



Melbourne Camera Club

2025 END OF YEAR COMPETITION RULES

Aim

To encourage members to showcase their most successful photographs from the year. They may be images entered in the monthly competitions, they may be awarded images from the monthly competitions, or they may be images that have never been shared previously.

There will be a Print Competition with seven (7) categories, and a Projected Digital Image (PDI) Competition with nine (9) categories.

For 2025 the Photographer of the Year will be decided by scores in the End of Year Competition.

Closing Date

- All image uploads (both PDI and Print entries) close at midnight **Wednesday 12 November 2025**
- **Correctly matted and labelled Print entries** must be delivered to the Club on **Thursday 13 November 2025 between 7-8pm**

Print Competition Categories

Members may enter a maximum of eight (8) images, with no more than four (4) in any one category.

- Open
- Creative
- Monochrome
- Nature - *see additional rules for this section*
- People
- Scapes (Land, Sea, Cloud, Urban)
- Special Set Subject – Impressionism

Projected Digital Image (PDI) Competition Categories

Members may enter a maximum of six (6) images, with no more than four (4) in any one category.

- Open
- Creative
- In-camera Artistry
- Monochrome
- Nature – *see additional rules for this section*
- People
- Photojournalism
- Scapes (Land, Sea, Cloud, Urban)
- Special Set Subject – Impressionism

General Rules Applicable to all Categories

1. All financial members of the Melbourne Camera Club (MCC) are eligible to enter this competition.
2. Appropriate permissions are required from parents/guardians if submitting photographs of children.
3. Please make sure you are familiar with the **MCC Ethical Principles of Photography** policy available on the Club Competitions page.
4. The original image capture and any digital manipulation shall have been made by the entrant. Notwithstanding the foregoing, image resizing shall not be considered digital manipulation.
5. Images created by artificial intelligence using image-creation programs (for example, MidJourney, DALL-E, Stable Diffusion, etc) may **NOT** be entered.
6. Images edited with **Generative AI** techniques are **ineligible**. Generative AI is currently available in Photoshop/Lightroom and Luminar Neo desktop editing applications, and a large number of online editing applications. Generative AI techniques not permitted include: Lightroom, Lightroom Classic and Camera Raw – Remove tool with “Use Generative AI enabled; Photoshop – Generative fill and Generate image; Luminar Neo – GenErase, GenSwap and GenExpand.”
7. Unless otherwise specified (such as in the Nature or Photojournalism sections) composite images which combine various elements into a single image are acceptable provided all the pixels included are the original work of the maker.
8. If an entry is made in one category in either Print or PDI, then a substantially similar entry cannot be made in any other category in either Print or PDI.
9. Entries must not have previously been entered in an End of Year (EOY) competition.
10. All entries must be submitted on or before the published closing date. By submitting an entry, you are deemed to have accepted the rules and conditions of entry of the competition. Digital images (for both Print and PDI entries) must be submitted via the EOY entry portal on the Club Competitions page.
11. All accepted entries will be displayed in an EOY Exhibition slide show.
12. No award will be made in a category unless at least two members have entered that category. The judges are not required to make an award.
13. The judges’ decision shall be final. However, an entry found after judging to be non-compliant with the rules shall not be eligible for an award.

Definitions and Rules

The following guidelines will be used to determine the eligibility of photographs entered in each Competition Category. Entries that do not conform to these guidelines may not be accepted.

Open

Entries may fit any other Category but will only be judged in the Open Category. For example, a portrait entered in the Open Category may win both the Open Category and Print of the Year Awards but will not be considered in the People Category.

Photojournalism (PDI only)

Story-telling images such as are seen in the news media and periodicals, which may include documentary, contemporary life, illustrative, sports news or human interest. In the interests of credibility, contrived situations or photographic manipulations which alter the truth are not acceptable. The story-telling value of the image shall be weighed more than the pictorial quality.

People

People images may contain one or more people. This section includes candid images and formal portraits.

Creative

Creative images may display novel effects because of an unusual combination of objects or unusual viewpoints. They may be images that have been modified during or after exposure, or photographs in which the images have been modified during or after exposure by using an experimental technique. The image must have a photographic basis with the original work being exposed by the entrant.

In-camera Artistry (PDI only)

Any camera technique is permitted (long exposure, multiple exposure, intentional camera movement, use of in-camera computational photography/art filters, etc.). The final image must be SOOC (straight out of camera), with **no** post-processing allowed, **except** for re-sizing to fit the image size requirements. Images may be checked to verify no external processing has occurred.

Scapes (Land, Sea, Cloud, Urban)

Aspects of the natural or urban environment not including people as a substantial feature.

Nature

Nature photographs may depict any extant (not extinct) organisms (plants, animals, etc), landscapes, geological formations and weather phenomena. They may include captive animals. Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, mounted specimens of plants and animals are not permitted. Minimal evidence of humans is acceptable for nature subjects, such as barn owls or storks, adapting to an environment modified by humans. Any manipulation or modification to the original image is limited to minor retouching of blemishes and must not alter the content of the original scene. **See additional rules for Nature images below.**

Monochrome

A photograph containing only one colour. If toning is carried out, it must be over the total photograph. Partial toning and/or the addition of one or more extra colours is not acceptable.

Image Format and Submission Requirements

- Digital images must
 - have maximum dimensions of 3840×2160 pixels (Width x Height) and be contained in a file of 5MB or smaller
 - be in sRGB colour space
 - be of JPG file type
- Print digital submissions and PDI entries must be submitted by uploading through the Club Competitions page on the website
- Printed images must be **correctly matted and labelled on the back** - see the last two pages for guidelines and label template.

Use of Members' Images

1. In consideration of submitting photographic works to any competition of MCC, the maker grants MCC a limited license to exhibit the submitted photographic works on its premises during the competition and at any associated exhibitions.

2. It is a condition of entry that photographs, or facsimiles of photographs awarded with a commendation or higher award (Awarded Photographs) may be used by MCC for purposes including, without limitation, documenting, reporting, and promoting the competition into which Awarded Photographs are entered or a similar competition or exhibition (Agreed Use).
3. The photographer grants to MCC the right to reproduce Awarded Photographs for the Agreed Use. MCC undertakes to appropriately credit images to the maker when Awarded Photographs are used.
4. The photographer retains full copyright of their photographs and MCC undertakes not to sell members' photographs without the consent of the photographer.

Dispute Resolution

Should questions arise over the eligibility of entries or interpretation of the rules in this competition, a quorum of the Competition Committee shall be the final arbiter. In the event of a deadlock the Competition Chair shall have the deciding vote.

Awards and Trophies

Awards, certificates and trophies will be presented in each category at the awards night. Details can be found on the website.

Promotion of photography

MCC's charter is to promote the art of photography in all its genres, and it encourages photographers' free expression of this visual art. MCC does not seek to censor or restrict how its members express their artistic skills and freely publish their work in exhibitions, competitions and print and electronic media; however, we ask members to carefully consider the risk that an image may be seen by others to be offensive, which may damage the MCC's reputation among members and the wider community. The MCC reserves the right to withdraw an image from display if deemed unnecessarily offensive or is in breach of the **MCC Ethical Principles of Photography**.

Additional Rules for Nature Images (per APS Nature Content Guidelines)

Nature photography records all branches of natural history except anthropology and archaeology. This includes all aspects of the physical world, both over water and underwater.

Nature images must convey the truth of the scene that was photographed. 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 that threatens the life or welfare of a living organism 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 through the use of 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, anaesthetic or any other method of restricting natural movement for the purpose of 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 manmade 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 centre, it would be construed that the photographer ensured that it's properly accredited and conforms to best practices.

EDITING GUIDELINES

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.

Allowed editing techniques:

- 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);

Editing techniques that 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.

APS has adopted the PSA Statement on Subject Matter which applies to all sections.

SUBJECT MATTER STATEMENT

Statement on Subject Matter applicable to all sections.

The fundamental rule that must be observed at all times and applies to all sections offered in exhibitions with APS recognition is that the welfare of living creatures is more important than any photograph. This means that practices such as baiting of subjects with a living creature and removal of birds from nests, for the purpose of obtaining a photograph, are highly unethical, and such photographs are not allowed in any exhibition with APS recognition. Under no circumstances may a living creature be placed in a situation where it will be killed, injured or stressed for the purpose of obtaining a photograph. Images that show live creatures being fed to captive animals, birds or reptiles are not permitted under any circumstances.

There are also concerns about the use of aerial photography, drones, helicopters, low flying aircraft. These should not cause any interference with other individuals or animals which causes a disturbance in their normal activity or disrupt the way any individuals or animals interact with their environment. Entrants in APS recognised exhibitions must comply with all relevant laws and regulations, associated with aerial photography, in the country in which the image was taken.

Entry into APS recognised exhibitions is conditional on accepting these policies. The content of images must comply with the General Conditions and with the Division and Section definitions listed in these conditions. Images that - in the sole opinion of the judges or the Exhibition Organisers - do not comply, will be disqualified so the entrant may be aware of the problem when considering entry into other exhibitions.

Print Matting for the End of Year Competition

Prints submitted for the end of year competition receive a lot more handling than during normal print competitions. The adhesive used in the tapes used in matting may also soften, because the temperature in the gallery and office can increase substantially during summer. Poor quality matting procedures increase the likelihood of the print being damaged, because the print may fall out of the mat.

During previous end of year competitions and exhibitions, it has been necessary to repair some prints because:

- an inadequate amount of tape was used to mount the print to the mat board,
- an inadequate amount of double-sided tape was used where the backing board was the same size as the front mat board,
- sticky tape being used to fix the backing board to the front mat board instead of masking tape,
- low quality tape with a limited adhesive quality being used. These tapes often weaken during the summer heat.

To ensure print protection, please adhere to the following:

Prints must be mounted correctly so that the mat board does not separate from the print or from the backing board:

- If used, double sided tape should be at least 10mm wide and completely taped around all four sides and ideally, wider tape should be used where possible.
- Small 10mm wide pieces of tape may not be strong enough and may not adhere for long enough.
- Small pieces of double-sided tape often do not withstand the multiple handling involved and are likely to soften during summer heat.
- Ordinary sticky tape that is doubled over to stick both sides of a print or mat may also experience failure.

Alternatively, prints should be taped at each corner and in the middle of the longest sides, using enough quality masking tape to ensure the print is well fixed in place.

Good quality masking tape (not the cheap tape often sold by convenience stores and newsagents) is available from any hardware store.

And ideally, a backing board that completely covers the back of the print should be used, both to stiffen the mat and to protect the print during handling and when in storage.

Finally, prints should be labelled on the back with the member's name, the category being entered, the title of the print, and an indication of which way is "up" - see the next page for a label template.

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MCC 2025 EoY Competition

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MCC 2025 EoY Competition

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