



8th Adelaide AV National March 26 2026

Judges

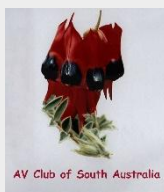
Richard Venus

Julie Kermode

Suzie Kirkby CPAGB/AV

Director

David Shetliffe



Some Thoughts from the Judges

Thank You

Thank you to the authors who have given us the opportunity to see and enjoy your work and to the organisers for the privilege of viewing the sequences with a critical eye and discussing their merits.

Story Telling

Stories need to have a beginning a middle, and an end. Stories should be focused on one topic and not stray into side issues -- one story well told is all that's needed. Documentary-style seems a safe choice rather than a more creative approaches to story-telling.

Scripts

Better scripts have some feeling/emotion instead of just regurgitating facts (like a Wikipedia entry). Put yourself into the story. Be very careful of leaving it up to so-called Artificial Intelligence. All too often the results are flowery, overblown, and ... well, artificial. (Mercifully we were spared rhyming couplets in this exhibition.) By all means start with a draft but read and listen to it carefully before committing to it. Ask yourself: would you really speak or write like that?

Pacing and Timing

In many of these sequences, the dissolves seemed to be happening too quickly. More attention needs to be given to the overall pace and timing of an AV. Once you have chosen your music, that will determine how the transitions flow into one another. Sit back and review your AV, paying attention to its mood and rhythm.

Music

Sequences need to finish when the music does. If a piece of music is too long, edit it carefully somewhere in the middle where the narration will probably cover the join. Do not just stop or fade it out at the end.

Transitions

Unless there is some particular dramatic effect you are trying to achieve, cuts should not be used as transitions in AVs. Soft-edge wipes can be a good alternative choice for transitions and offer their own creative potential.

Alignment

When a prominent feature (eg, a church spire or an horizon) appears in successive images, care needs to be taken to ensure it appears in the same position.

It is often easier to do the alignment in your photo editor rather than with the AV software. Layer the images over each other and adjust the opacity of the top one so that both can be seen; then shift one or both to achieve the best result. Restore the images to 100% opacity and then export each layer as new images which will now align properly.

Voice-Overs

This has long been the weakest link for AV workers. Good VO artists are hard to find and many resort to doing their own. However, poor narration just detracts from the AV and there is now an alternative -- text-to-speech with synthesised voices. Yes, there is a cost and some fine-tuning is necessary. However, a popular platform, Eleven Labs, has a free version with a small choice of voices and a limit on the length of text but that should be enough to get you started.

Captions

Captions can be useful as an alternative to narration but, if overused, can be a distraction and lead to information overload. The primary purpose of a caption is to be read. They need to be on-screen for long enough and motion effects should be avoided.

Motion Effects

AV software makes it possible to move images: pan across them or zoom in and out. Just because you can doesn't mean you should. There has to be a reason for using these effects and they can easily be overdone, especially zooms.

Maps

Maps are very useful in showing your audience where you're taking them; however, they can be distracting if they were originally produced for another purpose and contain far too much irrelevant information.

Google Maps is a useful source. Map view will show every little detail whereas in Satellite view, the labels can be turned off, giving a cleaner appearance. However, some labels (paid advertising) will persist and will have to be cleaned up in your image editing software. A simple search for a map could find a better option.

Richard Venus

Julie Kermode

Suzie Kirkby CPAGB/AV

The Results

First Place – APS Gold Medal

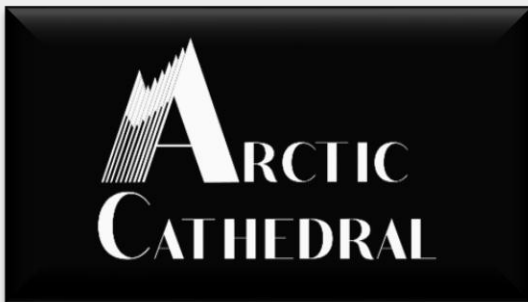


Herbert Medallion: Best Script

"A Good Mugging"

*Sally Hinton EFIAPb, AV-AFIAP, MAPS,
AVFAPS, PPSA*

Second Place – APS Silver Medal



"Arctic Cathedral"

Graham Phillips AV-AAPS

Third Place – APS Bronze Medal



"Steam to Steam"

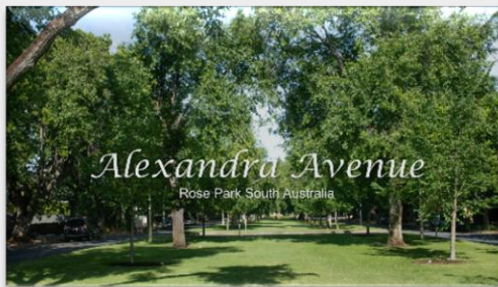
Graham Phillips AV-AAPS

Merits



"Puffins of Fair Isle"

*Sally Hinton EFIAPb, AV-AFIAP, MAPS,
AVFAPS, PPSA*



"Alexandra Avenue"

Cynthia Henley-Smith LAPS AV-AAPS

Acceptances



"Rainbow Bee-eaters – Aerial Acrobats"

Glenda Black



"The Lensball Challenge"

Lee-Anne Carpenter FAPS



"The Magic of Photographing Water"

Lee-Anne Carpenter FAPS



"Mintaro"

Cynthia Henley-Smith LAPS AV-AAPS



"The Causeway"

Cynthia Henley-Smith LAPS AV-AAPS



"Will they all go?"

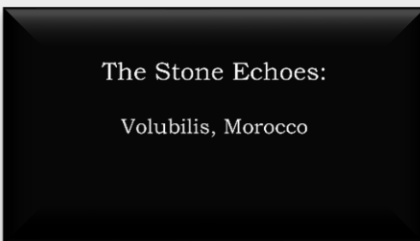
Cynthia Henley-Smith LAPS AV-AAPS



Herbert Medallion: Best Novice

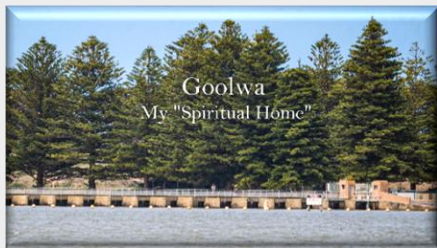
"Antarctica - Weddell Sea Adventure"

Hemant Kogekar



"The Stone Echoes: Volubilis, Morocco"

Alia Naughton AV-FAPS, CAPS/b, SAPS



"Goolwa - My Spiritual Home"

David Shetliffe



Herbert Medallion: Best Original Photography

"Vietnam - A Wonderful World"

Byron Tan



"Australia's Red Heart - A Journey in Frames"

Danna Wu

The Statistics

Entrants: 20 – SA 4, Vic 9, NSW 5, Qld 2

Entries: 33 – SA 9, Vic 13, NSW 9, Qld 2



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Affiliated with
FEDERATION INTERNATIONALE
DE L'ART PHOTOGRAPHIQUE

The 8th Adelaide AV National
has received APS Approval No. 2026/04

Acceptances in this APS National Exhibition
can contribute toward APS Audiovisual Honours
AV-LAPS AV-AAPS AV-FAPS

Entrants intending to seek honours at some
future date should retain this catalogue.

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