



APRIL 2008

# Audio Visual News



## From the Chair

Greetings All,

Everything is under way for judging the Autumn National in Melbourne on April 6. I'm looking forward to seeing how many entries we receive and in what categories. I recently heard that the controversial "Photo Harmony" category, which we adopted to keep us in line with the UK, has not been a huge success over there. I'm not sure why – maybe for the same reason it has caused confusion here, namely the wording of the definition. It seems that despite the wording, the *intention* is for there not to be any words, either spoken or written, merely that the images should harmonise with each other and the background music.

When sending in entries to the National or any other competition, please make sure that you have read the rules. APS now requires that all acknowledgements are on both the Fiche, and the AV, and you must sign the declaration accepting responsibility for any license fees, permissions and the use of copyright material.

If you know of any AV-type groups or events in your area, please let John Guthrie know so that he can share the information with us all. Sadly, compared to the UK and Europe, the AV scene here is just so quiet! Can we rev it up a bit?

Further on in the newsletter you will find the latest relevant sections from the Manual of Procedures.

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## From the Chair continued

The definitions are also on the web page, at

<http://www.a-p-s.org.au/definitions.html#diaporama>

You will receive an Entry Form for the Autumn National with the next edition of “Image”. There is an old saying that “you can please some of the people some of the time, but you can’t please all of the people all of the time”, what we have tried to do is “please most of the people, most of the time”. We would welcome your thoughts, please send them to our Editor, John Guthrie so that they can be published.

*Barb Butler* (Chair)

## AV Committee

Chairperson & Image Correspondent Barbara Butler

AV Newsletter Editor: John Guthrie [guthriej@eftel.com.au](mailto:guthriej@eftel.com.au)

Committee Member Craig White

Paul Bennie

Meredith Briggs

John Hodgson

APS AV Website <http://www.a-p-s.org.au/av.html>

Member’s Forum <http://www.a-p-ss.org.au/index.html>

## Contributions

Please let us have some contributions and feedback so that the newsletter can be relevant to your needs

## From the Editor



Hello Everyone,

Welcome the April issue, first I would like to wish every success to all the entrants in the current competition.

For those who haven't yet entered a competition why not give the next one a go. Probably the hardest thing to do is actually deciding to enter, for the super confident that is an easy decision, for the rest of us its not. You know what I mean, will my sequence look good, will it stand, up against the other entries?

Everyone has to make a start don't forget that all the competition veterans had to make their first entry and most likely had the same doubts as everyone else.

After you have made the decision to enter things get easier, there is a deadline to work towards and you can immerse yourself in making the sequence the best you can.

*John Guthrie*

## Useful websites

**(English)**

<http://www.avpeter.com/>

**(French)**

[http://pagespersoorange.fr/laure.gigou/\\_private/initiation/initiation2/02\\_definition\\_du\\_diagramme.htm](http://pagespersoorange.fr/laure.gigou/_private/initiation/initiation2/02_definition_du_diagramme.htm)

**(German)**

<http://www.christian-kovacs.at/>

<http://www.datacomm.ch/~whoffmann/>

<http://www.teuber-fotografie.de/Dia-AV/dia-av.html>

<http://www.roeller-media.de/mediaservice/Dia-AV/dia-av.htm>

Next issue I will list some more sites



## Selected Excerpts from The Audiovisual Division Manual of Procedures

### 13.6      **Entries**

- 13.6.1 Photography and sequence production, including sound, must be the original work of the entrant, co-author(s) and collaborators or the source acknowledged in the sequence. There is no limit on the date of creation. There is no limit on the number of co-author(s).
- 13.6.2 A maximum of four entries, either per person or group may be submitted.
- 13.6.3 Each entry must be accompanied by an entry fee and return postage.
- 13.6.4 Submission of an entry implies permission for the entry to be shown in public and acceptance of the competition rules and judges decisions.
- 13.6.5 Each sequence submitted must be accompanied by a completed FIAP Identification Sheet (Fiche) or equivalent APS Identification Sheet available on the web site.
- 13.6.6 All entries are required to give appropriate credit to the work of other artists used in the project i.e. music, poetry etc. both in the sequence **and** on the fiche.

### 13.8      **Duration**

- 13.8.1 For International Exhibitions the maximum time limit for each Audio Visual is twelve minutes.
- 13.8.2 For APS Nationals, Category Diaporama and Category 2 Freestyle, the maximum time limit is to be 12 minutes. For Category 3 Photo Harmony the maximum time limit is six minutes.

### 13.11      **Presentation of Digital Audio Visual**

The sequence must be presented on a CD-ROM or DATA DVD ready for transfer to the hard drive of either a PC or Macintosh (whichever is appropriate).

On each CD-ROM/DVD there will be

- One sequence as an executable (exe) or Fotomagico Player file.
- A single image (non-compressed TIFF format: approx 1024 X 768 pixels at 250 DPI representative of the sequence for possible use in the catalogue.
- A clear and concise summary for the catalogue (max 30 words) in MS Word format.
- Author's name, sequence title and duration in Word format. No other material should . be included on the CD-ROM/DVD.

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## Selected Excerpts Continued



The CD-ROM/DVD should be identified with the author's name, sequence title and duration.

Sequences written as a DVD movie will be acceptable but authors should be aware that some loss of quality may be experienced with this format

### 13.12      **Technical Requirements**

- 13.12.1 All entries must be stand alone digital productions (exe, Fotomagico or DVD) and able to run without the need of the software that produced it. The sequence should be programmed with no "run box" and to exit the program at the end.
- 13.12.2 Sequences containing foreign scripts must be accompanied by a translation or summary in English.
- 13.12.3 For the purpose of judging, all sequences must be presented via a data projector on to a standard 4:3 format, unity gain, matt screen. The projector/computer combination will be calibrated to accepted known standards and the overall reflectance properties of the screen will be checked for evenness across the entire useable surface.
- 13.12.4 Copied material must be erased immediately from the hard drive following all Exhibitions.
- 13.12.5 The computer and sound system provided for judging purposes must be capable of providing good quality sound
- 13.12.6 The sound system should be comprised of no less than a stereo pair of good quality speakers with adequate amplification.

### 13.13      **Judging**

- 13.13.1 The number of judges shall not be less than three.
- 13.13.2 Assessment sheets for recording evaluations should be prepared and given to each judge. The assessment recommendations shall be Concept and Production 50%, Images 25%, Sound 25%. The collective decision of all the judges shall be responsible for the final position of entries.
- 13.13.3 Judges decisions are final and neither organisers nor anyone else, must alter their decisions in any way.
- 13.13.4 All entrants must receive a catalogue indicating the awards and acceptances level.



## Audio Visual Category Definitions

### Australian Photographic Society Inc AUDIO VISUAL CATEGORY DEFINITIONS

In order to preserve the original art form of Audio Visuals, and also to cater for people wishing to explore new technology there are three sections of Audio Visuals. These sections to be known as:

**“Diaporama”** - defined as a sequence of still images where the storyline or theme, sound, transitions and images are interdependent and of equal importance. Narrative or text may be employed and subtle choice of transitions is recommended.

Acknowledgement of the work of other artists (e.g. music, poetry, images) must be included in the sequence, either at the beginning or end. A maximum time limit of 12 minutes. Eligible for Licentiate, Associate and Fellowship levels

**“Freestyle”** – defined as a sequence of still images where the storyline or theme, sound, transitions and images are interdependent and of equal importance. This section may include short motion video clips, each of no more than 5 secs, and totalling no more than 5% of the total time of the sequence. It may also include movement created by panning and zooming, and other creative techniques.

Acknowledgement of the work of other artists (e.g. music, poetry, images) must be included in the sequence, either at the beginning or end. A maximum time limit of 12 minutes. Eligible for Licentiate, Associate and Fellowship levels.

**“Photo Harmony”** - this category is designed to enable authors to demonstrate their skills in the production and visual progression of images linked to sound and without narrative. Text should be used for titles and credits only. The emphasis is on matching the images with appropriate transitions and harmonising them with the sound.

Acknowledgement of the work of other artists (e.g. music, images) must be included in the sequence, either at the beginning or end. The maximum time limit is six minutes. Eligible for Licentiate level only.

In all categories, APS expects that the author will have done the major part of the work and will disclose any work done by others.

## Some basic tips for making AV's



### **Titles**

Making titles is now incredibly easy using programs like Photoshop CS3 or Photoshop Elements.

However do remember that the more fancy the font the longer it take the audience to read and comprehend. If you want to use coloured lettering superimposed on a picture do make sure that the colour you choose stands out from the picture. What I mean is yellow letters across a yellow rose would not be very easy to read. Also use a reasonable sized font and place the text where it will have most impact!

Don't forget that APS rules now state that any appropriate credits must be on screen, personally I'm a traditionalist and want the credits at the end. This a decision that only you the author can make.

### **Music**

If possible try not to use really well known music, the reason I say this is because well known music and songs have different meanings for different people, whilst you the author may absolutely love a certain piece it may conjure up the wrong emotion with some of your audience. I well remember seeing a sequence many years ago about railways which are one of my favourite subjects and the music used was superb. After the show everyone wanted to know what the music was none of us had heard of the artist.

It is usually desirable to have the music and images start and finish together. If your choice if music is too long fade it out at the end of the sequence. When you synchronise the images to the sound track try to make the changes sympathetic to the music e.g. fast paced music fast paced changes and vice-versa. If there is a crescendo in the music make the image change at the crescendo not just after it

But these are just my thoughts you may want to be controversial.

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## Some basic tips for making AV's continued

### Format

No I don't mean format the drive, I'm thinking of the screen format. Try to keep to the same format throughout your sequence (unless you want special effects). I've seen numerous sequences where the image size changes from landscape to vertical and vice-versa this can be acceptable once or twice but it can be easily overdone. Another thing is where the image size actually changes on screen, this can be very disconcerting.

Don't forget that you can use a panoramic format as long as it can be shown on the standard 4:3 format screen. What this means is that the width will be the same when projected as other sequences but the vertical dimension will be less, however there is no point in using the panoramic format if it doesn't suit your images

With a change from a bright image to a dark one give the audience time for their eyes to adjust to the change.

Only a couple of weeks ago I was at a photographic weekend where some of the sequences shown had completely unnecessary zooming and panning. I just got the impression that if zoom and pan are used ad nauseum and are deemed vital to the sequence by the author it should really have been made as a video NOT an AV.

A quote from the Audio Visual guidelines for beginners.

"Minimum use of "pan and zoom" is permitted in Category 1, but it is worth noting that National and International competitions discourage the use of movement, and encourage the creation of the "third image"

I used to make movies both on Super 8mm and 16mm film and one of the magazines I used to read (I think it was Amateur Cine World) had this to say "If you want to make your audience seasick the quickest way to do it is to pan and zoom at the same time!"

*John Guthrie*

## Links to interesting and useful websites etc.



### **Books**

All probably long out of print and most deal with slide tape (my favourite) but the principles apply equally well to Digital AV. These books will almost certainly be available on eBay or other internet sites that deal in second-hand or out of print books.

#### **The Focal Guide to Slide Tape by Brian Duncalf**

- ISBN-10: 0240510062 ISBN-13: 978-0240510064

#### **Slide Tape and Dual Projection by Ray Beaumont-Craggs**

- ISBN-10: 0240507487 ISBN-13: 978-0240507484

#### **Multi-Image Slide/Tape Programs by Ron Slawson**

- ISBN-10: 0872876470 ISBN-13: 978-0872876477

#### **Creative Slide/Tape Programs (Paperback) by Lee Green**

- ISBN-10: 0872874443 ISBN-13: 978-0872874442

#### **Effective Audio-Visual: A User's Handbook by Robert S. Simpson**

- ISBN-10: 0240514165 ISBN-13: 978-0240514161

All the above are available from [www.Amazon.com](http://www.Amazon.com)

#### **The Great Slide Show Book by Allan Scott**

- ISBN-10: 0713624612