



PSSA CONDITIONS of ENTRY for SALONS and COMPETITIONS Including Category Definitions and Nature Code of Ethics

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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 colour or monochrome. No similar images may be used. Any image found in more than one category will be disqualified from all categories.
2. Each image must have a unique name i.e. the name of the image may not be changed at any time as all acceptance records are based on the image name. Words such as "Untitled" and "No Title" are not acceptable as part or all of the image's title, 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 four images in each category.
4. Images that were accepted previously in a salon by the hosting club/society may NOT be entered again.
5. The adjudicators will reject an image which does not conform to the definition to the entered category.
6. All the parts of each submitted image must 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.
7. 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.
8. 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.
9. No title, watermark or identification of the maker shall be visible anywhere on the image.
10. Entrants must store and preserve intact, with no alteration, the metadata, the RAW file(s) or the original un-retouched JPEG file(s) for 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 to ease eventual investigations. It is absolutely forbidden for any entrant or his/her agent(s), acting on the behalf of the entrant, to tamper with the EXIF or original date in the files submitted to salons / exhibitors.
11. "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 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. "
12. The exhibition assumes no liability for any misuse of copyright by the entrant.
13. No judge may enter categories in which he or she is judging.
14. If a judge entered any section in which he / she acts as a judge, the images must be removed or disqualified.
15. Family members (spouse, partner, parents and children) may enter categories in which a family member is judging but they may not win any of the medal awards (winner or runner-up).
16. If the Host Club's members judge in their own salon, no member of the host club may be considered for any of the top awards (winner and runner-up medals), except for certificates of merit and/or special club awards for the categories judged by the host club.

17. No member of the judging club may be considered for any of the top awards (winner and runner-up medals), except for certificates of merit and/or special club awards for the categories judged by the judging club.
18. A club is considered a judging club if it dominates the composition of the judging panel of the category involved.
19. The Salon Director may not serve as a judge for the salon. 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 salon. When it is unavoidable that the Salon Director must judge a category, another person must be appointed as the Salon Administrator to download and prepare all the images and scoresheets for judging.
20. Members are also reminded that the medal awards (winner and runner-up) may not be won by the host / judging club's members.
21. An entrant's images will not be presented to the judges consecutively but distributed randomly in each category.
22. No late entries will be accepted.
23. **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 organisers for purposes associated with this exhibition. You also explicitly consent to such information being sent to organisations 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.
24. **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. 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 be 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.
25. Submission of entries signifies acceptance of these conditions of entry.

IMAGE REPETITION

Photographs entered must be entirely the work of the photographer.

Composite images are permitted provided all component images meet this requirement. For the avoidance of doubt, use of images from any other source including, but not limited to, royalty free image banks and clipart are not permitted.

All Salons include the principle that an image, once accepted, is not eligible to be entered again to the same event. The definition and boundaries of each Salon are stated in the respective rules.

An image, which is sufficiently similar to another previously entered to an event by the same photographer, may be ruled ineligible as being effectively the same Image. Monochrome and Colour versions from one original are considered to be the same image, unless the artistic treatment is significantly different. Similarity may also arise where elements are repeated in different composite Images.

The PSSA delegates decisions on eligibility to the discretion of each Salon Director.

Photographers and entrants should be aware of the similarity issue, even if two entries have been given different titles.

Each image must have a unique name and the name of an image may not be changed at any time.

The same title by a different photographer is always a different Image.

- A different title by the same photographer will be assumed to be a different Image.
- However, it is the Image which matters and a review of image files may reveal an ineligible entry.
- Any change between events in typing either the title or the photographer's name may mean that a duplicate is missed.
- Errors could happen where two photographers share the same name, or have very similar names.

PSSA applies a cumulative limit of 3 acceptances per image as defined in the respective Impala and Diamond Rating rules. It is recommended that Clubs apply a similar standard in their Club competitions and promotion rules.

DEFINITIONS

Introduction

For the purposes of competitions, salons and specialist honours applications all images entered in any of the two media (Prints and Projected Digital Images) are each divided into three categories: **Nature, Open** and **Photojournalism (PJ)**. There are two categories for Audio-Visual, **Open** and **Documentary**.

- Any event choosing to run with any of the defined categories in this document must abide by these PSSA definitions
- Salons and competitions may choose to have one other section as well and for this they may make their own definition. However, the definition must be clear and precise.
- Disqualifications, should only be made when the salon director and/or judges are sure of their facts.
- PSSA reserves the right to withhold or disqualify any image which is considered to infringe the common laws of decency and copyright. Plagiarism will not be tolerated.
- Members are reminded that they should read the rules of all events very carefully as the rules may differ.

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 scene;
- Removing an element from the image that was contained in the original scene;
- Moving or repositioning an element of the image that was contained in the original scene. In the categories Nature/Wildlife 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.

Please note:

HDR and Focus stacking are not allowed in Photojournalism.

Study the rules for each event as they will be unique.

MONOCHROME

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.

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 DEFINITIONS:

1. ABSTRACT, ALTERED REALITY, CREATIVE or VISUAL ART – manipulation is allowed

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

Images that 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.

2. PORTRAITURE – manipulation is allowed

Animal Portraits

A likeness, personality and mood of a living animal where the 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.

Human Interest

An image depicting a person or persons in an interactive, emotional or unusual situation, excluding recreational and sports action.

Human Portraits

A likeness, personality and mood of a living human where the 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.

3. LANDSCAPE – manipulation is 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 can include man and/or beast.

*Landscape fits as a subsection of Open as well as Nature; when entered in a Nature section, manipulation is NOT allowed.

4. SCAPES – manipulation is allowed

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. Scapes may be natural or man-made.

5. PANORAMA – manipulation is allowed

A panorama is an image with elongated fields of view, with an aspect ratio of 2:1 or larger, the image being at least twice as wide as its height.

6. MACRO – manipulation is allowed*

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.

*Macro fits as a subsection of Open as well as Nature; when entered in a Nature section, manipulation is NOT allowed.

7. OPEN MONOCHROME – manipulation allowed

In this category the subject is totally open. Colour images will be disqualified.

8. OPEN – manipulation allowed

In this category the subject is totally open. Monochrome images will be disqualified.

9. NATURE – manipulation is not allowed

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology. Nature images include landscapes, geologic formations & weather phenomena and includes images taken with the subjects in controlled conditions. Photographs of artificially created hybrid plants, cultivated plants, feral animals, domestic animals, farm animals or mounted specimens are ineligible. Human elements, if present should not detract from or overpower the subject.

Nature Birds Only

Nature images of Birds - subjects may be in controlled conditions. Photographs of feral/domestic/farm birds or mounted specimens are ineligible. Human elements, if present should not detract from or overpower the subject.

Nature No Birds

Nature includes all branches of natural history, except anthropology and archaeology. Nature images include landscapes, geologic formations & weather phenomena and includes images taken with the subjects in controlled conditions. Photographs of artificially created hybrid plants, cultivated plants, feral animals, domestic animals, farm animals or mounted specimens are ineligible. No birds may be entered here. Human elements, if present should not detract from or overpower the subject.

Nature Landscapes

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 animals. Man-made/cultivated subjects may not be included.

Nature Macro

Macro photography is extreme close-up nature 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.

10. WILDLIFE – manipulation is not allowed

Wildlife Images are Nature images and are further defined as one or more extant zoological or botanical organisms living free and unrestrained in a natural or adopted habitat. 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. Human elements, if present should not detract from or overpower the subject.

Wildlife Birds Only

Wildlife Images are Nature images and are further defined as one or more extant zoological or botanical organisms living free and unrestrained in a natural or adopted habitat. Wildlife images of Birds - subjects may not be in controlled conditions. Photographs of feral/domestic/farm birds or mounted specimens are ineligible. Human elements, if present should not detract from or overpower the subject.

Wildlife No Birds

Wildlife is not limited to animals and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects. Birds may not be entered. Human elements, if present should not detract from or overpower the subject.

11. PHOTOJOURNALISM (PJ) – manipulation is not allowed

Photojournalism entries are images with informative content reflecting the human presence in our world 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, PJ images that misrepresent the truth and model or staged set-ups are not permitted.

PJ & Sport

Entries in this category should have informative content and emotional impact. In the interest of credibility, images that misrepresent the truth and model or staged set-ups are not permitted.

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.

Photo Travel & Street Photography

The primary subject is people and/or symbols of people, at rest or in motion, alone or with others, going about their everyday activities. Close up pictures of people or objects should include features that provide information about the environment.

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.

12. STILL LIFE – manipulation is allowed

A still life features an arrangement of inanimate objects as its subject. The subjects may be man-made or natural and may be set up or found, indoors or out.

13. TABLE TOP – manipulation is allowed

An arrangement of inanimate objects on a table top.

14. PRINTS OPEN COLOUR – manipulation is allowed

In this category the subject is totally open. Monochrome images will be disqualified.

15. PRINTS OPEN MONOCHROME – manipulation is allowed

In this category the subject is totally open. Colour images will be disqualified.

16. PRINTS OPEN – manipulation is allowed

In this category the subject is totally open. Colour and Monochrome images will be accepted in this category.

APPENDIX 1

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 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.

“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.

APPENDIX 2

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 organising authority for the competition or event in question who should endeavour to resolve the issue without reference to the PSSA. It is possible that the organising authority may request guidance from the PSSA, which, in general, will be given where appropriate. However, any such guidance will not relieve the organising 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.