

HERMANUS PHOTOGRAPHIC SOCIETY

February 2014

**PROMOTING THE ART OF PHOTOGRAPHY BY PROVIDING A
STIMULATING AND INTERACTIVE ENVIRONMENT**

RULES AND REGULATIONS

ABBREVIATIONS

AGM	-	Annual General Meeting
AV	-	Audio-Visual
Club	-	Hermanus Photographic Society
COM	-	Certificate of Merit
FIAP	-	Federation Int. of Art Photographic
MP	-	Motion Pictures (Cine/Video)
P	-	Prints
MP	-	Monochrome Prints (B&W)
CP	-	Colour Prints
TP	-	Trade Prints
PSA	-	Photographic Society of America.
PSSA	-	Photographic Society of S Africa.
APSSA	-	Associate of PSSA
FPSSA	-	Fellow of PSSA
Scribe	-	Committee member recording points
PI	-	Projected Images (Slides or Digital)
*	-	Star

TP: A trade or commercial print is any print produced by a party other than the author (e.g. a commercial laboratory).

RULES AND REGULATIONS

1

Club meetings will be held at least once a month except for January, on dates decided by the committee. One monthly meeting as set out in the constitution, will be for the Annual General Meeting.

2

Members joining the club may participate in the following divisions

Projected Images

Prints (Monochrome and Colour)

Audio Visual

Should sufficient interest develop, the committee will consider introducing a Video Division.

3

Each member may enter a maximum of 3 images in total (prints and PIs combined) for judging at the monthly club meetings. These do not include any images entered as set subject; currently limited to maximum of 1 per member. Images submitted for judging may be placed on the Club's website.

Audio visual entries will be judged outside of club meetings and selected entries will be displayed to members at monthly meetings. (See p 11 N for entry conditions)

4

Prints and PI's entered for judging will be judged according to the PSSA Star grading system.

5

Print entries must be submitted with a completed prescribed entry form. Entries should be delivered to the print convener no later than midday on the Monday prior to a monthly meeting. One month's notice must be given of any AV entries.

Digital PI's must be correctly sized, named (see Appendix II) and submitted to the convener by e-mail or hand delivered on CD or memory stick not later than noon on the Saturday prior to the meeting concerned.

6

All entries must be entirely the work of the author (including any digital enhancement work) with the exception of the following:

Source Music & commentary with AV's

Print mounting

Trade Print processing and printing which may be done commercially.

7

Prints must be mounted and the title and name of the author must appear on the back.

Minimum size = 150x200mm, **excluding** mount.

Maximum size = 300x450mm **excluding** mount.

For club purposes "Jumbo size prints" will be allowed in 1 & 2 Star in the Print division.

8

Images may not be submitted more than once for judging. If an image is entered as a slide it may not be entered again as a print nor may it be processed digitally and resubmitted. However, portions of an image may be used to form part of a new composite image that

is, in the opinion of the Committee, materially different from the original submission.

With a digital camera it is possible to capture multiple versions of images that differ only slightly from each other. Where images do not differ materially, they may be considered to be essentially the

same image. The Committee must be consulted for a ruling on the materiality of differences between images in such cases.

Where an image is processed digitally to produce a materially different appearance (for example colour and monochrome versions), both versions may be entered for judging but must carry different titles.

9

No entry in any division may be re-submitted for judging except for annual competitions, when only images already judged in that club year may be entered.

10

If an image is submitted with the same name as one submitted previously by the author, it will be disqualified, even if it is a new image but given a name used previously by the author.

11

To avoid disqualification in terms of rule (12), authors must keep a record of all titles used.

12

Annual competitions will be open to all members irrespective of star grading or the category in which entries were submitted during the year.

13

Trophies awarded to members will be floating trophies and remain the property of the club and must be returned at the end of the allotted period in the same condition as received. Thus a member accepting a trophy is responsible for all damages to or loss of the trophy while in the members possession.

14

For competition purposes, the highest average points per month in a club year, will be determined by the following method: Total number of points accumulated in a grade in the club year divided by the total number of months in that grade plus one. Salon points count for the club year, in which the closing date of the Salon falls.

15

Members are encouraged to bring guests to club meetings. The chairman must be informed of the names of guests so that they can be properly welcomed.

16

All new members joining the club will receive, on payment of the entrance and membership fees, this book of rules & promotion system plus a membership card (if requested) for the current year. The club year will be from 1 January to 31 December with an AGM in February.

17

From time to time the committee may give consideration to making special awards for exceptional service to the club and for superior achievement in photography. Some awards of this nature are made in conjunction with the PSSA.

18

Special interest groups will be convened from time to time to support the needs and interests of club members who share an interest in a particular field of photographic activity

19

Should any other point or problem arise not covered in these rules then the committee will make a decision on the matter.

NOTES

PROMOTION SYSTEM & JUDGING

A

The star grading system as recommended by PSSA will be used in the club and consists of the following grades: One star up to five Star and then Magister, Magister-Bronze, -Silver, -Gold and Platinum as the highest club grades in each division.

B

A member joining the club will start as a one star member in each division in which the member wishes to be active. If a new member was previously a member of another club, the committee will decide on an appropriate entry level based on the members achievements at the previous club.

Existing members entering another division start at the same star grade as that already achieved in another division.

Promotion achieved by a member in one division will apply immediately to other divisions in which the member is active.

C

Judging will be done by experienced club members, visiting judges on invitation or by PSSA through the post, as may be decided on by the committee.

D

PROMOTION SYSTEM FOR PRINTS & PI's

PRINTS AND PI's

1 Star to 2 Star

Total of 20 points with a minimum of 5 Gold Awards

2 Star to 3 Star

Total of 40 points with a minimum of 10 Gold Awards

WITH SALON POINTS

WITHOUT SALON POINTS

3 Star to 4 Star

60 points 15 Gold's |
plus 2 Salon points

100 points 25 Gold's
|

4 Star to 5 Star

120 points 30 Gold's
plus 20 Salon points

| 200 points 60 Gold's
|

5 Star to Magister

200 points 50 Gold's |
plus 40 Salon points

400 points 120 Gold's
|

Magister to Magister Bronze-Silver-Gold-Platinum

75 Gold's
Plus 50 Salon points

| 150 Gold's.

With the exception of Salon points, all points and awards must be gained from judging in the club.

The club will only recognise salon acceptances from PSA, FIAP & PSSA approved Salons.

E

Salon acceptances and club awards for Prints & PI sections will be converted to points as set out below.

Year Points for Awards

No Award	(N/A)	= 0	Set Subject	= 4
Bronze	(B)	= 1	Best Image	= 3
Silver	(S)	= 2	Gallery	= 1
Gold	(G)	= 3	Nat. Salon Acceptance	= 4
Merit	(COM)	= 5	Int. Salon Acceptance	= 6

Promotion Salon Points International National

Acceptance	2	1
Special Award	3	2
Section Winner	4	3

A panel of photographs submitted for adjudication by PSSA and accepted by them will earn the member Salon acceptances equivalent to 75% of the number of images submitted.

Entry Categories

All work submitted for judging must have the category for entry specified on the entry form. Pictures entered without a category will be deemed to be Open entries.

Definition of categories

Nature

Restricted to nature in all its forms including the many facets of Archaeology, Botany, Geology and Zoology. Human elements if present should be unobtrusive and enhance the nature story. Cultivated plants, domestic animals, still life, floral arrangements, mounted museum habitats or groups or similar subjects which are no longer alive are not classified as nature

Scenic

Landscapes, seascapes and similar outdoor scenes. Scenic without any human elements can also be classified as Nature.

Portraits

Include Human, animal, bird, insect, etc. N.B. Human portraits are generally defined as from the waist upwards, whilst with animals, birds, etc., a head and neck alone are considered a portrait.

Still Life

Includes 'table tops' and floral arrangements.

Contemporary

Defined as creative, experimental, imaginative, impressionistic or a departure from realistic representation.

Photojournalism

News-worthy and story telling pictures, including sport.

Open

All photographs not covered by the above sections.

NB Exclusions

Wildlife and Photojournalism pictures may not be composite images. Nor may they be digitally altered by the addition or removal of any parts of an image such that the final picture does not show a true representation of the subject as photographed, in its original context and environment. More detailed information is given at the end of the booklet.

F

As a challenge to members, the committee will announce a set subject for each month. Some of these will be chosen to test and stretch the technical and creative abilities of photographers.

G

Entries will be judged in one grade at each meeting. Any promotion will take effect at the next meeting. Awards may not be carried forward to the next grade nor to another meeting.

In terms of rule (5) where 2 month's entries are judged at the same meeting, the judging will take place and any resulting promotion will be applied as in rule H(para1).

H

Judging cannot be defined exactly nor can any set rules be laid down and followed by judges. However there are a few basic guidelines, as set out below, for the members who wish to know what the judges are taking into consideration. More detailed information is available on request.

It is expected that all work presented, will be clean and properly framed or mounted where necessary.

1 Star

Focus, exposure and a basic centre of interest.

2 Star

Focus, exposure, basic composition and a lead in to centre of interest.

3 Star

Very strict on focus and exposure, good composition, use of line and shapes, colour harmony.

4 Star and above

Add to the above criteria, mood, luminosity of colour, impact and enduring quality. In addition issues of creativity and originality of work play an increasingly important part at the higher levels.

A guide giving a more detailed description of judging guidelines is available on request.

I

Salons

Acceptances and other awards received from a Salon are independent of any grading system. The club points associated with these awards will, for promotion purposes, be assigned to an author when they can best be used to achieve promotion. Promotion points can be carried forward to a higher grade and another year if necessary.

J

However, year points awarded for salon acceptances will count immediately, when received in the author's current grade. Year points cannot be carried forward.

Salon acceptances and other Salon awards, together with the titles of images receiving awards, must be reported immediately to the

committee so that promotions can be recorded and announced promptly and before the next club meeting. Promotions cannot be applied retrospectively after work has been judged in an incorrect grade.

K

The official **closing** date of any Salon as printed in the entry form will determine the club year in which a Salon falls and hence the year in which year points will be applied.

L

For club purposes, a print, PI or AV may earn not more than 3 Salon acceptances. Any acceptances thereafter will no longer count towards promotion or club points.

M

Audio-Visual (AV)

The AV activities of the club are directed by the AV Interest Group. This division is open (no star grading). Authors may present a sequence on any subject matter providing that the required standards are adhered to.

A sequence will consist of a minimum of 12 images and run for a not more than 12 minutes. A title must be included. With single projector AV's the sequence must start and end with an additional black slide. Single, dual or multi-projection as well as digital projection AV's are acceptable.

AV's will be judged whenever necessary and selected AV's displayed at subsequent club meetings. Authors wishing to submit entries for judging must indicate their intention to the AV interest Group so that arrangements can be made for judging.

Authors may submit up to 10 AV's for judging in any calendar year. The convener may ask an author to limit the number of entries to any judging event in the interests of reducing the judging load to no more than 12 entries in total.

Should interest in AV creation grow, the committee will consider the introduction of beginner's grades as well as arranging for more frequent judging events.

N

With the exception of Salon points, all awards and points must be gained from judging in the club. The club will only recognise salon acceptances from PSA, FIAP & PSSA approved Salons and PSSA competitions held at PSSA Congress. As with PI and Print Salons members must keep the committee fully informed of any submissions to recognised Salons

Year Points for AV Awards

Bronze	(B)	= 3	
Silver	(S)	= 6	
Gold	(G)	= 10	National Salon Acceptance = 15
Merit	(COM)	= 15	International Salon Acceptance = 20

Judging of AV's will be done on official score sheets and to convert these scores to Bronze, Silver, Gold or COM the following tables will be used:

AV Score (Max 100)	Award
<60	Bronze
60 - 79	Silver
80 - 89	Gold
90+	Merit (COM)

O

Motion Picture/Video (MP)

The promotion requirements and rules etc. will be obtained from PSSA if this division becomes active.

P

All members of the club are encouraged to join PSSA and to strive for PSSA honours through photography. Submitting work to Salons offers further challenges and stimulation to photographers wishing to raise the quality of their work.

Prints

Prints are masked off in the darkroom while printing, however the author's name and address must still be on the back of each print to be exhibited. Spotting is not needed on prints.

If the photo subject is such that the correct orientation may be in doubt, the position of the name and address on the back is used to indicate which is the top edge. The name and address label must be placed at the edge which is uppermost when the print is viewed correctly.

If in doubt please ask the more advanced members of the club for help and advice.

SUBMITTING IMAGES IN DIGITAL FORMAT

You may submit entries in digital form for display and/or judging at club meetings.

Size

Each image should be sized to be no wider than 1440 pixels and no higher than 1080 pixels. It should be submitted as a Jpeg.

To preserve quality when converting to jpeg format, the least amount of compression should be used but enough to achieve a file size of less than 1MB

File Name

Each image file should also be named according to the following format:

1-Joe Soap-Flying duck-N.jpg

Where – **1** indicates 1 Star photographer, (2 – 2 Star etc)

Joe Soap is the name of the photographer

Flying duck is the image title

N indicates the Nature category

The image category is abbreviated to a single letter as follows:
(See Appendix III)

Nature	N	Contemporary	C
Scenic	S	Photojournalism	J
Portrait	P	Open	O
Still Life	L	Set Subject	X

NB Please make sure that there are no spaces between the last hyphen and the end of the file name.

i.e. in the example above, **-N.jpg** should not have any spaces.

UNDERSTANDING ENTRY CATEGORIES

The Society's entry categories are based on those recommended by the PSSA.

Their primary purpose is to inform the viewer, judge or critic of the way in which the photographer envisaged the image and therefore how the viewer should interpret and critique the image.

The advent of digital image processing has introduced a secondary purpose for entry categorisation. Some categories have strict rules that define which image processing techniques may NOT be used to enhance the original image.

Definition of categories

Nature

The subject is captured from nature in all its variety. The category includes the many facets of Archaeology, Botany, Geology and Zoology. It includes Wild Life photographs of animals and birds, fish and insects. Similarly, the category includes images of rocks, flowers, plants, leaves and trees, where the intent is to display the subject in its natural context using visual imagery to communicate understanding and meaning to the viewer. Human elements if present should be unobtrusive and enhance the nature story. Cultivated plants, domestic animals, creatures in captivity, still life, floral arrangements, mounted museum habitats or groups or similar subjects which are no longer alive are not classified as nature. However, images drawn from nature may be entered in other categories, if the photographer wishes, such as Portraits, Still Life, Contemporary or Open.

NB Within this category, Wild Life images, of the subjects listed above, are subject to certain constraints that do not apply to images not of a Wild Life nature.

Scenic

Landscapes, seascapes, whether rural or urban and similar outdoor scenes. Scenic images, when entirely natural can also be classified as Nature.

Portraits

These can include images of people, animals, birds, insects, etc. where the intention is to capture the essence of the subject, visually as well as, perhaps, to communicate information on mood, personality and other less visual characteristics. Whilst portraits often involve images of the head and shoulders of subjects, this is by no means a requirement. Images of inanimate subjects can also be classified as portraits if appropriate.

Still Life

These usually involve images of inanimate subjects, arranged 'table top' displays and floral arrangements. However, it is perfectly valid to include images of naturally occurring arrangements of subject matter if appropriate.

Contemporary

These are defined as creative, experimental, imaginative, impressionistic images and involving some form of departure from realistic representation. Images of this type may also be entered in other categories if it suits the photographer's purpose. Realistic images may be included in this category if the purpose is to explore shapes, patterns, textures and colours rather than to display the subject itself.

Photojournalism

These are generally story telling images that capture events, people, animals or subjects in action and include sport and newsworthy events.

Open

All photographs not covered by the above sections. Photographers may at their discretion, classify any image in the open section if it suits their purpose.

These descriptions are in no way intended to limit the freedoms of photographers to submit images in any category that is appropriate nor to imply that creativity and innovation are more appropriate or sought after in some categories than in others. The choice of category should support the photographer's vision and it should

inform the viewer about the kind of image the photographer intended to produce.

Constraints

Photographers are free to use any and all available techniques to produce and/or enhance their images. These may be in camera and post camera techniques of a traditional film or darkroom nature as well as digital techniques. These techniques include inter alia, brightening or darkening, changing contrast, changing colour saturation, sharpening and cropping the image.

However, if images are categorised as Photojournalistic or are Wildlife images entered in the Nature category, constraints apply.

Wildlife and Photojournalism pictures may NOT be composite images. Nor may they be digitally altered by the addition or removal of any parts of an image such that the final picture does not show a true representation of the subject matter and surroundings as **photographed**, in their original context and environment.

The term “**No Altered Reality**” has been loosely applied to describe this limitation.

“**Composite**”. Is an image that includes parts of another image or cloned parts of the same image. Thus an image that has been enhanced using the PhotoShop Cloning tools, Healing brush, History brush, Paint brushes and any similar tools, is a composite.

NB There is one exception to this rule. Dust and scratches on film or blemishes formed as a result of dust on the surface of the digital capture device, may be removed by cloning and similar methods.

“**Altering Reality**” In addition to Compositing, techniques that are deemed to alter reality include **Blurring** (if not applied in camera) and the application of **Digital Filters**.

Photographers' Options

The Altered Reality constraint applies to Photojournalistic images entered in the Photojournalism category and images of Wildlife entered in the Nature category. Images so entered will be judged and evaluated as Photojournalistic or Wildlife images with due consideration given to their merits as images of this type, the difficulty of obtaining the image and the uniqueness of the subject matter.

However, images like this, whether Reality has been altered or not, may also be entered in one of the other categories. In such case the image will be interpreted as a photograph that has been subjected to compositing techniques and will be judged and evaluated purely on its photographic merits.

Thus Photographers are free to categorise their images as they see fit recognising that the categorisation will affect the way in which a viewer interprets and responds to the image. Photographers should also make full use of the title of their image to further guide the viewer in understanding the content of an image and the intent of the photographer in creating the image.

Clearly, the careful choice of title and category is an important component in the process of ensuring that the viewer is able to appreciate fully, a photographer's creativity and hard work.