

LICENTIATESHIP (STILLS) PANEL

CATEGORY LA

This is the basic Distinction awarded and requires the submission of 10 prints or 10 slides. A combination of prints and slides is not acceptable. Prints can be submitted as a portfolio of black and white or as a portfolio of colour, but can also include a combination of both.

Print size should not exceed 40 cm x 50 cm (16" x 20") and although there is no minimum size 20 cm x 25 cm (10" x 8") would be considered reasonable. Most slide submissions are in 35mm format, but larger sizes are acceptable.

Consideration should be given to arranging prints as a cohesive portfolio, normally in two rows. A small diagram or numbering system must indicate clearly your wishes in this respect. Slides will be viewed as a sequence (one slide followed by the next). Each slide must be numbered to indicate this.

Presentation and mounting of prints should be sympathetic with the subject matter and slides spotted as normal for viewing (i.e. bottom left corner when viewed normally). Commercially processed material is acceptable.

Candidates are expected to show a general photographic competence - please consider the criteria used to assess submissions as indicated below. There are no constraints on subject matter, but beware of including too great a diversity within the portfolio. If in doubt seek advice (see below).

ASSESSMENT CRITERIA

1. Control of Medium

Camera Work

Is the choice of viewpoint and lighting sympathetic with the subject? Has focusing and exposure been accurately executed?

Technical Quality

Has contrast, highlight and shadow detail been properly controlled? Is the colour balance acceptable? Are there any processing faults i.e. chemical staining or spots that need attention?

Appropriateness of Technique

Have the appropriate materials been chosen and is the format acceptable? Has the correct shutter speed and depth of field been selected?

2. Seeing & Thinking

Visual Awareness

How decisive is the arrangement and composition? Has imagination and creativity been adequately explored.

Communication

Do the images empathise with the viewer? Is the desired information and mood conveyed?

3. Breadth of Approach

Range of Work

Has the subject or subject areas been adequately explored? Are the materials and techniques used acceptable?

Presentation

Has the final submission been edited and selected to present the strongest possible portfolio?

Initially the demands put upon the candidate within the above guidelines may appear somewhat overwhelming and even daunting. However, for those who are uncertain there are a number of further avenues open:

- a) Attendance at any of the Distinctions workshops can be fruitful and help to guide you along the right track.
- b) Attendance at actual Distinction Assessments will provide an excellent idea of the standard required.

Details of workshops and Assessment days can be obtained from Carol Agar.

Categories LB and LC

It is also possible to apply for the Licentiate in the Film & Video or Slide-Sound Sequences categories. Please contact the Distinctions Department for details.

APPLIED AND PROFESSIONAL PANEL

Submissions to this Panel may be from professional or amateur photographers and will be photography with a clearly defined end use or application which usually, but not necessarily, will be for publication or a commercial purpose. Applied photography is defined for the purposes of the Panel as photography which is used to illustrate, record, promote or inform *on a specific subject or project*. For example, it may include work which can be categorised as Architectural, Portraiture, Advertising, Wedding, Social or Theatrical. (Work which concerns travel or has a journalistic purpose should be submitted to the Travel or Visual Journalism Panels.)

Applications may often be of specialist nature and restricted to a narrow discipline of photography. Whilst this is welcome and almost a necessity at Fellowship level, submissions in Applied and Professional photography may well contain work from more than one discipline, particularly where the applicant is a practising professional photographer. It is important that, whatever the mix of subject matter, the portfolio of work must be cohesive.

ASSOCIATESHIP REQUIREMENTS

15 slides or prints. A statement of intent of not more than 150 words must be included to describe the aims and objectives of the work. It is very important that this statement of intent is accurate and states very clearly the purpose of the photography shown in the submission.

FELLOWSHIP REQUIREMENTS

20 slides or prints. A statement of intent of not more than 150 words must be included to describe the aims and objectives of the work. It is very important that this statement of intent is accurate and states very clearly the purpose of the photography shown in the submission.

ASSESSMENT CRITERIA

Associates of the Society are experienced photographers. Submissions to the Applied and Professional Panel must provide evidence of a very high standard of technical and visual skill where the photography is imaginative and has a distinctive personal style. The use of the appropriate equipment and media for the discipline(s) submitted cannot be over stressed .

Fellows of the Society are recognised as outstanding practitioners who in some cases have pushed forward the boundaries of photography in their discipline. The submission will show a highly distinguished ability with originality in style showing an individualistic approach while retaining technical excellence.

The Panel will assess the work submitted according to the criteria listed below. Applicants are advised to prepare their submission with these criteria in mind.

Communication

- Does the portfolio clearly meet the objectives given in the written statement?
- Is the photographic style consistent across the portfolio ?
- Do the images capture and communicate mood, emotion, or a sense of atmosphere where appropriate?
- Are the prints/slides sequenced correctly in order to support the written statement?

Presentation

- Is there repetition of images? (As a general rule more than two similar images will be unacceptable.)
- Are prints appropriately mounted and free from marks and blemishes?
- Have slides been suitably masked and free from marks and blemishes?

Artistic Skill

- Has a competent understanding of composition, design, and form been demonstrated to best communicate the purpose of the work?
- Have appropriate lighting and viewpoint been used?
- Are people portrayed with vitality and life and not just posed for the camera?

Originality

- Has the photographer shown originality in presenting the subject?

Technical Skill

- Has the appropriate equipment been used, e.g. format, lenses, filters, lighting?
- Is the printing/slide exposure consistent in contrast and/or colour balance?
- Is the highlight and shadow detail adequately recorded?
- Are the images adequately sharp? (Control of focus and camera shake)
- Has appropriate control in printing been applied? (e.g. burning in of highlights, correction of colour casts etc)

ASSOCIATESHIP & FELLOWSHIP CONTEMPORARY PANEL

Submissions in this category are to be in the form of a body of work based on a theme, project or concept which interests or concerns the applicant. Normally the submission should be in the form of prints or transparencies, but mixed media image and text can be considered. Books/catalogues are allowable as supporting evidence, but are not taken directly into consideration as part of the Distinction submission.

ASSOCIATESHIP REQUIREMENTS

Associateship submissions must comprise a minimum of 15 prints or transparencies, with a small number more being allowed if these are important to ensure a balanced coverage of the topic selected.

Submission must succeed in fulfilling their stated aim well and with clarity. The work must be cohesive in structure. Communication of meaning/purpose of the work to the viewer needs to be clear. It must be of good and balanced technical quality. The technical quality should support the photographer's ideas and not be overtly 'gimmicky'.

FELLOWSHIP REQUIREMENTS

Fellowship submissions must comprise a minimum of 20 prints or transparencies, with a small increase being allowed for the same reasons as for Associateship. None of the work submitted should have been used in a previous Associateship submission unless agreed in advance with the Panel Chairperson.

Submissions must be innovative and outstanding in concept. The work must be perceptive and exciting to the viewer. The portfolio must be clearly constructed and content and presentation must fully support the defined purpose and maintain a high level of interest in the viewer. Technical aspects must be assured and the medium used in an appropriate way in support of the portfolio content.

In both cases a short written introduction of not more than **150 words** is required.

ASSESSMENT CRITERIA

1.Originality, Purpose and Communication

- 1.1 Has the candidate provided a written introduction related to the work which is adequate for the submission to be assessed in context?
- 1.2 To what extent does the portfolio of work clearly communicate its personal style to the viewer at both informative and emotional levels?
- 1.3 Is the work consistent throughout the portfolio?
- 1.4 Does the portfolio of work adequately fulfil the purpose covered in the written introduction?
- 1.5 To what extent does consideration of the work demand a degree of involvement from the viewer in extracting the messages contained?
- 1.6 Is there clear evidence of depth of involvement by the photographer in the work submitted, including related research and/or awareness of photography's culture or history were relevant?

2.Cohesion

- 2.1 Is the portfolio of work visually balanced and sequenced and/or grouped?
- 2.2 Do the images augment each other in expressing the photographer's message and feelings?
- 2.3 Does the presentation support the content, so that these two aspects work together in support of the defined purpose covered in the written introduction?

3.Technical Quality

- 3.1 Is the technical quality of the prints or transparencies adequate?
- 3.2 Is there evidence of appropriate use of cameral controls, film stock and printing process, which relates to the purpose of the work?
- 3.3 Is there evidence of thought in mounting/presentation of the work and are mounts free from marks, matt cutting errors and blemishes?

DOCUMENTARY AND VISUAL JOURNALISM PANEL

ASSOCIATESHIP REQUIREMENTS

15 slides or prints. A statement of not more than 150 words must be included to describe the purpose of the work. Applicants must clearly state in which sub-section(s) they are submitting work.

FELLOWSHIP REQUIREMENTS

20 slides or prints. A statement of not more than 150 words must be included to describe the purpose of the work. Applicants must clearly state in which sub-section(s) they are submitting work.

ASSESSMENT CRITERIA

DOCUMENTARY

The portfolio submitted under this section will have been produced for a specific purpose; it will have a clear theme or story and consist of a series of images that are explanatory and informative to the viewer. There is no restriction on the subject matter but the work must be suitable for some form of publication or exhibition as documentation. Disparate or unrelated images, however excellent, will not be accepted. These should be submitted to the appropriate specialised Panel e.g. Visual Art in the case of pictorial images, or Nature in the case of natural history.

Quality of Communication

1. Have the pictures been produced to both inform and arrest the eye? Do they depict an activity, a group of people, or an aspect of life as described in the written statement?
2. Is the style consistent across the portfolio? Is the selection of subjects and images taut, without repetition of pictures or divergence from the theme?
3. While keeping to the theme, has the photographer exploited camera position and use of the light to achieve visual impact? Is there an attempt to avoid the obvious or clichéd angle?
4. Is there originality in the photographic style and choice of subject? Is there dynamism, a sense of action? Do the people involved look as if they are really doing something?
5. Are we informed, shocked or amused as a result of seeing these pictures?

VISUAL JOURNALISM

The photography considered under this section may be suitable for newspaper, magazine and book journalism, where the pictures tell the story and take precedence over the words. The pictures do not need to be of world shattering scoops, the most ordinary situations sometimes produce striking images. The applicant may specialise in one subject, such as sport, and the portfolio should demonstrate a variety of techniques within this field. Evidence of publication should be included whenever possible or relevant.

Quality of Communication

1. If the statement or caption lists refers to specific subjects, activities or events do the pictures show appropriate coverage?
2. If there are single pictures or groups of pictures of events do they have impact? Are they strong enough to arrest the eye of a reader as the page is turned? Do they show the key element of an event or an aspect of the event which the photographer considers significant?
3. Does the photographer demonstrate a strong style beyond the basic recording of what is happening? Is there evidence of the photographer's intellectual assessment of the subjects and careful selection of images to present this assessment pictorially?
4. Would the pictures as presented make an important contribution to a publication?

GENERAL GUIDELINES FOR APPLICANTS IN BOTH SECTIONS

1. Artistic Sensitivity

To what extent, while being mindful of the requirements of quality of communication, has the photographer recognised and conveyed the photographic possibilities of the subject? How successfully have the lenses, film, filters and any other special techniques been used? How far does the portfolio show a sensitive understanding of composition, design, form and colour control? Is the choice or avoidance of background images successful? Has the photographer been able to capture mood, emotion, anger, fear, humour and sense of atmosphere? Do people in the pictures appear to have some vitality, some life and intellect beyond posing for the camera?

2. Technical Skill

Is the printing in sympathy with the subject matter? Has the darkroom control or any other form of manipulation including digital been carried out to a sufficiently high standard? If there are significant differences of tone or colour balance in any pictures are they justified and are they placed in appropriate positions in the portfolio or sequence?

3. Presentation

Are prints mounted appropriately and free from marks and blemishes? Are slides masked properly and free from blemishes? Does the applicant's viewing plan or sequence choice show balance and help towards the requirements of communication.

4. Digital Imaging

Photographs that have been originated or subsequently processed (i.e. using adjustments such as levels, curves, brightness and contrast, colour balance and hue/saturation) digitally are acceptable in both sections but images that have been manipulated in content, either digitally or by conventional darkroom techniques, are not considered appropriate, as an essential requirement is to document reality. Manipulated images are more appropriate to the Visual Art categories or to certain aspects of Applied (technical) work. In cases of doubt the Panel may request evidence to support the authenticity of the images presented.

ASSOCIATESHIP AND FELLOWSHIP NATURE PANEL

Submissions in this category are to be in the form of either prints or transparencies. At Associateship level, a submission should consist of 15 pieces of work, while 20 pieces of work are required at Fellowship level. Each piece of work should be accurately titled with, if possible, both a common name and scientific name. A list of the items in presentation order should accompany the application.

The relevant subject areas are those which embrace any of the various branches of natural history, including zoology, botany, physics, chemistry, meteorology, astronomy, palaeontology and anthropology.

In general, subjects will be seen to be free and unrestricted, in a natural or adopted habitat although, when necessity dictates, subjects photographed under controlled conditions may be permissible.

No kind of manipulation that alters the truth of the photographic statement is permissible, except for the removal of minor distractions or blemishes.

At each level a short, written statement of intent, consisting of not more than **150 words** is required.

ASSESSMENT CRITERIA

1.Purpose and Communication

- 1.1 The candidate's written introduction should state clearly what his/her intention is in choosing the work submitted. Its purpose is to enable the Assessment Panel to consider the work in a meaningful context, appropriate to the level of the application.
- 1.2 The work should be seen to follow and substantiate the intention set out in the applicant's written introduction and should provide clear evidence of his/her genuine interest and involvement in this type of photography.
- 1.3 At Associateship level, each individual subject offered for assessment should be shown in an informative or illustrative way, so that its relevance to the submission as a whole can be considered. At the very least it should accurately depict what the subject looks like, although it might, to the applicant's advantage, show some aspect of its life cycle or behavioural pattern as well.
- 1.4 Although Fellowship applicants should try to show a personal style or an original approach, it is accepted that this may not always be possible. On the other hand, it should be possible to demonstrate that an applicant is capable of maintaining the momentum of current trends and developments in nature photography. Candidates are advised to choose a particular natural history theme or topic and to explore and develop it photographically. It is rarely sufficient to present a repetitive collection of images, all produced by the same or very similar techniques and differentiated from each other only in terms of species differences.

2.Cohesion

- 2.1 Print submissions should be presented in such a way that they appear coherent and visually well balanced in terms of subject matter, print size, format, colour, contrast and mounting. A submission of prints displayed for assessment in an unplanned, haphazard manner is most unlikely to impress no matter how relevant the subject matter and how high the technical quality.
- 2.2 Transparency submissions should be sequenced in a similarly coherent and visually well balanced way, avoiding sudden changes in colour, contrast or key. Where several different subject types are included in a submission, it is usually more effective to present them interspersed with each other, rather than in subject groups.
- 2.3 Although all the images in a submission should contribute to an informative and cohesive presentation, each of them should be individually interesting to the naturalist.

3. Technical Quality

- 3.1 Every submission should demonstrate that the applicant is able to produce consistently sharp and correctly exposed prints or transparencies with image size appropriate to the subject being shown.
- 3.2 Every applicant is required to demonstrate an ability to control depth of field in such a way that all the component images in a submission are seen to have backgrounds appropriate to the type of subject being shown, whether that subject is being depicted in close-up or within the wider context of a particular habitat.
- 3.3 It must be clear from each submission that the applicant has a good understanding of how to use light effectively, whether it is natural or artificial. If flash has been used, it must be seen to have been used discreetly, sympathetically and in a manner which is completely in keeping with the subject. The harsh use of flash, which results in heavy shadow areas and excessive contrast, should be avoided, as should any use of flash with subjects for which it is inappropriate.

4. Artistic Consideration

- 4.1. Although work submitted in the Nature Category should be mainly informative or illustrative in character, an overlay of pictorialism is not only permissible but may be to the applicant's advantage, provided that it does not detract from the informative content of the work.
- 4.2 Good composition is an important aspect of effective and visually satisfying nature work and every component image in a submission should demonstrate the applicant's skill in this respect.

ASSOCIATESHIP & FELLOWSHIP TRAVEL PANEL

Submissions to this Panel will be documentary record photography with a travel connection. For example, it may record a journey, a travel experience, a place which may include its people, a collection of items specific to a place, or an activity carried out at a place. The distance travelled to compile the portfolio is not important. The portfolio will be the personal work of the applicant and will not *necessarily* be intended for publication or commercial purposes. The photography can be taken in any country in the world including the United Kingdom. Manipulation by digital or other means, which SIGNIFICANTLY alters the truth of the situation or event is unacceptable. (Work intended primarily for publication or commercial purposes should be submitted to the Visual Journalism or Applied Panels respectively.)

ASSOCIATESHIP REQUIREMENTS

15 slides or prints. A statement of not more than 150 words must be included to describe the purpose or intent of the work.

FELLOWSHIP REQUIREMENTS

20 slides or prints. A statement of not more than 150 words must be included to describe the purpose or intent of the work.

ASSESSMENT CRITERIA

The Panel will assess the work submitted according to the criteria listed below. Applicants are advised to prepare their submission with these criteria in mind.

Communication

- Does the portfolio meet the objectives given in the written statement?
- Is the photographic style consistent across the portfolio ?
- Is there undue repetition of images? (As a general rule more than two similar images will be unacceptable.)
- Has the photographer shown originality in presenting the subject? (It is recognised that photographers may travel in groups and care must be taken to avoid stereotyped images.)
- Are the prints/slides sequenced correctly in order to support the written statement

Artistic Skill

- Has a competent understanding of composition, design, and form been demonstrated to best communicate the purpose of the work?
- Have the appropriate lenses, filters and lighting been used?
- Do the images capture and communicate mood, emotion, or a sense of atmosphere where appropriate ?
- Are people portrayed with vitality and life and not just posed for the camera?

Technical Skill.

- Is the printing/slide exposure consistent in contrast and/or colour balance?
- Is the highlight and shadow detail adequately recorded?
- Are the images adequately sharp? (Control of focus and camera shake)
- Has appropriate control in printing been applied? (eg burning in of highlights, correction of colour casts etc)
- Are the prints appropriately mounted?
- Have slides been suitably masked?

An Associateship level the submission must show excellence in photography.

A Fellowship level submission must demonstrate outstanding ability and an individual vision.

ASSOCIATESHIP & FELLOWSHIP VISUAL ART PANEL

ASSOCIATESHIP REQUIREMENTS

Fifteen prints or transparencies of images which communicate a personal statement about the subject, conveying a mood, emotion or other meaning which goes beyond that of an objective record.

FELLOWSHIP REQUIREMENTS

Twenty prints or transparencies showing highly distinguished ability and originality in photographic style.

ASSESSMENT CRITERIA

1. Quality of Communication

To what extent does the portfolio successfully communicate ideas, moods or feelings?

2. Originality

To what extent does the portfolio show evidence of personal engagement with the subject/s?

3. Cohesion

To what extent are the images pictorially interesting individually, whilst also contributing to a balanced portfolio? Are the slides sequenced appropriately?

4. Artistic Sensitivity

To what extent has the photographer exploited the photographic possibilities of the subject by showing good understanding of lighting and viewpoint? How successfully have camera, film, filters and special techniques been used? How far does the portfolio show a sensitive understand of composition, design and perspective?

5. Technical Skill

To what extent has the photographer:

- a) Printed the images in sympathy with subject matter? Has the darkroom control or any other form of manipulation been carried out to a sufficiently high technical standard?
- b) Correctly exposed the slide film in sympathy with the subject matter and lighting conditions? Has any form of manipulation been carried out to a sufficiently high technical standard?

6. Presentation

- a) Are the prints mounted appropriately (if applicable) and free from marks and blemishes?
- b) Are the slides masked appropriately and free from marks and blemishes?

ASSOCIATESHIP & FELLOWSHIP PHOTOGRAPHIC PRINTING

PANEL

The important contribution that the photographic printer makes to the success of the photographic image has long been recognised. In exhibition work it has increasingly often become standard practice to credit both the photographer and the printer equally. The printer's skills are not only those of mastering a range of darkroom techniques. They include interpretative skills. Identification of the aims and objectives of the photographer are imperative together with an ability to interpret the negative and apply whatever techniques are appropriate in order to bring about the photographer's vision in the photographic prints.

This category provides a route to the Society's Distinctions for all darkroom workers, whether or not they were involved in the taking of the photograph and the Panel welcomes the work of amateurs and professionals alike.

GENERAL ADVICE

The Panel will assess both the creative and technical aspects of the submitted work. Any photographic of chemical technique may be employed. Hand colouring is not accepted under the terms of reference of this Panel.

Applicants may use either their own negatives or those of another photographer. In the latter case written permission from the owner of the original material must be obtained and provided with the submitted material. Whatever material is used, it should clearly act as a vehicle for the printer to convincingly demonstrate his or her skills.

Presentation is of prime importance. All prints must be pristine. Spotting and retouching must be carried out where necessary. Prints must be mounted and mounting should enhance, and be sympathetic to, the print. Mounting should be immaculate. Worn and scuffed prints or mounts will not create a good impression with the Panel.

Prints may be submitted numbered in a particular order as a portfolio with a hanging plan for one or two row arrangement. They may also be unnumbered and viewed as individual prints. A mixture of subject matter and styles is perfectly acceptable.

The applicant's interpretation of each image is important and it will be expected that any technique used is both appropriate to the image and executed proficiently. Printing controls such as contrast, tonal range, density, dodging and shading are entirely at the printer's discretion and will be taken into account by the Panel along with aesthetic considerations in general. Camera controls, composition (at the taking stage) and other factors determined by the photographer alone will not be taken into account as it is accepted that a printer may not be printing his or her own material.

ASSOCIATESHIP REQUIREMENTS

Fifteen mounted prints are required. These may originate from either monochrome or colour stock, or the portfolio may contain a mixture of both. The recommended maximum prints size is 20" x 16". There is no recommended minimum size.

Each print should be accompanied by a straight contact print and a straight enlargement of approximately 10 " x 8" of the entire negative, at a 'normal' contrast of Grade 2 in the case of black and white negatives.

Supporting information is required and should include brief details of materials and techniques used together with any other information the applicant wishes to impart. This might include such things as print maps, technical problems and challenges, interpretative details etc.

As all submitted information is best displayed on the print racks with the prints, the following points should be borne in mind. Logistically it is helpful if the number of separate items is kept to a minimum. All items should preferably be card backed. If possible, all supporting information should be on one, or if absolutely necessary two cards of about 20" x 16" or A3 size, in addition to the finished prints. No information to be seen by the Panel should be put on the back of any of the above items. All supporting items should bear a number in a top corner to identify the print to which it refers.

FELLOWSHIP REQUIREMENTS

Twenty prints are required. The recommended maximum print size is 20" x 16". The regulations for supporting material are the same as for the Associateship with the provision for further supplementary evidence where this is thought to be necessary or helpful. Applicants should not however consider extra evidence to be a requirement of the Panel.

The Panel is looking for a demonstration of printing ability to a far higher standard than that of Associateship, in every print, in whatever way the applicant wishes to choose.

LICENTIATESHIP, ASSOCIATESHIP AND FELLOWSHIP

SLIDE-SOUND SEQUENCES PANEL

The requirements have been designed to allow the maximum freedom to applicants. The Panel has found, however, that the most successful submissions have consisted of several short sequences, rather than one long one; a number of good ideas, concisely expressed, are more valuable than the extended consideration of a single theme. It can be a mistake to exceed the minimum time significantly. Maintaining the necessary standard, even for the required period is demanding. This, however, should not prevent those who use slide-sound sequences to illustrate lectures and make other presentations, from submitting work to this Panel. If in doubt, do not hesitate to discuss this with the Chair of the Panel.

As well as artistic and pictorial productions the Society particularly welcomes submissions in the fields of education, science, medicine, commerce and entertainment. However, the majority of applications are sequences of a general pictorial character and these guidelines are really designed for applicants who wish to submit work of this kind.

Although the final presentation may use slides, or other means of producing the images, the essential is that the original material must be still photographs. The Panel is prepared to view sequences that have been transferred to videotape or computer disk. The proviso still applies that the initial source should be primarily still photographs and it is probable that the Panel will need to satisfy itself as to the quality of the original photography.

What Makes a Good Sequence?

The most important point to grasp is that **it is the complete sequence that counts**, not the individual photographs. This means that the conception of the sequence is extremely important. An effective sequence will have unity of its three parts: the conception, the visuals, and the sound. These three elements should reinforce each other such that any one without the other two would be unsatisfactory. The visuals usually consist of slides, in colour and/or monochrome. Sound is usually on tape, but can be produced by any other method of reproduction, or indeed by live performers.

The conception is perhaps the most difficult part of making successful slide-sound sequences, and it is here that the majority of failures occur. Adequate conception involves an idea with a suitable introduction, an interesting development of the idea and an appropriate close. The medium is very flexible and artistic expression within it can take many forms. There is, therefore, no restriction on the subject matter or on the intention of the applicant.

In practice, most sequences fall into one of a number of well-defined categories, namely:

- **Documentary** (including travel);
- **Interpretation** of music, songs, poetry or prose;
- **Humour**;
- **Personal Comment** on any subject;
- **Fiction**, stories and drama;
- **Illustration**, as part of a longer presentation such as a lecture.

As in other categories, the Society expects that the applicant will have done the major part of the work, **and will disclose any work carried out by others**. It is just conceivable that someone could do all the work – conception, photography, writing and speaking a totally original script, composing and playing the music, and making and mixing all the sound recordings – but such versatility is very rare. Most practitioners confine themselves to conception, photography, writing the script and making the tape: they usually employ existing music and records, and sometimes perhaps professional speakers. This is the accepted form.

Details concerning the use of copyright music and of Sound Copyright Licenses obtainable from the Institute of Amateur Cinematographers, for which a special rate has been negotiated for RPS members, are available from the Society.

Technique

Applicants usually use two projectors with a dissolve unit. It is difficult today to make a really satisfying single-projector sequence; the limitation imposed by the blank screen between slides is very restricting. The use of two projectors linked by a dissolver expands the medium dramatically. The image changes, but does not move, and this is the difference between this medium and cinema.

Applicants should avoid choosing subjects which would be better carried out in motion pictures. On the other hand, the dissolve does not allow the production of ‘third images’ by the superimposition of two slides; it permits flickering effects between slides and perhaps most important of all, it introduces rhythm into the slide-sound sequence. Variations of speed of dissolve, as well as the length of time each slide stays on the screen, greatly assist in maintaining interest and achieving mood changes in sequence; **this is one of the marks of competence in the medium**. Because of the ability to vary the rhythm of a sequence, dissolve projection makes it much easier to create a satisfactory link between picture and sound, and this is one of the requirements of the category.

Whilst not expecting the standard to equal that attainable by a professional studio, a reasonable quality of sound is required. Panel members are experienced in what can be achieved with the equipment available to most practitioners.

Multi screen and multi-projector sequences are acceptable and, where appropriate, the Panel may agree to travel to the location of a particularly elaborate system. As a guide, this will generally be where more than one screen is involved.

Digital Imaging is now an integral part of the slide-sound sequence production, particularly in commercial and professional presentations, and is open to an increasing degree of creativity. However, the Panel still requires to see evidence of photographic skills as part of any application.

The presentation itself is obviously important. Applicants are therefore encouraged, wherever possible, to attend the Panel Meeting personally and to present their work preferably on their own equipment. Although certain basic items can be made available experience suggests that it is far better for applicants to bring equipment with which they are familiar and which can be relied upon to function reliably with their material.

Standards

As in other categories, it is difficult to describe the standards required. There is no real correlation between competitions and Distinctions as competitions put sequences in some sort of order and Distinctions do not; recommendation for a Distinction relies on the standard set by the Panel members through continuing experience of viewing submissions.

However, there does often appear to be some correlation between success in AV Competitions and RPS Distinctions. This should be taken as a guideline only; no real reliance should be placed on such comparisons. Licentiate (proficiency) often corresponds with success in local club competitions and acceptance at National Festivals. Associateship (a high degree of proficiency) can correspond roughly to the standard recognised by acceptances at International Festivals of Diaporama, whilst Fellowship (outstanding distinction) can to some extent be compared to that of Major Prize Winners. A successful Fellowship presentation will also almost certainly demonstrate a personal style, readily apparent when seen, but difficult to define.

LICENTIATESHIP REQUIREMENTS

The evidence should take the form of one or more sequences of a total of not less than ten minutes. Assessment will be made on the basis of both the photographic qualities of the visual material and the sound accompaniment.

The Licentiate will be granted for **competence** in the preparation and presentation of combined sound and visual programmes. Competence will normally be demonstrated by mixing sound sources to produce a soundtrack, producing good images and constructing a sequence which is more than just a collection of pictures to music.

ASSOCIATESHIP REQUIREMENTS

The evidence should take the form of one or more sequences of a total of not less than fifteen minutes. Assessment will be made on the basis of the photographic quality of the visual material, the continuity and the aptness of the sound accompaniment. The quality of the sound reproduction must be of a good standard.

The Associateship will be granted for a **high degree of competence** in the preparation and presentation of combined sound and visual programmes. Evidence must be provided of ability to unite recorded sound with sequences of linked visual images to provide a programme for educational, artistic, entertainment or commercial purposes. The Panel will expect to see, in particular, some evidence of an understanding of the use of third images and varying pace.

FELLOWSHIP REQUIREMENTS

The evidence should take the form of one or more sequences of a total of not less than twenty minutes, which demonstrates the union of sound with linked images.

General production standards for Fellowship are high and it is seldom that an applicant, at this level, easily achieves the required standard. Applicants are advised to prepare their presentations specifically for the Panel. It may involve material that has been used elsewhere but this should be interwoven into the total application. The whole submission should endeavour to convey the applicant's strengths and style in the medium. Those elements that can be controlled by the applicant should be controlled; for example a minimum requirement of 20 minutes should also normally be treated as close to the maximum wherever possible.

The Fellowship will be granted for **distinguished ability and/or outstanding original work** in the preparation of combined sound and visual programmes produced for educational, artistic, entertainment or commercial purposes.

LICENTIATESHIP, ASSOCIATESHIP & FELLOWSHIP

FILM & VIDEO PANEL

Most applications to this Panel are of films or videos where the applicant has been responsible for the photography. Applications are welcome also from editors, writers and technicians.

As most film and video productions are the work of a team, sometimes numerous, and not very often the work of a single individual, the application must state precisely what was his contribution to the film or videos submitted and what were the contribution of others in the team. It is insufficient to rely on credit titles.

Except where the work is of a specialist nature, the two entries should deal with quite different subjects, to prove to the Panel that the applicant is versatile. It is also helpful if at least one of them contains examples of the use of interior lighting. The Panel like to be assured that the applicant can handle lights effectively and understands the principles of lighting a subject.

Perhaps what the Panel is looking for may be summed up the words: an ability to present a subject to the satisfaction of an audience, making them feel that they understand it, or that its special qualities have been communicated to them. The question is sometimes asked: Do the Panel members take the editing and soundtrack into consideration? The answer is that they are primarily concerned with the photography but bad editing and poor soundtrack are hard to ignore, however good the photography. Shooting and editing are inextricably interwoven. A badly photographed subject may prove impossible to edit effectively. A well photographed subject will make effective editing easier to achieve. So a well-edited film is a credit to the cameraman as well as the editor.

Applicants may present and project their own films or videotapes in cases where equipment of a specialised non-standard type is required, but rigid limitations will not be insisted upon in this category.

These days when original work is commonly converted from one medium to another, the question arises as to whether subjects should be submitted in their original medium. The advice is that they should, whenever possible.

LICENTIATESHIP REQUIREMENTS

The evidence required will normally be examples in the form of film or video material, and ideally should consist of at least two separate productions of a total running time of not less than fifteen minutes although shorter examples will be acceptable

ASSOCIATESHIP REQUIREMENTS

Two examples of work with a total running time of not less than fifteen minutes. The evidence may be in the form of film or video. Films will be accepted in the form of film or video. Films will be accepted on 35mm and 16mm and videos on VHS, Betamax and Umatic systems. Where work in on other gauges or systems the applicant may be called upon to provide suitable equipment for the assessment.

Applications will also be considered on the basis on contributions to the field of film and video productions in the form of writing, the development of technical innovations including new equipment and laboratory processes. Full documentary evidence must be provided.

The applicant will be judged upon his photographic ability. For the Associateship, a good working technique must be demonstrated showing not only a consistently good standard of photography but also a mastery of camera movements and an understanding of the conventions governing them.

FELLOWSHIP REQUIREMENTS

These are the same as those described for the Associateship.

Generally speaking, the qualities looked for in successful Fellowship applications are: an originality in handling the subject or its presentation, something over and above purely technical excellence – ‘outstanding ability’, the ‘excellent’ rather than the ‘good’. Perhaps it can best be expressed as the ability to endow a film or video with a mood or an atmosphere of its own, something intangible and difficult to put into words. It may be, on the other hand, sheer technical ability or such an order that it impresses as outstanding. The film or video does not have to be an outstanding subject. A perfectly ordinary subject may be presented with such photographic skill that it is deemed to have reached the level of the Fellowship.

ASSOCIATESHIP & FELLOWSHIP RESEARCH & DEVELOPMENT PANEL

Sub-Sections include

Critical Theory

Conservation and Preservation

Curatorial Disciplines (Photographic Librarianship, Archival Collections Management, Photographic Exhibitions).

Education in Photography

History of Photography

Management in Photography

Restoration of Photographs (including digital imaging)

Excluding Imaging Science and Medical Imaging, which are assessed in the Science category or in the Imaging Scientist Qualifications.

ASSOCIATESHIP REQUIREMENTS

The emphasis in this category is on research in the subject chosen and/or developments of recent origin in the area. The evidence submitted is most likely to be in written form. It may include critical assessment of visual photographic imagery or business methodology as applied to photography, and in many applications the written work will be accompanied by illustrations in support of theories advanced and statements made.

FELLOWSHIP REQUIREMENTS

The difference between Associateship and Fellowship will be marked by standards of quality in terms of research, in depth study, critical and analytical ability, powers of expression, structure and ordering of the evidence submitted.

The Fellowship applicant will be expected to demonstrate ability to seek out original source material and to analyse it in a constructive manner. Where the evidence is of a more practical kind the Fellowship applicant will be expected to demonstrate distinguished ability.

ASSESSMENT PROCEDURE

Assessments in this category take place in March/April of each year but it is a two-stage procedure:

1. Stage One

The application form should be completed and submitted, together with the proposed title and a 500-600 word statement, being a synopsis or summary, at least six months in advance of the final application. Advice will be given on the suitability of the proposal and on the evidence to be submitted. Stage One should adequately reflect the intention in Stage Two. If changes are made the Panel should be informed before the final submission is made.

2. Stage Two

The final submission may take the form of a dissertation/thesis, published/unpublished; a book; selection of publications/articles; collection/exhibition catalogues, in support of a theory or critical analysis; films, videos, multi-media presentation, appropriate visual imagery in support of a dissertation.

GENERAL REQUIREMENTS

There is no restriction to the amount of material submitted as evidence but applicants are advised to select the evidence submitted with great care and avoid either extreme: too little which may fail to support the main arguments made, or too much which may be surplus/repetitious.

If illustrations are used they must be of good quality. If the evidence takes the form of a thesis/dissertation a sources list/bibliography should be included.

Membership of the adjudication Panel has been carefully chosen from those who are/have been active in the principal areas of the category. However the subject spread is considerable and the Panel will be supplemented on occasions when specialist knowledge and experience are required.

To avoid disappointment, seek advice from a competent authority such as an appropriate University department. Evidence which takes a literary form rather than practical photography requires a different discipline. When in doubt consultation can prove well worthwhile. Because of limited demand the Society has not the resources or facilities to offer advice of this kind in the form of a workshop.