



WPPI

SECOND HALF

2019 COMPETITION

PHOTO © WUNNA KHWAR NEE

**DEADLINE: 9.17.19 | EXT. DEADLINE: 10.1.19**

**WPPIAWARDS.COM**

If you have a question prior to submission please reach out to [info@pdncontests.com](mailto:info@pdncontests.com).

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## HOW TO ENTER • GENERAL RULES & REQUIREMENTS • POST-PRODUCTION

### HOW TO ENTER

Register online and upload your submissions.

### GENERAL RULES & REQUIREMENTS

#### Principles That Guide Us

When determining Division and Category rules, WPPI looks to represent and celebrate all genres in a contemporary sense. It's in our DNA to embrace our international membership and seek to set standards that are universally understandable. The competition rules reflect a collective endeavor, developed with the input and support of the Honors of Excellence community and evolve accordingly.

#### What We Believe:

- Respect and equal opportunity for every entrant.
- A level playing field with clear definitions as to what is or isn't acceptable.
- We share responsibility with the membership to protect the integrity of the image, the competition and the Honors of Excellence program.

We strive to remain flexible wherever and whenever is appropriate because we believe in encouraging excellence, diversity, creativity and innovation.

#### Entering

There is no minimum or limit to the total number of entries a participant may enter each yearly cycle. A valid and completed entry includes online submission of an entry form with supporting digital reference files and payment of the entry fees prior to the posted deadline.

A competition cycle commences with the 1st and 2nd Half online competitions held each Spring and Fall and concludes with the 16x20 Annual Print Competition ending the following Winter. The current cycle is for the years 2019-2020.

16x20 Annual entries may include resubmission of the previous year's 1st and 2nd Half digital entries as prints. Once a cycle concludes, entries from the previous years may not participate in future competitions. At no point can entries from past competition cycles be re-entered.

#### Capture

All entries require 100% creation or direction by the entrant for both photo or video submissions.

Entries must include the original RAW file (preferred) or unedited JPEG for verification.

Historical photos or artistic elements not created by the artist that are visible in an entry are allowed.

Any portion of an assignment created by participating in a photography workshop, filmmaking workshop, or online learning course is ineligible. This prohibition includes any material from concept, capture, post-

production, or printing and is regardless of whether or not it occurs under the direct supervision or direction of an instructor. However, instructors may enter their images and films.

Entries created from photo walks, tours, styled shoots, and other creative collaborations between peers are allowed so long as the purpose of the event is not educational or organized by someone as a professional endeavor in appropriate categories

Customary with the industry practices; image critiques, portfolio reviews, or the engagement of a professional mentor is allowed.

#### Subject

All of your entries must be unique and distinct from each other and may not resemble or look similar to another submission from the current year or previous entry from the past.

No two of your entries in any categories may include the same subject(s) recognizable as being in the same location and moment in time and depicted similarly.

Plagiarism (knowingly or subconsciously): Copying a photograph where ALL or a majority of the elements are exactly the same (i.e., same subject matter, pose, location, concept, crop, finishing, etc.) may be considered plagiarism if not enough elements are considered different.

### POST-PRODUCTION

The creative exploration of photo manipulation began with the first photographic print and continued to evolve past the darkroom into today's digital world.

Within different genres and disciplines, there is typically an internal or external need to maintain the "Integrity of the Image," arising from how faithfully the picture compares to the original capture.

WPPI uses the rules governing the different divisions to establish a level playing field for all competitors entering the respective categories. It also allows the judges to understand what is allowable providing appropriate context to the content they are evaluating.

#### What Counts As Manipulation?

There are often as many differing viewpoints amongst photographers regarding what constitutes photo manipulation as there are voices in a room. It is impossible to render the digital information captured by a camera usable without some form of internal or external processing.

By themselves, processing adjustments are not manipulation when they do not alter the content.

#### Examples of Non-Manipulative Adjustments to RAW Files or JPEGs

- Correcting white balance
- Conversion to black & white or sepia
- Applying a camera profile or curve



## POST-PRODUCTION • VETTING & VERIFICATION

The same adjustment tools that make non-manipulative adjustments possible can also be used to push the changes to such a point that the resulting output significantly diverges from the original capture.

### Examples of Manipulative Adjustments to RAW Files and JPEGs

- Shifting color to change the hue
- Significant changes to density, contrast, color, saturation, etc. to the point that the result in alteration of the content by obscuring or eliminating visual elements.

The division rules further explain the types of manipulation that are acceptable.

### How many captures may we use?

**Single Capture:** All post-production work must be applied to a single original capture and with potentially allowable post-production work occurring on the individual layer.

**Duplicate Capture:** All post-production work must begin with a single original capture while allowing for the use of identical or similar photos as layers.

### Examples of allowable duplicate content:

- HDR bracketing
- Focus stacking
- Third part filters & actions

The expressed purpose is to give flexibility for things that accentuate like HDR or focus stacking or the capacity to obscure such as removing lights, stands or assistants.

The use of cloning, healing or content aware tools are additional examples of other methods that may result in substantially similar outcomes.

Also permissible is the use of third-party software or actions that create individual layers that accomplish specific tasks such as frequency separation, changes to channels, color conversion, vignetting, etc.

What duplicate captures may not do is so dramatically change the material that it significantly diverges from the content of the original capture. This flexibility allows for additional refinement of a photographers vision but not the distortion or misrepresentation of substance.

It is never permissible to add any new content or visual elements to a duplicate capture.

**Multiple Capture:** The use of more than one image to create something new and unique. Examples include a panoramic where images are stitched side by side or the layering of multiple photos to create a new resulting image. There are no expectations or considerations given to the original capture other than to verification that the photographer shot each visual element.

### What are forms of manipulation?

Altering content includes but is not limited to things that rearrange, flip, distort, remove, or insert visual elements within the frame.

### Examples of removing things that alter the content:

- Physical marks on bodies or objects
- People in whole or part
- Lighting or reflected lighting sources
- Highlights or shadows
- Extraneous objects within the frame

### Other forms of altering the content:

- Cloning in highlights or shadows
- Enhancing bodies, objects or wardrobe (Liquify or other methods)
- Painting in object details
- Photo Montage

### Third Party Images & Software

No third-party imagery, stock photography (skies, clouds, props, nature, architecture, illustrations, border, or backgrounds), or stock footage is allowed.

Non-photographic filters and actions produced by third parties that enhance characteristics of an image but do not add elements to an image are permitted in all divisions except for Photojournalism.

Non-photographic elements like text, patterns, frames, and motifs are only allowed in the Album, Creative, and Filmmaking divisions.

### Outsourcing

The outsourcing or supplying of digital files or film to a lab, editor, retoucher or print service is allowable under your direct supervision and explicit instruction.

A third-party may offer recommendations for your consideration but may not make the ultimate decisions.

## VETTING & VERIFICATION

The process of vetting and verification is a two-way street and exists to protect the integrity of the competition and Honors of Excellence program while providing a level playing field for all competitors.

Both entrants and the organizers share equally in the responsibility.

### There are two major components:

- Inclusion of the RAW file or unedited JPEG during submission.
- Supporting documentation that verifies the chain of events for every aspect along the creative, post-production, and printing processes upon request.

That includes but is not limited to maintaining an archive of every visual element contained in a submitted entry, responding to questions regarding post-production techniques or documentation of the instructions given supporting direct supervision throughout outsourced retouching and printing.



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## VETTING & VERIFICATION

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Failure to promptly respond to all portions of a verification request may result in re-categorization of the entry or disqualification.

### Plagiarism

Entries found or determined to be knowingly or subconsciously created that misrepresents, imitates or plagiarizes will be disqualified.

Emulating a popularized or established pose, style or the reinterpretation of existing concept is not considered plagiarism.

Copying a current or historical photograph, film, commercial or advertisement utilizing all or the majority of visual elements and content is potentially plagiarism unless the re-usage is represented with a different perspective.

Both allowances require that the new work is easily recognizable as presenting something unique with regards to content, context or messaging.

The recreation of a painting is not considered plagiarism.

### Disqualification

WPPI has the right to disqualify or re-categorize any entry if it does not meet our basic requirements, attempts to break the spirit of the rules, or risks undermining the integrity of the competition.

The entries will be judged following the Judging Criteria, as defined on [wppiawards.com](http://wppiawards.com) and on page 10.

Additionally, the entry must not, in the sole and unfettered discretion of the organizers, include obscene, provocative, defamatory, sexually explicit or otherwise objectionable or inappropriate content.

**If an entrant is proven to knowingly break the rules in an attempt for an unfair advantage, the entrant receives the following:**

- A one-year ban from competition
- 10 point deduction from their Honors of Excellence designation

#### Automatic Disqualifications include:

- An entry that in any way identifies the creator
- Plagiarized entries
- Qualified as inappropriate content
- Violation of general, division or category rules

Although WPPI has made every effort to list and explain the rules, it would be impossible to include every possible scenario that clears up any gray areas. If you have a question prior to submission please reach out to [info@pdncontest.com](mailto:info@pdncontest.com).



## RULES: WEDDING • PRE-WEDDING

### WEDDING DIVISION

The Wedding Division is for commissioned photos of real couples taken by the official photographer and members of their team during context of a real wedding day or union. Consideration is allowed for multi-cultural weddings spanning multiple days.

Second or associate photographers may enter images as long as it was not directed, organized or posed by the principal photographer.

Judges take into consideration the nuances of live events including limitations surrounding, location, timing, and with the understanding, that the people featured are not models.

The judging of wedding photography entries uses a broad lens reflective of the international nature of our membership's clients religions, cultures and traditions.

### Wedding Division Categories

#### Bride Alone: Wedding Day

Real bride featured on her wedding day by herself.

#### Groom Alone: Wedding Day

Real groom featured on his wedding day by himself.

#### Wedding Couple Together: Wedding Day

Real wedding couples featured on their wedding day.

#### Bridal Party / Family & Friends

Real bridal parties, families and friends captured on the wedding day.

#### Wedding Details

Real wedding accessories, details & decor that showcase the wedding day.

### Wedding Division Rules and Requirements

Post-production techniques that are used to soften, minimize or eliminate visual distractions for the purposes of beauty or refinement are allowed so long as they do not misrepresent the narrative, intent and integrity of the original capture.

In addition to what is covered under the General Rules, the following options are allowed:

- Single or duplicate captures
- Limited processing manipulations
- Head, face or body part swaps
- Bracketing exposures to achieve HDR
- Focus stacking
- Using a 2nd exposure to remove a light, stand or assistant
- Cloning, healing brush or frequency separation refinements

The following are not allowed:

- Entries not shot under real wedding conditions
- Using models
- Borders or textures

- Compositing to create a panoramic or introduce new visual elements
- Cloning people, objects or scenes to amplify or repeat visual elements
- Multiplying, flipping, mirroring or introducing objects or elements through any other means
- Content aware tool

### PRE-WEDDING DIVISION

The Pre-Wedding Division is for wedding styled photos taken before or after the wedding day, including but not limited to Engagement, Destination, Styled Shoots and the use of Models. They may be commissioned or self-commissioned and include a collaboration with a creative team.

### Pre-Wedding Division Categories

#### Pre-Wedding Couple Together: Non-Wedding Day

Photos of an engaged or married couple wearing wedding, formal or casual attire created before their marriage or within one month.

#### Bride Alone: Non-Wedding Day

Photos featuring a real bride by herself captured before the wedding or within 1 month afterward.

#### Groom Alone: Non-Wedding Day

Photos featuring a real groom by himself captured before the wedding or within 1 month afterward.

#### Model Bridal Couple Together: Non-Wedding Day

Models portrayed wearing bridalwear during a Fashion, Editorial or Promotional photoshoot.

#### Model Bride or Groom Alone: Non-Wedding Day

An individual model portrayed wearing bridalwear for Fashion, Editorial or Promotional purposes.

### Pre-Wedding Division Rules and Requirements

Post-production techniques that are used to soften, refine, minimize or eliminate visual distractions for the purposes of beauty or desirability are allowed so long as they do not significantly misrepresent the narrative, intent and integrity of the original capture.

In addition to what is covered under the General Rules, the following options are allowed:

- Single or duplicate captures
- Limited processing manipulations
- Head, face or body part swaps
- Bracketing exposures to achieve HDR
- Focus stacking
- Using a 2nd exposure of the same exact scene to remove a light, nightstand or assistant
- Cloning, healing brush or frequency separation refinements
- Using models in Model Bridal Couple & Model Bride or Groom Alone

The following are not allowed:

- Entries shot as part of the wedding day or union



## RULES: PRE-WEDDING • PORTRAIT • PHOTOJOURNALISM

- Using models in Wedding Couple or Bride or Groom Alone
- Borders or textures
- Compositing to create a panoramic or introduce new visual elements
- Cloning people, objects, scenes to amplify or repeat visual elements.
- Multiplying, flipping, mirroring or introducing objects or elements through any other means
- Content aware tool

### PORTRAIT DIVISION

The Portrait Division is broadly defined to include all types of portraiture including traditional, corporate, travel, creative and interpretive. They may be commissioned or self-commissioned and include collaboration with a creative team.

### Portrait Division Categories

#### Animals & Pets

Pictures featuring domesticated or wild animals and insects with the flexibility to show the owner or human form in whole or part.

#### Boudoir

Photos that highlight real people and showcase the beauty, intimacy, romance, or suggestive subject matter for an individual's personal satisfaction or the private enjoyment of a romantic partner. It may include the exposed male or female forms in full or partial undress that stimulates aesthetic or emotional feelings. It may not display or depict the eroticism of sexual organs or activity.

While couple's boudoir is allowed, enter maternity, body painting and stylized nudes in their respective categories.

#### Children

Featuring children from 1 to 12 years old including group shots with multiple children 19 and younger.

#### Group/Families

Honoring relationships between 2 or more people where one of the subjects is 20 years or older.

#### Fine Art Nude

Body painting and stylized portraits of nude and semi-nude subjects.

#### Individual

Starring a single subject 20 years or older.

#### Maternity

Celebrating pregnancy including women alone or with members of their family and partners.

#### Newborn

Highlighting portraits of infants up to 1-year-old, with or without family members. Enter birth photography in the Photojournalism division.

#### Teenager

Focused on children from 13-19 years old.

### Portrait Division Rules and Requirements

Post-production techniques that are used to soften, refine, minimize or eliminate visual distractions for the purposes of beauty or desirability are allowed so long as they do not significantly misrepresent the narrative, intent and integrity of the original capture.

In addition to what is covered under the General Rules, the following options are allowed:

- Single or duplicate captures
- Limited processing manipulations
- Head, face or body Part Swaps
- Bracketing exposures to achieve HDR
- Focus stacking
- Using a 2nd exposure of the same exact scene to remove off-camera lighting, stand(s) or assistant
- Using models in model categories
- Painting or painterly techniques

The following are not allowed:

- Mirroring half or part of the image.
- Cloning people, objects, scenes into the picture.
- Multiplying, flipping, mirroring or introducing objects or elements through any other means.
- Puppeteering techniques
- Content aware tool

### PHOTOJOURNALISM DIVISION

Photos that are taken and not made or created under any form of influence or manipulation by the photographer and/or assistants. You must provide a caption to give your entry context with no emotional language. If these guidelines are not met, your image will be moved to another category that fits it best.

### Photojournalism Division Categories

#### Wedding Photojournalism

Unposed, undirected, limited post processed wedding images.

#### Photojournalism

Unposed, undirected, limited post processed non-wedding images such as travel, street photography, sports, birth, etc.

### Photojournalism Division Rules and Requirements

Because the integrity of the original capture is paramount, there are strict rules in place for both processing and manipulation.

In addition to what is covered under the General Rules, the following options are allowed:

- Single capture
- Non-manipulative processing
- Cropping
- Conversion to black and white or sepia
- Removal of sensor spots
- Dogging, burning, vignettes



## RULES: PHOTOJOURNALSIM • CREATIVE • FILMMAKING

- Caption to provide context

The following are not allowed:

- Duplicate or multiple captures
- Manipulation of pixels
- Liquify
- Cloning or healing tool (*Sensor spot exception*)
- Content aware
- Perspective control
- Lens correction
- Warping
- Skewing
- Split or excessive toning
- Localized sharpening

### CREATIVE DIVISION

The Creative Division is an artistic realm with a full license to illustrate subjects and ideas for personal or business applications. Successful concepts may be representative, impressionistic or abstract in nature with a common thread being that they invoke feelings or convey a message.

Celebrating the long history of photo montage, in the Creative Division, we encourage compositing and panoramic stitching as well as the use of non-photographic elements like text, patterns, frames and motifs.

There are no limitations to where your ideas may take you.

### Creative Division Categories

#### Commercial

The Commercial photography category is exclusively for compelling visual images that facilitate business transactions such as selling, promoting or advertising. You must confirm the end usage by including a tear sheet or something similar, as well as a caption to give the entry context and must not use any emotional words. The caption should typically answer who the client was, the project brief and where the image was published.

#### Fashion / Beauty

Images where highly styled clothing and accessories are on display or that amplifies the beauty of the model and their makeup resulting in the subject becoming secondary.

#### Illustrative

Pictorial, photo montage or fine art conceptual photography that immediately conveys a message or imagines an idea.

#### Landscape

Interpretations of outdoor spaces that are representative, impressionistic or abstract including utilizing the human form as a subordinate visual element of the design.

#### Portrait Contemporary (Composite)

Pictorial and photo montage portraits created with a full artistic license.

#### Pre-Wedding Contemporary (Composite)

Pictorial and photo montage pre-wedding portraits created with a full artistic license. Images entered into this category can include real couples, models and single subjects in bridal attire consistent with the pre-wedding genre.

#### Wedding Contemporary (Composite)

Pictorial and photo montage wedding photos and portraits created with a full artistic license.

### Creative Division Rules and Requirements

The Rules for the Creative Division are completely wide open.

In addition to what is covered under the General Rules, the following options are allowed:

- All post-production techniques & processing manipulations
- Single, Duplicate or Multiple captures
- Any production software
- Compositing, mirroring, layering, montage etc.
- Introducing new visual elements to the scene
- Non-photographic elements like text, patterns, frames and motifs

The following are not allowed:

- Content deemed to be offensive or inappropriate
- Work or ideas that are plagiarized

### FILMMAKING DIVISION

The Filmmaking Division is an opportunity to showcase the art of motion, sound and editing, and presentation by weaving technical and artistic artistry with compelling narrative.

Film submitted into the Wedding/Engagement Film category must be from an actual wedding day or union featuring real clients only.

Photos used as part of an album entry can be entered as individual photographic prints as well. All images must represent the work of the entrant except for the inclusion of historical photos for up to 20% of the overall content. You may submit an individual image(s) from an album as a print in the appropriate category.

Film entries are viewed using a calibrated LCD projector during judging and may be pre-judged prior to the live competition.

### Filmmaking Division Categories

#### Commercial / Illustrative Short Film

Commissioned and self-commissioned non-wedding related films of any type, style or format.

#### Wedding / Engagement Short Film

Directed engagement, elopement or wedding films of real wedding clients that may include multiple days of shooting.

### Filmmaking Division Rules and Requirements

The rules for the Filmmaking Division are very open regarding post-production workflow and techniques. The category limitations surround the contexts of time limitations, ability to direct and problem solve



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## RULES: FILMMAKING • IN-CAMERA

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under the pressures of a live event.

In addition to what is covered under the **General Rules**, the following options are allowed:

- All post-production techniques and processing manipulations
- Single, duplicate or multiple captures
- Any production software
- Logos that do not identify the entrant
- Photos, including historical ones, for up to 50% of the overall content
- Entry by multiple camera operators

The following are not allowed:

- Entries longer than 5 minutes
- Anything that reveals the identity of the entrant
- Using unlicensed music
- Using less than 50% video footage
- Entry by directors or producers that did not operate the camera

### IN-CAMERA ARTISTRY RULES

For purists or those seeking a challenge, the In-Camera Artistry Division rewards technical and creative excellence without the benefits of external post-processing. The process works by extracting the JPEG embedded in a RAW file providing certainty that what the judges see projected on the calibrated LCD screen is SOOC (Straight out of camera.)

Photo Mechanic is the software used to extract the embedded JPEG from the RAW file.

### In-Camera Artistry Division Categories

#### Wedding

Images captured during the course of a real wedding.

#### Personal

Images created of any subject matter that is not taken on a wedding day.

### In-Camera Artistry Division Rules and Requirements

In addition to what is covered under the **General Rules**, the following options are allowed:

- Single capture or in-camera multiple exposure
- Non-manipulative processing via the camera settings
- Live preview
- RAW file without a supporting reference file
- Tethered shooting

The following are not allowed:

- Duplicate or multiple captures
- JPEG
- TIFF
- Wedding genre photos not created under real wedding conditions



## ENTRY SPECIFICATIONS • JUDGING CRITERIA • SCORES AND AWARDS

### ENTRY SPECIFICATIONS

#### Digital Files

First you must enter electronically. Please visit [www.wppiawards.com](http://www.wppiawards.com) to register. Once the registration process has been completed, you will receive instructions to upload your images.

#### Image file specifications

- Size: At least 1920 pixels on the longest dimension (around 7 inches or larger)
- Resolution: 300 ppi are acceptable
- Mode: RGB color mode (even black-and-white images)
- Format: JPEG file format unless directed to also upload RAW
- Color Profile: sRGB or Adobe 1998 - Untagged space for color profiles is also acceptable.
- File Naming: The file names of the images you upload don't have to be anything specific for the print categories. The naming is irrelevant.

If a submission is correctly entered, the submission will be judged.

#### Filmmaking Submissions

##### File Preparation

- The files must be saved as a .mov or .mp4 file encoded in HD at 1080P or a minimum of 720P.

PLEASE MAKE SURE ALL BRANDING IS REMOVED! FILMS WITH BRANDING WILL BE DISQUALIFIED WITH NO REFUNDS. (Note: this also includes references to the filmmaker in opening or closing credits).

### JUDGING CRITERIA AND CONSIDERATIONS SCORE KEY DEFINITION

100	Supreme	Platinum award. A benchmark that exhibits the best possible use of all skills, creativity and uniqueness.
95-99	Exceptional	Gold Distinction. Approaching the highest level of imagination, creativity and technique.
90-94	Outstanding	Gold Award. Exhibiting outstanding skills in all areas and originality.
85-89	Excellent	Silver Distinction. Excellent use of imagination, skill and technique.
80-84	Above Average	Silver Award. Above average skill and technique in most areas.
75-79	Standard Practice	No award. Good salable work consistent with standard professional practice.
70-74	Below Standard	No award. Requires improvement in technique.
60-69	Below Professional	No award. Not up to professional standards.

#### Judging

Qualified judges of WPPI will judge entries in the competition for photographic artistry and craftsmanship. The decision of the judges is final. Feedback from judges on what they like or what they feel could be improved will be provided. The panel of judges will review the images on a digital display and an average score will determine the winners. Once an entry has been judged, the score for that entry is final. An entry cannot be brought back to the panel and re-judged.

A judge may not judge an image in which they have been directly involved in the post production of the image.

A judge may judge an image whose creator is known to them if they are able to submit an unbiased score.

A judge should not refrain from judging an entry where they assume they know the creator but they may step down if appropriate. An unbiased score must be given.

### COMPETITION SCORES AND AWARDS

First, second and third place winners of all categories will receive custom designed, engraved crystal trophies.

Entries that score 80+ will receive a downloadable, printable certificates that will be available in your member login area.

#### An entry that scores:

80-84	Receives a Silver award
85-89	Receives a Silver Distinction award
90-94	Receives a Gold award
95-99	Receives a Gold Distinction award
100	Receives a Platinum award

Every year, a member's top four scoring entries will contribute to their Honors of Excellence status. A maximum of 2 entries per year entered into the first half or second half online competitions may contribute to your Honors of Excellence designation.

