

Appraising Sensitive Images

Introduction

This paper aims to guide appraisers in how to approach images that may be potentially offensive or shocking, and images that require sensitivity in commentary.

It should be read in conjunction with [SCPF Sensitivity Guidelines](#), recently drafted for clubs and photographers, which outline how SCPF and clubs should review and handle such images – described as “*how to navigate the fine line between artistic freedom and sensitivity to avoid causing offence*”.

The SCPF Guidelines encourage photographers and clubs alike to consider the diverse perspectives and sensitivities of the audience when submitting and accepting entries. They are introduced following several recent cases where images that could cause offence have been presented for competition or exhibition.

This paper does not restate that process. Instead it considers the issue from our perspective as appraisers.

Why these Guidelines?

Sensitivity in society is probably at its most febrile in living memory, especially in socio-political areas such as race, gender, sexual orientations and political persuasion.

We have repeatedly asked appraisers to take great care not to stray into politically sensitive territory, which runs the risk of inflaming sensitivities and causing offence in the audience, especially when given by anecdote and not prompted by the image.

Equally, we have always said that we welcome photography that challenges us, that makes us think.

We have an accepted methodology that gives Expressive Quality (EQ) a higher weight of consideration in our appraisals. However, there is nothing to say that EQ must be beautiful or comfortable. It can be argued that an image that generates uncomfortable emotions in the viewer is just as successful in EQ terms as one that evokes awe and wonder.

That is why finding the fine line is difficult.

Whether our emotional response is positive or uncomfortable, whether the image might be provocative and challenging, as appraisers we have to be able to provide a balanced, well-reasoned, mature and, as far as possible, dispassionate commentary. We must develop the breadth of insight and appreciation, and the words, to consider and appreciate images of all types, and to discuss them intelligently and non-provocatively.

That is our professional responsibility as appraisers.

We also have a right, if any such image triggers something personal in us beyond our comfort zone, to decline to comment.



This guide is in four parts:

Part 1 – A Duty of Care

A duty of care exists in all our relationships;

Part 2 – Dealing with Images that could cause Offence

What we should do if confronted with images that could cause offence;

Part 3 – Appraising Sensitive Images

How we should approach images that require a sensitive commentary;

Part 4 – Subject Area Examples

Examples of some common image categories;

Images in scope are covered broadly by these three categories:

1. Violence and harms, (Category 1)
2. Nudity and sexual content (Category 2)
3. Other potentially sensitive content (Category 3)

Explicit violence and sexual content should never be shown in a club environment, but there are nuances and risks in all categories that need to be understood. Examples are provided in **Part 4 - Subject Area Examples**.

These guidelines do not tell you how to think, nor what is right or wrong, acceptable or not. They simply provide food for thought and draw attention to some of the pitfalls that can be avoided.

... Ken Scott

For the Judging Advisory Team

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Part 1 - A Duty of Care

A Duty of Care exists for all of us: clubs, photographers and appraisers.

1. Clubs' Duty of Care to the Audience:

Clubs and photographers have a duty of care to ensure that images they show are suitable for a general club or public audience. This responsibility is much like that found in TV and movies where Content Advisory warnings are now commonplace.

Clubs and organisers are guided to review any images that might potentially cause offence and to choose one of these responses:

- a) To reject the entry as being inappropriate or non-compliant with their rules;
- b) To accept the entry but require an accompanying Content Advisory warning to the audience e.g. "*this image depicts subject matter that some viewers may find upsetting / disturbing / shocking*";
- c) To accept the entry unconditionally;

This is covered by the SCPF Sensitivity Guidelines.

2. Clubs' Duty of Care to Us (Appraisers)

Clubs also have a duty of care to us as appraisers. SCPF advises the following [my underline]:

The appraiser should also be considered and must be consulted in advance concerning their willingness to appraise potentially offensive images.

If a club has cause to review an image internally, they should always consult with the appraiser before choosing options 1.b) or 1.c) above .

The effectiveness of this consideration depends upon clubs' levels of awareness and discretion:

- Consultation should not be needed for images of explicit violence (Category 1) or sexual content (part of Category 2) since these should be rejected by the club at source.
- Consultation should be mandatory for nudity and implied sexual content (Category 2). We may by general preference, female appraisers especially, choose not to appraise images depicting nudity.
- Other potentially sensitive images (Category 3) may be referred by discretion. As appraisers we should be willing generally to comment on any genre or style of photography whether politically sensitive or not.

What this means in practice depends upon whether our appraisal is to be 'on the spot' with no previews, or in advance with previews. In either case, consultation must ensure that we are not confronted cold.

3. Our Duty of Care to the Audience

We have a duty of care to the audience, in that we too must be aware of diverse perspectives and sensitivities when giving our commentary. We must recognise when subject matter treads on sensitive ground, and ensure that our comments do not to provoke or inflame audience sensitivities. We cannot take a discriminatory position, whatever our private views.

This includes being potentially hijacked by our own emotional response and continuing to comment when not in full control of our thoughts and words.

Our Duty of Care to the audience is explored in more detail in **Part 3 – Appraising Sensitive Images**.

4. Our Duty of Care to Ourselves – A Bill of Rights

Finally, we have a duty of care to ourselves, which is recognised as a Bill of Rights – our right to decline respectfully to comment if we are very uncomfortable with the subject matter. This is recognised by SCPF in the Sensitivity Guidelines:

The appraiser is within their right to decline to appraise any material that they feel uncomfortable with.

We have previously in our Judging Newsletter issued the following statement:

We recognise the possibility that a picture could evoke in you, as a judge on the spot before an audience, a strong negative emotional response, for whatever personal reason. Therefore, we are asserting a right: if an image crosses your own personal line then you should not be obliged to comment on the subject matter.

Do note: This is not an excuse for ducking out of challenging subject matter either specifically or generally. It should be invoked only in exceptional circumstances.

Do note: This is about single images in specific competitions only, not general preferences. However, we may by general preference, female appraisers especially, choose not to appraise images depicting nudity.

This is explored in more detail in the next section **Part 2 – Dealing with Images that could cause Offence**

Part 2 – Dealing with Images that could cause Offence

So what should we do, as the judge / appraiser, if we find ourselves confronted with an image, deliberately provocative or not, that crosses our own personal line? What if we experience a personal reaction that is very uncomfortable for whatever reason?

The challenge is especially acute if we are seeing images cold, without having had the opportunity to review them in advance. There we are, standing before an audience, thinking on our feet, knowing that our task is to comment intelligently and without bias, and yet suddenly feeling emotionally-affected and lost for the right words, or even any words at all. We might struggle to say things in the right way or to make sense, maybe feeling that we are now being judged.

The context of the image is almost irrelevant, because any of us could be triggered by anything. It is never for anyone else to question why – nobody can argue with how you feel.

That is why clubs should always consult us in advance.

Advance Consultation

Clubs have been guided that appraisers “*must be consulted in advance concerning their willingness to appraise potentially offensive images*”. That would happen after the club’s review and should happen on a case by case basis, not generally. How it happens would depend upon:

- a) If the appraisal is to be ‘on the spot’ without previews:
The club should offer a description and a digital preview, but should not send the preview unless or until we accept the offer, because that would be to confront us cold.
- b) If the appraisal is to include advance previews:
The club should advise before sending previews that a ‘potentially offending’ image is in the set, and provide a description. The image(s) should be placed in a separate folder so that we can either view it purposefully when ready or choose not to.

Our Response

How then do we respond appropriately, especially if put ‘on the spot’? We would advise all appraisers to consider and take the following reset steps, in all cases:

1. **Stop;**
2. Recognise your initial response and acknowledge your feelings without judgement;
3. Take your time to consider what you are dealing with if you are able, and ask yourself:
 - 3.1. Could it be considered generally shocking or likely to cause offence?
 - 3.2. Is it affecting you personally, for whatever reason, such that you would find difficult to give a balanced and dispassionate appraisal?
4. If your answer to 3.1 and / or 3.2 is Yes, then you may invoke the Bill of Rights;
5. If your answer to 3.1 and 3.2 is No in both cases, then continue with your critique in the normal way, but with careful consideration – see **Part 3 – Appraising Sensitive Images**;

Invoking our Bill of Rights

If your answer to 3.1 and / or 3.2 is Yes, then you may invoke the Bill of Rights with options as follows:

If you are appraising on the spot, or are seeing the image without prior consultation, then say something along these lines:

- “I am feeling uncomfortable with this image for personal reasons and I am respectfully declining to comment further ...” **or**
- “I request that we move on and return to it at the end of the set when I have gathered my thoughts ...”

If you are so affected that there is a risk that you might say something out of place or inappropriate or incoherent, do not continue. You would be within your rights under this bill to stop completely, or to take an extended break.

If you choose the second option, differentiate it from normal holdbacks. When you do return to it, having taken time, you may still decline to comment further.

If you decline to comment then it may be inappropriate to award a mark, since you would be in a no-win situation whatever you do.

If you are consulted or are previewing the images in advance, then discuss with the club how you wish to approach it:

- You may decline to comment and instead draft a similar statement that you can read or have the club read for you;
- You might, should you decide to and if you feel able, prepare a short written critique, which allows you to read it aloud on the night without the immediacy of emotion that you might be feeling;
- You may request that the image is overlaid with or preceded by a Content Advisory notice, which gives both you and the audience the opportunity not to view.



The club's subsequent decision to allow the entry or not is theirs alone, although ideally it will be a mutual one with you, having listened to any concerns you may have.

Do Note: Never state that an image should not have been shown or should not have been made. That decision is for the club alone to make. Our job is to maintain the adult middle ground.

Do Note: Clubs are expected to respect your decision absolutely and not to judge you in any way whatsoever. It is never for anyone else to question why you feel the way you do.

Remember: this is not an excuse for ducking out of challenging subject matter. If you do decline to comment, it should be by exception.

Raising Concerns

If you encounter a situation which for you is very uncomfortable, where you have serious concerns about subject matter, or if you feel you have not been treated fairly, we would advise contacting the Judging Advisor first, so that the Advisory Team can consider the situation with you.

We would not advise taking it up directly with the club concerned.

Part 3 – Appraising Challenging Images

When we see images that may be provocative or raise challenging issues, how should we deal with them? This guidance assumes that we have decided to offer a normal critique. There are several points to consider and some dos and don'ts.

Scope

In the majority of cases in our clubs where an image requires a sensitive and considered comment, it will be because the subject matter features nudity (Category 2) or is socially or politically sensitive (Category 3).

'Socially or politically sensitive' usually includes the protected characteristics as defined in the Equality Act 2010: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex (and gender), and sexual orientation; i.e. areas where discrimination is socially unacceptable if not illegal.

Political persuasion is not a protected characteristic but can also be highly charged, especially where it involves polarised and partisan allegiances.

It is rare for club photographers to exploit any of these in a deliberately disrespectful or provocative way, but it has happened. We might more commonly see images that record other people doing so as part of a documentary photograph. If there is apparent controversy it is likely inadvertent, but it could be intentional as a cultural statement.

General Appraisal Guidance

We have our usual methodology for assessing and appraising images:

- **50-60%** of the credit weight and discussion is directed towards **Expressive Quality (EQ)**;
- **30-35%** is directed towards **craft** i.e. the appropriateness of choices made and quality of execution;
- **10-15%** is directed towards **raw technical** matters, that enthusiast photographers should not really be getting wrong;

Craft and Tech can be appraised in similar ways for all genres, according to their demands.

Assessing EQ, however, is highly subjective and personal. There is nothing to say that EQ must be beautiful or comfortable. It can be argued that an image that generates uncomfortable emotions in the viewer is just as successful in EQ terms as one that generates awe and wonder.

Whether the emotion is positive or uncomfortable, we as appraisers have to be able to provide a balanced, well-reasoned, mature and, as far as possible, dispassionate commentary. We must develop the breadth of insight and appreciation, and the words, to consider and appreciate images of all types, and to discuss them intelligently.

Questions for us when assessing EQ in these cases include:

- Is the photograph making a serious statement about a social issue?
- Could it be viewed as controversial and require sensitivity in commentary?
- If so, is it deliberately provocative, or is it inadvertently portrayed?
- Is it a point well-made on the part of the photographer?
- Is it my own reaction that is creating the controversy?

These general steps apply if you have decided to comment: (See also specific guidance in **Part 4**)

1. If the club has allowed the image to be shown then we have to assume that it is valid – never state that an image should not have been shown or even taken. You may, at any time, invoke our Bill of Rights.
2. Recognise your initial response and acknowledge your own feelings without judgement.
3. Always use our methodology. Give credit to the Tech and Craft elements where due, and then discuss EQ in an intelligent and dispassionate way.
4. Understand the issues raised in the image and how EQ might apply – i.e. what makes this image a strong statement or not.
5. If the issue is clear then discuss it carefully and assertively. Show that you understand that there may be two (or more) sides to an argument – in other words DO sit on the fence; don't take sides, whatever your private view. Otherwise, you might choose not to air the potential controversy at all.
6. Do use mature and neutral language. Every area of subject matter within this scope requires great care to use appropriate terms. Many people find it difficult to say anything at all in some areas – see examples in **Part 4** – for fear of causing offence, which can happen inadvertently and innocently. If in doubt, use the words “people” or “person”.
7. Do say if the subject matter generates uncomfortable emotions for you. Nobody can argue with how you feel.
8. Use 'I' language to own your feelings – find ways to say this in non-personal ways that do not target the photographer.
9. Do not show negative bias because it not your thing or you just don't like it or you feel uncomfortable or affronted or think it is inappropriate. If it is acceptable, if the club has chosen to show it and you have chosen to comment, then use our methodology and treat it fairly – remember it might be successful because it is challenging.
10. Sometimes a photographer's intent might be to shock or to mock or to provoke a response. That is the club's issue. It is our job to discuss only the photograph, not to judge the intent. Do stay in the adult middle ground, which usually disarms any such intent.

Do Note: This guidance is not to tell you what to think or what is right. We must take responsibility to be well informed about social issues, to use the right language, to own our opinions and to appreciate photographic subject matter and styles as broadly as possible. These are matters of professional practice for us as appraisers.

Remember: We have a duty of care not to provoke or inflame audience sensitivities with our commentary. We cannot take a discriminatory position, whatever our private views.

Part 4 - Subject Area Examples

In this section we consider the three main categories of subject matter in scope and provide some examples, along with more specific guidance where appropriate. Appraisal Guidance for each of these sub-categories is generally the same – see **Part 3 – Appraising Challenging Images**

This section is intended to broaden our understanding and to encourage further inquiry; it can never be complete in coverage nor comprehensive in raising potential difficulties. In particular, the category nuances mean that they should never be treated with the same broad brush.

Images in scope are covered broadly by these three categories:

1. Violence and Harms (Category 1)
2. Nudity and Sexual content (Category 2)
3. Other potentially sensitive content (Category 3)

4.1 Violence and Harms

SCPF guidance to clubs and photographers:

Imagery depicting violence whether real or simulated should be avoided unless the context absolutely necessitates it, and even then, with significant caution and warnings

Avoid images that depict the misuse of controlled substances such as drugs and alcohol

There are several types of subject matter in this category. The key word is 'explicit'. They include:

- **Personal violence** (including Sexual Violence)
Images depicting explicit personal or sexual violence, or their effects, whether real or simulated, are never acceptable in a club environment. Images that depict extreme violence or pornography may be illegal under the Obscene Publications Act 1959. Images that could be classed as extreme have been encountered previously.
- **Substance misuse** (including alcohol and drugs)
The spectrum might cover groups of young people drinking on the street, depictions of homeless people with alcohol or evidence of use, or places where use has happened, such as stairwells with discarded cans and equipment. Here the social issue of substance misuse is implied and would fall into a sub-category of social politics. We would not expect to see drug use depicted explicitly.
- **Self-harm**
Self-harm or self-injury is an expression of emotional distress. There is a huge difference between the act of self-harm depicted explicitly, which should not be acceptable, and a portrait of someone who has evidently self-harmed. The latter case might present a valid statement of a person's journey and recovery, but might need both a statement of context and a model consent.

- **Non-specific violence**

Journalistic images of riots, protests or disturbances, where violence is implied, are probably acceptable and fall into a sub-category of social politics. Context is important, and it may be necessary for a content-advisory warning to be displayed.

4.2 Nudity and sexual content

SCPF guidance:

While artistic nudity is a valid form of expression, it should be handled with care. Explicit or suggestive content should be avoided in public settings.

Everyone's sensitivities and acceptability lines for nude photography will be different. Some clubs have introduced their own sensitivity statements and rules as a direct response to images of nudity being entered into their competitions.

The scope is large and there can be no definitive guidance on how to handle 'nudes', even though some have called for it. Imagery ranges from fine art, figure study and boudoir (clothed - usually lingerie, or nude) at one end, through simple glamour to pornography at the other.

- **Fine art, figure study and boudoir** are often high-class, when done well. Styles including studio, outdoor and environmental portraits have been accepted as part of photography since the beginning and have their exact counterparts in fine art on public display. There are many highly respected photographic exponents in and outside of the club world. Figure studies and abstract bodyscapes are more contemporary.

These types of photography have an intent that is mainly aesthetic as opposed to giving meaning or storytelling – i.e. it is the beauty of form that is the statement. But if explicit, for example by the parts of the body depicted, then it could stray into erotica or pornography. A notional line is then crossed.

- **Glamour** often does little more than show us what someone (usually female) looks like unclothed. It is the setting and quality of lighting and pose that distinguish the intent between nude portraiture (towards fine art) and glamour – learn to appreciate the differences.
- **Erotica / Pornography**
We should not expect sexualised content and pornography to be accepted for viewing in a public setting. Where exactly is the line is impossible to define but the intent of the pose and the degree of exposure are factors. Full frontal nudity in a simple, non-explicit form is not pornography.

Clubs should consider these factors when accepting such imagery or not into their events.

Do Note: We expect clubs to consult the appraiser whenever a nude image is to be included. All appraisers may, by general preference, decline to appraise images of nudity.

Appraisal guidance for Nude photography is similar to that for any other people or portrait imagery:

1. Accept that there is a wide spectrum of styles – do not treat all nudes the same.
2. Understand for yourself by example: consider common styles of fine art nude portraiture, boudoir, outdoor and environmental nudes, figure studies, bodyscapes, simple glamour.
3. It is likely that the subject will be female, but male nudes are possible too; treat them equally and with the same sensitivity.
4. Notice your own response. Nude imagery of any style can be erotic, and we should not deny any feelings that it might evoke in us. However, we need to have the emotional intelligence to acknowledge how we feel yet stay dispassionate and in the adult middle ground for our commentary. We appreciate that this might feel uncomfortable.
5. Consider Expressive Quality (EQ) foremost, which can be expressed through body language, by mood (lighting and setting), by aesthetics, by interpersonal connection with the model, by meaning. Most photography of the person, whether nude or clothed, gains substantially in EQ when aesthetics, emotion and a sense of personal connection between photographer and model are expressed, as opposed to simply showing us what someone looks like.
6. Always tread very carefully – use appropriate, mature, non-provocative, value-neutral language. Avoid using slang terms for body parts that might in themselves cause offence or be perceived as immature.
7. Avoid commenting on a model's appearance, especially negatively. Use words like "attractive" or "beauty" with care and only if they help to describe EQ.
8. Avoid any assumptions or comment about whether the image was made on a workshop or whether the model is a hired professional – even though some pro models are very well-known and recognisable. Often there is more interpersonal connection when the photographer knows the model, but that EQ will be evident in the image.
9. Avoid any language that objectifies the subject – women and men equally. Avoid making judgements in this area; whilst it is a valid issue to debate, most models in this arena do work ethically and professionally by their own choice.
10. Finally, do be aware that some (usually male) photographers (individually or in groups) show nudes in a public setting for self-gratification – do not get caught up in that intent and do not judge it, even if you suspect it.

4.3 Other Potentially Sensitive Content

‘Socially or politically sensitive’ usually includes the protected characteristics defined in the Equality Act 2010: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex (and gender), and sexual orientation; i.e. areas where discrimination is socially unacceptable if not illegal.

Political persuasion is not a protected characteristic but can also be highly charged, especially where it involves polarised and partisan allegiances.

The SCPF Sensitivity Guidelines list a number of subject matter areas that call for a careful and sensitive approach to submission of images – aimed at photographers and clubs. For us as appraisers, further categorisation is not helpful since these characteristics are inextricably intertwined in culture.

In our experience, it is rare for photographers to be deliberately provocative. Social and political statements are often made, though, in Documentary and Street genres, sometimes with purpose but more often inadvertently. So this is less about the photographs being offensive or shocking per se; it is more about our responses requiring sensitivity and care in our use of language.

Sensitivity is often criticised as “political correctness gone mad” or “woke”, often in a judgemental and derogatory way. Whatever we might think about that, the sensitivities do not go away.

Such is the nature of the discourse around some of these areas, people often find it difficult to say anything at all for fear of causing offence, which can happen inadvertently simply through lack of awareness or innocent use of the wrong words.

Any subject matter that touches on the protected characteristics requires care with language. Our choice of appropriate language is crucial; it must be inclusive and respectful, and recognise Equality and Diversity language guidelines.

We must take responsibility to be aware. If in doubt, use the words “people” or “person”. Simply judge the image; don’t express an opinion.

- **Disability**

Disability includes physical and cognitive (learning) disabilities, and neurodivergence. It would not be uncommon to see disabled people depicted in social documentary photography, though possibly more in panel statements than in single images. The social model of disability focuses on societal barriers rather than individual impairments, and accepted language reflects their identity and experiences.

- **Race and Ethnicity**

People, of all races and ethnicities, are among the most common photographic subjects. Whether in portraiture, in a Travel context or candidly in UK’s multi-ethnic and diverse culture, comments can be highly divisive if we use the wrong language.

- **Religious and Cultural practices**

Religious and cultural symbols and practices are often inseparable. They are commonly seen in the Travel genre as an experience of festivals or places of worship, and they extend to all faiths. These often present exciting photographic opportunities.

Where they are unfamiliar, however, they can be misconstrued. Christianity, for example during '*Semana Santa*' in Spain, can look very different to familiar UK practices.

Some practices might have moral or environmental implications that might not be tolerated in our culture. We should not judge them by UK values, though of course that dichotomy might be mentioned carefully.

Religious sensitivities are not universal, but they are felt extremely deeply when provoked. We should be especially careful with Jewish and Muslim references, in particular with dress codes.

- **Sex, Gender Identity and Reassignment, Sexual Orientation**

Conversations around sex, gender identity and reassignment, and sexual orientation can be polarised and opinions highly divisive. Perhaps the most common depictions are of LGBTQIA+ people expressing their identity openly and outwardly, such as at Pride (mentioned below).

We must not only take care to be aware of these terms. We should use language that respects Equality and Diversity, and avoids terms that may be construed as derogatory or discriminatory.

Reminder: We have a responsibility not to provoke or inflame audience sensitivities with our commentary. We cannot take a discriminatory position, whatever our private views. Viewers may have experienced or be experiencing discrimination, persecution or, or violence or abuse in their own lives.

Do Note: Language changes frequently and today's terms may become dated quickly – what was acceptable or commonplace yesterday might not be so today. For example, LGBT has expanded to LGBTQIA+ to become more inclusive. We might not know what they all mean but we can take responsibility to be aware.

Common Photographic Styles

Some of the most commonly seen examples of photography that might touch these areas:

- **Street - Demonstrations and Protests**
Usually related to conflicts or minority rights, which can touch on all areas of sensitivity. Contemporary examples include: Black Lives Matter, Women's rights, LGBTQIA+ rights, Disability rights and access, anti-regime and global conflicts. Polarised views are inevitable. Violence can also ensue and be depicted by implication. Public discourse can be highly inflamed and toxic, particularly at present with Israel-Palestine and transgender rights.
- **Street - Poverty and Hardships**
Examples include homelessness, begging, delinquency and rough sleeping, vandalism, and substance misuse. Photographs of homeless people on the streets can be viewed as exploitative, even if they highlight serious social issues.
- **Historical sites associated with past atrocities;**
Many photographers record visits to places linked with past atrocities or war, e.g. Auschwitz-Birkenau. These are usually depicted sensitively by photographers and can have high EQ. However they can also evoke difficult emotions in an audience, especially for viewers who may have family history or are living with their own trauma.
- **Festivals and Parades (see also Religious and Cultural Practices and Sexual Orientation);**
Photographs made at parades such as Pride are often colourful and fun representations of people who want to be photographed. However, the photographic intent can sometimes be seen as mocking of LGBTQIA+ communities. Dress choices made by participants can equally be seen by others as cultural misappropriations.
- **Environmental Portraiture**
Portraiture is at its most powerful when it evokes emotion and personal connection. These are risks in themselves when they touch on age, unconventional lifestyles, loneliness, neurodivergence and disability, because the social issues depicted might affect us or anyone in the audience directly or by close association.
- **Dressing-up Box**
We include this because of the popularity of staged and highly-stylised portraiture. Some examples make stereotypical assumptions about historical lifestyles and characters, which could have negative contemporary connotations and make cultural misappropriations.
- **Travel Portraiture**
Styles of street and environmental portraiture frequently seen in third-world settings, most commonly India and Africa, demand a sensitive response in the same way as described for street poverty in the UK. Where such images feature children, similar photographs made in the UK might be regarded as inappropriate – they would certainly need parental permission and evidence of good Safeguarding practice.