



CIRCLE OF CONFUSION

February 2011

Newsletter of the Tasmanian Photographic Federation

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President's Message

G'Day everyone;

May I start by wishing everyone a happy new year?

During the break I was going through some of my papers and came across some information on a photographic project I wanted to do. I had everything organised, Model, venue, date and time. Alas I had to cancel a week before hand; not to worry, we will reschedule; that was back in September 2009. I sent the young lady an email last week and begged forgiveness and asked if she was still willing to pose for me; thankfully she is. I have looked at my Diary;

by Stephen Clarke

I am hoping to reschedule for August this year.

I hope you to find time to complete those photographic **projects / trips that you have planned; don't be like me and** leave it 18-24 months.

I wish you all good health and success with your photographic endeavours in 2011.

Cheers,

Stephen Clarke

Editorial

By some strange coincidence, most of the material that got assembled for this edition of the Circle Of Confusion ended up being directly or indirectly connected with photographic exhibition.

This is in part due to events that have occurred recently or the timing of deadlines, such as the FIAP honours submissions.

Perhaps this is not such a bad thing though. Exhibition of our works, whether at the local camera club or in international exhibitions is a way in which we can share our efforts and let others see how we perceive our world. At the same time, it is a great way to improve the standard of our own work by having it assessed by experienced photographers and by looking over the catalogues that the exhibitors receive.

Participation in exhibitions qualifies us for photographic honours at state (TPF), national (APS) and international levels. These photographic honours recognise the standard and experience the photographer has attained. For some they are a milestone to

by Felix Staub FTFP

aspire to while others view them as a means to lend credentials to competitions they are asked to judge.

However, whether you aspire for honours or just wish to achieve the best standard in photography that you can, participation in exhibitions is a proven way to make either goal possible.

Anne O'Connor has kindly passed on the new, revised requirements for FIAP honours and they are reproduced in this edition, but have been reduced in the print size to save some pages in the newsletter.

To see the original document, please go to the FIAP website where it can be downloaded together with the various application forms.

While this newsletter is intended to keep you up to date with what is going on, please do not forget to visit the TPF website on www.tasphotofed.org.au

It contains lots of great information about the Federation as well as the member clubs and results of our conferences.

TPF website: tasphotofed.org.au

TASMANIAN NATIONAL SUPER CIRCUIT

by Felix Staub TPF

As indicated in the last edition of the Circle of Confusion, Both Norton Harvey and I have indicated that we shall not be running this circuit of exhibitions in the future. There has been a call for volunteers at the last TPF meeting to carry on this Tasmanian opportunity to exhibit images nationally, but we have not exactly been bowled over with offers.

Unless something unexpected should happen, then the Tasmanian National Super Circuit is no more.

It has given both Norton and me a great deal of pleasure and satisfaction to run the circuit, but eventually the time had

come to step back and let others "have a go".

Perhaps the Tasmanian National Exhibition run in conjunction with the Royal Hobart Show will continue on its own, but there appears to be little likelihood of either the NW Exhibition or the Tamar Valley Exhibition continuing.

I would like to thank all who made the circuit possible and have turned it into a success through their work and enthusiasm. But most of all, I would like to thank Norton and Jean Harvey for making it possible and for putting up with all the work and inconvenience it has caused over the years.

CAMERA CLUB PHOTOGRRRAPHY

By Felix Staub FTF

Photographers new to camera clubs often have some difficulty in understanding what kind of photographs are successful in camera clubs and which ones are likely to fail.

We are all subjected to hundreds of images every day, be it in newspapers, magazines, books and of course the daily dose of television. Most of these images are documentary in nature and are usually supported by text, maybe even only illustrating the text of the publication. Many of these images are outstanding, and it should be pointed out that the photographers employed by our regional papers do an amazing job of producing excellent images on a daily basis. Sure, many of those pictures are staged to a greater or lesser extent, but they perform the service of illustrating the stories admirably. Similarly, most of the imagery we see on television is of a very high standard, but it is of course always associated with sound and the spoken story.

In camera clubs, we are aiming at the art and science of photography, where images need to stand on their own and no external commentary or explanation is available. This really raises the bar considerably since we need to cater for an audience we don't know, who may not have any knowledge of the subject of our pictures, and yet we need to gain its attention and hold it long enough to convey the story or sentiment that we wish to express.

There are many "rules" of composition that allow us to influence the way in which the viewer looks at our pictures and we may choose a subject that attracts the viewer in its own right. Of course, the viewer doesn't care a hoot for the conscious effort we have made to communicate our imagery. It either makes the viewer see and feel what we want him or her to see and feel or it is not successful. This process of viewing and comprehending our images lasts for only a second or two. If the penny has not dropped in the viewer's mind, we have missed the boat. If we have to explain the picture, it is surely not successful. The "rules" are a means to and end, but cannot have any part in the evaluation of the images.

Our camera clubs follow a similar format to that applied to all amateur photography around the world. The clubs, TPF, the Australian Photographic Society, AFIAP and PSA all have similar (but not always absolutely identical) standards by which they evaluate images. This gives our photographers a measure of certainty when entering state, national and international exhibitions. These exhibitions are usually split up into sections, so that images are evaluated with others of a similar kind.

The Open section allows any kind of image to be shown. They may be strictly documentary or may be made up from

extensive artistic work in the darkroom or computer, providing the images originated as photographs. Many such images are illustrative in their nature rather than documentary.

Images in the Monochrome section are usually similar to the Open section except that they are monochrome along the definitions of the exhibition. Sometimes, monochrome refers to black and white images, sometimes they may be of any one colour tone, but no second colour may be used.

The Nature section is perhaps the most strictly defined one. While there are some differences between the FIAP complying exhibitions and the PSA compliant ones, those differences are very minor and it pays to read the conditions carefully to ensure that any material shown complies to the letter.

The Photo Journalism section requires that the images are strictly documentary and no changes to the content are permitted. The normal adjustments to brightness and sharpness are however allowed.

Photo Travel is handled somewhat similar to the Photo Journalism material. The aim of the section is to show images that portray a time and place and does not allow the addition or removal of any content except for the normal cropping of the picture.

Because our amateur photography has to stand on its own as shown above, we have at times problems with image evaluation by professional photographers from the press or other areas of the industry. Their imperatives are often different from ours, so we need to ensure that these judges are well informed as to the club criteria. The standards of studio or newspaper photography may be similar on a purely technical basis but are different in their artistic content.

ASSET MANAGEMENT

by Felix Staub FTPF

There are quite a number of subjects that we are reluctant to talk about. They tend to be personal, such as embarrassing little medical conditions or the details of our tax return, not to mention the request to extend the mortgage on our house with the bank. Another one is how we manage the ever increasing number of images that we have taken.

Once upon a time, our good photographs ended up hanging on the wall and the rest were carefully stored by throwing them into a shoe box under the stairs – never to see the light of day again. Of course, now that most of us have gone digital, we are a lot more sophisticated. We take a lot more pictures and storage memory is becoming dramatically cheaper by the day. The upshot is that we soon collect hundreds, thousands or even tens of thousands of pictures in some form of storage or another. Our shoebox is now in the form of a hard drive or a DVD, but it is no more tidy.

We now have the problem of finding individual images from within that haystack when each picture file has an individual and descriptive name like "IMG236.NEF" or the like when it actually is that last picture of aunt Fanny before she went to the great Bingo hall in the sky.

If this describes your situation, rest assured that you are not alone. It is a problem that bedevils us all – yes, even film photographers.

At least the digital photographers have the advantage of programs that are dedicated to solving this problem and some of them do a great job of this and can do a lot more to ease the life of the digital photographer.

The answer is Asset Management software. It sounds daunting and one could almost suspect that it is catching and can make our eyes go funny, but it really is very simple and is a true life saver.

In essence, these programs are designed to allow us to find individual pictures with the use of search criteria such as dates, thumbnail images and keywords.

Having found all the pictures that meet the search criteria, they can be displayed on the screen, either individually or collectively to make a selection or to compare similar images.

Some of these programs can do a great deal more than locate individual images from among the mess of your computer. It may be possible to make slide shows, burn back-up DVD's and even edit pictures as you load them from your camera.

There are a number of these programs on the market. The best known one would have to be Adobe Lightroom. It is very advanced in image editing and is the preferred system of professional photographers.

Unfortunately, it is also rather expensive and is probably more than what the amateur really needs. I have been using ACDSee Pro for quite a few years now and feel that it is great for my needs and would probably serve most professionals equally well.

To give you some idea as to how this all works, let me run through the workflow that I have adopted, wether on the road or at home.

At the end of each day, I plug my memory card into the computer and download the day's pictures using ACDSee's Download Manager. I nominate where the files are to be stored and the program takes care of the rest, including name changes that I may have required.

Once the download is completed, I can preview the pictures by selecting them from what looks like an old fashioned light table.

Pictures that are obvious rejects get tagged and eventually all tagged files are deleted. On a second pass through the pictures, I assign a single star rating to each picture that looks reasonably good to me.

I then call up all the star rated pictures and compare them on the screen. If there

are any that look good enough to be contenders for eventual exhibition pics, their star rating gets increased to two stars.

I then open up each two star picture for editing. Since I shoot strictly in RAW format, the raw converter in the program opens up the file. (It would have to be the fastest raw converter in the business).

Now it is time to apply some basic tweaks to ensure that the highlights and shadow details are properly rendered and I'll apply some minor adjustments to contrast and saturation.

The program does not actually change the original image, but makes a note of the changes that I have made in what is called a "sidecar file".

It would be nice, if these adjustments were recognised by Photoshop when I eventually get serious about processing them, but that is not to be.

At least the initial processing in ACDSee Pro lets me see the potential of the picture and the adjustments can be replicated in seconds.

The asset management program maintains a database in the background that remembers where each individual picture file is located and makes a small thumbnail image, so that pictures can be easily indentified when I go rummaging around in my picture storage.

To make future searches possible, I assign keywords to the downloaded pictures. The date is already known to the system since that is among all the data contained in the metadata attached to the picture as it comes out of the camera.

I may apply keywords referring to the subject, the location, the name of any people in the picture and the occasion of when the picture was taken.

Some photographers attach the GPS reading, so that they can search for pictures, using Google Earth, but that is a bit too involved form my simple needs.

When I return from a photo trip, I copy the image files to my main computer that also contains a copy of ACDSee Pro. The program indexes these new pictures including the keywords.

This allows me to find any picture on the main machine just as well as on the laptop. The program allows me to make backups to a detached hard drive and maintains its location information for that also.

If you are into backing up onto CD's or DVD's, the program will burn these disks for you and will memorise the identification of the disk, so that you can retrieve the files as you wish.

The preview thumbnail is maintained in the database, so you don't have to race off to retrieve the disk to identify the picture.

The program even goes one step further: it allows you to re-size any picture for any of the social network sites such as Facebook or for slide viewing such as your club's Projected Image section with a single click.

There is even a basic slideshow routine that allows the user to assemble a show with sound and to convert it into an executable (.exe) file for running on any PC, even if it does not have a copy of the program installed.

ACDSee Pro contains quite a number of further features that may or may not be of use to you. You can produce JPEG files to the size of your choosing and has the means to see several pictures side by side for comparison.

It can also output to a printer for a hard copy. While the editing functions are not in the same league as the dedicated editing programs such as Photoshop, it may be adequate for your needs and the program costs a lot less than the big name ones.

If you have not yet adopted some form of asset management, I urge you to have a good long and hard think about it. It is something you will be living with a great deal longer than your camera or your computer, so it is a good idea to get it right first time.

AROUND THE CLUBS

Devonport Camera Club	no report	Launceston Photographic Society	no report
Hobart Photographic Society	by Margaret Morgan	New Norfolk Camera Club	by Iris Cranfield
Our club is continuously thriving with an ever increasing membership base. We are quickly approaching the 120 mark predicted we would achieve by June 2011 but with our very active groups attracting more members all the time and the change of venue for our meetings and workshops, the number predicted in the last issue of Circle of Confusion is looking to be exceeded very quickly.		The Club continues to function but, unfortunately, only just, we seem to be more of a Social Club than a Photography one these days.	
This year our groups are holding additional meetings, workshops etc. on an evening separate from our general meetings. This is a new concept for us as we have been mindful there is never enough time at our general meetings to see all the work being achieved by our members. We have the first Tuesday of each month booked specifically for group events, presentations, workshops etc., and the conference room will be allocated on a roster basis. As we now have 9 groups and soon to be more the need for this extra evening has become apparent. We want to spend more of our time together to enjoy our chosen field of photography and hopefully this will prove to be the ideal solution. All members of HPS are invited to these group evenings, whether they are a member of that particular group or not so if they feel they want to participate in the photography based workshop or just watch a presentation or whatever is on that evening, they are welcome to do so.		We had a competition for the end of the year and the winners were:	
There are many other exciting things in the pipeline for the club this year including an excursion to Mt Field in March, a possible second exhibition in conjunction with STPS and the Royal Hobart Show in October, another excursion to the Tarkine and a trip to Flinders Island also in conjunction with STPS for later in the year is also well into the planning stage.		Slide Of The Year	Max Davis
Our members are in the process of putting the final touches to our very popular annual exhibition. Traditionally attracting thousands of visitors each year it is a chance for our members to show and promote their work to the couple of thousand visitors attracted to the exhibition each year. This year is looking to be fabulous with works scheduled to be on display both in print format and also a digital display for the first time. We made the decision to spend some money and purchased a TV and DVD player mainly for our exhibitions and presentations. Images by Pieter Zwart who passed away during 2010 will be a highlight of the television display this year with works created by Pieter during his lifetime as a photographer. The opening date for the exhibition is 1 st March 2011 and is again held at Mawson Place in Hobart. Drinks and food will be available at 6.00pm on the evening of 1 st March 2011 at the grand opening and the exhibition doors are opening daily at 10.00am until 18 th March 2011. The closing time is 6.00pm daily. If you are in Hobart during the time of the grand opening or have the opportunity to come to Hobart while the exhibition is on our members will be happy to welcome you.		Small Print Of The Year	Geoff Lewis
On 1st May 2011 Nick Rains will be in Hobart where he is holding three one hour seminars for our club. The seminars include training for Lightroom, Photoshop and HDR and will be held in the conference room at Hadleys Hotel, Murray Street in Hobart from 2.00pm. Members of the northern clubs are welcome to attend and can contact me with their expression of interest to attend the seminars. Please E-Mail to: emmorgan@bigpond.com		Both winners were presented with Certificates at our Christmas Lunch, which was held at our home in New Norfolk. Guests for the day were Ron Fehlberg and his wife Glenda. Ron had judged the competition and commented on his reasons for selecting the winners during the showing of the entries.	
The total cost per person is \$50 which covers all three seminars and any members of TPF and its affiliated clubs wanting to attend let me know your interest as soon as possible. I will be organizing the taking of payments in February that will secure your place at the seminars and details on how to make payment will be advised to you if and when you have lodged an expression of interest to join us down here in May.		The unofficial meeting in January showed members small prints on one subject. Between 6– 9 prints had to be shown, but it was for interest only not for competition.	
		Best wishes to you all for 2011 and hopefully will meet up with some of you in Launceston in March.	
		Northern Tas Camera Club	no report
		Southern Tas Photographic Society	no report
		West Tamar Camera Club	by Felix Staub FTFP
		We are pleased to report that we have been joined by some new members who are very active and take a great interest in our activities.	
		The club has arranged for an outing to Ben Lomond in January in the hope of capturing the Scoparia in flower. The weather was suitably overcast and created a real challenge to the many members present. The blossom was just about at its best, but perhaps not quite as prolific as in some previous years. We are looking forward to seeing some of these images in future competitions.	
		Our regular club programme resumes early in February with Helmut Samerski telling us about his recent trip to Indonesia, and caring for Orang Utang.	
		Ulverstone Camera Club	no report
		Wynyard Camera Club	by Ian Hubble
		We continued our Set Subject and Open Subject competitions, alternating between prints and projected images, with judging comments delivered at each meeting. Set Subject competitions have included Social Documentary, Beach Scene and Abstract.	
		Meeting night activities following the judging comments have included illustrated talks by club members: Samantha Flight on her Frank MacDonald Award trip to Gallipoli and Denis and Fay Hulme and Graeme and Lyn King gave a combined presentation on several of their trips to Waratah and surrounds. West Tamar CC member Wolfram Borgis gave an entertaining presentation on Macro Photography. We also reviewed the last TPF weekend and DVD of entries.	
		In December, three members attended the Essence of Landscape/ Image Sweetening workshop by Nick Rains that was hosted by the Northern Tasmania CC. Also in December, we enjoyed a spit roast for our Annual Club dinner and Club Competition Presentation. Denis and Fay Hulme were awarded life membership. Stephen Clarke from Ulverstone CC judged our Annual Competition. Awards were won by several Club members, with Denis Hulme taking out the Award for best overall image. In January, members had a BBQ/picnic at Oldina Forestry Reserve.	

FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE

The International Federation of Photographic Art

Recognized by

UNESCO

DOCUMENT 2009/304 E

1. GENERAL CONDITIONS

1.1. In order to honour eminent personalities known in the field of photography, the International Federation of Photographic Art (FIAP) has created the following distinctions:

- *For photographic artists known for their artistic work:*
- *For those who, by their work or their achievements, have contributed to the progress of FIAP*
- or of photography in general:*

1.2. Only national federations affiliated with FIAP and having paid their annual membership fee can propose their members as candidates for any of the distinctions; they are considered to

be responsible for the control of the documents transmitted to FIAP. An official of the national

federation must sign all applications. All applications should be made on forms prescribed by

FIAP. The forms should be completed in one of the official FIAP languages.

1.3. In countries, which have no national federation affiliated with FIAP, individual authors can introduce their candidacy through another national federation or through an Individual

Member (IRFIAP or ILFIAP).

1.4. No discrimination is made between the candidates, amateur or professional photographers

alike. No age limit is imposed. No difference is made between prints and projected images.

Artist FIAP AFIAP

Excellence FIAP EFIAP

Excellence FIAP Bronze EFIAP/b

Excellence FIAP Silver EFIAP/s

Excellence FIAP Gold EFIAP/g

Excellence FIAP Platinum EFIAP/p

Master FIAP MFIAP

Excellence FIAP for Services Rendered ESFIAP

Honorary Excellence FIAP HonEFIAP

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1.5. The final decision whether or not a FIAP distinction is awarded rest with FIAP. Applications for

distinctions are examined by a commission consisting of members of the FIAP Directory

Board or of eminent personalities designated by the FIAP Directory Board. Decisions are

taken without appeal and by simple majority. In the case of the HonEFIAP distinction, the

decision must be taken unanimously. In order to ensure the complete independence of the

commission, the names of its members are not published.

1.6. Awarding a FIAP distinction is considered in all countries a favour and not a right.

1.7. All FIAP distinctions are awarded for life. Holders of a distinction are allowed to append after

their names the initials corresponding to the distinction(s) they hold.

In the event where a

holder of FIAP distinction(s) commits a serious offence against FIAP or against a national

federation affiliated with FIAP, the distinction(s) can be withdrawn by the FIAP Directory

Board. No appeal is allowed.

1.8. For either of the two different categories of distinctions (for "photographic artistry" and for

"services rendered"), the persons to whom these distinctions are awarded will only mention

the highest distinction. However "EFIAP Levels" and MFIAP may be used concurrently.

2. THE AFIAP DISTINCTION

2.1. The distinction "Artist FIAP" (AFIAP) is the first artistic distinction that can be obtained. It is

awarded to photographic artists whose artistic qualities, technique and production of work

have been acknowledged through the participation in international salons under FIAP

Patronage.

2.2. The candidate for this distinction must:

a) Have taken part with success in international salons under FIAP Patronage for at least 1 year;

i.e. his first FIAP-recognised acceptance must have occurred at least 1 year ago.

b) Have taken part with success in at least 10 international salons under FIAP Patronage in at

least 5 different countries; a Circuit has to be considered as a single salon.

c) Have obtained at least 30 acceptances with at least 10 different works in international salons

under FIAP Patronage.

2.3. Candidates for AFIAP distinction must submit:

a) A complete application using forms prescribed by FIAP (which can be downloaded from

FIAP's website, see 9.1.).

b) Not less than 5 and not more than 10 photographic works of the candidate (black and white

prints, colour prints or a mixture). All the submitted works must have obtained FIAP-recognised

acceptances.

2.4. The following procedure must be followed:

a) Send the completed and duly signed printed application forms for AFIAP/EFIAP (pages A, B,

C, D, E et F) to the FIAP Distinctions Service and to the FIAP

Collections Service and, if

possible, an additional soft copy of the complete document by electronic mail to the two

Services.

b) The works have to be sent to the FIAP Collections Service.

c) The fee has to be paid to the FIAP Treasurer.

2.5. When the AFIAP distinction is awarded, the candidate will receive a diploma and a badge with

green enamel.

FIAP requirements (continued)

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3. THE EFIAP DISTINCTION

3.1. The distinction "Excellence FIAP" (EFIAP) is awarded to photographic artists who, apart from having excellent techniques, have a significant number of their work often been accepted in many international salons under FIAP Patronage.

3.2. The candidate for this distinction must:

- a) Be holder of the AFIAP distinction. An application for this distinction can be made 1 year after the award of the AFIAP distinction; based on the date of the diploma.
- b) Have taken part with success in at least 30 international salons under FIAP Patronage in at least 15 different countries: a Circuit has to be considered as a single salon.
- c) Have obtained at least 150 acceptances with at least 50 different works in international salons under FIAP Patronage.

3.3. Candidates for EFIAP distinction must submit:

- a) A complete application using forms prescribed by FIAP (which can be downloaded from the

FIAP's website, see 9.1.).

b) Not less than 5 and not more than 10 photographic works of the candidate (black and white prints, colour prints or a mixture), different from those submitted for his/her AFIAP distinction.

All the submitted works must have obtained FIAP-recognised

acceptances.

3.4. The following procedure must be followed:

- a) Send the completed and duly signed printed application forms for AFIAP/EFIAP (pages A, B,

C, D, E et F) to the FIAP Distinctions Service and to the FIAP Collections Service and, if

possible, an additional soft copy of the complete document by electronic mail to the two

Services.

b) The works have to be sent to the FIAP Collections Service.

c) The fee has to be paid to the FIAP Treasurer.

3.5. When the EFIAP distinction is awarded, the candidate will receive a diploma and a badge with

red enamel.

4. THE EFIAP LEVELS

4.1. In order to honour photographic artists who, after having received the EFIAP distinction, continue to actively participate in international salons under FIAP Patronage and by so doing help promote photography with their new artistic production, FIAP has instituted four

additional EFIAP levels:

4.2. The candidate for these "EFIAP Levels" must:

- a) Be holder of the EFIAP distinction or a previous EFIAP level for at least one year; based on

the date of the diploma.

Excellence FIAP Bronze EFIAP/b

Excellence FIAP Silver EFIAP/s

Excellence FIAP Gold EFIAP/g

Excellence FIAP Platinum EFIAP/p

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b) After the date of being awarded the EFIAP distinction, have obtained at least:

in international salons under FIAP Patronage.

4.3. The candidate for an "EFIAP Level" distinction must submit:

- a) A complete application using forms prescribed by FIAP (which can be downloaded from

FIAP's website, see 9.1.).

b) A number of photographs as indicated hereunder:

These photographs must be different from those submitted for other

distinctions.

4.4. In each year only one EFIAP level can be applied for, and each level - Bronze, Silver, Gold or

Platinum - must be achieved in this sequential order.

4.5. The "EFIAP Levels" distinctions, based cumulative achievements, is different from the MFIAP

distinction. A photographic artist who holds these two distinctions, can use the initials of both

distinctions after his/her name. A holder of the MFIAP distinction may apply for the "EFIAP

Levels".

4.6. The following procedure must be followed:

- a) Send the completed and duly signed printed application forms (pages A, B, C, and D) to the

FIAP Distinctions Service and to the FIAP Collections Service and, if possible, an additional

soft copy of the complete document by electronic mail to the two services.

b) The works have to be sent to the FIAP Collections Service.

c) The fee has to be paid to the FIAP Treasurer.

4.7. When the EFIAP level is awarded, the candidate will receive a diploma and a badge with red

enamel combined with a distinctive addition for each level: bronze colour for EFIAP/b, silver

colour for EFIAP/s, gold colour for EFIAP/g and black-platinum

colour for EFIAP/p.

5. THE MFIAP DISTINCTION

5.1. The distinction "Master Photographer of FIAP" (MFIAP) is awarded to a photographic artist in

recognition of his/her entire achievements in the field of artistic photography. MFIAP is the

third step, after AFIAP and EFIAP, in the FIAP distinctions awarded for personal successes in

photography. The candidate must be holder of the EFIAP distinction for at least 1 year, based

on the date of the diploma.

5.2. The candidate for this distinction must submit:

- a) A complete curriculum vitae using forms prescribed by FIAP. The text should be written in one

of the official FIAP languages.

For the EFIAP/b 75 acceptances, with at least 25 different works

For the EFIAP/s 150 acceptances, with at least 50 different works

For the EFIAP/g 300 acceptances, with at least 100 different works

For the EFIAP/p 600 acceptances, with at least 200 different

works

EFIAP Bronze: 3 photographs awarded, each in different countries,

EFIAP Silver: 4 photographs awarded, each in different countries,

EFIAP Gold: 5 photographs awarded, each in different countries,

EFIAP Platinum: 6 photographs awarded, each in different

countries;

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- b) A portfolio of 20 images numbered from 1 to 20 (black and white prints or colour prints). The

prints or support must measure 30 x 40 cm. A portfolio-style of presentation is required. The

weight of the complete portfolio should not exceed 2 kilograms.

This collection must be coherent from its conception to its realisation and presentation.

- c) An introductory text that describes the subject and the creative concept of the photographic

artist. The text must be written in one of the official FIAP languages.

- d) The fee has to be paid to the FIAP Treasurer.

5.3. A list of acceptances and prizes obtained in international salons under FIAP Patronage is not

necessary and these will not be taken into consideration.

5.4. Applications for MFIAP (documents of 5.2. in printed form)

FIAP requirements (continued)

must be signed and sent to the Secretary General of FIAP and, if possible, together with an additional soft copy of the complete document by electronic mail

5.5. The works must be sent to the FIAP Headquarters in Paris with the pages "A" and "B" and the introductory text.

5.6. The portfolios will be examined at one of the ordinary meetings of the FIAP Directory Board.

The FIAP Directory Board may call upon the advice of any qualified person.

The MFIAP distinction is awarded by simple majority of the members of the FIAP Directory Board. If the MFIAP distinction is not awarded, the candidate receives a written explanation for the reject.

5.7. If the portfolio of the author is accepted, it becomes the property of FIAP. The collection of works of holders of the MFIAP distinction can be used by FIAP for exhibitions or other events for the benefit of FIAP. Candidates awarded the MFIAP distinction must provide a digital collection in a CD-ROM to FIAP, so that FIAP can reproduce the works to their original quality, should the original images deteriorate. It must be possible to open this file with Adobe Photoshop software.

5.8. When the MFIAP distinction is awarded, the candidate will receive a diploma and a badge with yellow enamel.

6. THE ESFIAP DISTINCTION

6.1. The distinction "Excellence for Services Rendered" (ESFIAP) is awarded to those persons who have accomplished exceptional services over a long period for the benefit of FIAP.

6.2. Holders of the photographic distinctions AFIAP, EFIAP and MFIAP may also be nominated for the ESFIAP distinction if they fulfil the criteria.

6.3. Applications for the ESFIAP distinction must comprise a complete dossier with a curriculum vitae and a detailed description of the services rendered by the candidate. The application should be made with the form prescribed by FIAP. The text must be written in one of the official FIAP languages. The application must be addressed to the Secretary General of FIAP.

6.4. When the ESFIAP distinction is awarded, the candidate will receive a diploma and a badge with black enamel.

6.5. Applications for the ESFIAP distinction are handled free of charge.

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7. THE HonEFIAP DISTINCTION

7.1. The "Honorary Excellence FIAP" (HonEFIAP) distinction is the highest honour the International Federation of Photographic Art can award to the holder of the ESFIAP distinction. The number of living holders of this distinction is limited to a number set by the FIAP Directory Board.

7.2. The HonEFIAP distinction is awarded by the FIAP Directory Board. Unanimity of the votes of the members of this Board is required.

7.3. Any extraordinary contribution of an international nature to the development of photography or of photographic art will be taken into account as will be any

exceptional service that has contributed to the progress of FIAP.

7.4. The application for a HonEFIAP distinction should comprises a complete curriculum vitae and a full description of the services that justify the candidacy. A form prescribed by FIAP should be used. The application written in one of the official FIAP languages should be sent to the Secretary General of FIAP.

7.5. Applications for the HonEFIAP distinction are handled free of charge.

7.6. The applications for HonEFIAP are examined by the FIAP Directory Board at one of its ordinary meetings.

7.7. When the HonEFIAP distinction is awarded, the candidate will receive a diploma and a badge with white enamel.

8. IMPORTANT INFORMATION

8.1. The FIAP Photographer's Life Card

Any candidate for a photographic distinction of FIAP must be holder of a FIAP Photographer's Card. At the time of a later request for a new photographic distinction, the Photographer's Card will be replaced free, provided that the candidate submits a photograph and a new request form indicating the number of the current card. The requests for distinctions must obligatorily mention in page "A" of the form of the **distinctions the number of the Photographer's Card**.

8.2. The same work submitted to several salons under FIAP Patronage or to FIAP Biennials must always bear the same title.

8.3. The acceptance of a series of prints or projected images is taken into account as 1 acceptance.

8.4. Participations in the FIAP Biennials are taken into account for the FIAP distinctions.

8.5. For the AFIAP and EFIAP distinctions, at most 20% of the required acceptances in international salons under FIAP Patronage can be acquired by youth salons or FIAP Biennials; the other 80% of required acceptances in international salons under FIAP Patronage have to be gained in normal salons open to anyone.

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8.6. National federations have the right to add for the AFIAP and EFIAP distinctions national requirements within reasonable limits.

If the required number of acceptances is reached, the application for the distinction has to be forwarded to FIAP, without any supplementary judging of the works

8.7. Application fee:

For every application for an AFIAP, EFIAP, EFIAP level or MFIAP an application fee must be paid to the FIAP Treasurer. The amount is determined by the FIAP Directory Board. The fee is to cover the cost of examining the application and, if the application is granted, the dispatch of the diploma and the badge.

Applications will only be processed after the FIAP Treasurer has received the application fee.

8.8. When a distinction application is rejected, the applicant needs to wait for at least one year before submitting a fresh application. The candidate must send an updated dossier and, if

FIAP requirements (continued)

necessary, other photographic works. He must again pay the application fee.

8.9. On each photographic work sent to FIAP the following data should be:

- **name, address and country of the candidate**
- **title of the work and year of taking the picture**
- **an indication of the place**
- **the indication "FIAP Distinction" and the signature of the author**

All these data must be written very legibly.

8.10. All photographic works presented by the candidate should be accompanied by a list giving the acceptances, medals and diplomas obtained in salons under FIAP Patronage (page D of the dossier). The national federations have to verify all the acceptances.

8.11. Acceptances in the digital salons are taken into account for the FIAP distinctions. However, concerning the works to be submitted, FIAP accepts only photographs of good quality (that means prints with at least 2,400 pixels for the greatest dimension).

8.12. The unmounted prints should measure 30 x 40 cm; smaller prints must be mounted on a very thin support of 30 x 40 cm. The total weight (photo with light support) may not exceed 90 gr.

8.13. Whether or not the distinction is awarded, the works become the property of FIAP. They will become part of the artistic patrimony of FIAP and may be used to put together collections.

9. PRACTICAL INFORMATION

9.1. The forms for applications for distinctions are available on **FIAP's website** *www.fiap.net* > *distinctions* in Excel format which facilitates downloading and completion by the applicants by "Copy/Paste". It will also enable FIAP to extract the data from these forms without errors when the files are sent by electronic mail.

The forms can also be asked to the Secretary General of FIAP. On these forms, the federations may replace the second language by a local language of the country.

9.2. The national federations are requested to group the various

applications and to present them to FIAP only once a year. The applications must reach FIAP at least three months before the national federation wishes to receive the diplomas and badges.

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9.3. Works are to be sent in flat and resistant packing. The weight of a package should not exceed 2 kilograms and the sum of the outer dimensions should not be more than 90 cm. Packages should be sent by post as ordinary mail or by courier service.

Packages must obligatorily carry the mention "Photographic works for exhibition, no commercial value".

FIAP may refuse to accept any packages, if they involve additional expenses for FIAP.

10. SOME DEFINITIONS

International salon under FIAP Patronage: any photographic salon organized in accordance with the rules laid down in the regulations

"FIAP Patronage" and having been awarded the patronage by the FIAP Patronage Service (indicate the Patronage number on the forms)

Photographic work: black and white, colour print, projected images, series of prints or projected images

Series of prints or projected images: a series of prints or projected images to be viewed in a predetermined order and without any sound, or a series of prints or projected images about one subject forming a whole

Acceptance: any photographic work that has been selected by the jury of the salon for inclusion in the exhibition or projected image presentation or catalogue

Award: special recognition given to a photographic work by the jury of the salon in the form of a prize, a medal, an honourable mention or a diploma.

See also INFO 2009/573 E "FIAP DISTINCTIONS – PRACTICAL INFORMATION"

This regulation comes into force on 1st January 2010.

VENUE	Reece High School Middle Park Devonport
DATE	6th November 2010
TIME	10.00am.

APOLOGIES: Ruth Timberman APS Rep. Heidi Jones HPS, Terry Walker LPS, Russel Hibbs
ATTENDEES: (Delegates) Graeme Smith UCC, Keith Burnett UCC, Robin Burt DCC, Baydon Smith DCC, Fay Hulme WCC, Graeme King WCC, Tom Johnson LTC (proxy), Anne O'Connor NTTC, Hector Beveridge NTTC, Margaret Morgan HPS,Iris Cranfield NNCC, Des Cranfield NNCC,Beth Luckhurst WTCC (proxy), Norton Flannery WTCC.
Stephen Clarke UCC President TPF, Victor Jamieson UCC Sec. TPF.

AGENDA ITEM	DISCUSSION	ACTION	ACTION PERSON
Minutes of Previous meeting		Moved Robin Burt (DCC) that the minutes as circulated be approved. Seconded Faye Hulme (WCC) Carried.	
Business Arising		Moved to General Business	
Treasurers Report		Moved Margaret Morgan (HPS) that the treasurers report be approved. Seconded Anne O'Connor (NTCC) Carried	
Correspondence	As per circulated list	Moved Hector Beveridge (NTTC) that the correspondence be accepted. Seconded Robin Burt (DCC) Carried.	
General Business TPF Website	General discussion re the pros and cons of the website.	Website to promote the Federation and Clubs. Clarify on TPF entry forms clarifying entry conditions.	
TPF Entry form Wording	General debate as to the wording of the TPF/POTY entry form as to the use of images entered.	Moved Anne Hulme (WCC) that –As a condition of entry to TPF/POTY competitions and at club level it is a condition of entry that PERMISSION BE GRANTED FOR PUBLICATION ON THE TPF WEBSITE IF REQUIRED. Seconded Robin Burt (DCC) Carried	All clubs to advise members
Judging workshop	Discussion re Judges manual as an alternative to Alan Hitchells Judges	Copies to be sent to relevant clubs	Pres. Stephen Clarke (UCC)
Proposed APS and all State Presidents Meeting	Discussion re President Stephen's reply to this proposed meeting.	Generally thought that a Telephone hookup would be a better alternative to costs etc.	Pres. Stephen Clarke (UCC)

AGENDA ITEM	DISCUSSION	ACTION	ACTION PERSON
State Rep's Role	Discussion regarding the role of state representative to APS with the position looking to be refined.	Not resolved	Anne O'Connor NTTC
Awards acceptance cards	All awards cards and catalogues brought to meeting for distribution	Collection by club delegates/ representative for distribution to rightful recipients	All Clubs
Nominations for State Service Awards	Generally agreed that this must be a set item for each November meeting. It is an honour for someone who has contributed a lot of work to the promotion of photography within the State and beyond. Not generally at club level.	2010 nominations for this award SSAPS are: Graeme Smith (UCC) Ron Fehlberg (STPS) Proposed Anne O'Connor	President Stephen Clarke (UCC)
Notice of Motion That the Southern Tasmanian Vice-President, whoever that person is, be mad a signatory of the TPF cheque account to expedite payment of accounts.	As this motion was outside the constitution of the TPF the motion did not proceed and was withdrawn.		
Devonport	Discussion re the entries in TPF competitions.	These must have the following on entry: Name of author Title Club Name Size must be 12"X16" mount.	
POTY	General discussion re the categories entered which should be 4 entries 4 different categories	Entry form Item4 in Bold print with additional column for category.	Victor Jamieson (UCC)Secy.
Tasmanian Super Circuit	Due to retirement of Norton and Felix it would appear likely that this will not proceed in it's current form. Everything should be in place 9 months prior to entries being received.	A special vote of thanks to both Norton and Felix for their passed endeavour was taken.	

IT’S ABOUT VISION

“VISION IS THE BEGINNING AND THE END OF PHOTOGRAPHY.

IT’S THE THING THAT MOVES YOU TO PICK UP THE CAMERA, AND IT
DETERMINES WHAT YOU LOOK AT AND WHAT YOU SEE WHEN YOU DO.

IT DETERMINES HOW YOU SHOOT AND WHY.

WITHOUT VISION THE PHOTOGRAPHER PERISHES.”

David duChemin

RESULTS OF THE NOVEMBER2010 INTERCLUB COMPETITION

CAMERA CLUB	Projected Images		Mono Prints		Open Prints		Small Prints	
	Points	Place	Points	Place	Points	Place	Points	Place
Devonport Camera Club	81	=1	49.5	2	66.5	1	51	2
Hobart Photographic Society	81	=1	44	=4	55	=5	49	=3
Launceston Photographic Society	80	=3	43.5	6	55	=5	-	-
New Norfolk Camera Club	51	9	-	-	44	9	41	=8
Northern Tas. Camera Club	58	8	46	3	63	3	60.5	1
Southern Tas. Photographic Soc.	80	=3	55	1	58.5	4	47	6
Ulverstone Camera Club	67	6	36	7	65	2	49	=3
West Tamar Camera Club	77	5	-	-	50.5	7	49	=3
Wynyard Camera Club	64	7	44	=4	50	8	41	=8

INDIVIDUAL PLACINGS – PROJECTED IMAGES

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.	Andrew Fuller	HPS	They're Not For Me	14
H.C.	Jim Clifton	STPS	Tessellated Pavement	14
H.C.	Denis Hulme	WCC	Dirt Bike #3	14
3rd	N. Traven	LPS	Mum Wren	14
2nd	Margaret Morgan	HPS	Water Drop	14
1st	Tracey Broomhall	DCC	Max Running	15

INDIVIDUAL PLACINGS – MONOCHROME PRINTS

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.	Karl Browne	HPS	Winter Fog	10
H.C.	Athalie Taylor	NTCC	Street Shades	10
3rd	L. King	WCC	Abandoned	11.5
=2nd	Ross Coad	LPS	JB In Monochrome	12
=2nd	Tracey Broomhall	DCC	Briony	12
1st	Julien Johnston	STPS	Tractor Man	13

INDIVIDUAL PLACINGS – OPEN PRINTS

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.				
H.C.	Danny MacKenzie	DCC	Surfs Up	12
=3rd	Mike Jones	DCC	Sunset Over Venice	12.5
=3rd	Felix Staub FTFP	WTCC	Honey Bee	12.5
2nd	Danny MacKenzie	DCC	Golden Highrise	13
1st	Veronica Youd	STPS	Ben & Keley	13.5

INDIVIDUAL PLACINGS – SMALL PRINTS

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.				
H.C.	Tania Clarke	UCC	Fun In The Mud	12
H.C.	Eli Larcombe	NTCC	Mist In The Trees	12
3rd	Athalie Taylor	NTCC	Students In The Tunnel	12
2nd	Athalie Taylor	NTCC	Going Home	12.5
1st	Ingrid Karm	DCC	Umbrella Alley	13

Tasmanian Photographic Federation Inc

Tri-annual Conference

19th and 20th March 2011

Hosted by Launceston Photographic Society Inc

Venue: Glenara Lakes, 390 Hobart Road, Youngtown, TAS

Saturday 19th March

10.00 am Delegates Arrive, morning tea

10.30 am Delegates meeting begins

12.30 pm Meeting concludes

Lunch: self catered

1.30 pm Activity: Tasmania Zoo Riverside \$15 pp Many photographic opportunities available.

Tasmania Zoo

1166 Ecclestone Road , Riverside, Launceston

How to Find Tasmania Zoo

- Take A7 from Launceston and drive approximately 4 km
- Turn left into Ecclestone Road(at Riverside Hotel)
- Follow Ecclestone Road 11.66 km to the entrance of the Tasmanian Zoo

Visitors using a GPS system, please enter Launceston (City) and Ecclestone Road (Street) as

destination

5.30 pm Dinner at local restaurant (to be advised)

7.00 pm Viewing of TPF competition prints at Glenara Lakes

7.30 pm Presentation of TPF competition

Cost of the evening activities and supper \$5.00 pp

Tasmanian Photographic Federation Inc

Tri-annual Conference

19th and 20th March 2011

Hosted by Launceston Photographic Society Inc

Sunday 20th March

10.00 am Meet at Inveresk rail yards Tram Museum

Tour of Museum, with tram ride and photo opportunities, with tram driver and conductors dressed in period costume, hopefully with some additional “passengers” also dressed appropriately. \$5 pp

There is also an opportunity to photograph the Blacksmith Shop in the QVMAG, or wander up to the Esk markets.

<http://launcestonshowground.com.au/eskmarket/launceston-eskmarket>

Members could arrange to meet for lunch at Blue Cafe or grab a bite to eat at the Esk Market.

CONTACTS

CLUBS	PRESIDENT	SECRETARY	DELEGATES	MEETINGS
SOUTH				
H.P.S.	Margaret Morgan 3 Mayfair Court Howrah 7018 62478662 emmorgan@bigpond.com	Susan Styles 19 Dayspring Drive Margate 7054 6267 1406	Margaret Morgan Heidi Jones	3rd Thursday
N.N.C.C	Des Cranfield 4 Derwent Tce New Norfolk 7140 6261 2161 David.cranfield@norskeskog.com	Iris Cranfield 4 Derwent Tce New Norfolk 7140 6261 2161	Des Cranfield Iris Cranfield	2nd Monday
S.T.P.S.	Jim Clifton 57 Hall Lane Bagdad 6268 6150 cliffe1@iprimus.com.au	John Nemarich 1889 Cygnet Coast Rd Cradoc 7109 6266 3625 capnemo1@gmail.com	Ron Fehlberg LTPF Ingrid Roberts	2nd Tuesday
NORTH L.P.S.	Lani Smith 9 Atlas Street Launceston 7250 6344 8506 mdlmsmith@internode.on.net	Tom Johnson 4 Devon Hills Rd Perth 7300 6398 2433 tcjohnson@bigpond.com	Terry Walker Russell Hibbs	4th Tuesday
N.T.C.C.	Hector Beveridge 2/62 Jubilee Rd Youngtown 7249 hecbev@bigpond.com	Rod Oliver 45 Cormiston Rd Riverside 7250 reoliver@hotmail.net.au	Anne O'Connor Hector Beveridge ntcc@tasmail.com	2nd Tuesday
W.T.C.C.	Bill Edmondson LTPF PO Box 175 Exeter 7275 6330 1666 billpamed@bigpond.com	Felix Staub FTF PO Box 175 Exeter 7275 6394 3166 fstaub@activ8.net.au	Felix Staub FTF Norton Harvey Hon.FTF	1st Wednesday
NORTH-WEST				
D.C.C.	Patsy Paine PO Box 1156 Devonport 7310 6424 6152	Tracey Broomhall PO Box 377 Latrobe 7307 6424 6152	Robin Burtt Jan Burtt	Alt. Wednesdays
U.C.C.	Stephen Clarke 30 Barker Street Ulverstone 7315 6425 5190 sgctlc@internode.on.net	Keith Burnett PO Box 268 Ulverstone 7315 ph 6425 4351, fax 6425 6728 drkeithburnett@bigpond.com	Keith Burnett	2nd & 4th Wednesdays
W.C.C.	Graeme King c/- Post Office Boat Harbour 7325 6445 1271	Joy Peach 6 Rutherford Rd Stowport 7321 6432 3275 wynyardcameraclub@bigpond.com	Fay Hulme LTPF Graham King	1st & 3rd Tuesday

The Deadline for copy into the May 2011 newsletter is 24 April 2011

Send contributions to the Editor at fstaub@activ8.net.au