



## KRIEL FOTO CLUB

Proudly presents

### KRIEL FOTO CLUB Digital Salon of Photography

Presentation medium – Projected Digital Images

PSSA Patronage 'B' Patronage # 2020/25

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:**

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#### **SALON CALENDAR**

- Closing date: 4 April 2020
- Last day of live judging: 26 April 2020
- Results mailed & published on the web: 2 May 2020
- Exhibition: **to be advised**

#### **AWARDS:**

- PSSA Silver medal for the overall winner in each category.
- KFC Silver medal for the runner-up in each category.
- Certificates of Merit will be awarded digitally according to PSSA guidelines.
- All acceptances will be indicated in emailed results.

## **CATEGORIES**

- Category A: Open Colour
- Category B: Human Portraiture - Colour
- Category C: Nature - Colour
- Category D: Open Monochrome
- Category E: Street Photography - Colour
- Category F: Altered Reality – Colour and Mono

## **ADJUDICATING PANEL:**

### **Category A: OPEN Colour; Judged in Kriel**

- Janita van Niekerk LPSSA
- Jannie van Niekerk
- Peter Cavanagh APSSA

### **Category B: HUMAN PORTRAITURE - Colour; Judged in Nelspruit**

- Robin du Bois LPSSA DPSSA
- Carin du Bois APSSA DPSSA
- Fanie Schoeman

### **Category C: NATURE– Colour; Judged in Nelspruit**

- André Serfontein APSSA EPSSA(Mille), AFIAP, EFIAP.
- Wouter Serfontein LPSSA
- Riaan Swanepoel LPSSA

### **Category D: OPEN MONOCHROME; Judged in Kriel**

- Leon Drotsky
- Johan Drotsky
- Janita van Niekerk LPSSA

### **Category E: STREET PHOTOGRAPHY – Colour; Judged in Kriel**

- Leon Pelser APSSA, AFIAP
- James Harris LPSSA
- Francois Rousseau APSSA

### **Category F: Altered Reality - Colour and Monochrome; Judged in Kriel**

- Martin Barber FPSSA, APSSA
- Jannie van Niekerk
- Jannes Drotsky

## **Judging**

Presented images will be adjudicated “Live” via an adapted format of “Remote Judging”.

Various categories have been allocated to groups of judges who will judge the allocated category live at venues as indicated above under categories.

The “remote judges” will receive screen calibration instructions, as well as the official PSSA test calibration application to ensure uniformity in the presentation of images.

Each photo will be judged by 3 judges. The sum of the 3 scores will represent the final score.

Where 2 or more adjudicators are of the opinion that an image does not conform to the definition of the entered category, the image will be rejected. In the case where 1 adjudicator is of the opinion that an image does not conform to the definition of a specific category, the average point of the remaining 2 adjudicators will represent his final score.

Where there is indecision as regards disqualification the judges will take a decision after discussion. Any image that the Salon Director considers pornographic or offensive to the public may, on consultation with the judges, be disqualified.

If two or more entries by an entrant are similar, only the first image receiving an acceptance will be considered for special awards.

## **DIGITAL 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 Photojournalism, manipulation is not allowed.

In Open there is no restriction 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 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.

## **CATEGORY DEFINITIONS:**

### **Category A: OPEN (Colour)**

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.

***Digital manipulation is allowed***

***Colour images only!***

### **Category B: HUMAN PORTRAITURE (Colour)**

A likeness, personality and mood of a living subject, (only human), where that subject is dominant in the image. Portraiture is not restricted to head and shoulders and may include just a part of the face, a back view or even a full-length study

***Digital manipulation is allowed***

***Colour images only!***

### **Category C: Nature - Colour**

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.

Macro photography is extreme close-up photography, where you get close to a small subject by physical or optical means. The size of the subject in the finished photograph is usually greater than life size and reveals detail which cannot easily be seen with the naked eye.

***Manipulation is NOT allowed***

***Colour images only!***

#### **Category D: Monochrome – Open:**

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.

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.

Nature Colour images can be converted to grey-scale monochrome for entry into Monochrome sections but the same image may not be entered in Nature Colour.

***Digital manipulation is allowed***

***Monochrome images only!***

#### **Category E: Street Photography – Colour**

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.

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.

***Manipulation should be confined to colour correction and judicial cropping.***

***Colour images only!***

#### **Category F: Altered reality - Colour or Monochrome**

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.

***Digital manipulation is allowed.***

## 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. Entrants may submit up to 4 images in each PDI salon category.
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 unretouched 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. If a judge entered any section in which he/she acts as a judge, the images must be removed or disqualified.
14. The Exhibition Chairman may not serve as a judge for the exhibition. Any other person who, prior to or during the judging, is involved with processing the images or has access to the images may NOT serve as a judge for the exhibition.

15. Images must be entered in the following format:
- JPEG file format
  - File size may not exceed 2 MB
  - Images must be resized to a maximum of 1920 pixels on the horizontal axis OR a maximum of 1080 pixels on the vertical axis
  - It is recommended that the image is converted to the sRGB colour profile to ensure correct colour rendition during display and adjudication.
  - Borders are optional, but within the size restraints as described.
16. An entrant's images will not be presented to the judges consecutively but distributed randomly in each category.
17. **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 salon administrators 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.
18. **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.

## **FEES**

The entry fee will be R7.00 per photo for PSSA members and R11.00 per photo for non-PSSA members for each category entered.

The salon catalogue with acceptances and awards will be distributed to entrants via Dropbox at no charge.

Only internet payments will be accepted.

Account name: **Kriel Foto Club**

Account no: **62310753505**

Bank: **FNB**

Branch code: **271544**

Account Type: **Saving Account**

Please use your name as reference when doing an internet payment. **Example: Salon JM Doe**

- Proof of payment must accompany your entry. Entries received with insufficient fees or without proof of payment will be rejected.

## **SUBMISSION OF ENTRIES**

All entries to be entered electronically via <http://www.photovaultonline.com>.

**KRIEL FOTO CLUB WISHES YOU SUCCESS!**



## **THE NATURE PHOTOGRAPHER'S CODE OF ETHICS**

Compiled by The Photographic Society of South Africa to promote the conservation and awareness of our natural heritage through observation and exhibition.

### **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 specialties 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 practice – 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 behavior – 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.

**“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 practice 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 anesthesia 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.

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.

## **PSSA Breach of Rules Procedure**

1. PSSA authority with regard to breach of rules or procedures can only directly apply where such breach relates to PSSA competitions, events enjoying PSSA Patronage or the PSSA Awards.
2. It is possible that PSSA may receive advice from another body that an individual has been found guilty of an offence and that such information may require PSSA to take action.
3. Initial action in relation to any breach of rules or procedures is the responsibility of the organizing authority for the competition or event in question who should endeavor to resolve the issue without reference to the PSSA. It is possible that the organizing authority may request guidance from the PSSA, which, in general, will be given where appropriate. However, any such guidance will not relieve the organizing authority of their responsibility to resolve the matter locally.
4. Subject to Paragraph 3, anyone wishing to pursue a complaint, or provide other information about an alleged breach of the rules or procedures, needs to supply full and substantiated proof of the complaint in writing to the Company Secretary of the PSSA outlining the details and requesting that the PSSA take appropriate action to investigate.
5. On receipt of such a communication, the Company Secretary will refer the matter to the Chairman of the Executive Committee (ExCom) who will propose a course of action to be followed to investigate the issue. Such action will vary depending on the nature of the complaint but may include convening a panel of up to 3 elected members of the ExCom to assist in the investigation. The panel will be free to call for additional information from anyone likely to be able to assist in their deliberations.
6. In the event that a complaint is upheld, levels of sanction could include a warning, disqualification, or removal of awards, and it will be for the investigation to recommend suitable action in each individual case.
7. With regard to restitution, if the complaint is upheld then, wherever possible, efforts should be made to return the situation to the position that would have prevailed if the offence had not been committed or any offending image(s) had not been submitted.
8. ExCom will report their findings and recommendations without undue delay. Once a final decision has been agreed it will be communicated to the original complainant and any others that it is deemed suitable to inform, paying due regard to the possibility that there may be an appeal.
9. Any appeal against any decision taken under the above procedure must be communicated within 30 days of the date of notification of the decision. Such appeal will be considered by a panel chaired by the President of the PSSA together with the two Vice Presidents. The decision of this panel will be final.