

Wetherby and District Camera Club.

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.

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Approved by the Committee: August 4th, 2011

Adopted by the Club:

The RULES

1. Member categories.

For competition purposes Members are divided into two sections:-

CLUB..... which covers most members.

ADVANCED.... which includes members whose work is, and has been, judged to be consistently outstanding. The intention of this split is to let those of similar skill levels compete against Members of similar experience.

(Note, any Club Member can choose to enter work in the Advanced section but not both in the same round or competition. An Advanced Member cannot enter work in the Club section.)

The Competition Secretary will monitor the competition results to identify any 'Club' member who is consistently placed in the competitions and will also take into account any external photographic successes. Recommendations for promotion to advanced status will be considered by the Committee annually between April and September. Subject to Committee agreement, the individual(s) will be formally acknowledged and congratulated at the first meeting in September.

New members will normally join the Club section. Inclusion in the Advanced section can be considered if there is satisfactory evidence to support such action, e.g. possession of a photographic qualification and/or distinction; or known experience from a previous photographic club.

2. Competitions background.

There are a number of club based competitions. There are two distinct sections for each competition, one for Advanced workers, and the other for Club workers.

The main competitions are:-

2.1. The Ingram Series. Originates from the Ingram Challenge, 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 competition.

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 images 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 picking a first, second and third image. The first placed image will be awarded 20 points. The 2nd and 3rd places will be awarded points relative to the winning image.

During the course of the season these points will be collated and members with the highest accumulated score for each media type will be declared winner of the appropriate trophy and will hold it for a period of one year.

The trophies for each media are:-

Projected image. Advanced. The Ingram Projected Image Cup.

ClubThe Specsavers Trophy.

Colour Print. AdvancedThe Ray Chilton Award,

ClubThe Reg Dean Trophy.

Mono Print . AdvancedThe Ingram Trophy.

ClubThe Burns Trophy

3.9. Summary of competition requirements:-

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

4. 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 to represent the club in exhibitions and external competitions.

5. Judging of competitions.

Internal and external judges are used for the various competitions. External judges are selected from the Y.P.U. /P.A.G.B. lists of approved judges. 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 the work displayed based upon the definitions shown in the Appendices and choose the winning image(s). 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 develop their skills.

6. 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 each Member will be maintained.

7. Disputes.

A 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 8. Review and changes to the Rules'.

8. 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 presented 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.

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 must not be exceeded.

Horizontal/Landscape format: Width 1024 pixels

Height 768 pixels

Resolution between 72ppi and 300ppi.

Vertical/Portrait format: Height 768 pixels

Width - will be automatically set by your software

Resolution between 72ppi and 300ppi.

Entries will be accepted on DVD's & CD's, and USB Flash/Pen drives, and 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].

LSA	Les Smith Competition, Adv.
LSC	Les Smith Competition, Club
DB1A	set1, Dean Brothers Competition, Adv.
DB2A	set 2, Dean Brothers Competition, Adv.
DB1C	set1, Dean Brothers Competition, Club
DB2 C	set 2, Dean Brothers Competition, Club
CCA	Chairman's challenge, Adv.
CCC	Chairman's challenge, Club.
INA	Ingram Series, Adv.
INC	Ingram Series, Club

A1.3. Title and image number. This is the author's chosen title of the image. The first letter(s) of the title allows the computer to sort the images so as to minimise the possibility of 2 images from the same competitor number from appearing consecutively when projected in a competition.

The image number generally commences at 01 with subsequent images in order. The total number of images allowed depends upon the competition.

A1.4. Sets of images. Where sets of, say three, images are required you should number them in the sequence they should be projected.

Competition images, Set 1, numbered 101, 102, 103.

Images, Set 2, numbered 201, 202, 203.

Etc,

A1.5. Image file referencing.

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

competition reference_image number_title_competitor number

Examples. For the Chairman's Challenge (with a specific subject of 'British Birds') the projected digital image category competitor number 199 might want to enter two images in the advanced section, a 'Barn Owl in flight' and a 'Hedge Sparrow'. The relevant file names would be:-

CCA_01_Barn_Owl_in_Flight_199.jpg and CCA_02_Hedge_Sparrow_199.jpg

Note:- In the title sequence the use of the underscore is necessary for the management of the competitions.

A2. Digital Image Manipulation.

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

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

A2.2. Natural history and architecture/record.

Images should be subjected to the minimum intervention and limited to exposure related adjustments, cropping/resizing, '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 they 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 has to 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 (i.e. left, centre, right as viewed.)

A4. Category Definitions.

Some competitions have specific definitions for the category specified for the competition. The interpretation below is 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.

A1] Monochrome. To avoid misunderstandings the F.I.A.P. definition shall apply:-

A black and white work fitting from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey.

A monochrome work toned entirely in a single colour will remain a monochrome category image. On the other hand, a monochrome work modified by partial toning or by the addition of one colour, becomes a colour work (polychrome) and will be considered to be a colour image.

B] Natural History. [F.I.A.P. definition. Info 2001/341]

Nature photography depicts living, untamed animals, uncultivated plants in a natural habitat, geology and the wide diversity of natural phenomena, from insects to icebergs.

Photographs of animals which are domesticated, caged or under any form of restraint, as well as photographs of cultivated plants are ineligible. Minimal evidence of humans is acceptable for nature subjects, such as barn owls or storks adapting to an environment modified by humans, or natural forces.

The original image must have been taken by the photographer, whatever photographic medium is used. Any manipulation or modification to the original image is limited to minor retouching of blemishes and must not alter the content of the original scene.

After satisfying the above requirements, every effort should be made to use the highest level of artistic skill in all nature photographs.

C1 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.

D1 Sport, Action and Photojournalism. Sport and action categories are self explanatory. For photojournalism, images should be of 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

E1 Open. *Covers any image regardless of category or subject.* Technical competence, creativity and emotional response are judging criteria.

F1 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.

G1 Architecture and General Record. Images in this section relate to the man-made world and shall *include buildings and structures, ancient or modern, and/or allied objects/furnishings belonging to or associated with the subject. Also included are archaeological or other inanimate objects e.g. motor vehicles, ceramics etc..*

A5. Other definitions.

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

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 Landscape. There is no nationally accepted description of a landscape image as this work is included within the 'Pictorial' category. A landscape is generally accepted as an aesthetically pleasing image of a section or portion of scenery as seen from a single viewpoint, usually of the countryside. Landscape photography attempts not only to convey the documentary aspect, but also an appreciation of the scenery that is being photographed, with the intention of creating a strong visual impression, drawing the viewer into the picture.