

# WETHERBY & DISTRICT CAMERA CLUB

Member's Name.....

Your competition number

## Competition Rules and Appendices.

These rules and appendices govern the conduct of the Wetherby and District Camera Club competitions and have been drawn up to enable all members to participate. Compliance with the requirements will ensure the entries can be managed and judged consistently. By submitting work in the competitions, the member agrees to the rules and appendices.

### The Rules.

1. Competitions explanations.
2. Entering competitions.
3. Copyright.
4. Judging of competitions.
5. Competition Secretary.
6. Disputes.
7. Review and changes to the rules.

### Appendices..

- A1. Requirements for projected images.
- A2. Digital Image Manipulation.
- A3. Requirements for Prints.
- A 4. Category Definitions:-
  - Mono.
  - Nature.
  - Pictorial.
  - Sport, Action and Photojournalism.
  - Open
  - Portrait, People and Figure Studies.
  - Architecture and General record.
- A5. Other definitions.
  - Subject specific.
  - 'Scape.

Approved by the Committee, 8<sup>th</sup> March 2018

Adopted by the Club, 27<sup>th</sup> March 2018

# The RULES

## 1. Competitions explanations.

There are a number of regular club based competitions. The main competitions are:-

**1.1. The Ingram Series.** A five round competition for projected images and prints. The intention of the Series is to arrive at an overall winner, in each media, who has demonstrated an all round competency in photography through the different photographic skills required for each category.

Each round is based on a different category as follows:-

OPEN	SPORT, ACTION and PHOTOJOURNALISM	ARCHITECTURE and GENERAL RECORD	PICTORIAL	PORTRAIT, PEOPLE and FIGURE STUDIES
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Members submit up to a maximum of two images in each media type (colour print, mono print & digital) to illustrate the category. The competition is assessed by an external judge (or by a member of the Club's judging panel). All the entries will be displayed at the appropriate meeting with the judge commenting and awarding each image a mark of between 10 & 20 points.

During the course of the season, only one (usually the higher) of these marks in each round will be collated and members with the highest accumulated score in each media type at the end of the season will be declared the winner of the appropriate trophy, which they will hold for a period of one year. In the event of a tie, count-back on high scores will be used to determine the winner, eg. Competitor 'A' scores 20,20,15,16,20 = 91 points and Competitor 'B' scores 18,20,15,18,20 = 91 points. Competitor 'A' wins the trophy by having three "twenties".

The trophies for each media are:-	Projected image.	The Ingram Projected Image Cup
	Colour Print.	The Reg Dean Trophy,
	Mono Print.	The Ingram Trophy.

**1.2. The Sherburn Trophy.** This competition requires the submission of not more than two sets of three **mono** prints. In any set of three prints, each print must represent a different category selected from a choice of five categories:-

PICTORIAL	PORTRAIT, PEOPLE and FIGURE STUDIES	SPORT, ACTION and PHOTOJOURNALISM	ARCHITECTURE and GENERAL RECORD	NATURE
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The category of each image in the set is to be clearly stated. Failure to do so could result in the entry not being accepted. Each set should be mounted and balanced as to paper surface, contrast and general presentation. The three prints will be displayed and judged as a set. Judging is by a member of the Club's judging panel (or alternative person, as appropriate). A winning set will be chosen and the winner will be awarded The Sherburn Trophy.

**1.3. The Bob Evans 'Raffles' Trophy.** A parallel competition to the Sherburn Trophy for sets of three **colour** prints. This competition has identical conditions to the Sherburn Trophy and the winner will be awarded The Raffles Trophy

**1.4. The Dean Brothers Trophy.** This trophy is awarded annually to the winner of a **projected** image competition. Up to two sets of images can be entered. A set comprises three images and each image must represent a different category selected from:-

PORTRAIT	RECORD	NATURE	'SCAPE
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The category of each image in the set is to be clearly stated. Failure to do so could result in the entry not being accepted. Judging is by a member of the Club's judging panel (or alternative person, as appropriate). A winning set will be chosen and the winner will be awarded The Dean Brothers Trophy.

**1.5. The Les Smith Nature Trophy.** This competition is intended to create interest in the wonder of Nature and to improve the techniques in this branch of photography. A maximum of two projected images can be entered. Judging is by a member of the Club's judging panel (or alternative person, as appropriate). A winning image will be chosen and the winner will be awarded The Les Smith Nature Trophy.

**1.6. Other competitions.** Depending on the time available in the annual programme there may be occasional additional competitions. These competitions will be conducted under specific, exclusive rules for each event.

## 2. Entering competitions.

### 2.1. Summary of competition requirements:-

COMP. NAME	SUBJECT/ Category	MEDIA	No. of ENTRIES
<b>The INGRAM Series.</b> [A five round competition that runs through the year.]	<ul style="list-style-type: none"> <li>• Open.</li> <li>• Sport, Action and Photo. journalism.</li> <li>• Architecture &amp; General Record.</li> <li>• Pictorial</li> <li>• Portrait, People &amp; Figure Studies.</li> </ul>	Projected Image Colour Print Mono Print	Max. two entries in each media
<b>The Sherburn Trophy.</b>	A set of three prints. Each print selected from a different category chosen from:- <b>Pictorial;</b> <b>Portrait, people and figure studies;</b> <b>Sport, action and photojournalism;</b> <b>Architecture and Gen. Record;</b> <b>Nature.</b>	Mono Prints	Max 2 sets.
<b>The Bob Evans 'Raffles' Trophy.</b>	A set of three prints. Each print selected from a different category chosen from :- <b>Pictorial;</b> <b>Portrait, people and figure studies;</b> <b>Sport, action and photojournalism;</b> <b>Architecture and Gen. Record;</b> <b>Nature.</b>	Colour Prints.	Max. 2 sets.
<b>The Dean Brothers Trophy.</b>	Sets of three images in three different categories chosen from:- <b>Portrait, people and figure studies;</b> <b>Architecture and General Record;</b> <b>Nature;</b> <b>'Scape.</b>	Projected Image	Max. 2 sets
<b>The Les Smith Nature Trophy</b>	Nature subjects in their natural habitat/environment.	Projected Image	Max. 2 entries.

**2.2.** Each member will be allocated a competition number which remains with that member throughout membership of the Club. This competition number must be used on all entries (including digital files). The member's name must **not** be used. Members have the responsibility to ensure their entries comply with the conditions, categories and subjects of each particular competition. Failure to do so may result in the entry not being accepted.

**2.3.** All entries must be submitted on the dates shown in the programme (usually two weeks before the actual competition night). Previously shown images can be re-used but are restricted to a maximum of three occasions, provided they have not received a minimum score of 18 points or been placed 1<sup>st</sup>, 2<sup>nd</sup> or 3<sup>rd</sup> in any previous W&DCC competition.

**2.4.** All entries must have a title. The title length must not exceed 40 characters (incl. spaces). Nature and Architecture & General Record categories should have factual titles/descriptions which accurately describe the image. Architecture & General Record titles should simply name the building, feature or object. Images that are substantially the same must not be entered by the same author in more than one media in the same competition.

Images which the Competition Secretary thinks are discriminatory or likely to cause offence will not be accepted.

**2.5.** Members who are placed overall 1<sup>st</sup> in the club competitions will be awarded the appropriate trophy. Trophies are presented annually, and are held for one year.

**NOTE!** For ease of reference the following information has been extracted from the Appendix:-

**Digital file references:-**

<b>LS</b>	Les Smith Trophy	<b>IN</b>	Ingram Series
<b>DB1</b>	set 1, Dean Brothers Trophy	<b>DB2</b>	set 2, Dean Brothers Trophy

General referencing protocol:- *Competition reference\_image number\_title\_competitor number*

Example:- IN\_01\_Barn Owl in flight\_199.jpg

**Image size.** Not greater than width 1600 pixels, height 1200 pixels, sRGB colour space,.JPEG at any resolution.

### **Prints**

Prints can be mounted or un-mounted. There is no minimum size. The maximum size permitted is 400mm x 500mm including the mount. The thickness should not exceed 4mm. Prints must not be framed

It is recommended that all un-mounted prints be adequately stiffened to allow them to stand upright on the print stands.

**Sets of prints.** In competitions which require a set of prints, the intention is to present three mounted images that share common features, such as size, mounting style, type of paper and balance with regard to general presentation. When labelling, add the relevant information for the disposition of the three images (eg. left, centre, right as viewed) and their orientation, if appropriate.

**Labels.** The title, competitor number and any other required information **must** be shown on the rear of the mount. If adhesive labels are used, ensure they cannot un-peel or become detached and consequently cause damage to other prints when stacked.

### **3. Copyright.**

Copyright is retained by the entrant but entry into the competitions will be taken to signify an acceptance that W&DCC can use the images for demonstrations and to represent the club in exhibitions and external competitions.

### **4. Judging of competitions.**

Internal and external judges are used for the various competitions. External judges are usually selected from the Y.P.U./P.A.G.B. lists of approved judges, but may be drawn from other sources, as appropriate. Internal judges (who may also be included in the above mentioned lists) are club members with an acknowledged competence and experience in photography.

A judge is expected to assess work as presented, based upon the definitions shown in the Appendices, and choose the winning image(s) or award points, as appropriate. The judge's role usually extends to specific comments on individual images and, as such, it is expected that any criticism is offered constructively and will be of benefit to all members, and help to develop their skills.

### **5. Competition Secretary.**

At each AGM a Competition Secretary is elected. The duties include the organisation and management of our competitions, the collection and cataloguing of the images entered for the Club competitions and for the annual Y.P.U. exhibition entries. There is a general responsibility to ensure entries in competitions comply with these Rules and Appendices. Images failing to comply may be withdrawn.

Where necessary, the Competition Secretary will deliver the competition entries to external judges to allow adequate time for assessment prior to the competition evening.

Copies of the 'Rules and Appendices' will be issued to Members by the Competition Secretary and a Register of personal competitor numbers allocated to Members will be maintained by the Competition Secretary.

## **6. Disputes.**

Any Member may challenge the conduct of a competition, the judging process or outcome by referring the matter, detailing specific reasons, to the Competition Secretary. The Committee will investigate and resolve the matter and their decision will be binding. Should the issue affect the Rules then any change will be subject to the provisions detailed in 'Section 7. Review and changes to the Rules'.

## **7. Review and Changes to the Rules.**

Throughout the season the operation of these Rules and Appendices are monitored by the Committee. At their sole discretion the Committee may consider it necessary to amend the rules and, without prior approval of the Members, implement the changes with immediate effect. Such amendments must be subsequently approved and adopted (in so far as it concerns the following year's competitions) at the next AGM or at an EGM if called.

The relevance of the Rules and Appendices are subjected to a general review to ensure they are 'fit for purpose'. Any proposed alterations to the existing competitions and to the Rules and Appendices will be publicised, with due prior notice, to an AGM and any changes will be subject to approval and adoption at the AGM.

Note: Y.P.U. = Yorkshire Photographic Union.

P.A.G.B. = Photographic Alliance of Great Britain.

F.I.A.P. = The International Federation of Photographic Art

W&DCC = Wetherby and District Camera Club.

AGM = Annual General Meeting of the Wetherby and District Camera Club.

EGM = Extraordinary General Meeting.

## APPENDICES.

### A1. Requirements for Projected images.

#### A1.1 Sizing digital projected images.

There is a physical limitation to the image size and resolution; this is a consequence of the performance of the digital projector. Digital .jpg images are to be prepared to a common standard suitable for projection. The pixel dimensions shown below should not be exceeded.

##### Horizontal/Landscape format:

Height 1200 pixels (maximum)

Width 1600 pixels (maximum)

Resolution between 72dpi and 300dpi

Colour space – sRGB

##### Vertical/Portrait format:

Height 1200 pixels (maximum)

Width – will be automatically set by your software

Resolution between 72dpi and 300dpi

Colour space - sRGB

Entries will be accepted on DVDs, CDs, and USB Flash/Pen drives. These will be available for collection after the evening's competition. Competition evenings will include viewing and judging of the projected digital entries. Whichever method you choose for your entry, please show your competitor number on the external surface.

#### A1.2. Projected image competition references.

[Note. The Evans 'Raffles' and Sherburn competitions are print only].

<b>LS</b>	Les Smith Trophy
<b>DB1</b>	set1, Dean Brothers Trophy
<b>DB2</b>	set 2, Dean Brothers Trophy
<b>IN</b>	Ingram Series

**A1.3. Image number.** Generally commences at 01 with subsequent images numbered in order. The total number of images allowed depends upon the competition.

**A1.4. Title.** This is the author's chosen title for the image (not to exceed 40 characters in length incl. spaces). The first letter(s) of the title allows the computer to sort the images in order to minimise the possibility of 2 images from the same competitor number appearing consecutively when projected in a competition.

**A1.5. Sets of images.** Where sets of three images are required, they should be numbered in the sequence they are to be projected, for example:- Set 1, numbered .... 101, 102, 103. Set 2, numbered .... 201, 202, 203.

#### A1.6. Image file referencing.

Entries must conform to a common file naming convention as follows:-

*competition reference\_image number\_title\_competitor number*

Examples. For the Ingram Series (within the category 'Open') competitor number 199 might want to enter two images, a 'Barn Owl in flight' and a 'Dales landscape in winter'. The relevant file names would be:-

IN\_01\_Barn Owl in Flight\_199.jpg      and      IN\_02\_Dales landscape in winter\_199.jpg

Note:- In the title sequence the use of the underscore is necessary between Competition Reference/Entry Number, Entry Number/Title and Title/Competitor Number, but **not** between the words in the title..

## **A2. Digital Image Manipulation.**

**A2.1.** Computer manipulation of digital images is permitted providing:-

- 1] The original image(s) have been taken by the entrant.
- 2] All manipulation must be carried out by the entrant or under his or her direct control.

**A2.2.** Nature and Architecture/Record images should be subject to the minimum intervention and limited to exposure related adjustments, cropping/re-sizing, 'cleaning up' the image background and correcting distortions. Overall, the manipulation should not alter the main subject of the original image.

Manipulation in the other categories can have a more creative approach. Computer 'clip-art' and computer generated images are not permitted.

## **A3. Requirements for Prints.**

**A3.1. Sizing.** Prints can be mounted or un-mounted and can be home or trade processed. There is no minimum size. The maximum size allowed is 400mm x 500mm including the mount. The thickness should not exceed 4mm. Prints must not be framed.

Where adhesive or adhesive tape is used in the mounting of images, care must be taken to ensure there will be no damage to other prints when stacked together.

The display stands for showing the prints are designed to support the prints for viewing but will not prevent bowing or buckling. It is recommended that all prints be sufficiently stiffened to allow them to stand upright.

**A3.2. Labelling.** The title, competitor number and any other required information **must** be shown on the rear of the mount. If adhesive labels are used ensure they cannot un-peel or become detached and consequently damage other prints when stacked.

**A3.3 Sets of prints.** In competitions which require a set of prints the intention is to present three mounted images that share common features such as size, mounting style, type of paper and balance with regard to general presentation. When labelling, add the relevant information for the disposition of the three pictures (eg. left, centre, right as viewed) and their orientation if appropriate.

## **A4. Category Definitions.**

Some competitions have specific definitions for the category specified for the competition. The interpretations below are used regionally and nationally to ensure a consistent application of the definitions by entrants. Judges take account of these definitions in competitions and, together with their personal views and subsequent decisions, form part of the judging process.

**AJ Mono.** (F.I.A.P. definition)

*"A black and white work going from very dark grey (black) to very clear grey (white) is a monochrome work with the various shades of grey. A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white (monochrome) category; such a work can be reproduced in black and white in the catalogue of a salon under FIAP Patronage. On the other hand, a black and white work modified by partial toning or by the addition of one colour, becomes a colour work (polychrome) to stand in the colour category; such a work requires colour reproduction in a catalogue of a salon under FIAP Patronage."*

**B] Nature** [PAGB definition (14 Feb 2018).]

*Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation.*

*The story telling value of a Nature photograph must be weighed more than the pictorial quality while maintaining high technical quality.*

*Scientific bands, scientific tags or radio collars on wild animals are permissible. Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.*

*Processing of the captured image, by cropping, exposure adjustment, colour correction, noise minimization, dodging/burning, HDR, focus stacking and sharpening, is allowed. Cloning of image defects and minor distractions, including overlapping elements, are permitted when these do not distort the truth of the photographic statement.*

*Images entered as Nature can have landscape, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food.*

*Access to biological subjects may be restricted. By entering the Nature category, photographers warrant that they have followed relevant codes of practice and hold any necessary licences.*

**C] Pictorial.** A pictorial image, in the photographic sense, is one which *arouses an emotional response in the viewer and it is the intensity of that response that is the primary criterion for judging the picture. Positive and negative reactions arising from pleasure, anger, joy, greed, nostalgia, fear and despair contribute to the emotional impact.* Technical matters such as definition, exposure and contrast may contribute to the overall effect but are secondary to the emotional response.

**D] Sport, Action and Photojournalism.** Sport and action categories are self explanatory. For photojournalism, images should be the *type of picture found in the press (papers and magazines) which tells a story or depicts an event.* Although these three subjects are separate entities, they are often inter related in so far as the image could belong to any or all of the categories and consequently are grouped together

**E] Open.** *Covers any image regardless of category or subject.* Technical competence, creativity and emotional response are judging criteria.

**F] People, Portraits and Figure Studies.** Included in this category are images which are pictures of *individuals, groups, figure studies and animal portraits.* A good portrait should be more than just a likeness; it should convey some aspect of the subject's personality.

Portraits can range from close-ups with the face cropped tight by the edges of the picture to a figure in a relevant environment where the surroundings take up much of the space. The latter style can be used to add information about the lifestyle, occupation and interest of the subject. Portraits may be face shots, head and shoulder, half length or full length; a creative approach to these formats is perfectly acceptable provided it adds something in the way of information about the subject.

Although eyes are often critical elements of portraits, many successful portraits have been achieved using the subject's profile. A subject's individuality can be displayed through posture, stance, gesture and the activity in which they are engaged. Equally, it is not essential for the subject to make direct eye contact with the camera: it is for the photographer to create a striking image with the chosen pose and expression.

Group portraits are acceptable provided there is a legitimate connection between the individuals.

**G] Architecture and General Record.** Images in this section should be buildings or other inanimate objects such as vehicles, machinery, statues or other objets d'art. The emphasis is on high technical quality images which make an accurate record of the subject. Artistic interpretation is not permitted, although direct monochrome conversions are acceptable. Digitable manipulation should be limited to cropping, sharpening, contrast, colour corrections and correction of converging verticals. Only minor distractions and blemishes may be removed. Any adjustments should not alter the main content of the original photograph.



## **A5. Other definitions.**

In W&DCC club competitions there are two additional definitions/categories used.

**H1 Subject specific.** Competitions may require images that relate to a particular subject, such as, for example 'Castles'. Entries must have an identifiable relationship to the subject. However, the photographer's interpretation of compliance in this example might include chess pieces or sand castles as well as the more conventional medieval building. To avoid ambiguity arising from a specific subject title, the plural includes the singular.

**I1 'Scapes.** A 'scape image shows a vista. Included, but not restricted to, are landscapes, cityscapes, seascapes, waterscapes and skyscapes. An image may include a single tree, building or people – they must not dominate but be part of the overall image providing a mood or atmosphere of the environment captured.