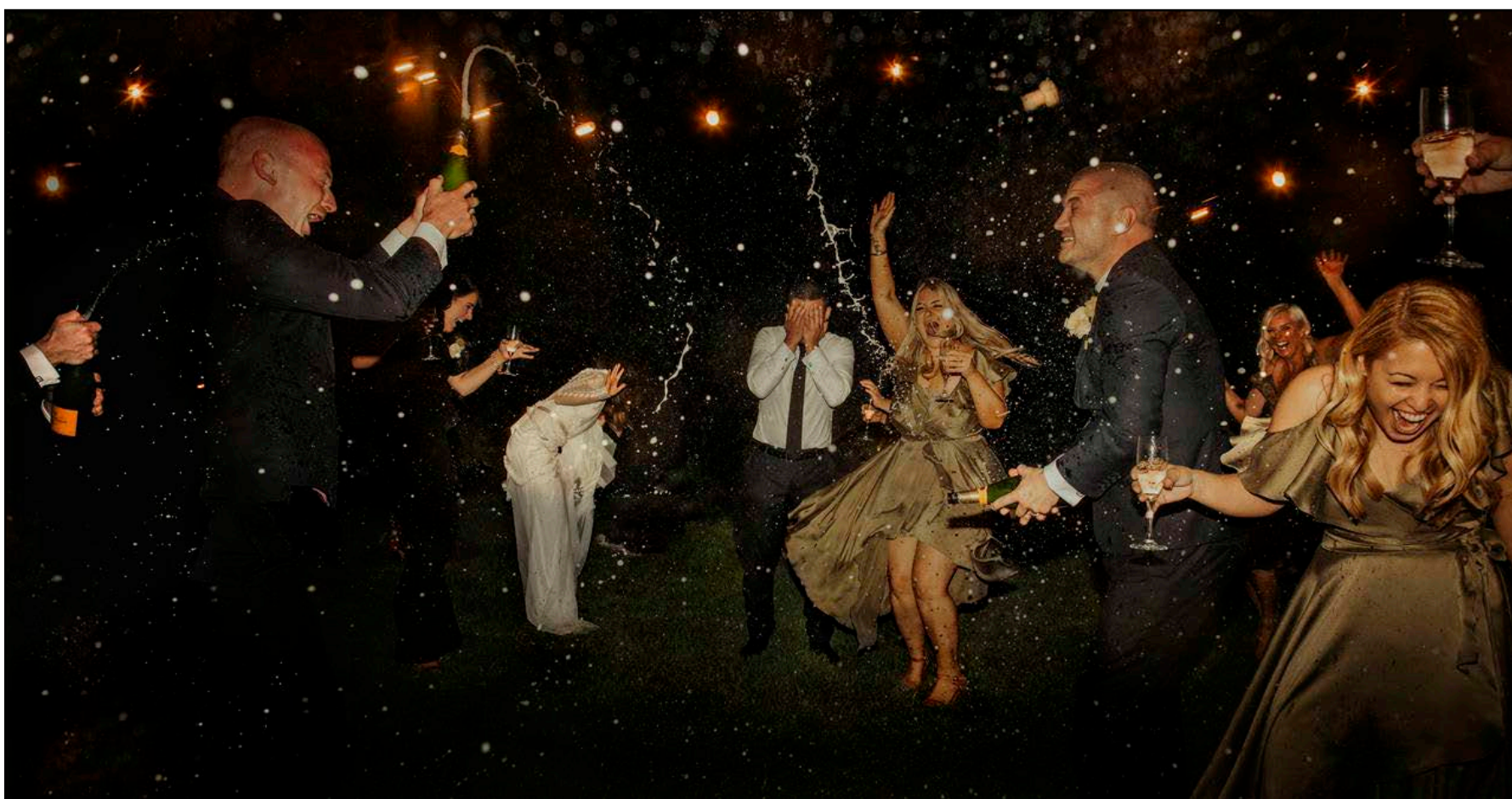
Sponsored By Camera Electronics

Finalists - Steve Scalone, Lesley Downie, Ken Spence, Ricky Gestro, Peter Carroll





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Dan O'Day APP M.PHOTOG. II

2018 AIPP AUSTRALIAN PROFESSIONAL WEDDING PHOTOGRAPHER OF THE YEAR

Sponsored By Nikon

Finalists - Dan O'Day, Kelly Tunney, Nathan Maddigan





Peter Eastway APP.L G.M.PHOTOG. I P.B. HON. FNZIPP, FNZIPP, HON. FAIPP, FAIPP

2018 AIPP AUSTRALIAN PHOTOGRAPHIC BOOK OF THE YEAR

Sponsored By MomentoPro

Finalists - Tony Hewitt, Ignacio Palacios, Lisa Saad, Peter Eastway (two entries)

momento pro



Eric Ronald APP AAIPP

2018 AIPP AUSTRALIAN ALBUM OF THE YEAR

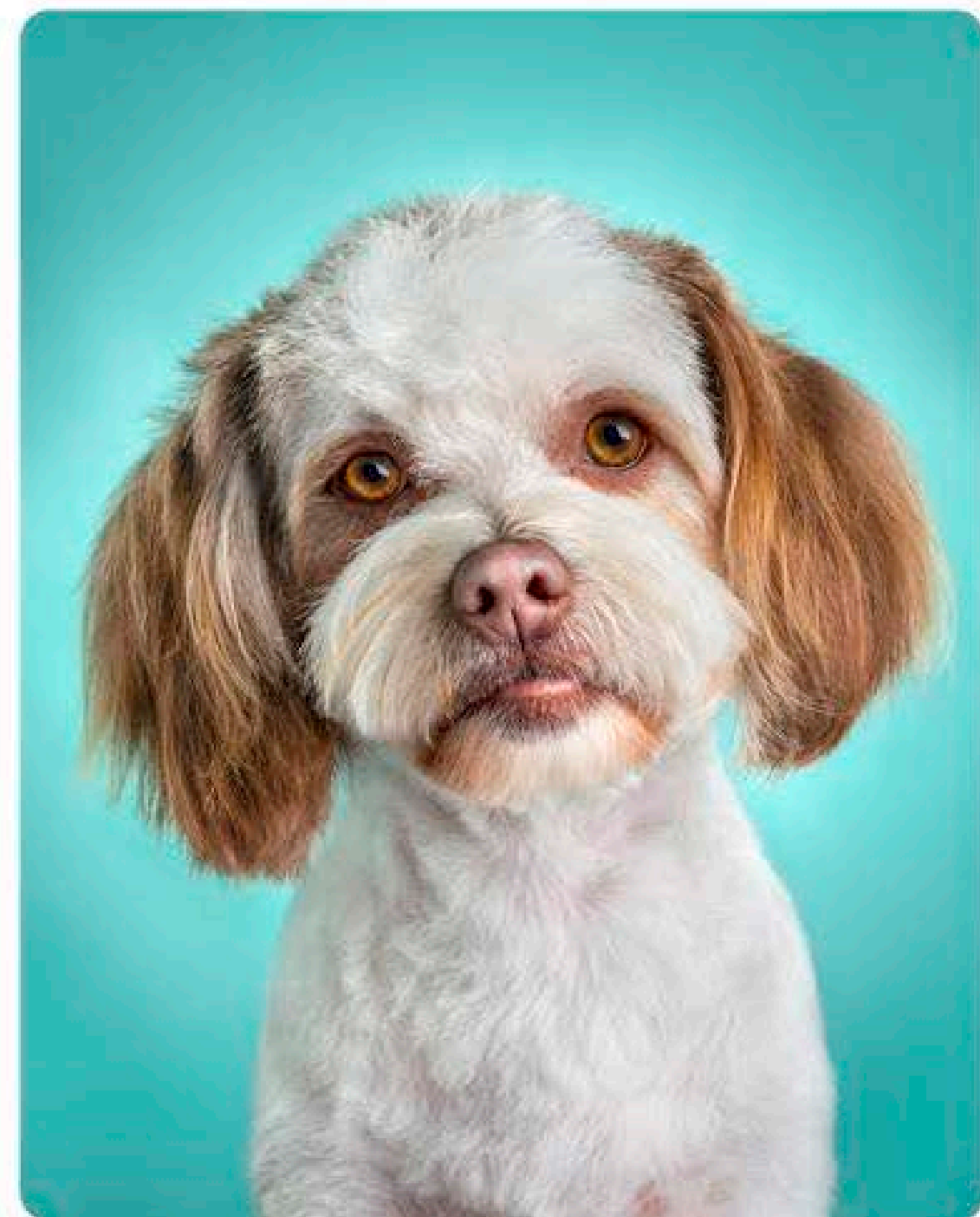
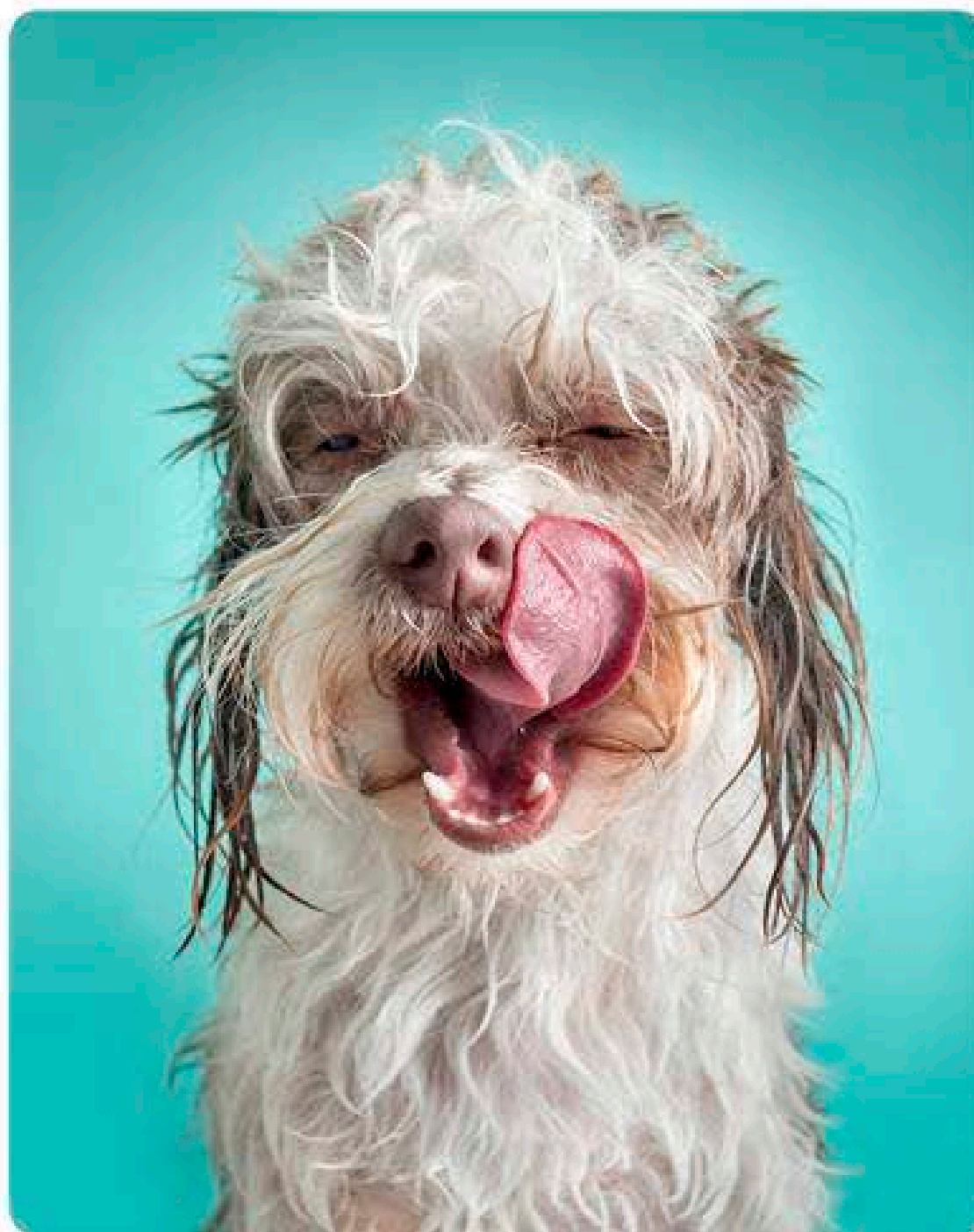
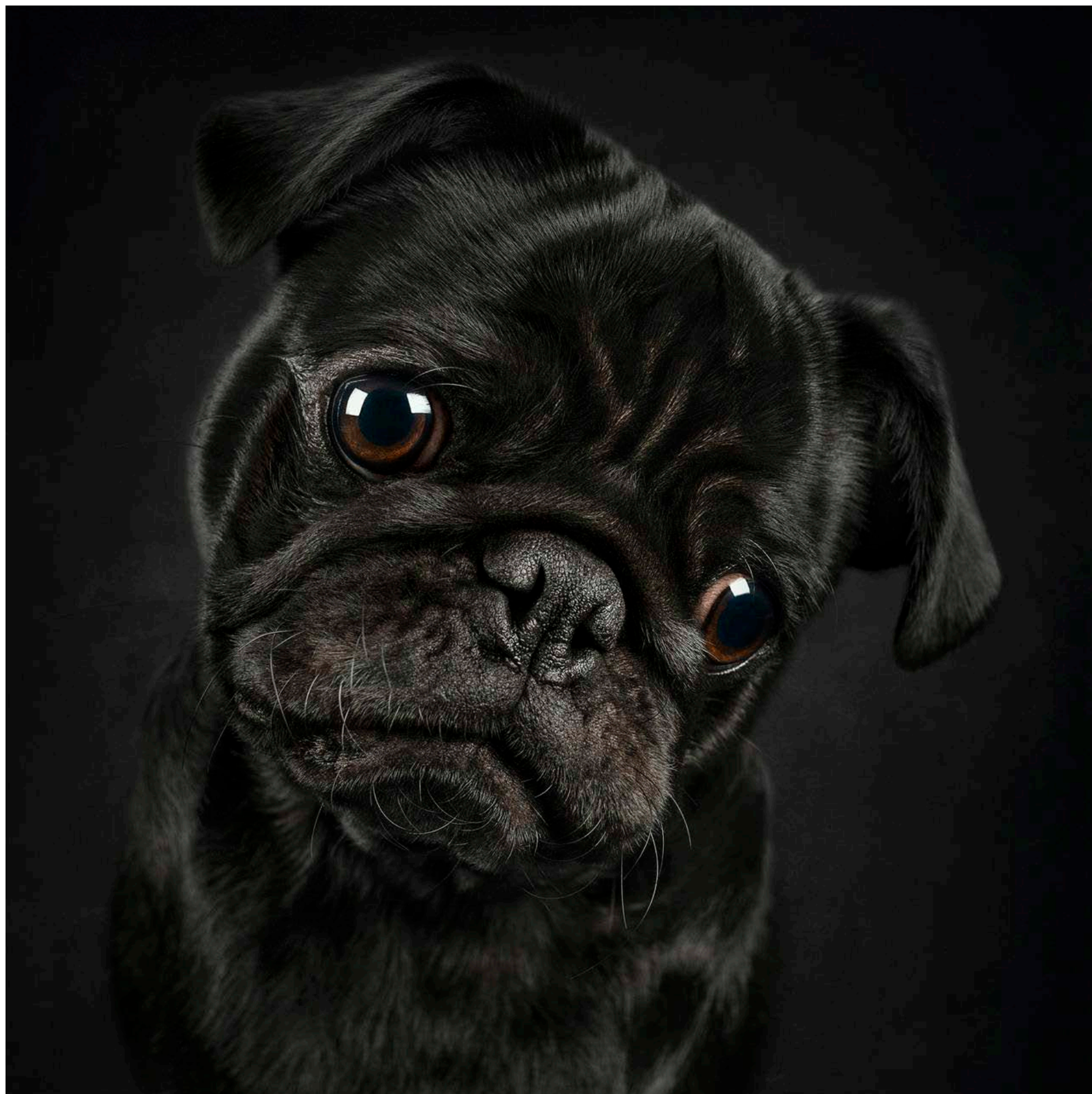
Sponsored By MomentoPro

Finalist -Eric Ronald, Selena Rollason, Nadine Saacks, Ben Connolly

momento pro



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Belinda Richards

2018 AIPP AUSTRALIAN EMERGING PHOTOGRAPHER OF THE YEAR

Sponsored By Pro Photo Magazine

Finalists - Belinda Richards, Glenn Martin, Chris Dark



ProPhoto

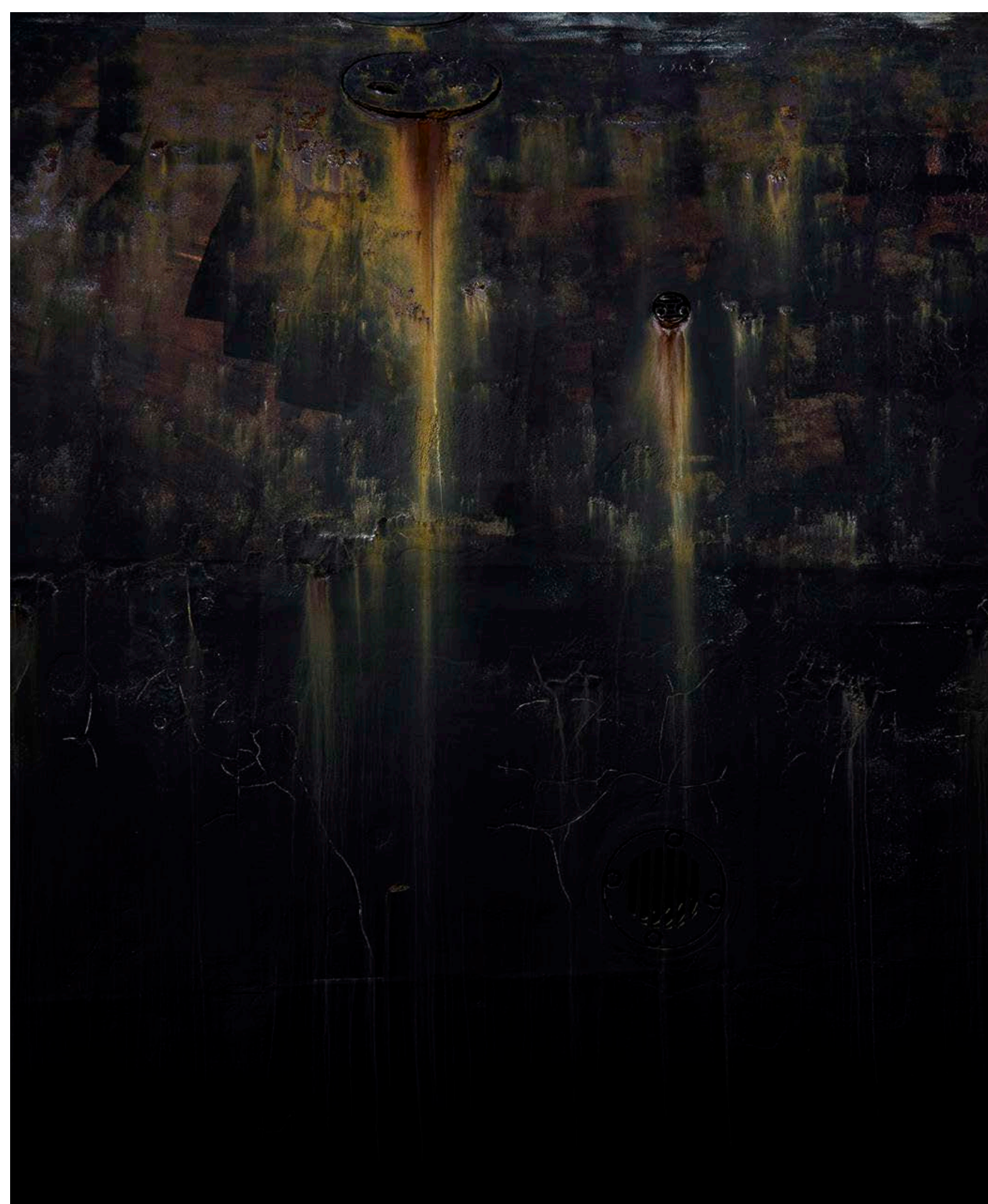
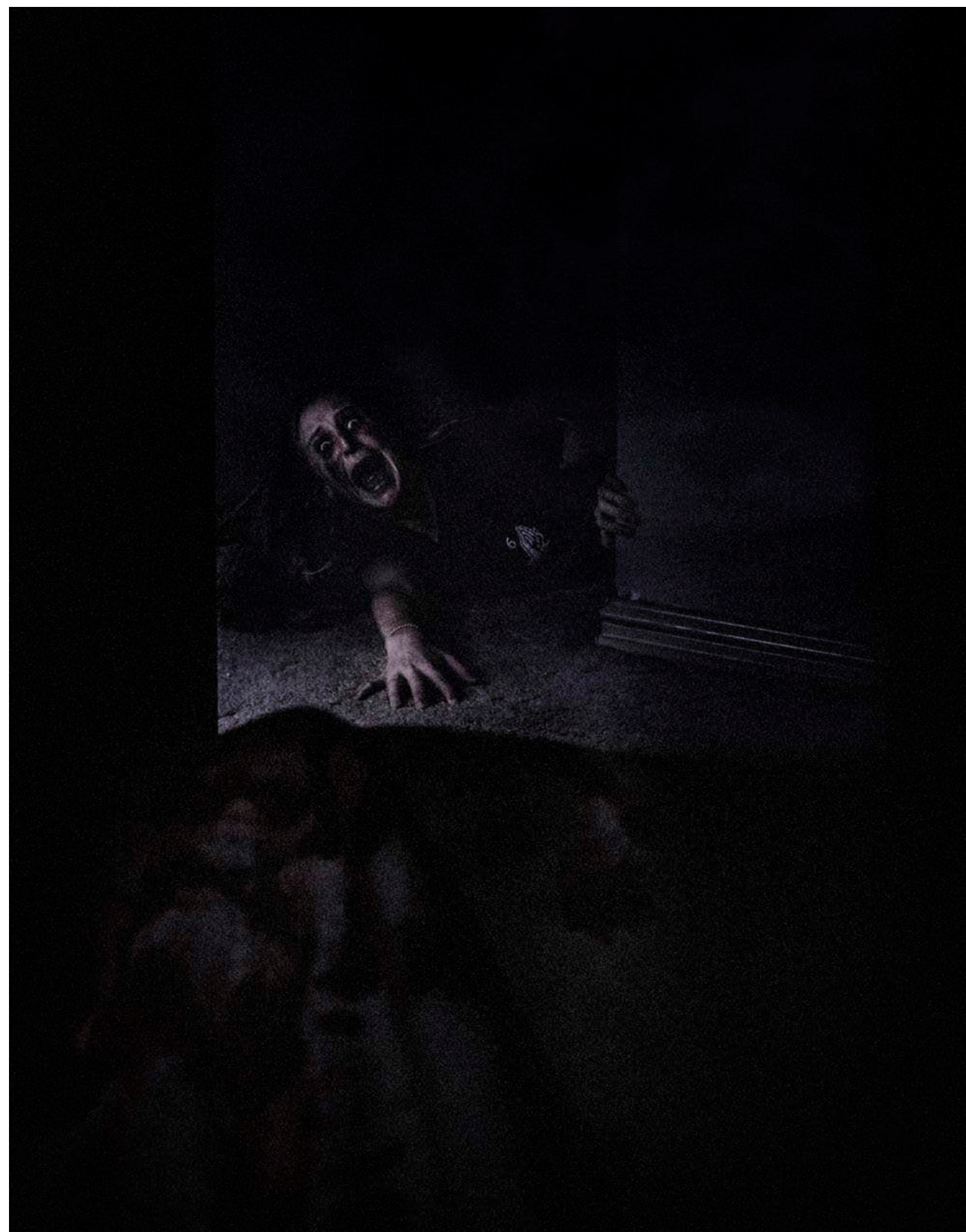


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Callan Shiel

2018 AIPP AUSTRALIAN STUDENT PHOTOGRAPHER OF THE YEAR

Sponsored By Nikon

Finalists - Lily Martin, Callan Shiel, Shaun Furey, Katie McDonald



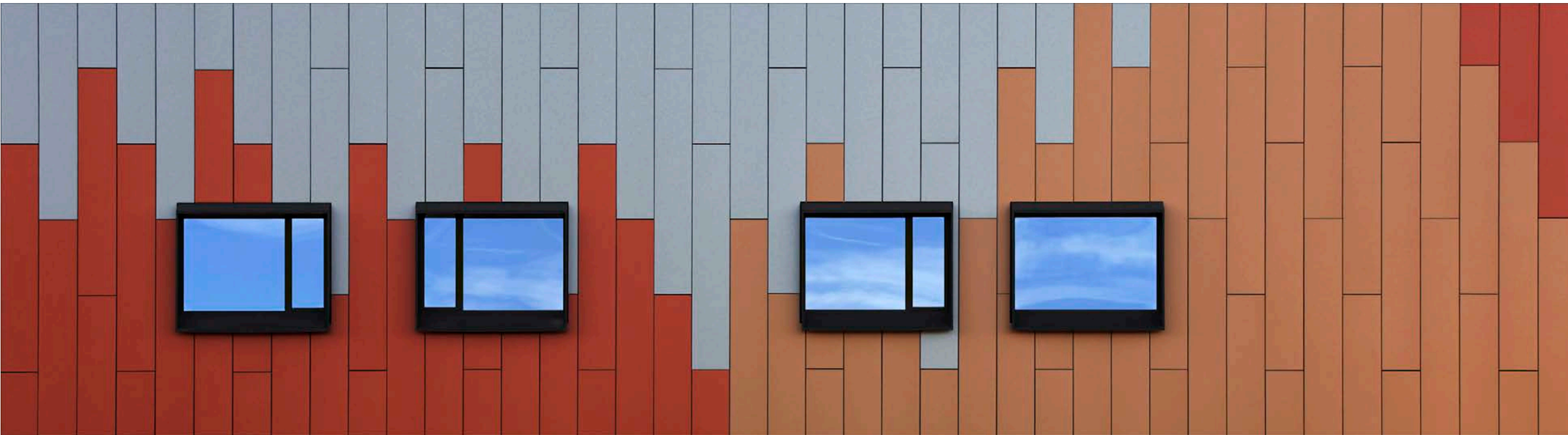
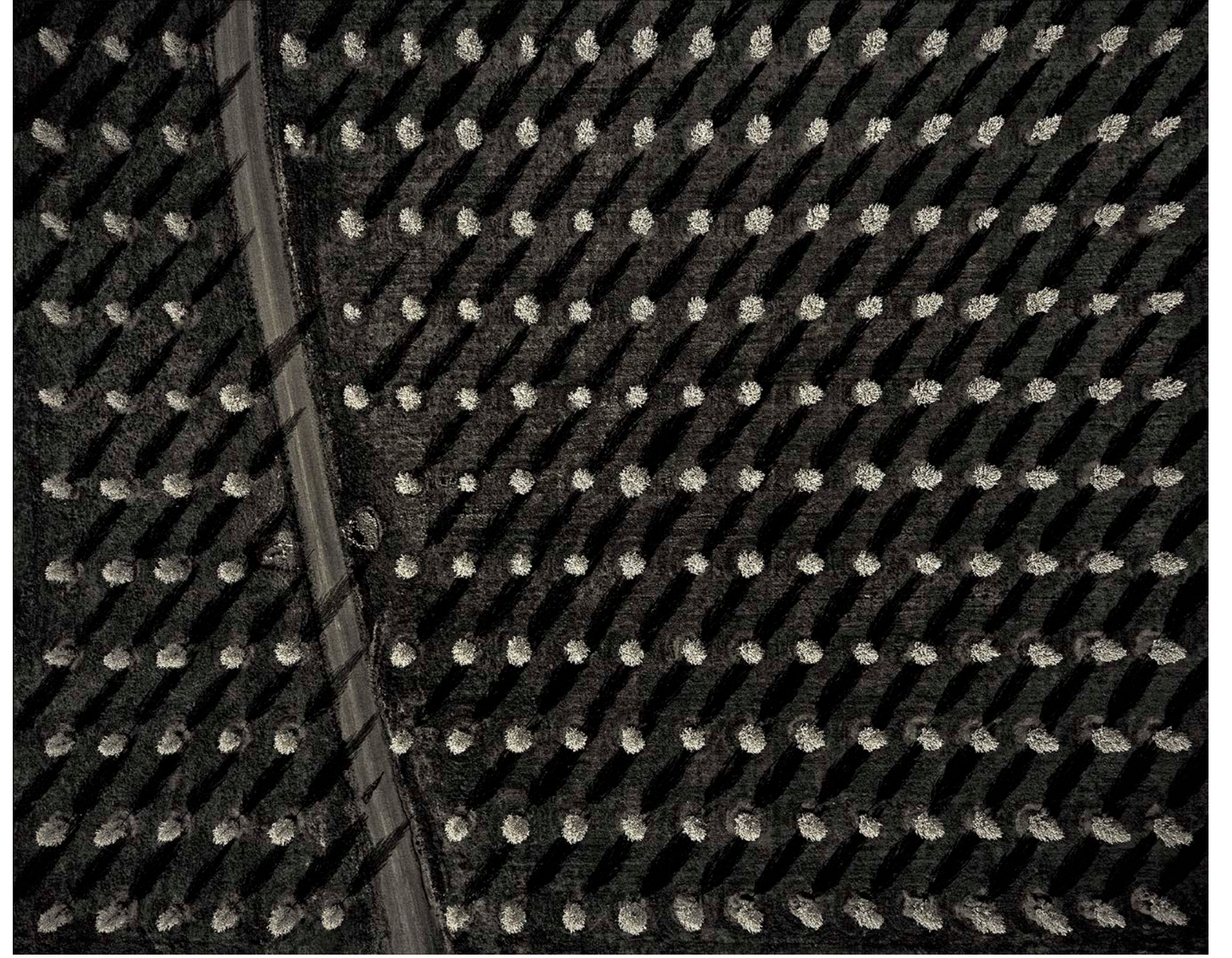
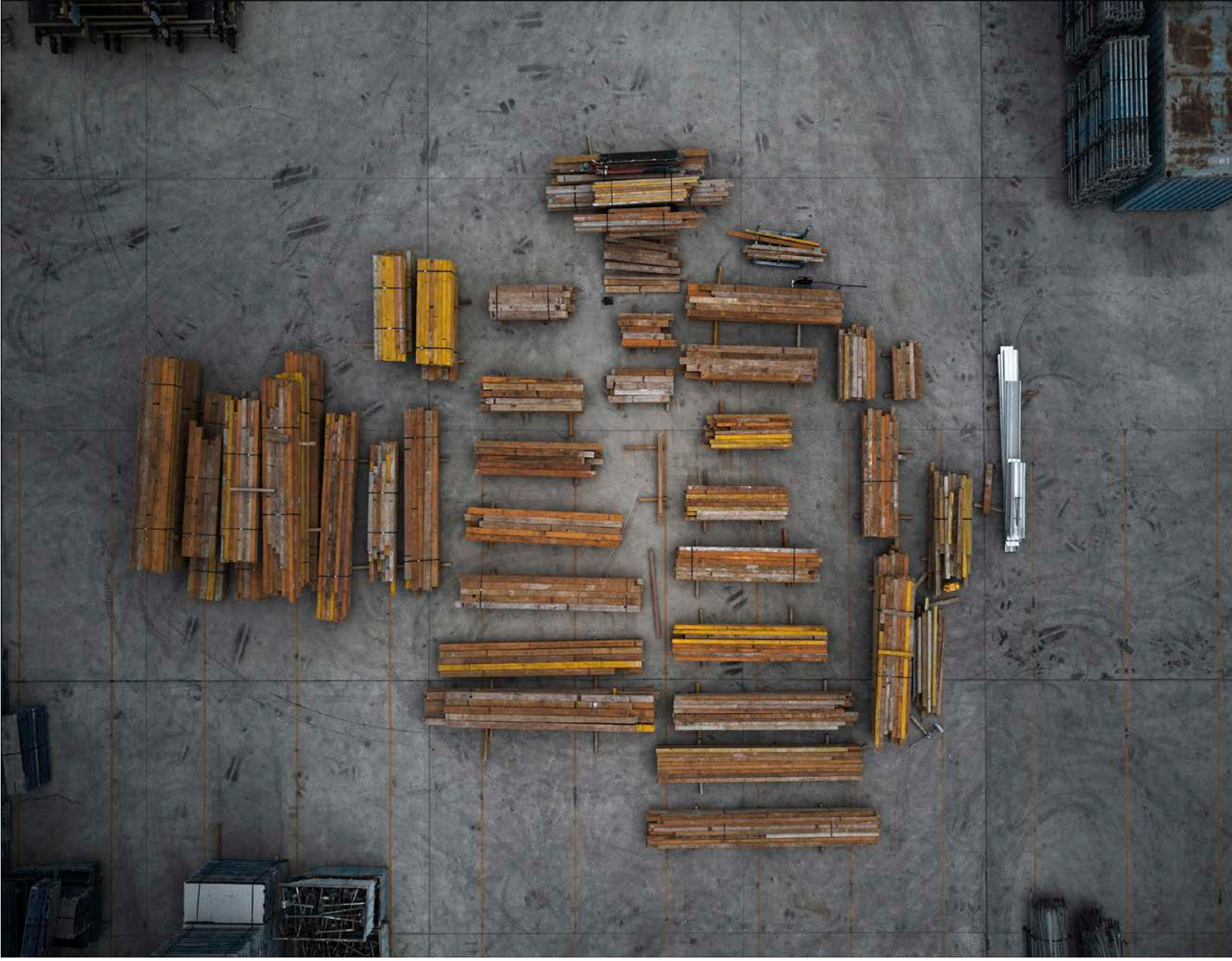


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Geoff Comfort APP.L G.M.Photog. FAIPP

2018 GRAND MASTER AWARD

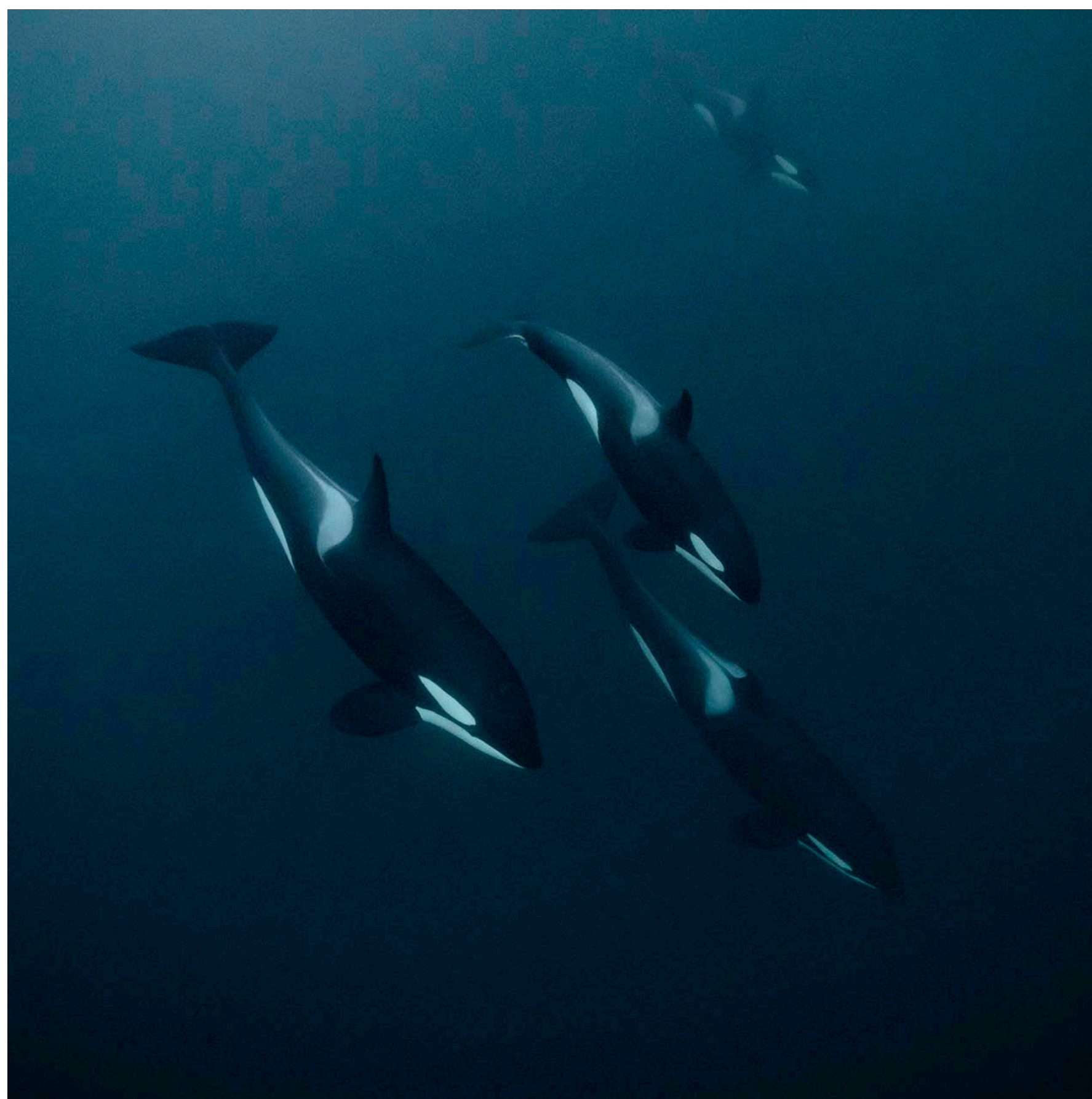


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Tony Carter, G.M. NZIPP

2018 AIPP OVERSEAS PHOTOGRAPHER OF THE YEAR



Darren Jew APP.L M.PHOTOG. III

2018 AUSTRALIAN HIGHEST SCORING PRINT

Sponsored By Ilford



North Metropolitan TAFE - Western Australia
2018 AIPP AUSTRALIAN TERTIARY INSTITUTION OF THE YEAR
Sponsored By Starleaton
Finalist - Photography Studies College Victoria



Barbara Brown
2018 AUSTRALIAN EPSON SIGNATURE WORTHY AWARD
Sponsored By Epson





Jacob Williams and Jared Kettle 2018 AIPP Australian Professional Video Producer of the Year

There were just two winners sharing the four video awards this year, with a brilliant wedding production by Jacob Williams and Jared Kettle of Humdrum Films taking out both its category and the top award.



Jacob Williams and Jared Kettle, 2018 AIPP Australian Video Producer of the Year

New this year was the incorporation of the Australian Video Producers Awards (AVPA) which were held alongside the print awards in Melbourne and the results announced at the same gala dinner. It was great to share the successes of two similar but distinctly different disciplines.

The three sponsors of the AVPA are Olympus (for the overall winner and the documentary category, Panasonic (wedding category) and Sony (commercial category).

The judging was held at Tennis HQ3, next to the building in which the print awards were being concurrently assessed.

Like the print awards, there are many details that need to be considered to ensure an even playing field in what is a very diverse area of

creative expression. Productions are sometimes broken down into length and budget to assist the judges in their deliberations.

And the winner? Jacob Williams and Jared Kettle have been named the overall winner and the 2018 AIPP Australian Professional Video Producer of the Year.

As is the nature of video production, Jacob and Jared both acknowledged a whole team of creatives with whom they work in order to produce the final product, everything from camera work, to editing and sound.

You can check out the winning video on the <http://videoawards.aipp.com.au/> website and the other two category videos by Abraham Joffe should also be available shortly.



Sony's Jun Yoon presented the Commercial category winner, Abraham Joffe, who was away on a job.

Then it was Olympus's Karl Ludik who presented the Documentary category winner, Abraham Joffe, who was still away on a job!



Fortunately for Olympus, Jacob Williams and Jared Kettle were on hand to pick up the overall prize of 2018 Australian Professional Video Producer of the Year, also sponsored by Olympus.

Jacob and Jared had already received the Wedding category prize from Panasonic's Mark Hubbard.



Jacob Williams and Jared Kettle on the 'media wall'. Lots more fun photos can be found on the AIPP website!

And later, a very happy collection of video producers joined together to celebrate with Jacob Williams and Jared Kettle.



Jacob Williams and Jared Kettle - Humdrum Films

2018 AIPP AUSTRALIAN PROFESSIONAL VIDEO PRODUCER OF THE YEAR

SPONSORED BY OLYMPUS

OLYMPUS

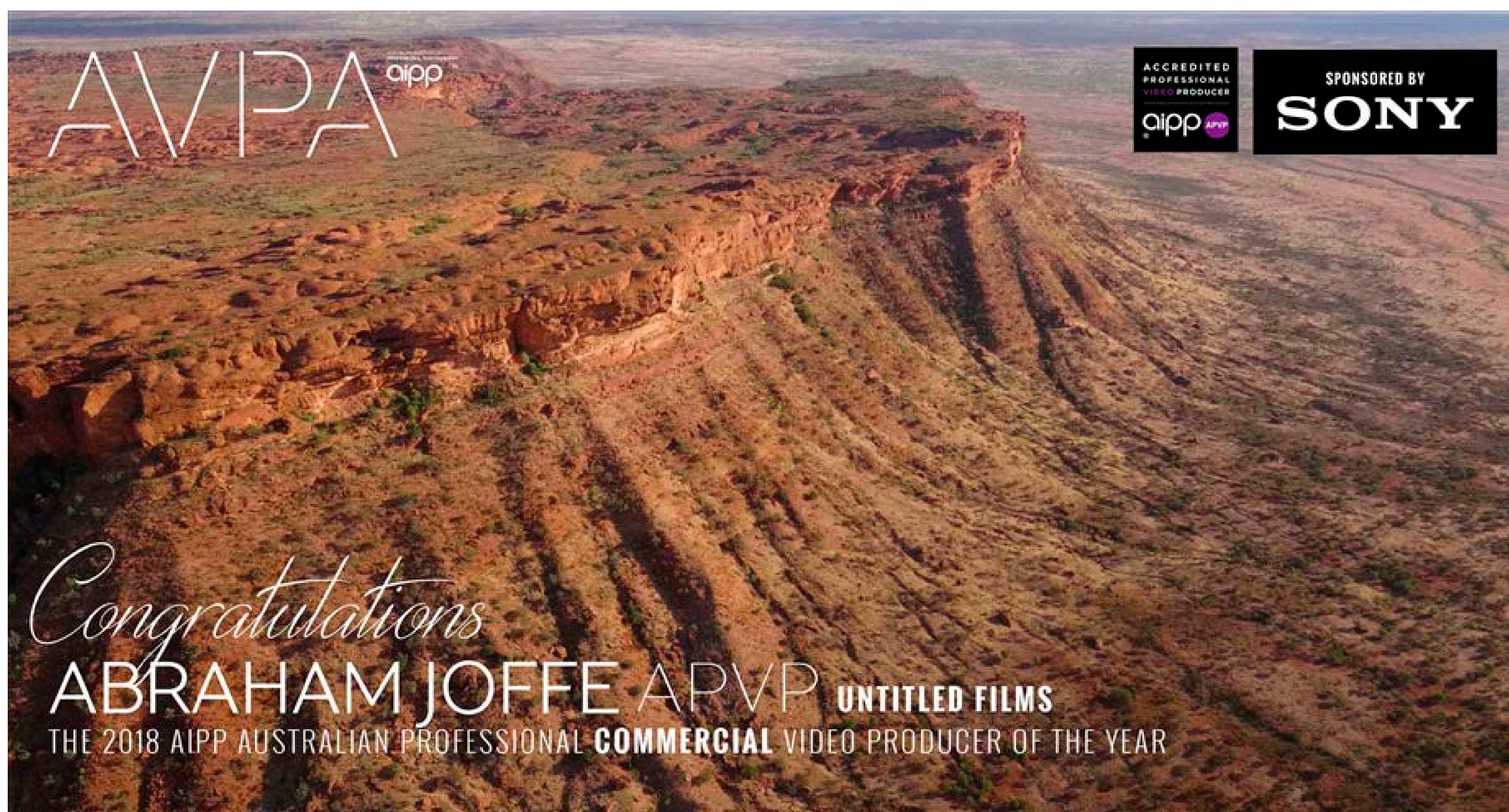


Jacob Williams and Jared Kettle - Humdrum Films

2018 AIPP AUSTRALIAN PROFESSIONAL WEDDING VIDEO PRODUCER OF THE YEAR

SPONSORED BY PANASONIC

Panasonic

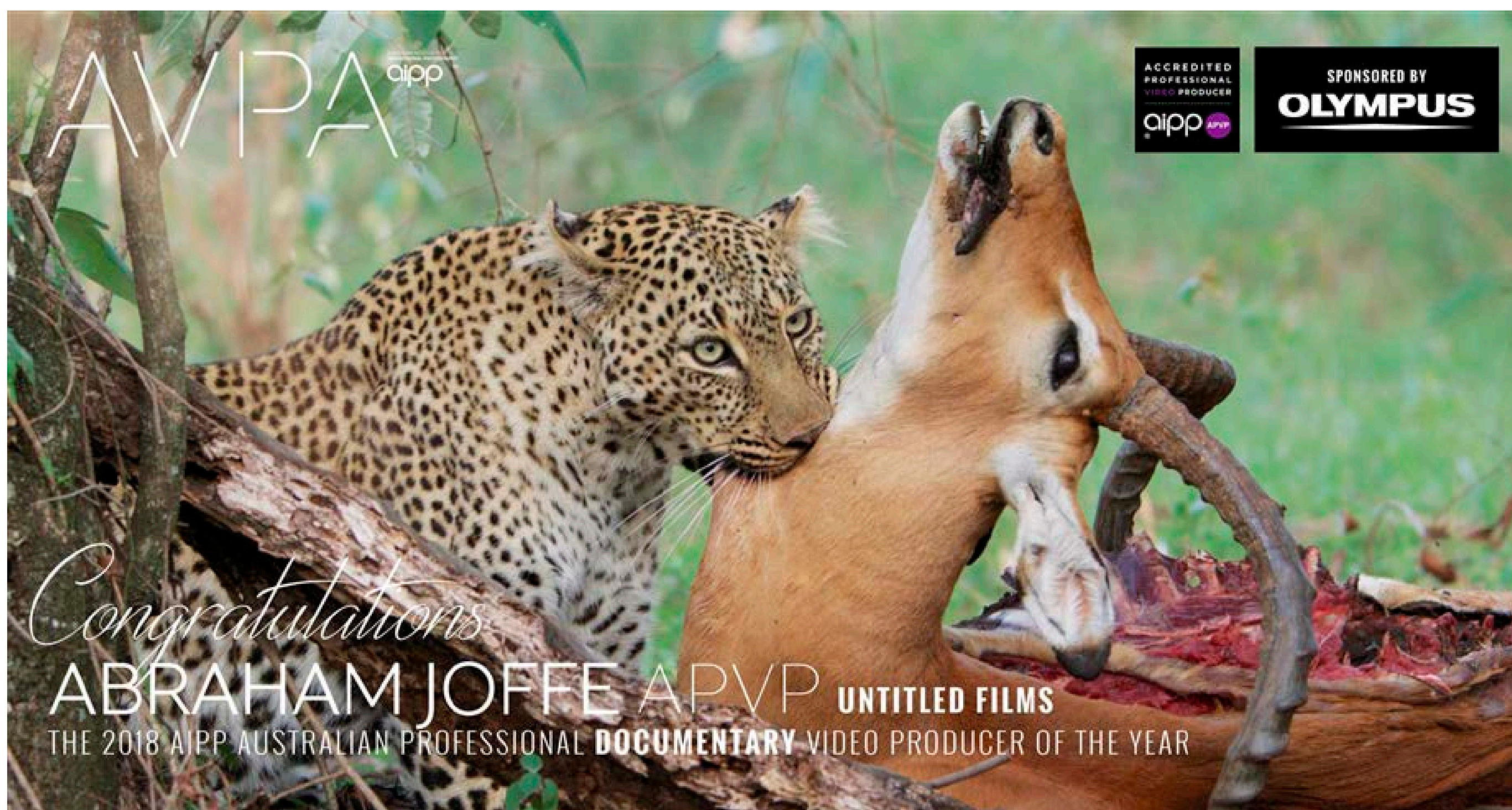


Abraham Joffe - Untitled Films

2018 AIPP AUSTRALIAN PROFESSIONAL COMMERCIAL VIDEO PRODUCER OF THE YEAR

SPONSORED BY SONY

SONY



Abraham Joffe - Untitled Films

2018 AIPP AUSTRALIAN PROFESSIONAL DOCUMENTARY VIDEO PRODUCER OF THE YEAR

SPONSORED BY OLYMPUS

OLYMPUS

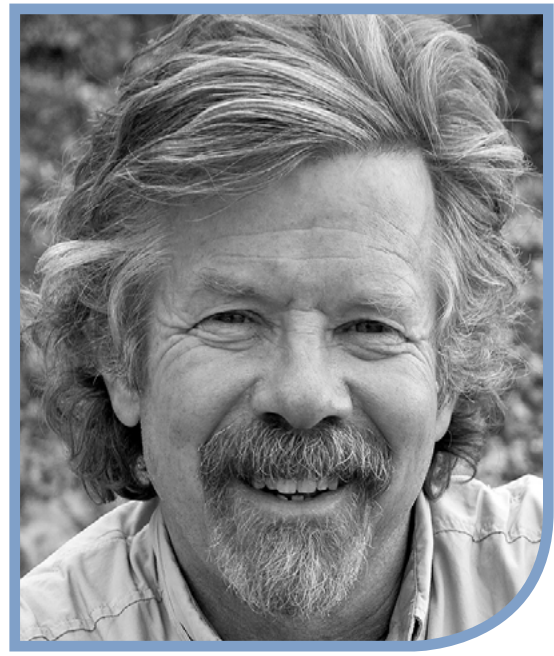


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APPA Judging In Pictures

APPA Awards Committee member Bill Bachman turned his camera onto proceedings at Melbourne for the 2018 APP Awards.



At the beginning of each category, the judges viewed a digital version of each entry in a slideshow so they could get a feeling for the calibre of entries overall.

On occasion, judges went to great lengths to view an entry!



The design of the judging room encourages judges to get up close and personal with every entry before giving a score.

There are lots of checks and balances in the judging, with entries one point below award bands being given a second chance. Hopefully yours received this response.



Volunteer print handlers worked tirelessly out the back in rotating shifts over the three days of judging. These are the key event team members.

Out the back, Sue Lewis and Kim Harding held court in the APFA office, while Josh secreted himself in the corner, working on more code!



Ian Poole was remembered by Christopher Ian (behind), who presented Michael Coyne, Bill Bachman and Mike Langford with a print of them all judging with Ian McKenzie as well.

Category finals judging happened behind closed doors, but not closed arms. Nuran Zorlu!



There were five judging rooms working flat out for three solid days!

The AIPP Gala Dinner was well attended with nearly 300 attendees getting frocked up for a night of awards and frivolity.



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APPA Gala Dinner In Pictures

A small selection of some great shots from the night – you can see them all on the AIPP website!!

The official photographs were taken by Hussein Ghafoury and Naomi Pommerel!



Chris Saunders seems stunned, but Jackie Ranken makes up for it as he stands with AIPP President John Swainston to have his photograph taken as the 2018 PPY.

Hussein Ghafoury & Naomi Pommerel had fun capturing some great expressions for us. Chris again.



Gee Greenslade picks up a Gold Bar for her Master of Photography from John Swainston.

The 'wedding photographers' hanging out! Well, they're used to dinners like this, that's why they look so relaxed: David Oliver, Dan O'Day and James Simmons.



Australia won the Trans Tasman cup - but lost the cricket, football, ice hockey... Tony wrests the cup away from NZ's Kaye Davis...



... and then coaches AIPP Student Photographer of the Year Callan Shiel on how to thank the sponsors!



AIPP President John Swainston on stage with APPA's Platinum sponsors, Shivi Reddy from Aon, Mark Hubbard from Panasonic, and Karl Ludik from Olympus.



Kylie Lyons tripping the light fantastic with board member David Simmonds.



Four Masters of Photography, some awarded on the night: Kylie Garner, Selena Rollason, Alan Moyle and Melinda Comerford.

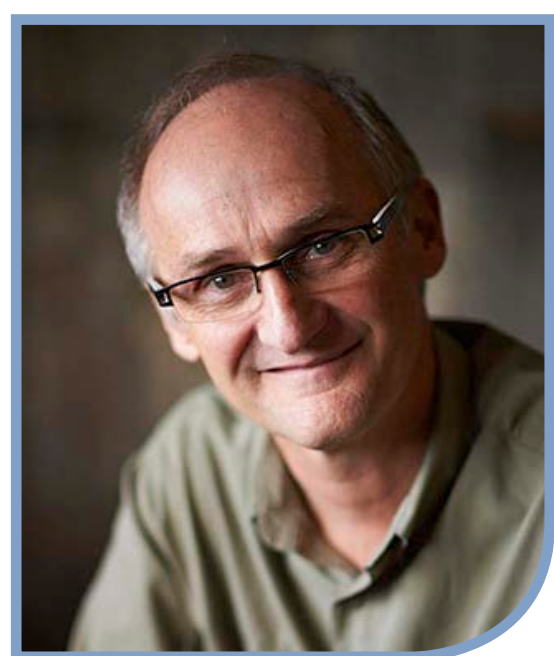


The girls are stepping out – Vicki Bell, Lacey Barratt, Jacinta Dal Ben, Elizabeth Reeves, Rebecca Croft and Robyn Campbell.



Dealing With Professional Standard!

While we celebrate the Silver and Gold Awards at APPA, how do we deal with the lower scores – and what do they really mean to our progress as photographers?



When I send my entries off to APPA, I'm placing four Gold Awards into my print case, not four Silvers or four professional standard prints.

I've put my heart and soul into those four photographs and I know I'm not alone. While some newer entrants might be aiming for one Silver, the principle is the same no matter at what level you're working.

So our prints are judged, we receive a score in the seventies and a judge is asked to provide a comment. How do we deal with the fact we have earned less than a Silver Award?

PROFESSIONAL STANDARD

The Australian Professional Photography Awards are designed to raise the standard of professional photography by providing an environment in which entrants can aspire to a higher standard of work.

However, unlike most of our clients, the judges are other professional photographers – our peers.

What they are looking for in a Silver Award is often quite different to what a client may request of us in our daily working lives.

And while a client is generally considering the work we do for them for the first time, the judges have seen a lot of 'professional' quality photography. They are experienced. To get a Silver or Gold, you need to provide a 'spark' of creativity or difference, something that elevates your entry above what we are all expected to do for our clients.

So, professional standard is not failure. But it's not as satisfying as a Silver or Gold, of course. Still, it acknowledges that we're producing work that would meet the requirements of our clients.

It is an 'acceptance' score, meaning we're matching what professional photographers are expected to do, and for our first few years entering APPA, this can be enough.

DEALING WITH 79 AND BELOW

So, how do we deal with a score of 79 or below? What do we think about the results? I suggest we have three options:

1. The judges got it wrong;
2. The judges just have a different point of view, but I don't need to change mine;

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.



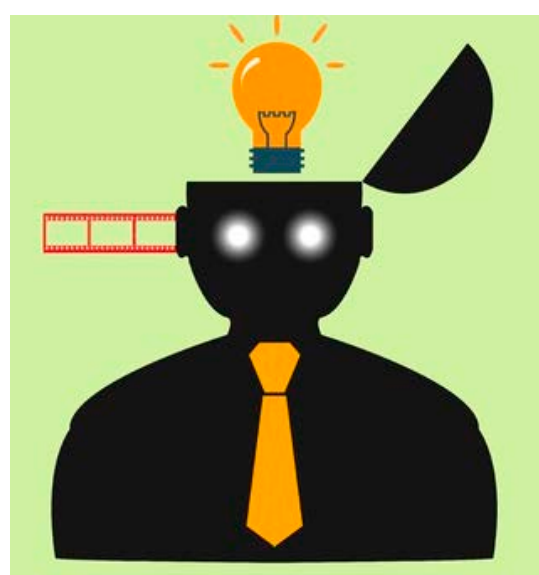


PROFESSIONAL PHOTOGRAPHY

PROFESSIONAL STANDARD • 77 • LANDSCAPE CATEGORY

Peter Eastway APP.L G.M.Photog. 1 PB FNZIPP Hon. FNZIPP Hon. FAIPP FAIPP

2018 AIPP AUSTRALIAN PROFESSIONAL PHOTOGRAPHY AWARDS



3. The judges got it right – I had too much personal baggage attached to the print and I couldn't see it for what it really is.

Years ago, I entered a travel photograph taken on Easter Island. I spent several weeks there, shooting large format transparency film and taking the best photos of my life.

I entered my favourite image into APPA and was in the room when it was judged. I was breathless as the judges considered the print and then the panel chair read out the score: 74.

AIPP legend Ian McKenzie commented that it was 'just a nice little travel snap'. I couldn't believe my ears and could barely sustain my disappointment!

PERSONAL BAGGAGE

A few years later, I was clearing out my studio. I came across a stack of old APPA prints and as I was throwing them out, I noticed my Easter Island entry. I held it up and looked at it with more experienced eyes and thought, 74 was too generous!

I had a lot of personal baggage attached to that image and so, on that occasion, the judges certainly got it right.

And in the majority of cases, I think the judges do get it right – or perhaps they have a different point of view. It is rare that they get it completely wrong, but of course this does happen too. Subjectively speaking, of course, as all assessment is subjective to some extent.

The Awards system is equal to the best in the world, but it is a system. The system relies on people to run it and sometimes people don't perform consistently – or we may perceive them as acting inconsistently. Or maybe they just have a different opinion.

So, when you get your results back initially, if there are some lower scores than expected, put them to the side for a month or two. Don't worry about it immediately.

REVIEW FROM A DISTANCE

Then, with the passing of a little time, review your entries with more dispassionate eyes. If your print had been photographed by someone else, how would you react. Or perhaps you could realise that the judges had no background knowledge of what you photographed, so does the print really communicate properly?

Of course, your final assessment might be that the photograph is still worthy of a Silver Award or higher and that the judges didn't see it the same way.

That's a risk we all take when entering the Awards. Even Grand Masters and past APPA Chairmen don't automatically know what the judges are thinking. The image on the previous page earned me just 77 this year, yet when I put it in my print case, it was certainly a Gold!

So, do I have too much baggage? I'll tell you in a couple of months!

AUSTRALIAN INSTITUTE OF PROFESSIONAL PHOTOGRAPHY
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Funding the support and education of photographers



Bid to buy this photo - details over the page!
Closes 17 September 2018
www.galabid.com/aipp

#1 Gee Greenslade

Fade



Bidding Is Now Open - Don't Miss Out



Here's your chance to acquire some legendary artworks and support a worthy cause at the same time - the AIPP's Luminous Fund. Melinda Comerford explains.

TAGS

Luminous Fund
Silent Auction

The Luminous Fund has been established to accept donations and bequests, and raise capital via the Luminous Collection. This year, the Collection is a selection of 15 stunning images from this year's APPA entries, chosen by the Luminous Committee prior to the judging.

Some of the photographers featured in this year's Luminous Collection have shared the stories behind their creations.

Each print in the Collection is available for

purchase via silent auction, starting Monday 10 September and closing at 5pm AEST on Monday 17 September 2018. Bidding starts at just \$50 for each image and all proceeds raised go to the AIPP's Luminous Fund, which is designed to support the education of rising student photographers and build a future fund to advocate for our profession.

To place your bid, go to:

www.galabid.com/aipp



#2 Frances Suter

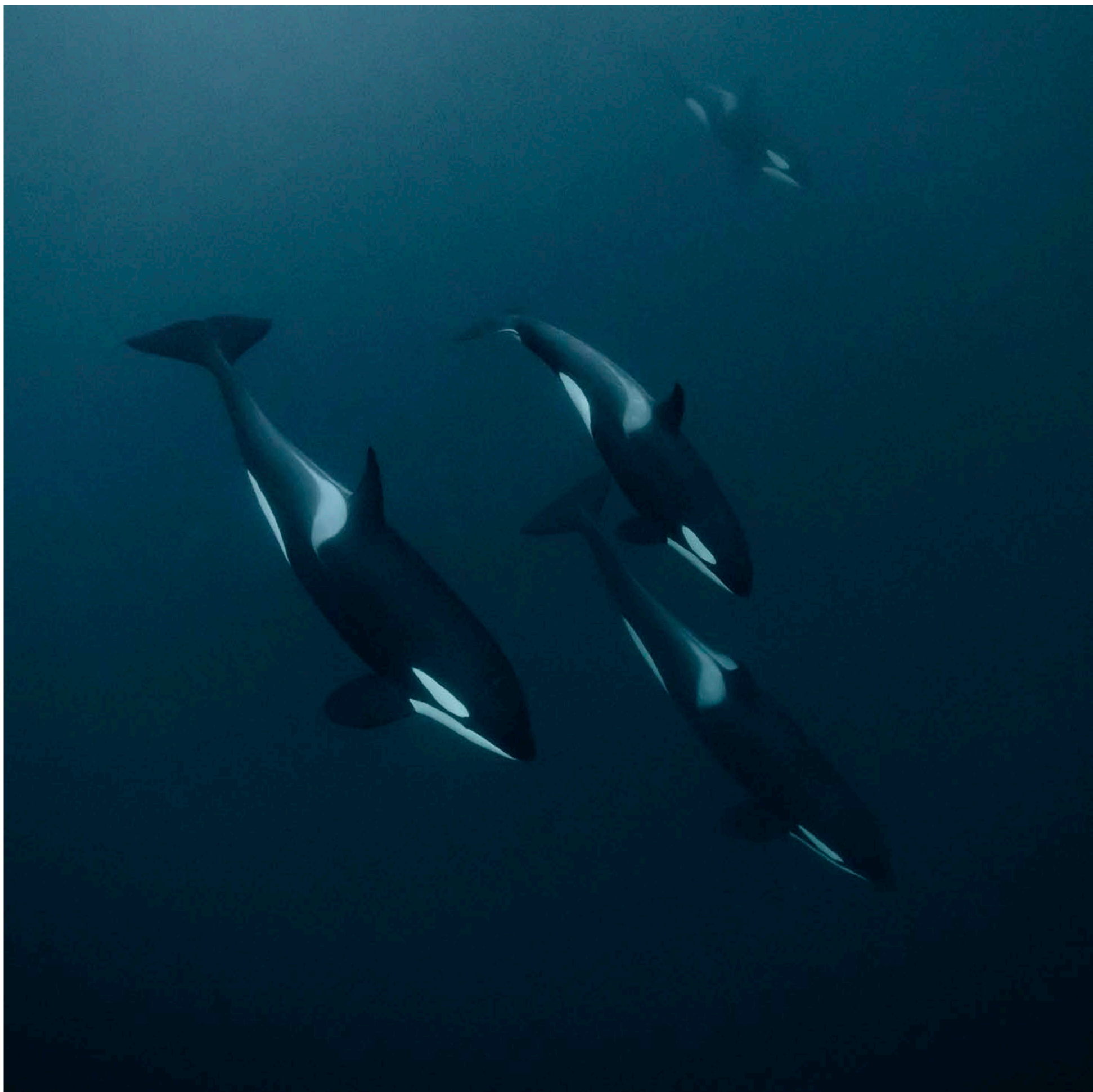
Untitled

This image is a personal favourite from a series of architectural shots I like to call 'indoor moods'. It is part of a collection of indoor photographs displaying intriguing and controversial architectural landmarks in Europe. The images were generally taken during multiple visits and at different times of the day to reflect the changing light and spiritual feel. The strong shapes and vibrant but calming colours inspired and challenged me to create something a little different.



#3 Darren Jew

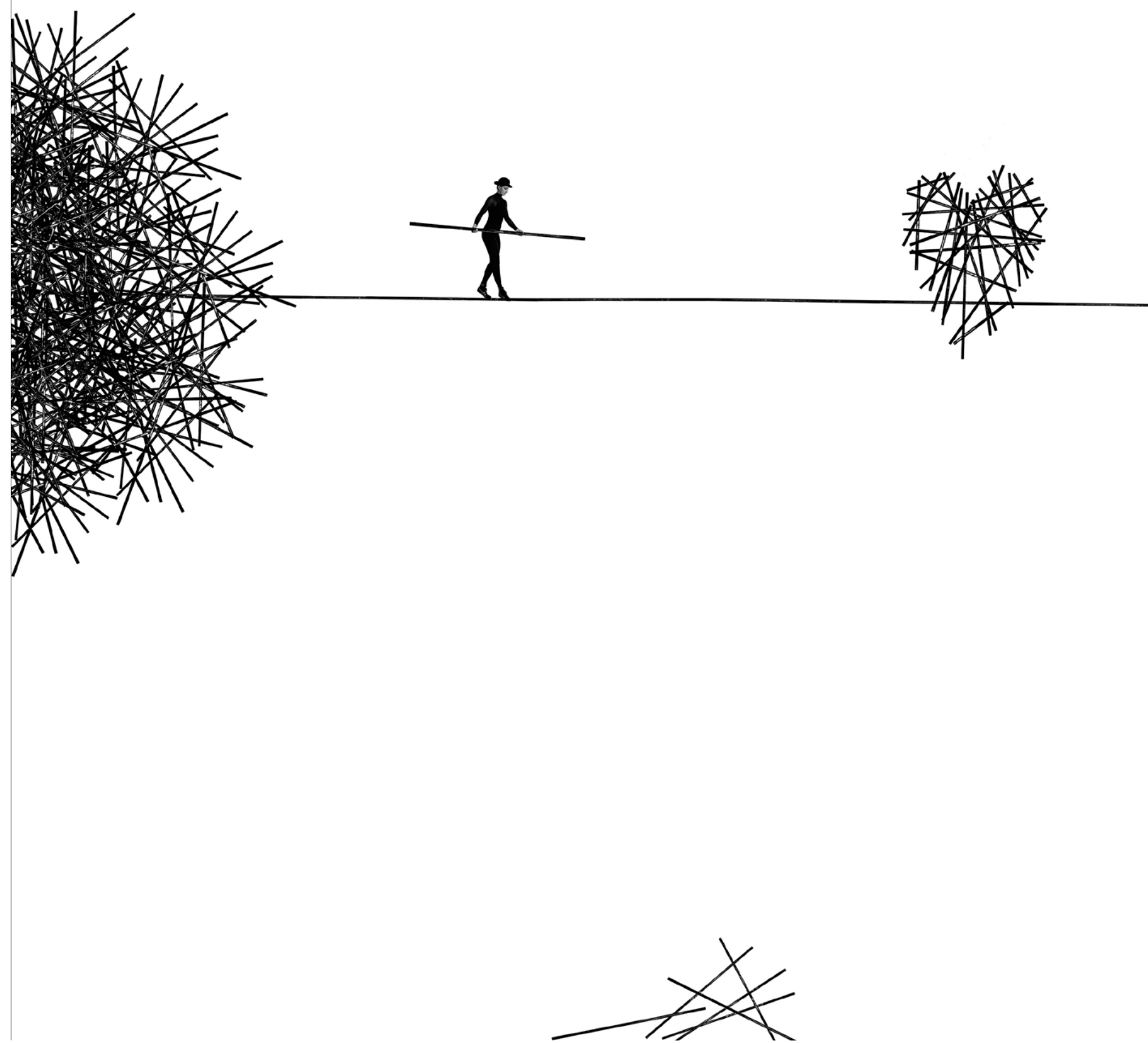
Untitled



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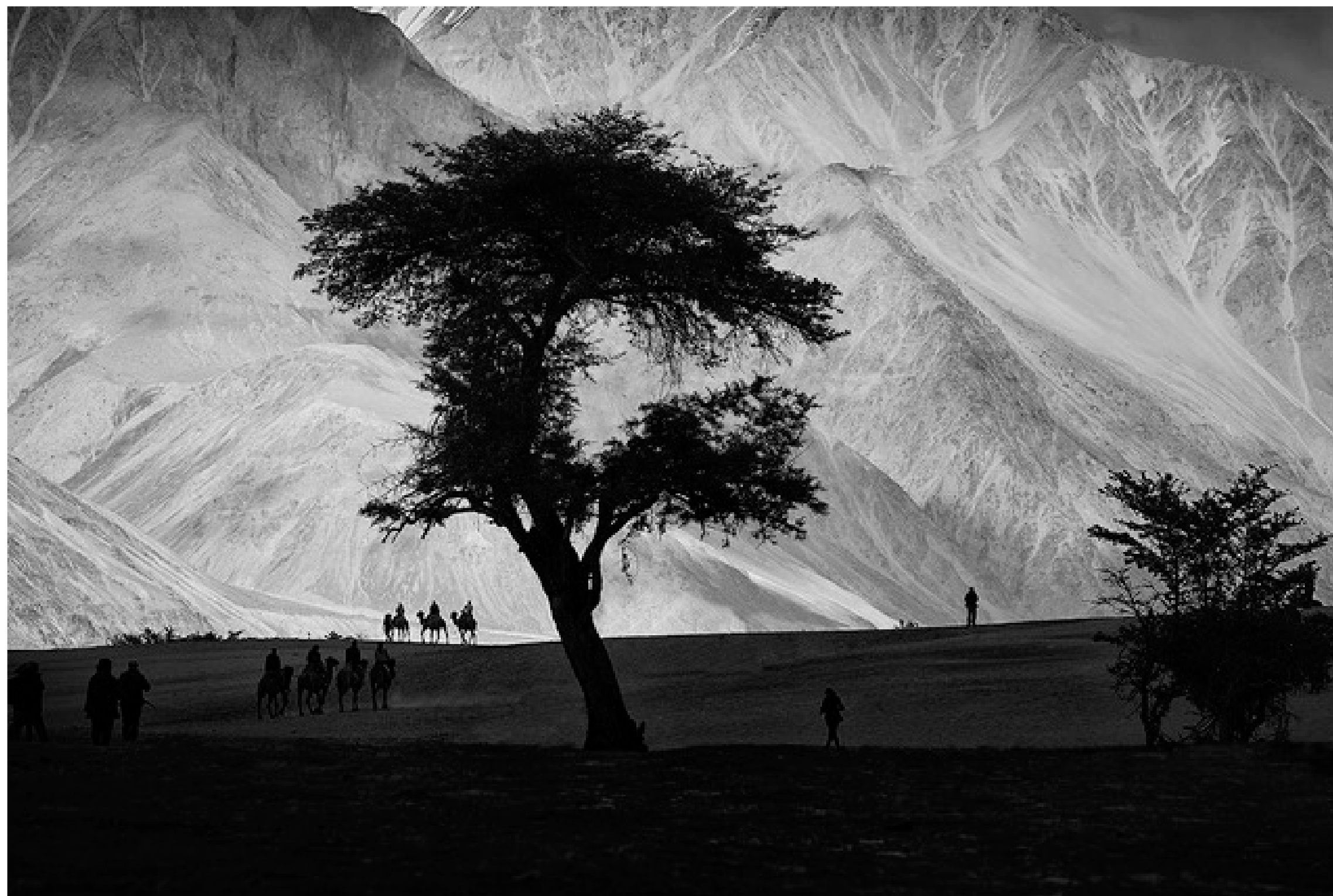
#4 Charmaine Heyer

Abundance

**#5 Jackie Ranken**

Nubra Valley - Ladakh

Nubra Valley is a high altitude desert found in the northern most part of Ladakh, 3048 metres above sea level. Mike Langford and I were leading a photography group to this area from Leh. We planned to be there late in the afternoon to photograph the famous Bactrian Camels against the amazing back drop of the snow-capped Himalayan extents. The setting sun cast a long shadow across the sand dunes, making my subjects silhouettes. That worked for me because it brought attention to the huge mountains that were surrounding us. I liked this tree because it looked like a head and had personality, so I lay on my stomach to get separation of the tree from the foreground sand and waited for the three camels to the left of the trunk to be in a clear space.

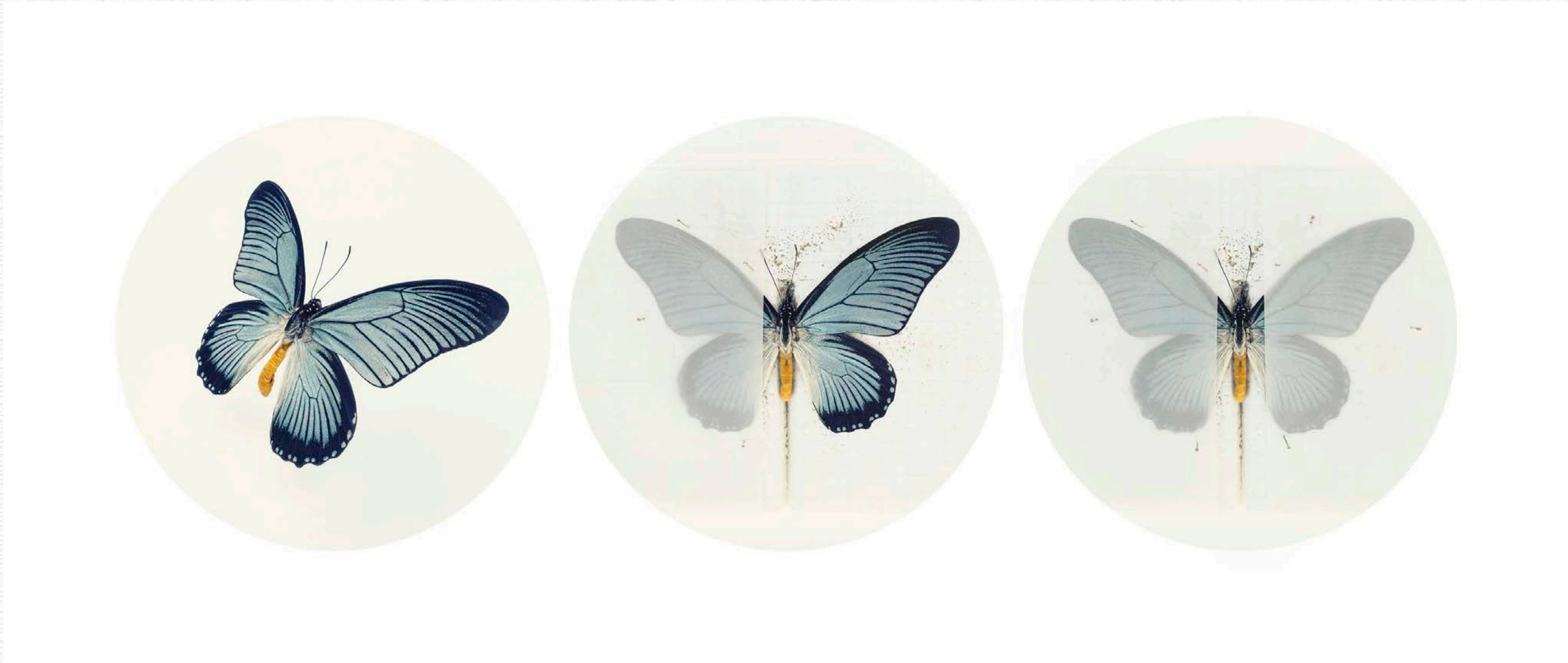




#6 Kaye Davis

Butterfly Collector

The Butterfly Collector was captured as part of a series of a wide range of insects, loaned from a local insect taxidermist. My interest in this work was to bring back and show the beauty in objects that are no longer alive. This series portrays the delicate narrative behind preparing a butterfly for display and then pinned to secure the butterfly in its final resting position, later to be admired again when seen through its framed glass enclosure when hung on a collectors' wall. Photographing and creating this image was to honour and pay respect to this tiny, delicate creature, its beauty preserved, even after death.



#7 John Swainston

Anglican Cathedral,
England - April 2018



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Closes 17 September 2018
www.galabid.com/aipp

#8 Ben Kopilow

Artist's Palette

This image was taken at a landscape supply centre. There is beauty in the mundane and I could see possibilities in this urban/industrial landscape - it just needed simplification, which I achieved by removing much of the surrounding context. Viewed from above, I was attracted by the blue/brown colour palette of the materials and the way the truck tyres around the bays gave the impression of dabs of paint being smeared around a board. I felt that if presented in a somewhat abstracted and semi-realistic way, it would appear at first glance to be an actual artist's palette. I wanted to engage the viewer, drawing them into an image that is aesthetically appealing in terms of colour and design, while also intriguing in terms of figuring out the subject matter.

**#9 Hilary Hann**

"The Battle" - Two stallions fight for domination of the bree



Click here to bid now

Closes 17 September 2018

www.galabid.com/aipp

#10 Paul Hoelen

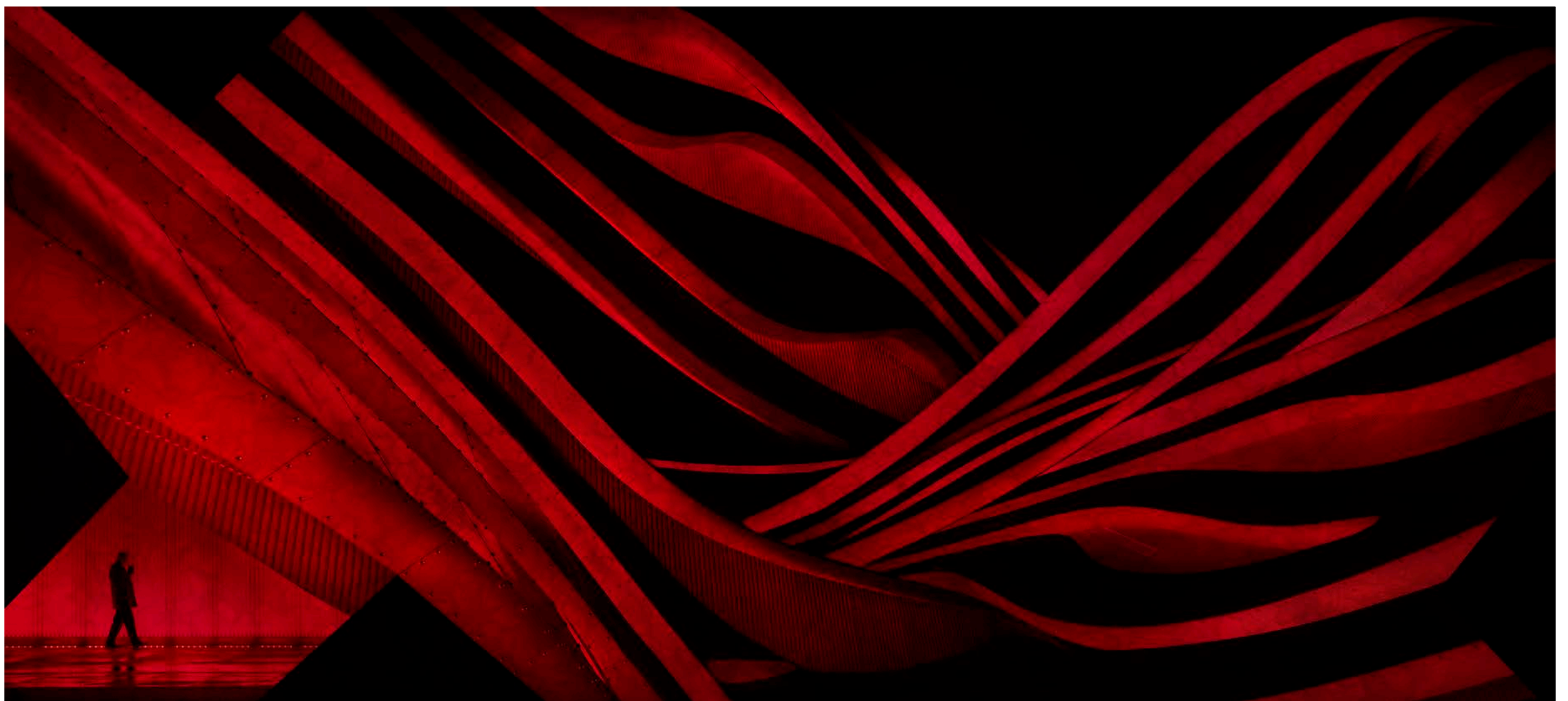
Phoenix Rising

'Phoenix rising' was captured in a salt lake in California that has a rich and varied history of use. It was once the sole water source for Los Angeles and when drained was discovered to have a myriad of rich and even rare minerals to mine. The draining for water and subsequent mining practices created a toxic dust bowl of epic proportions. A huge effort has been made to bring its well-being and position in the ecosystem back into balance. Like a phoenix rising from the ashes of its initial destruction, much hope has been generated for its future. However, the scars and impacts of its many industrial uses remain, and are easily unveiled from the air and presented with a kind of terrible beauty...

**#11 Lisa Saad**

Ribbons of Red

Always looking for inspiring architecture, I stumbled upon this building in the USA earlier this year, lit in an incredible red glow. The security guard would spend time walking the perimeter and I was envious of him being allowed to experience such grandeur every night. I wanted to emphasise the fluidity and movement of the building, but to also allow the viewer some understanding of the enormity of the impact I felt as I breathed in its awe, beauty and power. To do this, I created this image predominately as a straight capture, but I also combined three other frames which then gave us permission to appreciate the intertwining metal, give us the sense of tension and release and make us feel calm and safe within its flow.



#12 Keren Dobia

The Toy Tinker

Artist proof.



Click here to bid now

Closes 17 September 2018

www.galabid.com/aipp**#13 Josh Holko**

Lone Gentoo, Antarctica

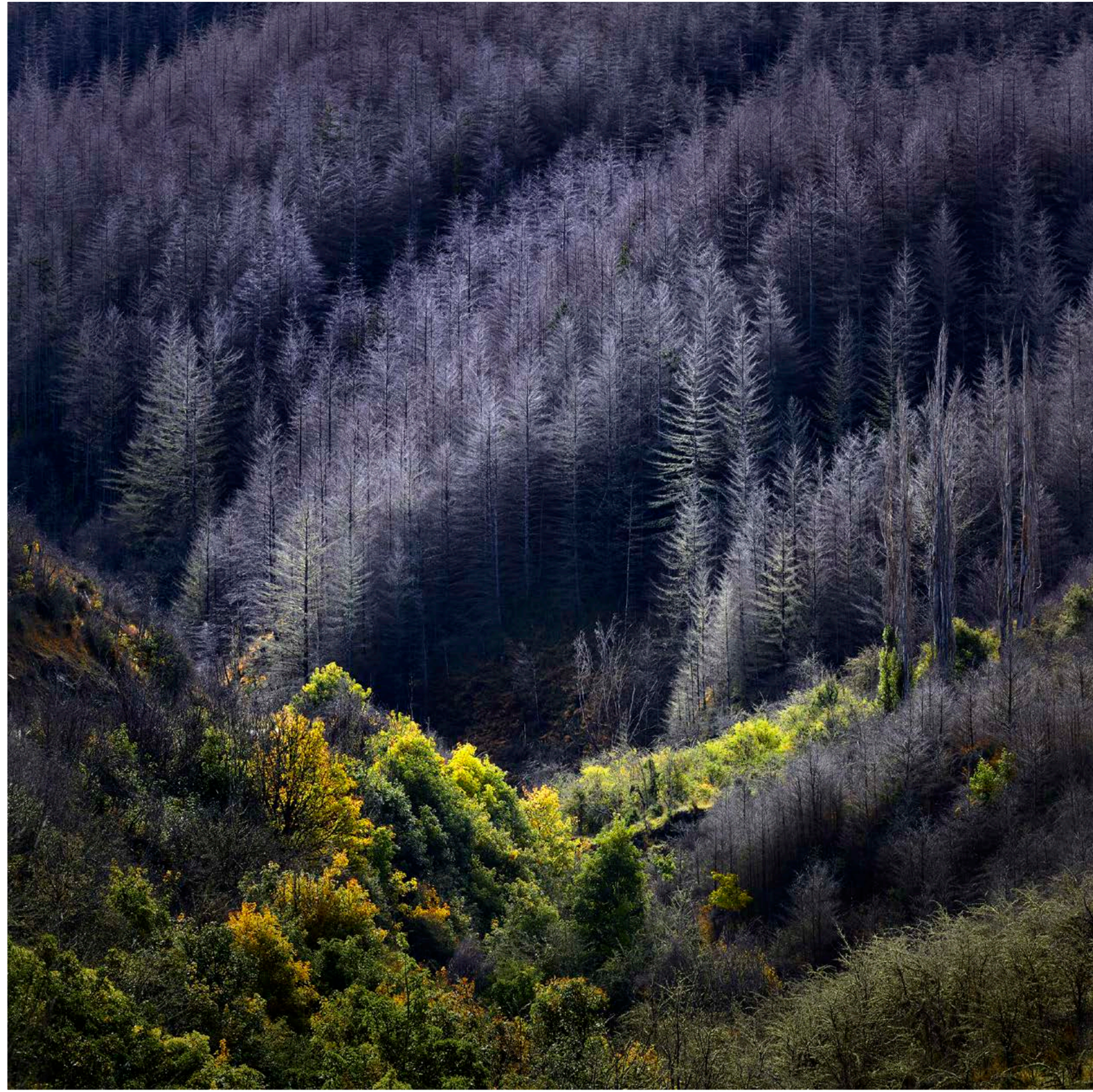
Separated from the main colony, a lone Gentoo Penguin wanders across a large snow drift in front of precipitous mountains and hanging glaciers before pausing for a moment as if to pose. This was a photograph I previsualised in my mind. I could see the penguin in the landscape and framed the shot, before waiting for the Penguin to walk into the right position. Penguins rarely have respect for composition and the slight pause and position of the flippers gives just the right sense of movement and scale in the giant landscape.





#14 Tony Hewitt

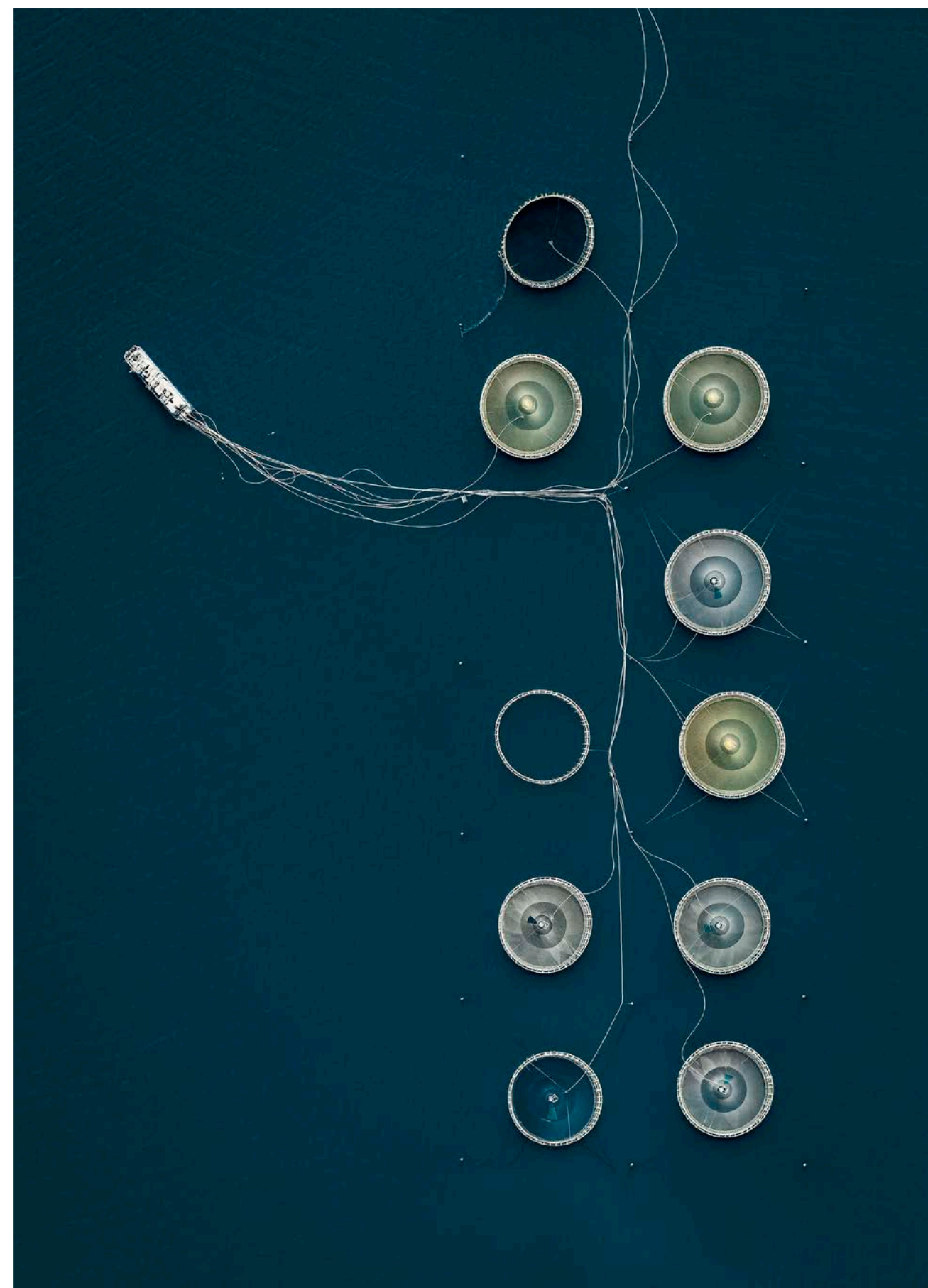
Skippers Canyon

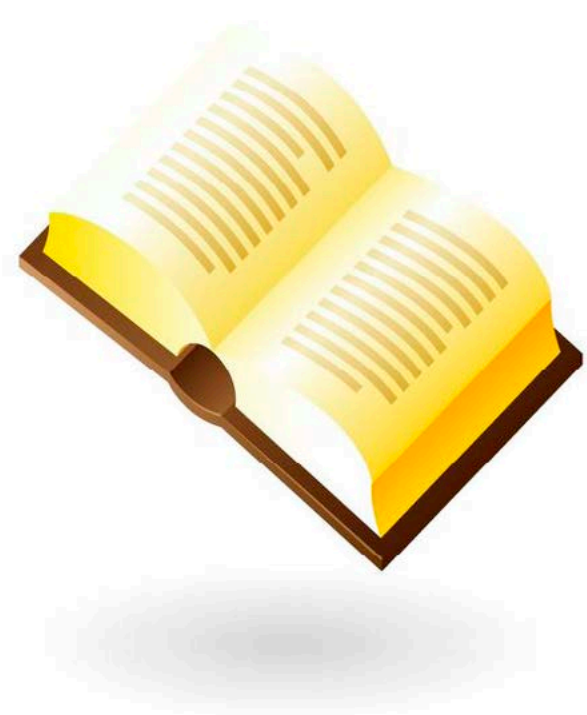


#15 Ty Stedman

Stitching Fillets

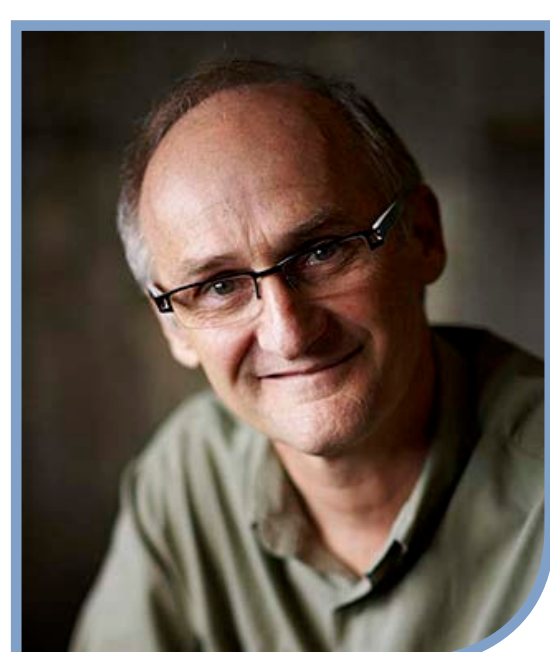
Shot on a Christmas road trip from Busselton to the Sunshine Coast last December with my wife and 3 young children, I was fortunate to undertake a number of fixed wing aerial shoots including this one in South Australia. The image inspired a number of interpretations from judges at various awards, including UFOs, ECG sensor pads or buttons stitched to the water's surface. I am always searching for some sort of order between the natural and man-made environments, and believe this image expresses that. Shot in the afternoon, the fading light coupled with the deep blue of the Southern Ocean, accentuated the contrast of the sea with the colour and tone of the fish pens.





Understanding The New AIPP Constitution

We want you to vote YES for the new constitution on 26 November 2018. Peter Eastway summarises the summary produced by the Constitution Committee. Please read – or just vote YES!



On 26 November 2018, AIPP members are going to be asked to approve a new constitution.

A constitution is the collection of rules and regulations that tell us how the Institute is to be run. Most members will probably have little interest in the details, but we need 75% of members to say 'Yes'.

If you are one of the many who have little interest and are happy for the Board to run the Institute on your behalf, make a mental note to return your Yes vote when it is sent to you.

THE BIG PICTURE

If you have more interest in what's happening and why, then this article is for you.

It's a summary by me (Peter Eastway) of the 'Plain English Guide to the Draft 2018 AIPP Constitution' document put out by the AIPP's Constitution Committee and circulated at APPA.

The Guide is a fine summary. As someone who has lived with four Constitutions, here's what I believe you will want to know.

Note, I am in favour of the changes to the Constitution, so I could be a little biased in

some of my views.

If this concerns you, then you should read the full document (see the link at the end of the article) and the proposed Constitution itself when it is released in a few weeks' time.

SOME FREEDOM

Most of what is in the Constitution is dictated or directed by the Corporations Act, so there's not much point listing these rules here – all companies and organisations are much the same.

However, it is possible for a Constitution to have so many extra rules that it makes running an organisation and adapting to change very difficult.

One of the features of both the current and proposed Constitution is to give the members and the Board more freedom to adapt to changing circumstances.

This can be achieved by allowing the Board to use by-laws and charters to set more specific rules and regulations.

So, the Constitution is the big picture, the by-laws and charters are the detailed view.

TAGS

Constitution
Rules
By-laws

For instance, our very old Constitutions included the designations Associate, Master of Photography and so on.

This made it very hard to change or add new ones (e.g. a Master of Video Production) because we needed 75% of the membership to agree – and this is the biggest problem.

It's not that 75% of the members won't agree, it's getting them to sit down and send in their vote that makes it so challenging.

Both the current and the proposed Constitution don't specify membership designations, allowing these designations to be determined by the membership and Board from time to time using by-laws and/or charters. They still have to be voted for, but the bar is not so high.

I realise this is all just bureaucracy – but it's what we have to do legally.

PURPOSE & OBJECTS

The objects of the company are what we should aim to achieve – what we can do for the photography profession.

We have added some important clauses aimed at ensuring respect for all cultures, a safe work place and ensuring diversity of gender and genre.

All of the powers are listed in the Summary document referenced at the end of this article and in the Constitution itself.

They are easy to read and understand –

and basically they say we should be out there promoting professional photography.

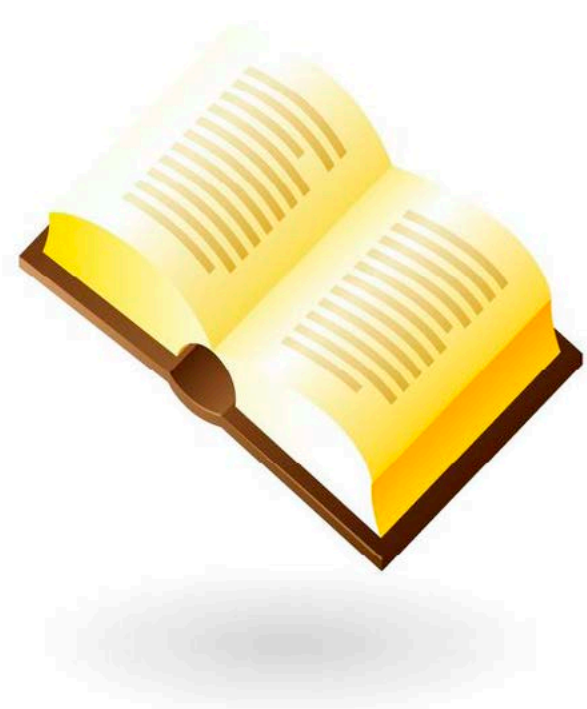
DISPUTE RESOLUTION

It is inevitable at times that disputes, either between members or between a consumer and a member, will arise. The key points in this section of the Constitution are:

- Members involved in a dispute must try and resolve the issue with 14 days.
- Notify the Board within 10 days if they have been unable to resolve it directly.
- Agree to a mediation process and in good faith abide by the findings of that mediation.
- The mediator may be a member chosen by agreement or an external mediator as circumstances require.
- Ensure all parties have a reasonable chance to be heard.

In circumstances where members have breached the Constitution, Code of Professional Practice or Membership Terms and Conditions, or if a member causes harm to the reputation of the AIPP, the directors may issue a warning, suspend or cancel membership. However, before doing so the Directors must:

- Advise the member such action is being considered.
- What caused the directors to consider such action/s.
- The date of any meeting to review the circumstances.



- Allow the member to make a written or oral explanation at that meeting: a right of reply.
- Where necessary appoint an external and independent arbitrator.

MEETINGS

While we meet regularly for educational and social events, the Constitution refers to formal meetings required or available under the Corporations Act such as General Meetings or Annual General Meetings.

Currently, the only members allowed to vote are Accredited Professional Photographers, Accredited Professional Video Producers and Honoured / Life Members.

There are two types of resolutions that can be addressed at meetings - ordinary and special. Special resolutions are those that require a significant change in the operation of the Institute and require 75% of support from the members to pass.

Example: the adoption of the new Constitution.

Ordinary resolutions are more procedural in nature.

Example: approval of audited accounts or approval of new by-laws; and require a vote of no less than five members, excluding the Board directors themselves.

General meetings are usually called to address specific items or issues outside the expected norms of the Institute.

They can be called by the directors or the members.

- Directors may call a General Meeting at any time, or
- Directors must call a General Meeting if requested by 5% of the voting members.

DIRECTORS

The Board has introduced a Nominations Committee to work long term and short term in identifying and educating potential director candidates.

The new Constitution will also increase the number of directors allowed on the Board, to increase the skillsets available.

In general:

- The existing directors continue in their roles until the 2019 AGM.
- There can be a minimum of five and maximum of eight directors elected from the membership.
- The directors may co-opt up to an additional three Co-Opted directors.

To nominate as a director or to fill a casual vacancy (i.e. to fill a position where a director resigns), a member must have:

- Five years membership as an Accredited Member (Photographer or Video Producer) including two years or more service on a Council or National Committee.
- Must be in good standing.
- Must be nominated by two other voting

members. (NB. Not required to fill a casual vacancy).

NO CHAIRMAN

The office bearer positions are:

- National President
- National Vice President
- Treasurer
- Board Convener

No director can hold one office bearer position for more than three consecutive years and the role of Vice President and Board Convener can be held by the same person if the Board considers it appropriate.

The descriptor of Chairman has been removed to avoid confusion as to which office bearer is head of the Institute. In the corporate (for profit) world, the Chairman of the Board sits at the top above CEO. In the Institute, the National President is the preeminent role, so removing reference to Chairman reinforces that perception.

The term of Office of directors are:

- Two years with a maximum of three terms (six years in total).
- A minimum of 25% of the directors must retire each year but may re-nominate if eligible.
- The term of office starts at the end of the Annual General Meeting in the year they are elected.
- Any director having served six continuous years must retire but may re-

nominate after a two-year gap.

The directors are not paid for their role as directors, however they can:

- be paid a reasonable fee for work they do for the Institute that is not relevant to their role as director and creates no conflict of interest;
- be reimbursed for any expenses.

We have added a provision for the National President to be recognised for exceptional voluntary effort by payment of a small honorarium, the value of which is determined by the Corporations Act.

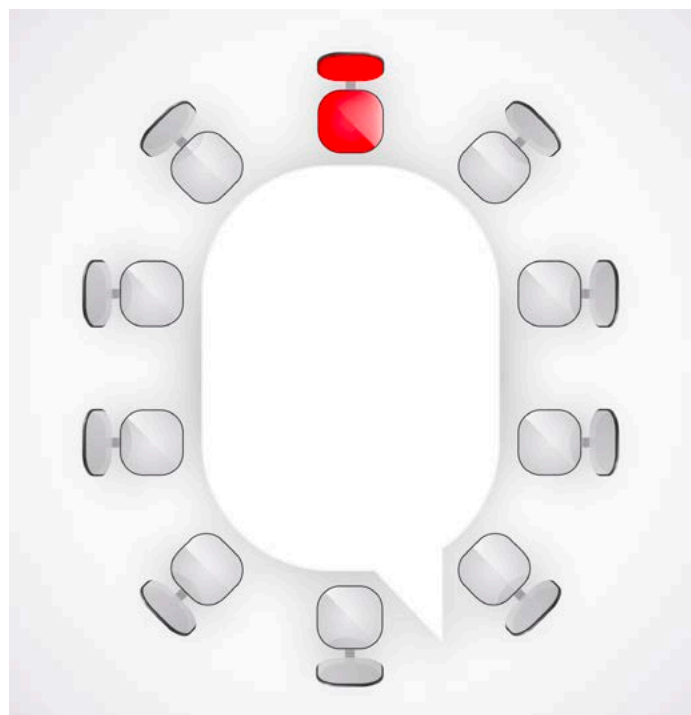
This is not a mandatory payment and applied for at the discretion of the President and/or the Board.

In all respects, the Constitution follows the requirements of the Corporations Act and adds in some rules that are specific for the Institute as an organization.

I will be voting yes for the new constitution.

This may or may not be a good recommendation, of course, so if you want more information to make up your own mind, may I suggest you follow the link below to more information. And the Board and the Constitution Committee welcome feedback and input about the new constitution via email – constitution@aipp.com.au

Click here to read more about the new constitution:
<https://www.aipp.com.au/members/new-aipp-constitution>



AIPP National Board - Meeting Summary

The AIPP Board met in August, just before APPA. Here is AIPP National Board Chair Melinda Comerford's summary.



AWARDS COMMITTEE REPORT

Tony Hewitt APP.L G.M. Photog. I P.B. Hon.FAIPP

FAIPP joined the Board as Awards Chair to discuss APPA and the future of the Awards within the AIPP.

Succession planning and role definitions are high on the agenda.

The Awards Team will have a debrief in November and start the process of planning for the 2019 Awards.

The Board wants to make the Awards more accessible to members, so the Awards Team will formulate some strategies on how to achieve this.

The Awards Team will now be called the Awards Committee, with Tony Hewitt serving as

Awards Chair.

The Gala Dinner will introduce a media room, which will be available for winners to film a message to thank friends, families, sponsors and deliver any other messages important to them.

The Awards Committee will be asked to recommend a policy to the Board on whether and how the AIPP promotes photographic competitions outside our Institute.

COMPANY SECRETARY REPORT

Peter Eastway APP.L G.M. Photog. I P.B. Hon.FAIPP
FAIPP, and our new company secretary, tabled updated accounts and financial projections for review.

TAGS

AIPP
Management

With the exception of the one-off expense of closing the national office, we have turned a profit for the final quarter of 2018. Underlying earnings show a surplus.

We have some issues with accurate reporting from our IT system, so we are reviewing this to make it easier to get the numbers we need in order to make sensible financial decisions.

Documents were tabled on the readership of the *AIPP Journal*, which show we have a solid number of readers for each edition.

Unfortunately, there is no way to tell whether these readers are members or non-members, but with between 1200 - 2000 monthly readers, the Board is hopeful that the majority of readers are members.

Peter has offered to remain in the role of company secretary for a little longer than he initially thought, which the Board has gladly agreed to.

TREASURER'S REPORT

Strategic planning for the spending of our finances is critical to the changes the Board wants to see.

Sponsorship funds are going directly to the events they are sponsoring, and membership fees are being divided up between councils to enable the councils to run events at lower cost to members.

CONSTITUTION REPORT

The feedback from the lawyers has returned with a few minor alterations.

One of the biggest structural changes is that the term for a Board member is changing from a maximum 2x three year terms, to maximum 3x two year terms.

Members from the Constitution Committee present at APPA will man the AIPP stand and discuss the proposed Constitution with the members.

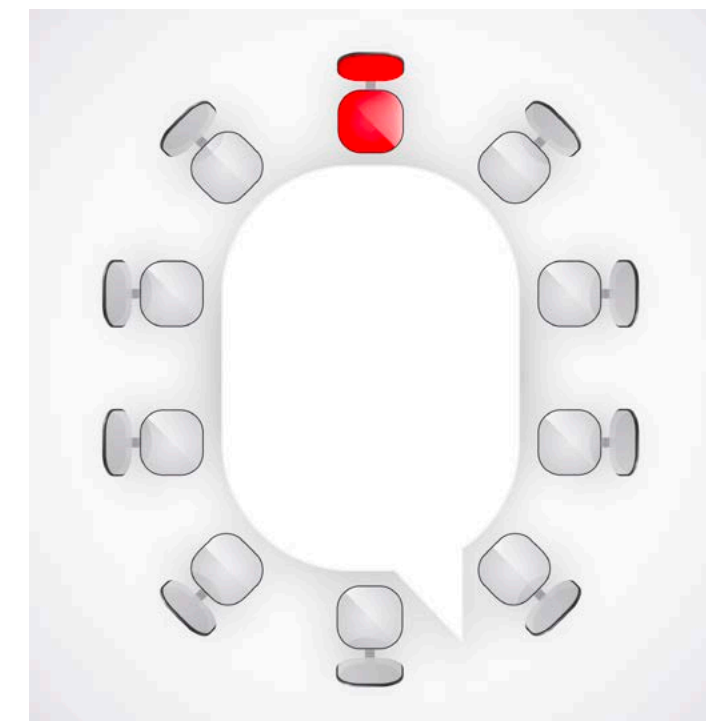
Ross Eason APPL M.Photog. I Hon. L.M. FAIPP is writing a plain English version of the Constitution and a summary of what has changed for members, and Roger Rosentreter APP is writing a more detailed summary.

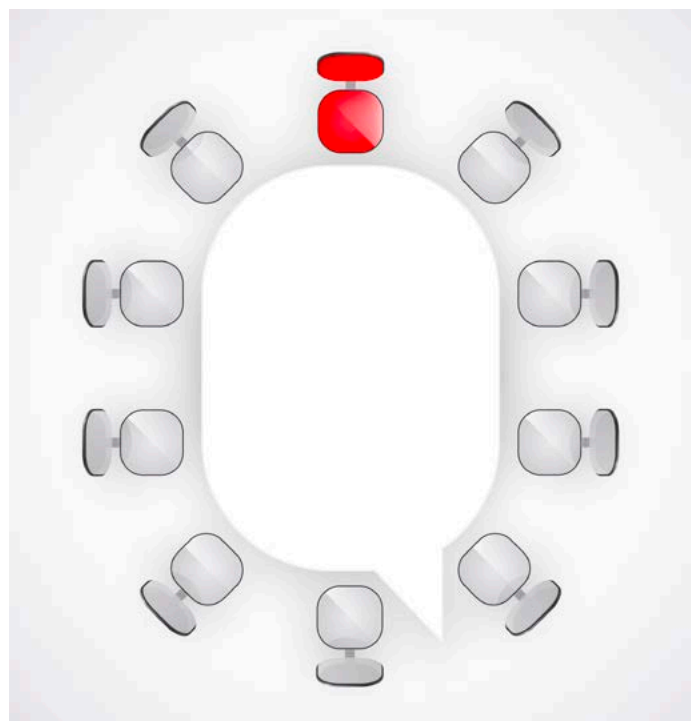
SPONSORSHIP

After successfully negotiating new contracts with our sponsors for APPA, Bruce Pottinger is now working on state-level sponsorship plans. The Board is to meet with national sponsors over lunch the Tuesday following APPA to discuss potential improvements and to build relationships to ensure value for our trade partners.

COMMERCIAL COMMITTEE

The Commercial Committee will be comprised of two sub-groups: Photographer's Advocacy overseen by David Simmonds APPL M.Photog. II, and Business Practice overseen by Geoff





Comfort APPL G.M. Photog. FAIPP.

ANNUAL REPORT

John Swainston is investigating graphic designers, photographers and printing options for the AIPP's Annual Report.

This will be more detailed than in previous years and will be used as a marketing tool to promote the AIPP to potential new members and sponsors.

COMMUNICATIONS

The second Tuesday of every month will be #tradepartnertuesday, when sponsors/trade partners can post to the AIPP Community Facebook group.

Melissa Neumann has also proposed the initiation of AIPP Radio, a community-style podcast where members from around the country can submit audio interviews/stories about their projects.

Melissa is currently looking for volunteers to help kick-start the plan. Ideally, Melissa would like to have six months of material ready before going live.

DIVERSITY REVIEW

A sub-committee, headed by Hilary Wardhough APPL M. Photog. IV, has been reviewing our

policies and practices to ensure organisation diversity, and has presented two recommendations.

The Board has accepted the recommended changes to the Membership Terms & Conditions, and the new policy document "The AIPP Commitment to Diversity".

The policy document will be distributed to members for feedback before it is adopted.

STAFF & CONTRACTORS

Melissa has been reviewing our administration requirements, and believes we need approximately 55-65 hours per week of admin, aside from bookkeeping services.

Risk management and succession planning are key. The Board is reviewing the workload on our current contractors and employees and will be revising their training, remuneration and hours required.

THE BABY SUMMIT

The AIPP will have a stand at The Baby Summit in Brisbane this September, manned by members of the Queensland Council and Bruce Pottinger with the Board's sponsorship portfolio.

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Bid to buy this photo by Paul Hoelen - details on page 44!

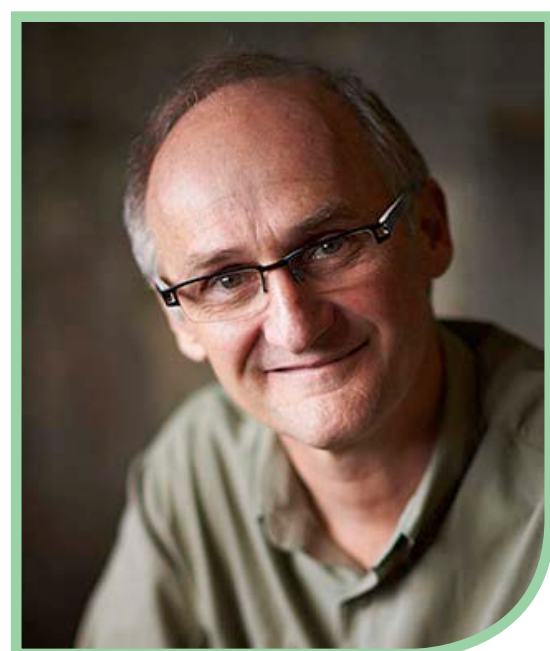
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Fujifilm X-T3 Mirrorless Camera

The latest X-series camera from Fujifilm boasts impressive autofocus speed and additional features for video producers as well.



With both Nikon and Canon announcing mirrorless cameras (we're looking forward to reviewing them when they become available), and the fact that even without these two large manufacturers, sales of mirrorless cameras outstripped DSLRs in Japan last year, one wonders how long it will be before the camera landscape is predominantly mirrorless.

And if so, what does this mean for the professional photographer and video producer?

VERSATILITY

One of the strengths of the 35mm camera format, upon which the full-frame and APS-C DSLR camera systems are based, is versatility.

The SLR cameras provided accurate

viewfinding (using a mirror), offered incredibly fast and accurate autofocus, and importantly, were the hub of an extensive system of lenses and accessories. And it is this system that made SLR/DSLR cameras the choice for the majority of professional photography.

When mirrorless cameras first arrived, there were few lenses or you needed to use an adapter, which had its own challenges. Today, that's all different with Sony, Panasonic, Olympus and Fujifilm sporting extensive lens and accessory lineups.

BETTER VIEWING

More importantly, electronic viewfinders (EVFs) have also improved in leaps and bounds.

TAGS

Cameras
Fujifilm





It's not that an EVF is better than an optical viewfinder, rather that each has its advantages.

While optical viewfinders give a clearer view than any electronic screen, the EVFs are certainly clear and sharp enough not to be a hindrance.

Then you add in the benefits of being able to show exactly what the exposure or depth-of-field will look like, plus the option of designing a smaller and lighter camera with fewer moving parts, and it's not surprising the world is going mirrorless.

From a professional's perspective, the EVF is no longer an inferior viewing device and many would argue it has some serious benefits.

Once you take away the reflex mirror viewing system, further benefits emerge with lens design.

With wide-angle lenses especially, it has always been a design compromise to build a lens for a DSLR camera. The 'optimum' position for the rear lens element is much closer to the sensor than the DSLR design allows, so without the mirror box complicating matters, manufacturers can send their lens designers back to the drawing boards to create sharper, less distorted images.

In fact, one of the advantages manufacturers like Lumix, Olympus and Fujifilm have claimed is that although their sensors are smaller than 'full-size', their lens designs allowed them to create images that

were the equal or superior to full-size sensors!

FUJIFILM X-T3

Fujifilm must be smiling to see Canon and Nikon finally embracing the mirrorless market – or perhaps they are a tad concerned given there will now be more competition!

However, the X-Series cameras seem to fill a niche that is currently their own: ultra modern camera technology in retro-designed, 'knobs-and-dials' camera bodies.

Available from the end of September with a RRP under \$2500, the X-T3 features a new 4th generation X-Trans CMOS 4 sensor and X-Processor 4 image processing engine. In layman's terms, this means higher image quality than other models in the X-Series lineup with a slightly larger 26-megapixel count (the physical dimensions of the sensor remain the same APS-C size, smaller than a full-frame sensor).

Fujifilm claims that even with the increase in pixels, it is able to maintain the same low level of noise as previous models.

One of the strengths of Fujifilm's sensor design is the unique colour filter array, quite different to the standard Bayer pattern of red, green and blue filters used over the top of most camera sensors.

Designed to control moire and false colors, the new CMOS 4 sensor uses a back-illuminated structure to improve image resolution without compromising the S/N ratio.





Furthermore, the sensitivity of ISO 160, previously available only as extended ISO, is now part of the normal ISO range and is useful when you want to use wide apertures in daylight for shallow depth-of-field effects. However, it is a small shift from the previous base of ISO 200.

Perhaps of less interest to professionals capturing raw files are the film simulation modes. Building upon its expertise and experience as a film manufacturer, you can 'simulate' the qualities of most of Fujifilm's film emulsions in your digital files. The new X-Processor 4 also adds a monochrome adjustment function, allowing you to reproduce warm and cool black tonalities, conventionally achieved with a choice of specific photographic papers and developers.

VIDEO ENHANCEMENTS

For video producers, the new X-T3 features 4K/60P 4:2:0 10-bit internal SD card recording, as well as 4K/60P 4:2:2 10-bit HDMI output, which can be filmed at the same time.

Supported video formats include the widely-used H.264/MPEG-4 AVC as well as H.265/HEVC for greater data compression. This enables the use of a high 200 Mbps bit rate when recording of 4K/60P 4:2:0 10-bit, as well as simultaneous HDMI output while recording.

Video compression options available are ALL-Intra and Long GOP. When using ALL-Intra,

video is recorded at 400 Mbps.

According to Fujifilm, the sensor's read speed is about 50% faster than previous models, which enables fast 17 msec reading of 4K/60P video. The rolling shutter distortion has been reduced for smoother replay of a fast-moving subject and support for 10-bit colour depth boosts the amount of colour information 64 times, compared to 8-bit.

Fujifilm also states that the introduction of a new noise reduction process and new "4K interframe noise reduction" function have reduced noise by the equivalent of approximately two stops.

The 4K interframe NR function uses differential data between adjacent frames to reduce noise.

Furthermore, the minimum sensitivity for shooting F-Log and DR400% footage has been extended from the previous models' ISO 800 to ISO 640.

A firmware update is planned by the end of the year to support video recording in Hybrid Log Gamma (HLG), one of the formats defined in the ITU-R BT.2100 international standards.

In response to user feedback, the firmware update is also due to give the X-T3 an ability to simultaneously output Film Simulation and F-Log footage.

THE STILLS ADVANTAGES

Interestingly, the new Fujifilm X-T3 does

not have the in-body image stabilisation introduced with the X-H1, but nor does the X-H1 quite meet the new video standards of the X-T3, meaning several video producers have indicated a need to keep both cameras (the in-body image stabilisation turns all Fujifilm optics into stabilised lenses, a feature that's very useful for many styles of video production these days).

However, where the X-T3 takes a significant step forward is in autofocus.

The X-Trans CMOS 4 has 2.16 million phase detection pixels, more than four times that of current models, increasing the phase detection AF area to the entire frame (almost 100%).

The low-light phase detection autofocus limit has also been extended by around two stops from -1EV to -3EV, making it possible to more accurately focus in low light conditions (such as regularly experienced by wedding photographers).

Furthermore, the X-Processor 4's high processing speed and improved phase detection algorithm means the camera refocuses (AF) and meters (AE) 1.5 times more frequently than previous models and that's a game changer for the X-T3 (and many other new mirrorless cameras entering the market).

Fujifilm adds that the performance of face-detection AF on a moving person has been doubled over previous models and that eye-detection AF supports the AF-C mode, maintaining accurate focus tracking even in

portrait photography with moving subjects.

Yet to be tested, we understand the X-T3 focuses accurately when shooting a person front-on or side-on, even in situations where the face- or eye-detection AF previously had difficulty. The face- and eye-detection AF is also available during video recording to achieve smooth filming of persons.

SPORT AND WILDLIFE

There seems little doubt Fujifilm continues to hold the sport and wildlife photographers keenly in focus.

Previous iterations of the X-Series cameras have steadily decreased the performance gap between them and DSLRs, so much so that many photographers now claim the mirrorless cameras actually outperform DSLRs!

This performance is seen through an improved electronic viewfinder, featuring a 3.69-million-dot high resolution image with a high magnification ratio of 0.75x. The display time lag of just 0.005 seconds and a refresh rate of around 100 fps ensure smooth display of moving subjects within the viewfinder.

And if you're following a moving subject, there are lots of options. To begin there's continuous shooting of 11 fps with the mechanical shutter no longer requiring the optional vertical grip for extra power.

A new sports finder mode shows a 16.6 Mp (1.25x crop) area in the LCD/viewfinder and





captures the area within the markings. This is designed for sport and wildlife photography, so you can check the movements of a subject just outside the shooting frame and take advantage of a shorter-than-usual blackout time.

Furthermore, increased read speed from the sensor and high-speed processing have made it possible to use AF/AE-tracking with blackout-free continuous shooting at up to 30 fps in 16.6M (1.25x crop) mode, while using smooth Live View of 60 fps to check your subject. The rolling shutter distortion, a typical challenge for electronic shutters, has been halved compared to previous models.

And just so you never miss a shot, the X-T3 offers a pre-shoot function where the camera starts shooting as soon as the shutter button is half-pressed.

ERGONOMICS

The X-T3 looks very similar to the X-T2, but the exposure compensation dial is stiffer to turn (less likely to be moved accidentally) and the viewfinder dioptre dial has a lock setting (again preventing unintended changes).

The X-T3 uses a touchscreen panel with higher contrast, a wider viewing angle and

better operability, and a headphone jack is provided on the camera body so that all accessories required for video recording, such as a microphone and HDMI devices, can be centrally connected to the body for added mobility in videography.

Optional accessories include the Vertical Battery Grip VG-XT3 (designed specifically for the X-T3), which fits two extra batteries and allows the camera to shoot up to 1100 frames with normal usage.

And the camera does not need to suspend its operation to switch to a new battery, even during continuous shooting or video recording, providing a stress-free shooting experience.

The Hand Grip MHG-XT3 is claimed to make the camera substantially more comfortable to hold with larger lenses and yet the camera's battery or SD cards can be replaced without having to remove the grip.

The Fujifilm X-T3 is yet another step in the right direction.

With all the major manufacturers now playing with mirrorless cameras, we're likely to see a flurry of new models and designs over the next few years as they battle for market share – and photographers will be the winners!





\$50 off
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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