

## STREETLY P.C. INTERNAL COMPETITION RULES

There are four club competitions arranged throughout the season:

- i) Choice of the Year
- ii) The Merit Competitions
- iii) The Graham Pearson A.R.P.S. Trophy
- iv) Three of a Kind

1. Entries, whether PRINTS or PROJECTED DIGITAL IMAGES (PDI), must originate as photographs (image-captures of objects via light sensitivity) made by the entrant on photographic emulsion or acquired digitally. By virtue of submitting an entry, the entrant certifies the work as his/her own and permits the sponsors to reproduce all or part of the entered material free of charge for publication. This may include low resolution posting on a website. The Club assumes no liability for any misuse of copyright. (P.S.A. Definition)
2. All images contributing to the final photograph must be the work of the photographer and clip art and other imagery derived from a commercial source is unacceptable even if free of copyright. (R.P.S. definition)
3. Home or trade-processed work is accepted in all competitions by all competitors.
4. Prints should be mounted, maximum size including mount 50.8cm x 40.6cm (20 x 16ins). Every print submitted must be accompanied by a digital copy of the printed image. The digital copy should be sized as in item 9 below.
5. Digital images should have a resolution of 100 pixels per inch, a width or height to a maximum size of 1400 (width) by 1050 (height); saved as JPEG (only) with maximum quality (12 in Photoshop).
6. All work must show the title and member's name. In the case of projected images, the image name should be the title of the image only and not contain member's name.
7. Closing date for entries will be confirmed prior to the competition. Work will be accepted earlier if ready. Work cannot be accepted on the night of the competition.
8. In the event of a dispute the entry will be referred to an adjudication panel consisting of the President, Vice President and a nominated committee member (or other committee member nominated by the committee if any of the specific roles are not in situ). If the dispute involves one of the panel an alternative member will be co-opted.
9. For your guidance Currently Accepted Definitions are provided below from the P.S.A. and/or F.I.A.P. stating their definitions for various categories of Photography.

### FURTHER MERIT RULES

1. An image that has been awarded a place or commended **cannot be used again** in future merit competitions in any format, including derived or similar images.
2. An image, including derived or similar images, that has not been placed or commended can be used once more in a future merit competition in any format.
3. For Prints or Projected Digital Images, each entrant can submit up to four images (subject matter of the authors own choosing).
4. First, second, & third will be awarded in all classes, two highly commended & three commended are available to be awarded at the judges' discretion. Points will be awarded for the above placings as follows:  
1st - 10pts; 2nd - 8pts; 3rd - 5pts; Highly Commended - 3pts; Commended - 2pts and 1pt for each entry that is unplaced.
5. At the end of the season awards will be presented to the winners, in both Prints and Projected Digital Images with the highest cumulative scores in each category.
6. If there is a draw at the end of the season a "countback" will be applied to find a winner. (Places gained during the year will be taken into account with the member who has the higher set of results being declared the winner.)

### RULES FOR CHOICE OF THE YEAR COMPETITION

1. It is an open competition with all members competing against each other.
2. You may enter up to 4 images in both the Print and PDI sections.

3. Images may be either colour or monochrome.
4. Fee per section is fixed whether you enter one or more images
5. Awards will be given for:  
Best colour print  
Best colour PDI  
Best mono print  
Best mono PDI
6. Awards for 1st, 2nd, 3rd, 2 x Highly Commended and 3 x Commended at the judge's discretion.
7. Entries would not have been entered in any previous annual exhibitions or choice of the year.
8. An entry form must be completed for both sections.
9. Late entries will not be accepted.

#### **THE GRAHAM PEARSON A.R.P.S. TROPHY**

The Graham Pearson A.R.P.S. Trophy is for landscape images only, including seascapes and cityscapes. A trophy donated by Graham's wife is held for 6 months by each of the section winners.

1. It is an open competition with all members competing against each other.
2. There will be TWO sections. – prints and projected images, only **ONE** category can be entered.
3. Any work that has been entered in this competition is eligible for re-submission providing that it was unplaced when originally submitted. It may be re-submitted once only. Derived or similar images are not eligible.
4. Four projected images or four prints may be entered. Entries from members can only be in Prints OR Projected not a mixture of media. In the case of too many entries, the member's first named piece of work will be shown.

**If you have any doubts about any aspect, including a definition of “a landscape” please consult a committee member.**

#### **THREE OF A KIND**

The aim of this competition is to produce three separate images of related work, either prints or projected digital images, with no set subject, which will be judged as a set.

1. It is an open competition with all members competing against each other.
2. There will be TWO sections. – prints and projected digital images (PDI).
3. Prints will be shown side by side – left, centre, right. Digital images can be arranged in any order as ONE image and will be projected on the large screen. Further guidance on PDI formatting of Three of a Kind is available on a separate sheet.
4. Work that has previously been entered in this competition is eligible for re-submission providing that it was unplaced when originally submitted. It may be re-submitted once only. Derived or similar images are not eligible.
5. Two sets of prints OR PDI images may be entered. Entries from members can only be in Prints OR Projected not a mixture of media. In the case of too many entries, the members preferred set will be shown.
6. DO's  
The overall PDI should be three separate images with no overlaps on a plain background. No background image or clip art is allowed.  
Look for artistic balance. This may be in content, colour, style of printing, etc.  
If the images have content facing out of the picture it is best that they look in from left and right. You can reverse an image so long as it does not have text and is not a well-known landmark.  
Before printing, view all three images on the screen together and check they have the same density of printing, appropriate colour, etc. and they work together.  
Use similarly sized/proportioned prints unless there is a visual purpose for not doing so (this applies less to PDI versions).  
If using different orientations (landscape and portrait format) using 3 prints it is best to have symmetry.  
If entering three prints use the same board colour/texture.

If telling a story the images should still work as a set.  
Plan well ahead!

7. DON'Ts

Have very close repetition - e.g. using the same or almost identical image of the same subject reversed on opposite sides.

The Panel should not just be plucked from ad hoc images. It should appear to have been put together for the purpose of this competition

It is important to indicate how the work should be viewed: left, centre and right, from the viewing position. A trophy is awarded to the winner of each section.

**Some suggestions are:**

***The same subject approach*** where three different parts of the same subject could be photographed using different techniques.

***Telling a story*** maybe of the production of a product.

***Using people*** maybe showing them at different times in their day at work or on holiday.

***An event*** of some kind, sport, political, industrial in fact anything which is different and eye catching.

***On a theme*** where the images should work visually as a panel/three of a kind.

***Any other idea*** where the images work as a panel/three of a kind without text beyond a brief title.

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Members are encouraged to keep accurate records to ensure entries are not duplicated and it is the responsibility of the member to provide the necessary evidence if a dispute arises.

Please adhere to the rules as failure to do so can result in disqualification. If in doubt ask the competition secretary or any committee member.

**Please note!**

Any work left in the Club's charge, being entered in any competition within the club, or any external competitions entered through, by or on behalf of the club, or for any other purpose, is at the author's own risk. The committee or any member of the committee cannot be held responsible.

**MEMBERS ARE REQUESTED TO DO THEIR BEST TO WORK WITHIN THE SPIRIT OF THE RULES PROVIDED.**

## CURRENTLY ACCEPTED DEFINITIONS FOR CERTAIN CATEGORIES OF IMAGES

### **NATURE:**

All eligible entries into any competition for Nature, Wildlife or Natural History must comply with the FIAP definition as shown below.

#### **F.I.A.P. Nature Definition (June 2015)**

*Definition of Nature Photography 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. Colour 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.*

*Definition of Wildlife Photography 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.*

### **BLACK & WHITE PHOTOGRAPHY:**

#### **F.I.A.P. Definition of Black and White Photography (Monochrome):**

*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 black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category; such a work can be reproduced in black and white in the catalogue of a salon under F.I.A.P. 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 F.I.A.P. Patronage.*