

Details

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DEFINITION OF NATURE AND WILDLIFE PHOTOGRAPHY

From 1 January 2022 the International Federation of Photographic Art (FIAP) and the Photographic Society of America (PSA) will use the following definition for Nature and Wildlife categories.

This applies to all FIAP competitions and exhibitions with approval numbers containing 2022 and beyond and all PSA recognised competitions and exhibitions.

This definition will also apply to all Australian Photographic Society (APS) approved competitions and exhibitions.

DEFINITION OF NATURE

Nature photography records all branches of natural history except anthropology and archaeology. This includes all aspects of the physical world, both animate and inanimate, that have not been made or modified by humans.

Nature images must convey the truth of the scene that was photographed. A well-informed person should be able to identify the subject of the image and be satisfied that it has been presented honestly and that no unethical practices have been used to control the subject or capture the image. Images that directly or indirectly show any human activity that threatens the life or welfare of a living organism are not allowed.

The most important part of a Nature image is the nature story it tells.

High technical standards are expected, and the image must look natural. Adding a vignette or blurring the background during processing is not allowed.

Objects created by humans, and evidence of human activity, are allowed in Nature images only when they are a necessary part of the Nature story.

Photographs of human-created hybrid plants, cultivated plants, feral animals, domesticated animals, human-created hybrid animals and mounted or preserved zoological specimens are not allowed.

Images taken with subjects under controlled conditions, such as zoos, are allowed.

Controlling live subjects by chilling, anaesthetic or any other method of restricting natural movement for the purpose of a photograph is not allowed.

No modification that changes the truth of a Nature image is allowed. Images may be cropped but no other technique that removes, adds or moves any part of the image is allowed.

Techniques that remove elements added by the camera, such as dust spots, digital noise and lens flare are allowed.

Complete conversion of colour images to greyscale monochrome is allowed. Partial conversion, toning and infrared captures or conversions are not allowed.

Images of the same subject that are combined in camera, or with software, by focus stacking or exposure blending are allowed. Multiple images with overlapping fields of view that are taken consecutively and combined in camera or with software (image stitching) are allowed.

WILDLIFE PHOTOGRAPHY

In addition to the restrictions on Nature photography, images in Wildlife sections of exhibitions must meet the following conditions:

- a. Zoological organisms must be living free and unrestrained in a natural or adopted habitat of their own choosing.
- b. Images of zoological organisms that have been removed from their natural habitat, are in any form of captivity or are being controlled by humans for the purpose of photography are not allowed.
- c. Botanical organisms may not be removed from their natural environment for the purpose of photography.
- d. Images that have been staged for the purpose of photography are not allowed.

NATURE DEFINITION CHECKLIST

The new Nature definition will be used from 1st January, 2022, and some competitions will have both a Nature and a Wildlife section. While it is permissible to enter Wildlife images in the Nature section, there are additional requirements for images entered in the Wildlife section. When deciding whether or not a particular image meets the requirements of the Nature and/or Wildlife definitions you need to consider the following factors.

GENERAL SUBJECT MATTER

	ALLOWED	NOT ALLOWED
NATURE	Anything to do with natural history (the study and description of organisms and natural objects), <i>except</i> anthropology or archaeology. Subject matter must be identifiable.	Anything that is classified as anthropology (the study of humans) or archaeology (the study of historic or prehistoric peoples and their cultures)
WILDLIFE	Same as Nature.	Same as Nature.

SPECIFIC SUBJECT MATTER

	ALLOWED	NOT ALLOWED
NATURE	All extant (not extinct) organisms (plants, animals, etc); landscapes, geological formations, and weather phenomena.	Human created hybrid plants, cultivated plants, feral animals, domestic animals, mounted specimens of plants and animals.
WILDLIFE	Animals, birds, insects that are <i>free and unrestrained</i> in a natural or adopted environment. Carcasses of extant species.	Landscapes and geological formations. Animals, birds, insects, etc that are in captivity or under controlled conditions. Botanical species under controlled conditions (such as plants growing in a hothouse).

HUMAN ELEMENTS

ALLOWED

NATURE

Human elements that are an integral part of the nature story (such as birds nesting on a man-made structure).
Scientific bands, tags or collars.

WILDLIFE

Same as Nature.

NOT ALLOWED

Human elements (such as buildings) that are not part of the nature story being told by the image.

Same as Nature.

IMAGE ALTERATIONS

ALLOWED

NATURE

Cropping. HDR techniques. Focus stacking. Removal of dust spots, digital noise or scratches on film.
Subject must be presented honestly.
Stitching together multiple images with overlapping fields of view that were taken consecutively.

WILDLIFE

Same as Nature.

NOT ALLOWED

Anything (such as cloning) that alters the content of the original scene by adding, moving or removing image elements.

Same as Nature.

IMAGE ADJUSTMENTS

ALLOWED

NATURE

Techniques (such as contrast adjustment) that enhance the image without changing the nature story, or altering the pictorial content of the original scene.
Grey-scale monochrome images.

WILDLIFE

Same as Nature.

NOT ALLOWED

Adjustments that change the nature story, such as turning a daylight scene into a night scene.
Toned monochrome images.
Infrared images.

Same as Nature.

NOTES:

1. Images are expected to be of high technical quality.
2. The story telling value of a photograph must be weighed more than the pictorial quality.