

In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

FROM THE CHAIR

Greetings Members,

Our first meeting in August was a presentation by Craig Venn. Craig is a very experienced travel photographer that his presentation showed. Unfortunately his lack of presentation knowledge was also evident. Even though Craig had a memory most of us would have loved his over enthusiasm overshadowed his judgement. I'm sure Craig doesn't possess a watch or if he did he completely ignored it. I am certain Craig would have gone on till mid night had I not intervened. To be fair to Craig, he did mention that he was inexperienced at giving presentations. In the three hours that Craig had the floor we went from The Snowy Mountains in Australia to Mongolia, then on to Russia and finally the Middle East. Without notes Craig could remember places and local customs as if it happened yesterday. He also managed capture plenty of very good images. Unfortunately many members left early and the remainder had switched off but stayed on to be courteous.

The second week's presenter (John Swainson) was sensational and the contrast in presentation skills could not have been any greater. John gave a talk on the future of photography but first he stepped back in time to where it all began. The night was evenly divided between the past and the future. John believes that we will not be seeing the big advancements in technology, as has been the case for the past 7 to 8 years. Improvements are still coming but at a much steadier pace. Thanks to Alan Aldrich for organising John to attend. John came straight from the airport to do his Our third week was competition night. We had a set subject (Indoor Photography), which was judged by Val Fenbow from the Castle Hill Club.



OFFICE BEARERS

President:	Geoff Pfister 9626 7537
Vice President:	Marian Fox
Secretary:	Debbie Web 4578 3680
Treasurer:	Peter Baldock 4573 1357
Comp Manager:	Kim Duproy & Alan Sadleir
Publicity:	David Duproy
Activities Coordinator	Jenny Aquilina & Suzette Howarth
Newsletter Editor	Alan Aldrich 9627 4225

This Month

Sept 1 Guest Speaker – **Brent Pearson**

Sept 8 HAGS at the Richmond Club

SEPT 15 Comp - Transport

Quiet a few members have mentioned Val's judging so i think I should pass on my thoughts on the matter. When the judges were chosen for this years program Ian and myself thought we should stick with the judges who have proven to be the most consistently well liked by the members because of their past performances. The problem we have is some judges feel that Richmond is too far from where they live and so they have to be excluded from our list. Keeping that in mind we decided to try some of the new judges who have come on the scene, particularly those that live in our region. What i have noticed so far this year, taking into account the old and the new judges who have judged for us so far, that the more we change things the more they stay the same. Some judges are more articulate than others, some can get the message across in few words when others take 10 minutes to say nothing of much value. All judges have likes and dislikes no matter how experienced or knowledgeable. After all they are only human like the rest of us. Turning the coin over if a judge loves our work and sees things from our own perspective we tend to love his or her judgement.

I think we should continue to ask new judges to come along so that it gives us a larger database to choose from. We have already turned up a couple new judges who have done an excellent job and will be invited back again. My motto is, observe, reflect then move on, tomorrow is another day to enjoy.

Great outing last Sunday at the Maritime Museum, I particularly enjoyed the company of the " motley crew" we had a ball. Thanks to Jenny and Suzette for organising the day.

Cheers Geoff

John Swainston 2010

I had my LG phone ready to show John Swainston when he visited Camera Club two weeks ago. 5 years ago when he gave his talk about the Future of Photography, he said it's getting to be a toss up whether we will have a phone with a camera or a camera with a phone, or words to that effect. His words came true, and my 5mp camera on my phone can prove it! It has features that are not on my rapidly ageing Nikon D70.

John is the Managing Director of Maxwell International, and gave a talk about the Future of Photography, Reflecting Its Past, and Confident for Tomorrow. He asked the question whether photography is getting more fun, and asserted that most people say yes, because it's easier, creative and portable, and user friendly. He asserted that technology in the past determined how photos looked. Within the context of historical development, technology will keep doing the same.

Through a display of photographs dating back to the 1800s and 1900s, John traced the development of the technology and the uses to which photography has been applied. At first wealthy hobbyists, and some scientific and documentary users used it. Back in 1929, Moholy-Nagy, an artist, could see the evolution of photography as being endless. There were boundaries and walls to be broken. Whether for freezing time or recording details, the technology evolved from glass plate to film, and once popular access to photography occurred, it has blossomed from there. Digital photography has taken it even further into the user-friendly format.

There are iconic images that stand out in the history of photography, and we were treated to a quick walk through some of them. Cartier Bresson's "frozen moment" of someone appearing to walk on water remains a mystery as to whether it was a frozen moment, or a set up. Was it just a chance alignment of so many elements or a careful composition by the author? We will never know.

Do new technologies change images? John emphatically said, NO, it's about the image not the technology. An image can be used for expression, and the example of three images of the Flatron Building illustrated his assertion. With different printing techniques, and a different perspective, the same scene can be captured and represented differently,

according to the purpose of the photographer. It's always possible to express something new and fresh, and express your personal view.

Photojournalism now influences a world wide audience, rather than just the immediate surrounds. The iconic images of David Moore showing migrants arriving in Sydney in 1966, and other images told the story, and also influenced society.

Eugene Smith in 1972 photographed victims of Minamata disease, showing the mother of a deformed child, expressing love. Another iconic image.

Others include Margaret Burke White, Wolfgang Sievers, Graham McCarter – all produced iconic images of their time.

Documentary images tell a story with a series of photographs. David Moore inspired John Swainston, He showed the evolutionary growth of Sydney around the Anzac Bridge. John is now producing images that document Sydney during Earth Hour, at 8.30pm, each year, of Sydney Harbour Bridge and surrounds. If you believe in something, tell a story in photos! John urged us to take photos of people in our networks. We're living in history each day. Photographers are special and can make a statement because we SEE things differently. Camera Clubs are worthwhile for this reason, we are documenting our lives. Our context is important to record too. We need to back up and make copies of our images. We don't want to lose access to them as technology changes. 5 years ago John said PRINT IT OR LOSE IT, and that is still good advice.

It was 5 years ago that John also said that digital photography was in its infancy, and I asked him where we are at now. He said that the changes have occurred very quickly, quicker than he anticipated, and that we are now in the Teenage Era! He sees no big changes ahead, just refinements and specialist accessories in cameras and photography. He sees the trend towards technology getting smaller and lightweight, smaller lenses (less weight to carry around), and applications being important: The Connected Camera – iPhones, with GPS and Google. Stereo cameras are also happening. Bigger sensors mean better resolution, giving detail without noise. Mention was made of Nikon's Auto focus with 51 point selection, VR lens with 1/8 second hand held being ok. An Expo disc with custom white balance, a LENS BABY, PC lens with special sharp zone; Optical effects

such as selective blur; wireless flash and light modifier to eliminate bright spots; flash bender; filters that are environmentally responsible in their manufacturing process; Neutral Density Graduated filter; and the star to watch: Tamron 17-50 f2.8 ED lens. In a few years' time when such things become commonplace, we will all know exactly what those things are...

Apologies to John Swainston if the above is less than accurate. We look forward to another talk in a year or so, to see more developments in photography as it unfolds.

Josephine Blue

The Weak Link

Is photographic judging "the weakest link" in camera club activities - or, it is only a symptom is some cases of a much more serious failure of clubs to provide the information, inspiration, and guidance of individual development of originality, and for members' enjoyment of photography - thereby accounting for so many unexplained "drop outs?"

I recently read the essay, "Judging, The Weak Link," by Alert Sadler, FPSA, The author succeeded once more in fuelling the longstanding controversy over camera club judging, and more importantly revealing the confusion, and basic disagreement, on what the role of a judge should be in camera club competition.

There is, for instance, little argument that "competition is the main source of instruction for members in improving their own work." But there must be serious doubt that judging of those competitions - at least as cited in Sadler's experience - produces the instruction required to encourage wider personal expression.

It is reported - probably accurately almost everywhere - that "judging is a field of expertise where few practitioners have formal training. Most are self-taught from listening to other judges, and many are unqualified." Then Sadler cites a litany of questionable photographic clichés, and "rules," which have resulted.

The FCC needs to establish a body to eradicate this "weak link." Who judges the judges? Who has the expertise, or authority, to select instructors to "quality" future judges - judges who, once more, must be "learning from others" already criticised for adopting questionable "rules" - and beliefs - applied akin to gospel?

The system of judging referred to by Sadler is apparently diluted by a

requirement that a "qualified judge" must also be a "slide (or print) critic and now a computer expert" - be able to say "something constructive" in enough different ways not to become boring, and so "nice" it will not insult a photographer right out of the club.

Hidden amongst all this jargon, apparently, is the real productive purpose of competition - providing a good reason for photographers to bring their work to club for comparison with others - and comparison with the pictures which were left at home - hoping to "get an idea," or of "learning something" they can apply to their own work.

Judging is, basically, an evaluation of a photograph - by comparison against others in the competition, or against a previously conceived personal standard (opinion?) - and assignment of a graded value to that picture to establish its "value".

Judging, actually, is well within the capability of a deaf mute with the ability to see, reach a decision, and press the right button to record a score! Judging panels for international exhibitions routinely view, and score, literally hundreds of projected images/prints in succession without saying a word to each other - or anyone else. Yet many witnessing such a judging, seeing all the images submitted and the resulting scores, find it to be one of the most instructive experiences available to learning photographers.

Only a fuzzed definition of judging could prompt a statement that "first and foremost, a good judge must have a good vocabulary and be able to express himself or herself clearly. Otherwise the comments will become tiresome and fall flat."

Criticism, comments, discussion, "giving an opinion," is not a first and foremost function of judging - and it is usually public criticism in some form, competent or inane, kind or cruel, constructive or ridiculous, which results in the anger, disagreement, or frustration that drives too many members out of camera clubs. This is a real "weak link" in any camera club operation.

Unfortunately, the custom of importing outsider "qualified judges" - from a list - is fraught with danger unless the judges have reached a prescribed standard, this aping of a pre-scripted doctrine leads to the incestuous judging standards we often see.

When asked why did you join a camera club the reply is usually to

improve my photography or to learn to use my new camera. Perhaps we should concentrate on this aspect more, as using inept people to act as photographic judges, is the weak link in our role as a educational and social club. (AA)

(See the attachment by Prof Des Crawley)

Maritime Museum

The club recently enjoyed a day trip to the National Maritime Museum at Darling Harbour. The morning started as most of the club outings do.... With coffee (for some) and meeting out the front of the museum. The day itself was about a good a winter day as you would get, brilliant clear blue sky, the warmth of the sun and good company.

Once everyone was assembled and in order we all purchased the "big ticket" which gave full access to all of the displays and exhibits of the museum including the interactive outdoor displays. The group all headed off to the first exhibit - the 1874 square-rigger '*James Craig*', then on to the replica of *HMB Endeavour* and also exploring more recent vessels such as the Destroyer *HMAS Vampire* and submarine *HMAS Onslow*.

Each of the ships was fascinating, from the construction to the purpose and the living quarters etc. Asides from all providing some great photo opportunities, it was a fantastic insight into how hard life would have been for most on board the ship, with space at a premium, cargo was usually given priority, then any 'passengers' and the crew. I think even for the officers it would still have been a hard slog. The most noticeable thing for me was that despite the age or purpose of the ship they all had the common theme of cramped at best; through to not enough room to swing a cat at worst (an expression that relates to punishment of lashings by the cat o' nine tails). Even on board the destroyer and certainly on the sub the technology may have improved dramatically but the living conditions were very cramped and no place for anyone with any kind of claustrophobia.

On the day everyone enjoyed themselves and are all looking forward to the next outing. It is worth noting that these events don't just happen and that considerable effort is required to source an outing, notify people, organise transport, meeting paces and contact numbers etc to ensure the day

goes smoothly. Thanks to Jenny and Suzette for organizing the day, it is appreciated.

Do you have an event or outing in mind that you think other club members would enjoy then say hi to Jenny or Suzette and let them know, I'm sure it will be welcomed as you only get out of the club what you put in

If you have not been on a camera club outing, I would highly recommend that you come along if able; the group is friendly and relaxed plus it is a great learning tool and a way to pick up tips from other members, discuss equipment or even techniques. If you are new to the club or have been away for a while it is a great way to meet other members in a relaxed and social atmosphere - don't worry if you don't know anyone we are easily identifiable with myriad of cameras, backpacks and the occasional tripod.

See you behind the lens

Dave D

Now a word from Kim Duproy

Message from the Competition Manager.

I would like to take this opportunity to encourage members of the club to start thinking about entries for some important categories coming up. In October we will need to submit 10 photos from our club for the Interclub AV challenge. So if you have a picture that you would like to enter for the committee to review please bring it along to the September competition night for me. This can be either print or digital.

Photos of the Hawkesbury - as we are looking to give the Richmond Club a photo of "Iconic Hawkesbury" at our AGM, can you please start thinking about your entries for this. Entries will need to be brought in for the AGM to be selected.

Children's Ward photos - start thinking of those special images for the kids.

Now while I have you all, I would also like to remind members of the rules for competitions. Lately we have had a few instances where I have not been able to pass on awards. I am sure that members do not do this on purpose as it is often hard to remember so many bits of information and get your photos together for competition.

So here is a quick list of the main issues:

Only 4 entries per competition with a maximum of 2 entries per category. (please ensure when you complete

your award paperwork that you clearly mark which category your entry was in.)

An image may be submitted into one open and one set subject competition. (awards given for multiple submissions to set subjects will not be awarded twice)

An image that has received a merit award cannot be entered into another point scoring competition during the year. (although we loved the photo once, please give the rest of us a chance!)

If you have any queries re the full rules, please refer to the Bylaws.

Obviously a lot of the above relies heavily on the competition manager to keep accurate records and so I rely on members to complete their award paperwork accurately and completely.

If at any stage you would like to know your point score, or what you were given an acceptance, credit or merit for - please just ask me at any meeting and I will be able to assist you with this.

If you have any queries about any of the above I would be more than happy to assist.

Happy snapping

Kim Duproy

HAGS Meeting

This month we will concentrate on improving our camera skills. Come armed with your camera, camera manual and any questions you may have regarding the use and any in-camera techniques you may have heard about or need more information about. Can you set up a wireless flash system? Nikon has this feature inbuilt or can you control the output of your on camera flash?

If your not sure about some aspect in PhotoShop bring your problem with you on a memory stick and we'll see if someone can help you. Do you want more information on enhancing your image the way Peter and Olga showed last meeting I know I do?

The HAGS group is about learning and sharing knowledge. Even your compact camera has many more features that make capturing an image well. Can you set the EV to -0.7 to make sure you don't lose highlight detail? See you with your questions at the HAGS meeting on the 8th September.

Exhibitions to Visit

Moran Prizes 2010

Open: 9 August 2010 – 5 September 2010

Venue: Galleries, Mitchell Wing

Due to the celebration of the Mitchell Library's centenary in March 2010, this year's exhibition is held later in 2010.

Moran Prizes 2010 is hosted in conjunction with the Moran Health Care Group and incorporates the Doug Moran National Portrait Prize and the Moran Contemporary Photographic Prize. Following the exhibition at the State Library, the exhibition is toured nationally by the Moran Health Care Group.

The Doug Moran National Portrait Prize was established by the Moran family in 1988 to celebrate Australia's Bicentenary and is the richest portrait prize in the world. The exhibition of finalists is a vibrant and eclectic collection of 30 portrait paintings. Entry conditions for the competition stipulate that both the painter and their subject be Australian citizens, but it is not required that the artist's subjects be well known.

The Eighties are Back

AT THE POWERHOUSE MUSEUM

Were the 80s just one big party or was there more going on? This new exhibition at the Powerhouse Museum in Sydney takes you back to the music, fashion, parties, politics and the people to find out.

Free with Museum entry

\$25 family / \$10 adult / \$5 child / \$6 concession / Powerhouse members free

Gift vouchers available

Next Month

OCT 6 AGM / Iconic Hawkesbury Images (Gift to Richmond Club)

OCT 13 HAGS at the Richmond Club

OCT 20 Comp - Open

OCT 21 Spring Garden Presentation Night

FCC WORKSHOP PROGRAM
for the education and training of camera club judges
prepared by
Emeritus Professor Des Crawley
as revised February 2008

Background

The program proposed is a radical departure from the workshops offered in the past. The program has the endorsement of the FCC Executive.

The program pursues a deliberate strategy involving a coherent and conceptually rigorous approach to image appraisal. Because it is conceptual in structure, based on well-established principles of adult education, the program has the potential to be a change mechanism for the camera club movement.

The FCC will find opposition to what is proposed for no other reason than it is a departure. Traditionalists and conservatives will be threatened by it what is proposed. However, the FCC has no real choice but to respond to the exigencies of change within the discipline of photography itself and a new generation of membership, seeking from the FCC, leadership that is committed to the developmental of a vibrant photographic culture. If any institution does not constantly pursue revitalisation and renewal, it will perish. The workshop schema outlined here provides but one mechanism for renewal of the FCC using the judging and related competition system as the means.

Rationale

Judging of any photographic work within the formality of a competition should have as its central feature the fostering of creativity. No more and no less.

Within photography creativity is a total, uncompromising commitment to encouraging, rewarding and facilitating innovation, experimentation and the visual communication of ideas through diverse, provocative and profoundly evocative approaches to the making of imagery.

Currently the dominant, unifying visual culture of the camera club is geared to presenting work that is acceptable, that complies with normative principles judges communicate as desirable. This is antithetical to creativity. It destroys it save for those folk who do not take it seriously or abandon the process and move on. Either outcome means the judging process has failed.

Following what judges desire leads to uniformity, conformity, to the use of conservative or “safe” approaches best exemplified by the pictorialism of the 1890’s to 1950’s, and long abandoned by most contemporary photography artists and professional practitioners. At club level following the judge leads to such aberrant and destructive practices as:

- Submitting a “successful” image in a variety of media - print, slide, electronic form so as to maximise “rewards”
- Targeting a judge where his/her “likes and dislikes” are known
- Using the same image serially across a number of clubs and related competitions
- Doing the same style of work year in and year out because one is good at it as measured by club success.

Judge-hunting, club-hopping and image recycling are hardly conducive to growth.

In accepting this education and training framework the FCC has signalled it seeks to progressively introduce a new judging culture that celebrates the image for its creativity and innovation and values the worker as well as the work. . Accordingly, it intends to promote within its ranks of judges a priority to recognize, reward, and endorse creativity as central to image making. Innovation is to be prized, conformity to be discouraged.

The contemporary world of photography has liberated image making from the phobic allure of technology, the cant and mystery of pseudo-scientific “how to” texts and workshops. The camera club members ought to

feel that now, more than ever, they are involved in one of the most vibrant, exciting and liberating of media; they should feel free to explore, to invest, to use, to express and communicate. Technology has liberated them and the judging process should not stifle this.

In photography, there is always a place to document, to record, to make, own and enjoy visual records of one's life journey. Importantly, it is assumed in the judges workshop program that follows that the FCC, its clubs and members seek to move photography beyond recording one's life journey to exploring its mystery, its meaning, its significance, its relevance, its complexity, its beauty, its challenges, its forces, its competing ideologies, philosophies, fantasies, themes and dreams. The latter are sources of ideas that trigger an adventure that takes one into the realm of art making, where the photographer is in control, not the judge. That is, the photographer is liberated from all constraints including those wittingly or unwittingly imposed by the culture of conformity that judging has encouraged.

Photo documentation, travel photography, pictorialism and making image records, delightful past times as they may be, represent but one side of a coin. The full value of that coin will never be realized unless judges accept the privilege and the responsibility to constantly alert folk to the "other side"- to art making with its rich rewards that far exceed any approval or endorsement they might offer. The workshop scheme therefore seeks to tease out the gulf between:

- **taking** photographs and **making** images.
- the **literal** photographic statement and the **expressive** image
- the visual records we make of what we **see** and the expressive statements about what we **think**.

The workshop program advocated below is but ONE way of broadening the visual and image making culture of the camera club movement. This change process cannot be successful without judges sensitive to their role as "educators", if for no other reason, than many FCC members will see what a judge says, endorses and encourages will be perceived as "right", as acceptable, desirable to be emulated. It behoves the judge, therefore, to be in tune with mainstream contemporary debates about the medium of photography and its power as a means for creative exchange between author and viewer and to appreciate their task is more about fostering thinking, seeing and innovation than it is about rewarding an image they happen to like. What a judge "likes" is irrelevant to the growth of the individual. What makes a judge relevant is what they can see, value, recognize and encourage within each worker irrespective of whether that person is a beginner or experienced photographer.

What is proposed is new and it is untested within the camera club environment. It has worked well elsewhere. It is a proposal based on sound educational principles and is based on a conceptual framework that identifies the process and product domains of the making of an image. That framework is summarised diagrammatically in Attachment 1.

This framework is the basis – the structure of the workshop program.

There are many such conceptual approaches. This one is but a starting point and has the merit of ensuring that it is different, novel and focussed to begin the long process of changing the culture of judging from one that is "instrumental", one that encourages convergence to one that is a celebration of creativity and promotes and rewards divergence.

The proposal is consistent with best practice in other areas of creative expression.

Des Crawley

Emeritus Professor, University of Western Sydney

Adjunct Professor, The Royal Melbourne Institute of Technology University

Professor and Director, Centre for Creative Exchange in the Tropical Environment, James Cook University

Honorary Fellow Australian Institute of Professional Photography

Macquarie Towns Arts Society Inc. "Spring Affair" Exhibition 2010

A 2010 Macquarie Bicentenary Event sponsored by Hawkesbury City Council

Richmond School of Arts, 26 West Market St, Richmond

Section 1. Macquaries' Country Award	1 st\$1000, 2 nd\$300 , 3 rd\$100
Section 2. Primary School, Painting	1 st\$100, 2 nd\$50, 3 rd\$25
Section 3. Secondary School, Painting	1 st\$100, 2 nd\$50, 3 rd\$25
Section 4. Primary School, Photography	1 st\$100, 2 nd\$50, 3 rd\$25
Section 5. Secondary School, Photography	1 st\$100, 2 nd\$50, 3 rd\$25
Section 6. Open Photography	1 st\$150, 2 nd\$75, 3 rd\$50
Section 7. MTAS Members Only	
Peoples' Choice Award: MTAS members section only	\$200

Adult Awards Presentation Friday October 29th 2010 7.00pm, \$5 entry, Childrens' Awards Presentation Saturday 30th 2010 3pm, free

Exhibition Conditions

1. Entry:

- Four entries per exhibitor sections 1, three entries per exhibitor in all other sections
- Sections 1 to 6 are to have a "Macquaries' Country Theme" based on the five Macquarie Towns of Castlereagh, Pitt Town, Wilberforce, Richmond and Windsor.
- Entry fees: section 1 \$10.00 per entry, sections 2 to 7, \$5.00 per entry
- Payment by cheque, money order to be made out to Macquarie Towns Art Society Inc.
- Only entries on the signed entry form will be accepted
- Send your signed entry and payment to arrive no later than 1st October 2010 to MTAS, 330 Windsor St, Richmond, 2753

2. Artists' Work

- Artwork must be the original work of the artist, completed within the previous 12 months and not exhibited with MTAS previously

3. Size

- Section 1, 1 only to have a perimeter including frame no more than 152"(386cm), 3 to have perimeter including frame no more than 125"(318cm), Sections 2 and 3 to have an image size no more than A3, sections 4,5 and 6 to have an image size no more than an A4, section 7 to have a perimeter including frame of no more than 125"(318cm)

4. Framing

- All entries must be correctly framed and ready to hang with cord, except sections 4,5 and 6 which must be matted and mounted on stiff card, no screw eyes or wire please
- Wet entries will not be accepted
- Please label all works with the supplied labels

5. Craft

- Artisans by invitation only, \$5.00 per , please supply list of works, Cards free

6. Sales and Commission

- A commission of 25% will be deducted from sale price on all works sold

7. Delivery

- Paintings must be delivered to The Richmond School of Arts, 26 West Market St, Richmond on Thursday 28th October 2010, 9am – 11.00am

8. Insurance

- Exhibitors must arrange their own insurance, all due care will be taken but no responsibility will be taken for any damage

9. Judging

- All entries will be viewed by the judge, but only those selected will be hung.
- The judges decision will be final

10. Collection

- Paintings can be collected from 4.00pm -5.30pm on Sunday 31st October 2010

11. Enquiries

- Phone 45723039 or 0408 161 284 (Sheila Sharp)
- Email se.sharp@bigpond.net.au

Macquarie Towns Arts Society "Spring Affair" Exhibition 2010

Entry Form

Please read conditions of entry carefully, complete this entry form and sign it.

Name.....
Address.....
.....Postcode.....Phone.....
A.B.N. no.....GST Reg...Y/N.....Please circle.. Hobbyist Y/N
If Yes, a Statement of Supply must be filled in and given to MTAS on delivery

I have read and agree with the conditions on this entry form, if under 18yrs must be signed by a parent or guardian

Signature..... Date.....

Section 1 Macquaries' Country Award

Title 1 \$
Title 2 \$
Title 3 \$
Title 4 \$

Section 2 Primary School Childrens' Art

Title 1 \$
Title 2 \$
Title 3 \$

Section 3 Secondary School Childrens' Art

Title 1 \$
Title 2 \$
Title 3 \$

Section 4 Primary School Childrens' Photography

Title 1 \$
Title 2 \$
Title 3 \$

Section 5 Secondary School Childrens' Photography

Title 1 \$
Title 2 \$
Title 3 \$

Section 6 Adult Photography

Title 1 \$
Title 2 \$
Title 3 \$

Section 7 MTAS Members Only

Title 1 \$
Title 2 \$
Title 3 \$

Entry fees: quantity @ \$10.00 per entry =.....
 quantity @ \$5.00 per entry =.....
 Total =