

TIN CAN BAY CAMERA CLUB

2026 Subjects & Definitions

MEMBERS PLEASE NOTE:

1. In 2026, 16 digital competitions and 6 print competitions will be held (22 competitions in total). Refer to the Print comp list below for the months when these comps will be held.
2. Images entered in print and digital club competitions in 2026 should be taken within the last 4 years (i.e. after 1 January 2022).
3. Images previously entered in Club competitions are NOT allowed to be reentered in subsequent Club competitions.
4. All images should be based on photographic representations taken by the maker.
5. There are NO post-processing restrictions except where stated in individual definitions.
6. Images entered in Digital competitions should be named in the following format: Image Title_Month/Year_Subject. If your images do not have titles, Coordinator John will give them one (you may not like his choice!) If your image titles do not include the subject for Digital comps, they may be entered in the wrong competition when two (2) digital comps (Set Subject and Open) are held in a month.
7. Digital entries should be sized at 1920 pixels wide for horizontal (landscape) images OR 1080 pixels high for vertical (portrait) at 300dpi and saved as .jpg files. Maximum file size is 1MB.
8. Entries for Set Subject and Open Digital comps should be emailed to coordinator John Murphy at jm578166@gmail.com by 5.00pm on the 1st of each month (unless advised of an alternative date).
9. The Judge Coordinator will endeavour to arrange judges to attend the club for live judging of Print comps. Members will be notified if a Print comp will be judged remotely. All Digital comps are judged remotely.
10. Members wishing to have their Print comp images printed by the Streets Imaging lab in Brisbane should email the image files to Julie Hartwig at jmh.502514@gmail.com by 5.00pm on the 2nd Wednesday of each month when Print comps are held. Prints must be paid for in full by bank deposit or cash on pick up/delivery.
11. Members are requested to email their Print comp images to Julie Hartwig at jmh.502514@gmail.com ASAP after the print comp is judged to include in the comp gallery on the Club website.
12. All images entered in Club competitions may be considered for entry into the Tewanin Shield.

If you have any queries, please ask President Julie.

2026 TCBCC COMPETITIONS				
MONTH / MEETING DATE	COMP ENTRY DEADLINES	COMP TYPE	SUBJECT	DEFINITION
January Wed 28th	2 January	DIGITAL	Open	A picture of any subject. Can be colour or monochrome.
		DIGITAL	Nature	The APS Interpretation of the 2021 International Nature Definition applies. See Pg 5 for the definition. Post-processing restrictions apply as per the APS Definition.
February Wed 25th	1 February	DIGITAL	Nautical	An image of any subject relating to the sea, boats, maritime business, recreation on the water, including fishing.
	Streets Print Order Closes: 11 February	PRINT	Open	A picture of any subject. Can be colour or monochrome.

March Wed 25th	<i>1 March</i>	DIGITAL	Open	A picture of any subject. Can be colour or monochrome.
		DIGITAL	Black & White	A black and white image incorporating the full tonal range between black and white. Sepia and Monochrome images (tones of one colour) are NOT permitted. The subject is Open.
April Wed 22nd	<i>1 April</i>	DIGITAL	People	Club & Tewantin Shield: A photograph of a person or people that can be close-up portrait, or whole/part body. The person/s in the photograph must be the focal subject. However, the image could also depict their environment or a broader scene. Can be candid or posed. Must be a live human being (manikins, statues, ornaments will not be accepted).
	<i>Streets Print Order Closes: 8 April</i>	PRINT	Open	A picture of any subject. Can be colour or monochrome.
May Wed 27th	<i>1 May</i>	DIGITAL	Open	A picture of any subject. Can be colour or monochrome.
		DIGITAL	4-Legged Animals	An image of an animal with 4 legs. Includes domestic pets, farm animals, zoo animals, wild animals. <i>Note: The (4) legs don't have to be visible if the animal is immediately recognisable as having 4 legs.</i>
June Wed 24th	<i>1 June</i>	DIGITAL	Scapes	A pictorial representation of land, sea, seashore, or urban/city environments. The image should bring the viewer into the scenery and capture the location's setting, mood, and feeling. Humans and animals may be present to provide a sense of scale, but they should NOT be dominant. Artistic interpretations are NOT permitted.
	<i>Streets Print Order Closes: 10 June</i>	PRINT	Open	A picture of any subject. Can be colour or monochrome.
July Wed 22nd	<i>1 July</i>	DIGITAL	Bokeh	Out of focus highlights that are pleasing to the eye. The image may have a subject in focus for interest, but the bokeh must be the majority of the image. (Tewantin Shield Special Subject)
	<i>Streets Print Order Closes: 8 July</i>	PRINT	Open	A picture of any subject. Can be colour or monochrome.
August Wed 26th	<i>1 August</i>	DIGITAL	Serenity	Portray a quiet, peaceful scene, being untroubled, a state of calm. (Tewantin Shield Special Subject)
	<i>Streets Print Order Closes: 12 August</i>	PRINT	Open	A picture of any subject. Can be colour or monochrome.

September Wed 23rd	1 September	DIGITAL	Open	A picture of any subject. Can be colour or monochrome.
		DIGITAL	Macro / Close Up	A macro image captures tiny subjects at life-size (1:1 on the camera sensor) so the subject fills the frame and the fine details become visible. A specialist macro lens is required. A close-up image captures tiny subjects in significantly more detail than the human eye usually perceives. Close-up images do not require specialist macro lenses and can be captured by using a telephoto lens to zoom in on the subject or shooting close to a tiny subject to make it appear larger than life.
October Wed 28th	1 October	DIGITAL	Night	Any image taken at night. Includes indoor and outdoor, using flash or ambient light with long exposures. Excludes sunrise, sunset, and twilight.
	Streets Print Order Closes: 14 October	PRINT	Open	A picture of any subject. Can be colour or monochrome.
November Wed 25th	1 November	DIGITAL	Open	A picture of any subject. Can be colour or monochrome.
		DIGITAL	Creative	Includes abstract, composites (all images must be taken by the maker), light painting, intentional camera movement (ICM), in camera effects and images which have been creatively post processed.

APS DEFINITION OF NATURE AND WILDLIFE PHOTOGRAPHY

Last Updated: 27 May 2025

This definition applies to all Australian Photographic Society (APS) approved competitions and exhibitions.

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 carefully managed environments, such as zoos, rescue centres, 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 providing 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 it is properly accredited and conforms to best practices.

WILDLIFE PHOTOGRAPHY

In addition to the restrictions on Nature photography, to be eligible for any Wildlife award images must meet the following conditions:

- a. Zoological organisms must be living free and unrestrained in a natural or adopted habitat of their own choosing.
- b. Images of zoological organisms that have been removed from their natural habitat, are in any form of captivity or are being controlled by humans for the purpose of photography are not allowed.
- c. Botanical organisms may not be removed from their natural environment for the purpose of photography.
- d. Images that have been staged for the purpose of photography are not allowed.

APS has adopted the PSA Statement on Subject Matter, which applies to all sections and to the Editing Guidelines for Nature, Photojournalism and Photo Travel.

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 or 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.

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 disrupts 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.

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 competition organisers - do not comply will be disqualified to make the entrant aware of the problem when considering entry into other competitions.