

Photography Judges' Manual



**Photographic Society
Of Queensland**

2020

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PREAMBLE:

Photography clubs attract a wide variety of people. Generally many people will join a club with aspirations of becoming a better photographer. Important ways of improving photography skill include finding inspiration in other peoples' photographic artwork, learning about one's photographic equipment, learning from judges' instructive comments, practising at shooting excursions and developing one's camera and post production techniques. These proficiencies are best developed at club level.

As skills improve, some people then want to test their skills against other photographers. It can be within the club, or at state, national and international competitions.

Most Queensland photography clubs conduct monthly competitions and judges from the Photographic Society of Queensland (PSQ) are asked to evaluate their images.

It is important for judges to understand the purpose of monthly competitions and how their decisions and comments influence club members. It was with this in mind that the Judges Executive of the PSQ produced this manual.

This manual is meant to provide a guideline for all PSQ Judges and to lead them to hone their craft through reflection and honest critique of their own performance. Through this guideline, it is also meant to achieve a degree of consistency of judging works across PSQ judges. As a consequence, it is envisaged that club photographers may be better nurtured and inspired.

Above all, we encourage our judges to be respectful and considerate of our members when critiquing images for our clubs. Our objective is to enthuse and inspire our photographers to improve their skills and inspire them to produce better images.

Although the principles outlined within this manual are not prescriptive, the Judges Executive believes that they will assist in making the task of judging more satisfying.

The PSQ Judges Executive

November 2020

CHAPTER 1: SHOULD YOU BECOME A JUDGE?

1.1 The Pleasures of Judging

- You help others to acquire satisfaction with their developing skills.
- You meet others from outside your own club
- You get inspiration from seeing other images close up and you develop your own skills by seeing how others interpret a subject
- You are committed to ongoing personal development and lifelong education to maintain your photography as well as your photographic interpretation skills.
- And many judges will attest to the enjoyment of seeing club members enthused by the constructive comments they receive during judging sessions.

1.2 What Is Required?

1.2.1 A judge is prepared to devote time, energy and expertise to their task.

1.2.2 A 'successful' judge is a practising photographer who, where possible:

- a) attends exhibitions. These may be online;
- b) enters competitions;
- c) enjoys the presentation of the images;
- d) recognises and admits the validity of a diversity of photographic techniques;
- e) continues his/her education by attending workshops, forums and conferences;
- f) has an understanding of photographic media, including image capturing, post-production manipulation and printing techniques.

1.2.3 A 'successful' judge is able to define the qualities of an image, interpret its intention and discuss its attributes. The ability to present orally and visually through electronic media etc. is a valuable skill for a judge. There is a certain level of entertainment required for a judge to hold the audience's attention during judging.

1.2.4 As a judge, you should be prepared to be challenged by club members who do not agree with your comments. While the practice is discouraged, there may be times when members will not agree with the judge. If you invite club members to discuss your comments, it may diffuse any angst.

Judges should learn how to deal with people who do not agree with their comments – the member may have some good points of reason! If the explanation is going to be lengthy and only relevant to a specific club member, suggest that you see him/her in the break or after the meeting. Both judge and member should always respect the differing opinion without aggression or abuse. You can always agree to disagree. From experience, club members will rarely object to any award or comment if the judge presents it in a reasoned, logical and fair manner.

1.2.5 As a judge, don't be afraid to be different. Judges are a product of their personal background, their experience, their world view, their biases, their culture and the diversity of training that they have undertaken during their lives. All judges are different. All judges see images differently. If you have five judges looking at an image – you are likely to have six opinions about that image.

It is actually this diversity that is valuable to clubs, because people can learn more about their images when they expose themselves to that diversity of opinion. Remember – there is no "one right answer" when providing feedback about images. Instead, there are many right answers as each judge has viewed the image from a different perspective. In that difference, however, it is also important not to let your personal biases significantly influence your decisions. If you hate cats – DON'T ever say it in your judgement or in club discussions.

CHAPTER 2: THE PRINCIPLES OF JUDGING

2.1 The Primary Task

Although a judge may be able to contribute to club members' craft of photography, this is ultimately not their task at hand.

2.1.1 The main task of an Accredited Judge is to assist fellow photographers to develop as photographic artists by identifying elements of the excellence of images and providing suggestions on how the image can be improved where appropriate.

The question arises: "What is Art?"¹ Most art definitions mention the terms 'emotions' or 'feelings'. Therefore judging photography as art must begin by assessing the emotional content of an image, Photos should influence the viewer in one of three ways - through intellectual, aesthetic appeal and emotional Impact.

Any kind of conveyed emotions are acceptable – not just generally pleasing ones! The strength of the evoked emotion is the key factor. The photographic craft applied needs to support the image and its emotions, story, etc. So, judges should ask themselves. *"How does the image evoke emotion, feeling, mood?"*

Also remember that every photo has emotion or feelings but that emotion or feelings depends on the viewer.

1. Impact (the WOW factor, eye catching, breathtaking)
2. The story telling quality (the images ability to portray a narrative or story). Every viewer decides what the story is in a photo.
3. Some images are subtle and require the viewer to look at them for longer to interpret the creator's message/intention.

"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."

(Des Crawley, Emeritus Professor, University of Western Sydney, Honorary Fellow Australian Institute of Professional Photography.)

2.1.2 Do No Harm.

When a photographer sends an image for judgement, they have taken the time to think about the subject, make a selection, and enter the image for consideration. Before that, they have invested time and effort in taking and or making the image. Effectively, they have an emotional attachment to the image as they would their own child. Other peoples' children may not be particularly appealing, but you – as the judge – must show respect to the photographer when you are discussing what they have presented. Comment must be handled delicately. Begin with what is positive, and end with a suggestion on what might be improved. Keep in mind that it may actually be an image from a junior photographer, and harsh treatment of it may spoil their enjoyment or end the future career of that young person, right then and there. Encourage and enthuse, but please, DO NO HARM!

¹ "What is Art all About" by Desiderius Orban

2.2 The Skills of the Judge - know what to say, how to say it and know what to avoid!

- 2.2.1** It is good to regularly remind yourself WHY you are judging – it is to encourage, educate and enthuse fellow photographers to develop as artists! This should guide you on what to say or not say when judging images and always be respectful of the photographer and their work.
- 2.2.2** Try to see an image from the maker's view - to understand the maker's intention. If you are in their presence, ask what they intended. But you must do it in such a way as to not put them on the spot. It requires good communication skills; something you need to develop. This is an area where if you don't have the skills, you can make the photographer feel uncomfortable.
- 2.2.3** Make positive comments on every image. Where you understand a particular photographic technique, in your commentary, discuss how difficult it may have been to TAKE/MAKE the image. Look for the good things in the images and where there are issues, how they might be improved. Sometimes it will be difficult at first glance to see anything to praise. But look carefully – there will be several good aspects to commend every image. Offer several suggestions on what is good, then only one on how you think the image could be improved.
- 2.2.4** Avoid recommending that photographers slavishly adhere to rules when judging the technical aspects of an image – look to see if the technique supports the message of the image or not. For example,
- a) A mono image can be quite beautiful even if it does not have the whole range tones from black to white.
 - b) A blurred image does not necessarily have to have something sharp in it.
 - c) The quality of the image should not receive more comments than the content.

“Rules are the enemy of all creativity”
(Pablo Picasso)

- 2.2.5** Judges need to be consistent in giving awards within an individual judging and be able to explain the principles or reasons behind their decisions. Do not be overly generous as this devalues the awards. However remember a positive comment or award can profoundly enhance the photographer's enthusiasm and confidence. An example of a Guide to Competition Scoring is included in Appendix 1.
- 2.2.6** As much as possible, face the audience while speaking. Make sure that you are heard and understood at the back of the room. Eye contact is good, but never fix your eyes on one person for an extended period of time. Use pointers sparingly. Try to be entertaining by varying your tone and adding some humour.

2.3 Respecting Copyright

No matter what format images are presented, they remain the property of the image maker, and the judge has no right to use any images for any purpose, without the express permission of the maker.

2.4 Before the Judging

- 2.4.1** Read the form or email that was sent you by the club carefully. Verify that it has the correct address and phone numbers of the club officers, deadlines for return and the venue of the judging.
- 2.4.2** Read the instructions/definitions that the club members have been given for the competition/subject! If no subject definition has been given, you must give the subject a very wide interpretation. Seek clarification of the definition from the club if you are unsure. The judge should completely understand the definition. Don't forget that it is the responsibility of the club to provide a clearly understood definition, and recognise that the club definition may vary from a National or International competition definition.
- 2.4.3** Make sure that the club gives you an outline of how they score the images and how they grade the members. Be aware that every club will provide different marking requirements. Some value the marks very highly as they contribute to end of year awards within their club. Others will value the feedback and are less concerned about the awards. Some ask for Honour, Credit, Highly Commended and Accepted only. Some require all images be accepted. You must adhere to the marking requirements of the club, whatever they are, and if no instructions are provided, you must ask for what is expected from you as the judge.
- 2.4.4** Do not alter images unless the maker clearly states that this is requested. It is the club's responsibility to seek this permission. Please note that while some clubs appreciate judges' demonstration of post-processing skills using entry images, it is prohibited by other clubs.
- 2.4.5** Check the time restrictions for your presentation of your judging and then be sure to stick to this!

Relevant reading from the Internet:

Eddy Sethna FRPS AFIAP: "An Analysis of Judging". He also has an article on Creative photography.

<http://www.monolandscapes.talktalk.net/judging.htm>

<http://www.monolandscapes.talktalk.net/creativity.htm>

Professor Des Crawley: <http://descrawley.com.au/publications> You can contact him from this page and he will send you information.

CHAPTER 3: THE METHODS/TECHNIQUES THAT MAKE AN IMAGE.

3.1 Impact:

Visual impact means how something you see affects you, or a given public who would be viewing an image. So, the stronger an impact the greater the influence. Furthermore, all of the factors discussed later in this Chapter may impact on the judge, or viewer, to a greater or lesser extent.

3.2 Story:

The narrative visible in the image, or inferred by the viewer. This can be an extremely personal process allowing a wide range of individual interpretations of the same image often depending upon the viewer's imagination.

3.3 Emotion:

The stimulation that occurs, on viewing the image, of any of the usual human feelings or emotional responses such as fear, amusement, anger, compassion, nostalgia, sadness, joy, disgust, revulsion..... the list goes on. Widely varying emotional responses to a particular image are possible depending upon the individual judge's background, imagination and life experience.

3.4 Idea/Creativity:

Is the idea or execution of the presentation, inventive, artistic or original? It might be the approach used, the simplicity, the detail, the conceptualisation, or what aspect is accentuated. There are no limits to imagination.

3.5 Light:

No light, no photography. The differing quality and use of light on the subject is where a good image can become an outstanding image. Is the light moulding the subject or is it so light/dark/flat that we cannot see the details? Recognise the creative use of various lighting styles in an image.

3.6 Subject matter:

Remember to look at the *WHOLE* image. Is the subject of interest to others besides the maker? Has the maker been able to convey his/her feelings to the viewer? The content is very subjective to each individual, to the maker, the viewers and the judge. A judge needs to be aware they do not have the same emotional connection to the image that the maker will have. A judge needs to demonstrate that they have the ability to try to understand.

3.7 Execution/Craft/Technical Aspects:

This contributes to the presentation of a successful image but should not dominate the judge's comments. The overall feeling/emotion/art/story in the image is the most important aspect/message that needs to be recognised. Do not make the assumption that you know how the image was created. The maker may have skills the judge does not.

3.7.1 Exposure:

How has the lighting been controlled?

3.7.2 Contrast:

Is the image flat? Does the image need more black in the shadows or has over saturation made the image too dark? Or is the image too contrasty?

3.7.3 Sharpness/Blur:

Some people are not aware that digital images may need to be subtly sharpened. Some images may be partly or completely blurred which may or may not contribute to the art of the image. Sometimes blur can indicate movement, emotion or a dreamlike state. The Judge needs to be able to distinguish between Selective Focus, Soft Focus, Out of Focus and Blur and also to recognize when it has been used, successfully or otherwise, for a definite artistic purpose.

3.4.4 Depth of field:

Does the choice of depth of field and the point of focus contribute to the story/quality/feeling of the image?

3.4.5 Composition:

What could possibly have been left out of the image (though you as the judge respect their decision to leave it in)? Is the image showing prominent patterns/shapes/leading lines/balance?

3.4.7 Colour:

The choice of the image being in colour or mono, or partially desaturated is a subjective one. Very colourful images may sometimes benefit by being in mono. Are the colours/tones complimentary (Opposite on the colour wheel) or are they juxtaposed in the image?

3.4.8 Space.

Consider the positive/negative spaces within the image.

3.4.9 Perspective:

Is the subject showing a pronounced perspective that could be commented on?

3.4.10 Timing:

Has the image been taken at the “decisive” moment? Or the most appropriate time of day? For example, the lighting of early morning and late afternoon.

3.4.11 Format:

Could the image be improved by being cropped in a square or other non-standard format? Advise members never to allow camera, film or paper manufacturers to dictate the format of their photographs.

3.4.12 Presentation:

Could the print/digital image have been presented better? Whether it is in a black/white/coloured frame and does it really matter? If you comment on this (and other aspects!) then you should emphasize that this is your personal view.

CHAPTER 4. TYPES OF JUDGING:

4.1 Impact:

Images are presented at the meeting and you are seeing them for the first time. If possible, try to have a quick run through all images before judging to gain an idea of the overall standard of the images as well as where the top and bottom lines are. This is helpful when you score the images. Normally the images are shown one by one for the judge to score and comment. Sometimes commenting may not be required. Discuss every image with consideration of the time the club has allotted for the judging.

In impact judging, one needs to be aware that some images without immediate impact can be overlooked. Try to see beyond the impact and look for the emotion and storytelling attributes of the image.

4.2 Considered:

The images have been sent to you beforehand and you have time to see them all in good light, probably in your home. If there are prints, take care that no one touches them.

4.3 Panel:

Three to five judges sit together to look at the images, usually using an electronic score system to give each image a score, for example 1-5, (depending on the scoring system). The high scoring images are then brought back for the judges to review and then discussion ensues between the judges to decide on the place getters.

For example, where scoring from 1 to 9, it is important to use all of the numbers provided, from the minimum (1) to the maximum (9). If you start scoring from the middle you don't have enough latitude for the different quality of images. Criteria could be set for each score. See Appendix 1. for an example.

Consider if the set subject images actually fulfil the criteria. If not they should receive the minimum score.

Of interest, National or International competitions often apply a 25% to 30% acceptance level, but they are dealing with thousands of images, rather than tens of images.

4.4 Internet/web site:

You are directed how to access the club's images to be judged, then you either write the comments below the image or you write a Word or Excel document and send it by email to the club. Judge's comments should not be too long. Be concise. The club may not have time to read them all.

4.5 Remote Judging:

You will be sent a Memory Stick, Dropbox link, or Myphotoclub link with the images. Prepare your judgement as a Word/Excel document with your comments. Again, do not make the comments too long as they will not have time to read them and your thoughts might not be communicated to the members.

4.6 Voice or Video Recording:

You record your spoken comments as an audio file (MP3 or the like) or record the images and comments on a video file and send that to the club. Once again brevity is important.

4.7 Skype, Zoom (or similar): This gives live feedback in real time.

This is similar to on site judging except you are facing the computer. Images are viewed beforehand and notes on each image prepared as well as the awards recorded. During judging images are displayed while you make comments.

Always test the connection beforehand to ensure the system works properly. Make sure you have a decent webcam and microphone, and that you are well lit.

4.8 Other:

There are other recording methods but all of the above apply.

CHAPTER 5.

Judges' Categories	
<p>There are two levels of judges:</p> <ol style="list-style-type: none">1. Accredited Judges; and2. Understudy Judges – for those who are in training to become a judge. <p>Both levels are members of PSQ, either as a club or private member.</p>	
Understudy	<p>This level is for a competent photographer and speaker, who is deemed capable by a mentor or similar, to undergo 3 judgments and one presentation under supervision. Upon submitting satisfactory scores (usually an average score of 4 out of 5 for the three judgments and the presentation) as reported by a mentor and the clubs, the person is accredited with the title Photographic Society of Queensland Associate (PSQA) and is available for club and other judgments. Additionally, it is recommended that they attend at least one Judges Forum, each year.</p>
Accredited	<p>A largely self-regulating group where a judge satisfies certain criteria in attending a number of seminars and/or exhibitions to further their knowledge, at least two club judgments, and preferably one presentation.</p>

CHAPTER 6. HOW TO BECOME A JUDGE:

- 6.1** The prospective Understudy asks an Accredited Judge to be his/her mentor, or if that is not achievable, they can request that PSQ nominate a Mentor. Multiple mentors are recommended so that the USJ to be exposed to a wider range of Judging experience.
- 6.2** The prospective judge's **CLUB** nominates and completes the required form – that can be downloaded from the PSQ web site – and forward it, together with the \$20 administration fee, to the PSQ Secretary.
- 6.3** An Understudy Judge must provide proof of their photographic expertise, experience and achievements by forwarding a portfolio of no less than 12 images, to the PSQ Judges' Executive. Sized at less than 1Mb each, these images must demonstrate high standard of competence in a variety of techniques and subjects. Images are to be provided electronically through Dropbox, or similar on-line storage provider. If the applicant has any photographic honours, or awards/acceptances at State, National or International competitions, these should be forwarded as well. The applicant will also meet with the Judges Executive by Zoom to discuss the parameters of the role.
- 6.4** After acceptance as an USJ their details are posted on the PSQ web site. Clubs use this site as a source for judges for their competitions. Further, it would be appropriate for an USJ to be proactive and offer their services to clubs.
- 6.5** An USJ has to perform at least three judgments and one 30-60 minute talk/presentation before being able to be considered for Accreditation. One of the three required judgments can be done in their own club as can the talk/presentation (the subject of which is up to the USJ themselves). A USJ may be asked to provide a recording of their presentation to the Judges Executive.
- 6.6** The Mentor Judge should accompany an USJ (if possible) to each of the three judgments and the presentation so this needs to be considered before an USJ accepts an invitation to judge. Remote USJs may use Zoom or similar for judgments.
- 6.7** If the images are sent to the USJ before the judging, the USJ would look at those WITH the mentor. With increasing confidence, the USJ may rely less on their mentor when preparing their responses to images.
- 6.8** After the receipt of all feedback forms of a minimum of three Judgments and one presentation, the PSQ Judges Executive will assess those reports and if satisfactory will recommend the PSQ Committee to approve the accreditation.
- 6.9** After approving the accreditation the PSQ Committee will notify the new judge. He/she will be awarded a badge and a certificate the PSQA and their name will be placed on the web site as an accredited judge.
- 6.10** Accreditation should ideally be achieved in a timely manner, preferably within 12 months of acceptance as a USJ.
- 6.11** In exceptional circumstances PSQ reserves the right to withdraw an USJ or Associateship of a Judge as per the criteria identified in the PSQ Constitution.

CHAPTER 7. RESPONSIBILITIES OF MENTORS:

- 7.1** Mentors must make sure that the Understudy Judge (USJ) has been nominated by the USJ's Club and endorsed by the Judges Executive. Mentors must be a currently active PSQ Accredited Judge with no less than two years judging experience, but do not have to be in the same club as the USJ.
- 7.2** Mentors will stay in contact with the USJ and help him/her organise the club presentation of 30-60 minutes and the three judgings (one can be at the USJ's club). It is recommended that at least the first judging is not an impact judging!
- 7.3** Mentors should offer the USJ assistance with communication skills including how to stand (not in front of the image), how to project his/her voice, where to look in the "audience" etc. The USJ may also need help with how to use "L" crop markers for prints, the pointer, microphone, how to retain the audience attention, the use of humour, etc.
- 7.4** Mentors will go through the images with the USJ. He will listen to the USJ's comments and point to issues that the USJ has missed. It is preferable to do this in a place that the USJ feels comfortable. Where, because of long distance, this is not possible, the Mentors should arrange that the club will send a copy of the digital images to the USJ and the mentor so that the images can be discussed over the phone or via the internet. The prints should be able to be viewed by both parties.

Mentors and the USJ will define clear expectations for the USJ Presentation. For example, the expectations of the presentation, its purpose, its preparation, content, communication style, use of media and or equipment, etc.

- 7.5** A mentor, or their representative, must be present at the presentation and each of the USJ's judgings and write a report that is then sent to the PSQ Judges Executive. The mentor should make sure that the club also sends a report. Both reports should be discussed with the USJ so that he/she can find out how to improve.
- 7.6** The mentor should encourage the USJ to finalise the whole process in a timely manner.
- 7.7** Because the USJ's travel expenses should be reimbursed by the requesting club, the mentor should try to share the car with the USJ in order to keep their own travel expenses down.

If that is not possible the mentor may apply with the PSQ Treasurer to get his expenses reimbursed from the PSQ.

CHAPTER 8. RESPONSIBILITIES OF CLUBS:

- 8.1** To obtain a Judge or Understudy Judge refer to the lists on the PSQ web site. Phone the prospective judge to arrange a judging time then follow up with an email and attachment of the completed Judge request form (found on the website). When a club's own document is used instead of the PSQ Judge Request Form, make sure that all items included in the PSQ form, are addressed in the document used (refer to 8.2). <http://www.psq.org.au/accredited-psq-judges.html>
- 8.2** Send the judge the request form in an email with:
- a) the club's address (including a map if the judge has never been there before);
 - b) the set subject/s, if applicable;
 - c) the definition to be used for the set subject/s;
 - d) details of the scoring system, the club wishes the judge to use;
 - e) the time that you would like the judge to arrive;
 - f) the time available for the judging presentation;
 - g) Discuss with the judge the travel re-imburement;
 - h) Discuss whether the judge may or may not have time to show some of his/her images;
 - i) If the club requires an impact judging at their meeting, make sure they have agreed to this before the meeting.
- 8.3** Ask judges about themselves and their photographic interests, so that you can introduce them to the members.
- 8.4** At the club, greet the judge and show them where to put the prints (if applicable).
- 8.5** Introduce the Judge to the members.
- 8.6** Make sure that the judge is well looked after during judging as well as during any break. Don't leave them standing on their own, looking uncomfortable.
- 8.7** Thank and reimburse the judge for their travel if the club hasn't made other arrangements. Make sure that the payment well covers the judge's travel. Please note that any gift offered, would be additional to any payment for travel expenses.
- 8.9** The Club Executive should send written comments to the judge about their performance and any suggestion the club may have to improve their judging process in the future. This is for their own personal improvement and not for public use. Use the appropriate PSQ form. <http://www.psq.org.au/accredited-psq-judges.html>
- 8.10** The PSQ Judges Executive recommends that clubs send images to the judge well before the judging takes place. By doing that it allows not only images with high impact to be selected but also the subtle story telling images that require longer viewing. Those images would often miss out with impact judging.
- 8.11** Encourage proficient members of your club, to become a PSQ Judge!

APPENDIX 1:

One Guide to Competition Scoring. **There are many others.** Where members are at different levels (B Grade, AB Grade, A Grade) the scores should be adjusted accordingly.

Points		Guide to Image Features
1	Out of Category	Use this score to disqualify an entry. An image may be disqualified if <ul style="list-style-type: none"> • It is considered not to fit the definition of the Set Subject • It clearly infringes on another artist's copyright or contains material of an inappropriate nature.
2		The image displays serious technical defects, such as an extreme under or overexposure, very poorly handled focus, substantial (and clearly unintended) camera movement, or similar problems.
3		The image has noticeable technical defects or noteworthy shortcomings in image content. <i>Because most club competition entrants have a reasonable level of experience, scores of 1 or 2 are rarely used in club competitions.</i>
4		The image does not have significant technical defects or noteworthy shortcomings in image content. However there may be evidence that composition, lighting, etc, has not been well controlled.
5 5-6	Acceptance	The image is acceptable in most respects (E.g. Technical, content, composition, etc.) and creates some interest for the viewer. The score could be raised by some small improvements (indicated by the judge.)
6 7-8	Commended	With minor alterations (suggested by the Judge), the image could easily receive a higher score.
7 9-10	Highly Commended	The image has been reasonably well produced. Technical aspects and image content have been competently handled, and it shows one aspect of emotion, impact, creativity or story for the viewer.
8 11-12	Merit or Credit	The image is well handed technically all or most of the image aspects is above average. It shows some aspects of emotion, impact, creativity or story in its presentation.
9 13-15	Honour	The image has a strong emotional influence, visual impact or creativity and narrative content. The image is exceptional and worthy of special recognition.

Be aware that an Acceptance in a National or International competition is highly regarded as it means that the image has been "Accepted for Exhibition".

An Image of the Month is a separate item for some clubs.

It is suggested that where images do NOT meet the Club's Competition Guidelines, it is up to the Club to remove those images from the image set before submitting them to the Judge.