



Pretoria Photographic Society



Proudly presents

The 3rd Pretoria Photographic Society National Digital Salon

PSSA Patronage "B" #2020/05

Presentation medium – Projected Digital Images (PDI)

Members of the Photographic Society of South Africa (PSSA) worldwide, as well as all photographers residing in South Africa, are cordially invited to participate in this National Salon of Photography.

The Salon will be conducted within the requirements and practices as prescribed by PSSA.

SALON DIRECTOR:

Evelyn Gibson
FPSSA, EFIAP, EPSSA(Mille), APSSA(Vers),
SPSA
Phone +27 82 892 6250
Email: evelynq@mwebbiz.co.za

ASSISTANT SALON DIRECTOR:

Tony Roberts

Phone +27 82 551 5641
Email: pps3salon@gmail.com

TREASURER:

Frans Mohr.
Phone + 27 83 227 8676
Email: finances@pretoriaphotographic.co.za

ADMIN ASSISTANT:

Riana Liebenberg
Phone: +27 82 855 4017
Email: pps3salon@gmail.com

SALON CALENDAR

Closing date:	20 July 2019
Judging (Live):	Finished by: 10 August 2019
Results mailed:	Not later than: 24 August 2019
Exhibition	3 rd September 2019.
	NG Kerk, 439 Sussex Ave., Lynwood.

AWARDS

PSSA Silver Medal for the winner.
Pretoria Photographic Society Silver medal for the runner up in each category
* Certificates of Merit will be awarded according to PSSA guidelines.
* No acceptance certificates will be issued.

CATEGORIES

Category A : Open – **Colour only**
Category B : Wildlife, including birds – **Colour only**
Category C : Scapes – **Colour only**
Category D : Open Mono
Category E : Creative/Visual Art – **Colour and Mono**
Category F : Photojournalism, including Sport, Travel and Street Photography – **Colour only**

ADJUDICATING PANEL

Category A : PDI Open – Colour only.

Judge 1	Alta Oosthuizen	APSSA
Judge 2	Leo Theron	LPSSA
Judge 3	Brendan Hohls	

Category B : PDI – Wildlife, including birds – Colour only.

Judge 1	Malie van der Vyfer	FPSSA, EPSSA(CIs), EFIAP
Judge 2	Gonnie Myburg	FPSSA, AFIAP
Judge 3	Willie Labuschagne	APSSA (Vers), EPSSA

Category C : PDI Scapes - Colour Only.

Judge 1	Francois Roux	MPSSA, Hon FPSSA, EPSSA, AFIAP
Judge 2	Francois Rousseau	APSSA, Hon PSSA
Judge 3	Francois Venter	APSSA

Category D : PDI Open Mono.

Judge 1	Reg Caldecott	FPSSA
Judge 2	Paul van Helden	LPSSA
Judge 3	John Tapuch	

Category E : PDI Creative/Visual Art – Colour and Mono

Judge 1	Martin Barber	FPSSA
Judge 2	Anne d'Oliveira	APSSA
Judge 3	Kittie Groenewald	

Category F : PDI Photojournalism, including Sport, Travel & Street Photography - Colour only.

Judge 1	GB Jordaan	FPSSA
Judge 2	Christiaan Kotzé	FPSSA
Judge 3	Dirk Heyns	FPSSA

JUDGING

All categories are judged live by the host club at the NG Kerk, 439 Sussex Avenue, Lynwood. Live Judging will be finished by 10th August 2019.

All PDI entries will be randomised by the judging software and projected on a big screen for judging, using calibrated equipment per PSSA guidelines. Presented images will be adjudicated live by a panel of three judges. The sum of the three scores will represent the final score. Where there is an indecision regarding disqualification, the judges will take a decision, after discussion. The judges will select the award winners in each category by consensus.

CATEGORY GUIDELINES

No image or similar may be entered into more than one category.

CATEGORY A: OPEN (COLOUR ONLY)

Digital manipulation **is allowed** in this category. A monochrome image in this category will be disqualified.

In this category the subject matter is totally open. All elements must be photographic; if graphic elements are included they should enhance the photographic image but not take over from it. Any graphics used should be created by the photographer using his/her own artwork.

CATEGORY B: (WILDLIFE, INCLUDING BIRDS) (COLOUR ONLY)

Digital manipulation is **not allowed** in this category. Any monochrome images entered here will be disqualified

Entrants warrant that they adhere to the PSSA Nature Photographer's code of ethics and that "The welfare of the subject is more important than the photograph."

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 artificially 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. All allowed adjustments must appear natural. Stitched images are not permitted. 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.

Wildlife:

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 salons and exhibitions.

CATEGORY C: SCAPES – (COLOUR ONLY)

Digital manipulation **is allowed** in this category. Colour images ONLY; No Monochrome images allowed.

A genre intended to show different spaces within the world, usually vast and unending. A landscape comprises the visible features of an area and physical elements such as landforms, water, living elements of flora and fauna and abstract elements like lightning and weather conditions. It could be pure nature or include man and/or beast.

Scapes is a term that covers the depiction of scenery such as mountains, valleys, trees, rivers, forests, seascapes, city scapes 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, Snowscape, Streetscape; Urban scape, Sandscape. Scapes are not necessarily panoramas.

CATEGORY D: OPEN MONO

Digital manipulation **is allowed** in this category. A colour image in this category will be disqualified.

Monochrome is a black and white image. 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. 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.

CATEGORY E: CREATIVE/VISUAL ART (COLOUR OR MONOCHROME)

Digital manipulation **is allowed** in this category.

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 or Visual Art. However, all work should be that of the author and not copied or derived from elsewhere.

Entries can consist of:

Abstract:

An exercise in composition for the sake of art. The *real* identity of the abstractionist's subject is not important and the result is not intended to *be* anything.

Altered Reality:

An image created by altering reality in an obvious manner, created digitally or in camera. The intention is the creation of an image that conveys a feeling or message, or tells a story.

Creative or Visual Art

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 or Visual Art. However all work should be that of the author and not copied or derived from elsewhere.

CATEGORY F: PHOTOJOURNALISM, including SPORT, TRAVEL and STREET PHOTOGRAPHY (COLOUR ONLY)

Digital manipulation is **not allowed** in this category.

Photojournalism entries are images with informative content and emotional impact which usually include human interest, documentary, news or sport. The journalistic value of the image shall receive priority over the pictorial quality.

In the interest of credibility, Photojournalism 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 story content, are permitted. All enhancements must appear natural.

Street photography:

Street photography 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. Manipulation should be confined to colour correction and judicious cropping.

Sports photography:

Sports photography covers any aspect of a sporting event. Images must depict an active pastime or recreation, involving physical exertion and/or skill that is governed by a set of rules or customs and often of a competitive nature. The level of sport can range from children playing a sport, to the Olympic Games. Images in this section could include the spectators or judge or umpire in a sporting event.

Photo Travel:

A Photo Travel image expresses the characteristic features or culture of a land as they are found naturally. There are no geographic limitations.

Images from events or activities arranged specifically for photography, or of subjects directed or hired for photography, are not appropriate.

Close up pictures of people or objects must include features that provide information about the environment. Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted. The only allowable adjustments are removal of dust or digital noise, restoration of the appearance of the original scene. All allowed adjustments must appear natural.

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 Nature and Photojournalism categories, manipulation is **not allowed**.

In the other categories, 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).
- Photo stacking to overcome the limitations of the digital sensor heat artefacts in long exposures.
- Focus stacking to widen the depth of field, provided that the end result is a faithful representation of the original scene.

Please note:

HDR and Focus stacking are not allowed in Photojournalism.
Study the rules for each event as they will be unique.

IMAGES MUST BE IN THE FOLLOWING FORMAT

- Up to 4 images per category may be entered.
- Required image resolution is High Definition (HD); the maximum pixels on the horizontal axis being 1920 and on the vertical axis 1080. Either the horizontal or vertical axis need to be equal to the maximum dimension in order that you are able to upload your image.
- Files must be saved in the jpg format and once compressed should be no larger than 2mb.
- Borders are optional, but within the size restraints as described above.
- No text or watermarks may be added to images.
- Submission of entries signifies acceptance of these conditions of entry.
- Proof of Payment needs to accompany the images which are to be entered electronically via <https://www.photovaultonline.com>

CONDITIONS OF ENTRY

1. An image may only be used once in a particular salon, panel or competition, irrespective of the category, or of the image being in colour or monochrome. No similar images may be used. The same image may be entered in other salons or competitions where it was not previously accepted.
2. Each image must have a unique name and the name of an image may not be changed at any time. Words such as “Untitled” and “No Title” are not acceptable, nor are titles consisting of only camera capture filenames or titles consisting of only numbers. Sanctions for “re-titling” will be imposed where a previously accepted image or print has been given a different title and/or where a Colour version and a Monochrome version and/or a Print version and a Projected Digital Image version of the same image have been given different titles.
3. Images that were accepted previously by a Pretoria Photographic Society Salon may NOT be entered again.
4. The adjudicators will reject an image which does not conform to the definition of the entered category.
5. All the parts of each submitted image have to be photographed by the author who must be in possession of the original unretouched ‘capture’ version(s) of the image and where applicable of all component parts of the image. The author must also hold the copyright to each submitted image and of all component parts of it. The Salon Director may request an entrant to supply him with proof of the authenticity of all the elements in the presented image(s). If the entrant cannot supply such proof, his/her entry in the salon will be disqualified.
6. Except for the restrictions on images described in the Nature, Photo Travel and Photojournalism definitions, images may be altered, either digitally or otherwise, by the entrant.
7. Manipulations are prohibited in the Nature, Photo Travel and Photojournalism or in the categories as specified in the category definitions. This means that no elements of the photograph may be cloned, added or erased.
8. No title, watermark or identification of the maker shall be visible anywhere on the image.
9. Entrants must store and preserve intact, with no alteration, the metadata, the RAW file(s) or the original un-retouched JPEG file(s) of the submitted images (and those taken immediately before and after the submitted image(s)) for possible future motivated inspection, with no expiry, prescription or limitation of PSSA actions. It is recommended to leave the EXIF data in the submitted files intact in order to ease eventual investigations. It is absolutely forbidden for any entrant to tamper with the EXIF or original data in the files submitted to salons/exhibitions.
10. The entrant accepts without exception and with no objection the following terms:
 - that the submitted images can be investigated by PSSA to establish if these adhere to PSSA regulations and definitions even if the entrant is not a member of PSSA,
 - that PSSA will use any means at its disposal for this undertaking,
 - that any refusal to cooperate with PSSA or any refusal to submit the original files as captured by the camera, or failure to provide sufficient evidence, may result in disqualification.
11. The exhibition assumes no liability for any misuse of copyright by the entrant.
12. No judge or family member may enter categories in which he or she is judging.
13. An entrant’s images will not be presented to the judges consecutively but distributed randomly in each category.
14. **DATA PROTECTION:**

By entering this exhibition, you are explicitly consenting to the personal details you have supplied, including email addresses, being held, processed and used by the exhibition organizers for purposes associated with this exhibition. You also explicitly consent to such information being sent to organizations that have accorded official recognition, patronage or accreditation to this exhibition. You acknowledge and accept that entering this exhibition means that the status and results of your entry may be made public.
15. **BREACH OF CONDITIONS OF ENTRY**

If the exhibition determines before, during, or after the judging that an entrant has submitted entries where one or more images fail to comply with these Conditions of Entry, including the stated definitions, the exhibition reserves the right and discretion to delete the entry from the

exhibition and void any or all acceptances or awards. Fees will be forfeited in these circumstances.

In order to ensure that images comply with the Conditions of Entry and definitions, the exhibition may carry out checks on the images to make sure that:

- the images are the original work of the entrant and
- the images comply with the rules and definitions as set out in these Conditions of Entry.

This may involve asking the entrant to provide originally captured image(s), with EXIF data intact, by a set deadline. The questioned image(s) of any entrant failing to comply with such a request for the original image(s) may be considered in breach of these Conditions of Entry, and declined. Such entries may be referred to PSSA for further investigation of possible ethics violations. PSSA retains the right to investigate in any way all complaints/suspensions of breaches of entry conditions, impose sanctions if deemed necessary, include the entrant's name on the list of sanctions provided to Exhibitions, and share such investigations with FIAP and PSA. Entrants automatically agree to these.

19. Submission of entries signifies acceptance of these conditions of entry.

ENTRY FEE AND METHOD OF PAYMENT

ENTRY FEES:

The entry fee is:

- R7.00 per photo for PSSA members
- R11.00 per photo for non-PSSA members

PAYMENT AND BANKING DETAILS:

Payments must be made to the following bank account:

- Name : Pretoria Photographic Society
- Bank: Nedbank
- Branch code: 198 765 (All Branches)
- Account type: Cheque
- Account Number: 1656 223 430
- Reference: PPS3Surname Initials (e.g. PPS3smithgd).
"PPS3" prefix is very important, please.
- The Proof of Payment **MUST** be included as part of the PhotoVaultOnline entry.

Entries received with insufficient fees or without proof of payment will be rejected.

RESULTS AND CATALOGUE

The acceptance card is the individual email advice to each entrant of their own judging results. Results will also be published on PSSA website : www.pssa.co.za.

A CD or memory stick of the catalogue may be requested for a fee of R75.00.

The catalogue containing the salon acceptances will be made available via Dropbox to all entrants at no additional cost.

We wish you success!

PSSA Nature Code of Ethics

INTRODUCTION

The Photographic Society of South Africa has, in order to help protect all natures' subjects and the environment, proposed a code of ethics for all nature enthusiasts to follow, whether in national parks, wilderness areas or even in your own garden. Acknowledgement must go to the Association of Natural History of Great Britain, the Nature Division of the Photographic Society of America and all naturalist photographers from whose codes of practice this code of ethics is derived.

Always remember that the welfare of the natural history subject is of prime importance. You are an intruder and as such must respect both the creatures and the ecosystem. Our aim must be to preserve our heritage and by following the guidelines set out here each of you can help. Social courtesy and respect must be shown to all around us, be they animal, vegetable, mineral or human being.

Respect encompasses a knowledge and understanding of your subject as well as being sufficiently familiar with other natural history specialities to be able to avoid damaging their interests accidentally. The law as it affects all nature subjects must always be observed. Whatever your interest in nature, be it to photograph or to observe, you will only achieve your aim and be able to consider yourself a true naturalist when you become one with your surrounds.

FEEDING

While feeding of animals and/or birds is, in certain instances, an acceptable practise – such as for instance the supply of bones to the vultures in Giant's Castle - the use of live bait is not acceptable in any circumstances.

COMMON COURTESY

In national parks you are generally restricted to your vehicle and as a driver you should observe common courtesies and obey all rules and regulations of the park. Do not speed up to or past a stopped vehicle – slow down, wait a short distance off and make sure that you will not disturb anything before driving on, or wait to be waved on. Do not drive in such a way as to box other cars in, particularly when near dangerous animals such as elephants, nor park in such a way that you block the road. Your passengers too should observe normal safety precautions and common courtesies such as not hanging out of windows or playing radios or taped music. Nature has a wonderful sound all of its own, stop and listen and enjoy all facets of our natural history. If any creature shows uneasiness caused by your presence you should move off rather than force the creature to move. It is totally unethical to throw anything at a creature to cause it to change its position or area.

BIRDS AT NESTS and/or CREATURES AT DENS

It is particularly important that photography and or viewing of breeding creatures only be undertaken by people with a good knowledge of the creatures breeding behaviour – books, study groups, etc. will help to further your knowledge. It is generally best to use a hide in order not to disturb the creatures. When erecting a hide do not erect on a regularly used approach line, nor where the attention of the public or predators is likely to endanger the subject. You should not approach a nest or den too closely, careful judgement is necessary. No part of the occupant or his equipment should be visible through or from outside the hide. Do not keep a hide set up if the parents do not return within approximately half an hour, especially on very cold or very hot days. 10 "Gardening" i.e. interference of surrounding vegetation is sometimes necessary for photography of nesting birds, this should be kept to a minimum, not exposing the subject to predators, people or adverse weather conditions.

Gardening should be carried out by tying back and not cutting off branches and grasses. In between each shooting session and at the conclusion of any session everything should be returned to the way it was and tracks to and from the area should be very inconspicuous.

Although the best time for viewing and for photography is at the time of the hatch or birth, this is not the time to start erecting a hide, nor when eggs are newly laid. You must wait until the parent's reaction to the situation is firmly established. Nestlings should never be handled or removed from the nest nor may you restrict their movement while photographing them in situ. Scientific banding is accepted in nature photographs.

INSECTS, SNAKES AND REPTILES

The removal of these creatures to a studio for photography is an accepted practise provided that their subsequent release is in the original habitat as soon as is practical. These creatures should only be photographed in surrounds and on perches where they would naturally occur. Chilling, freezing, light anaesthesia or any other action aimed at subduing the creature is not acceptable. You may not endanger the life of any specimen. Diurnal creatures should be photographed in the early morning or late afternoon or when the weather is colder when they will be more torpid, likewise for nocturnal creatures. Recording these creatures in the field would probably tell a more accurate story.

TIDE POOL SUBJECTS

Tide pool animals have a definite role in our ecology and creatures living on top or below rocks will die if those rocks are turned over and not replaced the way they were found.

GEOLOGY

The appearance of pictographs and petroglyphs should never be altered by applying any substance, even the simplest of compounds. Cave formations and crystals should never be moved, broken or tampered with. These ancient arts can never be restored.

BOTANY

It is most important that the preparations to photograph or view one specimen do not involve treading on other specimens. Avoid trampling on fragile habitats, especially grasslands, marshes and wildflower patches as damage to the habitat affects all species in the ecosystem. A competent photographer or botanist need never pick wild flowers. No rarity should be picked let alone dug up for studio photography, or to facilitate the in situ photography of another specimen, nor should any part be removed to facilitate the photography of another part. If rocks or logs or other objects natural to the area are brought in to provide a scientifically correct and more photogenic background these should be returned to their original place.

CONCLUSION

Thoughtless conduct could force a creature to leave its accustomed surrounds because it finds you an unbearable nuisance and in doing so the whole ecosystem can become unbalanced. In conclusion we can only suggest that both the recording and viewing of any natural history subject can only be enhanced by doing so in its natural surrounds.