SOUTHLAND PHOTOGRAPHIC SOCIETY Inc
COMPETITION RULES

1. CLUB COMPETITIONS

1.1. There are 3 club competitions which run during the calendar year.

- Aggregate Competition

- Tyree Brothers Portrait Competition

- End of Year Championship Competition

2. AGGREGATE COMPETITION

2.1. Categories   Members can submit images to be assessed in the categories listed below.

- Open (OP)   Digital Image   (GRADED)

- Open (OP)   Print   (GRADED)

- Nature (NAT)   Digital Image   (GRADED)

- Photojournalism / Street (PJ/ST)   Digital Image   (NOT GRADED)

2.2. Grading   For the purpose of the Graded categories, shown above, members are designated as C, B, or A grade: C being the starting grade and A the highest. New members will normally commence at C grade. At the discretion of the committee, members transferring from other PSNZ clubs may be permitted to enter those competitions at a grade equal to, or less than the grade they held at their previous club. Members progress through the grades by meeting the upgrading criteria outlined in paragraph 2.5 below.

2.3. Entries   Entries are submitted at regular intervals throughout the year as outlined in the annual programme. Members may submit a maximum of two images per category, per round.

2.4. Judging   Images are judged and evaluated, and points are awarded as follows:

- Not Accepted: 0 points   Acceptance: 1 point

- Merit: 2 points   Honours: 3 points

2.5. Grade Progression

- **From C to B grade :** You must have achieved a minimum of 2 Merits in a 12 month period and have accumulated a total of 20 points or more.

- **From B to A grade:** You must have achieved a minimum of 2 Honours and 3 Merits in a 12 month period and have accumulated a total of 40 points or more.

2.6. Results Results are presented at club meetings in the form of an audio-visual presentation (AV) which incorporates feedback from the judges. Results AVs are subsequently posted in the members-only section of the website as soon as possible after the meeting at which they are presented. Individual's results are also posted in the monthly newsletter.

2.7. Trophies and Certificates Points gained in each of the categories, throughout the calendar year are recorded by the competition secretaries and tallied up after the last competition in each year. Certificates are awarded to the top three placings in each grade (i.e. A, B and C). A Trophy is awarded to the member with the highest points tally across all grades, in each category. A trophy is also awarded to the "Most Improved Photographer". This is determined using the following criteria:

- The total of Points gained in the current year, in the following categories, compared with the total of points gained in the previous year.

    - Open (OP) Digital, Nature (NAT) Digital and Photojournalism (PJ/ST)

- The member who has increased their points score by the greatest amount shall be awarded the trophy. In the event of a tie the member with a lower grade will have precedence over a higher grade.

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3. TYREE BROTHERS PORTRAIT COMPETITION

3.1. Background The Tyree Brothers Portrait Competition was inspired by the pioneering photography of William and Fred Tyree in the South Island in the late 1800s.

"There is a brief moment when all there is in a man's mind and soul and spirit is reflected through his eyes, his hands, his attitude. This is the moment to record." Yousuf Karsh

3.2. Categories This is an ungraded competition. Members may submit a maximum of two images to be assessed in each the categories listed below.

- Portrait - **Digital Image**   Portrait - **Print**

3.3. Submission Date The submission date for entries will be detailed in the SPS Annual Programme.

3.4. Trophies and Awards The judge will select up to ten images in each of the two categories as the best images, presenting Honours, Merit, and Acceptance awards, depending on the quality of entries. The following trophies will be awarded:

TYREE BROTHERS' PRINT PORTRAIT TROPHY - Champion Portrait Print

TYREE BROTHERS' PROJECTED IMAGE PORTRAIT TROPHY - Champion Portrait Digital Image

4. ANNUAL END OF YEAR (EOY) CHAMPIONSHIP COMPETITION

4.1. Categories This is an ungraded competition. Members may submit a maximum of three images to be assessed in each the categories listed below.

• Open (OP)	Digital Image
• Open (OP)	Print
• Creative (CR)	Digital Image
• Creative (CR)	Print
• Landscape (LS)	Digital Image
• Landscape (LS)	Print
• Monochrome (MN)	Digital Image
• Monochrome (MN)	Print
• Nature (NAT)	Digital Image
• Nature (NAT)	Print
• Photojournalism / Street (PJ / ST)	Digital Image only
• Set of Six	Digital Image only

4.2. Submission Date The submission date for entries will be detailed in the SPS Annual Programme and is normally on the day of the Annual General Meeting, the third Thursday in September.

5. GENERAL RULES APPLYING TO ALL CLUB COMPETITIONS

5.1. Competition Eligibility To be eligible to enter competitions a membership fee must be paid prior to the first club meeting of the year. For members joining during the year a membership fee must be paid prior to entering any competition. Life Members are exempt from this requirement.

5.2. Competition Ethics Members are expected to work ethically at all times and comply with these rules. Photographs or images submitted for exhibitions, competitions or salons organised by or associated with SPS must be taken or made by the entrant. For composites, this includes all elements making up the final work.

5.3. Artificial Intelligence We follow the policy issued by the Photographic Society of New Zealand (PSNZ) regarding the use of Artificial Intelligence (AI). A copy of the current policy can be found at Appendix 1.

5.4. Images

5.4.1. It is entirely the responsibility of the photographer to comply with the requirements of the Privacy Act and to gain permission (if necessary or appropriate) from any identifiable person in their competition entries.

5.4.2. All images can be colour or monochrome unless otherwise stated in these rules

5.4.3. There shall be no restriction as to subject nor when the photograph was taken, unless otherwise stated in the rules.

5.4.4. **Image Selection.** A Guide to Image Selection may be fund at Section 6. This explains the criteria for each category of image.

5.4.5. **Post Processing** Most images may be improved by a judicious amount of processing. You will find the rules governing the permissible extent of post-processing contained within each category in Section 6. You are reminded that the use of AI in post processing must comply with the guidelines at Appendix 1.

5.4.6. **Digital Images Format and Sizing** Digital images should be saved as a jpg file, with a maximum width of 3840 pixels, and a maximum height of 2160 pixels. (NOTE: It does not matter what orientation the image is, landscape or portrait, the horizontal must be 3840 pixels or less, and the vertical 2160 pixels or less. This means these limits are NOT interchangeable.) The file size must not exceed 3MB.

5.4.7. **Prints Sizing** Prints must be either matted and mounted, or flush mounted on card, foam coreboard or coreflute. The base size must be a minimum of 230mm x 180mm and a maximum of 500 x 400mm, with a maximum thickness of 10mm.

5.4.8. **Print Labelling** Prints should be labelled with the following sequence of information:

- Category e.g. OP

- Competition Round i.e. 1-4 (for Aggregate Competition)

- For EOY Championship - the name of the category

- Your Grade i.e. A,B or C (applies to Aggregate Graded categories only)

- Your image title

5.4.9. **Labelling Conventions** Each piece of information should be separated by a hyphen. For example, an Open print, to be entered in the second round of the Aggregate competition, by somebody in 'B' grade, and with a title of 'Spotted Shag', would be correctly labelled on the back of the print as 'OP-2-B-Spotted Shag'.

5.4.10. **Print Processing** Unless otherwise stated, any print may be processed commercially or at home.

5.5. Submission of Entries

5.5.1 **Method** All images for competition entry must be submitted via the SPS website (www.southlandphotographicsociety.com), using the JotForm on the competition entry page. This applies to digital images as well as the digital files of print entries. Fill in all the relevant sections on the form (including entering the title of your image in the relevant space) and upload your images before submitting your entry. **Please ensure that the title of the image matches the image file name. DO NOT** add section prefix or any other information. **DO NOT** leave the original file name on the file. Image files incorrectly named may be disqualified. To ensure your entry has been received, please allow time for the information on the form to upload before leaving the page.

5.5.2 **Submission Dates** Entries must be submitted on the appropriate form via the club website prior to 10pm on the date designated in the programme as the 'close off' for the competition. Prints are to be handed to the print secretary at the meeting on the 'close off' date.

5.5.3 **Anonymity** The photographer's name is **NOT** to be included on a print image or mat, or on the digital image or in the file name, or a digital image file.

5.5.4 **Resubmissions** As a general rule, an image may only be entered once in any club competition. Similarly, an image may not be entered into both print and digital versions of any competition. Exceptions to these rules follow below.

5.5.4.1 Aggregate Competition

- Images "Not Accepted' may be re-entered in the same category.

- Images that receive Acceptance, Merit, or Honours in a lower grade may be entered in a higher grade.

5.5.4.2 **EOY Championships**. Images submitted to both the Aggregate and Tyree Brothers Competitions may be subsequently entered in the EOY Championships and vice versa.

5.6. Competition Secretaries

5.6.1. **Compliance** Competition Secretaries may exclude images which do not comply with the rules for entries.

5.6.2. **Records** Competition Secretaries shall be required to maintain records showing the grading and aggregate points of all A, B, and C grade members. Secretaries shall also maintain a list of current trophy winners.

5.6.3. **Liaison with Judges** Competition Secretaries are required to liaise with their respective judge(s) prior to the commencement of judging and provide them with a copy of these rules.

5.7. Judges

5.7.1. **Appointment** The Committee shall annually appoint all judges. A and B grade and trophy competition judges shall be chosen from outside the Society. C grade judges may be chosen from A grade members within the Society.

5.7.2. **Anonymity** As far as possible no judge will know the name of the author of any image in any competition until after all images are evaluated and/or judged. To this end, members should consider whether they will post to social media any images they may later wish to enter a club or national competition.

5.8. Trophies Trophies are held for 12 months, and the winners shall be responsible for their safe custody and return to the competition secretaries before the end of September.

5.9. Tasks and Challenges Members may be encouraged to undertake photographic "tasks" or "challenges" e.g. to enter images in our regular "Set Subject" category. These are more of a non-competitive fun event to encourage members to engage in mediums or genres that they might not otherwise consider. Such challenges may also be used to evaluate members' enthusiasm for extending the scope of our current formal competition format.

5.10.   Changes to these Rules. Any matter not provided for in these Rules shall be decided by the committee, who may alter these rules at their discretion.

6. GUIDE TO IMAGE SELECTION

6.1. The final image is what counts the most and the following definitions are to be observed by both photographers and judges. Where applicable, these definitions mirror those set down by the Photographic Society of New Zealand (PSNZ)

6.2. OPEN (OP) A graded competition. There are no limits to subject matter in the Open section. The emphasis is on visual interest, impact, composition, and technical excellence. Images are not confined to any particular subject, type, or style of photography and may include scenery, close-ups, buildings, portraits, and still-life. Special techniques are also allowed and include unlimited digital or darkroom manipulation. Composites are permitted, but they must not include copies of images, or parts of images, taken by another photographer.

6.3. NATURE (NAT) A graded competition. Nature photography records all branches of natural history except anthropology and archaeology. This includes all aspects of the physical world, both over water and underwater. Nature images must convey the truth of the scene. 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 threatening a living organism's life or welfare are not allowed (Ref. PSNZ Code of Conduct).

- The subject must be identified by its scientific and/or its common name. A description referring to the scientific subject may also be included in the title. The following Guides, describing and explaining "Acceptable" image naming criteria shown below can be found at Appendices 2 and 3.

    - **Identifying and Naming a Nature Image – Flora and Fauna**
    - **Identifying and Naming a Nature Image – Landforms, Weather Phenomena and Clouds, and Astrophotography Subjects.**

- 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.

- 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**.

- Photographs made where the scene is natural and the animal is unharmed in a carefully managed environment, such as Zoo, rescue centres, and ethically managed natural environment farms **are permitted**.

- Attracting or controlling subjects through the use of food or sound for the purpose of photographing them **is not allowed**. Maintained situations such as provided supplemental food due to hardship caused by weather conditions or other conditions beyond the animals' control, where photography is incidental to the feeding of the animal **does not fall under this provision**.

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

- Human-made elements **shall be permitted under the following circumstances:**

  o When they are an integral part of the nature story, such as a songbird singing atop a fence post, a man-made object used as nest material, or a weather phenomenon destroying a man-made structure
  o When they are a small but unavoidable part of the scene, such as an unobtrusive footprint or track in the background.
  o Scientific tags, collars, and bands **are specifically allowed**.

- When photographing at a zoo, sanctuary, or rehabilitation centre, it would be construed that the photographer ensured that it's properly accredited and conforms to best practices

  6.3.1. **Nature Editing Guidelines**   Processing or editing must be limited to making the image look as close to the original scene as possible, except that conversion to grayscale monochrome is allowed.

  6.3.2. **Allowed Editing Techniques**

  - Cropping, straightening and perspective correction
  - Removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration and lens distortion

- Global and selective adjustments such as brightness, hue, saturation and contrast to restore the appearance of the original scene
- Complete conversion of colour images to grayscale monochrome
- Exposure blending or focus stacking (the blending of multiple images of the same subject and combining them in camera or with software).
- Image stitching - combining multiple images with overlapping fields of view that are taken consecutively (e.g. panoramas)

6.3.3. Editing techniques that are not allowed

- Removing, adding to, moving or changing any part of an image, except for cropping and straightening.
- Adding a vignette during processing.
- Blurring parts of the image during processing to hide elements in the original scene.
- Darkening parts of the image during processing to hide elements in the original scene.
- All conversions other than to complete grayscale monochrome.
- Conversion of parts of an image to monochrome, or partial toning, desaturation or over-saturation of colour

6.4. PHOTOJOURNALISM (PJ/ST) An ungraded competition. This category includes both Photojournalism **and** Street Photography. Submissions must identify their image(s) as either PJ or ST.

6.4.1. Photojournalism

- The Photographic Society of New Zealand defines photojournalism as storytelling imagery that reflects real events and subjects, similar to those found in journalism, whether in newspapers, magazines, or digital media. Images may include, but are not limited to, contemporary life, human interest, documentary work, spot news, and sports.

- In this category, the storytelling impact and journalistic relevance of the image shall take priority over artistic or pictorial quality. To ensure credibility, all photojournalism entries must depict actual events without misrepresentation. Scenes must not be staged, posed, or manipulated for the purpose of photography.

6.4.2. Street Photography (Subcategory of Photojournalism)

- Street Photography, (sometimes referred to as candid photography), is a subcategory of photojournalism focused on artistic or documentary enquiry rather than publication in news media. It captures spontaneous, unmediated moments or chance encounters in public spaces.

- While most street photographs include people, their presence is not essential. An image may instead feature objects, environments, or scenes that convey a distinctly human presence through context, atmosphere, or aesthetic. Images may be taken from a private location, provided the subject matter remains situated in a public environment.

6.4.3. Restrictive Practices Applicable both Photojournalism and Street Photography:

- The storytelling value of the images in either category shall receive priority over pictorial quality. In the interest of credibility, images in must not misrepresent the truth. No situations shall be set up for the purpose of photography.

- Any manipulation or modification of the original image must not alter the content of the original scene and elements of the story may not be introduced, removed, shifted or changed in any way including HDR toning or use of image enhancement software. Complete conversion of colour images to grayscale monochrome is permitted as are the removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration and lens distortion.

6.5. LANDSCAPE (LS) An ungraded Championship competition.

- Photographs which capture a sense of 'space' and 'place' and tell a story of the scene before the camera. A landscape may combine elements such as land, sea, bodies of water and sky and may include human elements for scale and context but not to the extent that the human element becomes the prominent element.

- The integrity of the landscape at the time of capture must be maintained. The making of physical changes to the landscape such as the introduction of new elements either from photographic sources or digital painting e.g., adding in or replacing skies, foregrounds, birds, mists, sun, moon, sun ray, etc, or the deletion of significant objects **is NOT permitted**.

- Minor deletions of transient items e.g., a leaf or stone or dust spot or litter, etc are permitted if they do not impact on the integrity of the scene. Digital adjustments including dodging and burning, changes to tone and contrast, and cropping are allowed, as are High Dynamic Range, stitched panoramas, and focus stacking.

6.6. MONOCHROME (MO). An ungraded Championship competition. A monochrome image consists of varying shades of a single colour, typically black and white. This type of image emphasizes contrast, texture, and composition without the distraction of colour. For a good monochrome image, consider the following elements:

- **Contrast:** Ensure there is a contrast between the light and dark areas to create depth and interest.

- **Composition:** Pay attention to the arrangement of elements within the frame. Use leading lines, shapes, and patterns to guide the viewer's eye.

- **Texture:** Highlight textures to add detail and dimension to the image.

- **Lighting**: Use lighting to enhance shadows and highlights, which can add drama and mood to the image.

- **Subject**: Choose a subject that stands out well in monochrome, such as landscapes, portraits, or architectural details.

6.7. CREATIVE (CR) An ungraded Championship competition.
All parts of Images must have been exposed by the entrant, and no part of any image can be solely computer generated.

6.8. SET OF SIX DIGITAL IMAGES (SOS) An ungraded Championship competition. A set of images which have flow and may be constructed using colour, line, shape of subject to achieve this objective.

Policy Document on the Use of Artificial Intelligence in Photographic Competitions, Exhibitions, Salons and for Honours Submissions.

Definitions:

a. "Artificial Intelligence (AI)": Refers to technologies that exhibit intelligence through algorithms and can perform tasks that typically require human intelligence.

b. "Optical Capture": Refers to the process of recording visual images of the real world using film, a camera or phone sensor, embodying the original image or photograph captured by the photographer through traditional or digital photography techniques. We recognize that photographers my capture their initial image on film and use a digital technique to convert the image to a format suitable for working in an editing programme. Where the intention is for simple conversion to digital form, this step is not intended to be considered exempt.

c. "AI-Assisted Capture": Refers to the use of AI technologies to aid the photographer during the optical capture process, without generating new imagery not present in the real world scene. Examples include autofocus assistance, exposure adjustment, scene recognition, and image stabilisation facilitated by AI.

d. "Non-Generative AI Post-Processing": Involves the use of AI technologies to process and enhance the original optical capture(s) without creating new content not directly based on the original capture(s). Examples include colour correction, AI-assisted masking, and denoise or sharpening.

e. "Generative AI Techniques": Pertains to AI algorithms capable of creating new content, replacing or removing content, during the capture process or in post- processing that is not present in the real-world scene or not based on manipulation of the original optical capture(s). This includes, but is not limited to, techniques using deep neural networks. Examples include real-time filters adding elements not present in the real world scene, the creation of new imagery through text prompt or through isolation of areas of an image and letting a computer determine what will fill that space. The essence here is the role of the computer or connected networks rather than a manual action of the photographer to copy and paste parts of the image from one area to another. The key is that new pixels are created and they are not directed by the editor – it is an automated process.

1. Introduction

The Photographic Society of New Zealand Inc. (PSNZ) acknowledges the advent and incorporation of Artificial Intelligence (AI) technologies in photography. This policy attempts to define various elements of treatment given to an image through the use of technology alongside what PSNZ determines to represent acceptable and unacceptable uses of AI in photographic competitions and salons conducted by the society. The aim is to ensure fairness, uphold the authenticity and originality of the artwork, and promote the skilful use of technology to enhance, not replace or supplement, the photographer's vision in what are primarily photographic images.

While the focus of this policy is on AI, there will be additional specific policies for other areas such as nature images.

1. Policy

2.1. Originality of Optical Captures

All image entries must be based solely on original optical capture(s) made by the submitting photographer.

2.2. AI-Assisted Capture

AI systems can be employed to assist in the capture of images, provided they only aid in the capture process, without adding, removing, or altering elements that were present in the real world scene.

2.3. Non-Generative AI Post-Processing

AI technologies may be used for non-generative post-processing to manipulate only the pixels from the original optical capture(s).

2.4. Generative AI Techniques

The use of Generative AI Techniques either during the capture process or in post- processing is strictly prohibited. Entries found to have used Generative AI Techniques to generate visual content not present in the original optical capture(s) of the original real world scene(s) will be disqualified.

2.5. Verification

PSNZ reserves the right to request original, unedited files for any image submitted, to verify an image is consistent with the guidance provided in this policy.

3. Amendments

This policy may be amended from time to time by PSNZ to reflect the evolving nature of AI technologies in photography. Any amendments will be communicated to members in a timely manner.

Identifying and Naming a Nature Image within PSNZ

A guide to best practice

Identification of Subject: In nature photography, it is important that the subject is named as correctly as possible so that it can be readily recognised by a knowledgeable person. It is the photographer's responsibility to clearly identify the subject as accurately as they can. This is particularly important in the context of competitions, salons, or exhibitions, where clarity supports a fuller appreciation of the image's intent and story.

In cases where identification is challenging, the photographer should try to use the scientific genus only. Identifying fungi, for example, can be difficult when new species are still being identified even today and some species are hard to tell apart unless you're an expert. In these circumstances you might just use the scientific genus name followed by "sp" to indicate that the species is unidentified e.g. *Gliophorus sp.* or *Hygrocybe species.*

Naming of Nature Images: PSNZ allows for a title that is *no longer* than 45 characters, including spaces. The title should identify the Subject correctly by name, by using one or more of the following:

1. a. The common English Name, and/or

   b. The common/regional name in Māori (where applicable), and/or

   c. The Latin name, which is also known as the scientific name. This name is the official, universally recognised way to identify and classify specific species.

For examples see Table1.

2. Additionally, a description that refers to the scientific subject may also be included in the title.

Such a description in the title refers to the action or, a relevant (think scientific) description of the species specialty. Note: in Nature, naming a description is not an Anthropomorphism (the tendency to attribute human forms, behaviours, and emotions to non-human animals or objects).

For examples see Table 2.

Table 1.		
Common English Name	and/or Common Māori Name	and/or Latin Name
Eyelash fungi		Scutellinia collensoi
Tree Fuchsia	Kōtukutuku	Fuchsia excorticata
Spotted Hyena		Crocuta crocuta
Whitehead	Pōpokotea or Pōpakotea (regional differences)	Mohoua albicilla
Leopard Seal	Popoiangore	Hydrurga leptonyx
Ruddy Turnstone		Arenaria interpres
Bar-tailed Godwit	Kuaka	Limosa lapponica

Table 2. *Adding a scientific description*	
Added Description - *Acceptable*	*Not Acceptable*
Banded Dotterel *Preening*	*Bird Scratching*
Arctic Terns *Fighting*	*Mid-air tempest*
NZ Dotterel *on Nest*	*Maternity Ward*
Wrybill *with chick*	*Motherly love*
Leopard Seal *Skins Penguin to Eat*	*Murder on the sea*
Chiloglottis cornuta *flower detail*	*Close up of a flower*
Epilobium species *over a Rock*	*Rocky Flower*

Identifying and Naming a Nature Image within PSNZ

A guide to best practice

Identification and Naming of Landforms, Geological Formations, and Geological Processes

For the purposes of Nature imagery, a *landform* or *geological formation* is more than a scenic landscape. It tells a story shaped by the Earth's forces over time. The focus of the image should be the *landform or formation itself* — its structure, composition, and the geological processes that formed it.

To meet this standard:

- The image must clearly showcase a specific landform or geological feature
- The visual narrative should convey the essence and identity of the landform — for example, layers of sedimentation, volcanic cones, eroded arches, or glacial valleys
- The *title* of the image should accurately and specifically identify the feature (e.g., "Hooker Valley Moraine Field, Aoraki/Mt Cook National Park" rather than just "Alpine Landscape")
- Supporting descriptions may further explain the geological processes involved, such as erosion, tectonic uplift, volcanic activity, or glaciation

This approach ensures the image is not just beautiful, but also informative, and rooted in natural history.

Landforms: The geological name for the type of landform is essential while adding the name of the specific place may add useful context. For example, just naming an image "Mt. Ruapehu" is naming a place and showing a landscape. Naming the landform of Mt Ruapehu as a volcanic cone is the common name, but the scientific name "Composite Volcanic Cone" is the preferred title for such a nature image.

Waterfall: There are various types of waterfalls — e.g., plunge, horsetail, cataract, multi-step, block, cascade, segmented, tiered, punchbowl, fan.

River: A river could be described as a braided river, a river delta, oxbow lake, meander river

See Table 1 for specific naming examples.

Identification and Naming of Weather Phenomena and Clouds

For Nature imagery focused on weather phenomena and clouds, the photographer should identify the specific meteorological feature or event, not just a scenic view of the sky. The correct meteorological terms should be used, along with any relevant context.

To meet this standard:
- The image must clearly showcase a distinct weather phenomenon (e.g., lightning, rainbow, flooding)
- The naming of the types of included relevant cloud would be expected — e.g., Cirrus, Nimbostratus, Cumulonimbus, Cirrostratus, Cumulus, Stratocumulus, Altocumulus lenticularis
- The title should name the phenomenon using standard terminology (e.g., "Cumulonimbus Arcus Shelf Cloud" rather than "Cool Cloud")
- Supporting descriptions may explain the conditions or timing (e.g., "Shelf cloud Forming Ahead of Southerly Change, near Christchurch")

Generic or poetic titles that don't convey scientific identity should be avoided.

See Table 2 for specific naming examples.

Identification and Naming of Astrophotography Subjects

For astrophotography Nature images, the title should identify the astronomical object or event by its official designation or well-known common name. Where possible, observing conditions or location should be included to anchor the image in natural history.

To meet this standard:

- The title must state an astronomical object's name or catalogue number (e.g., "Messier 42: Orion Nebula" or "Southern Milky Way Core")
- Location or context may be included if it adds useful information (e.g., "Milky Way Rising over Tasman Lake")
- Where possible, specific auroral features may be identified, such as rays, arcs, bands, or corona
- Generic or poetic titles that don't convey scientific identity should be avoided

See Table 3 for specific naming examples.

Table 1	
Geological Formations - Well Described	*Not Acceptable for Nature*
Kitekite Falls: 3-tiered multi step	Auckland Waterfall
Waiau Toa, Braided River Portion	Turquoise River
Mt. Ruapehu, Composite Volcanic Cone	Mt Ruapehu
Moeraki Boulders Septarian Concretions	Moeraki Boulders
Glacier on Mount Sefton	Aoraki Mt Cook
Lion Rock Volcanic Plug	Lion Rock
Pōhutu Geyser Erupting	Geyser Blowing its Top
Tilted Sedimentary Strata	Beach Scene

Table 2	
Weather - Well Described	*Not Acceptable for Nature*
Cumulonimbus Panorama	Thunderstorm Clouds
Lightning Strike from Cumulonimbus	Impressive Lightning
Green Flash with Setting Sun	Greenish Sunset
Primary and Secondary Rainbow	Pretty Rainbow

Table 3	
Astrophotography - Well Described	*Not Acceptable for Nature*
Milky Way Core Rising over Lake Pukaki	Stunning Star Reflections
Comet C/2024 G3 (ATLAS) Setting	Cool Comet over Kāpiti
Pleiades (M45) Star Cluster at Aphelion	Seven Sisters Shining
Aurora Australis with Vertical Rays	Colourful sky