

Project “Frontiers” - Questions and Answers

Why ‘edgelands’?

Many edgelands can be reached without extensive travelling, and in this way, we can photograph even during times of restricted movements, keeping the carbon footprint low, and visit the location repeatedly until we are satisfied with our pictures.

Looking at and visually exploring something we would usually overlook, and exploring our immediate surroundings, could even be considered a mindful approach.

Edgelands might not always be pretty, but they are the location of vital infrastructure. Exploring edgelands poses a challenge on how we approach a subject and how we visualize it. To quote Andreas Feininger from his book on composition in photography: “...what counts is not what you look at, but how you look at it.” ¹

What is the definition of ‘edgelands’?

There are definitions of edgelands in the literature, but for the purpose of this project we want to keep it simple, and so as a loose definition we consider the transition zones between the built and the natural environment as ‘edgelands’. We don’t want to be too specific, in order to give the participants, the most freedom and leeway for their creativity.

Can I go out and take pictures during times of government-imposed restrictions on movement?

Under no circumstances do we ask or encourage participants to contravene government-imposed restrictions and breaking the law.

What do I do if the edgeland I want to photograph is privately owned?

You would need to obtain permission from the landowner to photograph on private land, and also to receive permission for the intended use of the images. It might help if you point out that you are working on a photographic project, and that you are a member of the RPS.

Please note that permission for the usage of the images can be very specific, for example the landowner might allow you to use them for a photobook but forbid to have them published on social media and other digital platforms. In this case the project will be a no-go, as the photobook will also be published electronically incl. RPS websites.

Please be non-confrontational and don’t argue with landowners, they’ve got the law on their side. It is the photographer’s responsibility to abide by the current privacy laws.

If in doubt, it’s better to pursue a different project.

¹ Feininger, Andreas. Principles of Composition in Photography. Garden City, New York. Amphoto American Photographic Book Publishing Company, Inc. 1973. Third printing 1976. ISBN 0-8174-0552-6

Is aerial photography eligible?

Yes.

Why do I need to send in an artist's statement and/or additional text?

The artist's statement supports your vision and the message you want to convey with your images. A concise statement helps you focus on the key points of your project.

Additional text might further enhance this message and give the viewer additional information on your chosen topic.

Do I need to post-process the images?

If you want to, but it's not a requirement. Straight out of camera is fine, if that suits you. However, please keep in mind, that images often benefit from post-processing and adding the final touch. If you process your images, you are in charge of what the picture looks like, and not the engineers and programmers working for the camera manufacturers.

Please note: due to the file size, raw images will not be accepted for publication. For technical image specifications, please see below.

What are the image specifications?

Jpg format, file size below 10Mb, longest edge 4000 pixels, resolution 300 dpi, colour profile sRGB (please note: colour space and colour profile are two different things, please make sure that you apply the sRGB colour profile).

How do I need to name the files?

Please use the following file naming convention: Your full name (first name followed by surname) followed by a number in ascending order to reflect the sequence of the photographs. Example: John Smith - 1.jpg This will be the first image in John Smith's sequence.

Who does the image sequencing?

You define the sequence of the images. They will be printed in the order you specify (see file naming convention).

What happens to the copyright of my images?

The copyright stays with the creator of the images. All photographers are credited.

Where will the images be published?

All images will be published in a photo book or several books, depending on the number of participants. All participants will be sent a pdf copy of the book(s). We will publish the work on RPS websites and in RPS communications like newsletters of the regions and special interest groups, as well as on RPS social media accounts.

What happens to my electronic images after the book has been printed?

The images will be kept on the Microsoft OneDrives of the participating regions and groups until the end of 2022, to have the images available for the creation of further outputs. After that, they will be deleted and no copies will be retained.

Do the images need to be in digital form?

Yes. We cannot accept film negatives, prints or slides. All images need to be in digital form. Please see image specification.

Who do I contact if I want to participate?

The coordinator of your region or special interest group. The contact email address is given in the project brief published and disseminated by your region or SIG.

How do I get the pictures to the coordinator?

Via the free browser-based file transfer services [WeTransfer.com](https://www.wetransfer.com) or Dropbox.

Can I apply image processing techniques like HDR?

Yes, but please keep in mind that the processing technique should suit the subject matter. It might be a suitable technique for urbex or gritty scenes, but probably less so for a documentary approach or fine art approach.

Can I apply creative techniques like multiple exposures?

Yes, but please keep in mind that the processing technique should suit the subject matter. Multiple exposures, intentional camera movement (ICM), Orton effect and the like might suit some subject matter better than others.

Can I use a creative approach or does it need to be 'straight' photography?

Every photographic approach, straight or artistic, is fine. It all depends on the subject matter and how you want to visualise it. The finished picture counts - it needs to convey your intention and what you want to express.

Is work eligible which is part of a project I already started working on?

Yes, you can use images of a project you have started in 2020, but it's important that you add new work created during the time window (May to August) of project "Frontiers".

I have a finished project I really like. Can I use these pictures?

No. It's a requirement that new work is being made during the time period from May 2021 to August 2021. However, you can use a project you started in 2020 as a starting point as long as you add new work, or you can revisit a previously finished project and add new work.

Do I have to purchase the book made with the images of project "Frontiers"?

No. There's no requirement to purchase the book, but of course it's nice to have a tangible product of the collated work, which can adorn your bookshelf and which you can show to

relatives and friends. It could also make a nice gift. Also: the more people choose to purchase the book, the lower the price per copy.

I don't feel comfortable shooting in edgelands or engaging with the landowners to seek access to their land, e.g., an industrial or business park. What do you suggest?

Edgelands come in many different forms. It doesn't need to be deserted edgelands, dodgy areas, or privately owned land. Look for easily accessible, public areas. As an example, I work on a project highlighting the importance and the use of a local cycle track which was created by the conversion of a disused railway line.

If I am a member of a participating region and group, can I submit two entries?

Yes, one as a region member and one as a SIG member.