

Workshop Camera Club - Exhibition Rules

(February 2026 Revision)

GENERAL

1. Exhibitions will be held on a monthly basis (excluding January and December) in the following four sections:

SUBJECT: Projected and Print

OPEN: Projected and Print

2. Entries for the **Open Exhibition** may be of any subject, and may use creative and experimental techniques, providing that there is a photographic base.
3. Entries for the **Subject Exhibition** must meet the subject definition provided by the Exhibition Director and may use creative and experimental techniques (see exceptions in Rule 6), providing that there is a photographic base.
4. Should any dispute arise as to the eligibility of any entry, the Exhibition Director (or in his/her absence the chairman of the meeting at which the Exhibition is held) will be the final arbiter.
5. All entries shall comply with the capture and post processing criteria stated in Appendix A.
6. When the Subject section genre for the month is Nature or Photojournalism all entries in the Subject section shall comply with the additional capture and post processing criteria stated in the relevant parts of Appendix B for those two genres.
7. The Exhibition Director may advise entrants of additional capture and post processing criteria for specific Subjects, on an as required basis.
8. Only financial members are eligible to enter monthly Exhibitions.
9. All Subject images entered must not be more than 24 months old as at the Exhibition date, counting from the date the image was initially captured. For composite images the base image must not be more than 24 months old. There is no capture time limit for entries to the Open Exhibitions.
10. Eligible members may submit a **maximum of four images** in any Exhibition, and a **maximum of one image** in any Exhibition section.
11. While reasonable care will be taken with entries submitted, the Club will not accept responsibility for any loss or damage.
12. Digital images for the Projected and Print Images sections must be uploaded to the website using the **My Exhibition Images** page by midnight on the Friday preceding the Exhibition night. Print entries must be tabled before 7:15pm on Exhibition Night. **Note** - the judge does not see the uploaded digital images of the print entries but it enables the Exhibition Director to verify them and advise the judge how many print images have been entered.

13. Images presented in one section or Exhibition will not be accepted in other sections or Exhibitions.
14. Entries having only minor variations from those entered previously by the same author will not be accepted in other sections and Exhibitions.
15. Any projected image that is identical to a print entered previously by the same author, or any print which is identical to a projected image entered previously by the same author, will not be accepted.
16. An entry must not contain, in the opinion of the Exhibition Director, obscene, provocative, defamatory, or otherwise objectionable or inappropriate content.
17. The entrant must be the photographer who has taken the image and either own copyright of all entered images, or have the written permission of the copyright owner to enter the images into the Exhibition.
18. Model and Property releases are the responsibility of the entrant.

PRINTS

1. Prints may be mono or colour and may be processed either commercially or by the author.
2. All prints must be mounted and the overall thickness (backing plus print plus mat if any) must not exceed 7mm. This is so they will fit into the channels used to hold them on the display boards. Prints may be matted or block mounted.
3. The back of each print must be labelled in the top left-hand corner (as viewed from the back). The label must contain the author's name, image title, section entered (Subject or Open). The author's name must NOT be visible from the front of the print. If the author wishes to enter anonymously the name may be omitted. (See Anonymity below.)
4. The finished print, including mount, must not exceed 40cm x 50cm. Prints must have a minimum **image** area of 370sq cm.
5. Digital representations of prints must be prepared and submitted in the same manner as projected images (see below).

PROJECTED IMAGES

1. Projected images are digital, and are to be submitted as a JPG file, by uploading to the club website using the **My Exhibition Images** page by midnight on the Friday preceding the Exhibition night. The recommended colour space is sRGB.
2. Digital image files should be sized according to the parameters shown on the **My Exhibition Images** page on the website. These may vary from time to time to suit the club's equipment. The website upload mechanism will not accept files which do not fit the specified criteria.
3. When uploading digital files, the filename is irrelevant. You need only enter a title for the image (optional), which should be exactly as you want it to appear when projected. The system already knows who you are via your login, and you nominate

the section when uploading the image. You can opt for any image to be entered anonymously when you upload it. (See below.)

ANONYMITY

1. A member may request anonymity for any image by ticking the relevant box at upload time. The anonymous image will be judged on the same basis as named images but anonymous images will be ineligible for awards.

JUDGING SYSTEM

1. Images are judged by an internal or external judge and receive a Gold Distinction, Gold, Silver, Bronze, Merit award, or no award (Acceptance). Definitions for Gold Distinction, Gold, Silver, Bronze and Merit can be found on the website at Exhibitions/Award definitions.

ANNUAL AWARDS

1. There are four annual awards based on points accumulated from participation in Club monthly exhibitions through the calendar year and PrintWest. These are; Photographer of the Year, Photographic Printer of the Year, Monochrome Photographer of the Year, and Exhibitor of the Year.
2. Points will be allocated on the basis of Acceptance (1) Merit (3) Bronze (4), Silver (6), Gold (8) and Gold Distinction (10) at monthly exhibitions. Exhibitor of the Year is based on the number of entries submitted to exhibitions. PrintWest entries attract points for selection (5) and finalist (8).
3. To be considered for Monochrome Photographer of the Year images must have been identified as monochrome at the time of upload.

PERPETUAL TROPHIES

The following trophies will be awarded biennially:

- Peter Olsen Trophy – to the member with the winning Subject Image in the annual Nature Exhibition. (Print or Projected).
- Cec. Gore Perpetual Trophy – to the member with the winning Subject Image in the annual Portrait Exhibition. (Print or Projected)
- President's Perpetual Trophy – to the member with the winning Subject **Print** in the annual Landscape Exhibition.
- Alf White Perpetual Shield – to the member with the winning Subject **Projected** Image in the annual Landscape Exhibition.
- The President's Trophy – to the member with the winning Subject Image in the annual Social Documentary/Photojournalism Exhibition. (Print or Projected)

- Phil Deschamp Trophy – to the member with the winning Subject Image in the annual Photography as Art Exhibition. (Print or Projected)

Each trophy is awarded on the night to the best Subject image as chosen by the judge.

The award of the trophies shall be such that at least two trophies are awarded per calendar year.

VERIFICATION & DISQUALIFICATION

1. The committee reserves the right to ask an entrant to provide any or all RAW files, or unedited camera created JPEGs, for any images or composites used in image submissions. The committee may exercise this right on a random basis to audit entries, and may also choose to exercise this right on specific entries on an as needed basis. Failure to provide the required files within the given timeframe could result in the entry and/or entrant being disqualified, and any awards and/or prizes being surrendered in retrospect.
2. Where photo composites are created using Photoshop (or similar photo editing software), upon request the entrant is to make available the image file complete with all layers (that demonstrate every image element has a photographic origin). It may also be a requirement for the entrant include original files to demonstrate the photographers original capture and that the entry is 100% photographic in origin.
3. Any entrant who is found to not be complying with any of the Exhibition rules may be disqualified and any prizes and awards may be withdrawn or required to be returned.
4. If an entrant, in the opinion of the committee, knowingly breaks the Exhibition rules in an attempt to gain an unfair advantage, the committee may, at their sole discretion, ban the entrant from further participation in the Exhibitions for a specific period or indefinitely.

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APPENDIX A – CAPTURE, POST PROCESSING AND PRINTING – GENERAL

The capture, post processing and printing of all images (projected and print) must comply with this Appendix.

In addition, for “Nature” and “Photojournalism” Subject Exhibitions there are further restrictions and/or requirements relating to the capture and post processing of images as stated in Appendix B.

CAPTURE AND PRINTING

1. All elements of an image shall have been photographed by the entrant.
2. All elements of an image shall be photographic in origin meaning that they have been captured by using a light sensitive device such as a digital or film camera, a phone or scanner.
3. Images based on external image sources or created wholly using generative artificial intelligence applications are not permitted.
4. Images created from multiple photographic captures, for example using techniques such as HDR, stacking, stitching and compositing, are permitted unless specifically excluded by the subject rules (refer Appendix B).
5. Polyptych images are permitted unless specifically excluded by the subject rules (refer Appendix B).
6. An author may use an external service to print and/or mat an image.

POST CAPTURE PROCESSING

1. All post-capture processing must be under the direct control of the photographer, whether that processing involves manual techniques such as cloning, painting, dodging, etc., automated tools such as using filters or plug-ins or local offline locally based artificial intelligence tools such as denoising, masking, object removal, enhanced resolution, transformations, etc.
2. The use of online artificial intelligence services to **CREATE** material synthetic visual elements, textures, objects or scenes that were not part of the author’s original capture is not permitted. Note that this still allows the removal of objects and the expansion of image limits provided no new material elements are created.

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APPENDIX B – CAPTURE AND POST PROCESSING – NATURE AND PHOTOJOURNALISM

The capture and post processing of images for the “Nature” and “Photojournalism” Subject Exhibitions must comply with the general capture and post processing requirements of Appendix A, and the additional restrictions and/or requirements as stated in this Appendix.

NOTE: In the photographic fraternity some genres, including nature, wildlife and photojournalism, have adopted, on a worldwide basis, specific rules regarding capture and post processing. The following additional capture and post processing requirements are based upon those rules.

NATURE

Images entered for this subject are restricted to depicting all branches of natural history, except anthropology and archaeology. This covers landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. Images taken of subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure are permitted so long as the scene is natural and man-made objects are not obvious.

Story telling is most important and human or man-made elements should not be included unless they are an integral part of the nature story, e.g. animals adapted to the urban environment. Scientific bands, scientific tags or radio collars on wild animals are permissible.

Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are not eligible, as is any form of manipulation that alters the truth of the photographic statement.

Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are also allowed. All allowed adjustments must appear natural except that colour images may be converted to grey-scale monochrome.

Cropping of images is permitted but techniques that add, relocate, replace, or remove pictorial elements are not permitted. Infrared and stitched images are not permitted.

By way of guidance the following editing techniques are allowed:

- Cropping, straightening and perspective correction.
- 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.
- Complete conversion of colour images to grayscale monochrome.
- Blending of multiple images of the same subject and combining them in camera or with software (exposure blending or focus stacking);
- Image stitching – combining multiple images with overlapping fields of view that are taken consecutively (panoramas).

The following editing techniques are **NOT** allowed:

- Removing, adding to, moving or changing any part of an image, except for cropping and straightening.
- Adding a vignette during processing.
- 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 over-saturation of colour.

PHOTOJOURNALISM

Photojournalism is the recording current events or situations to preserve them for the future. News, features, man and man's environment, human interest, and other topics all are included. Photojournalism images shall consist of pictures with informative content and emotional impact, including human interest, documentary and spot news. The journalistic value of the photograph shall be considered over pictorial quality.

In the interest of credibility, photographs which misrepresent the truth, such as manipulation to alter the subject matter, or situations which are set up for the purpose of photography, are unacceptable in Photojournalism. Human Interest images may depict a person or persons in an interactive, emotional, or unusual situation, excluding recreational or sports action.

Processing or editing must be limited to making the image look as close to the original scene as possible, except that conversion to grayscale monochrome is allowed.

By way of guidance the following editing techniques are allowed:

- Cropping, straightening and perspective correction.

- 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.
- Complete conversion of colour images to grayscale monochrome.
- Blending of multiple images of the same subject and combining them in camera or with software (exposure blending or focus stacking);
- Image stitching – combining multiple images with overlapping fields of view that are taken consecutively (panoramas).

The following editing techniques are **NOT** allowed:

- Removing, adding to, moving or changing any part of an image, except for cropping and straightening.
- Adding a vignette during processing.
- 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 over-saturation of colour

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