



The
**Royal
Photographic
Society**

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**HOW TO WORK TOWARDS
A SUCCESSFUL APPLICATION**

LICENTIATESHIP DISTINCTION HANDBOOK

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THE LICENTIATESHIP DISTINCTION HANDBOOK

HOW TO WORK TOWARDS A SUCCESSFUL APPLICATION

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1. INTRODUCTION

Welcome to the Distinctions of The Royal Photographic Society!

This Handbook, in conjunction with the LicentiateShip PowerPoint Presentation has been produced to help you work towards a successful application for the LicentiateShip. www.rps.org/advisory_zone Click on *Advice from Lead Chair*

The Royal Photographic Society Distinctions are recognised as the most prestigious in the photographic world. There are three levels, the first being the LicentiateShip followed by the Associateship and then the Fellowship. Although it is possible to apply directly for the Associateship most people start with the LicentiateShip and work their way up through the levels and this is recommended for the majority of applicants unless you are an advanced and very experienced photographer.

The standard for the LicentiateShip is high; it is demanding but achievable for the vast majority of dedicated photographers. The Associateship, however, is significantly more challenging and requires a focussed approach on the branch of photography in which you intend to work. Full details are available in the Associateship/Fellowship Distinctions Handbook.

When you are awarded the LicentiateShip you are entitled to use the letters LRPS after your name. You will receive a certificate under the Seal of The Society, signed by the President, as well as a lapel badge and a digital file containing The Society LRPS emblem which can be used on your personal stationery.

Many people turn to the instructions as a last resort, but for anyone thinking of applying for a LicentiateShip it is essential to study this Handbook in order to be aware of the criteria required as well as the practical aspects of applying for a Distinction.

Everyone involved in the Distinctions process wants you to be successful and it is hoped that this Handbook will help you to achieve that aim. Whatever the final outcome, we want you to feel that you have progressed in your photography and learnt from the process, maybe even making some new friends along the way. Most importantly of all, however, we want you to enjoy the whole experience.

1.1 Who May Apply?

Anyone may apply for the LicentiateShip whether a member of The Society or not. However, Distinctions can only be awarded to members of The Society, so non-members who are successful are asked to join The Society in order to hold the Distinction and use the letters after their name - see 1.2. Members should ensure that their subscription is up to date.

1.2 Non-Member Applications

We welcome applications from non-members for the LicentiateShip. When submitting, you must complete the non-member section of the application form and include the appropriate membership subscription. If you are successful with your Distinction application, your membership will be processed automatically as it is necessary to be a member of The Society before a Distinction can be awarded.

If you are not successful, you have the choice of whether or not to join The Society. Otherwise your application is treated in exactly the same way as a member's.

1.3 What do I Submit?

The first question most people ask is "What do I need to do to achieve an LRPS?"

Practical applications will be in the form of Stills, Multimedia and Narrative, or Research, Education and Application of Photography and, depending on your choice, you will need to submit as follows:

- 1.3.1 **Stills Photography:** 10 prints, or 10 digital images or a book containing a minimum of 20 images (minimum of 2 copies).
- 1.3.1 **Multimedia and Narrative:** See 6.1.
- 1.3.2 **Research, Education and Application of Photography:** Submissions are likely to be in written form; see 6.2.
- 1.3.4 **Exemption:** You may not have to submit practical work if you already have a photographic qualification; see 6.3.

2. REQUIREMENTS – STILLS PHOTOGRAPHY

2.1 General Advice

Having decided to apply for the Licentiate'ship, it is **essential** that you abide by the requirements. When considering the type of images to go in to your submission, your aim should be to submit a set of images that show your photographic skills are of the required standard. Variety is one of the keys to success, not necessarily in subject matter; you may submit a panel on a particular theme, but it must show variety in approach and technique.

The images entered by you, the applicant, must not infringe any copyright. For full details please see the application form.

If you took any of your images as part of a group activity, such as during a course or on a travel expedition where guidance is provided, you must clearly show your own individual style and approach. If there is any doubt, you may be asked to provide additional evidence.

The choice of which format to submit is entirely yours.

If you would like advice from a Panel member regarding your application, you must arrange this through the Distinctions Department. Please do not approach the Panel member directly.

In the following, for each format the requirements given in Section 1 are mandatory, i.e. what you **must** do, while in Section 2 they are **advisory** i.e. some suggestions to help guide you towards a successful application.

2.2 PRINTS

Section 1: What you **must** do:

- Submit 10 prints.
- You must use mount board for your prints*, you cannot use hardboard, or Perspex and they must not be framed.
- You must have one image per mount**
- The overall thickness of each mount must not exceed 7mm.
- The maximum size of the mount is 23" high***. The width of the mount is up to you, but the maximum width of our display is 15 feet.
- Choose the order in which you want your images displayed and whether you want them in 2 or 3 rows
- On the back of each print you must put your name and number them 1 to 10 in the order you wish them to be displayed.
- You must not put a title or have your name on the front.
- You must provide **two** hanging plans with your prints and they should be kept with your portfolio. This should be a set of thumbnails, set out in the order of display, on a plain A4 sheet (i.e. **not** mounted on card). These hanging plans will be retained by The Society for reference purposes.

* Although unmounted prints from overseas are accepted for the Licentiate ship, they should still be stiffened with thin card so that they can be properly displayed on our print stands. Mounting can considerably enhance a portfolio and is part of the presentation.

** If you want to submit more than one image per mount please e-mail andy@rps.org with your request

*** If you want to submit images larger than 23" please e-mail andy@rps.org with your request.

Section 2: What you are **advised** to do:

- The suggested image size is 10" x 8" or A4.
- Most applicants choose to display their prints in 2 rows of 5; but 3 rows are available if you wish to use them.
- You can either print your images yourself or have them commercially printed (but remember that you are responsible for the finished result).
- Try to ensure that the print quality is consistent throughout the submission; this adds to the cohesiveness of the set.
- You can mix monochrome and colour.
- When putting your portfolio together consider it as a whole as well as each individual image. Do the prints look good as a set?
- You are marked on your presentation so take care in the mounting of your prints; ensure that the mounting enhances your images and that it is free from marks and blemishes. Careless presentation creates doubts in the minds of the Panel members.
- It is recommended that mounts are generally all of the same colour and size (even if the prints are different sizes) and sympathetic with the subject matter; usually pale, neutral colours are preferred (e.g. white, off white)
- Generally it is better to use the same paper surface throughout.

2.3 DIGITAL IMAGES

Section 1: What you **must** do:

- Submit 10 digital images
- Jpeg format, saved at the highest quality.
- The image size must be no larger than 1400 pixels wide and 1050 pixels high, with one dimension (width or height) at its maximum. (Therefore, images in landscape format will be 1400 pixels wide and up to 1050 pixels high; images in portrait format will be up to 1050 pixels wide, and will be 1050 pixels high.) The ppi setting of the image is not relevant.
- Images must be in RGB mode (even for monochrome images), and in the sRGB colour space.
- You must name your files using two digit numbers: 01, 02, 03 ... to 10 so that they sort for projection. You must **not** use your name or a title: these will be removed and replaced by the two digit format.
- UK applicants must use either CD/DVD to send us the images.
- You must not add a border to your image, the background colour on the assessment projector is black.

Section 2: What you are **advised** to do:

- It cannot be emphasised too strongly that your monitor should be calibrated correctly. If you are not able to achieve this, you are advised to submit either prints or a book as only then will you know that the Panel members will view your portfolio in exactly the same way as you see it yourself.

2.4 BOOKS

Section 1: What you **must** do:

- Submit two copies of the book.
- Your book must contain a minimum of 20 significant images, all of which must be of the required standard.
- The size of every significant image must be at least 75% of the page size.
- Minimum size of the book should be 8" x 10" and maximum size 11" x 13".
- The sequencing and storyline will be assessed within the standard criteria.
- You are responsible for the quality of the book in the same way that you must take responsibility for commercially produced prints.
- The Panel Chairperson may call for additional evidence such as a sample of the original material used in compiling the book.
- You will not be able to see your book being assessed. Books are assessed without an audience because they cannot be displayed to an audience in the same way as prints or projected images are shown.

Section 2: What you are **advised** to do:

- Submit a brief statement describing the content of the book; this should be limited to 150 words.
- If you are producing photo books, this could be the best choice for you. However if you are not, then the additional skills required and the selection of meaningful images will make your task even more challenging. In this case you are strongly advised to submit a panel of prints or projected images.

Please note: The Society does not make recommendations for a preferred supplier.

2.5 SLIDES/TRANSPARENCIES

- If you would like to submit slides/transparencies, please contact andy@rps.org for the requirements.

3. CRITERIA

Photography is a classic combination of art and science, involving a four stage process of *Seeing, Taking, Making and Presenting*.

Seeing: This stage involves both imagination and creativity, 'an eye for a picture' and encompasses:

- An understanding of light and effect on mood and texture as well as good use of colour.
- Composition or image design.
- Correct viewpoint to eliminate distractions and capture the image simply and at its best.
- Personal input to pictures is very important. It is an opportunity to show imagination and creativity. It can perhaps best be described as seeing rather than just looking; then making a selection, using the tools and techniques at your disposal, to eliminate distractions in order to let your subject dominate the picture. The resulting image will then be your picture, your interpretation and not simply a snapshot.

Taking: In the "Taking" stage all aspects of camera craft come into play.

- A sound understanding of the camera controls of aperture and shutter speed to produce an exposure and depth of field appropriate for the subject is essential;
- Equally important is an understanding of lighting, that evanescent entity which can change a reasonable picture into a great one.
- One of the great curses of digital photography – and one of the major reasons for failure - is blown highlights. Capturing highlight detail at the taking stage is essential.

Making: The "Making" stage, once restricted to the production of darkroom prints and art work on transparencies, now has virtually endless possibilities through digital imaging software.

- Don't underestimate the creative potential of this stage; it not only refers to the creation of psychedelic "masterpieces" but the subtle adjustments of tone, luminance and sharpness which can make all the difference.
- Describing quality in an image is difficult to put into words but instantly recognisable when it is seen. Generally, a full tonal range with highlights and shadows well recorded is a good starting point. That said high and low key images which rely on a limited tonal range can be acceptable and quite stunning.
- Accurate colour management to produce true colours is also essential, along with appropriate contrast and sharpness. Be very careful with the latter; over-sharpening is another of the great curses of digital imaging producing pixel and artefact problems and giving images an unreal look.
- Final prints should be free from dust spots and digital artefacts. When printing, carefully check for print quality, including banding, usually the result of blocked heads on the printer and another potential reason for failure.

Presenting: Selection, variety, cohesion (panelling or sequencing) and quality of presentation can make a portfolio stand out.

- The overall impression of your portfolio should communicate variety, not necessarily of subject, but certainly of approach, technique and lighting. One of the main reasons for failure is repetition; if images, no matter how good they are, display the same subject matter, technique and lighting, they are, in essence the same picture.
- Mixing monochrome and colour prints in a submission is acceptable, providing you have given careful consideration as to why you wish to do so. There are no rights or wrongs here, but if an image has been converted to monochrome, ensure that value has been added and you are not just presenting an image with its colour removed.
- You should ensure that the image quality is consistent throughout the submission; this adds to the cohesiveness of the set.
- Cutting and mounting must be immaculate. The colour of mounts also needs careful consideration; although this is a very personal decision, it is best to avoid coloured mounts which clash with the images. Regardless of the actual size of the prints it is generally recommended that the mounts should be 20"x16" or 50x40 cm and of the same neutral colour.
- Projected images: It is generally better to avoid sudden changes from very bright images to very dark images. It can help to have some link from one image to the next such as subject matter, colour, tone, etc.

- Body of work: When putting a portfolio together, consider it as a whole as well as each individual image. Do the prints look good as a set? Do the CD images flow easily in the sequence?

Finally, remember that by creating a good initial impression, you are immediately encouraging a positive response from the Panel members.

4. ADVICE AND GUIDANCE:

4.1 Where to get help

- You have already taken the first and most important step towards applying for the Licentiate'ship - reading this Handbook. Make sure that you understand and follow the requirements carefully.
- Download the interactive CD from the website – full of helpful information, examples of successful portfolios, opportunities to test your knowledge and experiment choosing and laying out a portfolio.
www.rps.org/advisory_zone/LRPS-Interactive-Guide
- Attend one of the Distinctions Advisory Days which are organised around the UK. These days are led by Panel members who will show successful examples and comment on work you bring with you on the day. (See Section 4.2 for further details.)
- Attend an Assessment Panel meeting: open to both members and non-members to watch, whether or not your own work is being assessed. The dates, locations and where to obtain tickets can be found on the website www.rps.org and in the Journal. See Section 5.1 for details of what happens on the day.
- When you become a member of The Society, you can email advice@rps.org for advice and guidance before you apply. Full details can be found on the Distinctions Introduction page on the website.
www.rps.org/distinctions-introduction

4.2 Distinctions Advisory Days

Distinctions Advisory Days provide the opportunity of not only seeing successful submissions, but also having your own work considered and commented upon. You should, if possible, bring 10 images, plus 5-10 extra. Ideally prints should be mounted. Digital files may be required in advance. However, if you only have a few images about which you would like advice, that's fine – you do not have to bring a portfolio which is almost ready to submit.

Only current and recent Panel members can officially give advice and there are usually 2 or 3 present on the day which normally runs from 10.30am - 4.30pm. To start the day Panel members usually say a few words about the Licentiate'ship and show examples of recently successful portfolios. Those attending then take it in turns to show their work; it can seem rather daunting to have to present your images in front of 20-30 people, but these advisory days are quite informal and remember - everyone is in the same position!

Any advice you receive from a Panel member is his/her own opinion and at the assessment itself there will normally be four Panel members who may view your portfolio differently. It follows that Panel members cannot commit themselves to saying that you will definitely be successful; they can only give you guidance and the benefit of their experience.

Advisory days are held throughout the UK, organised by the Regional Organisers in conjunction with the Distinctions Department. Details of dates and venues can be found on the website, in regional newsletters and in the RPS Journal. Tickets need to be booked and paid for in advance through the relevant Regional Organiser.

5. THE PROCESS

5.1 Assessment Days: How the Process Works

Assessment Days are held regularly throughout the year and are listed in the RPS Journal and on the website. They start at 10.30am and finish about 3.00/4.00pm with a break for lunch around 1.00pm. Tea and coffee are normally available for those attending but you will need to provide your own lunch. Tickets are free to applicants and there is a small charge for observers; seating is limited to 35 at Fenton House, Bath.

The day begins with a welcome from the Distinctions Manager and a brief introduction from the Chairperson and then it is time for the portfolios to be viewed.

Submissions are assessed by a Panel of Fellows or Associates of The Society, normally four, led by a Chairperson (the minimum number of Panel members required is three). It is not unusual for additional guests or training Panel members to be present, but their marks will not be taken into account. Applications are assessed one at a time, anonymously, (only the Chairperson has your application form) and the first time your work is seen by the Panel is when it is presented at the assessment.

Prints: Your portfolio of prints is displayed and the Panel members view it from their seats for a few moments to evaluate the overall impression and layout. They then move closer, to a sensible "exhibition wall" viewing distance for more in depth evaluation before completing their marking sheets.

Digital images: Submissions in the form of digital images are projected on to a screen, with a black background. The 10 images are projected individually for 7 seconds each and the whole portfolio is projected twice; the thumbnails are then displayed on the screen (considered as a sequence, not a panel) while the Panel members complete their marking sheets. The software used is ACDSee which does not perform any manipulation in projecting the image to the screen.

All submissions: Quiet discussion takes place between Panel members in order to share observations. This conversation is for the benefit of the assessors and not the candidate or audience. One Panel member then comments on the submission.

Marking sheets, based on the criteria set out in this Handbook, are completed by all assessors. These are handed to the Chairperson who calculates the result.

If the submission is recommended, the applicant's name is announced – usually to a round of applause. If it is not successful, the submission remains anonymous and the reasons for the decision are concisely explained. Within ten days all unsuccessful applicants will receive written feedback from the Chairperson clearly defining the reason for the Panel's decision along with suggestions for the way forward.

All Distinction recommendations will be ratified by The Society's Council within 5 working days of the assessment and it is the Council which awards the Distinction.

Photo Books cannot be viewed in the same way as other formats, so their assessment takes place without an audience, but otherwise the same procedure is followed.

Observing an Assessment Panel at work will give you a better understanding of what the Panel is looking for as you will have heard whether or not each submission has been recommended as well as the reasons for the Panel's decisions.

5.2 Notification of Results

Applicants present at the assessment will be advised of the result on the day. All applicants will receive an email informing them of the Panel's recommendation within two working days of the assessment. (If you do not have email a letter will be sent by 1st Class post).

Successful Applicants: A list of all the recommended applicants will be posted on the website on the Introduction page within 24 hours of the assessment. All Distinction recommendations have to be ratified by our Council. Normally within 5 working days of the Council meeting, you will receive a letter of confirmation of the award and a Certificate under the Seal of the Society, signed by the President. You will also receive a lapel badge and a digital file containing The Society emblem which can be used on your personal stationery. Additionally when you are awarded the Licentiate'ship you are entitled - and encouraged - to use the letters LRPS after your name. If you would like to have your certificate formally presented, contact your Regional Organiser and this can be arranged.

Unsuccessful Applicants: Unfortunately not everyone is successful. All unsuccessful applicants will receive a comment sheet giving the Panel's reason for their decision; this is usually sent out within 10 working days of the assessment, whenever possible you will be given the opportunity to receive help and advice from a member of the Panel. One re-submission may be made at half the usual application fee.

Please note: Only members of The Royal Photographic Society are entitled to hold a Distinction; if, therefore, your membership lapses, you should stop using the letters after your name. It is usually possible, however, to rejoin and have your Distinction re-instated for a small additional administration fee.

6. ALTERNATIVE FORMS OF SUBMISSION

6.1 Multimedia and Narrative

Introduction

This new category will look at "a considered object (or objects) that need to be seen over time", by using the new tools of visual literacy plus a structured statement of intent. The umbrella Distinction, Multimedia & Narrative, reflects a multi-platform process linked with universal storytelling, including the various elements of audio visual, moving image and multimedia.

Currently there is no minimum time requirement for a submission in Audio Visual and Moving Image, only a maximum time limit. This is to ensure as much flexibility as possible for candidates working in the new media. However, it is anticipated that many submissions will be close to the maximum limit. In making a decision about an application, the Panel will be primarily concerned with the quality of the submission rather than the length of it. Candidates may wish to consider submitting two or more shorter pieces within the overall time limit in order to show their versatility.

As this is a completely new Panel working to new criteria, there will be a two tier process. All applications recommended for a Distinction will be reviewed by the Fellowship Board and candidates notified of their results within 5 working days. Where a candidate is not successful, a feedback letter giving the reasons will be sent within 14 working days of the assessment.

Candidates should be aware that the current criteria and arrangements will be reviewed in the light of experience and changing technology. Adequate notice will be given of any changes.

For the latest requirements please go to the website www.rps.org

6.2 Research, Education and Application of Photography

Introduction

As a general rule, applicants gain a Distinction for work that is written, rather than for the ability to compose, expose and produce photographic images. Note, however, that submissions on medical applications of photography, or the imaging sciences are directed to the appropriate Panel.

Because the work submitted is usually of a scholarly nature, the Panel has identified a number of popular categories for submissions:

- The application of photography in education.
- Research on a photographer who merits a biographical treatment.
- Aspects of the history of photography.
- The use of photography to access history.
- The conservation and restoration of photographs and photographic materials.
- Photography as an aid to conservation.
- Curatorial accomplishments, such as, archival content management, photographic exhibitions.
- A treatise on a new way of thinking about photography.

Requirements

Irrespective of the application or the subject matter, the Panel assesses the submission from a number of viewpoints. The Panel members will judge the form of presentation and look for assurance that you are able to demonstrate good technical skills. In a successful submission, you will display competence in gathering suitable material as well as the ability to present the material as evidence, also supporting the claims made for it. In doing so you may choose to place the emphasis on text or images, or both. Illustrations must be of good quality and for a written document, it is important to provide the appropriate references to any information that third parties provided. In addition to written or printed work, a website may also form a submission.

Procedure

At Licentiate level, you need to demonstrate that you have a basic, but sound, knowledge of the selected subject and that all assertions and claims are accurate and verifiable. The submission will include conclusions, which may include suggestions for further work.

Advice before submission

The Panel will consider a pre-application proposal from a potential candidate (member or non-member) and give a brief opinion on its suitability. Contact the Distinctions Manager, via email: andy@rps.org with a short outline of your proposed submission and you will receive a brief opinion from the Chairperson of the Panel; please note that the opinions are given without prejudice.

6.3 Exemptions

If you have gained a photographic qualification within the last ten years you do not have to submit a portfolio of work for the Licentiateship. To view a current list of excepted course please visit:

<http://www.rps.org/licentiateship/Exemptions>

Applying is then very easy. All you need to do is:

1. Complete the application form, available from the link above.
2. With your application we require proof of the qualification you have gained such as a **photocopy** of the certificate you were awarded or a letter of confirmation from the University/college. This evidence must state your full name, the award gained and the place of study.
3. Both **members** and **non-members** of The Society should send the application form, proof of qualification and the application fee to the Distinctions Department. **Non-members** must complete the Membership subscription.

All Distinction applications have to be ratified by our Council which meets every month and it is following this meeting the Distinction is awarded (and for non-members, your membership application is processed).

7. THE PRACTICALITIES

This section sets out the practical aspects of applying for a Distinction.

7.1 Your Application – The Form

- You must complete a Licentiate's application form www.rps.org/licentiate'ship
- Send the completed form with the current fee to the Distinctions Department. Early application is advisable to avoid disappointment.
- You may submit more than one application, but a separate fee and form must be submitted for each one.
- Do not send the application form with your work. Your submission must be sent separately.
- An applicant who is unsuccessful may make one resubmission at half the normal application fee.
- The fee for applications through the exemption scheme is half the standard application fee.

7.2 Your Application – The Evidence

- Do make sure that prints/slides are in the correct order (i.e. 1 - 10) and that on the back of each print you have put your name and the number in the order of display.
- Please enclose your hanging plans with your portfolio. (Applies to print submissions only)
- Portfolio boxes are highly recommended for carrying as well as sending your evidence. ('Nomad' will make boxes, whatever size you want: 01858 463114; website: www.nomadplc.co.uk. When ordering it is advisable to ask for it to be foam lined and with handles.)
- If you are sending your work, make sure that:
 - a) it is securely packed;
 - b) clearly labelled with your name, email address, category and date of assessment;
 - c) the parcel must arrive 10 days prior to the assessment date.
- You will receive an email confirmation when your submission has been received.
- The form and evidence must be sent separately.

7.3 Overseas Parcels

- Please make sure that all clearances are paid, in order to avoid delays in delivery. For customs purposes, you should clearly state that your evidence is a TEMPORARY IMPORT ONLY – NO COMMERCIAL VALUE i.e. it is not being sent to the UK to be sold.
- The Society will not take responsibility for paying any import fees or taxes, and will not accept parcels that require any additional payments.
- **Please note:** It may cost more to have your prints returned than to reprint them; let us know if you do not wish to have them returned.

7.4 Personal Delivery and Collection

- You can bring your prints on the day of the assessment between 9.15 am and 10.00 am. You will be asked to sign in at reception. (**Please Note:** There will be no access before 9.15 am)
- You may leave your submission at Reception at The Society's Headquarters during normal office hours (9.30am – 4.30pm Monday to Friday) but not at weekends.
- If you wish to collect your evidence on the day of the assessment, you should state this on your application form and it will be available at lunch time or at the end of the day.
 - You can collect your evidence from The Society after assessment during office hours - contact Simon Vercoe at si@rps.org giving a week's notice if possible.

7.5 Fees and Payment

- You must complete the current application form with each application. You may pay by Paypal, using distinctions@rps.org or by credit card, sterling cheque or postal order, or by an International Money Order or banker's draft drawn on a UK bank made payable to The Royal Photographic Society and crossed.

7.6 Returning Your Portfolio

- All details can be found on the current application form.
- All reasonable care will be taken of evidence submitted, but The Society will not be responsible for any loss or damage whilst in its care or in transit.

7.7 Retention of Work

- **Please note:** The Society reserves the right to retain your portfolio for six months beyond the date of assessment. This is to enable it to be copied and used to help other potential applicants, for inclusion in a Society publication without payment of a fee, or for use on The Society website.

7.8 Cancellation or Other Alterations

- If after submitting your application form, you are unable to submit your portfolio or need to make any other changes or a cancellation you must immediately email ben@rps.org.
- **Please Note:** Owing to the high demand for places, if you cancel within 2 weeks of the assessment date - either by withdrawing your application or transferring it to a future date - you will still be charged for that assessment.

7.9 Appeals Procedure

- The decision of the assessment panel is final. However, if a candidate feels that there is any question as to the validity of the assessment process, they can ask The Society to review their application. All such requests must normally be made in writing within four weeks of receipt of the feedback letter, outlining fully the substance of the applicant's case. In such cases the chairperson of the Distinction Advisory Board will initially assess the case and decide if the complaint merits further review. If that is the case the matter will be handed to the Fellowship Board member with particular responsibility to the assessment panel involved in the initial decision. The matter will be investigated and if considered necessary can be taken to the Fellowship Board for a final decision. In such cases the decision of the Fellowship Board will be final.

7.10 Referral

- In exceptional cases, it is apparent that a photographer is working to the required standard but that the panel has been let down by one image. In such cases, the assessment Panel may consider that, by changing a specified image, the application would succeed. The Panel may take the opportunity to **refer** the application in line with the conditions below.

When a referral is being considered, the Panel Chair and panel members must agree on the image that requires changing. Further, they must also agree that by doing so the application would be likely to succeed. The applicant will be allowed to communicate with the Distinctions Department and to receive advice and guidance during this process.

Normally the applicant will be asked to send to the Distinction Department, one unmounted replacement print, a digital image or transparency, together with a revised hanging plan. Where poor presentation is the reason for referral, the applicant will be required to send a newly mounted image. No guarantee of success can be given until it is examined by the Panel Chair. Panel members may be consulted if it is deemed necessary, at Licentiate level, the process can be activated immediately the applicant is informed and the decision will be made outside of the normal assessment process. However, it must be completed within six months from the date of the referral.

The applicant will have **one** opportunity to forward a new image to replace that deemed sub standard. There will be **no additional fee**.

8. CHECK LISTS

It is worth taking a few quiet moments to go through these check lists to make sure that you can tick all the boxes and reassure yourself that your submission is complete.

8.1 The Application Form

Completed all relevant sections	
Current application fee enclosed	
Current return postage included	
Checked website for availability of Assessment date. http://www.rps.org/assessment-dates	
<i>Non-Members:</i> Membership subscription, payment and proof of status, if appropriate.	
<i>Exemptions:</i> Proof of qualification/status enclosed (i.e. copy of certificate)	

8.2 The Evidence

Submission sent 10 days prior to the assessment date <small>(if applicable)</small>	
Two copies of the hanging plan enclosed <small>(print submissions only)</small>	
Each image numbered in order required for display	
Prints: packed in numerical order and named on the back	
Evidence suitably packaged for sending	
Label for sending completed and affixed to outside of parcel	
Return label completed and enclosed	

9. IMAGING SCIENTIST QUALIFICATIONS

9.1 Introduction

Photographic and imaging techniques are used increasingly in practically all walks of life; the image is as important as the printed word. The basic science and technology that makes this possible comes from imaging scientists who work in a wide range of disciplines and applications. To recognise achievements in this field, and also to enhance career prospects and recognise professional competence, The Royal Photographic Society offers professional Imaging Scientist Qualifications.

These provide a structure leading to professional qualifications for engineers, scientists and technologists whose professional activities are concerned with quantitative or mechanistic aspects of imaging systems or their applications. They are being recognised by the imaging science community as essential benchmark qualifications benefiting all sections of the imaging world. The relevant academic disciplines (chemistry, engineering, physics, computer science, imaging science, colour science etc.) and their applications will be interpreted as widely as possible.

The Qualifications may be gained by members of The Society working within relatively narrow specialisations but their achievements will require a range of widely applicable professional skills. Candidates are required to demonstrate at an appropriate level, and as required by their particular professional circumstances, an ability to undertake a programme of work, write reports and papers, work within a team and produce results.

Those members who acquire an Imaging Scientist Qualification will receive additionally a Society Distinction. In common with most bodies awarding vocational qualifications, the former (ISQ) status only continues whilst the person is professionally active, whether in full time employment or fully retired and is a member of The Society. Professional activity includes one (or more) of the following:

Professional activity (e.g. involvement in a professional body by serving on committees, attending meetings, mentoring)
Work based learning (e.g. consultancy, supervising staff/students, external examining, reflective practice)
Formal/Educational (e.g. writing articles/papers, further education)
Self-directed learning (e.g. reading journals, reviewing books/refereeing articles)
Other (e.g. voluntary work, public service)

Members who terminate qualified membership, on ceasing to be professionally active, may retain The Society Distinction as long as they remain paid up members of The Society.

9.2 Levels

Level 1 (QIS & LRPS) Qualified Imaging Scientist & Licentiate: for those with academic qualifications below degree level.

Level 2:(GIS & ARPS) Graduate Imaging Scientist & Associate: for those with a first degree.

Level 3:(AIS & ARPS) Accredited Imaging Scientist & Associate: for those with postgraduate experience as imaging scientists.

Level 4: (ASIS & FRPS) Accredited Senior Imaging Scientist & Fellow: the senior professional qualification.

Candidates with a valid claim for entry to a higher category need not proceed through the lower categories.

9.3 Evidence

The evidence required in support of applications for qualifications will normally be in 4 parts:

- i. Documentary evidence of prior academic qualifications. In certain cases this requirement may be replaced by a longer period of relevant experience.
- ii. A statement of experience as a professional imaging scientist.
- iii. A full curriculum vitae.

iv. Statements from referees which will allow the extent, level, scope, and experience of the candidate in imaging science to be assessed. Where a mentor (see supervision below) has been appointed, his/her report must be included.

9.4 Standards

For each level of qualification there are three basic routes designated A, B and C. The descriptions below are not prescriptive but are intended to give a general indication of the level required.

9.4.1 Qualified Imaging Scientist & Licentiate (QIS & LRPS)

For this level there is a minimum age of 21 years.

i. BTEC HND in engineering or science.

ii. One year of relevant experience. Where the candidate has not satisfied part (a), four years of relevant experience will be accepted instead.

iii. Normally, the candidate will have performed work of a non-routine nature, which may have been directed by a senior colleague, and have produced accurate records and simple internal reports.

9.5 Qualifications Board

The Qualifications Board will consider applications for all Qualifications. Membership of the Qualifications Board will be determined by the Council of The Royal Photographic Society and will consist of members who hold an ASIS Qualification. The Qualifications Board will be responsible for the recognition of academic courses.

In cases of failure the Qualifications Board will give clear reasons to the candidate and, where appropriate, guidance and advice, without prejudice or commitment, as to how a future application should be made.

10 CONTACT DETAILS

10.1 Distinctions Manager: Andy Moore LRPS
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Follow us on Facebook at facebook.com/royalphotographicsociety
and Twitter at twitter.com/The_RPS

10.2 DIRECTIONS TO FENTON HOUSE

You can be sure of a warm welcome when you visit Fenton House. There is a small exhibition of members' work to view in the Reception area which changes every month and you can help yourself to a cup of tea or coffee. We are open weekdays 9.30 am - 4.30 pm and look forward to seeing you.

10.2.1 TRAVELLING BY CAR: Directions from M4 motorway

Exit M4 motorway junction 18. Proceed south on A46 to Bath. As you approach the city on a dual carriageway take the exit to Bath and go right at the roundabout, entering the city from the north east on the A4 London Road; follow this towards the city centre.

At the first main traffic lights (after Morrisons supermarket on the left) turn left onto A36/A367 Wells and Exeter "ring" road. Proceed over Bridge, past the Fire Station (on your left) and at the second set of traffic lights turn right signposted Bristol A36 (A4) Wells A39.

Go straight over next roundabout and follow "ring" road through main traffic lights under the railway bridge and on through Widcombe Village, (follow road and stay in left hand lane) until you reach the large roundabout which is bisected by the main railway line viaduct.

At this roundabout/intersection take first left exit A367 Shepton Mallet/Radstock and continue up the hill "Wells Road" for approx. 3/4 of a mile. Fenton House is on the right before the sharp right hand bend & shops.

10.2.2 TRAVELLING BY TRAIN

Regular half-hourly service from London Paddington. Journey time: approximately 90 minutes
From Bath Spa train station:

By bus: Turn left out of the station and within a few metres you will find the bus station. Take the No.13 (every 20 minutes) and ask to alight at Bear Flat. When you get off the bus, you will find Fenton House a few minutes' walk back down the hill on your left.

On foot: Approximately 20 minute walk up a steep hill. Exit station walking left along Dorchester Street, past bus station, over foot bridge, under viaduct, through subway, turn right, go up the hill (Wells Road). Fenton House is at the top of the hill on the right.

By taxi: there is a taxi rank immediately outside the station

10.3 PARKING

There is limited parking at The Society's offices at weekends when workshops are taking place. During the week there is on street parking in the surrounding area. If you drive past the RPS, parking spaces can usually be found either on the main road or streets off to the left.

10.4 OVERNIGHT ACCOMMODATION

If you are booking an assessment day or course taking place at Fenton House and need to stay overnight, why not make a weekend of it in the beautiful historical city of Bath. Below is a short list of local accommodation* near to the Royal Photographic Society. For a more comprehensive list please visit Visitbath.co.uk

The ones marked with an * offer a discount to RPS members.

Astor House *

14 Oldfield Road
Bath, Somerset BA2 3ND
01225 429134
astorhouse-bath.co.uk

Bath Paradise House Hotel

86-88 Holloway
Bath, Somerset BA2 4PX
01225 317723
paradise-house.co.uk

Bloomfield House *

146 Bloomfield Road
Bath, Somerset BA2 2AS
01225 420105
ecobloomfield.com

Dorian House *

1 Upper Oldfield Park
Bath, Somerset BA2 3JX
01225 426336
dorianhouse.co.uk

Holiday Inn Express Bath

Brougham Hayes
Bath, Somerset BA2 3QU
01225 303 000
expressbath.co.uk

Lavender House *

17 Bloomfield Park
Bath, Somerset BA2 2BY
01225 314500
lavenderhouse-bath.com

Oldfields Bed and Breakfast *

102 Wells Road
Bath, Somerset BA2 3AL
01225 317984
oldfields.co.uk

Travelodge Bath Central

1 York Buildings
Bath, Somerset BA1 2EB
08719 846219
travelodge.co.uk

**Please note: this is purely a list of local accommodation and not recommendations. The Royal Photographic Society is in no way affiliated to any of them*

THE DISTINCTIONS DEPARTMENT

The Royal Photographic Society

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