

TASMANIAN NATIONAL SUPER CIRCUIT - NOTES FOR GUIDANCE OF JUDGES.

JUDGING DATES - Saturday 8th August 2009 for print sections, starting at 9.30 a.m.

Sunday 9th August for projected image sections starting at 9.30 a.m.

VENUE: Newstead College (to be confirmed)

The following are some extracts from the APS "Schedule of Information and Requirements for Approved Exhibitions". We are required to conduct our exhibitions according to these guidelines and all judges should ensure that they are familiar with them..

- Clause 11.3 Strict silence shall be observed, and movement in the judging rooms shall be kept to a minimum. No smoking by any person during judging or during the handling of entries.
- Clause 11.5 Discussion between judges is not permitted, except for the final awards, but they may direct questions to the section Director. Judges may request longer viewing or a focus check if in doubt.
- Clause 11.12 The approximate number of entries to be accepted in each section shall be determined before judging. The judges shall be advised of the total number of entries.
- Clause 11.14 It is essential that the full range of scores be used to ensure equitable decision, the points allocated as follows:
1. obviously faulty technique or in wrong section.
 2. reasonable entry, but inadequate for exhibition standards.
 3. reasonable entry of good average quality, potential acceptance.
 4. good entry, minimum faults, could be included in the exhibition.
 5. entry of excellent quality and could be considered for an award.
- Clause 11.16 It may be necessary to accept only some photographs in a score grouping if by accepting all photographs with that score there are more than the total number of acceptances required. In that case, the judges shall review the total entries with that score and increase some of those scores by adjusting them upwards by one point so that those photographs become accepted.
- Clause 11.17 Each judge shall be given a list of awards for their section. Award winners are selected from the highest scoring entries, determined with the agreement of the section judges. A judge may request that a specific photograph be considered for an award.
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So that Tasmania may be seen to be on the same wavelength as the North Island, it is desirable that our level of acceptance be in the range of 10 to 12, preferably 10 or 11. If an excellent entry comes up, do not be afraid to give 5 points. If an entry is to score more than 12 points, at least one judge has to give 5 points. A score of 13 could be either 4,4,5 or 3,5,5. A score of 11 is often made up of 4,4,3 but sometimes it is 5,3,3 or even 5, 4, 2. Note that Clause 11.14 states that 1 point could be given for "obviously faulty technique or in wrong section". That should rarely happen in National Exhibitions, but in any case we discourage the use of 1 point unless the entry is absolutely terrible, as a score of 6 is low enough to tell the entrant that the entry is not of competitive standard in this type of competition. We do want them to enter again next year but a score of 3 may well discourage them.

The number of entries accepted for exhibition should be within the range of 25% to 30%. The procedure detailed in Clause 11.16 is sometimes needed to enable this to be achieved.

First, Second and Third Places are awarded in each section. Highly Commendeds are also awarded, the number depending on the size of the entry in a particular section. See Clause 11.17

REMEMBER! You are not marking an examination, but SELECTING the best entries for exhibition. Selected (Accepted) entries gain points towards the Honours of LAPS and AAPS of the Australian Photographic Society and so are keenly sought by many entrants..

The definitions governing the sections Nature, Photo Travel, and Photojournalism/Social Documentary etc. are given below. These form part of the entry form, so all entrants should be aware of them and entries must comply. Judges in these sections should ensure they fully understand the definitions. Note the restrictions on manipulation, contrived situations or things which alter the truth etc. In an ideal world all entrants would abide by the definitions, but unfortunately that is not always the case. When a Judge detects something which is not permitted, such as an animal in a zoo entered in a Nature section, that entry should naturally be severely marked down. But naturally not all Judges have expertise in all or the same areas, and less obvious transgressions may be missed. For example a Zoologist may see things that a

Botanist might miss and vice versa.

This matter was brought up at the Nature Division meeting at the Launceston Apscon. The suggestion was that where, during the judging process, a Judge becomes aware of, or suspects, a violation of the definitions, he (or she) should state what has been seen. In accordance with the above Section 11.5, the judges should not engage in a discussion on the matter - one says what has been seen and the other two take it on board without comment. Each judge would then decide for themselves whether the entry conformed with the definitions or not and vote accordingly. To my knowledge this suggestion has not been made official at this stage, but if it is we will put it into effect at our judging in August as it seems a good idea. If adopted, it could also apply to both Photojournalism and Photo Travel entries as sometimes there are entries in those sections which do not conform to the definitions given below.

DEFINITIONS - PROVIDED BY AUSTRALIAN PHOTOGRAPHIC SOCIETY INC.

NATURE - Nature photography depicts living, untamed animals and uncultivated plants in a natural habitat, geology and the wide diversity of natural phenomena, from insects to icebergs. Photographs of animals which are domesticated, caged or under any form of restraint, as well as photographs of cultivated plants are ineligible. Minimal evidence of humans is acceptable for nature subjects, such as barn owls or storks, adapting to an environment modified by humans, or natural forces, like hurricanes or tidal waves, reclaiming it. The original image must have been taken by the photographer, whatever photographic medium is used. Any manipulation or modification to the original image is limited to minor retouching of blemishes and must not alter the content of the original scene. After satisfying the above requirements, every effort should be made to ensure the highest level of artistic skill in all nature photographs.

PHOTOJOURNALISM (PJ) - Story-telling photographs such as are seen in the news media and periodicals, which may include documentary, contemporary life, illustrative, spot news or human interest. In the interests of credibility, contrived situations or photographic manipulations which alter the truth are not acceptable. The story telling value of the photograph shall be weighed more than the pictorial quality.

PHOTO TRAVEL (PT) - A photograph that captures the feeling of a time and place, and portrays a land, a people or a culture in its natural state. Photo Travel has no geographical limitations. Ultra close-ups which lose their identity, studio type model pictures or obviously manipulated work do not qualify as Photo Travel and should not be submitted. Photo Travel is not limited to other lands or countries and may include pictures of domestic origin.

CREATIVE/EXPERIMENTAL (Included with Open sections) - Creative or Experimental photographs display a novel effect because of an unusual combination of objects and/or unusual viewpoint. Photographs in which the images have been modified during or after exposure by using an experimental technique are also eligible in Creative/Experimental sections. The photograph must always have a basic photographic image. Digital manipulation processes may be employed providing the original photograph was exposed by the entrant.

MONOCHROME (M) - Any photograph containing shades of only one colour. If toning is carried out, it must be over the total photograph - partial toning and/or the addition of one extra colour is not acceptable.

COLOUR (C) - Any photograph that is not monochrome. It includes a monochrome photograph that has been partially toned or had colour added.

SOCIAL DOCUMENTARY (SD) - Concerned with the portrayal and interpretation of society encompassing both human and non-human subject matter.