



## Rules and definitions

### General

1. **Club meetings:** Club meetings will be held on the 3<sup>rd</sup> Thursday of every month, except in December every year. From time to time it might be necessary to change the date of the meetings due to public holidays, school holidays or other unforeseen events. These changes will be communicated via WhatsApp to all club members ahead of the affected meetings. ***Please note that it is your own responsibility to be on the lookout for notifications of events or changes of events on the WhatsApp group.***
  
2. **Membership fees:** The annual membership fees get determined every year at the Annual General Meeting. Club fees are payable by end of April of each year. Please contact the club's treasurer for info in this regard. Members who join the club from July will pay pro-rata membership fees.
  
3. **AGM and constitution:** The club's Annual General Meeting gets held every year during the February club meeting. It is expected of all club members to attend the AGM. A copy of the club's constitution can be obtained from any committee member.
  
4. **Entries**
  - 4.1 Entries must be done through Photovault Online: [www.photovaultonline.com](http://www.photovaultonline.com) For help with Photovault online, contact Karin Crook on 082 328 1862.
  - 4.2 Entries close on the Saturday evening at 23h59 before the club meeting the following week. If the closing date will change, it will be communicated via WhatsApp to all club members.
  - 4.3 Categories that can be entered into:
    - 4.3.1 Nature - Colour
    - 4.3.2 Nature - Monochrome
    - 4.3.3 Open Section – Colour
    - 4.3.4 Open Section – Monochrome
    - 4.3.5 Set subject – Colour
    - 4.3.6 Set subject – Monochrome
  - 4.4 Amount of photos that can be entered per month:
    - Nature – Colour (2)
    - Nature – Monochrome (2)
    - Open Section – Colour (2)
    - Open Section – Monochrome (2)

Set subject Colour or Set subject Monochrome (1)

A total of **five** photos can be entered per month not exceeding the maximum entries per category. An extra photo is allowed as a set subject photo, making it a total of six entries. Only 1 photo is allowed to be entered as a set subject photo, so you can decide whether you want to enter in colour or monochrome. NOTE: If you do not enter a set subject photo, the maximum entries per month is five photos.

4.5 A photo may only be entered once at the club. It may be entered again *only* once more if the state of colour has been changed, in other words, if a photo was entered into a colour category, and it has been reworked to monochrome, it may be entered again once as a monochrome entry, or vice versa. The colour and monochrome photos may not be entered in the same month.

4.6 Photo size as per Photovault: Photos are entered as High Definition photos which mean that images must be sized with either the height exactly 1080px or the width exactly 1920px. These dimensions cannot be exceeded and the image is not allowed to be larger than 2mb.

4.7 Image title: Only the title of the image should be used, no dashes or other special characters, with a maximum of 24 characters. Example: 'Lion Kill'

4.8 For PSSA rules concerning salon entries, please visit their website:

<https://www.pssa.co.za/salons-mainmenu-81/pssa-salon-scene/salon-definitions>

## **5. Judging Criteria:**

### **1 Star**

- Correct Exposure
- In focus
- Element of Composition
- Picture clean well presented

### **2 Star:**

- Correct Exposure
- In focus
- Element of Composition
- Picture clean well presented
- Some Impact
- Some knowledge of when to crop

### **3 Star:**

- Correct Exposure
- In focus
- Element of Composition - Should begin to show an understanding of the importance of Lines, Shapes and Forms
- Picture clean well presented

- Impact (Now a strong requirement)
- Know when to crop

#### **4 Star:**

- Should show a full grasp of all the above principles
- Entry level National salon standard
- Salon standard = The top 20% of all the entries in a National competition

#### **5 Star and Higher:**

- National Salon standard plus
- Entry level International Salon standard
- International Salon standard = The top 20% of all the entries in an International competition = Top 20% in the world

### **6. Point system**

#### **1 and 2 Star:**

- 8-12 Points - Gold
- 7 Points - Silver
- 6 Points - Bronze

#### **3 Star:**

- 9-12 Points - Gold
- 8 Points - Silver
- 7-6 Points - Bronze

#### **4 Star:**

- 10-12 Points - Gold
- 9 Points - Silver
- 8-6 Points - Bronze

#### **5 Star:**

- 11-12 Points - Gold
- 10 Points - Silver
- 9-6 Points - Bronze

#### **All Stars:**

- 13-15 Points - Certificate of merit (COM)

### **7. Promotion criteria of Nelspruit Photographic Society**

- |             |   |
|-------------|---|
| 1 to 2 star | 12 Gold awards and 1 salon acceptance or 70 promotion points    |
| 2 to 3 star | 24 Gold awards and 1 salon acceptance or 120 promotion points   |
| 3 to 4 star | 48 Gold awards and 12 salon acceptances or 200 promotion points |
| 4 to 5 star | 60 Gold awards and 40 salon acceptances or 400 promotion points |

5 star to Beret 100 Gold awards and 120 salon acceptances or 600 promotion points  
All promotions above Beret have the same criteria.

**Promotion points are made up as follows:-**

Silver award 1 point  
Gold award 2 points  
COM 3 points  
Best in section 3 points

**8.** PSSA Definitions:

8.1 **MANIPULATION** - Manipulation shall constitute any or all of the following modifications to the original image: • Adding an element to the image that was not contained in the original capture; • Removing an element from the image that was contained in the original capture; • Moving or repositioning an element of the image that was contained in the original capture. In the categories Nature and Photojournalism, manipulation is not allowed. In Open there is no restriction whatsoever in the way authors choose to post process an image. The following actions are allowed and are not seen as manipulation: • Cropping • Correction of lens distortion, chromatic aberrations, purple fringing, lens vignette and vertical/horizontal perspective adjustments; • Removal of dust spots or scratch marks from sensor or scanned images; • The blending of different exposures of the same scene to broaden the dynamic range e.g. High Dynamic Range (HDR); • Photo stacking to overcome the limitations of the digital sensor heat artefacts in long exposures. • Focus stacking to widen the depth of field especially in Macro photography. In the case of Nature and Wildlife, HDR and focus stacking will not be considered as manipulation and may be used provided that the end result is a faithful representation of the original scene. Please note: HDR and Focus stacking are not allowed in Photojournalism.

8.2 **ABSTRACT, ALTERED REALITY, CREATIVE or VISUAL ART** – manipulation is allowed.  
Abstract: An exercise in composition for the sake of art. The real identity of the abstractionist's subject is not important and the result is not intended to be anything. Altered Reality An image created by altering reality in an obvious manner, created digitally or in camera. The intention is the creation of an image that conveys a feeling or message, or tells a story. Creative or Visual Art These images should go beyond the straightforward pictorial rendering of a scene. The image does not have to employ derivative or manipulative techniques to be Creative or Visual Art. However all work should be that of the author and not copied or derived from elsewhere.

8.3 **PORTRAITURE** – manipulation is allowed. A likeness, personality and mood of a living subject, human or animal, where that subject is dominant in the image. Portraiture is not restricted to head and shoulders and may include just a part of the

face, a back view or even a full length study. Human Interest: An image depicting a person or persons in an interactive, emotional or unusual situation, excluding recreational and sports action.

- 8.4 **LANDSCAPE** – manipulation is allowed. A genre intended to show different spaces within the world, usually vast and unending. A landscape comprises the visible features of an area and physical elements such as landforms, water, living elements of flora and fauna and abstract elements like lightning and weather conditions. It could be pure nature or include man and/or beast. 'Scapes is a term that covers the depiction of scenery such as mountains, valleys, trees, rivers, forests, sea, cities etc. where the main subject is a wide view with its elements arranged into a coherent composition. 'Scapes may be natural or man-made. Derived terms include: Cityscape; cloudscape; nightscape; seascape; snowscape; streetscape; sandscape; urban scape etc. A panorama is an image with elongated fields of view, with an aspect ratio of 2:1 or larger, the image being at least twice as wide as its height.
- 8.5 **MACRO** – manipulation is allowed. Macro photography is extreme close-up photography, where you get close to a small subject by physical or optical means. The size of the subject in the finished photograph is usually greater than life size and reveals detail which cannot easily be seen with the naked eye. Macro fits as a subsection of Open as well as Nature; when entered in a Nature section, manipulation is NOT allowed.
- 8.6 **MONOCHROME** – manipulation allowed. Monochrome is a black and white image. 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.
- 8.7 **NATURE** – manipulation is not allowed. Entrants warrant that they adhere to the PSSA Nature Photographer's code of ethics and that "The welfare of the subject is more important than the photograph." 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 artificially 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. All allowed adjustments must appear natural. Colour images can be converted to greyscale/monochrome. Stitched images are not permitted. Infrared images, either direct-captures or derivations, are not allowed. Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife. 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.

- 8.8 **WILDLIFE:** Images entered in Wildlife sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms living free and unrestrained in a natural or adopted habitat. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. Wildlife images may be entered in Nature sections of salons and exhibitions.
- 8.9 **OPEN** – manipulation allowed. In this category the subject matter is totally open. All elements must be photographic; if graphic elements are included they should enhance the photographic image but not take over from it. Any graphics used should be created by the photographer using his/her own artwork. When a photo qualifies to be entered into another category in this competition/salon then it cannot be entered into the Open Category and may be disqualified if entered into the Open Category.
- 8.10 **PHOTOJOURNALISM (PJ)** – manipulation is not allowed. Photojournalism entries are images with informative content and emotional impact which usually include human interest, documentary, news or sport. The journalistic value of the image shall receive priority over the pictorial quality. In the interest of credibility, PJ images that misrepresent the truth and model or staged set-ups are not permitted. Techniques that add to, relocate, replace or remove any elements of the original image, except by cropping, are not permitted. Techniques that enhance the presentation of the image, without changing the photojournalism story content, are permitted. All enhancements must appear natural. Colour images can be converted to greyscale/monochrome. Street photography – manipulation is not allowed Street photography records unposed scenes in public places. The primary subject is people and/or symbols of people, at rest or in motion, alone or with others, going about

their everyday activities. Manipulation should be confined to colour correction and judicial cropping.

- 8.11 **SPORTS PHOTOGRAPHY** – manipulation is not allowed. Sports photography covers any aspect of a sporting event. Images must depict an active pastime or recreation involving physical exertion and/or skill that is governed by a set of rules or customs and often of a competitive nature. The level of sport can range from children playing a sport to the Olympic Games. Images in this section could include the spectators or judge or umpire in a sporting event.
- 8.12 **PHOTO TRAVEL** – manipulation is not allowed. A Photo Travel image expresses the characteristic features or culture of a land as they are found naturally. There are no geographic limitations. Images from events or activities arranged specifically for photography, or of subjects directed or hired for photography are not appropriate. Close up pictures of people or objects must include features that provide information about the environment. Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted. The only allowable adjustments are removal of dust or digital noise, restoration of the appearance of the original scene, and complete conversion to greyscale monochrome. Other derivations, including infrared, are not permitted. All allowed adjustments must appear natural.
- 8.13 **STILL LIFE** – manipulation is allowed. An image depicting mostly inanimate subject matter

## **9. THE NATURE PHOTOGRAPHER'S CODE OF ETHICS**

*Compiled by The Photographic Society of South Africa to promote the conservation and awareness of our natural heritage through observation and exhibition.*

**9.1 INTRODUCTION** The Photographic Society of South Africa has, in order to help protect all natures' subjects and the environment, proposed a code of ethics for all nature enthusiasts to follow, whether in national parks, wilderness areas or even in your own garden. Acknowledgement must go to the Association of Natural History of Great Britain, the Nature Division of the Photographic Society of America and all naturalist photographers from whose codes of practice this code of ethics is derived. Always remember that the welfare of the natural history subject is of prime importance. You are an intruder and as such must respect both the creatures and the ecosystem. Our aim must be to preserve our heritage and by following the guidelines set out here each of you can help. Social courtesy and respect must be shown to all around us, be they animal, vegetable, mineral or human being. Respect encompasses a knowledge and understanding of your subject as well as being sufficiently familiar with other natural history specialities to be able to avoid damaging their interests accidentally. The law as it affects all nature subjects must always be observed. Whatever your interest in nature, be it to photograph or to observe, you will only achieve your aim and be able to consider yourself a true naturalist when you become one with your surrounds.

**9.2 FEEDING** While feeding of animals and/or birds is, in certain instances, an acceptable practise – such as for instance the supply of bones to the vultures in Giant’s Castle - the use of live bait is not acceptable in any circumstances.

**9.3 COMMON COURTESY** In national parks you are generally restricted to your vehicle and as a driver you should observe common courtesies and obey all rules and regulations of the park. Do not speed up to or past a stopped vehicle – slow down, wait a short distance off and make sure that you will not disturb anything before driving on, or wait to be waved on. Do not drive in such a way as to box other cars in, particularly when near dangerous animals such as elephants, nor park in such a way that you block the road. Your passengers too should observe normal safety precautions and common courtesies such as not hanging out of windows or playing radios or taped music. Nature has a wonderful sound all of its own, stop and listen and enjoy all facets of our natural history. If any creature shows uneasiness caused by your presence you should move off rather than force the creature to move. It is totally unethical to throw anything at a creature to cause it to change its position or area.

**9.4 BIRDS AT NESTS and/or CREATURES AT DENS** It is particularly important that photography and or viewing of breeding creatures only be undertaken by people with a good knowledge of the creatures breeding behaviour – books, study groups, etc. will help to further your knowledge. It is generally best to use a hide in order not to disturb the creatures. When erecting a hide do not erect on a regularly used approach line, nor where the attention of the public or predators is likely to endanger the subject. You should not approach a nest or den too closely, careful judgement is necessary. No part of the occupant or his equipment should be visible through or from outside the hide. Do not keep a hide set up if the parents do not return within approximately half an hour, especially on very cold or very hot days. 10 “Gardening” i.e. interference of surrounding vegetation are sometimes necessary for photography of nesting birds, this should be kept to a minimum, not exposing the subject to predators, people or adverse weather conditions. Gardening should be carried out by tying back and not cutting off branches and grasses. In between each shooting session and at the conclusion of any session everything should be returned to the way it was and tracks to and from the area should be very inconspicuous. Although the best time for viewing and for photography is at the time of the hatch or birth, this is not the time to start erecting a hide, nor when eggs are newly laid. You must wait until the parent's reaction to the situation is firmly established. Nestlings should never be handled or removed from the nest nor may you restrict their movement while photographing them in situ. Scientific banding is accepted in nature photographs.

**9.5 INSECTS, SNAKES AND REPTILES** The removal of these creatures to a studio for photography is an accepted practise provided that their subsequent release is in the original habitat as soon as is practical. These creatures should only be photographed in surrounds and on perches where they would naturally occur. Chilling, freezing, light anaesthesia or any other action aimed at subduing the creature is not acceptable. You may not endanger the life of any specimen. Diurnal creatures should be photographed



in the early morning or late afternoon or when the weather is colder when they will be more torpid, likewise for nocturnal creatures. Recording these creatures in the field would probably tell a more accurate story.

**9.6 TIDE POOL SUBJECTS** Tide pool animals have a definite role in our ecology and creatures living on top or below rocks will die if those rocks are turned over and not replaced the way they were found.

**9.7 GEOLOGY** The appearance of pictographs and petroglyphs should never be altered by applying any substance, even the simplest of compounds. Cave formations and crystals should never be moved, broken or tampered with. These ancient arts can never be restored.

**9.8 BOTANY** It is most important that the preparations to photograph or view one specimen do not involve treading on other specimens. Avoid trampling on fragile habitats, especially grasslands, marshes and wildflower patches as damage to the habitat affects all species in the ecosystem. A competent photographer or botanist need never pick wild flowers. No rarity should be picked let alone dug up for studio photography, or to facilitate the in situ photography of another specimen, nor should any part be removed to facilitate the photography of another part. If rocks or logs or other objects natural to the area are brought in to provide a scientifically correct and more photogenic background these should be returned to their original place.

**9.9 CONCLUSION** Thoughtless conduct could force a creature to leave its accustomed surrounds because it finds you an unbearable nuisance and in doing so the whole ecosystem can become unbalanced. In conclusion we can only suggest that both the recording and viewing of any natural history subject can only be enhanced by doing so in its natural surrounds.

## **10. Annual Awards**

The next awards are awarded every year:

### 1. **Junior (1 – 3 star)**

#### **1.1 Junior Colour Photographer of the year**

2<sup>nd</sup> Runner-up (certificate)

1<sup>st</sup> Runner-up (certificate)

Winner (trophy)

#### **1.2 Junior Monochrome Photographer of the year**

2<sup>nd</sup> Runner-up (certificate)

1<sup>st</sup> Runner-up (certificate)

Winner (trophy)

#### **1.3 Junior Photographer of the year (colour and monochrome combined)**

2<sup>nd</sup> Runner-up (certificate)

1<sup>st</sup> Runner-up (certificate)

Winner (trophy)

2. Senior (4 star +)

**2.1 Senior Colour Photographer of the year**

2<sup>nd</sup> Runner-up (certificate)

1<sup>st</sup> Runner-up (certificate)

Winner (trophy)

**2.2 Senior Monochrome photographer of the year**

2<sup>nd</sup> Runner-up (certificate)

1<sup>st</sup> Runner-up (certificate)

Winner (trophy)

**2.3 Senior Photographer of the year (colour and monochrome combined)**

2<sup>nd</sup> Runner-up (certificate)

1<sup>st</sup> Runner-up (certificate)

Winner (trophy)

3. **Photographer of the year (junior and senior)**

2<sup>nd</sup> Runner-up (certificate)

1<sup>st</sup> Runner-up (certificate)

Winner (trophy)

4. **Set Subject Photographer (junior and senior)**

2<sup>nd</sup> Runner-up (certificate)

1<sup>st</sup> Runner-up (certificate)

Winner (trophy)

5. **Salon worker of the year**

2<sup>nd</sup> Runner-up (certificate)

1<sup>st</sup> Runner-up (certificate)

Winner (trophy)

6. **International Salon worker of the year**

2<sup>nd</sup> Runner-up (certificate)

1<sup>st</sup> Runner-up (certificate)

Winner (trophy)

7. **Rookie of the year**

Single award (trophy)

8. **Chairman's choice award**

Single award (can be shared) (trophy)

**9. Nature Photographer of the year (introduced in 2021)**

Single award (certificate)

**10. Open Category Photographer of the year (introduced in 2021)**

Single award (certificate)

**How points are calculated**

Club members can submit up to 66 photos in a given year (6 photos x 11 months). To make provision for the odd occasion that a member cannot submit 6 photos every month, only the top 60 photos per member will be used to calculate the yearly points. PLEASE NOTE:

- a) 10 Of the 60 photos are set subject photos, although you are not required to submit a set subject every month. If you do not submit a set subject photo, you are only allowed to submit 5 photos per month.
- b) To be eligible for the Colour Photographer of the year award, your top 30 photos will be used to calculate your final score. You are not limited to enter only 30 photos in the colour category, but keep in mind if you enter more than 30 photos in the colour category, you will not be able to enter 20 photos in the monochrome category, which implies that you will not be eligible to qualify for the Monochrome Photographer of the year award. This will not affect your chances of winning the Photographer of the year award.
- c) To be eligible for the Monochrome Photographer of the year award, your top 20 photos will be used to calculate your final score. You are not limited to enter only 20 photos in the monochrome category, but keep in mind if you enter more than 20 photos in the monochrome category, you will not be able to enter 30 photos in the colour category, which implies that you will not be eligible to qualify for the Colour Photographer of the year award. This will not affect your chances of winning the Photographer of the year award.
- d) To be eligible for the Set Subject Photographer of the year, your top 10 set subject photos will be used to calculate your final score.
- e) The Photographer of the year is the member who scored the highest points out of his/hers top 60 photo entries.

Salon and International Salon Worker of the year get determined by each member's salon acceptances for the year.

Rookie of the year gets awarded to the newcomer who scored the most points for the year.

The Chairman's Choice award is an award that gets awarded by the chairperson to a person in the club whom he/she felt contributed the most to the workings of the club during the year.

Nature Photographer of the year is awarded to the person who scored the highest points in the nature category, colour and monochrome combined.

Open Category Photographer of the year is awarded to the person who scored the highest points in the open category, colour and monochrome combined.

When a junior photographer advances to senior (4 star) before 30 June in a specific year, he/she will automatically compete as a senior photographer at the end of the year. If he/she advances to 4 star after 30 June, he/she will compete as a junior photographer at the end of the year.