

Underwater Photo Shootout
Sodwana Bay
09 – 13 May 2006
Entry guidelines and rules



Organiser : GUPS
www.gups.co.za

Web partner : African Scuba
www.africanscuba.com

CONTENTS

1.	INTRODUCTION	1
2.	ELIGIBILITY	1
3.	GENERAL	1
3.1	Shootout Entry and Entry Fees	1
3.2	Operators/Spotters	2
4.	CLASSIFICATION OF SKILLS LEVELS	2
4.1	Point and Shoot (Compact Digital Cameras Only)	2
4.2	Novice	2
4.3	Intermediate	2
4.4	Advanced	2
5.	RULES GOVERNING SKILLS LEVELS	2
5.1	Experience	2
5.2	Equipment	3
5.2.1	Point and Shoot	3
5.2.2	Novice	3
5.2.3	Intermediate	3
5.2.4	Advanced	3
6	SUBJECT CATEGORIES	4
7	JUDGING CRITERIA	5
7.1	35mm and Digital	5
7.2	Video	5
7.3	Creative Digital	6
8	REGISTRATION EVENING	6
8.1	Entering more than more than one section	6
8.2	Slide Entrants	6
8.3	Digital Entrants	6
8.4	Video Entrants	6
9	HANDING IN ENTRIES	6
9.1	Slide Entrants	7
9.2	Digital Entrants	7
9.3	Video Entrants	8
10	OBJECTIONS	8
11	RESTRICTIONS	9
12	RULES	9
12.1	General	9
12.2	35mm slide	10
12.3	Digital	10
12.4	Video	11
12.5	Creative Digital	12
13	JUDGING	12
14	GENERAL GUIDELINES	14
15	CODE OF CONDUCT	14
15.1	Preserve the reef	14
15.2	Be considerate to other divers	14
15.3	All contact is not necessarily bad contact	15
15.4	Challenge other photographers	15

1 INTRODUCTION

GUPS and certain Sodwana Bay operators, with the generous support of committed sponsors, are holding the eighth Underwater Photographic Shootout competition in May 2006.

The Shootout seeks, through a visual medium, to:

- ❑ stimulate underwater photography and videography in the wider diving community and attract new entrants to both underwater photography and videography;
- ❑ improve the general standard of underwater photography and videography in South Africa;
- ❑ improve the understanding, type and standard of service offered by all operators to underwater photographers and videographers; and
- ❑ to promote an understanding and appreciation of the diversity and beauty of the underwater world and the need to preserve it.

The Shootout, which is the largest, oldest and most prestigious underwater competition of its kind in Southern Africa, invites entries from people of all nationalities and ages and is open to amateur and professional photographers and videographers (hereafter collectively referred to as “photographers”).

The photographs and video films entered in the Shootout may be featured in various media and/or exhibitions to increase awareness of the potential for underwater photography and videography (hereinafter collectively referred to as “underwater photography” or “photography”), the diversity and beauty of the underwater world and promotion of diver/photographer safety.

2 ELIGIBILITY

The Shootout is open to all photographers and videographers, including GUPS and Shootout Committee members, with the exception of Judge Convenors or Judges for this competition.

3. GENERAL

3.1. Shootout Entry and Entry Fees

The entry fees are as stipulated in the Shootout’s online website www.shootout.org.za. The on-line entries close on 23rd April 2006. At an increased fee the website will accept on-line entries up to the late entry date of 3 May 2006. This late entry date may be extended but only at the discretion of the Shootout organising committee.

Late arrivals, i.e. entrants who will be arriving after Wednesday 10th May 2006 at 20:00 and who have entered online must report to the Judge Convenor who will administer the late registration at his/her discretion. Such late arrivals that have previously entered can collect their registration “packs” from the Shootout Marquee or Shootout Beach Information Centre.

Late entries will be allowed at the Registration night at the Competition Marquee. The T shirt purchase will be compulsory for such late entrants.

3.2. Operators /spotters

All Operators will be encouraged to provide additional services and or individualised service for photographers as part of contributing to photography as a whole.

Photographers may hire their own boats and crew.

4. CLASSIFICATION OF SKILLS LEVEL

There are four classes of skills levels in the Shootout.

- 1 Point and Shoot**
- 2 Novice**
- 3 Intermediate**
- 4 Advanced**

4.1. Point and Shoot (Compact digital cameras only)

The 'Point & Shoot' class has been introduced to cater for the divers who are completely new to underwater photography but have purchased a housed Compact Digital Camera. Divers in this class will never have entered a competition before and have owned an underwater compact digital camera for less than a year.

4.2. Novice

The novice class is for photographers who are serious about learning underwater photography but are new to it. They will have been involved in underwater photography for less than two years and typically be operating an entry level camera.

4.3. Intermediate

The intermediate class is for photographers who have developed their photographic skills above novice levels and, in the case of video, have some basic editing skills.

4.4. Advanced

The Advanced class is unrestricted and is for advanced photographers who are, or aspire to be, of a standard to have their photographs or footage published, or to enter photographic competitions which have more than 500 images entered.

5. RULES GOVERNING SKILLS LEVELS.

5.1. Experience

Photographers who have been photographing for two years or more are expected to enter into at least the Intermediate Skills Level. Any competitor who feels that the amount of photography he/she has actually carried out within this period entitles them to enter as a novice may appeal to the Judge Convenor whose decision is final.

Photographers who have been placed first in their skill level in previous Shootouts must enter in skills level higher than the skills level in which they entered previously, except if they are competing at the Advanced level already. Photographers who have received payment for published images or footage or who have been placed in any photographic competition which had/s more than 500 images entered must enter in the advanced skills level class.

Entrants may choose to be placed in a higher skills level irrespective of their equipment and previous experience in underwater photography.

5.2. Equipment

The following rules govern what camera equipment may be used in the various skills levels.

5.2.1. Point and Shoot

Digital Compact Cameras only, with no external strobes or lighting.

5.2.2. Novice

35mm: Amphibious cameras only.

Digital: Compact Digital cameras only.

Video: Single or 3 CCD Chip Cameras. (Note - the judges will be aware of what equipment is being used and entrants with single CCD cameras will not be penalized for picture quality caused by their less advanced equipment) High Definition Video (HDV) cameras are not permitted in this class.

External strobes or lights are permitted,

5.2.3. Intermediate

35mm: Housed SLR or Amphibious cameras.

Digital: Compact Digital cameras or Housed SLR Cameras.

Video: Single, 3 CCD Chip or High Definition Cameras. (Note - the judges will be aware of what equipment is being used and entrants with single CCD cameras will not be penalized for picture quality caused by their less advanced equipment)

The use of external lights or strobes is not compulsory but recommended.

5.2.4. Advanced

There is no restriction on the equipment used. However for video, since we are in a transition stage between SD and HD standards, all entries shot in HD must be submitted in SD. Next year's competition will cater for HD categories.

The use of external lights or strobes is not compulsory but recommended.

6. SUBJECT CATEGORIES

SKILLS LEVEL	SUBJECT CATEGORIES	
Point & Shoot Digital	Any underwater photograph	
Novice – Slide	Non-Macro	Macro
Novice – Digital		
Novice – Video	Themed film	
Intermediate Slide	Togetherness	Up close and personal
Intermediate Digital		
Intermediate Video	Themed film	
Advanced Slide	Portfolio of 3 images	
Advanced Digital	Portfolio of 5 images	
Advanced Video	Themed film	
Creative Digital	Creative Underwater image	

Note for video:

A film illustrating a theme must be produced. This theme is at the entrant's discretion but must be evident throughout the film.

- All footage must be diving related of which no less than 80% must be taken underwater in normal dive conditions.
- The camera must be operated by the cameraman while in open water, either in full scuba gear or swimming with snorkelling gear.
- Example: a theme may be cleaning stations or the colour yellow (yellow coral, butterfly fish and so on).
- The film may be no longer than two minutes.

7. JUDGING CRITERIA:-

7.1. 35mm and Digital

Skills Level	Subject Category	Judging Criteria
Point and Shoot Compact Digital Only	Any underwater photograph.	Although this is intended to be a fun category, the judges will be looking for the best overall photograph. Out of focus shots will be eliminated automatically.
Novice	1 Macro 2 Non Macro	Rudimentary elements of exposure.
Intermediate	1 Togetherness 2 Up close and Personal	Demonstrating elements of skills of exposure and of managing external lighting as well as demonstrating skills of composition.
Advanced	Themed Portfolio	Demonstrating advanced skills of exposure, managing external lighting, composition. Creative flair and impact is important..

7.2. Video

Skills Level	Subject Category	Judging Criteria
Novice	Themed Film	Entries will be judged with a weighting of 80% on the video footage and 20% on an overall effect including relevance to the theme.
Intermediate	Themed Film	Entries will be judged with a 25% weighting on video footage, 25% weighting on production skills, 25% on the story/theme and 25% on overall effect (the WOW! factor) including relevance to the theme.
Advanced	Themed Film	Entries will be judged with a 20% weighting on video footage, 20% weighting on production skills, 35% on the story/theme and 25% on overall effect (the WOW! factor) including relevance to the theme.

Video More specifically, and to aid the judges, skills for judging will be split up into the following sectors:

- Application of concept/theme
- Technical shooting skills i.e. camera operation, focus, framing, exposure, white balance, colour saturation
- Editing skills i.e. use of transitions, music and sound (acceptable sound quality), overall editing ability
- Overall effect and quality i.e. the “WOW Factor”

7.3. Creative digital

Skills Level	Subject Category	Judging Criteria
n/a	Any underwater Creative image	Images need to show evidence of a high level of creativity. Source material (either digital images or scanned slides) Source material must originate from this Shootout.

8. REGISTRATION EVENING

Registration will be conducted at the Shootout Marquee which will be situated near Leatherback's restaurant at The Sodwana Bay Lodge. Registration packs can be collected from 4pm on Wednesday 10th May. A briefing will be held at the Shootout Marquee at 6pm on Wednesday 10th May. It is strongly recommended that entrants attend this briefing as misinterpretation of the rules may lead to disqualification.

8.1. Entering more than one section

Entrants may enter more than one section e.g. slide and digital. They must use the same secret number for all entries, adding a unique alphabetic character for each image entered. Further instructions can be found in section 9 below.

8.2. Slide Entrants

Entrants will receive 2 rolls of slide film, marked with the secret entry number.

8.3. Digital Entrants

At registration entrants will be informed of the date to which the camera's clock must be set. Images entered in the Shootout that do not conform to this date will not be eligible for a prize.

8.4. Video Entrants

Video entrants should attend the registration on Wednesday, 10th May where a full Shootout briefing will be given. However to allow for filming on Wednesday 11th, early registration will be permitted on the evening of Tuesday 9th May between 6pm and 7pm at the Shootout Marquee.

At registration:

- Each video entrant will be presented with two 60 minute mini DV tapes.
- Entrants will be informed of the date to which the camera's clock must be set. Videos material used in the Shootout that does not conform to this date will not be eligible for a prize.

Each video entrant will be contacted prior to the event to finalise arrangements.

9. HANDING IN ENTRIES ON FRIDAY 12TH MAY AND SATURDAY 13TH MAY

The video tape on which the final video has been recorded must be submitted at SBL Unit L9 (next to the Marquee) by 18:00 on Friday 12th May.

35mm and digital submissions must be made at the Sodwana Bay Lodge Conference Centre and can be submitted from 9am on Saturday 13th. It is intended that all submission be concluded by 11:30 on the day in order to facilitate the judging process.

9.1. Slide Entrants

Novice and Intermediate entrants may choose only 2 slides for submission. Advanced entrants must choose 3 slides for their portfolio and submit a portfolio theme. Entrants will cut and mount their own slides in the presence of the administrators. Slide mounts will be provided by the administrators. Entrants must hand their entries to the administrators. Administrators will mark entries with the following information:

- ❑ The Secret Entry Number + a/b/c etc. (each slide must have a unique number.)
- ❑ The Skill Level (novice, intermediate or advanced)
- ❑ The Category; and
- ❑ In the case of advanced entrants, the portfolio name or title.

Entrants are responsible for checking that their slides are correctly marked; evidenced by signature on the register provided by the administrators.

9.2. Digital Entrants

Novice and Intermediate entrants may select only two images for submission. Creative digital entrants may select only one image for submission. Advanced entrants must select 5 images for their portfolio and must submit a theme for the portfolio. The original image should be submitted in its original form – NEF, CR2, RAW, JPG. The entry image must be submitted as a JPG.

Digital files entered must be named as follows:

- ❑ The Skill level (P, N, I, A, C) followed by an underscore
 - P = Point and Shoot
 - N = Novice
 - I = Intermediate
 - A = Advanced
 - C = Creative
- ❑ The Category (M, S, U, T, P) followed by an underscore and where:
 - M = macro
 - S = standard
 - U = up close & personal
 - T = togetherness
 - P = portfolio
- ❑ The Entry Number followed by an underscore
- ❑ a, b, c, d ,e if you are submitting more than one image in a category or submitting a portfolio, followed by an underscore, and
- ❑ In the case of advanced entrants, the portfolio name or title.

For the Original image as from camera with no editing:

- ❑ **PPREFIX** the above naming convention with **ORG_**

Thus for example:

ORG_N_M_133_a and, N_M_133_a

means Novice, Macro, Entry Number 133, entry a, the Original & the actual entry, or

ORG_A_P_133_a_Red-Schools-of-Fish and, A_P_133_a Red-Schools-of-fish means Advanced, Portfolio, Entry Number 133, 1st image in the portfolio with the portfolio theme of “Red Schools of Fish”, the Original & the actual entry.

Competitors should copy these files to a CD or “flash disk/USB drive” for submission. It is the responsibility of the competitor to ensure that images are retrievable from the CD or flash disk/USB drive.

Once entries have been handed to administrators, competitors must sign the register as evidence that they have checked that the images submitted are correctly named and submitted in accordance with these rules.

9.3. Video Entrants

- Entrants' submissions must include the pre-recorded leader on the tape, and must commence at the appropriate point, i.e. 3 seconds after the last black frame of the leader.
- Entrants' tapes will have been previously marked with the entry number.
- Entrant's names must not appear on the tape labels, in the footage, nor in any use of credits at the end of the item, but the theme of the video clip must be apparent from the footage or titling.
- Submissions from novices must include the theme filled in on the submission form.
- Once entries have been handed in, competitors must sign the register as confirmation that they have submitted their entry in accordance with these rules and guidelines.

10. OBJECTIONS

The Objections Committee will consist of the judges and the judge convenor. Should any competitor wish to lodge an objection the following process will take place:

- a cash deposit of R500.00 is to be paid to the judge convenor by the person raising the objection;
- along with a written objection which is to be handed to the Objections Committee;
- the Objections Committee will deliberate on and decide whether or not the objection is valid and should be upheld;
- the Objections Committee will then inform the relevant parties and effect the decision of the Committee;
- the full deposit will be repaid to the person who submitted any upheld objection; and
- deposits will be forfeited in favour of the Shootout if the objection is not upheld.

Objections can be handed in until 08:00 on Sunday the 14th of May. Objections may only relate to the misuse/abuse or disregarding of these rules and entry guidelines. The decision of the Objections Committee will be final and no further deliberation will be entered into.

11. RESTRICTIONS:

In submitting an entry the owner grants the Underwater Photographic Shootout the right to use such photographs and video for a period of two years for promotion of the Shootout, underwater photography or diver safety in printed, slide show, video and webpage formats and non-profit educational purposes. Finalist and winning entries may be published on DVD or CD by SeaCam Films. All copyrights will be retained by the entrant and recognition will be given to the photographer / videographer. Model releases will be the responsibility of the person retaining copyright. GUPS members officiating at the Shootout cannot be held responsible for loss or damage of an entry before or after the competition.

12. RULES

12.1. General

Only paid up competitors who have registered, are allowed to enter the Shootout (the "Normal Entries")

Normal Entries close on the date specified ("the closing date") on the registration website.

Late entries are allowed at the discretion of the Judge Convenor in consultation with the organisers. A late entry fee is will be determined at the time. It is the entrant's responsibility to report to the judge convenor for late registration.

All photographs, images and video footage are to be taken within a 15 km radius of Jesser Point lighthouse ("the Sodwana Dive Area").

All photographs and images are to be taken underwater in the Sodwana Dive Area, with the exception that over/under images are allowed.

All videography should be carried out on Wednesday 10th May and Thursday 11th May. Friday 12th May is set aside for final editing.

35mm and digital photography must be carried out on either Thursday 11th May or Friday 12th May or both. The exception is that videographers may shoot on Friday 12th May if they were unable to do so on Wednesday 10th May. Under no circumstances may photography or videography take place on more than two days.

No photography of any kind may be taken for the Shootout outside of the abovementioned dates.

20% of video footage may be taken above the water as long as it is relevant to the underwater experience and the theme.

Pool, rock pool, river or lagoon images will not be accepted, this does not apply to video footage provided such footage falls with the stipulated 20% mentioned above.

The same image may not be entered in more than one category. However two different images may be submitted in the same category.

Photography, videography, editing and image manipulation for creative digital entries must have been performed by the entrant and at the venue of the Shootout.

Slide and digital photography may commence at any time after registration on Wednesday evening until 18:00 on Friday evening by which time all slide film must have been handed in for processing.

Entries may not be part of a commercial production.

In the event that an award winning entry is later found to have violated any rule, the entrant will be disqualified, and officials of this Shootout reserve the right to recall prizes or request reimbursement of fair market value if non-returnable.

The judges' decision is final.

12.2. 35mm slide

The same image may not be entered in more than one category. However two different images may be submitted in the same category.

Cropping of slides is not permitted.

Only Sodwana Bay Lodge Scuba Centre ("SBLSC") is permitted to do the developing of slide film entries.

Only numbered films issued by the organisers will be developed by SBLSC.

The first film must be handed in for processing on Thursday 11th May before 18:00.

The second film must be handed in for processing only on Friday 12th May before 18:00.

Films will be processed on a first come first served basis and can be collected from SBLSC once they have been processed and are sleeved.

Entrants are responsible for the safe delivery and collection of their films at SBLSC.

12.3. Digital

The same image may not be entered in more than one category. However two different images may be submitted in the same category.

Images must be RGB. CMYK will not be accepted.

Colour space used for judging will be sRGB.

Images must have 1500 or more pixels in the longest dimension.

The only adjustments allowed are those that can also be done in a darkroom, i.e. colour correction, brightness adjustment, contrast adjustment and limited cropping of no more than 33%. i.e. 66% of the original image area must remain.

NOT ALLOWED are combined images, dodging and burning and similar manipulation techniques.

When submitting your entry you will be required to submit the original image as well.

The naming standards must be strictly adhered to.

12.4. Video

Competitors must submit an entry with a theme or title. The theme must be reflected in the submission. The title may appear, but does not have to appear in the submission.

- The theme or title must be filled in on the accompanying submission form
- All video material must be taken at the shootout, no pre-recorded video material will be allowed
- The novice entries must consist of a clean-cut edit of between 1 & 2 minutes with no titles; soundtracks (other than ambient sound, which is permitted); or transitions/effects. Any video submitted in this skills level that contains any of the above will be automatically moved up to the intermediate level
- The duration of each video film other than novice, must be 2 minutes

For **intermediate and advanced** video entries the following will apply:

- Stills (slide or digital) taken during the Shootout may be incorporated into the video.
- Audio on video footage is permitted.
- Sound effects may be imported, i.e. pre-recorded relevance to the theme.
- Narrative of any sort is permitted but can only be recorded at the shootout.

Video entries must be handed in by no later than 18:00 on Friday 12th May at Unit L9, SBL (next to the Shootout Marquee). Late submissions will be disqualified.

- Video tapes must be 'parked' at the point that the judges must start viewing.
- Videos must be recorded in the PAL TV Standard and must be submitted in miniDV or DVCAM format.
- All submissions must be in SD (Standard Definition), not in HD (High Definition)
- Should an entrant have any other format, i.e. VHS, Hi8 etc. they are obliged to provide the necessary playback equipment needed for

transferring to DV tape. Firewire or standard RCA AV transfer of material will be the norm.

- Each competitor is allowed to use 2 (two) tapes for recording but only one tape on which the edited entry is recorded should be submitted for judging.
- Each videotape must be labelled on the tape cartridge and tape case with the entrant's number and the completed submission form must accompany the entry.

Edited entries will be transferred to a Master Tape for judging and for the presentation evening and all original tapes may be collected by the entrants after judging has been concluded.

12.5. Creative Digital

The Creative Digital category will only be for digital entries. However slides can be scanned in and then entered as digital.

These entries must clearly demonstrate a high degree of digital manipulation and creativity (this is not an opportunity to enter a third picture).

Only one entry for the Creative category per entrant may be submitted. It must be recognisable as having been taken at Sodwana during this Shootout. The original source material must be from this Shootout.

The naming standards must be strictly adhered to.

13. JUDGING

The judging will be organised on a salon style basis and applies to all 35mm slide, digital, creative digital and video entries.

Each judge will start off by utilising a loupe and light boxes (or projector if necessary) to familiarise him/herself with the images, their general quality and standard. A similar process will be followed for video.

A formal judging session with individual scoring by each judge per image or video will then follow. This will be:

- 1 point for a poor image
- 2 points for an average image
- 3 points for a good image
- 4 points for an excellent image
- 5 points for an exceptional/brilliant/amazing image

For video, the criteria shown in 4.4 above will apply.

These scores (per judge) will be added by the Judge Convenor, to arrive at a total image/video score.

Images and videos will be judged on appropriateness to specified categories and the relevant skill level first and foremost. (So read the rules!) Photographically they will be evaluated by each judge in accordance with the skills levels as set out in section 4.

The scoring allocation will be unbiased. No judge will be aware who the author of the image/video is or what score a colleague judge has allocated to the image/video.

Discrepancies in scoring between judges will be called if there is a 4 point difference in point allocation (between judges) and then subjected to re-judging. If the discrepancy repeats, it will be accepted as such.

The 30% top scorers will be separated from the field, and will become the images/video for final judging. Out of these images/video the winners are selected (utilizing a re-judging/scoring format or voting format, as is necessary).

The number of judges will be uneven (3 usually) - so disputes can be settled by voting.

The Judge Convenor (and helping administrators), will ensure the above protocols are followed and the rules are obeyed by the judges. The Convenor and administrators may not participate or be influential in the judging process itself.

The Judge Convenor (and helping administrators) will oversee the judging process, the facilities, and will convey the results to the Master of Ceremonies, in a timely and correct way, accompanied by the images/videos set out in the correct presentation for public presentation.

Judges are allowed to dive during the Competition. Due to the complexity of the Shootout and the number of boats, it is not possible to guarantee that judges and competitors will not end up on the same boat or reef. The reason that the judges are not prevented from diving is that they are not remunerated for their efforts and one of the few perks they receive in return is free dives during the Shootout.

Sponsors may not be part of the judging panel.

Competitors may not address questions on photography or the Shootout directly to the judges. These may only be addressed to the Convenor of Judges.

Answers to questions will be given to all the entrants who attend the Registration on Wednesday and the lecture evening on Thursday nights. The written answers will also be placed on the two official notice boards, one at Coral Divers and one at the SBLSC office.

Any person associated with the developing of the slides, may not interact with the judges in matters regarding the Shootout. They would be required to discuss any issues with the Convenor of Judges.

The judges will give an overall comment sheet that covers the entries in general, highlighting common mistakes or improvements and suggestions to the entrants and pointing out any difficulties the judges might have had with interpreting the categories.

14. GENERAL GUIDELINES

Protection of the marine environment

Marine life should never be stressed or endangered for the sake of a photograph or video film. Entries, which show disrespect for the environment or exhibit the following behaviour may be disqualified:

1. divers visibly damaging the environment;
2. animals with signs of stress (e.g. puffed puffers, inking octopus);
3. animals moved to an unnatural environment or risky location;
4. animals being fed (especially artificial food from divers);
5. marine life being touched (e.g. coral polyps); and/or
6. divers exhibiting poor buoyancy control.

15. CODE OF CONDUCT

By entering the Shootout, the photographers commit themselves to the following code of conduct.

Taking photographs underwater is a privilege, not a right.

Using cameras underwater does not bestow upon the photographer any special status or rights. All divers should enter the water with humility and an appreciation of the environment.

15.1. Preserve the Reef

The reef is a finite resource, and no one should be allowed to abuse it. Adding a camera and strobe will affect buoyancy, and once the eye is glued to the viewfinder, depth perception and peripheral vision are reduced enough so that even a skilled and concerned diver might accidentally bump into coral. In addition, the technical limitations of underwater photography require proximity to the subject in order to maximize colour and resolution. Get too close, catch a bit of surge and, regrettably, accidents do happen. Those photographers who truly care about the reef will learn and practice optimal buoyancy control.

15.2. Be Considerate of other divers.

If you see a diver observing something of interest, wait from a respectful distance and approach for the shot when the other diver is finished.

Don't ignore dive safety in pursuit of a photograph.

All participants are reminded that diving safety is their responsibility and it is recommended that all diving be carried out in accordance with accepted codes of practice. All divers should be in possession of a Surface Marker Buoy while diving.

15.3. All contact is not necessarily bad contact

There are portions of the reef, particularly bits of rubble or algae-covered rocks, that are unaffected by careful finger or fin placement. Kneeling in sand patches is certainly reef-friendly, so long as a photographer doesn't erupt in a cloud of detritus leaving the bottom, thereby silting the very coral reef you so admired a moment before.

Minimize the impact. Only hold on to dead coral or rock etc... Be aware of where your fins are, what they are touching, the same goes for the rest of your body.

15.4. Challenge other photographers

Challenge other photographers who may be contravening the code of conduct. However, before challenging another photographer, make sure the photographer is actually in damaging contact with live coral.