

Master of Photography

Genres / Subjects and Rules

1. Architecture

For the purposes of this competition the main subject must be a building, a set of buildings or parts thereof. Other elements, including people are permissible. Processing is allowed but the image must be about architecture and importantly your interpretation of it.

2. In Camera Creative

Essentially either Long Exposures, Intentional Camera Movement (ICM) and / or Multiple Exposure within the camera (as opposed to image combinations done on the computer). We are looking for what you have done with your camera and not any special features built into your camera. Many cameras have “art” effects built in as an option. These do not qualify for this category. You may of course process your images after the event to enhance them but do not make the image about the processing. HDR and Focus Stacking are NOT considered as “In Camera Creative” in their own right, though if you can find a way of combining these into whatever else you have done that is considered creative then you may do so!

3. Nature

Flora and Fauna, in which the flora is uncultivated and the fauna is not domestic or farmed. Images of wildlife in captivity are allowed. Very minimal post processing is allowed: minor “gardening” (removal of the odd misplaced blade of grass), dodging and burning only.

4. Landscape

Essentially any scene taken outdoors where the main subject is the view or scene. This can be of the countryside, a seascape or an urban landscape. Wide views and close ups of outdoor details are permissible. In the case of urban landscapes there is some overlap with architecture but the distinction between the two is that in the latter the architectural form and features are the main subject matter as opposed to the overall scene that might include buildings. People and animals can be present in the scene as can man made features (which is obviously the case in urban landscapes). For a good guide to the scope of what Landscape photography covers see a few Landscape Photographer of the Year books.

5. Street / Contemporary

A somewhat challenging genre or set of genres to define. So, we asked our in-house expert, Monica, to come up with some guidelines on what fits Street Photography:

Street photography is widely regarded as the art of documenting people in their everyday environment but it is open to a variety of interpretations. Some experts say people are not essential in a street photograph. However, a hint of a person can be expressive: such as an item of clothing on a table, an empty chair, a pair of socks hanging from a window, an open doorway, a random piece of furniture. Anything creating a story.

Banalities, like things in the wrong place can be interesting in street photography. Street signs and street furniture in relation to people, animals or shadows can work well. The side of a building with fascinating shadows and beautifully lit dustbins could be terrific.

Photos of people in street photographs are often candid but not always. Street portraiture (when you approach a complete stranger in the street, having made eye contact, then asking to take their picture) IS street photography. Backs of people can be as expressive as front or side views. Street photography is not just in the street. Photos can be taken on a bus, by or on the beach, on an environmental activists' march in the countryside, through a shop window looking out or vice versa into its interior, in a farmyard, churchyard, shipyard.

A good street photo is one that tells a story and leaves the viewer with questions.

For what constitutes **Contemporary Photography** the following is lifted from the RPS Contemporary Group website page:

The RPS Contemporary Group is about photography which can and often does cross all conventional genres:

Photography that conveys ideas, stimulates thought and encourages interpretation; photographs "about" rather than "of".

Emphasis is put on photography based on expressing ideas; on meaning and purpose.

It is about the "why" rather than the "what" of the photography.

Examples of role models who we see for these types of photography are contemporary Magnum members Martin Parr HonFRPS and Alec Soth. An earlier role model would be Robert Frank with *The Americans*. Another example would be the Dutch photographer Ed van der Elsken.

6. Night

Quite simply any image taken at night.

In all cases the imagery needs to show input and thought from the photographer. It is not a subject beauty competition.