

Question 9: Do you feel challenged by and/or appreciate themed competitions

- My photography centers around gardens and landscapes. So far the themed nights don't apply to me. However, with that said, they are excellent themes!
- would like to have 2 per year
- It is a good way to challenge the members and to work on self improvement.
- they can be a little limiting
- The overall quality is lower--since too many people simply look through their files for subjects that fit and enter images which would never be entered in open competitions. Also, for the viewer, and especially for the judge, a long themed competition can become very repetitious and boring.
- Need to do more to educate the society members on the theme areas of photography. I struggled to understand what was defined as abstract photography for the competition last year (what the judge would consider the appropriate subject matter). I similarly struggled on how to do motion photography, since I had never done so previously. Both attempts were definitely growth opportunities for me, but very frustrating too. I believe the more advanced/experienced photographers have even more of an advantage with the themed competitions, because they most likely have had experience in those areas. The society has done a much better job providing education for the upcoming photojournalism themed competition, although it was a bit too close to the competition to be fully useful.
- prefer 2 themed nights
- As a new photographer, it's very rewarding to hear the judges comments on a photo. Hopefully I can learn as much as possible. I enjoy coming to competitions even though I don't compete.
- Mandatory club feature. Forces you to try things that you might never do otherwise - and learn something at the same time. DO NOT ELIMINATE.
- I personally...am not interested in competitions.
- I wouldn't want them to become too narrow, i.e., "ladybugs" or "blue bubbles" or "skyscrapers".
- Could not answer 11 because I do not participate in competitions.
- Themed competitions get folks out and concentrating on the theme, which is a great visual and technical photographic exercise for everyone. A great excuse for pushing yourself!
- I enjoy seeing what other photographers are submitting in themed competitions; it always broadens the ideas when seeing what others will come up with. I have only competed once in themed competition, and it is only time I have competed at NVPS. I much prefer critiques.
- Some of the themed competitions encourage me to photograph things that I would probably not photograph otherwise.
- either 2 or 3 per year is about right for themed competition. some themes force me out of my comfort zone
- Have only entered one competition, and themed competitions sounds like a good idea to narrow down objectives.

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- judges do not follow nvps rules for the themed competitions -- tend to make up what they think the rules should be -- themes should be a SINGLE theme not multiples that further exacerbate the judging issues - EG either pj or street but not both as they are very different styles. ideas should be submitted by members, and voted on (web or otherwise) for selection.
- Don't think photography is a competitive sport!!
- In competition, a good image is necessary but not sufficient, it must have some components of creativity. I am afraid that themed competitions might limit one's creativity.
- I think they can be very useful (educational) when combined with instructional workshops. However, I can't usually shift my photo objectives to conform to the theme--I'm usually working on other photo projects--so the result is I don't participate.
- I competed for many years with NVPS, but don't do that anymore. I do think themed competitions are good for photographic growth as they make the photographer look at a single subject in depth. It's a great discipline
- I don't compete, so didn't answer
- I don't see the point in themed competitions and I feel it interferes with the joy of the creative process. I would be very likely to pass on a themed competition and I would like to see less of them.
- Themes should really stretch the competitors. Themes should take the photographer out of his/her comfort zone. Most of all, adherence to the theme must be enforced.
- This will be the first year for me to participate in the competitions, so I don't really have too much of an opinion on the themes. It gives you a focus to shoot towards, yet it's nice to not have to wait two months to put in a favorite.
- I would prefer NOT to have themes AT ALL because they are too fake-y and because historically, they were never really approved by the membership as a whole. However, if NVPS insists on keeping them, I wish themes could be announced by the VP for Competitions at the beginning of each new year. Two-years is WAY TOO FAR AHEAD OF TIME for themes to be announced; they actually originate with a committee rather than from members' suggestions, input or motions from the floor.
- Selection process for the themes
- Will have more to say later, after I've been in the club a while! (And actually participated in one.)
- Themed competitions are definitely challenging! So challenging that I sometimes hate them.
- I understand that themed competitions are to challenge us as photographers, to force us to act outside our comfort zone.
- seem to inhibit more than excite. Forces people to go against their talents.
- Themed competitions don't necessarily encourage photographers to go out and take specific images to enter in that competition, which I believe is the point. They tend to hunt through whatever stock of photos they have in order to find one to fit that category.
- I like themes, but some are more difficult than I like. Comment about #10: The most favorite may vary from month to month depending on topics. This is a very vague ranking.
- They provide added incentive for members to move out of comfort zone and expand skills set.
- Maybe one more themed per year.

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- Maybe one more themed per year.
- Themes should be mandated by the NVPS board to push people to "shoot new" and learn/ grow as photographers, and NOT merely fall back on their archives. Approx. 3 themed competitions should be used each year, even if members are not in favor.
- I think too many of the themes that are selected are done so because it suits members' portfolios or are areas they normally shoot in. Themes outside of the "norm" are quickly voted down and the same set of themes just get recycled. It is a difficult task to come up with themes for those members who want to expand and try different things and not alienate the large group of members who are happy in their "rut".
- Actually, I don't compete but I enjoy watching how people undertake the challenge
- This is an excellent way for photographic growth.

Question 10: Would you object to paying a small fee (\$2 or \$3 per image) to defray the cost of advertising and a reception in order to exhibit your images at a club sponsored event?

- 2-3 dollars per exhibited image charged to the photographer is fine but nothing more.
- Depends upon the site of this club-sponsored event. The club exhibit at the U. of Phoenix a few years ago was a waste of time as no outsider would climb to that floor to look at the photos and purchase a print. Also, students have no money. Hendry House is too isolated. The location has to be on a ground floor with guaranteed foot traffic.
- Helps offset costs and causes the maker to think twice about submitting an image "just because there's nothing to lose".
- I do not mind paying entry fees to have work exhibited.
- I don't exhibit; but if I did I think this would be reasonable and worthwhile. However, I am not one of the many members who are retired and must watch their expenditures carefully.
- i don't mind paying a small exhibit fee, but i do mind when a venue decides that they don't want framed photos over a certain size. i am referring to arlington library, with their arbitrary 20x20 maximum size, including the outside dimension of the frame. correct me if i'm wrong, but that is an odd size, and difficult to get ready made frames for. it also forces me to resize my photos to an odd size, which i am loath to do, because it changes a scene's composition. i am on the list to submit photos, but am considering not even exhibiting there now because of this problem. i was not going to exhibit huge photos, but even a 16x20 frame exceeds the length limit if you are measuring the outside edges. i am not happy about this at all.
- I don't spend my time preparing prints to exhibit or sell. Perhaps those who want to exhibit would not mind paying, but it seems we already have ample opportunities to exhibit, without paying.
- I enjoy exhibiting my work...and seeing others exhibit their work.
- I feel those that benefit from an exhibit should pay a portion of the cost.

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- I personally feel as though the club should not be in the business of making money for club members and therefore I feel that we should not be spending any club fees on exhibits. I am also concerned about losing the non-profit status that a former club member worked so hard to get us by holding events where club members are selling their images for personal profit. As you may know, I was once in charge of exhibits and it was through working in that capacity that I came to this conclusion. If members would like to hold these exhibits, I think the expenses should be paid by them and the exhibits should not be connected to NVPS.
- I think that \$3 per entry would be very good and fair. This would help with the advertising costs.
- I would expect to contribute to exhibit and think the club would do well to show off it's beautiful pictures.
- I wouldn't mind if there was a cost... but I would prefer a flat fee for participants rather than a per image fee.
- if people want my images displayed then they pay me. I suspect there are a lot of folks who are willing to pay for display and I have no problem with them doing that as long as it is voluntary and only paid for by those who choose to do so.
- If the money is used to support the event, it is OK - such as Meadowlark. Probably even a smaller amount would be less offensive to a number of people - \$1/per image
- I'm new to the club, so I don't know anything about these exhibits; I would like to find out more about them before deciding to pay a fee for them.
- I'm not sure that I understand the purpose of an exhibit fee. If I had more information, I might approve.
- Isn't our treasury in good enough shape to handle these costs?
- It is normal in other clubs to sometimes charge a fee for participation in an exhibit or workshop. When there are expenses incurred for these events, it is only fair that they should be defrayed--at least in part--by those who participate.
- It's easy for me to say "no" since I don't exhibit, but considering the likely expense of preparing a mounted print, what's another \$2 or \$3 ?
- It's easy for me to say "no" since I don't exhibit, but considering the likely expense of preparing a mounted print, what's another \$2 or \$3 ?
- Most artists' organizations charge a fee to exhibit and I think it's totally appropriate. Many exhibits charge \$10 for entering three images, for example.
- Most exhibits and juried-in shows [such as Ellipse by Arl. County] charge more \$\$ per image--approx. \$5 or \$10 per image.
- NVPS needs to find more venues where images can be displayed. A small fee is certainly appropriate, and sometimes necessary in order to mount an excellent exhibit,
- Paying costs incurred seems perfectly reasonable. It would open up more exhibition opportunities I suspect also.
- The juried exhibit at Loudon County's Claude Moore Park charged \$5.00 per print.

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- There's no finer photographic accomplishment than presenting one's images in an exhibit/event. Defraying the cost with such a modest fee (compared with art show entrance fees) is only fair.
- Things cost money and I'm willing to contribute.
- Though I am not at the level now but I like the concept.
- To exhibit you need to advertise and a nice reception helps set the tone for sales.
- Would this be something open to the public, as to provide greater exposure to the members?

Question 11: Do you like the new format of the newsletter/Fotofax?

- A lot of work has gone into it and I appreciate it.
- A professional Product
- Before it was excellent. Now it is much less useful.
- Bunch of whiners will complain about anything but not volunteer to do it themselves!
- easier to read than the old fotofax
- excellent!! much improved as a communications tool. easier to use. does not clog up mailbox pipes for those who do not have, choose not to have, do not have available, etc., high speed internet access. repetitive reference info belongs on the web site -- not being sent every month so the new fotofax is much better and less cluttered. with fotofax and the web do we really need to waste so much time before meetings with making announcements to a small % of the membership? especially on competition night; but also any night with a full agenda.
- fairly new to NVPS, so, i really dont have anything to compare.
- Good work and lots of it keeping up with this active group!
- I find I read it less now.
- I like the old format that was announced via e-mail and could be easily downloaded and printed out in its entirety.
- I liked getting the whole newsletter together and not having to bounce between documents.
- I liked what Erwin did but I see the new format as a viable alternative.
- I personally liked the old format by Erwin, but certainly appreciate the work by Sam & Phillip. My vote would be to return to the "old" format, if/ when Erwin or someone else steps forward.
- I prefer the current format
- I preferred the PDF because I felt that it was better laid out and more like a publication than just another webpage. I especially liked the ability to read the PDF off-line, which is possible with the HTML version, but not as easily.
- I read the letter cover to cover. The current process is more cumbersome. It seems like we are designing to the lowest common denominator.

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- i think the editor is doing a great job. it's a thankless and time consuming job, and kudos to the one who does it.
- I think the Fotofax has good information but is just not yet presented very well. I do not think it looks as clean as it could. It is very web 1.0 and not up to speed with a more modern, clean, professional look. This month's issue was also lacking in content, which I know is hard to get from volunteer members. Interviewing a club member might be interesting to see. But it is a tough job for the new editor. I am sure he will get the kinks worked out.
- I understand that we have to go in this direction but prefer paper. I keep confusing whether I am reading Fotofax or the website.
- I'm not sure the right word is "like" it, but it gives the information need and that's fine--it serves it's purpose.
- In Question 9 above, I originally marked the FOTOFAX newsletter as being one of the most valuable benefits of membership because for me, it honestly USED TO BE. In the past, I would look forward to receiving it every month, even when I had to print it out myself. HOWEVER, I had to do an about-face, go back and change the ranking because if you are referring to THIS CURRENT CAMERA CLUB YEAR which has just gotten underway, unfortunately I do NOT like the new FOTOFAX HIGHLIGHTS with all its silly links. In certain cases, some articles get clipped way too soon or get short shrift, while others drag on forever (the total listings of fieldtrips for the next 100 years for example!) It's like reading McPaper. I prefer the old style FOTOFAX which didn't send me all around cyberspace in order to finish reading one single article. The old version also allowed me to print out and keep a hardcopy to refer to. I wish FOTOFAX were still sent out as a Pdf file to every dues-paying member to download and print at leisure.
- It is a change for the better.
- It's easy to read.
- Perhaps I will get used to it, but I liked the traditional format, where it was only necessary to scroll down through the pages. The new format seems to require more effort to find and read the contents. Perhaps I'll get used to it.
- Prefer Acrobat file
- Prefer pdf document
- Prefer to have entire articles available without clicking. Is there one place to click to retrieve the entire newsletter as it was before? I like to download and print the newsletter, then go back and read it at my leisure, or to have as a reference for dates and places.
- Preferred it when the whole thing was sent rather than just links. I have dialup and the continued links are slow when I want to read it whereas I can read the actual pdf when I have the time.
- Since you leave me no other space, I'll comment here about your skill-level categories of photographers. I don't agree with them. I only take photos on automatic settings but have still sold 50 images and been successful in many competitions and area juried exhibits. According to your categories, I'm a Novice. Well, if I am, I should still be entering Novice categories in competitions.
- Sorry my email you have listed has been down and I haven't seen it.

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- The "old" pdf format looked better, but I suppose that there's a trend to webify everything now, and if Fotofax has the same content with just a different format, it probably doesn't matter. I presume that having it on the web is easier than emailing pdf files.
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- The leadership has taken Fotofax and the website to the next level with recent improvement. I am very appreciative of these efforts.
- The new fotofax format is great!!!
- The previous version could be kept as a magazine. The new version looks like an e-mail blog.
- This is not a comment on Fotofax but rather on the website. I think it would be helpful if directions to the Dunn Loring Firehouse should appear on the front page.
- very efficient!

Question 12: How do you feel about images that are digitally enhanced competing with images that are not digitally enhanced? (choose only one):

- Anything more than what I checked belongs in a separate category called "digital art". That is how it is on most online competitions.
- ARTIFICIAL AND ALTERED_REALITY SHOULD BE LIMITED TO ENHANCED PRINTS ONLY AND NOT ALLOWED IN DIGITAL UNLESS A NEW SEPARATE DIGITAL CATEGORY IS ESTABLISHED FOR THOSE IMAGES competitions should first be categorised by closeness to photography: â€¢ in camera = slides â€¢ simple darkroom = normal prints â€¢ advanced darkroom == digital â€¢ and then finally artificial/alterd_reality = "enhanced" prints o digital ONLY if NEW SEPARATE CATEGORY of digital THEN within those further subcategories as follows â€¢ slides - none - just one - montage and masking okay â€¢ normal prints - color & monochrome (two subcategories) â€¢ digital - just one - (unless new enhanced category established for digital) â€¢ artificial/alterd_reality - just one (enhanced prints) - (unless new enhanced category established for digital) Finally, depending on number of entries - one or more classes by level of competitors - â€¢ slides - one class - advanced - one judging â€¢ normal prints - two classes - novice & advanced (for both color and monochrome for a total of 4 judgments) â€¢ digital - two classes - novice & advanced for two judgments (if a new artificial/alterd_reality category then that would be advanced only and increase it to 3 judgments) â€¢ artificial/alterd_reality - one class - advanced - one judging
- Could not answer #17, because I do not participate in competitions. However, I would have no problem with both images in the same category. This is the "Digital Age of Photography!!!
- Current Rules place no restrictions on enhancement of Dig. Projected images. There is a sentence in the Rules of Comp. that gives a Photoshop edge by permitting more latitude than can be done with slides or darkroom prints & exceeds burn/ dodge, etc. The Rules of Comp. must be stressed. There are people who exceed the Rules thru Photoshop & get- away with it. We should not force people to use enhancement, merely to stay competitive.

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- Digital enhancement is a completely separate art form that simply uses a photograph to create a new work.
- Digital Enhancements should be identified as should dark room manipulated images.
- Digitally enhancements that go to further degrees than the typical darkroom eliminate the ability of the true photographer to get it right the first time by planning and spending time in the field. A judge may not be able to distinguish this difference during the short time that they are viewing the image.
- don't think there is a need for this category. all categories should allow limited enhancements (dodge, burn, crop, remove dust, etc.).
- Follow the ansel adams model.
- For digital and prints: I think that the "digitally enhanced " category should be defined as those images that are radically enhanced to transform the image significantly. Currently, many of the images that I have seen in this category appear to be the same as that taken in camera without significant changes. Therefore, I think that limited enhancements should be considered in the same category as those without any changes.
- for me the big issue is around the number of categories. if we are to have "more" categories, then the "enhanced" print category is fine. if we are to reduce the number of categories, than I say combine with regular prints.
- Frankly, I think the fact that we have a distinction between enhanced and non-enhanced prints is the silly part. Photos are about art, emotion, moment, and in the end the image. Why does it matter how you arrive there? We are not a club dedicated to photojournalism only. Photography is much more than that and having an artificial distinction in order to harken back to a perceived "golden" age is unnecessary. How does the fact that a photographer changes an image before the shot or after the shot really matter? I think those print categories should be combined.
- How honest are our competitors? How can we assume they have restricted their digital enhancements? Some are more honest than those who may be desperate to win.
- I believe that if an image is digitally enhanced ...it should be marked to indicate that general aspect.
- I don't care for overly-manipulated images, digital or otherwise. If there's sufficient interest by others, maybe another competition category should be created.
- I don't care for overly-manipulated images, digital or otherwise. If there's sufficient interest by others, maybe another competition category should be created.
- I don't know how you'd police it, but I think enhanced and non-enhanced should not be judged with the same eye.
- I don't mind digitally enhanced images competing but there should be 2 categories for digital projection like there are for prints. Currently enhanced and unenhanced compete together in digital projection.
- I don't think it really matters to separate the categories, beyond novice/intermediate/advanced. To me it should be divided in the stage of the photographer rather than whether the image is B&W, color, altered or monochrome. Each image should be judged on its merit regardless of category. But that may not be enough structure.
- I feel that digitally enhanced images should be competing with digitally enhanced images only.
- I feel that digitally enhanced images should be competing with digitally enhanced images only.
- I feel very strongly that images that have been significantly enhanced should not compete with non-enhanced images.
- I have mixed feelings, but eliminating the restrictions would save a lot of time and argument over what is and is not acceptable. The final product would then stand on its artistic merit rather than

the technicalities of how it was created. We already do it for projected images. Those who are purists can enter slides.

- i like the idea of having a "more creative" category for enhanced images. i have been reading the NVPS rules, which, are very vague. it states that for regular prints/monochrome, a member can submit an image with basic enhancement, but may also use images that are posterized, solarized, and other computer generated effects. i would be inclined to enter these effects into "enhanced" and not regular images. i sometimes cannot tell the difference with members images as to which category they are entering. (some reg prints entered into enhanced, and some entered into basic, and to be honest cant tell the difference) when i hear "enhanced" that would lead me to believe that there is an obvious, noticeable effect applied to an image. almost all images are enhanced to a certain degree, so, maybe changing the name of the category to "artistic enhancement" would help.
- I must admit, I haven't learned how to do all that; enhancing. So, I'm kind of against it. I do prefer the old fashion ways; yes in the lab we can dodge and burn and all that stuff, but add color where there isn't color! I don't know....
- I think it is important to provide a set of levels, or goals, for the novice photographers to compete in and work through. Having an environment where one's images can be critiqued and compete without being "fixed" is important to improving; whether the photographer recognizes that or not.
- I think it's great to see what people can achieve, and am happy to see enhanced images. However, it seems to me that the viewers should be able to know, i.e., should be told, if an image is the result of enhancement, and something about the nature of the enhancement. Program speakers could give this kind of commentary on their images, but it would seem to be impossible for competitions to include this information, since the photographers are not allowed to speak while the images are being shown. Perhaps winners of competitions should be prepared to give a short explanation of how the enhancement techniques were applied.
- I think limited enhancements such as crop, dodge, burn, spot/dust removal is fine...even in the darkroom days you could dodge, burn and crop....beside, I think images should be based on their artistic value regardless of how they were made. However, images that are PS'd beyond the "norm" such a 747 in a bottle is clearly altered and belongs in the Abstract/Altered category.
- I think that enhanced images--projected or printed--are completely different from images that are "optimized" using only techniques that are comparable to those commonly used in the wet darkroom. The digitally projected images have been confusing to our judges as well. It seems that they, in many cases, penalize images that are less enhanced because they are less spectacular. Therefore I don't enter digitally projected images.
- I think that there are major differences between enhancements made with Picasa and someone who happens to be a Photoshop master. These differences need to be disclosed
- I think the present balance is right. Prints allows one to compete knowing they are going up against only minimally digitally altered images. In the future if enough people start going the digital projection route I think things should be flipped, i.e., prints should be the free for all whereas the digital projection images should be separated into enhanced and non-enhanced images.
- i think the rules need to be a lot clearer, definately need revision. i have read the rules for so-called unenhanced, and apparently many photos that i would consider to be enhanced would qualify as unenhanced. i enhance a number of my photos, some for esthetic reasons, and many times just for fun. but i would never call one of my posterized or solarized photos unenhanced, even tho your rules say i can.
- If the print people can do those enhancements then the digital people should also be allowed to.

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- I'm new to this, but it seems that if the enhancement is simple, and doesn't add to the photo artificially (similar to airbrushing) then it's OK. I wouldn't want digitally enhanced shots compared to minimally altered ones. Photo retouching makes up for flaws in one's art of photography by using the art of painting. Both are legitimate, but are not the same. At a photographic society, we should adhere to building and admiring purely photographic skills.
- Images that go beyond dodge, burn, crop, remove dust and, maybe, simple color adjustment should have a separate category.
- It is very difficult to draw the line as to where an image is "overly corrected" when it is a digital image. If you look at a "raw" image, it is like looking at one of Ansel Adams original negatives. It looks very different in the finished product. I do not think one should make any significant additions or subtractions, but minor corrections and the usual dodge, burn, dust, crop, etc. are certainly O.K. and I would also include some color and contrast enhancement.
- It's a touchy subject, and I don't think there are any clear answers. I think it all falls under the umbrella of photography, but we also need to make the competitions fair. I personally prefer images that are closer to what was in front of the lens. I think that having a separate category that's open to any digital enhancements is a good idea.
- Keeping altered and unaltered images separate is the ONLY reason that I joined NVPS. After my first year (2005-6) when I was fortunate to win a few things, I decided to withdraw from competition for a while (I actually announced this as my intention at mid-year). For a few months in 2006-7 I tried the digital projection "just for fun". It was *not* fun with the anything goes rule. If NVPS changes the print rule AND does not change the digital projection rule, my main reason for becoming an NVPS member will have gone away - and I probably will, too.
- Limiting the enhancements is only fair: it levels the playing field with traditional images. Image modifications beyond that should only be permitted in "digital only" competition categories where everyone has the same enhancement tools at their disposal.
- Maybe an additional category. 1) no enhancement other than what can be done in a traditional dark room 2) enhanced - some correction to enhance the image without distortion 3) Digital prints which would be a true "anything goes" category - including abstracts and full digital manipulation. Maybe this survey will give a feel for the number of people who are not capable of enhancing an image and would therefore be at a disadvantage. This area still needs some consideration.
- My only concern about this question is the confusion that some judges seem to have when judging the digitally enhanced category. It seems as though some judges think the enhancements must be obvious in this category and I think that gives the images where the enhancement is not so obvious a disadvantage.
- Not sure anyone can really tell which images are enhanced beyond what is allowable. How is this being enforced?
- NVPS sometimes seems more interested in touting software techniques than in teaching members how to skillfully use a camera. The question must be asked: Where does photography end and imaging begin? Or ask the question another way: Where does photography end and fauxtography begin?
- Since there is a category for enhanced prints that's where they should go. However I think that removing things should be alright.
- Some enhancing is not photography, but really is digital art or computer art; when it's the main essence of the artwork it doesn't make sense at a photography meeting. However, to not use the digital and computer advantages to take your photography to the next level, that's great. Hey, most

great classic photographers used the darkroom and really made the photograph art rather than snapshots, including Man Ray's solarizing.

- Surely the judges can tell whether undue enhancement has been applied
- The competitors had their chance to enhance the image before they entered an image for digital projection.
- The final image is what counts. How the maker gets there should not affect judgment of the final product.
- The images should be minimally manipulated..
- There should be no distinction if the image (print or projection) looks like a traditional image. Examples would be removal of telephone poles, or stitching together images to form a panoramic. Images that are non-traditional such as chairs floating in clouds should be in a separate category such as alternate process.
- There should still be a separate print category for extreme digitally enhanced prints.
- Think that there are problems with any set of rules that attempt to distinguish between enhanced/non-enhanced images. It would be easier to just let the images compete on their own merits.
- we need pure plain real photo categories for each display mode. eg digital, slides, prints whether color or b/w. NOTHING that can not be done in a darkroom being allowed in the main category. if demand exists, then there should be ONE category for enhanced/diddled/manipulated NON-photographic techniques for both digital and prints of any color or lack thereof. allowing normal processing of digitally captured images with the result ending up with a 2x2 transparency might be worth considering also. probably would not have enough demand to actually include. definitely should not allow adding elements to a digital image.
- We should consider eliminating the enhanced print competition.
- While I don't think we can afford the time to create another category, I do think having all digit photos in one category while we split the prints into two is inconsistent. I don't have the knowledge or software to enhance my digital photos beyond a limited amount, so I think it can be a disadvantage to compete against photos that have been enhanced to a greater degree.
- With the digital age has come the ability to (in my opinion) advance and expand the art of photography. Sometimes you have a perfect shot that needs no alterations and other times, you can create something that is amazing from an otherwise unimpressive photo. That said, I do believe that disclosure of edits should be made.
- You could dodge, burn, and paint out dust marks in the wet darkroom so why not be able to have these 2 compete together.
- Your question #17 is skewed. If you mean "digitally enhanced" images competing with images that are not digitally enhanced as TWO SEPARATE competition categories (such as our current print categories), that's one thing. If you mean "digitally enhanced" images and non-"digitally enhanced" competing in the SAME CATEGORY (such as digital projections), that's something else. Under the current RULES, whether we like it or not, more and more heavily manipulated/alterd prints are regularly competing with "traditional" ones because the 2006 rules allowed digital shooters to include and even surpass many of the techniques that had been permitted for traditional wet darkroom prints back in 2001. The so-called "ENHANCED" category which was originally created & reserved for MAJOR adjustments to an image now seems tame compared to what we are seeing in the traditional print categories. Some people do not recognize the difference between what is MINOR and what should be considered MAJOR. Why have an "Enhanced" category at all if this is the case. And as far as digital projection is concerned, as a slide shooter who competes in this category, all I can say is that I am coming up against digital imaging and digital editing ---- NOT

photography. The RULES should state clearly that an image MUST be of photographic origin --- not digitally created by computer.

Question 13: NVPS recognizes that competition night is often a long meeting and, something should be done to keep the competition shorter to ensure the quality of competitions. Of the following suggestions, which changes to competition would you prefer (please rank from 1 to 5 with 5 being MOST preferred and 1 being LEAST preferred):

Other suggestions:

- "Proxy" entries should not be allowed. That means you must be present to enter into the competition. And that means that even spouses may not present their spouses' images. No tickee, no laundry.
- a judge should be more informed as to what the NVPS rules apply to for each category.
- Actually, since I don't compete I'm answering as a person who just likes to watch.
- another option would be to reduce the number of members that can join the club and compete
- As the size of the club has increased so much I think it is imperative to reduce the number of images on competition night. It is not only too much for a judge to critique such a large number of images but I find I do not care to see that many photographs in one night. I also find the "back and forth" in slides but more so in digital very tedious. There should be a way to show digital thumbnails when determining the last entries for prizes.
- competition night has way too many entries. prints take much longer to handle than digital. change the rules to max 3 - with 2 digital and one print being allowed. if that does not cut the total to less than 90, then make the max 2 entries. some of the problem is judges that can't/won't just make a decision and move on. EG poor process. enforce a club process that will ensure timely decisions and not endless pass in review with few decisions being made. judges should be rated by every club and strengths/weaknesses tendencies and other factors of interest noted and maintained in a central database at novacc. print sizes need to be standardised to make handling easier. require a standard sized CARRIER, that is not judged, that prints/mats/backing are attached to. 15x20 (half a foam board sheet) would work for most prints. one larger size (whatever max is) could be required for larger prints. Then whether or not this is done, prints should be sorted by size and processed in batches of same sized prints to shorten handling problems and delays. whatever the rules are they should be followed. else why have them????? eg if prints are to be previewed at a certain time, do not preview them earlier. if a max height is required then the vp competition should immediately invalidate any entry that does not meet it (as in last months competition). if arrows are required, then invalidate any without them. if mats are to be taped down on all sides then invalidate entries that do not do that. etc. rules should be reviewed and changed to ensure standardisation of entries. eg name etc belongs in UPPER LEFT CORNER OF TOP EDGE. arrow must be on LEFT SIDE under the id info. ARROW MUST BE DONE WITH MAGIC MARKET NOT A PENCIL -- eg big black bold and easily visible. digital images should be prejudged to save time and the judge can only give pertinent comments without needing to recycle images several times. easier for the judge, and better for the competition.

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- Competitions are way too long and there are too many entries! Eliminate some categories and limit the number of entries per category (except digital projection) to 1. Digital projection category should allow 2 entries b/c it moves faster than prints and images are larger and easier to see. The new restrictions should allow more time for judge's important comments (not just 'in' or 'out').
- competitions should first be categorised by closeness to photography: â€¢ in camera = slides â€¢ simple darkroom = normal prints â€¢ advanced darkroom == digital â€¢ and then finally artificial/altered_reality = "enhanced" prints o digital ONLY if NEW SEPARATE CATEGORY of digital THEN within those further subcategories as follows â€¢ slides - none - just one - montage and masking okay â€¢ normal prints - color & monochrome (two subcategories) â€¢ digital - just one - (unless new enhanced category established for digital) â€¢ artificial/altered_reality - just one (enhanced prints) - (unless new enhanced category established for digital) Finally, depending on number of entries - one or more classes by level of competitors - â€¢ slides - one class - advanced - one judging â€¢ normal prints - two classes - novice & advanced (for both color and monochrome for a total of 4 judgments) â€¢ digital - two classes - novice & advanced for two judgments (if a new artificial/altered_reality category then that would be advanced only and increase it to 3 judgments) â€¢ artificial/altered_reality - one class - advanced - one judging
- definitely the judges need to keep comments to a minimum. i realize that it must be really difficult to make snap decisions and look at all those photos. but i think it would be easier for them and us if they didn't draw it out. i would like the monochrome category to be combined, just like the enhanced color category is combined. i'm also tired of seeing the same pictures competition after competition from certain people. don't they have anything else that's good? i think you should not be able to submit a photo more than twice, period. if it wins something, then it can be put in the eoy competition.
- Don't care
- Eliminating the distinctions for enhancements would reduce the number of categories and save a lot of time.
- For prints, combine monochrome and color into one, just like we have for the projected images. That will eliminate 2 categories (novice monochrome and advanced monochrome). Advanced and Novice classes should not be combined into one class because it is not fair for people at the novice level to compete with advanced level folks. The novice folks may feel intimidating and not participating in the competitions.
- I agree strongly that there should not be separate advance and novice categories. Many of the novice photos that I have seen would be considered advanced.
- I agree. Those competition evenings are long ones. I like the idea of either having one month be digital and the next be prints. I am also in favor of limiting the categories that a competitor can enter.
- I am sorely disgusted by the chosen judges at time making elitest statements. The September judge made several and the March judge turned me completely off with his statements.
- I don't enter competitions and am interested in them as an educational/informational experience. Also, I haven't attended enough of the competition meetings to be able to provide an informed opinion.
- I don't have an issue that competition runs long. I learn so much during the competition from the judges. However, I would support the following: Set # of images that can be submitted to two in

total. Do not eliminate classes, that would be extremely demotivating for novices. I'd also recommend flipping the category order every other competition, so the judge can be fresh on the digital photos.

- I don't mind the long meeting. I prefer judges who make extensive comments -- that provides a valuable learning experience. And I like the current number of categories and classes. If the object is to keep the end time of the meeting from becoming too late, how about starting the competition meetings earlier, say at 7:00 pm?
- I don't mind the long meeting. I prefer judges who make extensive comments -- that provides a valuable learning experience. And I like the current number of categories and classes. If the object is to keep the end time of the meeting from becoming too late, how about starting the competition meetings earlier, say at 7:00 pm?
- I feel that reducing the number of images that can be entered in competition and increasing the number of critique sessions (could easily be on-line rather than at meetings) would compensate for most. I realize that this would be a bigger burden on some of the advanced members, but I feel that it would be extremely beneficial to most of the members.
- I like the alternating prints and digital idea - and then we should divide up the digital into enhanced and unenhanced. Also, if there are a lot of images, the number of permitted entries should be reduced - to even one image per competitor in each competition night. Some people enter in several categories (someone could enter 2 images each in as many as 4 categories).
- I like the format of the competitions (except for that noted above about the enhanced/non-enhanced prints). I know the meeting is long. One thing that should certainly happen is to tell the judge how many images they have for the entire competition before hand. Why are they just finding out there are 40+ images in the digital category when we come to it? If they know ahead of time, then they can plan better. Also, encourage them to give less feedback about the images. They can get very long winded and it never evens out. They start off with lots of comments and then by the end they are not giving any at all. Just cut down the comments all across. Beyond that I think things are fine. To provide detail to my answer on 19. I would eliminate the enhanced print category and fold it into the overall print categories.
- I like the idea of reducing the number of images a competitor can enter and think 2 images would be sufficient. I think a competitor should be able to enter their 2 images in one category or split that number between two categories.
- I like the rule of four images all together per person, with two images per person for one category.
- I prefer exhibits..not competitions.
- I prefer fewer images with more thorough critiques
- I think all of the ideas are good options, except the last two (reducing judges comments and no change). The alternating option could also be divided differently if people like--for example, novice one month and advanced the next, or color one month and B&W the next.
- I think we should reduce the number of images to about 100 per competition. This will motivate members to learn to critique their own images, and enable judges to make in depth comments about the ones they see. I learn and enjoy less and less as the competition prolongs. Note: I read question #19 a few times and hope I did it correctly.

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- I would eliminate Enhanced Prints and permit any manipulation in the print categories. I would also reduce the permitted # of entries from 4 to 3.
- If the number of entries is reduced, I think it should be from 4 to 3 only.
- In competition, the judge spends a lot of time in pringed images. I would suggest that the club should encourage members to submit images electronically before, for instance, Saturday and let the judge go thru the submitted images at his convenience. He could select those qualified pictures at this time; consequently, he could spend more time in critiquing during the meeting. I think judge's critiques are what we like to hear. The club archives those selected pictures in the website for members to review. For those film photographers, they can submit printed images.
- It wasn't clear to me whether I had to rank all of the suggested changes or not. I have ranked all of them, but I really would not like to see any of the #1 choices adopted.
- I've never entered a competition and rarely seen one: I'm not qualified to comment on the question.
- Judge comments are the most important part of the competition to me.
- Members should be allowed to only enter one photograph as opposed to two or more per category. This would eliminate the time for the judge to go through the categories. Secondly, it is my suggestion to state to the board members that, perhaps we may want to start the competitions by 7 or 7:15 PM at the latest. Because by the time everyone gets in, chats with other members and the meetings get started...it is well past 7:30 before we start.
- My tactic of the Comp. judge's "kitchen pre-view" of prints did save approx. 15 minutes each week.
- No comment, I do not participate in competitions.
- Novice monochrome class should be combined with advanced since there are few entries.
- Number of images each competitor can enter per competition should be reduced to two images in a single category. The competitor should also be allowed to enter a third image in a second category.
- Question #19 is also skewed because it does not allow for other options such as: 1. alternating projected image competitions and printed images each month AND, at the same time, reducing the number of images a competitor can enter per monthly competition OR 2. alternating projected image competitions and printed images each month AND, at the same time, reducing the overall number of competition categories, eliminating at least two OR 3. alternating projected image competitions and printed images each month, AND, at the same time, reducing the overall number of competition categories, eliminating at least two, AND (thirdly) reducing the number of competition categories that a competitor may enter
- Reduce the number of prints/slides from 2 to 1 that a photographer can enter in a category. Consider the color print and digital as the same and allow a photographer to enter only one.
- Reducing a judge's comments negates the primary value of competitions.
- Reducing the # of images total seems like the least obtrusive way to solve this problem. Everyone will get better comments on the images they do enter and people at the end wont get short changed.
- Since I do not compete, I cannot really make suggestions for improvement of the system, as I do not always attend competition night. The changes I have indicated are a "maybe" at best.

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- So tough! I actually wish we had an intermediate category. If images could be enhanced without restriction in the print categories, then we could eliminate the "Enhanced" category.
- speaker comments are important. Limit number of submissions to one photo, one class.
- Start competition night earlier and on time. Actually, I think there should be more emphasis on printing both B&W and Color using state of the art paper and printing techniques not just digitally projected images but would limit the number of entries to one per person and only one category....I think judges' critiques are vitally important or else you don't need people like Frank Van Riper to judge. (judging by "in" or "out" is worthless just to save time).
- Stop having a business meeting before competitions. People have e-mail and access to the on line newsletter, spread information that way.
- Strongly emphasize that competitions should be a learning experience for the competitors and the audience.
- The best solution to late nights is to reduce the number of images a member can enter to 2 or 3.
- The person who is in charge of competitions should be more proactive in giving the judge feedback about how they are doing timewise.
- They are just too long so any way you can make it all fit into a reasonable time framework will be appreciated
- way too many images for time available. need to improve process to avoid wasted time. absolutely must limit total number of images. suggest limiting to either (one print and two digital) or (two prints). prints take more time to handle. digital should be judged several days before since they are available and only the key comments and results presented.
- We are a large club. This is just one of the negatives of a large club. If we continue to grow then I would prefer something like alternating instead of reduces classes and categories.

Question 14: What topic, speaker or location suggestions do you have for programs, field trips and workshops?

- Programs could be more hands-on and information, some talks are more lengthly wordy talks and less visuals examples, thoughts, ideas, exchanges. Field trips have been very impressive. Workshops I have enjoyed.
- workshop
- After nagging club officers for years, I'm delighted to have the first 2 programs of this year on subjects other than nature. It brought me back to the club. NVPS has the reputation of being a "Nature Photography Club." This is deadly! Paul Simmons has done a superb job on Field Trips, and all future officers should emulate his energy and initiative.
- As an intermediate novice I am more interested in various workkshops that are available. Portrait lighting, nature, landscapes, and wildlife in that order. Mr. Frank Van Riper may have an excellent class called Dr. Flash, I was hoping to obtain such expertise through workshops in the class.
- Backyard photography and field trip to Longwood garden in NJ. Another idea is to organize workshops in the field. I got this idea from Freeman Patterson who took a group of us to his

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property, gave specific instructions, and moved around to look through our viewfinders and make suggestions.

- Can't think of any.
- Color management, some useful techniques in Photoshop.
- Field trip- Wash.,DC by night; DC by day; Fall W. Va. foliage over-night Program- Have occasional [max.1 per year] Program w/ a "brought-in" "big" speaker, eg., Freeman Patterson, with NVPS paying the airfare/ hotel, with a Tues. night free DLFDP presentation, and a Mon. or Wed. night "pay-to-attend" affair, eg., a reception and presentation or only presentation, OR, not Tues., but a day-long Sat. for \$\$\$ presentation, a la upcoming Andre Galante by MWCC.
- field trips have always been on saturday, and i would like to see a few offered on a sunday as well. i actually prefer going out for photos on a sunday. 2 of my friends in the club work on saturdays, and i would like them to be able to go too.
- Field trips to see excellent works of art and excellent photography -- visit museums and galleries. Schedule programs about why certain photographers are considered icons with comments about why their work is worthy of study. Provide members a careful analysis of certain photographs that have withstood the test of time and point out why. NVPS Workshops are not really workshops but are primarily an extension of Forums.
- How about an interactive critique session where the audience jointly discusses each image, instead of simply one or two individuals commenting on each image. The emphasis should be on how each person reacts to an image (where their eye goes, what emotions do they feel), and not whether a person likes or dislikes an image or how they would change the image if they could.
- How to get pictures published. How to put together an article for publication. I also think a program/workshop on how to use a dSLR would be very helpful for people just beginning. We might want to consider putting together week long trips per subject matter: i.e., Bosque del Apache for wildlife photographers, Nova Scotia for travel photographers, etc.
- I am happy with the choices being made
- I am very much in favor of having a few programs aimed at the more novice photographer, perhaps workshops on some of the more challenging aspects of photography - exposure, flash - with instant feedback for those using digital. I would like to have more local field trips, or perhaps have the more experience photographers pull together a listing of good places to go that are close by. I don't yet know all the typical places photographers go in this area, although I've learned of a few through the club (Green Springs, Meadowlark). I don't have the time to dedicate a full day or weekend, but something that can be gotten to within an hour and can do a half a day of shooting would be ideal.
- I enjoy Shenandoah National Park from the entrance at 211 to Big Meadows. It is not too far of a drive. There are great opportunities for landscapes and nature photos.
- I miss the self improvement field trips from last year. They were a great, regularly scheduled event to get out and shoot with club members. The field trip schedule is nice this year, but having some regular and close was great. John Harrington and David Hobby come to mind as speakers. I would be willing to pay to hear them speak too.
- I really would like to see more programs on digital skills

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- I think the current programs and field trip selections are fantastic. I just wish I had the time to go on more of them. I would like to see a seminar or two on digital workflow and techniques, especially related to photoshop. Also, more programs on specific photographic techniques.
- I would love a workshop or speaker that works with Corel Paint Shop or the painting functions of Photoshop... more about artistic enhancing.
- I would love to go up to PA sometime and see the elk. Also there needs to be more information about the basics of photography.
- I'd be interested in a program on the new cameras coming out with built in IR capability such as due to their internal IR filter being removed. A class showing some live examples of useful techniques for Photoshop or Photoshop Elements. A class about how to know how much is a reasonable amount to charge someone for different use rights to an image.
- I'd love to hear a program on wildlife photography. The National Zoo would be a good field trip spot. The Baltimore Aquarium would be a challenging spot. A trip to the National Mall could focus on architectural
- Joe Miller once suggested trying to place some attention on the people who want to take good family or memory (vacation,etc) pictures. Maybe not even with competition in mind, just for pleasure and self improvement. I'd be interested in some workshops or speakers on this topic.
- Lloyd Wolf, Oksana Khadarina, Chris Crittenden, Sigrid Vollerthun, Tom Hady, Roberto Kamide, Walt Lawrence They have all been guests on Photographers of Northern Virginia. I can think of some others, if you wish.
- location schmocation. it is the ridiculous early times that are the problem. need more local events at reasonable hours for those who cannot travel or do not have time to travel. novice night is good. perhaps some intermediate nights too. flash , studio, other techniques , and of course anything photoshop is a winner. maybe a session on rules, matting, printing, srgb/curves, etc for those who enter competition.
- Might draw more on the Washington Post, National Geographic, local photography workshop teachers and faculty (great way to see if we want to go to their workshops). This would be a good program group and for those in the club who do workshops and teach they would be good forum candidates.
- More field trip locations within the immediate Washington DC area. More hands on with your camera demonstrations.
- More speakers on Photoshop techniques and printing; industry trends and new equipment...have someone from Nikon/Canon, etc. or Penn Camera discuss trends and new equipment such as the Nikon D3 and high ISO (25,000) capabilities.
- More topics and workshops about digital photography -- equipment, software, color management, etc..
- Overall, the quality and variety of speakers are very good. For workshops, perhaps some digital post processing topics might be interesting. For example, HDR (high dynamic range) images, black and white conversion and printing, panoramas, work flow in Adobe Lightroom, etc. Maybe these types of topics would require a Saturday session. Maybe interest level in these topics would be limited to a small group of folks and some coordination with other clubs would be needed to fill the seats. As a possible program topic, it may be interesting to hear from someone (photo

journalist?) discuss the status and future of digital video and possible convergence with photography. .

- Perhaps an overview program for novices about working with/"processing" digital images. I know we're doing one on workflow. Perhaps one that mentions the different packages out there for working on images (CS3, elements, etc), discusses monitor calibration, considerations for digital printing (printer profiles, uploading to a print shop, etc), affects of different paper. A basic/overview course for new folks to understand where in the process their image can be affected. And that it's not necessarily so simple that they can just simply 'print' and it looks just like the image in the camera monitor.
- Photoshop workshops
- Possibly more "how to programs and forums.
- Program Topic: For novices to the digital world--How to store the hundreds of digital images that we make; how to catalog and easily find the important ones; ideas on what equipment and what systems to use to best advantage? Best size, resolution and format of stored images? Field Trips: The "blue book" has been an inspiration for me to find places to shoot. I think additions and updates to this effort would be very well received. Is it still in publication?? Many times I cannot go on the group field trips, so directions and suggestions for times when I can go solo are extremely helpful. Speaker:
- Programs on the business of photography could be interesting. I would be interested in learning more about portrait photography and portrait studio lighting from a professional.
- Programs/Workshops: To see if NVPS can bring in a professional photographer(s) to speak on how to use macro lenses closeup to get a clear, crisp photograph. Perhaps two photographers...one for the Canon users and one for the Nikon users in the club.
- Raw Files, PhotoShop Training,
- Sensor cleaning. Printing techniques including color management.... A "falling water" fieldtrip visiting several cascades and waterfalls in the mountains The Folklife Festival for a fieldtrip
- Should have field trip every two to three weeks. could be themed, i.e. city scapes, seasonal, Washington monuments, Gettysburg and other civil war battle fields, vinyards.
- some where close, less than 30 miles
- Storage and archiving photos. What to do with your photos after you take them (i.e. notecards, calenders, exhibits).
- The club has so many great photographers at advanced level, but there are some novice ones like me. Sometimes I wish speakers provide more guidance on how they take the pictures. Yesterday, Joe Miller did that to some extend; for example, he explained where to focus to get every thing sharp. That was great and very helpful. Many times speakers (inside or outside the club) show their beautiful pictures and talked about how much fun they had during the trips or where they took the pictures, but they did not talk about how they took them (aperture/speed settings, where to focus, etc.) unless they were asked . For advanced photographers, may be they don't need that but for novice ones that is what we look for and learn. I mean I can find beautiful pictures in magazines... But, from a technical perspective, I don't know how to take those pictures on my own. On field trips, it would be great if someone provides those kinds of guidance too. I'm sorry to bore you (advanced folks) with all of this; it's just my two-cents suggestions.

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- The speakers that are invited for programs are the primary reason that I joined NVPS over Loudoun Photo Club. I liked the variety and experience of the speakers. The
- Topic: stock photography, black and white photography, and video (it's a camera after all)
- unfortunately, i work on saturdays, and have never been able to attend any of the field trips. a sunday trip would be nice to see on the program from time to time.
- What would be most useful to me would be instruction (a workshop) in the use of Photoshop masks to improve images. Instruction in merging different exposures of the same image into one, improved overall image would also be useful. And using APS to make panoramics would interest me. I'm still using the CS2 version of Photoshop. I was away from the area eight months last year (November-July) so missed any programs that were offered during that period.
- Workshop on digital printing would be great. Photoshop tips are always a plus.
- Workshop on lighting, flash and studio. Include shooting and examining the work done. Could be a two or three part workshop.
- Workshop on matting/mounting prints Workshop on Photo Editing (Photoshop)
- Workshop topics: outdoor portrait photography, studio lights, photography business, PS techniques. Speaker: Jeff Lubin (www.jefflubin.com) was considering doing a 'studio photography' workshop for NVPS last year. It would be interesting to attend... It's probably a good idea to have more paid workshops to allow NVPS to invite more outside speakers.
- workshops on composition
- Workshops on: 1) specific topics in photoshop (such as, working with layers; creating multiple exposures; workflow; considerations for printing; color mgt, etc.etc)--bring your laptop for hands-on. Maybe, make it a series. 2) Hands on: matting photos. 3) Lighting for indoor shooting and informal portraiture. 4) Low-light photography. 5) Technique and Tools: e.g., which lens for what purpose.
- Workshops: in order to be true workshops, attendees not only need to be photographically challenged, but also need to do assignments. NVPS does NOT really have workshops. Also, I resent workshops' attempt to drive the whole agenda of NVPS, particularly their co-opting of the fifth Tuesdays for themselves. This means that they effectively command MORE OF THE MEMBERS' TIME than the other constituencies of the club. Field Trips: Instead of romping throught the fields and going to the Great Frederick Fair, what's wrong with going to a museum or gallery to see fine art photography or photo collections (both public and private)? Programs: This is an important element in the life of the club to help it keep its vision on the WIDER WORLD of photography beyond itself. Whereas forums, critiques and especially workshops tend to focus INWARD or play up the talents of certain members WITHIN the club, outside speakers and guests can bring in other viewpoints and enlarge the scope of the membership.
- Would like to spend a little more time hearing about field trips before and after they occur.

Question 15: What do you think NVPS can do differently to better serve its membership?

- I think NVPS is doing an admirable job in serving its membership. I have learned a great deal, met many wonderful people, and enjoyed many evenings of social contact, learning experiences and seeing wonderful images. At this time, I cannot think of anything I would add to the general program. We meet four times a month already.....!!!!
- Joining NVPS to learn from the experience photographers, technical question on digital, framing, portrait technique with lighting.
- (1) cash bar. mormons moslems teetotalers and former drunks should not be buying booze for the other members. (2) judging procedures need to be analysed and changed. way too much wasted time and inefficient motions. (3) skip announcements. just send an email. especially on competition night. majority of members do not attend every meeting so announcements are of minimal value and take up too much time. especially on competition night. (4) skip the intros. just welcome the new attendees and invite them to meet with a couple of honchos at a designated spots to ask questions etc. (5) put the items that are closest to occurring at the top of the web site and go down in sequence so events farther in the future are the ones farther down. (6) consider a permanent ladder. all points accumulated are kept until a person is at the top of the ladder. at the end of any month the person at the top "wins" the ladder, their points are reset to zero and they start over. everyone has a chance to climb to the top if they persist. some superstars may even be able to win again before less intense competitors reach the top. this proved extremely popular with chess problem solvers in a national newspaper. (7) consider using point scoring for competitions such as done in Britain and a few USA clubs. judges can still break ties for 1,2,3, HM if desired. (8) consider using NO judge and having members pick the winners one night. (9) continuously review all processes and analyse them for problems or potential improvements. consider alternatives for possible use. test best changes. continue using new approach if actually better. (10)
- Always a struggle, but reach out to new members and visitors and make them feel welcome.
- Am very happy with current club, meetings, officers, and membership!
- As a new member, I wish NVPS would do more to integrate new people into the community. The people I've met have been friendly and claim to be welcoming, but after greeting me went and talked to the people who were already their friends. Others seem to rush to get a good seat, and didn't seem interested in meeting anyone new. I have found the photographic information excellent, but I was hoping for a warmer community of people who would become my friends.
- check all other major clubs websites for ideas in all areas including rules, tips, links, website usability, newsletters, competition scoring, sources of stuff, events, tutorials, essays, galleries, yada yada -- try to align as much as makes sense for us with how major clubs and national/international groups hold their competitions. make sure judges know ****our**** rules and definitions for competition -- and follow them instead of putting their spin on what they think the rules and definitions should have been. remind them not to be nasty to novices even inadvertently. devise a better procedure for doing selections faster and tell the judges to do it so we avoid the endless agonising about how good everything is - i just cant decide - lets do another pass by of everything -- ooh this is too tough -- lets see all them againyada yada over and over We need one initial pass, then significant triage where at least 60% get outted, followed by one pass to narrow down the 25% finalists, and then PICK FROM THE TOP 1,2,3 with the rest being HM by default instead of trying to sort through many images for HM and working the way up to the eventual winners. consider having judges do digital in advance to save time. maybe they could be a slide show with

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the judges comments being taped and played at a future meeting or placed on the web for viewing/listening, to save time on competition night which would then have time to do prints meaningfully. consider having some competition sessions that are scored by members not judges. consider having online judging for digital images to save time - could also work for interclub competitions.

- Continue the programs like the ones structured for this October. Continue to provide list of competitions outside NVPS and other workshops to members.
- Continue to strive for variety. Especially with a club this size the board will never be able to please everyone, nor should it try.
- does nvps have insurance? does it use a waiver for field trips eg <http://www.photoguild.ns.ca/events/pgns-field-trip-waiver.pdf>
- Encourage more dialoge between members. The club should be interactive.
- Given the size and diversity of the membership, I think this club does an amazingly good job. One suggestion would be to use one meeting a year as a swap meet, where members could buy, sell or swap equipment, photos, or just ideas.
- Hard to complain. The club is doing a darn good job as it is. An ideal on how to raise money for a club - approach one of the Stock photo agencies about the club opening an account with the stock photo site such as Superstock.com. Every club member could submit up to 10 images which would go onto the site. It would give club members a chance to see how different types of images they take sell on a stock photo site. It might spur the club members to become more active in stock photography. And at the end of each year the 2 or 3 members whose images made the NVPS the most money could be given gift certificates to Penn Camera or such.
- Have a social event for members, ie holiday party or social at the firehouse with a very short but entertaining program perhaps. Could be tied in to an exhibit.
- Have about five club members close by the Emi Wallace at the table in the front. When a new person comes in, have one or two of the club members (depending on how many new people come in) start a conversation with them.
- I am a rather passive club member, but really enjoy the newsletter and the variety/number of field trips offered. I don't really pull my weight for the organization, but still appreciate the NVPS. Thanks.
- I am amaized by the amount of selfless work that is already done to serve NVPS members.
- I don't know.
- I especially think the education programs surrounding themed competitions (programs, workshops, competitions) are extremely valuable to all members.
- I really think the club does a very nice job. So much has changed in photography in recent years but you've grown with the times
- I think it is doing an awesome job already!
- I think NVPS does a great job and I'm very happy with all aspects of the club except competitions. I stopped coming to competitions for two reasons. One, because of the room size/setup, I couldn't see the print images well enough to appreciate the judge's comments. (I must admit though that I

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haven't been to a competition since digital projection started). Second, the competition night ran too long.

- I think NVPS does a GREAT job serving the membership
- I think NVPS does a terrific job. I am sad that I am not on the board this year.
- I think NVPS does a tremendous job of serving its membership and it would be very difficult to think of anything they would need to do differently.
- I think NVPS is doing a great job. I just wish that I felt up to going on all the wonderful field trips. Perhaps judges could be impressed with the need to keep comments short.
- I think that you are doing a wonderful job so keep it up.
- I think the club is doing an excellent job. The fact that we're having more critiques is good. The Portfolio Project is excellent.
- I think they do a wonderful job with exemplary service to club members!
- I would really like to see more mentoring. We don't seem to provide that much any more and it would be nice to get that. Also, I would like to have a forum to sit and talk in a small group setting with others my and their images, what is working, what is not working, etc. Maybe this is outside the club, but I think the club could facilitate it. For example, those who have signed up for the portofolio project could get together once every 2 weeks as a small group to discuss their progress. Along with that, we don't seem to ever have a venue just to discuss things as a club. There are presenters, competitions, or critiques, but we don't seem to have much chance to just discuss things, except informally before the meeting. What about working to encourage or facilitate member outings outside the club trips? Finally, one other thought was do we do any outreach? By that do we provide assistance to scout troops who are working on their photography merit badge or doing a fundraising shoot for the club member who has ALS to go to research? That would provide a different and creative outlet as well. Thanks for all the hard work. I do like the club very much. It is nice to see all the people who have a similar interest.
- I'd be nice to have a couple of sessions (may be one for Canon and one for Nikon camera users) where members bring in their cameras/flash and show them how to better operate/maintain their equipments. They can read users manual for that but may be there are some things/tips that are not specified in the manual or the manual states the how but not the why or the if. Again, sorry to bore you all with this.
- I'll reserve any comments on improvements until I've been around a little longer to see the full scope of what NVPS is all about.
- It seems like so many people come to one or two meetings and don't return. I think having the small groups for new photographers will be interesting to see if more new people enjoy that.
- it would be nice if people were a little friendlier.
- It's a tremendous club!
- Keep up the good work
- Keep up the good Work Thanks
- make competition changes

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- Make more effort to greet/ help/ "warm-up-to" new people. The one membership person can't do it. [That person is too busy.] Assign several board members each week to remain near the entrance & actually engage new people in conversation, etc. Get other experienced past board members to help- including Past Presidents, eg., Sam, Andy, Ed, Erwin. On Comp. night, use people who aren't competing, don't use Program VP on Program night, but on Forum night. I'll do it at the next Forum.
- Membership chair to meet one-on-one with new members, and assign a mentor if the new member so desires.
- More fieldtrips and social gatherings to get folks together shooting and showing images.
- More social interaction. More educational programs
- My aim as membership person for about 3 years was to encourage more women and more young people to join the club, and to make the club more friendly. It worked. Before that time, NVPS had a reputation as being a very unfriendly club. There still needs to be more effort made to welcome and chat with guests and new members, many of whom sit quietly on their own and talk with no one else throughout the evening.
- NVPS is a great organization and I am constantly telling others what a great deal it is - all this education for \$40 per year!! I am concerned that we may not have enough younger members to keep the society fresh, although I have seen a lot more younger participants in the meetings so far this year. It is key to focus on this demographic, so that the society will continue and have resources for all the various positions. Of course, I don't have any specific ideas to offer.
- NVPS is an excellent organization that runs very smoothly. I have never taken a photography class before joining last year, and mostly everything I know I've learned from the comments in the Competition nights and through the lectures of the outstanding speakers. So, THANK YOU! I'm a happy and proud "novice"!
- NVPS is doing very excelleny job!
- nvps is doing very well
- One comment: I submitted a digital image at the last competition that has won several tough online competitions. However, when my digital file appeared on your screen, I nearly gasped. The colors were wrong and washed out and the highlights were completely blown out. They looked like white blobs on the screen. Had it looked that way on my monitor, not only would I have not entered it, but I would have deleted it. I sank in my seat when it was displayed. I am not sure what happened on the NVPS side, but my monitor has been professionally calibrated and as I said, this image has won multiple times online. I will not enter another image digitally again which is ashame because it was so convenient to do so and one of the reasons I joined this year.
- Programs and activities are excellent. Even better if we had more shooting opportunities.
- Provide more opportunities for small groups of members to interact on a particular subject.
- Schedule more educational sessions on how to use a camera more effectively, less on how to correct poor camera usage with software programs. Also schedule events that introduce members to excellent photography that has withstood the test of time and to photographers who have achieved the reputation of icon, and why.
- start listening (more). nvps is doing an acceptable job. improvements are being made. but it can always do better. all ideas and comments should be respected and considered, not ignored

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completely. even if not adopted they should be acknowledged. people who will not respond to email should remove their names from the contact list. need a continuous formal method of submitting, ideas questions comments etc. this survey is a good start but falls short of the two way communications that is needed.

- Start the meeting earlier at 6 or 7 PM. I live about 45 mins. away from Dun Loring and get up for work at 5:00 AM. An earlier meeting time would fit my schedule better.
- Stop over-emphasizing the <social> aspect of the club at the expense of sharing real knowledge about the history and skills of photography. Offer more educational / enrichment programs for members. New members, especially those who are novices, know next to nothing about such topics as abstracts, macro & close-up photography, etc. Nor do they have much of an idea about how their digital camera works, the principles of basic photography, what wide-angle photography is/was or the use of fixed-focal length lenses, etc.
- The concept of a "theme" for the year (e.g., this year it's developing a portfolio; last year it was visual design) correlated with speakers, workshops, and critiques is an excellent idea. I hope there will continue to be more of the same.
- The NVPS Board positions are held predominantly by older members. There are some very qualified newer members who would serve the organization well. Let's move from the status quo of nominating older members(not age) for key positions and not be afraid of NVPS moving in a different direction. I've been a member for almost 20 years, and NVPS has been basically not changedâ€¦ boring.
- The offerings are already very comprehensive and extremely educational. Although I indicated (Question 8) that photo competitions were one of the reasons I originally joined NVPS, this is now less important to me, and in any case, even when I entered, it was only because I wanted to hear the critique of good judges, not because winning the competition held any importance for me. My bottom line is that I come to NVPS meetings to learn, and whatever makes the meetings more educational, I favor. The second most important objective for me is the opportunity for social interaction with other serious photographers.
- This is a great start. As a result of this survey, we will know the concerns of our new members. We should make every effort to address there needs.
- This survey is a bit confusing on whether to rate items in the list starting with # 1 and finishing with a # 5 or whether to rate each item anywhere on the 1 through 5 scale. It is hard to tell if the results will be valuable if folks interpret the questions differently or can use the same number on multiple options. Obviously some questions have more than 5 questions so 1-5 doesn't work.
- this survey would be more useful if the RAW data were made available immediately. then allow more input from a second round of inputs as that would generate both new ideas and other things to consider both good and bad about the initial ideas. the textbooks call this approach "brainstorming" as well as NGT and other names. it really works when it is used.
- Try real hard to limit the meeting announcements. Experiment to determine how to project the best digital images (tone, contrast, color, resolution, software, etc.) and document these projector, software settings for future use.
- Well, really, nothing very different from what NVPS currently offers. What a well-run organization! If there is interest and people-resources, perhaps: Facilitate a mentor program, which could have one or another iterations, such as: A Mentor Program In-Person and/or On-Line. In a Mentor

Program any member might volunteer their time and service for a single Q & A contact or "session" or for a specified number of sessions, such as three 1-hr sessions during the year or half-year. Members who wish to volunteer would identify areas for mentoring, such as: "Getting Started with your new DSLR;" technical topics, such as exposure, depth of field, lighting; design; editing; resource and information; etc. Or, The club might sponsor an Open Mentoring Evening (or, "Ask A Mentor Evening"): Volunteering mentors are available to the members who queue up at the mentor's "booth", with their questions. The mentor can specify the topic or topics s/he is able or willing to address. Or, have a Peer-to Peer program where "People with Questions" can easily connect with "People with Answers." Encourage (and frequently remind) members to be welcoming and inclusive of newcomers. Joining a new group, and esp one with well-accomplished and serious photographers takes some gumption. I wonder how many new attendees drop out before the end of the first year. Seems to be some well-established groups; folks in the "clique" may not be aware of their unapproach-ability. However, NVSP leaders are always approachable and friendly, in my experience. And individually, many members are, or try to be, friendly. I appreciate that there may be a shyness may be a factor; but perhaps frequent reminders from the leadership to the members might help: "It's a CLUB: Try, try: to talk, mingle, include, welcome...Make it easier for newcomers to connect. Finally, Please do maintain the professionalism and effective organization and management of NVPS. Despite my remarks about cliquishness and difficulty fitting in as a newcomer, the club seems to operate within an ethic of openness, mutual support, egalitarianism. It's very gratifying to be among accomplished individuals who display not a shred of arrogance, but often humility and always mutual respect. The leaders are models of professionalism.