Professional Photographers of Canada
Photographes professionnels du Canada

ALBERTA REGION

PPOC-Atlantic Region
IMAGE COMPETITION ENTRY INFORMATION

2019 Image Competition Official Entry Rules

This package contains:
Official Entry Rules
announced
Entry Instructions
Payment Instructions

Competition Chair:
Jamie Bard Dube

bardphotography@gmail.com

Judges:
To be

Please note for 2019:

ALL CLASSES HAVE BEEN UPDATED/REFRESHED. PLEASE READ THE CLASS DEFINITIONS CLOSELY BEFORE SUBMITTING.

FOR INQUIRIES: bardphotography@gmail.com
JUDGING LOCATION: To be determine – October 25, 2019

UPLOAD LINKS AVAILABILITY:

https://PPOC.formstack.com/forms/2019_ppoc_at_image_competition

If you have any issues, please contact bardphotography@gmail.com
All entries must be received on or before: October 4, 2019, 5 pm ET

NO LATE ENTRIES WILL BE ACCEPTED

PPOC-*Atlantic* IMAGE COMPETITION ENTRY RULES

PLEASE READ CAREFULLY
ENTRIES THAT DO NOT CONFORM TO THE RULES WILL BE DISQUALIFIED

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.

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 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, (e.g. 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
Any Atlantic member may submit a single image for $1
A member can enter any number of images up to a maximum of 4 images

ENTRY FEES

PPOC-AT - Single Image	$1.00
PPOC-AT Observer – up to 2 Images	$40.00 ($38.10+$1.90 GST)
PPOC-AT Accredited - up to 4 Images	$80.00 ($76.19+$3.81 GST)
Student Entry – up to 2 Images	$40.00 ($38.10+$1.90GST)

All entry fees are non-refundable.

ALL ENTRIES MUST BE RECEIVED BY October 4, 2019 at 5 pm ET

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PPOC-Atlantic IMAGE COMPETITION ENTRY RULES (rev. 20190716a)

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 e.g. N123-1_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 N123-2_Black Friday.jpg. Please follow these guidelines for the subsequent images. Note that most programs append the file type on export. Therefore it is unnecessary to add the .jpg to the file name. Please verify your submissions and do not have .jpg.jpg in your file name.

Digital File Specifications
1. Horizontal submissions should be 16:9 Aspect Ratio for best display results.
2. Vertical submission should be 9:16 Aspect Ratio for best display results.
3. Colour Space should be ProPhoto or Adobe1998 RGB for best display results. sRGB will be accepted but this is not an ideal colour space for high end digital displays.
4. Digital files must be in JPEG format with high quality compression (8 or higher).
5. IT IS RECOMMENDED THAT YOU USE A "CANVAS" OF 5120 X 2880 (Horizontal) or 2880 X 5120 (Vertical) IN ORDER TO BE IN CONTROL OF WHAT WILL BE DISPLAYED TO THE JUDGES. However, the most important rule is the 16:9/9:16 Aspect Ratio.

Files that do not conform to this sizing and color space standard will be shown as is, and it is possible that the display will matte your images. By having the above dimensions YOU CONTROL WHAT THE JUDGES SEE. Submit horizontal and vertical files with the correct orientation. Incorrect orientations will not be corrected. Print scoring may suffer if entered incorrectly.

Class Identification
It is important that your images be listed in the correct 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 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 or similar, 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.

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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. The Competition Committee and/or the judges reserve the right to withhold or withdraw any award.

The **"Commercial Photographer of the Year"** finalists will be chosen from the top-scoring entries based on aggregate rating, of four (4) accepted images in at least three (3) different Commercial classes 1, 2, 3, 4, 5 and 6. Optionally, the 4th image can be from any class as long as there are 3 different Commercial classes (1-6) accepted.

The **"Portrait Photographer of the Year"** finalists will be chosen from the top-scoring entries based on aggregate rating, of four (4) accepted images in at least three (3) different Portrait classes 13, 14, 15, 16, 17, 18, 19 and 21. Optionally, the 4th image can be from any class as long as there are 3 different Portrait classes (13-19, 21) accepted.

The **"Photographic Artist of the Year"** finalists will be chosen from the top-scoring entries based on aggregate rating, of four (4) accepted images in at least three (3) different General classes 7, 8, 9, 10 and 11. Optionally, the 4th image can be from any class as long as there are 3 different General classes (7-11) accepted.

The Joe KR Stone Trophy is awarded to Best Commercial Print.

The Frank Pridham Trophy is awarded to Best Portrait Print.

The Bruce Berry Trophy is awarded to Best General Print.

All Awards for the Photographer of the Year will be
chosen by the judges, based on overall impact, technical
merit, composition, presentation and overall variety of skills 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".**

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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 (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, emotion or an 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) Pictorial / Floral photographs illustrate natural and/or man-made features of the environment with captivating images of wild places with a unique perspective, from landscape vistas to plants and other flora in an aesthetically pleasing presentation of geographic settings or plant material. The emphasis is on interest, visual impact, composition and technical excellence. 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 and domestic animals photographed in their natural habitat or in a location of the photographer's choosing, i.e. studio, barn, corral, etc. while using a unique perspective to invoke interest and showcase original creation.
No animal may be harmed, deliberately captured or otherwise compromised in the taking of the photograph. Any photographs of animals in captivity, rehabilitation or other non-studio "controlled" circumstance must include a brief description of the circumstance in which the photo was taken.

EXPERIMENTAL / UNCLASSIFIED (Class 9) Images derived from unconventional means or images which defy classification into any other classes. 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 - an image 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. Images submitted in this class may be created using Computer Generated Imaging software.

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. The main subject featured in the images in this class must be created using in camera capture, supporting subjects may be Computer Generated imagery.

CONCEPTUAL ILLUSTRATION (Class 11) - 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

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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. The main subject featured in the images in this class must be created using in camera capture, supporting subjects may be Computer Generated imagery.

FEATURE ALBUM (Class 12) A presentation showcasing a subject(s) or occasion combining a unique perspective placing emphasis on storytelling and overall presentation. Album to be judged for overall quality of design, flow and emotional impact as well as the strength of all the photographs.

No wedding-related images within this class. One album per member. An entrant may enter up to ONE image from their feature album entry into the regular image competition.

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, 22 days through 12 years of age. Studio or location, contemporary or traditional style.

FIGURE STUDY (Class 16) Skillful and creative artistic representations of the unclothed human figure; in whole or in part. Examples include art nudes, anatomical studies, life studies, editorial statements. Images may depict nudes in an emotional context or as a graphic design; may include the environment and body paint. Subjects must be at least 18 years of age.

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

No wedding groups in this class.

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) A presentation showing one wedding guiding us through the day from beginning to end. Images must have visual impact, composition and technical skills. Judging emphasis placed storytelling and overall presentation/design. A minimum of 95% of photographs in a wedding album must be certified by the maker to be his/her own images. Any images (up to 5%) 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. One album per member. Entries from styled shoots for editorial purposes, images of hired talent / models and images created at workshops or education seminars are not eligible for entry. An entrant may enter up to ONE image from their wedding album entry into the regular image competition.

NOTE: The entry fee for this is in addition to the regular 4 image entry fee.

NEWBORN (Class 21) Portrait of one or multiple newborn babies aged from birth to 21 days old. The newborn may be posed in a studio or environmental setting with or without props. Prop is defined as anything that supports the newborn baby and or enhances the story of the image. If another person is used as the prop, the primary subject must be the newborn. Safety is a major concern when photographing newborns. All precautions must be used to ensure the safety of the baby.

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Commercial	General	Portrait	Portrait	
1 Architecture	7 Pictorial/Floral	13 Portrait	17 Wedding Portrait	
2 Fashion	8 Animals	14 Group Portrait	18 Wedding Group	
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	21 Newborn		
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?

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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 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 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:
- Vision (including exceptional story telling ability)
- Impact

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- Composition
- Technical Excellence (lighting/Posing Etc.)

Often photographs are submitted to the Competition that fall into the just below or above acceptable category because they may not have the two most critical components:
• Impact
• Story Telling Ability

These qualities are what a juror sees first. 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!

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