



## HONOURS – LPSSA – APSSA - FPSSA

### 1. General information

Full members of PSSA may apply for Licentiate (LPSSA), Associate (APSSA) and Fellowship (FPSSA) by submitting a panel of images for assessment. Application must be made by the member.

No image (or similar) used in any successful application may be used in any further application - this includes those converted from Monochrome to Colour and vice versa - but excludes those used in an Audio Visual.

No Audio Visual used in any successful application may be used in any further application.

Licentiate: The LPSSA is the entry level Honours and is awarded for a high level of basic skill and competence.

Associate: The APSSA is awarded for a high standard of technical skill, competence and creative ability. This award recognizes a high standard of achievement in the art and science of the medium and is awarded in recognition of work of a good aesthetic and technical standard.

In order to apply for an APSSA a member must either hold a LPSSA or a 3 Diamond Rating in the medium of application or an APSSA in any medium. The exception to this ruling is that an applicant in Audio Visual must hold a LPSSA in Audio Visual.

Fellowship: The FPSSA is awarded for excellence and distinguished ability. The Fellowship recognizes a high standard of achievement in the art and science of the medium and is awarded for excellence. The applicant must hold an APSSA in the medium of application.

### 2. Requirements

#### 2.1 Colour or Monochrome

Application may be made in either Colour or Monochrome, no panel may include both.

Any panel which includes both will be disqualified in its entirety.

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.

On the other hand a black and white work modified by a partial toning or by the addition of one colour becomes a colour image.

LPSSA – A panel of 10 images

APSSA – A panel of 15 images

FPSSA – A panel of 25 images



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### **2.2 PDI – Projected Digital Image**

A digital image is defined as a raster, 2-dimensional, rectangular array of static data elements called pixels, intended for display on a computer monitor or projected with a data projector.

Images may be acquired on traditional film and scanned to an electronic file, or acquired electronically with a digital camera.

The digital image must be original and may not include any elements produced by anyone else but the photographer.

All processing procedures performed on the digital image must be done by the photographer.

All images must be converted to 8 bits/channel.

Images may only be submitted in Adobe RGB or sRGB.

The applicant's name, or any other identifying mark should not be visible on any of the images.

Frames and borders are acceptable but are not a requirement and if used should enhance and not detract from the image or overpower it.

When text or wording is an integral part of the image it may be included, however, the photographic image is the most important element. No names may be included.

The maximum pixels on the horizontal axis being 1920 and on the vertical axis 1080.

One of the axes must be the full 1920 or 1080 in order for the image to be uploaded to Photovaultonline.

Images must be saved as JPG files with a maximum size of 2Mb

Panels for judging will be projected using a correctly calibrated computer and projector. The height of the projected image will be approximately 1.75 metres.

### **2.3 Prints**

Images may be acquired on traditional film and scanned to an electronic file, or acquired electronically with a digital camera.

The image must be original and may not include any elements produced by anyone else but the photographer.

All actions (including the use of computer software) in reaching the final image must be done by the photographer. If you are not printing the images yourself you must supply the person/company who is printing your images with your final digital file and they may not make any alterations to it.

Prints must be mounted on stiff mount board and the overall dimensions, including the mount, must not exceed 50 x 50 cm. The minimum size for a print is A4. Un-mounted prints are not acceptable. Prints must be able to stand unsupported.



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The mounting should be compatible and the colour and form of the mounts and images should flow harmoniously. It is preferable, in the case of prints, that the panel be printed specifically for the application, this ensures a consistency of quality and presentation.

Prints should be labelled on the back – top right hand corner - with the following information:

Panel number (as supplied by Photovaultonline)

Print number - Title

Name & Address

Arrow to show print orientation

Prints will be judged in a single display where all prints are exhibited and viewed at once. The prints will be arranged in rows dependent on the size of the application and the available space at the judging venue.

In the case of resubmission, identification as a “Credit” will be marked on the back of the print mount by the Honours Committee.

### **2.4 AUDIO VISUAL**

LPSSA – 2 AVs (maximum 10 minutes per AV) with a total combined running time of both AVs not exceeding 12 minutes must be submitted.

APSSA - 3 AVs (maximum 10 minutes per AV) with a total combined running time of all three AVs not exceeding 18 minutes.

FPSSA - 4 AVs (maximum 10 minutes per AV) with a total combined running time of all four AVs not exceeding 30 minutes.

An Audio Visual is a compilation of images (and may include both still images and video clips) with an integrated theme or storyline where sound, transitions and images are interdependent. An effective AV will therefore have unity of its three parts – the conception, the visuals and the sound. All this together makes up the presentation.

Applicants are encouraged to explore the photographic medium and to use it to communicate their own personal vision incorporating feeling, senses and imagination to the viewer. The technical ability to combine the images with music in an effective manner will add to the overall success of the Audio Visual.

The photographic aspect of the Honours application in Audio Visual is an important one and therefore all images must be the applicants own work.

In the case of documentary Audio Visuals a limited number of reference works may be included provided acknowledgement is given and the relevant permissions have been obtained.

All audio-visual sequences submitted for PSSA Honours must take into account, and give evidence of unquestionable photographic competence of the person applying for the distinction.



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The authors name may not be shown on the AV or on the accompanying poster.

### **2.5 APPLIED**

In the applied section applicants may choose what to submit and how to submit it, they should ensure however that they submit sufficient work to enable the judging panel to assess the merit of the application.

Applications in Published Works, Documentary / Literary, Scientific / Technical as a means of education now fall under the Applied category.

Any application which deviates in any way from the norm should be submitted in this category – for instance if you wish to include a motivational statement which you would like to be read to the judges prior to the judging of your panel then you should apply in this category rather than in the standard categories.

The applied application is a body of work that shows specific photographic skill, a unique application of photographic techniques, or work done in support of photography; that cannot be displayed as a typical digital or print panel.

### **3. CATEGORIES**

Application in all divisions excepting for Audio Visual must be made in one of the following three categories:

Open

Nature

Photojournalism

Applications in Audio Visual must be made in one of two categories, namely

Open

Documentary

No manipulated images may be entered in the Nature or Photojournalism categories. Raw files may be requested for verification purposes.

Manipulated nature and manipulated photojournalism must be marked as such and may be entered in the open category. Panels entered in the open category may include both manipulated and non-manipulated images.

A panel which includes a combination of subjects e.g. nature and pictorial will fall into the open category.



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### 3.1 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.

The status quo remains for the following, which enhancements are allowed, and are 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) An over enhanced HDR image is considered to have been manipulated.

Focus stacking to widen the depth of field especially in Macro photography

### 3.2 SUBJECT MATTER

In the Open category there are no restrictions as to what may be included in the panel provided that all elements included in the image are your own.

Furthermore there are no restrictions in the way authors choose to process an image provided all elements included in the image are their own, and all the processing work is done by the author.

All manipulated images must be entered in the Open category.

### 3.3 GENERAL / SPECIALIST

Within these categories either general or specialist applications may be made.

A Specialist Panel refers to the concept of focusing on a single theme, subject or aspect and could include a single subject or a specific photographic technique.

Specialist submissions should be in the form of a body of work based on a theme or personal photographic style. The images should be interesting and varied individually, whilst also contributing to a balanced panel.

There is a difference between specialization and repetitiveness and the applicant should use a wide variety of the photographic possibilities of the subject. Specialization is, for example, not merely a collection of a number of portraits - the portraits have to show a variety of techniques and styles.