



e-news

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AWARDS FOR PHOTOGRAPHIC MERIT

2018 was a very good year for the APM, with four well organised Adjudications in Chorley, Wilmslow, Dumfries and Pontefract. 203 badges were awarded, including 15 in Audio Visual. Congratulations. Wear your badge with pride.



153 CPAGB



45 DPAGB



5 MPAGB



"Well Clear" by Ken Wade DPAGB

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A SELECTION OF CPAGB PICTURES FROM THE NOVEMBER ADJUDICATION IN PONTEFRACT



Jane Lazenby CPAGB Silver Plated



Jane Lazenby CPAGB Ready To Run



Jane Lazenby CPAGB The Dying Of The Light

Elizabeth Jane Lazenby CPAGB, achieved a healthy total, with scores ranging from 22 to 28



A selection from successful CPAGB applicants in November. [CLICK ON](#) the pictures to view them on our website.



Isabella Hillhouse CPAGB passed comfortably with scores ranging from 21 to 25

Although he did not achieve 24 for every picture, John Moxham CPAGB accrued a total of 244 at the November Adjudication in Pontefract



John Moxham CPAGB 1. Barn Owl with Mouse



John Moxham CPAGB 2. Elephant Family



John Moxham CPAGB 4. Juvenile Egret Begging for Food



John Moxham CPAGB 7. Peregrine Guarding Prey



John Moxham CPAGB 6. Osprey catching Trout



John Moxham CPAGB 5. Kestrel Bringing in Prey



John Moxham CPAGB 10. Wren with Nesting Material



John Moxham CPAGB 9. Southern Masked Weaver Bird



John Moxham CPAGB 8. Wild Sparrowhawk on Kill



Sue Dunham CPAGB
< Survival in a Harsh Winter

Ian Brash CPAGB
Prague Stairway





Alison Trimbee CPAGB, Misty Dawn at Flatford



Angela Carr CPAGB passed comfortably, The Gardeners Companion

<Jaqueline Daniel CPAGB. The Huntress, Savute Botswana



Graham Adamson CPAGB. Red Squirrel



Linda Morley CPAGB had a lowest score of 20 and a high of 28 for a total of 243



Dr Bernard Beech CPAGB, Snowy Fenland



Female Pine Marten, by Helen Mitchell CPAGB, scored a maximum 30 points.



Linda Tow-Poole CPAGB 1_Best of Friends



Linda Tow-Poole CPAGB 2_Family Doctor



Linda Tow-Poole CPAGB 3_Kerala Classmates



Linda Tow-Poole CPAGB 4_Street Walk



Linda Tow-Poole CPAGB 5_Georgian Widow



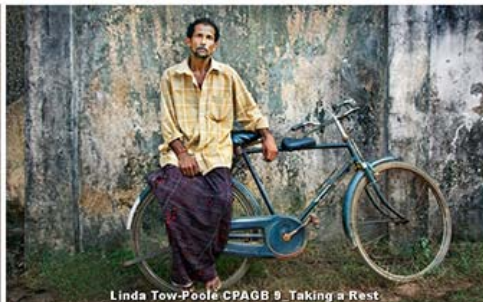
Linda Tow-Poole CPAGB 6_Georgian Woodsman



Linda Tow-Poole CPAGB 7_Kerala Family



Linda Tow-Poole CPAGB 8_Georgian Elegance

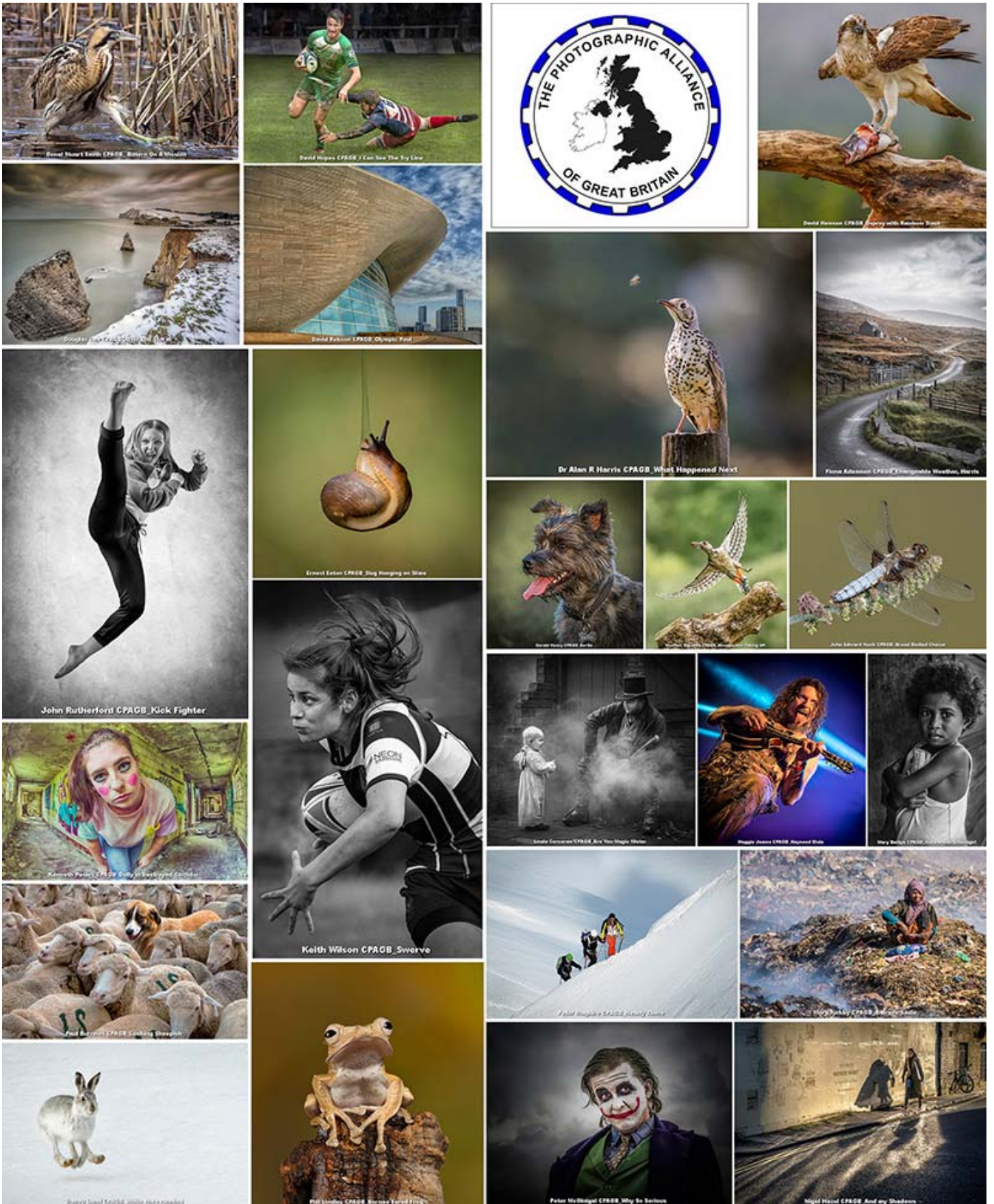


Linda Tow-Poole CPAGB 9_Taking a Rest



Linda Tow-Poole CPAGB 10_Kerala Classroom

Linda Trow-Poole CPAGB, with a lowest score of 20 and a highest of 24, achieved a very respectable total.



A further selection from successful CPAGB applicants in November. [CLICK ON](#) the pictures to view them on our website



There are several profusely illustrated DVD available for hire to Clubs from the PAGB **Recorded Lecture Service**, expanding on the standard required for CPAGB, DPAGB, and MPAGB. We hope to produce updated versions in the next few months.

A SELECTION OF DPAGB PICTURES FROM THE NOVEMBER ADJUDICATION IN PONTEFRAC



George Collett DPAGB_Little Owl with Prey



Eric Williams DPAGB_African Wild Dog Pups



Alison Jenkins DPAGB_Crested Tit



Pat Barbour DPAGB_Loatian Woman



Mike Bennett DPAGB_Welcome to the Asylum



Peter Bettley DPAGB_A Pair of Goldfinches



Richard Hainsworth DPAGB_Over The Last

A selection from successful DPAGB applicants in November. [CLICK ON](#) the pictures to view them on our website



Kevin Pigney DPAGB_Inquisitive Muntjac



Kevin Pigney DPAGB_Young Roe Deer



Kevin Pigney DPAGB_Wild Fox Stalking



Kevin Pigney DPAGB_Young Hare Slightly Startled

Kevin John Pigney DPAGB, had one bad score but passed comfortably.



Mary Pears DPAGB, with a lowest score of 18 and a highest of 25, passed with points to spare.



Jeffrey Hargreaves DPAGB, had good variety of shots. [CLICK ON](#) the pictures to view them on our website.



<< Racing at Blue Bay
and
The Love Letter
by
Jayne Libby DPAGB





Ken Wade DPAGB 2 Hard Tackle



Ken Wade DPAGB 1 Well Clear



Ken Wade DPAGB 3 Sanderling with Fish



Ken Wade DPAGB 4 Going for Gold



Ken Wade DPAGB 6 Ladybird Ants Treating Ant Aphids



Ken Wade DPAGB 5 Flew that was a big Jump



Ken Wade DPAGB 8 Triple Jumper



Ken Wade DPAGB 7 Aggressive Return



Ken Wade DPAGB 9 Green Fritillary Butterfly Roberts Field



Ken Wade DPAGB 11 Muscle Power



Ken Wade DPAGB 12 The Long Jumper



Ken Wade DPAGB 10 In Possession



Ken Wade DPAGB 15 Well Balanced

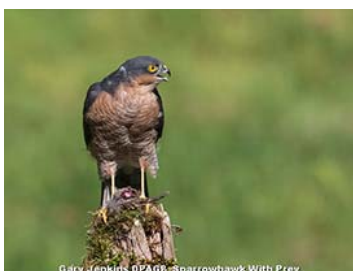


Ken Wade DPAGB 14 Rising High



Ken Wade DPAGB 13 Thats my Stick

Ken Wade scored between 19 and 26 with this successful DPAGB application.



Gary Jenkins DPAGB Sparrowhawk With Prey



Gary Jenkins DPAGB Osprey Breakfast



Gary Jenkins DPAGB Newly Emerged 4 Spotted Chaser



Gary Jenkins DPAGB Kingfisher With Catch

Gary Jenkins scored between 21 and 24 with this successful, mostly nature, DPAGB application.



Impact by David Keep DPAGB



Eye Contact, Short Eared Owl by Kevin Pigney DPAGB



< A Long Exposure
by
David
Armstrong
DPAGB



A selection from successful DPAGB applicants in November. CLICK ON the pictures to view them on our website

Of course, not everyone achieved a badge and there has been quite a lot of disappointment reported in social media but, if these Awards did not represent a high standard, they wouldn't be worth entering. Please try to learn from your less successful pictures and please try again. Try to find a mentor who is familiar with the standard required or come along to one of our Advisory Workshops – places will be available throughout The Photography Show. Look out for information in e-news.

Many of the very valid questions asked on social media and in other places, have already been answers in APM Information Leaflet 1 which contains a recently update Frequently Asked Questions section.

The leaflet can be downloaded from the PAGB Website Library at <http://www.thepagb.org.uk/library/> but, since it is apparent in several social media “blogs” and conversations, that the Leaflet has not always been consulted, we have decided to reproduce the FAQ section here.

FREQUENTLY ASKED QUESTIONS AND ANSWERS

Please be assured that, if you are planning to apply for the first time or to apply again after an unsuccessful attempt, your entry will receive as fair an assessment as we can possibly achieve.

Q1. Why has one of my pictures scored lower than it did in a previous Adjudication?

A1. Even judges are human and Six Adjudicators marking separately cannot be as precise as one marking alone. This variation is seen at club level when pictures are entered in different competitions and becomes even more noticeable if the picture is entered to several exhibitions. Over the longer term these fluctuations should even out.

The first thing to understand is that the Adjudicators VOTE, rather than score. A YES VOTE is indicated by pressing 4, a NO VOTE is shown by pressing 2. They only use 3 for a very NEAR MISS, whilst the 5 means it is GOOD ENOUGH FOR THE NEXT LEVEL, where it might score a 4 (YES).

If the Adjudicators look at a picture which is borderline, maybe just below or maybe just above the standard required, then they must decide to vote FOR (4) or vote NEAR MISS (3). This can be a tiny movement for an individual judge but if two or more judges move from 4 to 3 then the score drops by 2 points or more.

We understand how difficult it can be when you are making a second attempt. Obviously, since you need to average 20, you will feel that the pictures which scored 20 or more should score just as well this time as they did at a previous Adjudication. This is a dangerous assumption. Remember that a score of 20 probably means that only two of the Adjudicators thought it was good enough, voting 4 for Yes, whilst the other four Voted 3 for a Near Miss. As a single image this picture was, in fact, not good enough to meet the passing criteria and, since it is so borderline, the next set of Adjudicators might all vote NEAR MISS for a total of 18 or even NO, for a total of 12.

A drop of 5 to 7 points for a single photograph from one Adjudication to the next is not very unusual and simply means that some of the Adjudicators in one panel were a tiny bit more sympathetic to your work than some Adjudicators were in another. For the Adjudicators, it was a very small movement, but, for you, the reduction in score can be massively disappointing.

Neither adjudicating panel is wrong, nor is either necessarily correct. Perhaps the first panel averaged out a little high and the second a little low. The photograph is still borderline - sometimes it will get a passing score, sometimes it will not. A picture which is up to the required standard in the opinion of all 6 Adjudicators will score 24 and these are the ones you can rely upon. Any score lower than that had not convinced all the Adjudicators and may score lower at a subsequent Adjudication. Of course, there is a little bit of luck involved, and even a 24 may score significantly lower or higher if this panel disagrees – even slightly – with the last.

It is not unusual for re-submitted photographs to score higher the second time around, but no-one has ever complained about that.

We work very hard to ensure consistency. Our judges are the best there are, but judging photography is not a science. There are no real objective criteria to assess against and nobody is pretending that there isn't a little bit of luck involved. If your total entry is borderline, you have at least as much chance of passing as you have of failing but you cannot be confident of either.

Q2. What can I do about these fluctuations?

A2. Where you have two different scores for the same picture, the truth is probably somewhere between the two. On different occasions the Adjudicators shaded their marks up or down to your benefit or disadvantage. You almost certainly need to improve, or replace, that photograph. However, the fact that the same team have conducted the Review for many years ensures that these observed fluctuations in scores are considered.

Q3. How can a photograph with several Exhibition Acceptances not be up to the "Exhibition Standard" that the DPAGB requires?

A3. We must put some descriptive label on the Award to give an idea of the standard you require to achieve but there is no such thing as a consistent "Exhibition Standard". Some Exhibitions accept up to 50% of the entries, many accept around 20% and one, at least, accepts less than 7%. Some Exhibitions have high class judges who the PAGB would choose as Adjudicators, some don't. Some overseas Exhibitions apply different criteria and standards. Not necessarily poorer, but different and not in line with UK camera club work. Most active exhibitors have experienced the variation between Exhibitions. A medal at one and rejected from another is not unusual.

By their sheer variety, Exhibitions cannot be relied upon to define a consistent "Exhibition Standard". Other bodies, such as FIAP and PSA award distinctions for a high number of exhibition acceptances but the PAGB APM is granted on an assessment by an expert panel of judges and acceptances into Exhibitions does not guarantee that the PAGB will agree it is of the required standard.

It is our highly-experienced Adjudicators who define what the PAGB thinks "Exhibition Standard" is and we have in place a permanent team and careful briefings to ensure that this is as consistent as is humanly possible.

Q4. How can an exhibition medal winner score poorly?

A4. Regular exhibitors know that there is no such thing as a guaranteed acceptance and that a medal winner at one event can easily be rejected from the next. The PAGB cannot know what the standard of entry was or the expertise of the judging panel at any exhibition. Some exhibition selectors are much more exacting than others and they will often seek to accept, and sometimes commend, pictures which are outside the normal run- “something a bit different”. Such images run the risk of not appealing to other judges at other times against other competing images. Being accepted into an exhibition and even winning a medal at several exhibitions does not necessarily mean that the image meets our “Exhibition Standard”.

Also, the audience may not be aware that the version of the picture submitted is not necessarily the version which won the medal. Perhaps it was entered to a Salon as a PDI, but the Adjudicators are assessing a print. Perhaps it is even a different, not so well executed print. Over the years, we have observed examples of this happening.

Q5. I am a member of a good club and my pictures do well in their competitions and in inter-clubs. Why have they scored lower than 20 for the CPAGB?

A5. We must put a descriptive label on the Award to give an approximate idea of the standard you require to achieve but there is no such thing as a consistent “Club Standard”. We cannot know the level of work in your Club or in your Federation nor can we know the expertise of the judges you use. It is our highly-experienced Adjudicators who define what “Good Club Standard” is and we have in place a permanent team and careful briefings to ensure that this is as fair and consistent as is humanly possible. If the Award was made just for success in your Club, we wouldn’t need you to submit work to our Adjudicators.

Q6. Is the standard rising all the time?

A6. The PAGB is confident that we have maintained the standard at the same level, but external standards have risen. Good Club Photography, for example, is still assessed against what our Adjudicators consider to be good club photography, bearing in mind that Club Photography and Exhibition Photography are generally much better now, then when the APM started. A major factor has been the constant improvement in digital technology and the increasing “digital” skill level of entrants. Nature and Creative photography are genres which have dramatically improved. There are also fashion changes and there are subjects and styles which will probably score lower today than in earlier years.

Q7. If I don’t want the PAGB to retain the print they choose can I change it?

A7. We must have a suitable print exactly reflecting the standard but there may be room for negotiation. Talk to the Chairman at the end of the day. You can provide a duplicate mounted copy if you wish – say because there are important labels on the back – but all postage and packing is your responsibility. We will not allow you to take your print away on the promise of a replacement. This has happened several times in the past and no replacement has ever arrived. (We keep all the PDI.) The photographs are used for workshops and for our Recorded Lectures.

Q8. What is the Review?

A8. After every section of every Awards Adjudication the Chairman of the Adjudicators, together with other experienced judges, reviews the “near miss” applications. This is not an attempt to undermine the work of the Adjudicators but recognises that the system of scoring can lead to excessive, “unfair”, swings in scores. The PAGB has maintained a solid level of experience and continuity in the Review personnel since 1994 when the Awards commenced.

Q9. At what score, will an entry be reviewed?

A9. The level at which this review is conducted is decided by the APM Team on the day. Note is taken of the general trend in scoring in any given section as well as the individual scores awarded by each Adjudicator. Usually we will look at entries scoring 185 -190 or more for Credit, 280 - 285 for Distinction and 430 for Master.

Q10. How is the review conducted?

A10. A sympathetic stance is taken. The review team will look at every picture and upgrade whenever possible without compromising the integrity of the Awards. They never mark any picture down even if it seems to have scored better than they might have expected..

Q11. Can I appeal against failure?

A11. There is no right of appeal and the decision made on the day will not be changed. If you are really dissatisfied and think that you have been unfairly treated, you can write to the Chairman of the Adjudicators who is able to examine your evidence and your entry to provide you with feedback.

Q13. Can I discuss my unsuccessful entry with someone from the PAGB?

A13. We regret that it is not normally possible to discuss your personal entry afterwards. This would only be possible with the pictures to look at and would have to be done face to face. It would be just too time consuming. However, the Adjudicators always make themselves available at the end of each day and will be happy to look at your work at that time.

Q14. How can I improve my entry?

A14. Enter as many Open Exhibitions as you can and try to be involved in PAGB competitions such as the GB Cups and GB Trophies. Seek as much advice as possible from qualified people. Preferably people who have acted as Adjudicators at previous events or, at the very least, people who have been successful at the level you hope to achieve. However, even if you have been advised by an Adjudicator, he/she could vote slightly differently in the highly-focused atmosphere of an actual Adjudication. (Please note that, although there is nothing to prevent you showing your pictures to an Adjudicator, we advise those who are already empaneled to avoid detailed discussion with prospective entrants prior to the event). Be wary of placing too much reliance in scores you may have achieved at a "Mock Adjudication" organised by your Federation or your Club.

Q15. Are there any suitable workshops?

A15. Federations often run such workshops and the APM Leaflet 7, <http://www.thepagb.org.uk/library/> has details of the assistance that the PAGB can give. Several Federations have a 1:1 Mentoring Scheme. The PAGB will pay the travelling expenses to allow the Chairman, Rod Wheelans MPAGB, and/or other members of the organising committee to attend Federation Workshops to show photographs from previously successful panels and to advise applicants individually.

The PAGB also offers an "Introductory APM Workshop" to those Federations scheduled to Host the Adjudication two years hence. These are designed to introduce the Awards and to appeal to Club members who are only starting to think about participating. The object is to "kick start" people to be ready to enter when the Adjudication comes to their own Federation. Contact your Federation Awards Officer for further information.

Q16. Has anyone failed who should have passed?

A16. The APM team and those involved in the Review process are confident that we have ensured that nobody has ever failed who should have passed. Since we only review entries which have not achieved the passing score, we cannot say that nobody has passed who might have failed.

Q17. How are the judges selected and wouldn't it be better to have the same judges every time?

A17. The judges are chosen each year by the PAGB from the best in the UK, those who have been appointed to the PAGB List of Approved Judges. We try to keep a measure of continuity, with at least one or two taking part in the subsequent Adjudication, but this is not always possible. We also work hard to create a balanced group representing different genres of photography. For example, we strive to have at least one Nature "specialist" judge, although this is not always possible either. As the APM are held each time in a different Federation we also need to take account of travelling distances and we like to ensure that the Host Federation is represented on the panel.

Although we cannot keep the same judges for every Adjudication, which may lead to small variations in scoring, we have in place a long-standing Review Panel with a Procedure to ensure as much continuity as possible.

Q18. What other information can the PAGB provide?

A18. Some Federations have a "mentoring" service and we recommend those – you should contact your Federation Awards Officer in the first instance.

Guidance leaflets are available from the PAGB Website.

<http://www.thepagb.org.uk/library/>

Several, generously illustrated and regularly updated, DVDs, which describe the standard required for CPAGB and DPAGB, are available for clubs (only) to hire from the Recorded Lecture Service of the PAGB at

<http://www.thepagb.org.uk/services/recorded-lectures/>

The PAGB also supports Federation Advisory Workshops where you can have your work reviewed by APM "advisors". Information about APM Advisory Workshops and all the other PAGB events and activities is regularly published in our free newsletter. You can register for e-news and browse back issues at

www.pagbnews.co.uk