

Trenna Packer Salver Photographic competition guidelines and rules 2026

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Entry requirements

Each club entry is judged as a 'set of six nature projected images' not as individual images. The set must flow well and have good cohesion.

Entry is Digital and images should be saved as jpeg, sRGB colour space, resolution 72ppi

1620 pixels on the horizontal for landscape and 1080 on the vertical side for portrait

File size for each photograph between 400Kb and 1.2Mb.

Image titles can be scientific or common names of the plant, animal or geographic feature.

A layout image must be included showing the order and layout of the set.

Layout image size 1620 pixels long /horizontal side

Do not include any club or photographer's names on the images or the layout.

Entries are to be uploaded to Dropbox and shared with the coordinator

To send files through a file request via Dropbox

- Click the link to start uploading files. [File request](#)
- In the browser window that loads, click Choose from computer or choose from Dropbox to upload a file. Alternatively, you can drag and drop the file(s) you'd like to upload directly into your browser window.
- If you have more files to upload, click +Add another file.
- Once you have all the files you want to upload, you may be prompted to enter your first name, last name, and email address so that the file collector can identify your files.
- Click Upload.

General Rules

- The subject matter is restricted to **New Zealand and its offshore islands**.
- The subject matter must be nature as defined by the rules attached, which excludes cultivated plants, domestic animals and confined animals
- Clubs with over 70 members are restricted to one image per photographer.
- If the Club has less than 70 members, up to two photographers may submit 2 images each.
- The NPSNZ Code of Ethics must be followed (appendix 1 Code of Ethics)
- Images created in whole or in part by image creation software (frequently called 'AI' images) are not allowed. (Appendix 2 Artificial Intelligence).
- Photographs or images that have been selected for the Trenna Packer Salver Competition cannot be re-entered in the same or different format in any section of that competition in any subsequent year, either under the same title or using a different title.
- A reproduction of a photograph or image selected in one year, that is so similar as to be confused with the original work, is likewise not to be entered in the same competition in subsequent years
- Original files (RAW or JPEG) of images may be requested by NPSNZ management committee

The rules for the Trena Packer Slaver competition follow the NPSNZ Rules Natural Environment and Wildlife (Natural History). *Images are also required to meet the overriding criteria specified in the New Zealand Nature section of the PSNZ Nature Rules.*

- The photograph must have been taken of New Zealand subjects only.
- Any animals or plants illustrated must be untamed or uncultivated in their natural habitat.

NPSNZ Natural Environment and Wildlife (Natural History)

Images must represent nature, or a natural process or activity. Animals must be self-sustaining and free living.

- The image conveys the truth of the scene that was photographed. The image tells the nature story.
- Subjects may include wild flora (plants) and/or fauna (animals) in their natural (but not necessarily native) environment, inanimate natural subjects such as rocks and shells, natural landscapes and seascapes including geological features or processes and weather phenomenon.
- Landscape images must highlight a natural feature as the main subject of the image (see guidance and clarifications) and titled accordingly.
- Cultivated plants and domestic or captive animals are not acceptable. (see guidance and clarifications).
- Images must avoid evidence of humans.
- Image manipulations are restricted – (see guidance and clarifications).
- Images must be titled with scientific or common names of the plant, animal or geographic feature.

Landscapes of cultivated plants, such as vineyards and gardens are not acceptable

Nature Editing Guidelines

Manipulations either in or out of camera are limited to those that enhance the original capture to make it more accurately reflect what the photographer saw at the time.

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
- Blending of multiple images of the same subject and combining them in camera or with software (exposure blending and focus stacking).
- Image stitching - combining multiple images with overlapping fields of view that are taken consecutively (e.g. panoramas).

Editing techniques that are not allowed:

- Removing, adding to, moving or changing any part of an image, except for cropping and straightening. (refer to Artificial Intelligence AI below)
- 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.

Guidance and Clarification

Plants must not have been planted (except as part of a restoration project) by humans and should be self-sustaining/self-sown. (e.g. lupins or poppies in riverbeds, naturalised bluebells, gardens that have gone wild e.g. in the Christchurch red zone).

Banding on birds is acceptable.

Plants and animals need not be in their native habitat. For example, in New Zealand, rowan trees and deer, which have been naturalised, are acceptable if growing/living wild.

Animals must be free living, and self-sustaining, i.e. not being artificially fed or housed. Predator fencing is acceptable, for example Orokonui Ecosanctuary.

Landscapes must prominently show a geological, flora or fauna feature – it must be the main subject of the image – the image title should corroborate this prominent feature. Weather phenomena (e.g. lenticular clouds, lightning) are acceptable; however, the image title should reflect this; a pretty sunset is not sufficient on its own.

Subjects must be photographed out-of-doors, with the sole exception of microscopic photography.

Use of lighting, reflectors, shade screens (e.g. for fungi photography) is acceptable, within the limits of the NPSNZ Code of Ethics

Appendix 1 NZSP Code of Ethics

- Nature photographers pursue their interest, because they appreciate the value of the natural world. They will, through their actions, encourage all who participate in the enjoyment of nature, to do so in a way that best promotes good stewardship of the natural resources.
- This includes not interfering with wildlife and respecting their space.
- You are requested to consider your lens choice to minimise disruption to their lives.
- Avoid damaging or interfering with fragile environments and resist imposing at vulnerable times like breeding season.

Appendix 2: Artificial Intelligence (AI)

The Nature Photography Society of New Zealand 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 NPSNZ determines to represent acceptable and unacceptable uses of AI.

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.

This policy was originally created by the Photographic Society of New Zealand (PSNZ). NPSNZ has adapted these definitions and rules and we are grateful to PSNZ for allowing their use.

Definitions

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

- “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.
- "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.

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Usage Rules

- All image entries must be based solely on original optical capture(s) made by the submitting photographer.
- 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.
- AI technologies may be used for non-generative post-processing to manipulate only the pixels from the original optical capture(s).
- 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.
- NPSNZ reserves the right to request original, unedited files for any image submitted, to verify an image adheres to the rules above.
- This policy may be amended from time to time to reflect the evolving nature of AI technologies in photography.

Appendix 3 Discipline

Where it is judged that this Code of Conduct has been breached, the NPSNZ management committee or a subcommittee may, on taking account of representations from parties and having regard to the best interests of the Society, take appropriate action, including but not restricted to:

- Providing a formal censure.
- Requesting an image or set of images be withdrawn from the Trena Packer competition or publication.
- Refuse to accept an image or set of images for inclusion in the Trena Packer competition.
- Withdraw an image or set of images from the Trena Packer competition or nullify a competition result.
- In matters of significant concern, it may be appropriate for the NPSNZ Committee to consider suspending or cancelling future entries from the affected club or society or to take other disciplinary action as it deems appropriate.

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Acting with integrity at all times will protect the good standing of the society and enhance the overall enjoyment of photography and membership of the Society.