

## Judging Instructions for Caid's Arts and Sciences Fair and Pentathlon

Welcome to judging at Caid's premier Arts & Sciences event, the Kingdom Arts & Sciences Fair and Pentathlon. Please know that your time, effort, and sharing of your expertise are greatly appreciated by everyone involved. Thank you for volunteering to judge.

The purpose of the event is to provide expert feedback that encourages and inspires everyone involved to continue researching, experimenting, and creating historically and artistically accurate items, performances, and compositional pieces related to a pre-1650 culture. The winner of the Pentathlon will also be declared Caid's Champion of the Arts & Sciences until the next Pentathlon is held.

The information provided here explains how entries are to be judged for this competition. The document was written by Caid's Kingdom Office of Arts & Sciences, which sponsors the event. The instructions are interpreted for this year's competition by the competition event steward. Please send comments and suggestions regarding these instructions to [arts@sca-caid.org](mailto:arts@sca-caid.org). Questions, comments, and suggestions pertinent to the current event may also be sent to [pentathlon@sca-caid.org](mailto:pentathlon@sca-caid.org).

### Judging Tasks

As a judge, you will be performing several tasks:

1. Confirming that the information on the judging sheets matches the labels on the entries
2. Determining if the entry meets the requirements of the competition
3. Reading the entry's documentation
4. Examining the entry
5. Judging to a 100-point objective standard
6. Determining whether bonus points are warranted
7. Filling out the cover sheet
8. Providing comments
9. Providing suggestions to take the entry to the next level
10. Determining individual placements and team recognitions (if warranted)
11. Providing your contact information (email preferred) for entrant questions and comments
12. (Optional but much appreciated) Filling out the Judges' Survey

The information below explains how to do each of these tasks.

### Judging Packet

Each entry will be labeled. It will be accompanied by a judging packet and three copies of the documentation, all with the same label as the entry.

The judging packet will contain a summary cover sheet, a list of any specialized requirements for that subcategory, and an individual score sheet for each judge. Both the summary cover sheet and the individual score sheets note the things judges should consider when judging the item. The judges may use separate score sheets, then average the scores from those sheets and record them on the cover sheet. Judges also have the option of conferring, coming to a consensus, and then recording the agreed-upon scores on only the cover sheet. Choose the method that works best for your team.

The competition rules are provided in *the Handbook for the Kingdom Arts & Sciences Fair and Pentathlon*. Please refer to this year's edition for additional information regarding requirements for specific entry categories and subcategories. The definitive version is the one posted at [www.pentathlon.sca-caid.org](http://www.pentathlon.sca-caid.org). Subject to the rules of the competition, the competition steward has final say on how the rules are interpreted for this year's event.

### How to Perform the Judging Tasks

1. CONFIRM THAT THE LABELS ON THE JUDGING SHEETS MATCH THE LABELS ON THE ENTRY AND DOCUMENTATION. Labels should include entrant number; the category and subcategory number and name (for example, 5.1.0 Culinary: Breads); the level at which the entry is entered (Apprentice, Journeyman, and Artisan); and whether this is an Individual or Team entry. If the item is a Junior or Senior Youth entry, that will also be indicated.

Pentathlon and Arts & Sciences Fair entries are judged the same way. Pentathlon scoring is a function of tabulation and is handled administratively.

### 2. DETERMINE IF THE ENTRY MEETS THE REQUIREMENTS OF THE COMPETITION

2A. The competition rules state that all entries are required to be historically-based and associated with a pre-1650 culture.

2B. There is no "too early" date.

2C. As the focus of the SCA is Western Europe, entrants are encouraged to choose Western European cultures or cultures that would have had contact with Western Europe for their entries. However, entries are not disqualified for being from non-Western European cultures.

2D. Entrants are to strive to make items that are historically and artistically accurate. Where necessary, entrants may substitute modern components and/or techniques for period ones (e.g., using power tools or alternatives for toxic, prohibitively expensive, or unobtainable ingredients). The reasons for doing this should be explained in the documentation.

2E. Entries may not be or be done on totally modern items (e.g., a heraldic device on a leather briefcase, embroidery on modern jeans, a scientific instrument from a fantasy TV show, or a filk of a contemporary song).

2F. Items may be entered only once in the competition. An entrant may make two copies of an item. For example, one copy of a tool may be used as an entry itself, another copy may be part of the presentation of a separate entry made with that tool. However, a single tool may not be used for both tasks.

2G. Items must be finished.

2H. Items must have been “completed” between the last Kingdom Arts & Sciences Fair and Pentathlon and the current one. An entrant may note having worked many years on an entry. The key is that the entry was completed in the requisite timeframe.

2I. Documentation is required for all entries, with the exception of the Junior Youth division. For Junior Youth entries, documentation is encouraged but not required.

If you feel the item falls outside of these rules, *immediately* inform the competition steward. Provide your reason(s) for requesting disqualification. For example, *this is a 19th century ball gown and does not fall within our time frame*. If the entry is blatantly post 1700, please request that the item be disqualified from the competition.

The competition steward has final say on whether an entry does or does not meet the requirements to be judged.

3. READ THE ENTRY’S DOCUMENTATION. With the exception of Junior Youth entries, all entries are required to have documentation.

Read the documentation for each entry carefully, especially in cases of unusual items or items whose appropriateness to the period is questionable. If the sources cited in the documentation are suspect or the entrant’s conclusions from their sources are mistaken, note this in your comments.

Given the limited time available for judging each entry, entrants are encouraged to be as concise as possible with their documentation. Generally, 1-3 pages (1-5 pages if figures are included) plus bibliography will be sufficient. Judges are required to read as much of the documentation as is reasonably possible *within the timeframe available for judging each entry*.

Reading attachments such as appendices is optional. Attachments are provided in case a judge wants additional information or is seeking clarification.

If the documentation is too long or is organized and/or written in a way the judge cannot comprehend, judges should state in their comments how far they got in reading and why they stopped.

As long as the documentation is adequate to support an item’s authenticity and appropriateness to period, points should not be deducted from an entry simply because it’s something unusual. If the entrant has proved that examples of this item did indeed exist in the specified time and place, there should be no penalty just because other items, forms, etc., were more common. (This is important in part because ideas about which items were or were not “commonly used” are conditioned by images and artifacts that have survived to the present. However, the number and proportions of surviving artifacts may or may not reflect the usage and distribution of those items in period. For instance, we have very few examples of triolets written in English during our period. It does not necessarily follow that only a few English triolets were written in period – only that very few have survived.)

4. EXAMINE THE ITEM. Use your experience and expertise to examine the entry based on what the entrant has stated they are entering and in accordance with the requirements and parameters listed in the judging sheets provided in the judging packet. If the item before you is a box with a painted lid, use the documentation to identify whether your main focus is to be the box as a whole, the painting on the box, the hinges and hardware, or something else.

5. JUDGE TO A 100-POINT OBJECTIVE STANDARD. The standard is to make the perfect period widget, and that widget is worth 100 points. An entry receiving 100 points would be historically and technically accurate for its referenced period. The entry would seem authentic rather than odd or out of place to people from that time and culture. When an entrant submits a widget for judging, they get a resulting score that shows how close that entry is to the perfect period widget.

5A. At this point in the competition, entries are competing ONLY against a 100 point objective standard of artistic and technical accuracy. Do not consider any other entries in the subcategory when making your point score determination.

5B. The level at which the item is entered has NO IMPACT on the numerical score. Award the entry the number of points it has earned against the objective 100 point scale.

5C. Entrants are expected to provide everything necessary for their entry to be judged. For example, Culinary entrants are to have brought the means necessary to keep their entries in the appropriate food safe conditions. Because of this, Culinary entries frequently comprise two parts: 1) a display on a table showing how the entry would have been presented in the appropriate period and 2) a cooler or crockpot under the table accompanied by serving utensils and disposable tasting supplies.

5D. Compositional entries are judged using different scoring breakdowns. Refer to the specific judging sheets provided with those entries.

5E. Brewing entries are judged using the scoring sheets provided by the Brewers Guild. Because the primary goal of this competition is to provide feedback and because the Brewers Guild uses standardized judging sheets based on an objective 100 point scale for their many competitions, this competition uses the Brewers Guild judging sheets in order to allow entrants to receive the consistent feedback that will allow them to continue to measure their progress from competition to competition.

5F. With the exception of Compositional and Culinary: Brewing entries, the following breakdown is used for the majority of categories and subcategories:

5F1. EXECUTION 60%

Use the expectations and parameters noted on your judging sheet, your own expertise, and the information provided in the documentation to determine numerical scores representing the workmanship, authenticity, and creativity demonstrated.

5F1a. Workmanship: How successful was the attempt? How well does the entry do what it was meant to do? How well do the various elements work together? How well are the details handled?

5F1b. Authenticity: How historically accurate is the entry in terms of style, function, appearance, and combination of elements? Has rationale been added when non-period materials and techniques are used? A higher score should be awarded to an item that would have been accepted by a period audience than to an item that may look and feel authentic to modern eyes but was produced with modern materials (e.g., power tools).

5F1c. Creativity: How much originality and innovation are shown by the entrant in a period context? If the entrant is replicating an extant item, the creativity needed to choose the extant piece should be considered. For example, is the extant item located in an obscure museum? How did the entrant find the extant item? For items where an entrant is filling in holes in the historical record, how well does the logic used make sense and fit with (or disprove or improve upon) the accepted historical record? Was the entrant creative in solving construction issues in a modern context?

## 5F2. COMPLEXITY 25%

Use the expectations and parameters noted on your judging sheet, your own expertise, and the information provided in the documentation to identify and address the scope of the endeavor; the difficulty of the techniques employed; and the amount of time, research, and technical competency demonstrated in creating the entry. For example, a simply-made item might depend on extensive construction of tools or forms. Consider things like whether the entrant used purchased components or ones they fabricated or grew themselves. Consider also the degree of research and experimentation demonstrated where entrants are using logic and associated archaeological evidence to fill in gaps in the accepted historical record.

## 5F3. DOCUMENTATION 15%

Using the expectations and parameters noted on your judging sheet, determine how well the entrant demonstrates knowledge about the entry, shows the thought processes used in creating it, and places it in its historical context. Documentation should be as concise as possible (1-3 pages plus a bibliography is fine) while still providing all the information necessary to for the judge to find the answers to the following questions **within the time allotted for judging**. Determine whether the entrant adequately addresses the following questions:

5F3a. What is the entry?

5F3b. Who would have used it? When? And where?

5F3c: How was the item made in the stated historical period? How did the entrant make it? Does the entrant discuss special tools or methods used? If the progression of the entry from inspiration/start to finish is relevant, is the progression given?

5F3d: Does the entrant note rationale for deviation from the period norm (for example, substituting X ingredient because the one used in period is poisonous)?

5F3e: Does the entrant credit the sources from which the historical information used was obtained? How strong are the sources? Is there a bibliography?

5F3f: Are figures sufficiently captioned for you to determine what they are and where they go?

5F3g: If the entrant has provided extensive documentation, is it organized in a way that lets you find what you need within the time allotted?

5F3h: For all categories except Compositional, although perfect grammar, punctuation, and spelling are commendable and appreciated, they are not required. (Standards for Compositional entries are included on those judging sheets.) Entrants may use any accepted style guide providing they are consistent and the guide provides sufficient information for a judge to confirm referenced information within a reasonable amount of time.

6. DETERMINE WHETHER BONUS POINTS ARE APPROPRIATE, AND IF SO, HOW MANY. Up to 5 bonus points may be awarded, at the judges' discretion, for exceptional execution, complexity, or documentation of an item. It is possible for an entry to be awarded bonus points for exceptional work in any of these areas, even if the overall score is not high. For example, a simply executed piece of embroidery done on linen purchased from a store might get 3 bonus points for complexity if the entrant spun the thread used and dyed it period colors using ingredients grown in the entrant's garden.

7. FILL OUT THE COVER SHEET. Confer with the other members of your judging team to arrive at a single numerical score for execution, complexity, documentation, bonus points (if applicable) and total score for each entry. It's up to each judging team whether they want to A) arrive at a consensus and then record only that one agreed-upon score on the cover sheet or B) do individual judging sheets and record the averaged scores on the cover sheet. It is perfectly acceptable for judges to disagree, note different scores on their individual judging sheets, and average the scores. (Judges are sharing their expert opinions, and legitimate opinions can, and often do, vary.) Enter the agreed-upon or averaged score on the cover sheet. Off-site judges should communicate with each other as if they were judging in person on-site.

You will use these scores again later on to help determine whether placements are applicable. The scores will also be tallied to determine the individual and team Pentathlon winners.

8. PROVIDE COMMENTS. The numerical scores provide some input to the entrant, but well-thought-out, well-written comments are much more valuable. Judges are expected to leave comments and are encouraged to write detailed comments as long as those comments are helpful and encouraging.

After the objective score has been determined, look at the entry level (Apprentice, Journeyman, or Artisan) to help you determine the experience and skill sets the entrant is likely to have and the resources with which the entrant is likely to be familiar. Leave comments appropriate to that level.

Overviews and general information can be more appropriate for apprentice-level entries, letting the entrant know if they're heading in the right direction. Comments for Journeyman entries will be more complex and nuanced. Artisans are experts so comments at this level will be detailed and extremely specific. Keep in mind that Apprentice-level entries may also be from first time entrants who are highly skilled in their art but inexperienced with judged competitions. Comments should be adjusted according to the skills shown. More is expected of an artisan entry than of an apprentice entry in the same field, and the feedback provided for artisan-level entries should also be higher-level and more detailed. For instance, miniscule mistakes in an apprentice effort might be ignored in judges' comments, whereas similar errors in an artisan-level entry should probably be noted – always in a polite, specific and helpful manner, of course.

A highly effective way to make these comments is to use the “sandwich” method. Start with a positive comment about the entry. Note something specific that you liked or a pleasing overall impression. Occasionally, a judge will be hard-pressed to find something positive to say. Strive to find at least one thing.

Then discuss what worked, what didn't, and why. Address issues with both historical and technical accuracy. Offer *constructive* criticisms. Be specific. Negative comments, where these are necessary, should be kept polite and neutral in tone. Pejorative words and phrases such as “abysmal,” “terrible,” “trash,” etc., should be strictly avoided. For example, rather than telling a poet that their rhymes “need more work,” judges should say something more specific, such as “it's not possible to rhyme ‘fortress’ and ‘distress’ without distorting the pronunciation of one of these words. End with another positive comment, such as restating an earlier positive comment (perhaps noting what the judge enjoyed the most) or simply thanking the entrant for entering.

Occasionally, an entry is so far off base it's hard to find something positive to say. Keep in mind that even though you know the entry is only marginally accurate, the entrant has usually worked long and hard creating the entry. Honor their dedication and enthusiasm for the Arts & Sciences in the SCA by providing comments that reflect your awareness of the work they've done and offer encouragement.

Again, judges have the option of using individual judging sheets or of reaching a consensus and providing all the comments on just the cover sheet. All judging sheets are returned to the entrant, so comments from individual judging sheets do NOT need to be recopied onto the cover sheet.

Recruiting Additional Judges When Unexpected Expertise is Needed: Occasionally, an additional judge will need to be recruited on the spot to provide expertise on an unexpected aspect of the entry. Add that judge's name and contact information to the others for that judging team. If the added judge prefers to put comments on a separate judging sheet, the competition steward can supply one.

Review of Judging Sheets: All judging sheets are reviewed before being returned to the entrants. Judges may be requested to add clarifications or revisions to comments before the form is shared with the entrant. This process allows the staff to make sure the commentary is clear and constructive, and gives the judges a second chance to reword something that may have been written while tired and/or hurried.

9. PROVIDE SUGGESTIONS TO TAKE THE ENTRY TO THE NEXT LEVEL. It's not necessary to go into great detail, but it's a good idea to be specific. For example, for an entry dyed with commercial dye, listing a couple of reference books on natural dyes would provide information for an entrant who wanted to do more complex or more historically or technically accurate work in that field.

10. DETERMINE INDIVIDUAL PLACEMENTS AND TEAM RECOGNITIONS (IF WARRANTED). When all the entries in a subcategory have been judged, separate the individual and team entries. Within every subcategory, first and second place placements may be awarded to entries by individuals. Recognitions may be awarded to entries by teams. Team and individual entries do not compete against each other as work on each individual entry is done by only one person, whereas more than one person from a team can have worked on a team entry.

10A. Individual Placements. For individual entries determine whether placements are appropriate. This is where comparison to other entries enters into the judging. Like-skilled entrants with entries in the same subcategory (down to the last level of the subcategory) compete against either other for first or second placements. Placements can be awarded at all three levels.

Because skill sets vary between the levels of Apprentice, Journeyman, and Artisan, entries by those self-identifying as working at those levels usually receive points within the following point spreads:

0-60 points for Apprentice

61-80 points for Journeyman

81-100 points for Artisan

Entries that place should score very close to the top of the scale expected for the level in which they are entered.

10A1 Only first and second place may be awarded for each level.

10A6 Judges are not required to award a placement in instances where they believe a no placement is warranted. For example, it is possible for only a second place to be awarded in a subcategory.

10A2 For an entry to be awarded first place Apprentice, it should have scored close to or over 60 points and be the highest score at that level for that subcategory.

10A3 For an entry to be awarded first place Journeyman, it should have scored close to or over 80 points and be the highest score at that level for that subcategory, including items "bumped" from Apprentice. (See information on "bumping" below.)

10A4 For an entry to be awarded first place Artisan division, it should have scored close to 100 points and be the highest score at that level for that subcategory, including items bumped from Journeyman and/or Apprentice.



10A5 Exact point breaks for first and second place are not given in order to allow judges some numerical leeway in determining placement within the levels.

10A6 Bumping: If an entry exceeds the expectations associated with its entry level by a wide margin, the entry can be “bumped” up a level. However, this can be done only if the score is so high that the entry will place at the higher level. For example, an arrow entered at Journeyman level that is awarded a score of 94 points could be bumped to second place Artisan. However, an arrow entered at Journeyman level that receives 87 points would not have enough points to place at Artisan level. In this case, the arrow would still be placed at Journeyman level, most likely first place Journeyman (unless another arrow entered at Journeyman level scored higher).

It is possible for three Journeyman-level entries in the same subcategory to score into the expected range for Artisan-level work, for example at 87, 84, and 82 points. In that instance, since only first and second place placements are awarded, only the top two would receive Journeyman placements, even though all three scored into the area expected of Artisan-level work.

In rare instances, it is possible for an entry to be bumped up two levels, from Apprentice to Artisan. Again in that instance, the entry can only be bumped to that level if it can place.

10A7. If an entry does not meet the minimum score associated with the level at which it was entered, the entry can NOT be moved down to place at a lower level. For example, an arrow entered at Journeyman level may have garnered 59 points, scoring higher than any Apprentice entry in that subcategory. However, because the arrow was entered at a level indicating that Journeyman level work had been done, the arrow can not be considered for placement at Apprentice level.

10B. Team Recognitions. For team entries, determine whether the entry has scored sufficiently highly that the judges feel it should receive “recognition” as being an exceptional example of work done at that level. Recognitions can be awarded to team entries that would have placed if the item had been entered by an individual competitor. Recognitions can also be awarded to team entries for things like outstanding documentation or exceptionally skillful finishing of Apprentice-level casting.

## JUDGING YOUTH ENTRIES

There are two Youth divisions: Junior (up to age 10) and Senior (11-15 years). Entrants 16 or older compete in accordance with all rules applicable to Individual and Team entrants. Labels on the judging sheets and on the entry will state if the item is being entered in the Junior or Senior Youth division.

Judge the entry the same way you would an adult entry, with the following exceptions:

10B1. Comments should take age-appropriate skill sets into consideration.

10B2. Do not award placements to Junior or Senior Youth division entrants. They do not compete against adult entrants for placements. Junior and Senior Youth division entries may be awarded “recognition” for outstanding work.

10B3. Documentation is encouraged but not required for the Junior Youth division. Documentation IS required for entrants in the Senior Youth division.

10B4. Junior and Senior Division Youth Entrants in the Performance category may perform with an adult, but only the youth will be judged. Youth competing in the Performance category as members of Teams may perform and be judged with their team members.

11. Enter your contact information (email preferred) so the entrants can contact you if they have questions or want further information.

12. Take and submit the judges survey. The Kingdom Arts & Sciences Ministry and the staff of this event want your comments and suggestions. That's will let us know what worked, what didn't, and how we can make the next event even better. Send additional feedback and/or comments or suggestions at any time to [arts@sca-caid.org](mailto:arts@sca-caid.org).

Before leaving the competition area, please confirm with the competition steward that your service for the day is complete.

Thank you for being an expert resource and for providing the feedback that will encourage and support Caid's artists and scientists as they continue their research and work. There is a saying among teachers that those who teach, touch the stars. Thank you for helping our kingdom shine ever brighter into the future.