Competition Rules

1. INTRODUCTION

This document constitutes the By-Laws of Cape Town Photographic Society drawn up and approved by the Council of Cape Town Photographic Society in terms of Clause 4.3.13 of the Constitution. These By-Laws establish the Rules for the various prints, projected images (digital and slides) and audio-visual divisions of the Cape Town Photographic Society under which the Society's competitions shall be held, the various awards shall be made and trophies and medals shall be awarded. The Council shall be responsible for the making of awards and awarding trophies.

2. PRINTS AND PROJECTED IMAGES (DIGITAL AND SLIDES) DIVISIONS

2.1 Classification of Photographers

For competition purposes photographers shall be classified as Beginners, Intermediate, Advanced or Salon. Promotion from one class to the next shall be by accumulation of points gained in competition as prescribed in paragraph 2.3 below. A new member of the Society shall be classified as Beginner unless he/she substantiates to the satisfaction of the Council that he/she has gained a higher status at a photographic society/club recognised by the Council in which case the Council shall determine into which class such member shall fall.

2.2 Society Competitions

Society competitions for prints and projected images shall normally be held once in each month. Photographs entered for projected images and print competitions must have been taken by the entrant. The photographs entered into competitions must be original and must not have been entered previously into any other CTPS competition in which ranking points are awarded.

The number of entries permitted in the different subject categories in the monthly projected images and print competitions shall be determined by the Council. Prints or projected images may be entered once only unless material alterations have been effected in which case re-submission shall be permitted and points gained for both entries shall be credited to the entrant. A simple monochrome conversion of a colour photograph (and *vice versa*) is not regarded as a material alteration.

Competition entries shall be judged by one or more judges appointed by the Committee. (A judge may not score their own image and the average of the other judges will be added instead). The judges shall award points up to a total of 30 for each entry. No account will be taken of the classification of the entrant thereof whose name and classification shall not be known to the judge(s) at the time of judging.

The original image must be made by the entrant with a camera. All images must be original and must not incorporate elements produced by anyone else. By virtue of submitting an entry, the entrant certifies the work as his/her own. The club assumes

no liability for any misuse of copyright by the entrant. Any modification of the original image must be made by the entrant.

The points so awarded shall gain for the entrant a Gold, Silver or Bronze award on the basis of the following minimum number of points.

	Gold	Silver	Bronze
Salon	24	20	16
Advanced	22	18	14
Intermediate	20	16	12
Beginner	18	14	10

2.2.1 The number of entries allowed
Images may be entered in either medium, PDI or print, and may be entered in either the Open or Set categories. A maximum of three images is allowed with a maximum of two images being allowed in any one medium, print or PDI.

2.2.2 Submission Deadlines:
Projected Digital Images must be uploaded to the Photovaultonline website by 23h00 on the Wednesday preceding the competition. See the CTPS website competitions page for instructions.

Digital copies of print images must also be uploaded to Photovaultonline by the deadline. The Prints need to be presented to the convenor by 18h40 on the night of the competition.

2.3 Promotion
Promotion from one class of photographer to the next shall be achieved by accumulation of the number of points awarded in Society competitions and/or for Salon acceptances as prescribed below. For this purpose points shall be awarded on the basis of 3 for each Salon (National or International) acceptance and 3, 2 & 1 respectively for a Gold, Silver and Bronze award referred to in paragraph 2.2 above.

It is the onus of the Salon entrant to advise the Competitions Convener by means of the prescribed form of Salon acceptance; the name and date of the Salon and titles of accepted work shall be stated on the form and this information shall be given to the appropriate Convener within three months of the date of the Salon. Projected Images and prints may earn points in not more than three Salons.

Requirements for promotion are:
From Beginner to Intermediate: 30 points including any gained from Salon acceptances and including a minimum of 3 Gold Awards in Society competitions

From Intermediate to Advanced: 40 points including any gained from Salon acceptances and including a minimum of 5 Gold Awards in Society competitions.

From Advanced to Salon: 30 points from Salon acceptances and 30 points including 5 Gold Awards in Society competitions. 50 Gold Awards in the Advanced Class in Society Competitions will also qualify for promotion to the Salon class.

Excess points, either from Society Competitions or Salons, gained for any one class (of photographer) shall not be carried over for purposes of promotion to the next class.

Should the work entered in Society competitions by a Beginner or Intermediate Class photographer, in the opinion of the Council, show him/her to deserve classification in a higher class the Council may invite him/her to present a panel of 6-12 prints or projected images (as the case may be) for the purpose of promotion to an appropriate class. The panel may include work previously entered in Society competitions.

2.4 Category Winner Awards

Awards to the winners of the various categories in the monthly competitions will be given at the discretion of the Council. Only images that achieve a Gold award will be considered for a category award.

3. REQUIREMENTS FOR PROJECTED IMAGES

3.1 Entries must be named with the image title, e.g. Eastern Cape sunrise.jpg

3.2 Image format
Images must be in the following format: JPG/JPEG file format (using the .jpg or .jpeg extension). File size may not exceed 1.2 MB
No image may exceed 1920 pixels on the horizontal axis and 1080 pixels on the vertical axis.
No text or wording may be added to images. Frames or borders are acceptable, subject to the size limits set out above.

It is recommended that the submitted images be saved in the sRGB colour space, since it cannot be guaranteed that the colours of an image saved in any other colour space will be displayed correctly during judging.
It is recommended that monitors are calibrated so that images are displayed correctly during judging.

3.3 Projection software
The software to project the images will be The Other Project (TOP) or similar. The projector will be calibrated using a screen calibrator such as a Datacolor Spyder or similar on a regular basis.

4. Requirements for Prints

4.1 All print entries must be named with the title of the image only, e.g. Eastern Cape sunrise. Digital copies must be uploaded to Photovaultonline by the deadline which is the Wednesday preceding the competition**.**

4.2 Presentation of Prints
Prints shall have the Print Entry Form completed and attached using masking tape. This will identify the Title, Entrant's Name, Category entered and the Date. There must also be an arrow on the back of the print to indicate the top of the photograph.

Prints should be mounted. The maximum size of the mount board may not exceed 400 mm x 550 mm (16" x 22").
Prints shall be a minimum size of 150 mm x 200 mm (6" x 8"), excluding the mount.
Prints shall be a maximum size of 300 mm x 450 mm (12" x 18"), excluding the mount.
It is recommended that a protective covering, which can be flipped back during judging, is used to help to protect the prints.

5. Definitions

5.1 CTPS bases its definitions of categories on the guidelines provided by the Photographic Society of South Africa (PSSA).

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.

5.2 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.

5.2.1 Digital Manipulation

In the categories Nature and Photo Journalism manipulation is not allowed. In the Open category there are no restrictions whatsoever in the way authors choose to process an image.

The following actions are allowed and are not seen as manipulation:

- Cropping and resizing.
- 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).
- Adjustments to exposure and contrast, including dodging and burning.
- Adjustment/correction of colour balance. This can either be done by selecting an appropriate white balance during the conversion in the RAW images, or by adding/subtracting colours in the photo editing software. The post capture application of digital colour correction filters like warming or cooling filters, similar to the 81 and 82 series of filters, is also allowed.
- Application of colour saturation. Non-selective saturation that is applied to the whole image is permissible.
- Reduction of digital noise, especially in high ISO images from digital cameras, or film grain in scanned images.
- Sharpening of the image. All modern sharpening algorithms and techniques such as edge sharpening. Luminance sharpening and mode sharpening are permissible.
- 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.

No manipulation is allowed in the following sections: Nature, Sport, Photojournalism and Photo-Travel (see definitions below). Work that has been digitally manipulated (see definitions below) will only be accepted in the Pictorial category. The committee reserves the right to request the author to submit the original RAW file or negative to verify the image's authenticity. Where no RAW file or negative is available, the committee will evaluate the entry and the author may be asked to submit evidence to the committee. The committee's decision is final. By entering the competition the author implicitly accepts the ruling of the committee in this regard.

5.3 Category definitions

5.3.1 Open

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. All graphics used should be created by the photographer using their own artwork.

5.3.2 Monochrome

A monochrome image 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.

5.3.3 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.

5.3.4 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.

5.3.5 Pictorial

These are 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 may be considered. Any general type of image which does not fit into the Nature section may be entered into this category. Manipulated Nature, Sport, Photojournalism and Photo-Travel images may be entered in this category. Landscape images should be entered under this section.

5.3.6 Photojournalism and Photo-Travel

Entries shall consist of images or sequences with informative content and emotional impact, including human interest and documentary news. In the interest of credibility, images which misrepresent the truth, such as manipulation to alter the subject matter, or situations which are set up for the purpose of photography, are

unacceptable in the Photojournalism and Photo-Travel sections. Typical images in this section should be what we see published as newsworthy in magazines and newspapers.

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.

5.3.7 Abstract

This is 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.

5.3.8 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.

5.3.9 Human Interest

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

5.3.10 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.

5.3.11 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.

5.3.12 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.

5.3.13 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.

5.3.14 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 depicts 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.

5.3.15 Still life

An image depicting mostly inanimate subject matter.

5.3.16 Table Top

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

5.3.17 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.

6. ANNUAL COMPETITIONS

The annual competitions will run from 1 October to 30 September of the next year. The following awards may be made:

6.1 Best print of the year (Vertue Trophy).
6.2 Best projected image of the year (Polchet Trophy).
6.3 Aggregate points for CTPS competition entries for the year
6.4 Aggregate points for prints in CTPS competition entries for the year.
6.5 Aggregate points for digital images in CTPS competition entries for the year.