3RD PSSA INTERNATIONAL DIGITAL SALON OF PHOTOGRAPHY

The Photographic Society of South Africa invites all photographers to enter the 3rd PSSA International Digital Salon of Photography to be held in South Africa in 2016. As the internationally recognised Photographic Society in South Africa, PSSA actively embraces the future in its service to all photographers. Our Mission is to bring together all those interested in photography, to promote the highest possible standards and to embrace the future while continually supporting the present. PSSA is proud to have the Recognition of the Photographic Society of America (PSA) and Patronage from both the International Federation of Photographic Art (FIAP) and Global Photographic Union (GPU).

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Ce salon a reçu le
Haut Patronage de la FIAP
This salon has received the
High Patronage of FIAP
N° 2016/032

**Fédération Internationale
de l'Art Photographique
The International Federation
of Photographic Art**

Fédérations et associations nationales, associations régionales
et clubs affiliés sur les cinq continents.
National federations and associations, regional associations
and clubs affiliated on all five continents.

Distinctions photographiques mondialement reconnues.
World-famed photographic distinctions.

Les acceptations obtenues à ce salon
comptent pour l'attribution des distinctions FIAP.
Acceptances obtained in this salon
are taken into account for FIAP distinctions.

Secrétariat général - Secretary general
70, Kolokotroni Street - GR-18531 Le Pirée (Grèce - Greece)
www.fiap.net

The sponsors of this International Exhibition of Photography have been awarded Recognition by PSA, the world's largest patron of international photographic exhibitions. PSA, although it has provided Recognition, is neither a sponsor nor directly involved in the operation of this exhibition.

Valid acceptances received by PSA Members in recognized sections of this exhibition are eligible for PSA Star Ratings, listing in the world-wide PSA Who's Who of Photography and credited towards the PSA Distinctions of PPSA, EPSA, MPSA, GMPSA, GMPSA/b, GMPSA/s, GMPSA/g, and GMPSA/p.

PSA is a non-profit organization promoting the advancement of photography in all its forms to novice, amateur and professional photographers world wide.

For information on membership and the many services and activities of PSA contact:

psa
PHOTOGRAPHIC SOCIETY OF AMERICA
8341 S. Walker Avenue, Suite 104
Oklahoma City, OK 73139-9401, U.S.A.
E-mail: hq@psa-photo.org
Web Site: http://www.psa-photo.org

C A L E N D A R

CLOSING DATE:

Monday 18 January 2016 Midnight CAT

JUDGING:

25 to 31 January 2016

EMAIL NOTIFICATION AND POSTING OF RESULTS ON THE WEBSITE:

Wednesday 10 February 2016

EXHIBITION:

From 2 to 7 May 2016 (at all judging venues)

FINAL POSTING MEDALS:

16 May 2016

SALON DIRECTOR:

Kirk West FPSSA

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WEBSITE:

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ALTERNATE EMAIL:

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AWARDS

OPEN - Colour

FIAP Gold Medal - Best Overall Image
PSA Gold Medal - Best Portrait
UPI Gold Medal - Judges Choice
PSSA Gold Medal - Best Panel of Four Accepted Images
PSSA Certificates of Merit & FIAP Ribbons will be awarded

NATURE -Colour

FIAP Gold Medal - Best Overall Image
PSA Gold Medal - Best Wildlife Image
UPI Gold Medal - Best Macro Image
PSSA Gold Medal - Best Panel of Four Accepted Images
PSSA Certificates of Merit & FIAP Ribbons will be awarded

MONOCHROME - Open (Black and White)

FIAP Gold Medal - Best Overall Image
PSA Gold Medal - Best Portrait
UPI Gold Medal - Best Landscape
PSSA Gold Medal - Best Panel of Four Accepted Images
PSSA Certificates of Merit & FIAP Ribbons will be awarded

CREATIVE ART - Colour

FIAP Gold Medal - Best Overall Image
PSA Gold Medal - Best Altered Reality
UPI Gold Medal - Judges Choice
PSSA Gold Medal - Best Panel of Four Accepted Images
PSSA Certificates of Merit & FIAP Ribbons will be awarded

STREET PHOTOGRAPHY - Colour and/or Monochrome

FIAP Gold Medal - Best Overall Image
PSA Gold Medal - Best Urban Street
UPI Gold Medal - Judges Choice
PSSA Gold Medal - Best Panel of Four Accepted Images
PSSA Certificates of Merit & FIAP Ribbons will be awarded

'SCAPES (URBAN and/or RURAL) - Colour

FIAP Gold Medal - Best Overall Image
PSA Gold Medal - Best Urban 'Scape
UPI Gold Medal - Best Judges Choice
PSSA Gold Medal - Best Panel of Four Accepted Images
PSSA Certificates of Merit & FIAP Ribbons will be awarded

SECTIONS & JURY

OPEN - Colour   Judging venue: Port Elizabeth

Jill Sneesby Hon MPSSA, MPSSA. FPSSA (Dux), MFIAP, ESFIAP, Hon FIP
Adri van Oudheusden FPSSA, APSSA (Vers)
Leslie Clemence APSSA

NATURE - Colour   Judging venue: Bloemfontein

Koot Marais EPSSA
Fanie Heymans FPSSA
Willem Kruger APSSA, AFIAP

MONOCHROME - Open   Judging venue: Vereeniging

Francois Roux Hon FPSSA, MPSSA, EPSSA, AFIAP
Johann van der Walt Hon PSA, FPSSA, FRPS
Henk Scheepers APSSA

CREATIVE ART - Colour   Judging venue: Johannesburg

Laetitia Kenny MPSSA, EPSSA, AFIAP
Andre Norris APSSA
Kittie Groenewald

STREET PHOTOGRAPHY   Judging venue: Pretoria
Colour and/or Monochrome

Hein Waschefort FPSSA, MPSSA
Gus Waschefort FPSSA, APSSA (Vers)
Anton la Grange APSSA, AFIAP

'SCAPES (URBAN and/or RURAL) - Colour   Judging Venue: Cape Town

Johan Kloppers FPSSA, APSSA (Vers)
Rob Tarr FPSSA, AFIAP
Stan Slater APSSA

CATALOGUE

A downloadable Digital catalogue will be produced and will be made available to all entrants paying the full entrance fee as shown below.

ENTRY FEES

International entrants:

USD6 per category; USD30 for all six categories
Payment via PayPal to photosocsa@gmail.com

South African entrants:

R40 for one category; R180 for all six categories

Banking details for South African Entrants - Please use Your Name and 3rd PSSA Salon as reference.

Bank:	ABSA
Account Name:	PSSA
Account Number:	4052639245
Branch Code:	630-137

SUBMISSION OF ENTRIES

Entries must be uploaded via the website http://www.photovaultonline.com

Follow these easy steps:

1. First register as user:
    http://www.photovaultonline.com/photovault/index.php?r=register/create

2. Wait for confirmation email.

3. Then upload your images:

4. Please upload proof of payment with your entry.

CONDITIONS OF ENTRY

1. The exhibition is open to anyone, anywhere.

2. An entry may be rejected when the sponsoring organization or its agent, in some reasonable discretion, believes the entry does not conform to the exhibition rules and conditions.

3. Each author may submit a maximum of 4 Digital Images per section.

4. Each image must have a unique title. Once an image has been accepted in a PSA/PSSA/FIAP/UPI recognized exhibition that same image, or a like "in camera" or a "reproduction" duplicate of that image may not be re-titled for entry in any other PSA/PSSA/FIAP/UPI Recognized exhibition and may not be re-titled for entry in any other PSA/PSSA/FIAP/UPI recognized exhibition. Words such as "Untitled" and "No Title" are not acceptable as part or all of an image's title, nor are camera capture filenames.

5. The judging software used will distribute an entrant's four images randomly for the judging in that section.

6. All entries must be resized to a maximum of 1024px on the horizontal axis and a maximum of 768px on the vertical axis. Files must be saved in the Jpeg format and once compressed should be no larger than 500kb. The upload entry format will not allow files of a larger format to be uploaded.

7. There are no restrictions as to subject matter except as outlined in the rules and definitions of specific sections.

8. Entries must originate as photographs (image-captures of objects via light sensitivity) made by the entrant on photographic emulsion or acquired digitally.

9. By virtue of submitting an entry, the entrant certifies the work as his own (aliases are not permitted). The entrant permits the sponsors to reproduce all or part of the entered material free of charge for publication and/or display in media related to the exhibition. This may include low resolution posting on a website. Note: Entrants who indicate that their images may not be reproduced or used "will not be eligible for awards" or inclusion in audio-visuals of the exhibition "and could be subject to disqualification" by the exhibition sponsors. The exhibition assumes no liability of any misuse of copyright.

10. With the sole act of submitting his/her images or files to a salon under FIAP Patronage, the entrant accepts without exception and with no objection that the submitted images can be investigated by FIAP to establish if these obey to FIAP regulations and definitions even if the entrant is not a member of FIAP; that FIAP will use any means at its disposal for this undertaking; that any refusal to cooperate with FIAP or any refusal to submit the original files as captured by the camera, or failure to provide sufficient evidence, will be sanctioned by FIAP and that in case of sanctions following the non- compliance with FIAP regulations, the name of the entrant will be released in any form useful to inform the breaches of the rules. It is recommended to leave the EXIF data in the submitted files intact in order to ease eventual investigation.

11. Images may be altered, either digitally or otherwise, by the maker and artwork or computer graphics created by the entrant may be incorporated if the photographic content predominates subject to Nature, Photo Travel and Photojournalism divisional restrictions.

12. All final work must be in the form of a digital file.

13. No title or identification of the maker shall be visible anywhere on the face of an image, print mat or mount entered in a PSA/PSSA/FIAP/UPI recognized exhibition.

14. Entries may only be submitted via our website: http://www.photovaultonline.com

15. Judging will be by means of projection, using a correctly calibrated projection system. PSSA sets a calibration standard, and all judging centres will calibrate their projectors according to this method. The calibration method is available as a downloadable file on the PSSA website www.pssa.co.za. Projection will be done in a suitably darkened room.

16. No judge or family member may enter sections in which he or she is judging.

DEFINITIONS

All entries shall conform to the stricter of these definitions in order for acceptances to be validated by all the International Organizations granting recognition or patronage.

NATURE PHOTOGRAPHY

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible. Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted.

Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning.

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

Stitched images are not permitted.

All allowed adjustments must appear natural.

Infrared images, either direct-captures or derivations, are not allowed.

Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife.

Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food.

Images entered in Wildlife sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms living free and unrestrained in a natural or adopted habitat.

Landscapes, geologic formations, photographs of zoo or game farm animals or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections. Wildlife is not limited to animals, birds and insects.

Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species.

Wildlife images may be entered in Nature sections of Exhibitions.

OPEN – COLOUR

Subject matter is open. Images may be altered, either digitally or otherwise, by the maker and artwork or computer graphics created by the entrant may be incorporated if the photographic content predominates. The image may not include any elements produced by anyone else but the photographer. All processing procedures performed on a digital image must be done by the photographer.

MONOCHROME (Black and White Photography)

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 able to stand in the black and white category; such a work can be reproduced in black and white in the catalogue of a salon under FIAP Patronage. On the other hand, a black and white work modified by a partial toning or by the addition of one colour becomes a colour work (polychrome) to stand in the colour category (FIAP definition).

An image is considered Monochrome only if it gives the impression of having no colour (i.e. contains only shades of grey which can include pure black and pure white) OR it gives the impression of being a greyscale image that has been toned in one colour across the entire image. (For example by Sepia, red, gold, etc.) A greyscale or multi-coloured image modified or giving the impression of having been modified by partial toning, multi toning or by the inclusion of spot colouring does not meet the definition of monochrome and shall be classified as a Colour Work. (PSA definition).

CREATIVE ART

Creative photography is a means of expression and a way for the author to make a personal photographic statement. These images should go beyond the straightforward pictorial rendering of a scene. The image does not have to employ derivative or manipulative techniques to be Creative Art. However all work should be that of the author and not copied or derived from elsewhere.

'SCAPES (URBAN and/or RURAL)

'Scapes is a term that covers the depiction of scenery such as mountains, valleys, trees, rivers, forests, sea, cities etc. where the main subject is a wide view with its elements arranged into a coherent composition. A horizon often (but not necessarily) forms part of a "scape". Scapes may be natural or man-made. Derived terms include:
• Cityscape • Seascape • Nightscape • Snow scape • Streetscape • Urban scape • Sandscape

STREET PHOTOGRAPHY

Street photography is photography that records unposed scenes in public places. The primary subject is people and/or symbols of people, at rest or in motion, alone or with others, going about their everyday activities. Images may be presented in colour and/or Black and White. Manipulation should be confined to colour correction and judicial cropping.

Photojournalism entries shall consist of images with informative content and emotional impact, including human interest, documentary, and spot news.

- The journalistic value of the image shall receive priority over the pictorial quality.
- In the interest of credibility, PJ images that misrepresent the truth and model or staged set-ups are not permitted.
- Techniques that add to, relocate, replace or remove any elements of the original image, except by cropping, are not permitted. Techniques that enhance the presentation of the image, without changing the photojournalism content, are permitted. Colour images can be converted to greyscale.

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.

In the categories **Nature and Photo Journalism, manipulation is not allowed**.

In Open there are no restrictions whatsoever in the way authors choose to post process an image.

The following actions are allowed and are not seen as manipulation:

- Cropping;
- 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;
- The blending of different exposures of the same scene to broaden the dynamic range e.g. High Dynamic Range (HDR);
- Focus stacking to overcome the limitations of the digital sensor heat artefacts in long exposures;
- Focus stacking to widen the depth of field especially in Macro photography.

In the case of Nature and Wildlife, HDR and focus stacking will NOT be considered as manipulation and may be used *provided* that the end result is a faithful representation of the original scene.

PLEASE NOTE:

HDR and Focus stacking are **not allowed in Photo Journalism/Street Photography.**

WE WISH YOU SUCCESS!

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GLOBAL PHOTOGRAPHIC UNION - GPU (former UPI)

is a worldwide interactive organization for anyone interested in photography, be they casual, serious amateurs or professional photographers.

Founded in Goirle, The Netherlands, September 2007, GPU brings together professional and amateur enthusiasts of all ages and levels of achievement. As a nonprofit organization, its mission is to promote and enhance the art and science of photography in all its phases.

Individual members are offered a wide variety of activities: photo and digital competitions, photo exhibitions in different countries, study groups via mail, web site access, photo books, magazines, Photo festivals, distinctions, titles, and a raft of other activities.

Have look on the site: www.gpuphoto.com