

TORONTO CAMERA CLUB

RULES GOVERNING CLUB COMPETITIONS & AWARDS

Updated August 2023

Competitions are a major activity for members of the Toronto Camera Club. They provide an opportunity to improve technical skills and broaden the ability to see in a more sensitive and artistic manner. Competitions allow members to show their work to objective judges, to see the work of their peers and to exchange ideas, problems and information in an informal, friendly atmosphere. However, competitions do represent the subjective opinions only of the judges and should not be taken either personally nor overly-seriously. Competitions should be fun and these Rules should be interpreted liberally and fairly but also consistently. The Chairs of the respective competitions are responsible for applying these Rules in that spirit.

Attending judging nights (when they take place in-person at the club) can be a valuable learning experience as well. Watching or assisting on these evenings provides inexperienced photographers with an opportunity to learn by hearing, more fully, a discussion of the images by the judges.

DEFINITIONS

1. An image must originate as a photograph (image-capture of objects via light sensitivity) made by the entrant on photographic emulsion (i.e. film) or acquired digitally.
2. All components of an image must have been captured with a camera (film or digital, including mobile phone cameras) by the entrant.
 - a. An image or any component of an image, whether digital or otherwise, may not have originated otherwise; for example, a digital file acquired by use of a scanner, a digital file created solely by way of software or a downloaded digital file cannot be used as a component of an image.
 - b. Similarly, graphic elements that are generated solely by software (e.g. words or letters, symbols, shapes etc.) cannot be used as a component of an image except where specifically required or allowed (e.g. title images in a series) or in audio-visual presentations and creative images so long as such graphic elements are incidental (e.g. titles).
 - c. Backgrounds, to be used in competitions that allow composite images, are allowed so long as they have been captured with a camera by the entrant and the entrant owns the copyright over such images.
 - d. Borders are permissible.
3. All images and components of an image must be the entire work of the entrant. In determining whether an image is the entire work of the entrant, the following rules are applicable:
 - a. A component of an image that may otherwise be considered to be the work of someone other than the entrant is permissible provided that it is obvious that such component is not the work of the entrant (e.g. a picture of a sculpture or a billboard). There should be no uncertainty as to what work is that of the entrant and what work might be that of someone else. For example, a photograph of an Ansel Adams photograph would not be permissible but a photograph of someone looking at an

Ansel Adams photograph hanging on the wall would be permissible.

- b. Substantial input by persons other than the entrant in making an image are not permitted, except in the case of audio-visual presentations, where there may be two, but not more than two, joint entrants both of which must be Club members.
- c. All work in creating an image that involves the application of more than nominal skill must be done by the entrant. Conversely, work that is substantially mechanical or involves standard functions may be done by third parties including commercial firms. The following examples, while not exhaustive, are intended to illustrate the application of this rule:
 - i. Commercial processing of negative and positive film (including “push” or “pull” processing) is permissible.
 - ii. Commercial mounting of prints, as well as mat cuts, is permissible.
 - iii. Standard commercial scanning of slides and/or prints into digital files is permissible; commercial “customized” scanning is not.
 - iv. Standard commercial printing of digital files on standard paper (e.g. Costco, Walmart etc.) is permissible; customized printing (other than simple cropping) involving modifications by a human technician or commercial printing on medium other than papers is not permitted.
 - v. Studio settings in which models, lighting and backdrops are provided by professionals other than the entrant in a standard setting for multiple individuals are permitted.
 - 1. These would involve no input from the entrant; and
 - 2. The entrant alone may change any such settings specifically for their own images, without the assistance of others.
- 4. A print is an image that has been reproduced on photographic print material, whether chemically, electronically or otherwise. As stated above, all substantive work involved in making a print must be done by the entrant, whether digitally or otherwise, and cannot be delegated to someone else such as a film lab technician. However, the final printing of a digital file only may be done commercially so long as the lab does not perform any alterations or modifications (other than basic cropping).

DIVISIONS, POINTS and AWARDS

- 1. A Category may be broken into Divisions of entrants having similar levels of skill, namely B (Beginners), A (Advanced) and M (Masters) Divisions. A member may place himself into any Division, but once entered cannot revert to a lower Division.
- 2. Competition and Honour Points: Competition Points shall be earned for images that are chosen as Top, Runner-up or Honourable Mention in a B Division competition, whether monthly or year-end, and Honour Points shall be earned for images that are chosen as Top, Runner-up or Honourable Mention in a M, A or Open Division competition, whether monthly or year-end. Individual digital images shall earn one (1) Competition or Honour Point, as the case may be, prints and series competitions shall earn two (2) Competition or Honour Points, as the case may be, and audio-visual presentations shall earn three (3) Honour Points and, in the case of two (2) people jointly making the audio-visual presentation, the

three (3) Honour Points shall be allocated between them as they shall choose. Honour Points awarded are aggregated and are used for additional recognition of Club members.

3. A (Advanced) Division: A member who has earned 10 or more Competition or Honour Points in aggregate must compete within the A Division or higher of all Categories, if available, commencing the following year. A member competing in the B Division who wins 5 or more Top or Runner-up awards in the first two monthly competition cycles within one year must thereafter compete within the A Division or higher of all Categories, if available, commencing immediately.
4. M (Masters) Division: A member who has earned 25 or more Honour Points in aggregate must compete in the M Division of all Categories, if available, commencing the following year. A member competing in the A Division who wins 5 or more Top or Runner-up awards in the first two monthly competition cycles within one year must thereafter compete within the M Division of all Categories, if available, commencing immediately.
5. Open Division: All Club members may enter.
6. The same image or audio-visual presentation cannot be awarded Competition or Honour Points more than once.
7. Aggregate Point Awards

5 Honour Points	- a Bronze recognition award
15 Honour Points	- a Silver recognition award
25 Honour Points	- a Gold recognition award
50 Honour Points	- a Life Master recognition award
100 Honour Points	- a Level 2 Life Master recognition award
150 Honour Points	- a Level 3 Life Master recognition award
200 Honour Points	- a Level 4 Life Master recognition award
250 Honour Points	- a Level 5 Life Master recognition award
300 Honour Points	- a Level 6 Life Master recognition award
350 Honour Points	- a Level 7 Life Master recognition award

GENERAL RULES FOR ALL COMPETITIONS

1. Only Members of the Toronto Camera Club in good standing may enter any Club competition.
2. By virtue of submitting an entry, the entrant certifies the work as not infringing on anyone else's copyright and permits the TCC to reproduce, in printed or electronic form, all or part of the entered material free of charge for publication and/or display in media related to the promotion and operation of the Club including entry into inter-club competitions on behalf of the Club.
3. The TCC assumes no liability for any misuse of copyright and is not responsible for any loss of or damage to any images submitted.
4. The entrant is responsible for ensuring his/her entries are delivered to the competition organizer in an agreed to manner.
5. No identifying information (e.g. title, photographer) shall be included in the image itself.

6. Competitions held periodically during the Club year are referred to as monthly competitions.
7. Competitions held at the end of the Club year are referred to as year-end competitions.
8. The Board shall publish a list of Categories and Divisions in which competitions are to be held in the following year.
9. The entries of a competition with less than five competitors shall be evaluated but no awards made or, if feasible, combined with another competition.
10. An image is considered the same as another if it is possible to visually ascertain that it was produced from the same original image or one substantially the same notwithstanding that its overall appearance may be different.
11. An image may be entered in one monthly competition only in any year. Images used in audio-visual presentations are exempted from this rule. An image that has not won a Competition or Honour Point may be entered in a following year in a Category in which it has not previously been entered.
12. An image may be entered in only one of the year-end competitions per year.
13. In a competition, the competition chairperson shall determine a number of HM's, Runner-up and Top Image, based on the scores assigned by judges and tie-breakers determined by judges, where needed. These awards shall be made in accordance with Section 4 of Appendix A, below.
14. The Top image, if awarded, shall be selected from the images scoring the highest in the competition. The Runner-up image, if awarded, shall be selected from the images with scores equal to or in the next highest group in relation to the Top image. Honourable Mention (HM) images shall be selected from the next highest scoring images.
15. Award winning images may have the same score as non-winning images.
16. Where a competition is divided into more than one Division, a Top Image of the Night shall be selected by the judges from amongst the Top images of each Division. However, the Top Image of the Night shall not be awarded an additional point.
17. Members may attend in-person competition judgings for the monthly competitions. It is required that they remain quiet at all times. Background chatter and other noises disturb both the judges and those assisting in keeping scores, writing comments or projecting. Anyone who persists in making a disturbance should be asked to leave. Attendance at the judgings for year-end competitions will be restricted to helpers invited by the competition chairpersons.
18. All entries must conform with the technical requirements for entry announced from time to time and failure to so comply will result in the entries being disqualified.

CATEGORIES OF MONTHLY COMPETITIONS

1. PICTORIAL IMAGES COMPETITIONS

- 1.1. Number of Monthly Competitions per Year: 3

- 1.2. One of the Pictorial Monthly Competitions each club season shall be dedicated to monochrome images, unless a separate Monochrome Digital competition is run during the then current club season.
- 1.3. Digital files. Files may be manipulated only in a manner that results in a final image that continues to convey the same story of the original image and does not represent an altered reality. In addition, images must maintain an overall photo-realistic appearance. While respecting the above, permitted manipulations include - among other things - HDR, selective colouring, infrared, long exposures, vignettes, focus stacking, composites and added textures. Extremely manipulated images should be entered in the Creative/Altered Reality Images competitions. Determination of whether an image appears photo-realistic and should be qualified to participate, is at the discretion of the Competition Chair.
- 1.4. Divisions: B, A and M Divisions.
- 1.5. Entry: Up to 3 images per competition.
- 1.6. Subject Matter: Open, except images of animals other than domesticated animals.

2. CREATIVE/ALTERED REALITY IMAGES COMPETITIONS

- 2.1. Number of Monthly Competitions per Year: 3
- 2.2. Digital files. Files are encouraged to be manipulated without restriction so as to produce an image that does not look realistic **or** that could not have been shot "straight out of the camera".
- 2.3. Divisions: B, A and M Divisions.
- 2.4. Entry: Up to 3 images per competition.
- 2.5. Subject Matter: Open.

3. NATURE IMAGES COMPETITIONS

- 3.1. Number of Monthly Competitions per Year: 3
- 3.2. Digital files.
- 3.3. Divisions: B, A and M Divisions.
- 3.4. Sub-Categories: Nature competitions may be divided into three Sub-Categories: Botany (B), Zoology (Z) and General (G). Definitions of the Sub-Categories are as follows:
 - Botany** – plants, i.e. flowers, trees, fungi, lichen, etc.
 - Zoology** – animals, i.e. Mammals, birds, insects, butterflies, etc
 - General** – any nature subject that does not fit into the other two Sub-Categories, i.e. landscapes, geology, prehistoric archeology, and natural phenomena.

In order to qualify for the year end high aggregate score award a member must have entered at least 2 images during the year in each of the three Sub-Categories.

3.5. Entry: Up to 3 images per competition. These may be distributed among the three Sub-Categories any way desired.

3.6. Subject Matter:

3.6.1. Subject matter is restricted to nature in all its forms, including the many facets of botany, zoology and geology. Complete conversion of colour images to greyscale monochrome is allowed, as long as Botany and Zoology species remain identifiable. Partial conversion, toning and infrared captures or conversions are not allowed.

3.6.2. Objects created by humans, and evidence of human activity, are allowed in Nature images when they are a necessary part of the Nature story. For example, images of wild animals, unrestrained and naturally inhabiting urban environments or structures created by humans, are allowed.

3.6.3. Ineligible are images depicting cultivated plants, domestic animals, still life studies, flower arrangements, mounted specimens, and museum exhibits. These should not be submitted. However detailed micro or macro photographs and scientific banding on wild animals are eligible.

3.6.4. Zoo or captive animal images are permitted for Beginners only so long as no evidence of human activity is visible.

3.6.5. While standard enhancements such as cropping, contrast and colour, and sharpening are permitted, the composition of images may not be altered (i.e. components may not be "photoshopped" out or in). The only exceptions to this are elements created by the camera such as dust spots and image noise, and distracting elements (e.g. protruding branches.) Such distracting elements may be cloned out of images so long as the area they occupy in the original image does not extend beyond 5% from the edge of the frame either horizontally or vertically.

4. MONOCHROME PRINT COMPETITIONS

4.1. Number of Monthly Competitions per Year: 3

4.2. Conventional or digitally generated prints.

4.3. Divisions: B, A and M Divisions.

4.4. Entry: Up to three prints per competition. In addition to the prints, each entry must be accompanied by a digital file to be used for presentation purposes (but not for judging purposes).

5. COLOUR PRINT COMPETITIONS

5.1. Number of Monthly Competitions per Year: 3

- 5.2. Conventional or digitally generated prints.
- 5.3. Divisions: B, A and M Divisions.
- 5.4. Entry: Up to three prints per competition. In addition to the prints, each entry must be accompanied by a digital file to be used for presentation purposes (but not for judging purposes).

6. AUDIO VISUAL COMPETITIONS

- 6.1. Number of Monthly Competitions per Year: 2
- 6.2. Digitally generated audio-visual presentations.
- 6.3. Divisions: Open.
- 6.4. Sub-Categories: None.
- 6.5. Entry: One audio-visual presentation per competition.
- 6.6. Presentations may be of any length up to a maximum of 7 minutes (however it is recommended that most audio-visual presentations be considerably less than the maximum permissible), with no restrictions as to equipment or accompaniment.
- 6.7. Video clips, including time lapse still images, may be included provided that they do not in aggregate exceed 20% of the length of the presentation.
- 6.8. Subject Matter: Open.
- 6.9. In addition to the foregoing competitions, members may, and are encouraged, to submit audio-visual presentations for exhibition only and not for judging. Presentations that include video clips, consist of slides or *avant garde* techniques should be considered for this purpose.

7. ASSIGNED TOPICS COMPETITIONS

- 7.1. Number of Monthly Competitions per Year: 3
- 7.2. Digital files. Files may be manipulated without restriction except the resultant image should have an overall realistic appearance except when otherwise announced by the Competition Chair for a specific topic.
- 7.3. Divisions: B, A and M Divisions for the first and second competitions; Open for the third competition.
- 7.4. Topics for each competition will be published in the Club program and in Focus.
- 7.5. The first and second competition will consist of two topics. Each competitor may enter up to 4 images per competition, distributed between the two topics any way desired.

7.6. The third competition will consist of two topics. Each competitor may enter up to 2 series, distributed between the two topics any way desired, of between 5 and 8 images which must include a title image and must indicate the order of the images. For each entry the total score will be multiplied by a factor of 2 in regards to the Assigned Topics year end score aggregation.

8. SPECIAL CATEGORY COMPETITION

8.1. Number of Monthly Competitions per Year: 1

8.2. Digital files.

8.3. Divisions: Open.

8.4. Sub-Categories:

8.4.1. In-Camera Creative:

8.4.1.1. Images resulting from creative techniques applied within the camera, such as the use of intentional camera movement or multiple exposures. Aspects of the image such as colour toning, exposure and contrast may be performed using photo editing software, but software-based techniques that greatly alter the overall shape and appearance of the image are not allowed.

8.4.2. Street Photography:

8.4.2.1. Images taken with the photographer being only an observer. These would not include any staging, posing or preparation of the subject, except for asking for permission to take the photo, where deemed necessary. Image editing shall be restricted to standard enhancements such as cropping, contrast, colour and sharpening. The composition of images may not be altered (i.e. components may not be "photoshopped" out or in). The only exceptions to this are elements created by the camera such as dust spots and image noise; as well as cloning out distracting elements so long as the original story and composition remain intact.

8.5. Entry: Up to 4 images per maker, with no restriction on their distribution between the sub-categories.

YEAR-END COMPETITIONS AND AWARDS

1. HIGH AGGREGATE SCORE AWARDS

1.1. An award shall be presented annually to the member accumulating the highest number of score points during the club year in each Division of each Category:

Pictorial Images (M, A and B)
Nature Images (M, A, and B)
Creative / Altered Reality Images (M, A and B)
Monochrome Print (M, A and B)
Colour Print (M, A and B)
Assigned Topics (M, A and B)

- 1.2. **HIGH AGGREGATE SCORE TROPHIES:** A Trophy shall be awarded annually to the member, regardless of Division, accumulating the highest aggregate points in each of the foregoing monthly competitions.
- 1.3. **BUCKLEY TROPHY:** The Buckley Trophy shall be awarded annually to the member in the B Division achieving the greatest number of Competition and Honour Points during the year. There will be Top, Runner-up and HM awards.
- 1.4. **HONOURS TROPHY:** The Honours Trophy shall be awarded annually to the member in the A Division achieving the greatest number of Honour Points during the year. There will be Top, Runner-up and HM awards.
- 1.5. **CARVETH TROPHY:** The Carveth Trophy shall be awarded annually to the member in the M Division achieving the greatest number of Honour Points during the year. There will be Top, Runner-up and HM awards.

2. YEAR-END CATEGORY COMPETITIONS

- 2.1. In each of the main Categories (other than Assigned Topics) a year-end competition shall be held. All images entered in these year-end competitions must have been entered in the specific competition during the year (e.g. an image previously entered in the Colour Print Category may be entered only in the Colour Print year-end competition). An image entered in the year-end competitions must be identical in all respects to the image entered previously.
- 2.2. Only images that were awarded a Top, Runner-up or Honourable Mention or that were tied with Honourable Mentions in a monthly competition during the year may be entered in the corresponding year-end Category competition.
- 2.3. In each Division of each Category, Top, Runner-up and Honourable Mention awards may be presented. The actual number of awards in each competition depends upon the number of entries. Where there are 3 to 5 entries – Top only; 6 to 9 entries – Top and Runner-up; 10 or more entries – Top, Runner-up, and a proportion of HMs. These awards shall be determined in accordance with Section 4 of Appendix A, below. The Category Trophy shall be awarded for the top image of the Category which shall be selected from among the M, A and B Division top images.
- 2.4. The following Categories host year-end Competitions:
 - 2.4.1. Pictorial Images: Thomas Harrison Memorial Trophy
 - 2.4.2. Creative/Altered Reality Images: David John Wright Creative Images Trophy
 - 2.4.3. Nature Images: McGregor Nature Trophy
 - 2.4.4. Colour Prints: R. A. Panter Colour Print Trophy
 - 2.4.5. Monochrome Prints: James B. Bertram Trophy

3. OPEN YEAR-END COMPETITIONS

The following other year-end competitions are Open (i.e. not divided into B, A and M Divisions).

Members may submit images that meet the specific competition's criteria, except that the following are NOT ELIGIBLE:

- Any image that won an award in a previous Toronto Camera Club competition in any season, or that received a tied score with an award winning image from one of the then current season's monthly competitions.
- Any image already entered in another year-end competition.

Nevertheless, the abovementioned types of ineligible images may still appear within an audio-visual presentation that is part of the Audio Visual Presentations Year End competition.

Except in the case of the Audio Visual Competition, the actual number of awards in each competition depends upon the number of entries. Where there are 3 to 5 entries – Top only; 6 to 9 entries – Top and Runner-up; 10 or more entries – Top, Runner-up, and a proportion of HMs in addition to the trophy or other award. These awards shall be determined in accordance with Section 4 of Appendix A, below.

3.1. Pictorial Images

- 3.1.1. *3M Trophy* - A maximum of 3 digital images may be entered. The subject matter shall be restricted to that of a human portrait or character study.
- 3.1.2. *Bohdan Switajlo Trophy* - A maximum of 3 digital images may be entered. The subject matter shall be restricted to Urban Landscapes. To be eligible, images must include an expansive area (e.g. two or more city streets) whose urban setting is immediately evident. Images should also attempt to reflect some of the city's character.
- 3.1.3. *Charles Miller Memorial Trophy* - The Charles Miller Trophy shall be competed for annually by members who have attended one or more Ontario outings planned by the Toronto Camera Club during the current Club year. The subject matter shall be such outings. A maximum of three (3) sets of digital images may be entered, each set comprising a minimum of five (5) digital images and a maximum of eight (8). No titles or commentary on the images is to be provided.

3.2. Creative/Altered Reality Images

- 3.2.1. *Digitally Enhanced Trophy* - A maximum of 3 digital images may be entered. The subject matter is open.

3.3. Nature Images

- 3.3.1. *David Nicholls Memorial Trophy* -. A maximum of 3 digital images may be entered. The subject matter shall be restricted to Landscapes.
- 3.3.2. *Christopher Siou Trophy* – A maximum of 3 digital images may be entered. The subject matter shall be restricted to authentic wildlife that is not trained or fed by humans.

3.4. Monochrome and Colour Print

- 3.4.1. *Portrait/Human Interest Trophy* -. A maximum of 3 colour prints may be entered. The subject matter shall be restricted to that of a **human** portrait or character study.

- 3.4.2. *Tibor Kovacs Trophy* - A maximum of 3 monochrome prints may be entered. The subject matter shall be restricted to a child or children.
- 3.4.3. *Arthur Paulin Memorial Trophy* - A maximum of 3 monochrome or colour prints may be entered. The subject matter shall be restricted to Landscapes.
- 3.4.4. *Rex Frost Memorial Trophy* -. A maximum of three series of four monochrome or four colour prints each may be entered. Their order must be indicated within each series.

3.5. Audio Visual Presentations

- 3.5.1. The Audio Visual Presentations Year End competition shall include the 5 highest scoring entries from each of the two monthly competitions respectively, for a total of 10 entries. Should there be entries having tied scores making it impossible to identify a single 5th highest scoring entry in each monthly competition respectively, such entries will all participate in the Year End competition.
- 3.5.2. The Year End competition shall be judged by a new panel of judges, meaning a panel of three judges where no two judges have previously judged in the same monthly A/V Presentations competition during the then current club season.
- 3.5.3. *Eva Kato Memorial Trophy* - The Eva Kato Memorial Trophy shall be awarded to the top-scoring entry in the Year End Audio Visual Presentations competition. There shall be one winner only and judges shall be asked to break any ties, if applicable, to determine the trophy winner.
- 3.5.4. *Cliff Pugh Memorial Trophy*:
 - 3.5.4.1. The winner of this trophy will be determined immediately after the determination of the Eva Kato Memorial Trophy winner, by the same panel of judges.
 - 3.5.4.2. This trophy shall be awarded to the entry attaining the highest score in each of the monthly A/V Presentations competitions run during the then current club season, where the maker did not win an award with this or any other entries in A/V Presentations competitions at the TCC, during the then current club season or during the prior two club seasons.
 - 3.5.4.3. Entries by the maker who wins the Eva Kato Memorial Trophy will not be eligible to win the Cliff Pugh Memorial Trophy.

4. MISCELLANEOUS TROPHIES AND AWARD

- 4.1. *Frank Pogue Trophy* - The Pogue Trophy shall be awarded annually to the member who, in the opinion of the Board of Directors of the Toronto Camera Club, is a beginner in photography and has shown recognizable progress and ability therein together with an outstanding interest and co-operation in Club activities. This trophy shall not be awarded to a member of the Board of Directors. There shall be one award only.
- 4.2. *John Powell Award* – The John Powell Award is given periodically to an individual for outstanding service to the Club over an extended period of time. This award is given at the discretion of the Board of Directors of The Toronto Camera Club.

Approved by the Toronto Camera Club Board of Directors, August 7, 2019

APPENDIX A

INSTRUCTIONS TO COMPETITION CHAIRS AND JUDGES

1. The primary role of the Competition Chairs is to conduct the competitions in accordance with the Rules. Accordingly, the interpretation of the Rules as they pertain to each Chair's respective competition before and during the competition is within the Chair's responsibility. If feasible in the circumstances, the Chair is free, and indeed encouraged, to seek advice regarding the Rules from the Chair of the Competitions Committee, but ultimately how the Rules should be applied in a particular case before a competition is completed is the decision of the Competition Chair. If an issue regarding the interpretation of the Rules arises after a competition is completed, the decision should be made by the Chair of the Competitions Committee.
2. The primary role of the Judges is to award marks to each image submitted to them for marking and to break ties if called upon by the Competition Chair to do so.
3. The decision to disqualify an image before or during a competition is to be made by the Competition Chair (and NOT by the Judges). All images not so disqualified, or if there is uncertainty as to whether an image is to be disqualified, should be awarded marks by the Judges even if one or more of the Judges believes that an image should be disqualified. After a competition has been completed, the decision to disqualify an image is to be made by the Chair of the Competitions Committee. If an image is disqualified, if feasible the entrant should be given the opportunity to submit an alternative image either for that competition or an additional image for the next competition and, of course, the disqualified image may be submitted in another competition if it so qualifies. If there is no such opportunity for the year then for purposes only of computing aggregate points for the year-end competition the disqualified image shall be considered to have been awarded a mark of 17.
4. Decisions regarding how many images should receive awards and whether ties need to be broken are also to be made by the Competition Chair in line with the following rules:
 - One Top and one Runner Up award shall be presented, so long as the maximum award threshold is not exceeded;
 - Honourable Mention awards shall be presented to the other images scoring within the top 3 score levels, so long as the maximum award level threshold is not exceeded;
 - Additional Honourable Mention awards shall be presented until the minimum award level threshold is reached, if the previous step did not result in reaching this minimum;
 - The Competition Chair shall ask judges to break any ties as needed to meet the above, unless judges are unable to make a differentiation within a reasonable amount of time – in which case the Competition Chair may determine that additional awards are needed, including awarding more than one Top or Runner Up; and
 - A minimum award threshold of 9.5% and a maximum threshold of 22% shall apply to the above.
5. Judges should refrain from commentary and discussion regarding a specific image **prior** to it being marked. Of course, after the marks have been awarded the Judges are free and

indeed encouraged to discuss and comment on the reasons for their marks, but the marks awarded should not be changed as a result unless there has been a fundamental misunderstanding.

6. A panel of 3 judges shall judge each competition; a minimum of 2 judges must be present for each judging round. Addition or removal of a judge may only occur between competition rounds.
7. The panel of judges shall consist of qualified persons selected from a list approved by the Board of Directors. Notwithstanding, the Chair of the competition may select one judge who is not on the approved list if he or she desires.
8. Evaluations shall be conducted in accordance with the technical standards of the Photographic Society of America.
9. Notwithstanding Points 7 and 8 above, and particularly the current practice of appointing judges who are accredited by the Ontario Council of Camera Clubs (O3C) or by the Canadian Association for Photographic Art (CAPA), the Board of Directors has approved the appointment of professionals (such as fine art gallery owners) who are not necessarily certified judges for one of the three Creative / Altered Reality monthly competitions in the 2021-22 club season, assuming qualified people can be found. This shall be determined at the discretion of the Competition Chair for Creative / Altered Reality.
10. Images within a competition shall be judged in a round robin fashion, with an entrant's work distributed over the various judging rounds. Judges may, but need not necessarily, be advised of the Division being judged before judging commences. Titles shall be read at all judging sessions.
11. The score of a Club member acting as a judge of his/her own image shall not be counted and instead his/her score shall be deemed to be the average score of the other judges.
12. For Audio Visual Presentations there shall be at least one, preferably two out-of-Club Judges. Copies of the judging sheets should be given to all makers showing the points awarded for the various components of the presentation. The identification of background music is optional and not required and no marks deduction should be made for that reason.