

# TYGERBERG PHOTOGRAPHIC SOCIETY

## SET SUBJECTS FOR 2021

*Please note that only images taken from 1 October 2020 will be eligible. All older images will be automatically disqualified*

### COMPETITION RULES:

- Images that were entered previously at club competition may NOT be entered again.
- The adjudicators will reject an image which does not conform to the definition of the entered category
- All the parts of each submitted image have to be photographed by the author who must be in possession of the original unretouched 'capture' version(s) of the image and where applicable of all component parts of the image. The author must also hold the copyright to each submitted image and of all component parts of it. The adjudicator or committee may request an entrant to supply him/her with proof of the authenticity of all the elements in the presented image(s). If the entrant cannot supply such proof, his/her entry in the competition will be disqualified.
- Except for the restrictions on images described in the Nature, Photo Travel and Photojournalism definitions, images may be altered, either digitally or otherwise, by the entrant.
- Manipulations are prohibited in the Nature, Photo Travel and Photojournalism or in the categories as specified in the category definitions. This means that no elements of the photograph may be cloned, added or erased.
- No title, watermark or identification of the maker shall be visible anywhere on the image.
- Entrants must store and preserve intact, with no alteration, the metadata, the RAW file(s) or the original unretouched JPEG file(s) of the submitted images (and those taken immediately before and after the submitted image(s)) for possible future motivated inspection, with no expiry, prescription or limitation of TPS/PSSA actions. It is recommended to leave the EXIF data in the submitted files intact in order to ease eventual investigations. It is absolutely forbidden for any entrant to tamper with the EXIF or original data in the files submitted to salons/exhibitions.
- The entrant accepts without exception and with no objection the following terms: - that the submitted images can be investigated by TPS/PSSA to establish if these adhere to TPS/PSSA regulations and definitions even if the entrant is not a member of PSSA, - that TPS/PSSA will use any means at its disposal for this undertaking, - that any refusal to cooperate with TPS/PSSA or any refusal to submit the original files as captured by the camera, or failure to provide sufficient evidence, may result in disqualification
- The display of the images for competition, on the TPS Website or in the TPS

Newsletter assumes no liability for any misuse of copyright by the entrant.

- No judge may enter categories in which he or she is judging. Judging points will be awarded in lieu of scores

## **CONDITIONS OF ENTRY:**

- Images must be entered in the following format: - JPEG file format - File size may not exceed 2 MB - Images must be resized to a maximum of 1920 pixels on the horizontal axis OR a maximum of 1080 pixels on the vertical axis - It is recommended that the image is converted to the sRGB colour profile to ensure correct colour rendition during display and adjudication. - Borders are optional, but within the size restraints as described.
- An entrant's images will not be presented to the judges consecutively but distributed randomly in each category
- **DATA PROTECTION:** By entering this competition, you are explicitly consenting to the personal details you have supplied, including email addresses, being held, processed and used by the organisers for purposes associated with this competition. You also explicitly consent to such information being sent to organisations that have accorded official recognition, patronage or accreditation to this competition. You acknowledge and accept that by entering this exhibition means that the status and results of your entry may be made public.
- **BREACH OF CONDITIONS OF ENTRY** If the Photovault administrator or committee determines before, during, or after the judging that an entrant has submitted entries where one or more images fail to comply with these Conditions of Entry, including the stated definitions, the committee reserves the right and discretion to delete the entry from the competition and void any or all acceptances or awards. In order to ensure that images comply with the Conditions of Entry and definitions, the exhibition may carry out checks on the images to make sure that: - the images are the original work of the entrant and - the images comply with the rules and definitions as set out in these Conditions of Entry. This may involve asking the entrant to provide originally captured image(s), with EXIF data intact, by a set deadline. The questioned image(s) of any entrant failing to comply with such a request for the original image(s) may be considered in breach of these Conditions of Entry, and declined. Such entries may be referred to PSSA for further investigation of possible ethics violations. TPS/PSSA retains the right to investigate in any way all complaints/suspicions of breaches of entry conditions, impose sanctions if deemed necessary, include the entrant's name on the list of sanctions provided to other competitions or exhibitions, and share such investigations with FIAP and PSA. Entrants automatically agree to these.
- Submission of entries signifies acceptance of these conditions of entry.

## 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.

Study the rules for each event as they will be unique.

## SET SUBJECTS 2021

### JANUARY: ABSTRACTS

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. Abstract images are conceived or imagined outside of 'reality'. They can encompass a huge variety of subject matter, take us out of our comfort zone, make us question what we see, or invite us to enter another realm. In abstract photography, often there aren't the usual frames of reference for the viewer; they're not looking at anything immediately recognisable or discernible. This lack of context in which to evaluate an image is one of the reasons why abstract photography can be so challenging and equally enthralling! The subject matter is often implied or suggested rather than overtly and literally presented.

***Manipulation is allowed***

## **FEBRUARY: MONOCHROME**

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.

*Manipulation is allowed*

## **MARCH: PORTRAITS – MUST INCLUDE A HAT!**

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

*Manipulation is allowed*

## **APRIL: MINIMALISM**

**Minimalist photography** is a form of [photography](#) that is distinguished by extreme, austere [simplicity](#).<sup>[1]</sup> It emphasizes sparseness and focuses solely on the smallest number of objects in the composition process. Minimalist photography focuses on simplicity and its artistic style can be encapsulated by the quote, "less is more." Minimalist photographers achieve this effect by casting aside all the unnecessary components in creating their works.<sup>[5]</sup> This principle is demonstrated in various minimalist photographs, for example, when capturing a mountain or an ocean on camera, the entirety of the scenery will be presented as one big vast space. The vacancy and bareness of the space shown enables the audience to imagine and craft their own version of interpretation and comprehension, instead of including the photographer's own inputs and insights. In order to expand and concentrate on the expansive space, it is crucial to minimize contradicting elements such as people or distracting buildings. Doing so conveys a sense of barrenness and desolation that creates a theatrical atmosphere and visual experience. Therefore, a minimalist photograph is often captured early in the morning, sunrise or dark at night. This ensures that the scene is not filled with crowds and that the overall composition appears neat and simplified.

Minimalist photography often pays attention to one single subject in its composition, using nature as its [background](#). Some representative subject matters include geometric patterns, lines and textures, which can range between an apple, a mountain or a bridge, to name a few examples

*Manipulation is allowed*

## **MAY: NATURE / WILDLIFE**

**Nature:** 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.

***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.

***Manipulation is NOT allowed***

## JUNE: STILL LIFE

**Still life photography** is a genre of [photography](#) used for the depiction of inanimate subject matter, typically a small group of objects. Similar to still life painting, it is the application of photography to the [still life](#) artistic style. [Tabletop photography](#), [product photography](#), [food photography](#), [found object photography](#) etc. are examples of still life photography.

This genre gives the photographer more leeway in the arrangement of design elements within a [composition](#) compared to other photographic genres, such as [landscape](#) or [portrait photography](#). [Lighting](#) and [framing](#) are important aspects of still life photography composition.

Manmade objects like pots, vases, consumer products, handicrafts etc. or natural objects like plants, fruits, vegetables, food, rocks, shells etc. can be taken as subjects for still life photography. Typically, still life's are not close up to the subject nor far away, but at a very medium angle. The art in still life

photography is often in the choice of objects that are being arranged and the lighting rather than the skill of the photographer.

***Manipulation is allowed***

## JULY: ARCHITECTURE

**Architectural photography** is the photographing of buildings and similar structures that are both aesthetically pleasing and accurate representations of their subjects. This genre requires careful consideration of your subject and a high level of technical attention. Make use of your gear correctly, ie. Use a tripod and a shutter release

Also attempt to show more than a snapshot. Consider composition, lighting and how you are going to edit your image.

***Manipulation is allowed***

## AUGUST: SHADOWS / SILHOUETTES

A **shadow** is the contour created when an object or person blocks rays of light from reaching a surface. The shape of a **shadow** changes based on its relationship with its light source. The distance, angle, and size of the source work together to determine the intensity, form, and scale of the **shadow**

**Silhouette photography** is a wonderful way to convey drama, mystery, emotion and mood in a picture. A **silhouette** is **defined** as a view of an object or a scene consisting of the outline and a featureless interior, with the **silhouetted** object usually being black.

***Manipulation is allowed***

## SEPTEMBER:           SCAPES

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.

***Manipulation is allowed***

## OCTOBER:           LONG EXPOSURE (1 SECOND OR MORE)

**Long-exposure**, **time-exposure**, or slow-shutter **photography** involves using a **long**-duration shutter speed to sharply capture the stationary elements of images while blurring, smearing, or obscuring the moving elements. ... Boats in **long exposures** disappear during the daytime, but draw bright trails from their lights at night.

***Manipulation is allowed***

## NOVEMBER:         SPORT/PHOTOJOURNALISM/STREET

***Photojournalism – MANIPULATION IS NOT ALLOWED***

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.

***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.

***ALL DEFINITIONS ARE SOURCED FROM EITHER THE PSSA, WIKIPEDIA, OR A COMBINATION OF BOTH***