



SHILLINGTON AND DISTRICT CAMERA CLUB

COMPETITION RULES

1. General

- 1.1 Entries to competitions (and the Annual Exhibition) can only be made by members or honorary members of the Club.
A member is anyone who has completed a Member Registration and Declaration Form and paid his or her annual subscription.
- 1.2 In all cases the copyright of all elements of a picture must be at the disposal of the submitting photographer.
- 1.3 Prints may be self or trade processed. The final image can be printed on light sensitive material or via a printer connected to a computer or otherwise.
- 1.4 The use of digital imaging is acceptable in all competitions providing that the original image or images have been initiated and produced by the submitting photographer. If manipulation is undertaken, this must also be the work of the submitting photographer.
- 1.5 Images by the same author, which have been entered in a previous competition or exhibition, are not eligible for entry in future competitions or exhibitions respectively. However, this does not apply to the Landscape, Club Outing and Panel of Three (see the note to Para 3.2) or external competitions.
- 1.6 An image previously entered as a print cannot be entered as a projected digital image and an image entered as a projected digital image cannot be entered as a print. This includes images which are so significantly similar to previously entered images as to be almost identical.
- 1.7 Annual Exhibition (see separate Rules).
- 1.8 A print's competitive history is recorded by way of stickers applied to its reverse side. Where a print needs to be remounted the author is advised to retain the image's history and to declare that history with the remounted print. Retitled prints and those whose history or provenance has been manipulated or obscured may be ineligible at the joint discretion of the Hon Competition Secretary and the Executive Committee.
- 1.9 Whilst every care will be taken, all work is submitted at the owner's risk. The Club cannot accept responsibility for loss or damage however caused.
- 1.10 Submission of an entry by a member is deemed to imply knowledge and acceptance of these Rules.
- 1.11 The Committee's decision will be final in all matters relating to the interpretation of these Rules and any disputes arising therefrom.
- 1.12 Amendments or additions to these Rules shall only be made at a General Meeting of the Club or by executive decision of the Committee.
- 1.13 Consent to use members' images on the Club's Website and for other publicity material will be assumed unless otherwise notified.

2. Classes

- 2.1 All competitions are open to prints and projected digital images and are divided into three classes:-
A Projected Digital Images
B Monochrome Prints (see Appendix 'A' for definition of monochrome)
C Colour Prints
- 2.2 Classes B and C are combined for the 'Taken on the Club Outing', fixed subjects and Landscape competitions.

3. Number of Entries

- 3.1 The maximum number of entries submitted per member will be as follows:-
- | | |
|-------------------------------------------|-------------------------------------|
| 'Taken on the Club Outing' | as decided and published beforehand |
| Projected Digital Images | 4 |
| 'Open' Colour Prints | 4 |
| 'Open' Monochrome Prints | 4 |
| Fixed Subject Prints (Mono and/or Colour) | 6 |
- 3.2 Entries for Panel of Three competitions: the maximum entries per member will be three panels of three images for each of the three classes - A, B & C. For minimum picture area, see Para 5.2.2.
Note: Images used in the Panel of Three competitions may be used in another Club competition.
- 3.3 The Irene Froy Silver Jubilee Award for the Best Landscape Print and the Arthur Thursby Memorial Trophy for the Best Landscape Projected Digital Image - the maximum number of entries per member will be 4 Projected Digital Images and 4 Prints (mono or colour or mixed). No print or projected digital image may be entered for more than one Landscape competition.
- 3.4 Except for the competition 'Taken on the Club Outing' all entries must be numbered in the member's order of preference. At the Competition Secretary's discretion the highest numbered entries may be removed should the total submitted be too large to judge.
- 3.5 Entries submitted later than the published closing date will **NOT** be accepted.

4. Points

- 4.1 Each projected digital image or print entered will be awarded one point.
- 4.2 Additional points will be awarded for placings as follows:-
First 8; Second 7; Third 6; Highly Commended 4; Commended 2.
- 4.3 Entries held back by the judge for a second view shall be awarded as follows:-
First; Second; Third and up to 3 Highly Commended and up to 6 Commended

5. Preparation of Entries

- Projected Digital Images
- 5.1.1 Colour Space - sRGB
- 5.1.2 File Format - jpeg (.jpg) only, saved at its finest setting (12 in Photoshop).
- 5.1.3 File Size – maximum width 1600 pixels, maximum height 1200 pixels.
- 5.1.4 Filename – Images must be numbered 01, 02 etc up to 04 followed by an underscore and then the title followed by an underscore then your name (e.g. 01_Lone Tree_John Smith).
- 5.1.5 PDIs should be submitted either on a memory stick, CD or by e-mail attachment (preferred method) to competitions@shillingtoncc.org.uk
- Prints
- 5.2.1 Prints must be mounted.
- 5.2.2 Mount size 40 x 50 cm with a minimum picture area of 300 sq cm (e.g. 25 x 12 cm)
- 5.2.3 Where more than one print is submitted on one mount, it will count as one entry (minimum applies to the **total picture area**)
- 5.2.4 All prints must bear the member's name and title on the back (*with preferred order of showing*)
- 5.2.5 Prints may be titled on the front at the discretion of the member. (*Photographer's name must NOT be shown on the front*).

6. Competition Entry Procedure

- 6.1 On the night that entries are due (as advised by the Competition Secretary) Club print boxes and receptacles for CDs/memory sticks will be taken to the Club. Digitally projected image entries can be sent to the Competition Secretary by E-mail attachment (*preferred method*). Any participating member not attending on the night entries are due, can submit their entries on a previous Club night.
- 6.2 A standard system of deciding in which order prints and projected images will be presented to the judge, will be adopted (i.e. all photographers' 'No. 1' entries will be judged first, followed by all the 'No. 2' entries, and so on. This means that each photographer must decide on the order they wish them to be judged and mark them accordingly - 1 to 4. Remember that the 'No. 4' entries may be withdrawn if the total entry is too large to judge on the evening.
- 6.3 All prints will be labelled as being entered for the competition in advance of the competition night and labels will be provided for award winners.
- 6.4 Entries can be collected at the next meeting. Any uncollected entries will not be available until the member makes arrangements with the Competition Secretary. They may be stored at the Club venue until collected.

7. Club Trophies

- 7.1 The **Monochrome Print Cup** was presented to the Club by its Founder President, the late Dr Frank Hedges and is awarded annually on the basis of points scored in monthly competitions.
- 7.2 The **Colour Print** and **Projected Digital Image Cups** are awarded on the same basis for work in their respective categories. The winner of each of these Cups is also presented with a **Slate Trophy**, which becomes that member's property. A **Shield** is awarded to the Runner-up in **Monochrome Prints, Colour Prints and Projected Images**.
- 7.3 The **Irene Froy Silver Jubilee Award** was presented in 1985 to mark the Club's Silver Jubilee and her Presidency of the EAF and is awarded for the **Best Print** in the Landscape Competition.
- 7.4 The **Arthur Thursby Memorial Trophy**, presented in 1991, is awarded for the **Best Projected Digital Image** in the Landscape competition.
- 7.5 The **1975 Beds Inter-Club Slide Trophy**, which Shillington and DCC won, is awarded to the Member whose projected image gains the highest number of points in the Bedfordshire Invitation Inter-Club Competition. The competition trophy is now a perpetual trophy held by the winning Club for only one year.
- 7.6 The **Club Outing Trophies** are awarded to the members scoring the highest number of points for prints and projected images in that Competition.
- 7.7 The **Grace Memorial Trophy**, presented in 2006 by John Bulpitt in memory of his mother, is awarded at the discretion of the Committee for the best performance of a member who in previous years has never entered any club (SDCC or other) competition.

8. Category Definitions

- 8.1 'Landscape' may include
- scenic views and countryside
 - urban environments
 - seascapes and marine environments
- natural and geographical features; all of which may be illustrated by representational, impressionistic or abstract images.
- Other genres of outdoor photography are not specifically excluded.
- 8.2 Monochrome entries must comply with the FIAP Definition of Monochrome (see Appendix 'A' attached)
- 8.3 Nature entries must comply with the latest applicable PAGB Nature Definition (see Appendix 'B' attached).

Appendix 'A': FIAP Definition of Monochrome

- A black and white work going from the very dark grey (black) to the 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 a 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 the catalogue of a salon under FIAP Patronage.

Appendix 'B': Definition of Nature to be used in PAGB Competitions

Note that images already meeting the separate FIAP Definition of Nature will fully satisfy this less restrictive definition.

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.

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 minimisation, 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 a PAGB event, Photographers warrant that they have followed relevant codes of practices and hold any necessary licences.

GUIDANCE

Guidance on implementation and interpretation of the PAGB Definition of Nature is shown below:-

The PAGB organises a variety of Events where a Nature definition is used to determine eligibility for inclusion and exclusion. Decisions on the application and interpretation of Rules are delegated, by the PAGB, to each Event Organiser.

Events where **ONLY Nature entries are permitted**

- The GB Cup (Projected) Nature
- The GB Trophy (Prints) Nature

Categories within an Event where **ONLY Nature entries are permitted**

- The Inter-Federation Projected, Nature
- The **masters of print** Exhibition, Nature

Quotas within an Event where Nature entries are **RESTRICTED to a maximum number**

- The Inter-Club Print Championship
- The Inter-Club Projected Digital Image Championship

Events and Categories where Nature entries are **NOT** permitted

- The GB Cup (Projected) Open.
- The GB Cup (Projected) Small Clubs

- The GB Trophy (Prints) Open
- The Inter-Federation Projected Open
- The **masters of print** Exhibition, Monochrome and Colour categories.

Artistic Nature, meaning photographs which started as Nature, but which have been creatively modified to show a purely pictorial image, do not meet the Nature definition. They may be entered in "Open" events and categories, and do not count towards any Nature quota restriction.

It is not feasible to investigate adherence to the Nature definition when receiving multiple entries at an Event. Entrants should therefore expect the Organiser to consider that if an image looks like a Nature image, then it will be treated as a Nature image, even if the entrant suggests excessive manipulation. Entrants should plan their entries accordingly, whether that is to an Event, or in a Category or within a Quota. It is not desirable to have an Image excluded at short notice, before or after judging, when there is no facility for discussion.

In a Nature Event or Category, the Judges should assume that any Image presented to them does meet the PAGB Nature definition.

After judging, the Organiser has discretion to review eligibility, including calling for the original file of the image, and this is likely for any awards.

WILDLIFE

Images entered as Wildlife sections 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.

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