



PSSA DEFINITIONS

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Introduction

For the purposes of competitions, salons and specialist honours applications all images are divided into two categories i.e. Nature and Open (previously known as Pictorial) in each division (Prints, Slides, Digital, AV).

The original image and all elements therein must have been taken by the photographer, whatever photographic medium is used. All actions in reaching the final presentation must be made by the photographer with the exclusion of film processing, un-manipulated commercial scanning and printing.

No images or parts of images may be downloaded from the internet or copied from any source whatsoever.

Monochrome

Unless otherwise stated entry may be made in either Colour or Monochrome. If there is a specific monochrome section the following definition applies:

- 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.
- On the other hand 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.

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 Photo Journalism, manipulation is not allowed. In all other categories, there are no restrictions whatsoever in the way authors choose to post process an image.

The status quo remains for the following, which enhancements is allowed, and is not seen as manipulation:

- 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;
- Due to the limitation of digital sensors regarding dynamic range, the blending of different exposures of the same scene to broaden the dynamic range (e.g. HDR);
- Focus stacking to widen the depth of field especially in Macro photography.

In the case of Nature and Wildlife HDR, stitching for panoramas and focus stacking will not be considered as manipulation and may therefore be used provided that the end result is a faithful representation of the original scene. HDR, Stitching and Focus stacking are not allowed in Photo Journalism.

Definitions

ANY EVENT CHOOSING TO RUN WITH ANY OF THE DEFINED CATEGORIES IN THIS DOCUMENT MUST ABIDE BY THESE PSSA DEFINITIONS

It is strongly recommended that all clubs follow these definitions in order to make it easier for their members when entering PSSA sanctioned events.

Salons and competitions may choose to have other sections as well and for these they may make their own definitions. HOWEVER the definitions must be clear and precise and disqualifications may not be made by subjective interpretation of the definitions.

Disqualifications, in all instances, should only be made when the salon director or judges are 100% sure of their facts. In the case of sections such as Visual Art, Abstract & etc., where the definitions themselves are subject to interpretation, no images should be disqualified.

PSSA reserves the right to withhold or disqualify any image which is considered to infringe the common laws of decency, and copyright. Plagiarism will not be tolerated.

Members are to be reminded that they should read the rules of all events very carefully as the international rules may differ.

1. Nature Definitions

NATURE photography is restricted to the use of the photographic process to depict observations from 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 to certify as to its honest presentation.

- Human elements shall not be present, except on the rare occasion where those human elements enhance the nature story.
- The presence of scientific bands on wild animals is acceptable.
- Photographs of artificially produced hybrid plants or animals, domestic and farm animals, mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation that alters the truth of the photographic statement. Manipulation includes but is not limited to adding or removing any element by means other than cropping. Please read the full definition for manipulation.
- The faithful representation of what was captured at the time of shooting must be maintained. Digital & printing adjustments are only acceptable if limited to minor cleaning work (removing dust spots), levels, curves, colour, saturation and contrast work, dodging and burning. Sharpening is allowed.
- Compositing, multiple exposures, sandwich/montage shots and double exposures are not permitted except for new digital techniques such as HDR, stacking and stitching where the end result is a faithful representation of the original scene.
- Adding or removing animals, parts of animals, plants, distractions, people etc into/from the image is not allowed.
- Borders, if used in digital projections, should be unobtrusive and generally limited to a thin stroke that separates the image area from the black projection background.

1.1 Wildlife

Falling within the Nature category is WILDLIFE which is defined as one or more organisms living free and unrestrained in a natural or adopted habitat.

- Therefore, while photographs of zoo or any other animals in captivity, insects or other creatures photographed in the studio or other controlled locations are NATURE subjects they are not WILDLIFE and could not be entered in a Wildlife section. Animals living free and unrestrained on game farms, private game reserves and National Parks are considered to be wildlife.
- NOTE: Wildlife subjects are not limited to birds and mammals. Insects, reptiles, amphibians, sea creatures and botany are also eligible wildlife subjects as long as they are not captive subjects. The main subjects must be living organisms therefore Landscapes are not eligible wildlife subjects.

1.2 Nature Sub-sections

Nature sub-sections include but are not limited to Seascapes, Landscapes, Macro, Abstract, Portrait, Visual Art etc. In all nature sub-sections the nature definition as given above applies.

2. Open

In this category the subject matter is totally open.

- All acceptance points accumulating from non nature sections will count in the open section.
- All elements must be photographic – if graphic elements are included they should enhance the photographic image but not take over from it. All graphics used should be created by the photographer using their own artwork.

3. Sub-sections

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. It can be created digitally or in camera. The intention is the creation of a new image that conveys a feeling or message, or tells a story.

Human Interest

An image depicting a person or persons in an interactive, emotional or unusual situation.

Landscape

A genre intended to show different spaces within the world, sometimes vast and unending, but other times microscopic. A landscape comprises the visible features of an area, including physical elements such as landforms, the sea, living elements of flora and fauna, abstract elements like lightning and weather conditions.

Macro

A photographic situation where you get close to a small subject by physical or optical means. Starting at approximately 1/4 life size i.e. when the subject being photographed is four (4) times the size of the film plane (i.e. film or digital sensor). There is no limit on the upper end.

Panorama

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.

Photojournalism

An image that tell a news story. Photojournalism is distinguished from other close branches of photography by the qualities of:

- Timeliness - the images have meaning in the context of a recently published record of events.
- Objectivity - the situation implied by the images is a fair and accurate representation of the events they depict in both content and tone.
- Narrative - the images combine with other news elements to make facts relatable to the viewer or reader on a cultural level.

Pictorial

Images with wide visual appeal. Any subject that is treated pictorially, embodying the elements of good design, arrangement or composition, which reflects the personal interpretation of the photographer

Portraiture

A likeness, personality, and mood of a living subject 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.

Sports Photography

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. Images in this section could include, for instance, the judge or umpire in a sporting event.

Sports Action Photography

Sports people in action. 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.

Still life

An image depicting mostly inanimate subject matter.

Table Top

Table top is an image depicting mostly inanimate subject matter arranged in an artificial setting such as on a table top.

Visual Art

Photography as a means of expression and as a vehicle for the author to make a personal photographic statement.

Pictorial images can be Visual Art and Visual Art images can be Pictorial - the important part of the definition for Visual Art is that 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 Visual Art.