



Professional Photographers of Canada
Photographes professionnels du Canada

PPOC-BC
IMAGE COMPETITION ENTRY INFORMATION

2016 Image Competition Official Entry Rules

*Awards Gala to be held in conjunction with PHOTOGraphie 2016
Nov 4-6, 2016 at the ANVIL CENTRE, New Westminster, BC
<http://photographiefestival.ca>*

This package contains:

Official Entry Rules
Uploading Instructions
Payment Instructions

Competition Chair:

Rima Dickson
rima.dickson@live.com
604 761 5178

Judges

To be announced

ELECTRONIC SUBMISSIONS TO: *(Link to submission Page)*

FOR INQUIRIES: *Rima Dickson*

LOCATION : *TBA*

JUDGING DATE– *Oct 2, 2016*

UPLOAD LINKS AVAILABILITY:

The upload links will be available starting *Aug 15, 2016*

All entries must be received on or before: *Sept 26, 2016, 2pm Pacific*

NO LATE ENTRIES WILL BE ACCEPTED

Image Competition is our annual regional photo competition. The competition includes a day of judging members' submitted images and includes a component of critiquing. Members and the public are encouraged to attend, watch, listen, and learn. This is not for the faint of heart but it is an excellent opportunity to gain inspiration for your future work. Trophies will be awarded to the best image in each class.

PPOC-BC IMAGE COMPETITION ENTRY

PLEASE READ CAREFULLY

ENTRIES THAT DO NOT CONFORM TO THE RULES WILL BE DISQUALIFIED

Eligibility

Black and White and/or Colour images are eligible from Active members of the PPOC. Maker must have personally exposed the original images. Student entrants must be enrolled in a full-time Photography Program at a recognized Community College or Technical Institute in Canada. The original exposures of all entries must have been made by the student while he or she was enrolled at the College or Institute. Each entry must match all image specifications.

Not Eligible

1. Images previously accepted in any prior PPOC-BC provincial image competition or any prior national image competition of PPOC.
2. Images created under the supervision or direction of an instructor.
3. Duplicate images may not be entered in different classes. Images entered must be dramatically different from those entered in this competition or other accepted PPOC competition, (i.e. images taken from the same sitting, session or assignment).
4. Images where the original expression of the idea is not the maker's.

Entry Limit

New: A One-Image Entry for All PPOC BC members is FREE.

A member can enter any number of images up to a maximum of 4 images (including **FREE** image) PLUS one wedding album and one feature album. NOTE: The entry fee for a wedding album and feature album is in addition to the regular 4-image entry fee. The wedding album and feature album entries must be digital ones (and not hard copy). Out of Province entries are limited to a maximum of 4 images only, no albums.

ENTRY FEES

Enter a Single Image for Free \$0.00

Early Entry Deadline – Submission Due by Sept 19, 2016 2pm PDT

Image Entry – More than one image, but no more than 4 \$70.00 (including GST)

Final Entry Deadline – Submission Due by Sept 26, 2016 2pm PDT

Image Entry – More than one image, but no more than 4 \$90.00 (including GST)

First Time Entry \$45.00 (including GST)

Wedding & Feature Album (per entry) \$75.00 (including GST)

Student Entry \$30.00 (including GST)

Audio Critique: Audio critiques in mp3 format are available for both images and Album entries.

Up to 4 images \$40.00 (including GST)

Albums \$10.00 ea (including GST)

All entry fees are non-refundable. Digital entries, entry form, certification, agreement, and payment form (via paypal) will be done via PPOC's website. The link will be posted on PPOC-BC's website starting on Aug 15, 2016

ALL ENTRIES MUST BE RECEIVED BY Sept 26, 2016 at 2:00 pm PDT

NO LATE ENTRIES WILL BE ACCEPTED.

PPOC-BC IMAGE COMPETITION ENTRY RULES

File Naming

Each file must be named using the following convention: Member ID (without a dash), followed by a dash, then the image number, then an underscore and then the Title of the image plus the file extension.

eg. A123-1_Surrealism.jpg when the title is Surrealism and is the maker's first image. If the second image title is Black Friday, then this maker's file name would be A123-2_Black Friday.jpg. Please follow these guidelines for the subsequent images. Note that most programs append the file type on export. Therefore it is most probably unnecessary to add the .jpg to the file name. Please verify your submissions and do not have .jpg.jpg in your file name.

Wedding and Feature Album Naming

Each file should be named with the entry title plus two digits in the order of the presentation in the album (Smith01.jpg, Smith02.jpg, etc.). The page files will then be placed in a Zip file named with member ID, underscore, album name, and a zip extension.

Student File Naming

The file name for each image must be the same as the title of the image plus the file extension.

eg. Illusions.jpg when the title is "Illusions". Submission example: Illusion.jpg Dream.jpg.

Digital File Specifications

1. Horizontal submissions must be 5120 X 2880 pixels.
2. Vertical submission must be 2880 X 5120 pixels.
3. Colour Space must be ProPhoto or Adobe1998 RGB.
4. Digital files must be in JPEG format with high quality compression (8 or higher) **and no larger than 6mb.**

Your image may be placed anywhere with the canvas area for maximum impact. Files that do not conform to this sizing and color space standard will be disqualified. Submit horizontal and vertical files with the correct orientation. Incorrect orientations will not be corrected. Print scoring may suffer if entered incorrectly.

Digital Album File Specifications

1. Feature and Wedding albums MUST be submitted in digital form
2. Each digital file within the album submission must be horizontal and 5120 X 2880 pixels.
3. Colour Space must be ProPhoto or Adobe1998 RGB.
4. Digital files must be in JPEG format with high quality compression (8 or higher).
5. A 5120 X 2880 pixel file represents two pages of an album.
6. A maximum of 36 files (double page spreads) including optional cover page.

The judges will be viewing two pages (one file) at a time.

Category and Class Identification

It is important that your images be listed in the correct category and class with their given titles ("Untitled" or "No Title" is not acceptable. All images MUST be titled). The class listings will be in pull-down menus when you go online at www.ppoc.ca to upload your entries. Images entered in the wrong category or class will not be moved.

TEXT OR ANY OTHER ITEM THAT COULD IDENTIFY THE MAKER is NOT permitted on the image and will disqualify the image.

Colour Profile and Calibration

Digital files will be viewed on an IMAC 5K or 27" Apple Cinema Display monitor, calibrated to a luminance of 120 cd/m², white point of 6500K, gamma of 2.2, with an X-Rite i1 Display Pro device (or current model). All images are judged at 100%. The monitor is rotated for vertical images.

Judging

The decision of the judges shall be final. The Image Competition Chairperson shall have the absolute and final authority to decide on any issue not specifically covered by these rules. All entries will be handled with professional care, but the Image Competition Committee and/or PPOC assumes no responsibility for entries while in its custody or on exhibition. The Competition Committee and/or the judges reserve the right to withhold or withdraw any award.

PPOC-BC IMAGE COMPETITION ENTRY RULES

Awards will be presented at the awards event on Saturday, Nov 5, 2016. All accepted images are eligible for awards. PPOC-BC Observers are eligible only for Best Entry for Observer. Members from out-of-province are eligible for only the Out-of-Province award. Student members are eligible for only the Student Class awards.

Special Trophies and Awards:

The R. J. Hughes Memorial Trophy and the PPOC-BC Trophy for Photographer of the Year are awarded based on judges' choice of best entry of four accepted images in two or more categories. The Photographer of the Year award is chosen by the judges, based on overall impact, technical merit, composition, presentation and overall variety of skills exhibited.

Dorse McTaggart Memorial Trophy - Best in Pictorial Class.

Jan de Haas - Most Creative and General Interest - this is an "Overall Judges' Choice" award and can be won by an accredited or active member only.

Alvin Schafer Memorial Trophy – awarded to the best entry from all classes, selected from Langara alumni of the FULL TIME program only.

All Awards for the Photographer of the Year will be chosen by the judges, based on overall impact, technical merit, composition, presentations and overall variety of skill exhibited.

The "**Best in Class**", "**Best Observer**", "**Best Out of Province**" awards are chosen from the top scoring entries in each class. Selection is by the combined panel of Judges, based on overall impact, technical merit, composition, and presentation. Class winners will receive a trophy. Best in Class trophy is awarded at the discretion of the judges.

Each Judge will select one image they feel is most outstanding for the "**Judges Choice Award**".

Student Awards

Student entries will be eligible for three category awards. Trophies will be given for the Best Commercial entry (classes 1,2,3,4,5,6) , Best Portrait entry (classes 13,14,15,16,17,18,19) and Best General entry (classes 7,8,9,10,11). Selections are made by the combined panel of Judges based on overall impact, technical merit, composition, and presentation. The winner of each category will receive a trophy.

CLASS DEFINITIONS

ARCHITECTURE (Class 1) An architectural photograph must successfully define and/or portray outstanding architectural features of a building interior or exterior by dramatic use of point of view, perspective and lighting.

FASHION/BEAUTY (Class 2) Fashion and Beauty Photography is selling a lifestyle. Creative visual excitement is the goal of current fashion designers. Today's fashion and beauty/glamour photography should reflect this creativity, and also stimulate interest and purchasing appeal within the viewer.

PRODUCT ILLUSTRATION (Class 3) Images in this class must show a product or recognizable service in a unique and appealing way, and stimulate interest and purchasing appeal on behalf of the client.

INDUSTRIAL (Class 4) A successful industrial photograph draws attention to an on-site industrial process or product, illustrating the maker's ability to produce dramatic images under challenging industrial conditions.

EDITORIAL (Class 5) Depicting lifestyle or business environments and their story-telling activities, these images typically accompany an article or caption description. In successfully invoking a viewer's interest, these feature-oriented photographs include executive portraiture, annual reports, street photography, business activities in general, and may present images of an emotional, humorous or unusual nature. No Press images within this class.

PRESS (Class 6) Photographs that illustrate a news, sports, human interest or publicity event that have high impact, lasting emotional response, and often have required the photographer not only to be at the right place at the right time, but to have captured the action or event at its peak, often under adverse conditions. No alteration, manipulation or staged images allowed in this class. Basic colour and brightness adjustments, cropping, dodging and burning-in are allowed. The original capture file (whether jpg or RAW) must be available for review when requested by the Image Competition Committee.

PICTORIAL/ FLORAL (Class 7) A fine scenic photograph illustrates natural and/or man-made features of the environment in an aesthetically pleasing presentation of geographic settings or plant material. They must rise above the typical scenery/floral images by application of the same principles common to all landscape artists.

ANIMALS (Class 8) A mixed class covering wild animals photographed in their natural habitat and domestic animals photographed in a location of the photographer's choosing, i.e. studio, barn, corral, etc.

EXPERIMENTAL / UNCLASSIFIED (Class 9) Images derived from unconventional means or images which defy classification into any other categories. A photographer's creative thoughts and technical skills can be brought to play in the most exciting way through unusual use of lenses, light and processing - a print that defies the normal traditions. Not all special effect images must go into this class. For example, an industrial image with special effects, if recognizable as industrial, should be entered in Industrial, not in Experimental/ Unclassified.

FINE ART (Class 10) Fine art photography is imagery created in accordance with the vision of the photographer as artist. Fine art photography stands in contrast to representational photography such as traditional commercial, photojournalism and most commissioned traditional photography which is literally re-presenting objective reality rather than the creative vision of the photographer. Work is judged for its aesthetic, often unique, nature. Included in this class are: Unusual photographs, individual images or series of images on one entry, and can include classic black-and-white scenes, painterly effects, classic still life, bizarre images and other unconventional approaches.

CONCEPTUAL ILLUSTRATION (Class 11) - formerly Freestyle Images in this category are conceptual in nature. They illustrate a story, theme or subject by using the elements of the original image and adding your creative interpretation to build your own concept. As carefully constructed photographic scenes, they can depict visual narratives, events or abstract concepts. The entrant is responsible for all elements of the "post-image" production with the obvious strength of the composition based on what is created from those photographs and with the image still recognizable as a photograph following normal conventions of light, shading, perspective etc.

Copyright is a major concern and must be cleared by the entrant. If using other makers' images, written permission to do so must be available for review when requested by the Image Competition Committee.

FEATURE ALBUM (Class 12) A presentation of images depicting a subject or occasion. Album to be judged on image content as well as overall quality of design, flow and emotional impact. No wedding-related images within this class. One album per member. NOTE: The entry fee for this is in addition to the regular 4-image entry fee.

PORTRAIT (Class 13) A fine portrait presents an individual or couple in such a way as to reflect the personality of the subject, and also illustrate the personality, artistry, originality, creativity and technical skills of the maker.

GROUP PORTRAIT (Class 14) Group portraits must be comprised of three or more people.

CHILD PORTRAIT (Class 15) Portrait of one or two children, newborn through 12 years of age. Studio or location, contemporary or traditional style.

FIGURE STUDY (Class 16) Artistic presentations of the human body, and may include the subjects environment in an editorial or commercial representation. Images to be judged on overall impact and esthetic content.

WEDDING PORTRAIT (Class 17) Image of a bride and/or groom, or two people, one of whom is a bride or groom, engagement sessions, and trash the dress session. (individual or couple).

WEDDING GROUP (Class 18) Image of three or more people, one of whom is a bride or groom.

PHOTOJOURNALISTIC WEDDING (Class 19) Candid in nature and requires the photographer to have been in the right place at the right time to capture a moment of interest, emotion and/or action with neither posing nor prompting. Traditional considerations (posing, lighting, and composition) are secondary to interest, emotion and/or action.

WEDDING ALBUM (Class 20) One album per member. Judging emphasis on story content (from one wedding) and presentation. A minimum of 90% of photographs in a wedding album must be certified by the maker to be his/her own images. Any images (up to 10%) not photographed by the entrant must be identified clearly in an e-mail sent to the Image Competition Chair. The judges will be made aware of which images are not taken by the entrant and will judge accordingly. NOTE: The entry fee for this is in addition to the regular 4-image entry fee.

| Commercial | General | Portrait | Wedding | Supplementary |
|------------------------|-----------------------------|-------------------|------------------------------|------------------|
| 1 Architecture | 7 Pictorial/Floral | 13 Portrait | 17 Wedding Portrait | 12 Feature Album |
| 2 Fashion | 8 Animals | 14 Group Portrait | 18 Wedding Group | 20 Wedding Album |
| 3 Product Illustration | 9 Experimental/Unclassified | 15 Child Portrait | 19 Photojournalistic Wedding | |
| 4 Industrial | 10 Fine Art | 16 Figure Study | | |
| 5 Editorial | 11 Conceptual Illustration | | | |
| 6 Press | | | | |

WHAT YOU SHOULD LOOK FOR WHEN CHOOSING YOUR BEST IMAGES FOR COMPETITION?

#1 - Keep in mind that when entering image competition, your images are being critiqued by a panel of 6 judges who will rotate through the image judging, five at a time. The alternate judge is also available in case of image recognition - where one judge has to remove him/herself from judging a specific image because they know the maker. Although there must eventually be some consensus amongst the judges on any one image to eventually give it a score, remember, each judge has their own view as to what they feel is Not Acceptable, Acceptable, worthy of a Merit, or an Excellence. This is why there are six judges. Entering image competitions is like attaching your heart to a yo-yo. One minute you're up with a Merit; the next you're down with a Not Accepted (stupid judges!). And, there have been instances of submissions receiving a Not Accepted in a Provincial Judging Competition, and then the same submission (with no alterations), receiving an Accepted or higher at a National Judging Competition.

#2 - Not so good news: Images that have positive reactions from clients may not be suitable for competition. Clients will have a strong emotional attachment to your creation; after all, they're either in the portrait or are relating to the subject matter (their kids, family, location etc.). Really good news: You can create an emotional attachment between the judges and your submissions by applying all/most of the elements listed below when selecting for competition.

Impact: Impact is the marriage of all the following elements. It is the viewer's first impression and weighs heavily towards the resulting score of the photograph. What commands one to look at and embrace the image, what draws the eye and demands attention?

Creativity: The use of imaginative thought, not tying one's procedures or elements to a traditional set of values, invention, design, emotions and imagination lift the photograph to the realm of art.

Style: Is the message real and uncontrived? Is there a different approach or insight into the subject?

Composition: Look for balanced placement of the primary and secondary subjects (Rule of thirds?). Is the arrangement successful? Do the secondary elements support the primary subject? Does the composition or arrangement of the subjects produce harmonious proportions within the image and capitalize upon dynamic symmetry in the positions of important objects? Does it create good rhythm or repetition of colour or design? Consider leading lines.

Image Presentation: Does the presentation enhance the image? Does the matting add to the impact of the presentation? Does it use the 5120 X 2880 image 'canvas' well?

Colour Harmony: Is there a balance or harmony between the colours of the subjects and how secondary elements? Is there creative use of colour (complementary colours working together or many colours supporting a statement of conflict or vibrancy)? Does the use of unnatural colour support the story being told?

Lighting: Light is the art of reproducing the characteristics of the subject. It can create a mood, either harsh and vibrant or soft and gentle. Look for effective use of light as it relates to the subject. Is the light controlled? Does it provide shape and texture?
In a portrait, does it create softness where applicable and conversely, is unconventional use of lighting technique adding to the impact of the image?

Centre of Interest: Does one subject dominate the image? Does the primary point of interest hold the your eye and yet relate to other elements? Secondary elements are important but you must be able to return to the primary point of interest.

Image Quality & Technical Merit: Does the image have good colour balance or B&W quality? Is there gradation of tone or effective use of strong contrasts? Are Lighting, Posing, Exposure, Color Harmony, and backgrounds well-chosen and executed? Are important highlights and shadow details retained? Has retouching been professionally, and naturally performed?

Technique: Technique is the foundation of photography, but knowledge of art principles is necessary. Are accepted techniques effectively handled or is there a planned break from accepted principles that supports the story of the image? (i.e. strongly converging lines vs. parallel lines in an architectural photograph or delicately posed hands in a bridal.) Does the technique or handling suit the subject? Design brings abstract ideas into a concrete form.

Story Telling: Does the image make a good strong statement? Is there a message or story? Has a purpose or meaning been conveyed? Does the image evoke a strong mood or challenge your imagination? Does the image rouse the viewer's imagination or draw an emotional response?

Categories: Choose the correct category/Class so that the image is not judged incorrectly. Choose the correct categories/Classes so that you can be eligible for trophies.

Image Titles: Although they aren't supposed to, titles can reflect how a judge feels about your image submission. Spend some real time choosing appropriate titles to enhance the mood/story of your images.

In simple terms, a successful Competition photograph must have:

- Impact
- Effective Composition
- Excellent Techniques (lighting/Posing Etc.)
- Exceptional Story Telling Ability
- Professional Presentation (Printing / Retouching Etc.)

Often photographs are submitted to the Competition that fall into the just below or above acceptable category because they do not have the two most critical ingredients:

- Impact
- Story Telling Ability

These qualities are what a juror first sees. Following a juror's first impression, he/she will look closely at the technical merit or lack thereof, but Impact and Story Telling Ability are Number One!