

The Roy Finlay Memorial Natural History Competition

The Roy Finlay Memorial Natural History Competition is a unique competition organized by NIPA in conjunction with Ards Camera Club. In moving to align with the new agreed common definition of nature photography (detailed below) we note that (2.2.) *"Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife"*. In memory of Roy Finlay the competition will remain focussed on Wildlife and therefore only entries which fall within the new common definition of the Wildlife class will be accepted and not those in the wider Nature class.

1. Three of the world's largest international photography organisations have devised a **common definition** for nature photography. The **Photographic Society of America** (PSA) which represents 6500 members and 470 camera clubs, the **Fédération Internationale de l'Art Photographique** (FIAP) which represents more than 85 national associations (including the **PAGB**) and **The Royal Photographic Society** (RPS) will all use the same definition for nature categories for their respective competitions and exhibitions.

2. Nature Photography Definition

- 2.1. 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 human 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.

2.2. Images used in Nature Photography competitions may be divided in two classes: **Nature** and **Wildlife**.

2.2.1. 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.

2.2.2. Images entered in **Wildlife** sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms 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 Exhibitions.

3. Image processing **Do's** and **Don'ts**

3.1. Techniques allowed

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.

These include:

- Cropping
- HDR
- Focus stacking
- Dodging and Burning

Techniques that remove elements added by the camera, such as dust spots, digital noise and film scratches are also allowed.

All adjustments must appear natural. Colour images can be converted to monochrome.

Global and selective local **adjustments** (see section 3.3.1) are permitted.

3.2. Techniques **not** allowed

No techniques that add, relocate, replace or remove pictorial elements, e.g. cloning out or in are permitted (**Edits** see section 3.3.2)

Stitched images are not permitted.

Infrared images, either direct-captures or derivations are not permitted.

3.3. What do the terms 'Adjustments' and 'Edits' actually mean?

3.3.1. **Adjustments** merely alter the existing pixels, they do not remove and replace them. Therefore; global and also selective local adjustments are fine. Nothing has been added in and nothing has been removed. Dodging and burning are techniques that have been used since photography was invented.

3.3.2. **Edits** are the removal of some pixels and replacing them with others. The only occasion were this is allowed is for the removal of dust spots. Clearly this is an 'edit' as pixels are removed and replaced. Any other edit, including 'cloning' is more than just dust removal. It is altering the **truth of the image** and is not allowed.

4. All entrants must retain their original raw, or jpg, image. NIPA *may* ask for the original image to ensure that the 'Nature' definition at 2 above have been fully complied with.

5. Entries:

5.1. Entrants must be a member of a NIPA Camera Club.

5.2. The copyright must belong to the entrant.

5.3. All entries are on an individual basis (they do not have to be selected by their club).

5.4. Each member may submit up to ten prints and ten projected digital images (PDI's).

5.5. Prints must be securely mounted with a maximum dimension of a 30cm x 40cm.

5.6. PDI's must be in jpg form, sRGB colour space, with a maximum width of 1400 pixels and a maximum height of 1050 pixels.

- 5.7. Each print entry collection must be accompanied by a fully completed entry form, see Annex A, below.
 - 5.8. Each individual print must be labelled on the back of the mount with; factual title only, author's name and camera club.
 - 5.9. PDI's must be submitted online, as outlined on the NIPA website.
 - 5.10. The entry fee is £1 per image. Payment options as outlined on the NIPA website.
 - 5.11. Submission details and deadlines for all images are as outlined on the NIPA website.
6. While reasonable care will be taken to protect all print entries; NIPA will not be liable in the event of loss or damage, however caused.
 7. All entries may be used by NIPA on the NIPA website and will be included in any selection process for PAGB competitions.