

# **DORCHESTER CAMERA CLUB**

## **CLUB COMPETITION RULES, GUIDANCE AND DEFINITIONS**

### **COMPETITIONS FORMAT**

Competitions take place during the year in which projected digital images or prints may be entered by club members:

- Open** - Two Open competitions are held each year where entries may be on any subject. One competition will be prints only and one digital only.
- Themed** - Two themed competitions are held each year with different set subjects agreed by the Committee (see programme or website for subjects). One competition will be prints only and one digital only. Entry to Travel themed competitions must adhere to the PSA Travel Definition (see later).
- Nature** - Images must adhere to the Common Nature definition of the PSA, FIAP & RPS (see later). NB the Wildlife definition does not apply to our club competitions.
- Monochrome** - Images must adhere to the PSA Monochrome definition (see later).
- Creative** - Images which have 'altered reality' or where the photographer's input is obvious.

See the current programme or club website for more details about competitions and their format.

### **COMPETITION RULES**

1. Only fully paid up members of the club are eligible to enter competitions.
2. All members entering club competitions are classed into one of two Sections, A or B. The Club Competition Secretary will advise members which Section would be most appropriate. The B section is generally more appropriate for those new to photography/Camera Clubs and/or with little competition experience. The A Section is generally appropriate for those who are more experienced photographers and used to competing. Members who start in Section B are invited to move into Section A if they show good success in competitions or acquire photographic honours / qualifications.
3. Competitions may be run with Sections A & B combined as one competition (judged together) or as two separate competitions (judged separately).
4. All images submitted for club competitions **must have been taken by the member** and originate as photographs (i.e. image captures of objects via light sensitivity). Composite images are permitted provided all component images meet this requirement. For the avoidance of doubt please refer to Guidance on Entering Images (see later).
5. Images which do not comply with the published criteria or definition for a particular competition (or are considered to be offensive) may be excluded at the discretion of the Club Competition Secretary. Please contact the Club Competition Secretary if you require any advice or guidance regarding the club competition rules, criteria or definition for any competition. See below for definitions of Nature, Monochrome, Creative and Photo Travel.

6. Generally each member can present a maximum of 2 entries to a competition. However, if it is anticipated that a competition is likely to be oversubscribed, then the number of entries per member may be reduced in advance in order to ensure that there is sufficient time to judge all entries. This is at the discretion of the Club Competition Secretary. If entries are to be limited in advance then announcements will be made prior to competitions.
7. If a competition is found to be oversubscribed **after** the entries have been received, efforts will be made to ensure that all images can be judged on the night. If this is not feasible then the number of images may be reduced in accordance with each member's numbering of their entries (see guidance of entering prints or projected images below).
8. Judges will award 1st, 2nd and 3rd places and as many 'Highly Commended' as they feel appropriate. However when an entry in a class is small, awards will generally be given as follows or as appropriate at the discretion of the judge:
  - a. 3 or less images – 1<sup>st</sup> place only
  - b. 4 to 6 images – 1<sup>st</sup> and 2<sup>nd</sup> place only
  - c. 7 images or more – 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> places plus HCs as appropriate
9. Certificates are awarded for 1st, 2nd and 3rd places in each class.
10. An image (or one that is significantly similar) which has been placed (including Highly Commended) may not be entered in any other club competition. A projected digital image may not be entered as a print in the same or subsequent club competition and vice versa, except that an image which did not receive a placing or Highly Commended may be entered (in either format) in **one** further competition, but not in the same club year.
11. It is the responsibility of the member to ensure that images previously entered are not re-entered, except previously unplaced images in accordance with Rule 10. Images which have been previously entered and placed will be excluded. (Please check carefully before submitting your images for club competitions and, if in doubt and you need to check that your image conforms, please contact the Club Competition Secretary in good time so as not to be disappointed if an entry has to be excluded.)
12. Entries for competitions must be submitted using the PhotoEntry system (see below) by the date specified. Prints must reach the Club Competition Secretary at least two weeks prior to all competitions, **with digital copies of prints uploaded and titles declared online at the same time**. Digital images must be uploaded and titles declared online at least two weeks prior to all competitions. See the current club programme and web site for competition dates and entry deadlines. Dates may be varied at the discretion of the Competition Secretary.
13. Members entering competitions do so on the understanding that their entry may be used in external competitions and may also be displayed on the club website unless the photographer indicates otherwise at the time of entering.
14. Submission of entries will be taken as acceptance of all conditions.

## GUIDANCE ON ENTERING IMAGES

15. All images submitted for club competitions **must have been taken by the member** and originate as photographs (i.e. image captures of objects via light sensitivity). Composite images are permitted provided all component images meet this requirement. For the avoidance of doubt, the following components are ineligible:
  - a. Computer generated components (however generated)
  - b. Clip art, downloaded or purchased components (e.g. backgrounds/textures)
  - c. Others' copyright material
  - d. Public domain or copyright free photographs
  - e. Photographs or scans you have taken of ineligible material.
16. Photographs of public domain artworks (e.g. graffiti, statues) are acceptable, but significant photographer input will be expected.
17. For further guidance, please read and take note of this article on plagiarism and copyright:  
<https://christinewiddall.co.uk/musings/plagiarism-photography/>
18. In case of doubt, please contact the Club Competition Secretary.

## GUIDANCE ON ENTERING PRINTS

19. Prints must reach the Club Competition Secretary at least two weeks prior to all competitions. **Digital copies of prints must be uploaded online and titles declared within the same deadline.**
20. The system for online entries is PhotoEntry <https://compent.photoentry.uk/compent/>. Help is available online at <https://photoentry.uk/faq/faq.html>. Additional help will be available to members and details will be sent out by email.
21. Prints should be marked on the back (top left hand corner) with the member's name, print title and Section (A or B). Please ensure the title is clear as this will be read out at the competition.
22. The digital upload sequence number (1 or 2) will be taken to indicate which print should be retained if the competition is oversubscribed. If a competition is oversubscribed the image numbered 1 will be retained.
23. All prints should preferably be mounted on card or window/letterbox style but must be securely fastened. Please ask if guidance in printing or mounting is required.
24. The preferred mount size is 50 cm x 40 cm but the actual print size may be chosen by the photographer and prints can be home or trade processed. Whilst mounts which exceed this size can be accepted they are susceptible to damage as they will not fit in the club storage boxes.
25. No mount should be used that, in the opinion of the Club Competition Secretary, could cause damage to any other member's print. All Velcro or any other exposed adhesive which could damage other prints must be removed or covered prior to submission.
26. Whilst every care will be taken when handling prints, the club cannot be held responsible for loss or damage to members' entries.

## GUIDANCE ON ENTERING PROJECTED DIGITAL IMAGES

27. **Digital Images must be resized** for projection in club competitions. Resized images must be no larger than 1400 pixels wide by 1050 pixels high including any borders. Smaller images are acceptable, but will appear smaller on screen (see website for guidance on resizing).
28. Projected digital images **must be saved in JPEG file format** (use maximum quality)
29. Images are projected in sRGB colour space and entries received in other (or no) colour space are converted by the competition software (DiCentra).
30. **Digital images must be uploaded and titles declared online at least two weeks prior to all competitions.**
31. The system for online entries is PhotoEntry <https://compent.photoentry.uk/compent/>. Help is available online at <https://photoentry.uk/faq/faq.html>. Additional help will be available to members and details will be sent out by email.
32. The digital upload sequence number (1 or 2) will be taken to indicate which image should be retained if the competition is oversubscribed. If a competition is oversubscribed the image numbered 1 will be retained.
33. Failure to follow all the above instructions may prevent the competition software from including your image in the competition. Please ask for advice if you get stuck.

## DEFINITIONS FOR CLUB COMPETITIONS

### Nature

Images must adhere to the Common Nature definition of the PSA, FIAP & RPS (see next page) – note that the Wildlife definition does not apply to our club competitions.

### Monochrome

Entries must adhere to the following PSA Definition of Black and White Photography.

“An image is considered to be Monochrome only if it gives the impression of having no colour (i.e. contains only shades of grey which can include pure black and pure white) OR it gives the impression of being a greyscale image that has been toned in one colour across the entire image (for example by sepia, red, gold, etc.). A greyscale or multi-coloured image modified or giving the impression of having been modified by partial toning, multi toning or by the inclusion of spot colouring does not meet the definition of monochrome and shall be classified as a colour work.”

In other words, partial toning or selective addition of colour is not allowed.

### Creative

Creative images are those which have ‘altered reality’ or those in which the photographer’s creative input is obvious.

### Photo Travel (PSA 2015 Photo Travel Definition)

**“A Photo Travel image expresses the characteristic features or culture of a land as they are found naturally.** There are no geographic limitations. Images from events or activities arranged specifically for photography, or of subjects directed or hired for photography are not appropriate. **Close up pictures of people or objects must include features that provide information about the environment.**”

Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted. The only allowable adjustments are removal of dust or digital noise, restoration of the appearance of the original scene, and complete conversion to greyscale monochrome. Other derivations, including infrared, are not permitted. **All allowed adjustments must appear natural.**”

### Themed Competitions

Themes vary each year and definitions will be published on the Club website if required.

## **Common Nature Definition of the PSA, FIAP & RPS (1 Jun 2014)**

“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 photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. 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.

No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. Stitched images are not permitted. All allowed adjustments must appear natural. Color images can be converted to greyscale monochrome. Infrared images, either direct-captures or derivations, are not allowed.

Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife.

Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, 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.

Images entered in Wildlife sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms free and unrestrained in a natural or adopted habitat. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. Wildlife images may be entered in Nature sections of Exhibitions.”