

Cheltenham Camera Club: Competition rules

CLUB COMPETITIONS AND ANNUAL EXHIBITION

During the year the Club holds several competitions for members. These are:

- (a) An **Aggregate** competition for prints and projected images (in various classes), which has four heats (three open and one on a set subject) in each season.
- (b) The **Annual Challenge**, a web-based competition with monthly rounds.
- (c) The **Harry Sedgwick Memorial Trophy**, for projected images on a set subject that rotates each year between people, landscape and architecture
- (d) The **Eric Franks Trophy** for Monochrome prints documenting some aspect of Cheltenham
- (e) The **Jean Krier Trophy** for audio-visual sequences and photo harmony

The Club holds an **Annual Exhibition**, usually towards the end of the season, which provides an opportunity for members to display their work to the general public.

Awards are made to the winners of the various Sections in the Competitions and the Exhibition.

A. Conditions of Entry for Competitions and Exhibition

1. Work will only be accepted for the Competitions and Exhibition from members who have paid the full subscription for the current season.
2. Rule 2 has been suspended for 2022/23
3. Entries must be made by the entrant and originate as photographs (image capture of objects via light sensitivity). Images may be acquired digitally or scanned from traditional film to create a digital file. Any modifications of the original image must be made by the entrant. The entrant must be the author of all elements of the image(s). This means that Royalty Free, Copyright Free, Clip Art or Royalty Expired Material may not be used, except in the Jean Krier AV competition (see Rule 22).
4. In the Aggregate Competitions and the Exhibition, Sections 1A, 2A & 3A are for 'Advanced' workers, and Sections 1B, 2B & 3B are for 'Intermediate' workers. 2C is an 'Open Critique' Section for Projected Digital Images in the Aggregate.
 - 4a. Members who, on the 1st September, hold a recognised photographic distinction (e.g. RPS, PAGB, BIPP, FIAP, PSA, BPE) must enter the Advanced sections except that those at LRPS, CPAGB or BPE1* level only may remain in Intermediate.

An Intermediate member must enter the Advanced sections once they have achieved two or more Trophies in any 5-year period in any sections of the Club's aggregate competition.:

Any member may choose to enter the Advanced Sections, but having done so, may not revert to Intermediate status.

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4b. The Open Critique Section on the Aggregate Projected Digital Images Competition evenings is open to all members, provided they are not partaking in either the Intermediate or Advanced Section of the Aggregate Competition. Members who enter the Open Critique in the Aggregate may enter other competitions and the Exhibition in the Intermediate or Advanced sections depending on the criteria met in Section 4a.

5. The same, or almost identical (e.g. monochrome version of similar colour image), pictures may not be used more than once in a single Club competition with one exception: in the Aggregate competition, the same or almost identical picture may be entered on a maximum of two occasions (but not in the same heat), provided it has not previously been placed First, Second, Third, Highly Commended or Commended in this competition. However, the same picture *may* be entered in different competitions. For this purpose, the Aggregate, Eric Franks, Jean Krier, Annual Challenge and Harry Sedgwick Memorial competitions and the Exhibition are classified as different competitions.

6. Prints may be submitted for the Aggregate, Eric Franks (monochrome), and the Exhibition. Prints must be mounted on a card not exceeding 500mm x 400mm in size and not exceeding 5mm in thickness. Exceptionally, Intermediate entrants in the Aggregate may enter unmounted prints not exceeding A3 size though mounted prints are preferred. Prints must bear the entrant's name, section and entry number, plus a title.

6a. 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. 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.

6b. People Images should portray people, as individuals or collectively, and should be concerned with showing their character, behaviour, or customs, or making social comment. Images from genres such as portraiture, street photography, social documentary and travel are all acceptable.

7. Projected Digital Image (PDI) entries may be submitted for the Aggregate and Harry Sedgwick Memorial competitions and the Exhibition.

7a. Entries should be submitted via the web-based service following the on-line instructions.

7b. Entries will be shown at a maximum resolution of 1920 pixels wide x 1200 pixels high in the sRGB colour space. Oversized images will be resized, undersized ones will not, and colour profiles will be respected.

8. The Competition Secretary may withdraw entries if they do not meet the requirements of rule 5 and 6, do not meet the specific definitions in these rules or in his or her opinion are potentially offensive, whenever possible after discussion with the entrant.

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9. Any Image entered in Club events or uploaded to the website may be copied and held in the name of the entrant and freely used internally or as part of a club portfolio for interclub events, or as part of any promotional documents to promote the club, unless the owner instructs the Competition Secretary otherwise.

10. In the case of any query regarding the rules or matter not covered by the rules, adjudication will be made by a Rules Panel, which shall be appointed by the Committee. The Competition Secretary(s) will normally be a member of the Rules Panel and will also be the normal point of contact for members' queries. A quorum for a decision by the Rules panel is three and their decision is final.

B. Rules for the Aggregate Competition

11. The competition consists of four heats, one of which may be designated by the Committee as a set subject, and entries are divided into six Sections:

- a. Section 1A Advanced Monochrome Prints (Michael Richardson Cup)
- b. Section 1B Intermediate colour & Monochrome Prints (Pat Christie Memorial Trophy)
- c. Section 2A Advanced Projected Digital Images (Darley Shield)
- d. Section 2B Intermediate Projected Digital Images (Outram Cup)
- e. Section 2C Open Critique Section Projected Digital Images
- f. Section 3A Advanced Colour Prints (Irene Peacock Memorial Trophy)

12. For each heat a maximum of two images may be entered in each Section for which the entrant is eligible and must be numbered 1 or 2. For Section 1B images entered may be colour or Monochrome in any combination. If the total number of entries in any heat is higher than the Competition Secretary decides is reasonable for the Judge to deal with, the higher numbered entries from each entrant may be removed from the Competition in the largest section. If this action does not sufficiently reduce the total number of entries, the Competition Secretary may consider removing the higher numbered entries from the next largest section. Entries eliminated under this rule are null and void (i.e. treated as if they had not been entered). Prints and Projected Images will normally be judged on separate evenings.

13. All entries must be submitted as specified in the Programme and on-line instructions.

14. Except for the Open Critique Section, the Judge will be asked to select First, Second, Third, Highly Commended and Commended entries in each Section. The selected entries will be awarded seven, six, five, four and three points respectively, and the remaining entries will be awarded one point. The points gained in each heat will be carried forward towards the entrant's final total. The winner for each Section will be the person who has the highest total of points from their eight entries in the four heats (all eight scores will be used). In the event of a tie, the winner shall be the one who has gained the most first or second places, and so on.

15. For the Open Critique Section (2C), the Judge will be asked to provide constructive comments.

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C. Rules for the Harry Sedgwick Memorial Trophy

16. The subject of the Competition will be Architecture, People or Landscape (rotating each year). People is defined in rule 6b.

17. An entry shall consist of a maximum of three pictures, which must be digital files for projection. The Judge will be asked to score pictures out of twenty and the winner will be the entrant with the highest total of points from their entries. In the event of a tie, the Judge will be asked to choose a single winning entrant taking account of all three entries.

D. Rules for the Eric Franks Trophy

18. The Competition is for monochrome prints “documenting some aspect of Cheltenham”. All entries must be titled. If the location does not appear in the title, it must be shown on the back of the mount. Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted.

19. Each entrant may enter up to four prints.

20. Judging will be by a panel of three Club members, selected by the Competition Secretary. The Judges are not eligible to enter the Competition. The winning entrant will be invited to be one of the Judges in the following season.

E. Rules for the Jean Krier Trophy

21. The Competition shall be for an audio-visual sequence or Photo Harmony and entries may be the work of individual members, or a group of members working together. Entrants are responsible for ensuring that their digital entries can be projected on the Club’s equipment.

22. An AV Production should predominantly consist of a sequence of still photographic images, the majority of such images being the original work of the entrant, together with a synchronised soundtrack. The use of third-party images, animated graphics, video clips or other visual material, whilst not excluded, should be limited and appropriate to the production. Entrants must confirm that they have obtained legal consent for the use of any visual or audio material used in the production other than their own original content. The source of non-original material should be acknowledged in the presentation.

23. A member may submit a maximum of two entries. The maximum time per entry is twelve minutes, but if two entries are submitted the total running time must not exceed fifteen minutes. AV sequences previously entered in this Competition, or sequences largely similar to such entries are not eligible.

24. Entries shall be provided to the Competition Secretary at least two weeks before the Competition. Judging will be by a panel of three, including suitably experienced Club members, selected by the Competition Secretary. The Judges are not eligible to enter the

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Competition. The winning entrant will be invited to be one of the Judges in the following season.

F. Rules for the Annual Challenge

25. The Annual Challenge is a web based monthly competition. Images are displayed in the Gallery on the Club website and are rated by the Members. (Members **do not** need a Gallery account to enter but **do** need a gallery account to vote).

26. The competition is divided into 11 rounds and each round is open for entries for one calendar month, and voting is then available for one week (1st to 7th of the following month). Each round will have one photographic Genre (e.g. landscape, portrait etc.).

27. Members may submit a maximum of 2 images per round via the web-based competition entry system. Images will be automatically resized to a maximum of 1920 pixels wide and 1200 pixels high.

28. Images must be taken in the competition year or previous year. The competition year being defined as the year in which the competition ends. So, if the competition ends in November 2023, then images must be taken in 2023 or 2022.

28a. Where an image is composed of multiple elements, all the major elements must be taken in the specified years, and no element may be used as a major element in more than one image in the annual challenge.

28b. Any member who has voted may report an image to the rules panel for a breach of the above rules, no later than the end of the month in which judging takes place. If the rules panel determines that the image contravenes the rules, then the image will receive zero points. The points for other images will not be altered.

29. It will not be the responsibility of the competition secretary to determine whether an image meets the definition of the Genre for the round, it will be left to the discretion of the voters who can decline to give it a like. The Genres are intended to apply in the widest sense; there are no further rules or definitions other than their names.

30. Members will normally be able to indicate a like for up to ten images but must use all ten for any to count.

31. At the end of each round of rating, the total likes are counted for each entrant. These scores are normalised by taking account of the number of members entering. The winner of the Annual Challenge will be the member with the highest final score at the end of the season

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G. Rules for the Annual Exhibition

32. The Exhibition is divided into sixteen Sections:

- a. Section 1A Advanced Open Monochrome Prints Open Subject (Eric Williams Cup)
- b. Section 1B Intermediate Open Monochrome Prints Open Subject (George Dowty Cup)
- c. Section 2A Advance Open Projected Digital Images Open Subject (H T Llewellyn Cup)
- d. Section 2B Intermediate Open Projected Digital Images Open Subject (J G Shenton Shield)
- e. Section 3A Advanced Open Colour Prints Open Subject (S F Rood Challenge Trophy)
- f. Section 3B Intermediate Open Colour Prints Open Subject (Cavendish House Cup)
- g. Section 4A Advanced and Intermediate: A Triptych on a single print of a single theme or subject (T B S Cox Cup)
- h. Section 4B Advanced and Intermediate: A Triptych on a single projected digital image of a single theme or subject (T L Thompson Cup)
- i. Section 5A Open Creative Prints (McCleery Trophy)
- j. Section 5B Open Creative Projected Digital Images (PhotoComp Cup)
- k. Section 6A Open Nature (including British Nature) Prints (150th Cup)
- l. Section 6B Open British Wildlife (UK) Projected Digital Images (Bint Cup)
- m. Section 7 Open Scapes (The 2015 Cup)
- n. Section 8 Open Architecture (Civic Award)
- o. Section 9 Open People (Jay Cup)
- p. Section 10 Open Cotswold Rural Scene (Bernard Barker Cup)

33. The Lloyd and Gregory Cup for the 'Best in Show' will be awarded to one of the Section winners by the Judge.

34. Sections 1A, 2A & 3A are open to Advanced workers and Sections 1B, 2B & 3B are for Intermediate workers. Sections 4 to 10 are open to both Advanced and Intermediate.

35. Entries in Section 4A shall be a triptych on a plain background. This may be presented as a single print or three images to be mounted on a single board not exceeding 500mm x 400mm which counts as a single entry. Similarly, each entry in Section 4B shall be a triptych presented on a plain background presented as a single file. **Each Triptych counts as a single entry.**

36. A maximum of four images may be entered in any one section.

37. An entrant may enter a maximum of eight prints and ten PDI's in the Exhibition.

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38. The Judge will select prints and PDI's for display as well as make awards (Commended, Highly Commended, Runner-up and Award (trophy). However, a system will be devised to ensure that all members exhibiting will have at least 2 prints and 2 PDI's displayed.

39. For 2023 Sections 7 & 8 will be Prints only and Section 9 & 10 will be PDI only. These sections will alternate between print and PDI's for subsequent years.

40. Basic Definitions:

Open (applies to Sections 1A, 1B, 2A, 2B, 3A, 3B & 8)

This category is for all colour/BW images and includes HDR, stitched panoramas and images where a component has been moved, removed or added are allowed provided the result is realistic. Where images meet the requirements of Sections 5 to 10, they should be entered in the relevant section.

Creative (applies to Sections 5A & 5B)

This category is for surreal, impressionistic or other non-realistic images that have been created using montages and/or post-capture digital processing. They may be either in colour, monochrome or a mixture of the two.

41. It should be noted that creative images produced in-camera, (e.g. use of slow shutter speeds to produce motion blur) may be included in either Open or Creative.

42. Entries for Section 6A, 6B 7, 9 & 10, must meet the Open definitions as well as any specific definition for that Section. Specifically, section 6A must meet the nature definition in Rule 43a and Section 6B must also meet the British Wildlife definition in Rule 43b. Section 7 must meet the Scapes requirement of rules 44. Section 9 must meet the People definition in rule 6b. Section 10 must meet the Cotswold requirements of Rule 45.

43a. For sections 6A, the FIAP definition for nature applies.

“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 grey-scale monochrome. Infrared images, either direct-

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captures or derivations, are not allowed. 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.”

43b. For section 6b, British Wildlife images meeting the "Nature" rules 43a.) are further defined as one or more extant zoological or botanical organisms that are free and unconstrained in a natural British (UK) habitat. Landscapes, geological formations, photographs of zoo or game farm animals or of any extant zoological or botanical specimens taken under controlled conditions are not eligible in British Wildlife.

It is not limited to mammals, birds and insects. Marine and botanical subjects (including fungi and algae) taken in the wild are suitable subjects as are carcasses of extant species.

44. For section 7 Open Scapes is defined:

Any rural, urban or coastal landscape image will be accepted in this category including Colour or Monochrome. The image must be from one exposure, or from multiple exposures taken at the same time and merged to work round camera limitations. Specifically, HDR, focus stacking, and stitched panorama techniques are allowed,

The integrity of the subject must be maintained and the making of major physical changes to the scape is not permitted. You may not, for example, move trees or import the sky from another image. People and animals may be included in the scene as long as they are ancillary to and or supportive of the main subject.

45. For Section 10, only Cotswold rural scenes can be accepted; urban scenes are not eligible. Photographs must be taken within and of the Cotswolds Area of Outstanding Natural Beauty. A map of the AONB is available at [CotswoldsAONBMap.pdf](#)
The location must be part of the title. Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted.