



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

*Version 2026.1 – updated 4<sup>th</sup> May 2025*

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## CONDITIONS OF ENTRY

### 1. **ARTIFICIAL INTELLIGENCE:**

AI-created images are **NOT ALLOWED** in this salon! Images created or altered by artificial intelligence are banned in PSSA Salons and Competitions. All parts of the image must be photographed by the author, who must hold the copyright and retain the original RAW/Unretouched JPG files with EXIF data intact. RAW files may be requested for any category.

The entrant accepts without exception and with no objection the following terms:

- that PSSA can investigate the submitted images to establish if these adhere to PSSA regulations and definitions even if the entrant is not a member of PSSA,
- Failure to Provide these will result in referral to the PSSA Salon Committee and inclusion on the transgression list.

#### **Generative AI technology consists of:**

- In-painting (where AI fills in generated elements not captured by the photographer or removes and replaces elements from a photograph with AI-generated content),
- Out-painting (where AI extends beyond the original boundaries of the photograph using generated elements); and
- Image-to-image AI (where AI transforms an entire photograph based on text prompts or style references)
- Text-to-image (where images are generated from scratch based on text entered into a prompt description)

AI features like clearing, de-noising, masking, sharpening, subject selection, tone adjustments, and upsizing are allowed in our competitions if they follow editing criteria and only include elements captured by the entrant. AI sky replacement is allowed if the entrant captured the new sky.

Taking inspiration from other photographers or artists is acceptable, but copying the original work's colour, composition, elements, perspective, angle, subject, and tone is not. Photographers must not capture screen images or photograph images found online and use them in their composite images for submission to salons, panels, or competitions. All post-processing of submitted images must be done by the entrant, except for scanning negatives and printing. Copying any part of someone else's image or artwork by tracing, sketching, etc., is prohibited.

### 2. **MANIPULATION:**

Manipulation is **strictly prohibited** in the Nature, Photo Travel, Street, Sport, and Photojournalism categories, as well as in any categories defined accordingly. Processing or editing must be limited to making the image look as close to the original scene as possible, apart from conversion to grayscale monochrome, which is permitted. Over processed images will be disqualified.

#### **Editing techniques that are not allowed:**

- Removing, adding to, moving or changing any part of an image, except for cropping and straightening.
- In Nature and Wildlife, **NO** vignette may be added.
- Blurring parts of the image during processing to hide elements in the original scene.
- Darkening parts of the image during processing to hide elements in the original scene.
- All conversions other than to complete grayscale monochrome.
- Conversion of parts of an image to monochrome, or partial toning, desaturation or oversaturation of color.

#### **Allowed editing techniques:**

- Cropping, straightening and perspective correction.
- Flipping an image horizontal or vertical.
- Removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration and lens distortion.
- Global and selective adjustments such as brightness, hue, saturation and contrast to restore the appearance of the original scene.
- A very subtle vignette is allowed except in Nature and Wildlife.
- Complete conversion of color images to grayscale monochrome.
- Blending of multiple images of the same subject and combining them in camera or with software (exposure

blending/HDR or focus stacking).

In the case of Nature exposure blending/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.

Exposure blending/HDR and Focus stacking are **NOT** allowed in Photojournalism.

- Image stitching - combining multiple images with overlapping fields of view that are taken consecutively (panoramas).

In Open categories and those where manipulation is permitted, there are no limits on how authors may choose to post-process an image.

The Salon Director will always request the original RAW/JPG file(s) with the EXIF data intact from those Entrants who have been initially selected for the Medals and COM's in the "NO MANIPULATION" categories. If the PSSA Salon Committee confirms that the image has not been manipulated, then the award will stand for those Entrants. The Salon Director and the judging team for that category will decide on the replacement images for the Medals and COMs in line with the recommended acceptance levels. Entrants will be allowed 4 days to provide the Original RAW/JPG file(s) where after the Entrant will not be eligible for Medals or COM's. Refusal to submit these will result in referral to the PSSA Salon Committee and inclusion on the transgression list.

3. Attach Proof of Payment (POP) in PDF format to your PhotoVault Online Entry. **Entries with insufficient fees or without POP will be rejected.**
4. An image may be used only once in a specific salon, panel, or competition, regardless of the category or whether the image is in colour or monochrome. Similar images are not permitted. If an image appears in more than one category, the second instance of the image will be disqualified. Monochrome and colour variations originating from a single image are considered identical unless there is a substantial difference in artistic treatment. Additionally, similarity may occur when elements are replicated across different composite images.
5. Each image must have a unique name; the name of the image may **not** be altered as acceptance records are based on the image name. Titles such as "Untitled" and "No Title" are not acceptable, nor are titles consisting solely of camera filenames or numbers. Sanctions will be imposed if an accepted image or print is re-titled, or if different titles are used for Colour and Monochrome versions or Print and Projected Digital Image versions of the same image.
6. Entrants may submit up to four images in each PDI category and six in each print category of a national salon.
7. Images that were accepted previously in a National Salon by the hosting club or society cannot be entered again into their National Salon but may be submitted to an International Salon hosted by the same club or society. This rule also applies to International Salons.
8. Images that do not meet the category's definition or criteria will be disqualified by the judges.
9. The image must not display any title, watermark, or identification of the creator.
10. The salon does not assume responsibility for any copyright violations by the entrant.
11. Judges are not allowed to enter categories in which they are judging. If a judge enters any category they are responsible for, the images will be disqualified.
12. Family members (spouse, partner, parents, grandparents, siblings, children and grandchildren) can enter categories judged by relatives but cannot win medals (winner or runner-up).
13. Members of the judging club are not eligible for top awards (winner and runner-up medals), but can receive certificates of merit and/or special club awards for categories judged by their club. A club is classified as a judging club if its members make up most of the judging panel for the category in question.
14. The Salon Director and anyone involved in processing or accessing images may **NOT** serve as judges for the salon.
15. Entrant's images will be randomly distributed among categories for judging.
16. **NO** late entries will be accepted.
17. **DATA PROTECTION:**  
By entering this salon, you consent to the personal details you have provided, including email addresses, being held, processed, and used by the salon organisers for purposes related to this salon. You also consent to such information being sent to organisations that have granted official recognition, patronage, or accreditation to this salon. You acknowledge and accept that the status and results of your entry may be made public.
18. **BREACH OF CONDITIONS OF ENTRY:**  
The Salon Director can disqualify entries that do not meet the Conditions of Entry, including Definitions, before,

during, or after judging and void any acceptance or awards. Fees will be forfeited. Entries violating ethics will be investigated by the PSSA Salon Committee who may impose sanctions, list the entrant on a sanction registry, and share findings with FIAP and PSA. The final decision to disqualify an image lies with the PSSA Salon Committee. Entrants agree to these terms.

19. You are entitled to appeal against a disqualification within 14 days after receiving your results. Appeals must be sent to the Salon Administrator at [admin@pssa.co.za](mailto:admin@pssa.co.za).

**20. Submission of entries signifies acceptance of these Conditions of Entry.**

**IMAGE REPETITION**

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.

**TRANSGRESSIONS IN A SALON WITH PSSA PATRONAGE**

These rules include, but are not limited to –

- Renaming an image by
  - Using a different name for a mono and a colour version of the same image.
  - Using a different name for an image previously entered in a salon under a different name.
- Removing an element from the original in a No Manipulation category – by various methods including cloning and darkening.
- Adding an element in a No Manipulation category.
- Using artificial intelligence (AI) generated image as an image or part of a composite image or the use of AI features that contain any elements which were not captured by the entrant.
- Using any images or overlays not captured by the author.

***1<sup>st</sup> recorded offence.***

- Warning Letter.
- All salon acceptance points for the current year for that image (images) will be lost.
- Members will not be allowed to finish in the Top 10 of the Impala Log.
- AI offence – will be referred to the PSSA Board for discussion and implementation of sanction.

***2<sup>nd</sup> recorded offence.***

- Final Warning Letter
- All salon acceptance points for all their entries in the non-manipulated categories for the current year will be lost.
- Members will not be allowed to finish in the Top 10 of the Impala Log.

***3<sup>rd</sup> recorded offence.***

- All salon acceptance points for all their entries in all categories for the current year will be lost.
- No application may be made for Honours during that year. Any panels already in the process will automatically be disqualified and all credits will be lost. This will be regardless of whether the panel submitted is in a non-manipulation category or not.
- No entries may be submitted for any PSSA team entry such as for a FIAP Biennial or the 4 Nations Competition.
- The members may not judge, chair or organize any Salon.

***4<sup>th</sup> recorded offence.***

- It will be referred to the PSSA Board for discussion and implementation of sanction.

**Please note:**

- The recorded offence is counted per entry per salon. In the event of a Title Change on an Image, both images will lose their acceptance points.
- **1<sup>st</sup>** recorded offence will be removed after a period of 24 months if no other offence occurs.
- **2<sup>nd</sup>** recorded offences will be removed after a period of 36 months if no other offence occurs.
- In the event of another offence history will be reinstated.

## 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 and are approved by the PSSA Salon Committee.
- 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.
- The final decision to Disqualify an image lies with the PSSA Salon Committee.
- Members are reminded that they should read the rules of all events very carefully as the rules may differ.

## MONOCHROME

Monochrome is a black and white image.

A black and white work fitting from the very dark grey (black) to the truly 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 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. **SCAPES – manipulation is allowed.**

Scapes photography shows the spaces within the world, sometimes vast and unending, but other times microscopic, with or without people. Scape photographs typically capture the presence of nature but can also focus on man-made features or disturbances of landscapes, including sea/water and under water scapes, desert/mountain/forest and city scapes. The most common thing is to recall a personal observation or experience while outdoors.

### 4. **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.

### 5. **MACRO – manipulation is allowed\***

Macro photography is extremely 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 details 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.

### 6. **OPEN MONOCHROME – manipulation allowed.**

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

### 7. **OPEN – manipulation allowed.**

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

### 8. **NATURE – manipulation is not allowed.**

Nature photography records all branches of natural history except anthropology and archaeology. This includes all aspects of the physical world, both overwater and underwater. Nature images must convey the truth of the scene. A well-informed person should be able to identify the subject of the image and be satisfied that it has been presented honestly and that no unethical practices have been used to control the subject or capture the image. Images that directly or indirectly show any human activity threatening a living organism's life or welfare are not

allowed.

The most important part of a Nature image is the nature story it tells. High technical standards are expected, and the image must look natural.

- Objects created by humans, and evidence of human activity, are allowed in Nature images only when they are a necessary part of the Nature story.
- Photographs of human-created hybrid plants, cultivated plants, feral animals, domesticated animals, human-created hybrid animals, and mounted or preserved zoological specimens are not allowed.
- Photographs made where the scene is natural and the animal is unharmed in a carefully managed environment, such as Zoo, rescue centers, and ethically managed natural environment farms are permitted.
- Attracting or controlling subjects using food or sound for the purpose of photographing them is not allowed. Maintained situations such as provided supplemental food due to hardship caused by weather conditions or other conditions beyond the animals' control, where photography is incidental to the feeding of the animal does not fall under this provision.
- Controlling live subjects by chilling, anesthetic, or any other method of restricting natural movement for a photograph is not allowed.
- Human-made elements shall be permitted under the following circumstances:
  - a When they are an integral part of the nature story, such as a songbird singing atop a fence post a man-made object used as nest material, or a weather phenomenon destroying a man-made structure.
  - b When they are a small but unavoidable part of the scene, such as an unobtrusive footprint or track in the background.
  - c Scientific tags, collars, and bands are specifically allowed.
- When photographing at a zoo, sanctuary, or rehabilitation center, it would be construed that the photographer ensured that it is properly accredited and conforms to best practices.

#### ***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. If other animals are present the bird/s must be the main feature.

#### ***Nature No Birds***

Nature includes all branches of natural history, except anthropology and archaeology. Nature images include landscapes, geologic formations & weather phenomena and include 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. If birds are present the birds must be the secondary feature.

#### ***Nature Landscapes***

A genre intended to show different spaces within the world, usually vast and unending, but can also be microscopic. A landscape comprises of 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 and may include animals. Man-made/cultivated subjects may not be included.

#### ***Nature Macro***

Macro photography is extremely 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 details which cannot easily be seen with the naked eye.

### **9. 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. Dance productions like ballet and Air Shows are deemed not to be sport and hence not allowed in this category.

***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.

**10. 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.

**11. TABLETOP – manipulation is allowed.**

An arrangement of inanimate objects on a tabletop.

**12. PRINTS OPEN COLOUR – manipulation is allowed.**

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

**13. PRINTS OPEN MONOCHROME – manipulation is allowed.**

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

## **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 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 animals, vegetables, minerals or human beings.

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 courtesy 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 music. Nature has wonderful sounds all on 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 practise provided that their subsequent release is in the original habitat as soon as it 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 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 wildflowers. 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 authorities regarding 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 act.
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 endeavor 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, 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 an action will vary depending on the nature of the complaint but may include convening a panel of up to 3 elected members of 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. If 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. Regarding 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 on 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.