

Axholme Camera Club

Internal Competition Rules

1. General Competition Rules

1.1 The number, type, subject/title and dates of competitions will be determined by the committee and published at the beginning of the Club Season.

1.2 Competitions may consist of more than one class E.g. Colour and Monochrome

1.3 Unless otherwise stated the maximum number of entries per member is 4 images per competition. A maximum of 2 entries may be submitted in any one class. Should more than the agreed number of entries be submitted and judged, the marks given for the first images marked will count, and any further marks to be discounted.

1.4 For the Photograph of the Year Competition there shall be a single class open to both Colour and Monochrome images. Members may submit up to four images in this competition.

1.5 An image may only be used in one internal competition. It may additionally be entered in the Photograph of the Year Competition.

1.6 There is no restriction on how long ago a photo was taken, but images should consist entirely of the work of the author.

1.7 Images may be digitally enhanced provided the original image was the sole work of the member and must have originally been taken on a Camera. Images from digital cameras and film cameras are acceptable. Film images may be digitized for DPI Competitions.

1.8 Any digital manipulation must have been carried out by the member.

1.9 Competitions will be marked out of 20. Where more than one image attains the highest score a class winner and an overall winner will be chosen.

1.10 The method of judging the competitions will be decided by the committee.

1.11 No comments regarding particular images or their scores should be made to the judge by any participating member until judging is complete.

1.12 Any disputes concerning entries should be dealt with before judging begins, the final arbiter of disputes should be the Internal Competitions Secretary (or if absent, the Chairman on the night). Where it is not possible to settle the dispute before judging takes place then the image will be put forward for judging, the mark noted and the matter referred later for a decision by a panel appointed by the committee. Members must not challenge an image

during judging but should raise the matter with a committee member for later consideration. The decision of the committee will be final.

2. Print CompetitionS

2.1 Prints may be home or commercially processed.

2.2 Prints may be of any size, but prints must be mounted, with a maximum mount size of 500mm. x 400mm. and may be in landscape or portrait orientation

2.3 Members must mark the back of the print with their membership number and the image title.

2.4 To enter a Print Competition a digital copy of the image must be uploaded using PhotoEntry before the Competition closes. A printed copy must be supplied on or before the Judging date.

3. Digitally Projected Images Competition rules.

3.1 To enter a DPI Competition a digital copy of the image must be uploaded using PhotoEntry before the Competition closes.

3.2 Images should be JPEGs with a maximum size of 1920 x 1080 Pixels. (Width x Height)

3.3 Images will be projected through a digital projector using appropriate software.

4.Current Competitions

4.1 Cliff Espin Bradley Competition

The Cliff Espin Bradley Trophy is awarded annually to the winner of the first competition of the year.

4.2 Emlyn Perrett Competition

The Emlyn Perrett Competition is composed of nine rounds. To qualify a member must enter photographs in at least six rounds. The highest eight scores will be added to give an overall score – The highest scoring member shall be the winner.

4.3 Photo of the Year

The POTY is a standalone print competition. It consists of a single class and members may enter a maximum of four images. Images may be any combination of Colour and monochrome prints.

4.4 Other Competitions

Other impromptu competitions may be organized during the year.

5. Guidance - Use of “Similar” images.

5.1 Section 1.5 above prohibits the entry of an image in a competition more than once. However with the “burst speeds” available on modern cameras it is possible to get a number of visually identical images of the same subject. Similar images which have little or no visual distinction will be considered to be the same image even if it originates from a different image file or negative.

5.2 if there is any doubt as to whether two images differ sufficiently the opinion of the Internal Competitions Secretary should be sought. Consideration may be given to the date and location the images were taken as well as the time between the shots, and the visual similarity. Software may be used to compare the images.

5.3 If a member is unhappy with the decision of the Secretary they may appeal to the Club Committee whose decision is final.

5.4 Where possible this should be considered before the competition is judged.

6. Guidance on Genre / Categories.

6.1 **Category definitions.** - These definitions are here for general interest and to guide you in considering which images to enter in which competitions. This doesn't stop you from entering what you want. At the end of the day it is up to the judge on the night as to what he or she feels meets the competition requirements.

Colour / Monochrome - A monochrome image is generally a black and white work with tones from very dark grey (Black) to very pale grey (White). Modifying the image by changing the grey tones for a single colour tone spectrum (e.g. Sepia) remains a monochrome image.

However modifying the image by partial toning, or the addition of a colour becomes a colour image and must be entered in the Colour category.

Pictorial photography is the use of the photographic medium as an art form. The emphasis is on interest, visual impact, composition, and technical excellence. Images in the Pictorial Division are not confined to any particular subject, type, or style of photography. Pictorial images may be manipulated in the darkroom, on the computer or in the camera.

Creative photography is producing an image through the use of imaginative skill or originality of thought including the altering of reality. Creative images may include modifications in the darkroom, on the computer, or in the camera, as well as unusual points of view, imaginative use of subject matter or lighting, or any other presentation that begins with the maker's photograph or a collection of photographs.

Travel pictures must express the feeling of a time and place, portray a land, its people or a culture in its natural state, and has no geographic limitations. Close-ups which lose their identity, studio-type model shots, or photographic manipulations which misrepresent the true situation or alter the content of the image are unacceptable in Travel competition

Journalism entries shall consist of pictures with informative content and emotional impact, including human interest, documentary and spot news. The journalistic value of the photograph shall be considered over pictorial quality. In the interest of credibility, photographs which misrepresent the truth, such as manipulation of the image, or situations which are set up for the purpose of photography, are unacceptable in Journalism competition. The primary concern is to make story-telling and/or newsworthy photographs. Good titles are important and should add to the photo-story.

Nature Photography is restricted to the use of the photographic process to depict observations from all branches of natural history except anthropology and archeology in such a fashion that a well-informed person will be able to identify the subject matter and certify as to its honest presentation. Human elements should not be present except on the rare occasion where those human elements enhance the nature story.

Architecture is the art and science of designing buildings and other physical structures. Architecture is both the process and product of planning, designing and constructing space that reflects functional, social, and aesthetic considerations.

Architectural photography can be broadly considered to encompass views of the exteriors and interiors of domestic, commercial, religious, institutional, and engineering structures, as well as records of the evolution of towns and cities. Its aim may be to create either visual documents or expressive images for artistic, publicity, or propaganda purposes.

Macro Photography, by definition, is photography at 1x magnification and above. Anything less would be defined as "close-ups" rather than "macro". 1x magnification means that the subject you are photographing appears the exact same size on the film or sensor as it does in real life. Therefore if a fly is 15mm long, then the image of the fly on film or sensor will also be 15mm long.

Close-up tightly frames a person or an object. Close-ups are one of the standard shots used regularly with medium shots and long shots. Close-ups display the most detail, but they do not include the broader scene. Close-up shots do not show the subject in the broad context of its surroundings.

Urban landscape photography

- in some way describe a town or city
- represents an attempt to understand our experience of the city
- concentrates on structures or processes rather than on people
- may deal in either details or a broader view

Urban landscape is distinct from '**Street Photography**', which looks at urban experience largely through a study of the people who live it, although the two genres may overlap. Urban landscape photographs often include people, but they are clearly situated and existing in the structures of the town or city whereas Street Photography focuses on the people living in it.