



Image (cropped) by Izzy Orloff

The 2026 **ILFORD** orloff Awards

Rules and Entrant Information



Western Australia's 2026 Photographic & Video Awards

Last Updated 4th July 2026 Rev 1



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Introduction

This document aims to provide entrants a clear overview of the **2026 Ilford Orloff Awards** operation, and the rules governing the competition.

The Ilford Orloff Awards aim to recognize and highlight the contributions of professional photographers and videographers from **Western Australia**. These awards are organized and overseen by Pro Photography WA Inc. (the Organiser). Participation is open to all photographers, whether professional or enthusiasts, residing in Western Australia.

There are 3 Sections to the 2026 Ilford Orloff Awards:

1. Photographic Stills Section
2. Video and Media Section
3. State Library of Western Australia Narrative Award Section

Entrants may enter any or multiple Sections.

Entries can be made during the designated entry open period on the Ilford Orloff Awards website <https://www.orloffawards.prophotographywa.com.au/>

Key Dates and Times

The key dates and time for the Ilford Orloff Awards are detailed below. The Organiser reserves the right to change the dates and times if necessary and will publicise any changes immediately.

As stated in the Competition Rules, failure to submit entries and matted prints on time can result in disqualification.

Item	Date and Time
Entries Open	Monday 3 rd August 2026
Entries Close	Sunday 13th September 2026 at 1700 NO EXTENSIONS (Entry to be completed by closing time including uploading of all images)
Live Digital Judging Open to the public to view	21 st – 23 rd September 2026
Finalists to provide matted prints for judging	By 16th Oct 2026 at 1200 Drop off to one of three locations: • Fitzgerald Photo Imaging, • Team Digital • Camera Electronic (Stirling Street)
Awards Presentation & Exhibition Opening	Evening 5 th November 2026

Note: Print critiques and other events may be available to potential entrants. Refer to website <https://www.orloffawards.prophotographywa.com.au/2026-key-dates>

Sections

Each entry to the 2026 Ilford Orloff Awards will be made in one of the following three Sections:

1. Photographic Stills Section
2. Video and Media Section
3. State Library of Western Australia Narrative Award Section

Photographic Stills Section

Entries to the Photographic Stills Section are made into one or more genre-based categories as either folios or single entries. Folio entries will be eligible to win both the category entered and the 2026 Ilford Orloff – Western Australian Professional Photographer of the Year award.

Both folio and single entries will be eligible to win best print award in the category entered, as well as other special awards.

The following categories are available, each with their respective rules.

1. Fine Art/Creative
2. Portrait and Wedding
3. Documentary
4. Landscape
5. Wildlife and Nature
6. Commercial and Commissioned

Students may enter the separate Student Award part of the Photographic Stills Section and compete for the 2026 Ilford Orloff - Western Australian - Pro Photography WA Student of the Year award, and the 2026 Ilford Orloff - Western Australian - Pro Photography WA Student Best Print.

Video and Media Section

Entries to the Video and Media Section will be eligible for the **2026 Ilford Orloff - Western Australian - Nikon Video and Media Videographer of the Year** award. Refer to Appendix A for further details.

State Library of Western Australia Narrative Award Section

The State Library of Western Australia Narrative Award Section offers Western Australian documentary, street, and editorial photographers the chance to submit images of WA to the State Library of Western Australia, which may be considered for potential acquisition into their catalogue. These images will be judged separately and do not need to meet professional quality standards to be successful. They will primarily be evaluated based on their ability to portray Western Australian culture, places and history. Entries in this section are eligible for the **2026 Ilford Orloff - State Library of Western Australia Narrative Award**. Refer to Appendix B for further details.

The Spirit of the Competition

The competition, the Organiser, entrants and all those participating will conduct their involvement in this competition in accordance with the following principles.

- Maintain a constructive and respectful approach to all other people.
- Recognise and celebrate creativity and innovation.
- Acknowledge, appreciate and respect all volunteers involved in organising, managing and running these awards.
- Acknowledge and openly appreciate the support from the sponsors and consider using their services where possible.

Entry Fees

Member prices apply only to entrants who are financial members of Pro Photography WA Inc. at the time of entry. For membership details refer to www.prophotographywa.com.au

The Entry Fees for the Ilford Orloff Awards are as follows:

Section	Member Prices	Non-Member Prices	Entry Limits
Photographic Stills 1. Fine Art / Creative 2. Portrait and Wedding 3. Documentary 4. Landscape 5. Wildlife and Nature 6. Commercial and Commissioned	Folio of 4 (four) images: \$80 per folio Single image: \$25 each	Folio of 4 images: \$180 per folio Single image: \$60 each	up to 2 (two) folios (of four images each) per person per category , or up to 3 (three) single images per person per category
Student Award	Folio of 3 images: \$35 per folio Single image: \$15 each	Folio of 3 images: \$90 per folio Single image: \$35 each	1 (one) folio (three images) per person, or up to 2 (two) single images per person
Video & Media	\$80 per video	\$180 per video	Up to 2 (two) videos per person
State Library of Western Australia Narrative Award	Single Image: \$25 each	Single Image: \$25 each	Up to 5 (five) single images per person

Photographic Stills Section – Competition Rules - 2026

The rules for the Photographic Stills Section comprise of two parts.

1. General rules, which apply to all entries regardless of the category.
2. Category-specific rules, which apply to all images entered into those categories.

In the event of a conflict between the general rules and the category-specific rules, the category-specific rules shall take precedence.

It is the responsibility of the entrant to read and understand the rules.

- Section 1 contains the general rules.
- Sections 2 to 7 contain the category specific rules.

In addition, there are specific rules for Student Award entries in Section 8.

Finally, Section 9 contains the specifications for images and prints, and Section 10 explains how finalists and winners are chosen.

1. General Rules

1.1. Entering the Awards

1.1.1 At the time of submitting an entry, an entrant must be at least 18 years of age and be a resident of Western Australia.

***Note:** For the purpose of this clause, a resident of Western Australia is deemed to be a person whose usual place of residence or principal home is located within the State of Western Australia. The Organiser may require an entrant to provide proof of residency at any time in a manner acceptable to the Organiser.*

1.1.2 Images eligible for entry into the Ilford Orloff Awards must have been captured within **3 years** from the date entries open.

1.1.3 All entries must be made online via the **official entry online portal** (at www.orloffawards.com.au) and comply with the instructions provided thereon.

1.1.4 All of an entrant's images must be distinct from each other and may not resemble or look similar to images entered in the current or previous Ilford Orloff Award competitions.

1.1.5 The Organiser has the authority to move an image or folio into a different category without advising the entrant, if it is deemed the image has been entered into an inappropriate category.

1.1.6 The Organiser may, at their sole discretion, refuse to accept any entry that they deem contains obscene, provocative, defamatory, sexually explicit or otherwise objectionable or inappropriate content. If an entry is refused under this clause, the entrant will be offered a full refund of entry fees.

1.1.7 Entrants must initially enter **digital files only**, which must be suitable for judging on calibrated monitors. The specifications are stated in section 10. Entries not complying with the specifications will be deemed invalid.

1.1.8 Pro Photography WA Inc. committee members, Ilford Orloff Awards subcommittee members, sponsors employees, and anyone who is judging for these awards are permitted to enter the awards. However, they will not be able to judge their own images. Additionally, a judge, whether or not they have entered the awards or not, may not judge any image expressly known to them and will step off the judging panel. Sponsors, sponsors' managers and stakeholders and their partners may not enter a category that they are sponsoring.

1.1.9 No refunds will be provided for fees paid to the Organiser to enter the Ilford Orloff Awards, including when an entrant chooses to withdraw their entry, unless the entry is not accepted under clause 1.1.6.

1.1.10 In any instance of dispute, the decision of the Organiser is final.

1.2. Folio or Single Images

The whole of this section (1.2) does not apply to Student Award entries, refer section 8 for information on student folios.

1.2.1 There are two types of entries: single images or a folio of four images. Each entry must be allocated to a specific category. In a folio entry, all four images must be entered into the same category. If the images are split across categories, they will be considered single images and ineligible for any awards that are folio-based.

1.2.2 An entrant can enter any number of categories. Entry to each category can be via:

- folios (up to a maximum of **two folios per category**) each folio consisting of four images; and/or
- single images (up to a maximum of **three single images per category**).

However, single images may not be entered into any category if the entrant has submitted two folios into that category.

***Note:** Folio images do not necessarily need to be connected by a common theme, or work together as a set of images. They can be four distinctly individual images demonstrating a diverse variety of content, subject, style, post-production effects, etc.*

1.2.3 If an entrant enters two folios in one category, the same image cannot be included in both folios (i.e. the entrant has to enter 8 unique images in the category). The entrant must identify at the time of entry, via the image file number, which images belong to which folio (*refer 9.1.2*). Once allocated, the images cannot be moved between the two folios.

1.2.4 The same image cannot be entered into more than one category or more than one folio.

1.2.5 Only a folio of four images can win a category.

1.2.6 If a single image, or a folio, is selected to be a finalist for a category, to continue in the competition the entrant must, at their expense, print and mat the images in accordance with the specifications (*refer section 9*). They must be submitted to the Organiser before the stated time. These matted prints will be judged to determine the award winners, and may become part of the awards exhibition.

Note: *There is no guarantee that any specific finalist print(s) will be displayed in the exhibition. The content of the final exhibition will be determined in conjunction with the State Library of Western Australia. Factors which could affect the selection include, but are not limited to: space limitations, suitability for the display restrictions of the State Library of Western Australia building, alignment with State Library of Western Australia's programming themes, in-house style, interpretation strategy or any reason determined by the Organiser.*

1.2.7 Winning folio entries of any category will be declared Photographer of the Year in that category (e.g. 2026 Ilford Orloff - Western Australian - Jorgensen Portrait and Wedding Photographer of the Year) and will be in the running for the 2026 Ilford Orloff - Western Australian Professional Photographer of the Year award, along with all the category winners.

1.3. Copyright

1.3.1 The entrant must be the photographer who has taken the image and either own copyright of all entered images, or have the permission of the copyright owner to enter the images into these awards. This includes the right to display the images in the exhibition, use the images in any promotion of the awards and exhibition, be considered for the State Library of Western Australia collection, and to comply with any other requirements of the awards and exhibition.

1.3.2 Copyright is retained by the entrant (or the copyright owner at the time of entering these awards). However, the Organiser may use the images to promote these or future awards and/or the exhibition. Images in this instance will be credited with the photographer's name.

1.3.3 Model and property releases are the responsibility of the entrant and are to be made available upon request by the Organiser.

1.4. Capture

1.4.1 All images must be 100% photographic in origin, meaning they must originate from the action of light or other forms of radiant energy upon a photographic medium or device, becoming a visible image. For example: a film, or digital camera, or digital scanner. Images created solely within a computer environment are not eligible.

1.4.2 No image or portion of an image is permitted to be created by AI (artificial intelligence) services/software except as permitted in clause 1.5 of these general rules.

1.4.3 All images (including any image, or part thereof, used to create composite images) are to be captured by the entrant. This also applies to any textures or similar applied to the main image.

1.4.4 The capture of all images must be **the sole work of the entrant**. Images captured under the direct guidance or instruction of another photographer, such as during a workshop (or by following an online tutorial) where composition, lighting, or camera settings are suggested, models/talent/props are provided, or any other equipment is set up by another person, cannot be entered into these awards. However, images captured during photo walks, tours, styled shoots, or other creative collaborations between peers are allowed, provided that the purpose of the event was not educational, it was not organized by someone as a professional endeavour, and explicit instructions were not provided regarding composition and settings. If in doubt, contact the Ilford Orloff Awards Organiser.

1.4.5 Images may be either single or multiple capture (e.g. HDR, multi-exposure, pano-stitch, etc.) unless the rules for the entered category or subcategory stipulate otherwise.

1.4.6 Polyptychs (i.e. diptychs, triptychs, etc.) are allowed, unless specifically excluded by the category rules.

1.4.7 For styled shoots and images created through a collaboration, the entrant must obtain a signed acknowledgment from the collaborator(s) confirming that the entrant was the primary photographer for the image being entered and that the collaborator(s) agrees to the image being entered into the awards. The signed acknowledgment shall be made available to the Organiser upon request.

1.4.8 When entries were captured using a remotely piloted aircraft (drone), the capture process must have complied with all relevant international, national, state and local legislation, including but not limited to, CASA and local council and national park requirements (*refer 1.6.1*).

1.5. Post-Production (including the use of AI)

1.5.1 All images must comply with this section. However, certain categories may contain rules which provide additional restrictions and/or requirements to the application of post-production.

1.5.2 Post-production must be under the direct control of the photographer, whether that processing involves manual techniques such as cloning, painting, dodging, etc., or automated such as using filters or plug-ins.

1.5.3 Images must be free of all watermarks and may not bear the name, seal, logo or indication of the maker.

1.5.4 AI-powered tools may be used in post-production, provided they:

- Work with pixels from the original image only
- Do not add new subjects, objects, or visual elements
- Maintain the integrity of the original scene and capture

This includes (but is not limited to):

- Content-aware edits (e.g. object removal using surrounding pixels)
- Pixel-based adjustments (exposure, colour, contrast, dodging/burning)
- Automated enhancements (noise reduction, sharpening, skin smoothing)

1.5.5 The following post-production methods and tools are not allowed:

- Any AI-generated or computer-generated elements added to the image

- Generated subjects, skies, landscapes, textures, or objects
- The use of tools that create new content, including:
 - Generative Fill
 - Generative Expand
 - Text-to-image or “Generate Image” tools
 - Neural filters that add or render new elements
- Any non-photographic additions such as artificial gradients, lines, or overlays.

1.6. Verification, Validity & Disqualification

1.6.1 The Organiser reserves the right to ask an entrant to provide any or all raw files, or unedited camera created JPEGs/DNGs, for any images or composites used in image submissions. In addition, for images captured using a RPA (drone), if requested, the entrant must provide copies of relevant commercial permits (for any location/s which require any form of permit) and verifiable EXIF data that includes all RPA details, GPS coordinates (latitude and longitude), and altitude.

***Note:** The Organiser will 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.*

1.6.2 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 to include original files to demonstrate the photographers original capture and that the entry is 100% photographic in origin.

1.6.3 For an entry to be deemed valid the digital images must have been received in the specified format and full payment must have been received by the Organiser before the closing date and time. In addition, for finalists the matted prints must be submitted within the specified timeframe in the specified format.

1.6.4 In the event that only partial payment has been made before the closing time and date, the entry will be deemed to be invalid. However, if the entrant has made multiple entries the Organiser will determine at their sole discretion which of the entries will be deemed to be valid (up to the value of the entry fee paid), and which will not.

1.6.5 Any entrant who is found to not be complying with any of the competition rules may be disqualified and any prizes and awards may be withdrawn or required to be returned.

1.6.6 If an entrant, in the opinion of the Organisers, knowingly breaks the competition rules in an attempt to gain an unfair advantage, the Organiser may, at their sole discretion, ban the entrant from further participation in the Ilford Orloff Awards for a specific period or indefinitely.

1.6.7 In the event of disqualification for any reason, no refunds will be provided for fees paid to the Organiser to enter the Ilford Orloff Awards.

2. Fine Art/Creative Category

This category is open and can have any subject matter and includes alternative processes.

2.1. Specific Rules

2.1.1 These category rules are to be read in conjunction with the General Rules in section 1.

2.1.2 Composite and non-composite images as well as highly manipulated images are allowed, however, the base image and any additional elements must be 100% photographic in origin and captured by the entrant. In-camera and post-production techniques and enhancements are unlimited and unrestricted, apart from the general restrictions on post-production in clause 1.5.

2.1.3 ALL post-production must be the work of the entrant and not by a separate digital artist, retoucher, digital enhancer, etc.

2.1.4 The file(s) used for compositing (e.g. PSD (PhotoShop) file) with all layers visible and all associated files may be requested by the Organiser.

2.2 Alternative Processes

2.2.1 Film, alternative and experimental photographic processes can be entered into this category. Examples include, but not limited to, cyanotype, analogue photography (e.g. printing from negative), gelatine silver prints, daguerreotypes, gum bichromates.

2.2.2 For initial digital judging of an alternative process entry, the entrant must submit a digital version of the final work which complies with the requirements of clause 9.1. This digital version may be created by scanning the print, photographing the finished print, or scanning the negative, plate or original material used to create the work. The digital submission must accurately represent the final physical work being entered.

2.2.3 When submitting an alternative process entry, to assist the Organiser in identifying the use of an alternative process, the entrant must include a short description of the process used and the final physical size of the work. The judging panel will be informed that it is a digital representation of an alternative process.

2.2.4 If an alternative process entry is selected as a finalist, and the nature of the process means the work cannot reasonably meet the standard minimum print size requirements for judging (*refer clause 9.2*) the entrant should advise the Organiser accordingly and request permission to submit the original work, as created, for judging.

Note: *If an alternative process entry which has been selected as a finalist cannot meet the exhibition criteria (refer clause 9.2) it is possible that the entry might not be accepted for display in the exhibition at the State Library of Western Australia.*

3. Portrait and Wedding Category

This category includes photographs of people, domesticated pets or animals in managed environments like zoos and rescue centres. This can include candid, wedding, formal, artistic, portraits of families, groups, couples and individuals.

Note: *Wedding images could also be entered into the Documentary or Fine Art/Creative categories depending upon:*

- *whether the wedding was an actual wedding or civil union, and*
- *the degree of post-production.*

Similarly, some Portrait images may also meet the eligibility criteria for other categories.

3.1. Specific Rules

3.1.1 These category rules are to be read in conjunction with the General Rules in section 1.

3.1.2 The post-production treatment must not significantly alter the image's originality or the subject's personality or story. Composite and non-composite images as well as manipulated images are allowed, however, the base image and any additional elements must be 100% photographic in origin and captured by the entrant. In-camera and post-production techniques and enhancements are unlimited and unrestricted, apart from the general restrictions on post-production in clause 1.5.

Note: *Work using creative post-production must be entered into the Fine Art/Creative category.*

3.1.3 ALL post-production must be the work of the entrant or by a retoucher or digital artist under the direction of the entrant. The names of any retoucher or digital artist must be declared at the time of entry.

3.1.4 The file(s) used for compositing (e.g. PSD (PhotoShop) file) with all layers visible and all associated files may be requested by the Organiser.

3.1.5 Any image that depicts a baby in a pose and/or prop that might compromise the baby's safety, must be executed with adequate support from an assistant, and

composite images should be used where appropriate. Images displaying newborn babies in 'Froggy Pose' or 'Potato Pose' will not be accepted. However, a modified potato pose where baby's head is clearly supported is accepted.

4. Documentary Category

This category includes images that are observed, meaning they are not posed, fabricated, directly influenced or directed by the photographer in any way. It includes: Photojournalism, Wedding Documentary, Street Photography, Travel Documentary, Sport and Landscape Documentary.

4.1. Specific Rules

4.1.1 These category rules are to be read in conjunction with the General Rules in section 1.

4.1.2 Entries for this category must consist of single-capture images, meaning no composites, HDR, multi-exposure, panoramic stitching or similar techniques are allowed. The image should portray or provide context for an actual event or situation.

4.1.3 Images submitted in this category should capture moments from daily life, depict the human condition, portray newsworthy incidents with a clear narrative or show landscapes in their natural form. They should evoke a strong emotional response and have a lasting impact on the viewer. Staged, contrived, or manipulated situations that distort reality are not permitted.

4.1.4 Wedding images must have been created in connection with an actual wedding or civil union event, and must be documentary in style. For example, candid shots of the bride, groom or guests are permitted, although posed or directed images are not allowed in this category.

4.1.5 Post-production and 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.

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.
- Removal of dust spots and minor distractions (e.g. small blemishes, stray hairs, a leaf).
- Light dodging and burning.

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

- Excessive retouching or manipulation that changes the original capture.
- Any edit that misrepresents what was originally captured.
- Removal of many minor or transient elements that cumulatively result in a significant change to the original scene.
- 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.

4.1.6 All post-production work (essentially raw conversion) must be completed by the entrant.

4.1.7 The original Raw file may be requested by the Organisers.

4.1.8 The submission of captions is optional (*refer clause 4.2*).

4.2 Captions

4.2.1 It is normal practise for photojournalists or documentary photographers to provide captions that meet the international journalism principles (such as those provided by Reuters). To mirror these industry standards, for this category entrants have the option to include a caption with each submitted image.

4.2.2 If captions are provided, they must to comply with industry norms. To assist, guidance is provided as follows:

Caption Guidelines

A description or caption to provide judges with additional significant information is allowed (limited to 25 words) and will be read during judging. It is recommended that captions be correctly crafted to meet journalistic standards by adding information and not simply repeating what an observer can already see.

Key points are:

- Captions should be factual and objective with no opinions or emotive wording.
- The first sentence is written in the present tense.
- Consider the who, what, when and where questions.
- If appropriate (and if there is room within your 25 words), also consider the why.

5. Landscape Category

This category includes landscape and seascape imagery, urban landscape, astrophotography and travel scenery (where people are not a major subject).

5.1. Specific Rules

5.1.1 These category rules are to be read in conjunction with the General Rules in section 1.

5.1.2 Blending of multiple images of the same subject and combining them in camera or with software to achieve exposure blending or focus stacking is permitted. Image stitching such as combining multiple images with overlapping fields of view that are taken consecutively to create panoramas is allowed.

5.1.3 ALL post-production must be the work of the entrant and not by a separate digital artist, retoucher, digital enhancer, etc.

5.1.4 In-camera and post-production techniques and enhancements are unlimited and unrestricted, except that the base image and any additional elements must be 100% photographic in origin and captured by the entrant, and comply with the general restrictions on post-production in clause 1.5.

5.1.5 The file(s) used for compositing (e.g. PSD (PhotoShop) file) with all layers visible and all associated files may be requested by the Organiser.

6. Wildlife and Nature Category

This category includes Wildlife and Nature, but specifically excludes animals in managed environment, such as zoos and rescue centres.

For the purpose of the Ilford Orloff Awards, Nature photography records all branches of natural history except anthropology and archaeology. This includes all aspects of the physical world, both terrestrial and underwater.

6.1. Specific Rules

6.1.1 These category rules are to be read in conjunction with the General Rules in section 1.

6.1.2 Wildlife and Nature images must authentically represent the truth of the scene photographed. They should enable a well-informed viewer to identify the subject and trust that it has been honestly presented, without any unethical practices to control the subject or capture the image. Images depicting human activities that endanger the life or welfare of living organisms, directly or indirectly, are not permitted.

6.1.3 The essence of a Wildlife or Nature image lies in the story it conveys. While maintaining high technical standards, the image should appear natural and effectively communicate its narrative.

6.1.4 Objects created by humans, and evidence of human activity, are allowed in Wildlife and Nature images only when:

- a) they are an integral part of the story, such as a songbird sitting atop of a fence post, or a weather phenomenon destroying a man-made structure.
- b) they are a small and unavoidable part of the scene, such as an unobtrusive footprint or track in the background
- c) they are scientific tags, collars or bands.

6.1.5 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.

6.1.6 Photographs of animals in a carefully managed environment, such as zoos, rescue centres, and ethically managed natural environment farms are not allowed.

6.1.7 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.

6.1.8 Controlling live subjects by chilling, anaesthetic or any other method of restricting natural movement for the purpose of a photograph is not allowed.

6.1.9 Botanical organisms may not be removed from their natural environment for the purpose of photography.

6.1.0 Images that have been staged for the purpose of photography are not allowed.

6.2 Post-Production

6.2.1 Post-production 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.

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.
- Light dodging and burning.
- 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.
- 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.

6.2.2 All post-production work (essentially raw conversion) must be completed by the entrant.

6.2.3 The original Raw file may be requested by the Organisers.

6.2.4 The submission of captions is optional (*refer clause 6.3*).

6.3 Captions

For this category, entrants have the option to include a caption with each submitted image. To assist, guidance is provided below.

Caption Guidelines

A description or caption to provide judges with additional significant information is allowed (limited to 25 words) and will be read out during judging. It is recommended that captions be correctly crafted to meet journalistic standards by adding information and not simply repeating what an observer can already see.

Key points are:

- Captions should be factual and objective with no opinions or emotive wording.
- It is to help put things into perspective for the judges.
(eg. if the creature is on the ICUN endangered list or as in a bird triptych explain why the plumage is so different in each as it goes from eclipse phase to full breeding phase).
- The first sentence is written in the present tense.
- Consider the who, what, when and where questions.
- If appropriate (and if there is room within your 25 words), also consider the why.

7. Commercial and Commissioned Category

7.1. Specific Rules

7.1.1 These category rules are to be read in conjunction with the General Rules in section 1.

7.1.2 With the exception of clause 7.1.3, Commercial and Commissioned entries are commissioned or non-commissioned images to be used by a commercial client for promotion or branding of a product or company. Advertising, fashion, beauty, still life, food, architectural, corporate photography are all included in this category.

7.1.3 Any image used for advertising or promotion of a business, government agency or corporation must be commissioned work.

7.1.4 Composite and non-composite images as well as highly manipulated images are allowed, however the base image and any additional elements must be 100% photographic in origin and captured by the entrant. In-camera and post-production techniques and enhancements are unlimited and unrestricted, apart from the general restrictions on post-production in clause 1.5. Text and/or graphics can be included, but must not indicate the identity of the entrant/photographer, and must not be the dominant feature of the image.

7.1.5 Post-production can be by another person provided that it is not the dominant feature of the image and it is the photography components of the image that are the main focus. Judging will be of the photographic components of the imagery. The name of any person involved in the post-production must be declared at the time of entry.

7.1.6 CGI (Computer Generated Imagery) is permitted provided it is not the dominant feature or subject of the image. Entrants will need to indicate when CGI is used with the image. However, no AI (Artificial Intelligence) generated content is permitted (*refer clause 1.5*).

7.1.7 The file(s) used for compositing (e.g. PSD (PhotoShop) file) with all layers visible and all associated files may be requested by the Organiser.

7.1.8 A description disclosing the nature or purpose of the commercial use of the image is permitted (limited to 25 words). This is optional.

8. Student Award Entry Requirements

The Photographic Stills Section has a separate Student Award which students can choose to enter. However, whilst Student Award entrants may not make other entries in the Photographic Stills Section, they may enter the Video and Media Section and the State Library of Western Australia Narrative Section.

8.1 All of the general rules (*section 1 – with the exception of 1.2*) and specific category rules (*sections 2 to 7 inclusive*) apply to Student Award entries, unless stated otherwise in this section of the rules. In the event of a conflict between the general rules and/or the category-specific rules and this section of the rules, the rules in this section shall take precedence.

8.2 To be eligible to submit an entry into the Student Award, entrants must be at least 18 years or over at the time of submission and be enrolled in a photography course with an Australian Registered Training Organisation at Certificate IV level or higher.

8.3 Students may enter one or two single images, or a folio of three. Unlike other folio entries, a Student Award folio may include images entered across different categories. The entrant must, at the time of entering, nominate which genre-based category they want each image to be judged within on a per image basis.

8.4 A student may make only one Student Award entry.

8.5 To be eligible to win the 2026 Ilford Orloff - Western Australian Pro Photography WA - Student of the Year award, the entrant must enter a folio of three images.

8.6 All entries, single image or folio, will be eligible to win the 2026 Ilford Orloff - Western Australian - Pro Photography WA Student Best Print.

8.7 Although Student Award entries will be judged within the nominated categories alongside the other category entries, Student Award entries are not eligible for the category folio and best print awards. However, they are eligible for the 2026 Ilford Orloff - Izzy Orloff Award, the 2026 Ilford Orloff - Richard Woldendorp Award, and the 2026 Ilford Orloff - ILFORD Signature Print.

8.8 If a Student Award entry single image or a folio is selected to be a finalist, to continue in the competition the entrant must, at their expense, print and mat the images in accordance with the specifications (*refer section 9*). They must be submitted to the Organiser before the stated time. These matted prints will be judged to determine the award winners, and may become part of the awards exhibition.

Note: *There is no guarantee that any specific finalist print(s) will be displayed in the exhibition. The content of the final exhibition will be determined in conjunction with the State Library of Western Australia. Factors which could affect the selection include, but are not limited to: space limitations, suitability for the display restrictions of the State Library of Western Australia building, alignment with State Library of Western Australia's programming themes, in-house style, interpretation strategy or any reason determined by the Organiser.*

9. Specifications for Submission of Images

Following are the digital image file and the print specifications for all Photographic Stills Section entries.

9.1 Digital Entries

For Photographic Stills Section images, the initial entries will be digital only.

9.1.1 File Format

Image digital files shall comply with the following:

File Naming	<i>(Refer section 9.1.2 and 9.1.3)</i>
File format	JPEG
Recommended file compressions	Photoshop - 10 Capture 1 – 80 Lightroom - 80
Maximum file size	4 MB
Image resolution	3200 pixels on the longest edge of the image.
Colour space	Adobe RGB (1998).

9.1.2 File Naming (*excluding Student Award entries*)

For all entries, *excluding those in the Student Award*, file names must clearly identify the category, entrant name, and image number within the category.

The file name must include:

Category:	The two-letter category code from the table below
EntrantName:	The entrant's first name and surname, with no spaces
ImageNumber:	The image number within that category

Filename Category Codes

Category	File name category
Fine Art/Creative	FC
Portrait and Wedding	PW
Documentary	DO
Landscape	LA
Wildlife and Nature	WN
Commercial and Commissioned	CC

The basic file name format is: **Category_EntrantName_ImageNumber.jpg**

For example: **FC_MarySmith_1.jpg**

Single Image Entries

If submitting single images in a category, number each image in that category in order.

For example, if John Brown submits four single images in three different categories, the files would be named as follows. Note that Image 3 and 4 are both numbered 1 because they are the first (and only) image in their category:

Image	Category	File name
<i>Image 1</i>	<i>Fine Art/Creative</i>	<i>FC_JohnBrown_1.jpg</i>
<i>Image 2</i>	<i>Fine Art/Creative</i>	<i>FC_JohnBrown_2.jpg</i>
<i>Image 3</i>	<i>Portrait and Wedding</i>	<i>PW_JohnBrown_1.jpg</i>
<i>Image 4</i>	<i>Documentary</i>	<i>DO_JohnBrown_1.jpg</i>

Folio Entries

If submitting a folio (4 images), the file name and image numbers must show which images belong together. Entrants may submit a maximum of two folios per category. Each folio must contain four images.

If submitting one folio in a category, number the images 1 to 4.

If submitting two folios in the same category, number the images as follows:

Folio	Image numbers
Folio 1	1, 2, 3, 4
Folio 2	5, 6, 7, 8

Entrants are responsible for deciding which images belong in each folio at the time of submission. Images numbered 1 to 4 will remain Folio 1, and images numbered 5 to 8 will remain Folio 2. When entering 2 folios in a category- choose your folio groupings carefully before submitting. Folio groupings are final once submitted.

For example, if Sarah Roberts submits two folios in Fine Art/Creative, one folio in the Documentary and a single image in the Portrait and Wedding category and a single image in the Landscape category, the files would be named:

Folio	File names
<i>Fine Art/Creative Folio 1</i>	<i>FC_SarahRoberts_1.jpg FC_SarahRoberts_2.jpg FC_SarahRoberts_3.jpg FC_SarahRoberts_4.jpg</i>
<i>Fine Art/Creative Folio 2</i>	<i>FC_SarahRoberts_5.jpg FC_SarahRoberts_6.jpg FC_SarahRoberts_7.jpg FC_SarahRoberts_8.jpg</i>
<i>Documentary Folio 1</i>	<i>DO_SarahRoberts_1.jpg DO_SarahRoberts_2.jpg DO_SarahRoberts_3.jpg DO_SarahRoberts_4.jpg</i>
<i>Individual Images</i>	<i>PW_SarahRoberts_1.jpg LA_SarahRoberts_1.jpg</i>

9.1.3 File Naming - Student Entries

For entries to the Student Award the naming convention differs slightly to the main Photographic Stills Section entries. File names must clearly identify the category, entrant name, image number and student code.

The file name must include:

Category:	The two-letter category code from the table below
EntrantName:	The entrant's first name and surname, with no spaces
ImageNumber:	The image number within that category
Student Award Identifier:	The letters SA

Filename Category Codes

Category	File name category
Fine Art/Creative	FC
Portrait and Wedding	PW
Documentary	DO
Landscape	LA
Wildlife and Nature	WN
Commercial and Commissioned	CC

The basic file name format is: **Category_EntrantName_ImageNumber_SA.jpg**

For example: **FC_PeterPaull_1_SA.jpg**

Students may enter one or two single images, or a folio of three. Unlike other folio entries, a Student Award folio may include images entered across different categories. The category code in each file name must reflect the category of that individual image.

For example, if Peter Paull submits a Student Award folio containing 2 images from Fine Art/Creative and 1 from Landscape, the files would be named:

<i>Image</i>	<i>Category</i>	<i>File name</i>
<i>Image 1</i>	<i>Fine Art/Creative</i>	<i>FC_PeterPaull_1_SA.jpg</i>
<i>Image 2</i>	<i>Fine Art/Creative</i>	<i>FC_PeterPaull_2_SA.jpg</i>
<i>Image 3</i>	<i>Landscape</i>	<i>LA_PeterPaull_3_SA.jpg</i>

Note: Each image has a unique number. In the example above, even though there is only one image in Landscape it is numbered 3 as it is the third image of the student folio.

9.2 Print Entries (Finalists)

The finalists of the digital round will progress to the Print round of judging. They will be notified by the committee, and notified to print their images, after the digital judging is finalised and results collated. All finalists must provide matted prints for final judging and exhibition which comply with the following requirements of this clause (9.2).

All images printed by the entrant must be exactly the same as the digital images entered into the previous round. Only those changes required to compensate for the paper's dynamic range and texture (e.g. overall contrast, saturation, sharpness, etc.) are allowed. No further editing adjustments, cropping or other changes to the file are permitted, including any suggested improvements made by the digital image judges.

***Note:** If you are a finalist and required to print, it might be helpful to print this section and give it to your printer and/or framer to ensure your images meet the criteria outlined.*

9.2.1 Printing and Mounting Your Prints

All prints must be professionally presented. If the matting is improperly done or flimsy, the image may be excluded from the exhibition.

All prints must meet one of the two sets of criteria specified below. Prints which meet the exhibition criteria will automatically meet the print judging criteria.

However, prints meeting the print judging criteria might not meet the exhibition criteria, and as a result may not be displayed at the exhibition. In such instances, if the entrant wants to display their images after judging at the exhibition, they will have to reprint and remat the images per the exhibition criteria.

Note: The reason for two sets of criteria is that the State Library has stringent requirements to ensure a cohesive exhibition. For instance, all mats will be the same colour and all will be hung vertically. However, an entrant might believe that some of their images might perform better for judging purposes if hung horizontally and/or with a black mat. Therefore, the entrant may choose to submit prints for judging that have black mats and/or are horizontally mounted, thus only meeting the judging criteria. These images will not be included in the exhibition unless also supplied within the exhibition criteria.

	Exhibition Criteria (Note 1)	Judging Criteria (Note 1)
Mat size	40cm x 50cm vertical	40cm x 50cm either vertical or horizontal
Mat colour	White	Any
Backing Mat thickness and material	Up to 3mm foam core.	No restriction.
Window (front) mat thickness	Must not exceed 2mm. (Note 3)	No restriction.
Image print size (Note 2)	At least 28cm long edge (or diameter for circular prints)	At least 28cm long edge (or diameter for circular prints)
Mounting	Window. A minimum of 4cm of frame must be present on all sides of the printed area.	Flush or Window
Non-printed border surrounding the print	Allowed. Provided that the image print size and the window frame criteria are met.	Allowed. Provided that the image print size criterion is met.

NOTES:

1. All prints must adhere to one of the two sets of criteria specified. Prints which meet the exhibition criteria will automatically meet the print judging criteria.
2. This refers to the visible printed area, excluding any border between the edge of the printed area and the mat window. The minimum long edge (or diameter) size of 28cm provides an entrant with the option to have up to a 2cm non-printed border around their print when the image is landscape (horizontal) orientation within the vertical (portrait) frame.
3. Exhibition entries mat boards and windows will be mounted in frames, therefore there is a limit to the maximum exhibition thickness requirements.

In addition to the above criteria:

- Prints must be mounted in a manner that prevents damage to other prints or require special handling – ensuring no part is to protrude above the surface level of the mat board.
- Finalist images may be selected to be exhibited at the State Library of WA for any given period, potentially for 3 months or longer. Therefore, it is crucial for mounts to be of a professional standard for longevity.
- The entrants' name and category **must be written/printed on the back of every mat board supplied as an entry.**

9.2.2 Packing Your Prints

When packing your prints, arrange the outer mats so that the prints or windows face each other inward. Additionally, entrants may choose to place a sheet of tissue paper or similar material between each print to safeguard the surfaces.

Avoid individually wrapping each print to minimize waste; instead, ensure the outer wrapping effectively protects the matted prints during transit.

10. How Finalists and Winners are Chosen

This section contains details of how the Photographic Stills Section finalists and winners are chosen. It covers:

- Category Folio Finalists.
- Student Folio Award Finalists.
- Best Print Finalists (Category, Student, Overall).
- Izzy Orloff Award for best people picture.
- Richard Woldendorp award for best landscape image.
- Ilford Signature Print for an image selected by an Ilford representative.
- The Ilford Western Australian Professional Photographer of the Year award.

10.1 Two Round Judging System - Overview

There are two rounds of judging in the Ilford Orloff Awards. The entrants remain anonymous through both rounds of judging. It is ideal for entrants to not share any entries on public forums or social media prior to the competition. This will assist entrants' images to remain anonymous to judges, until after all judging of the image is complete. Judges may choose to not judge an image if it is known to them, and will not judge any image they have provided advice for or been involved with. Another judge will take their place in either instance. The entrant is NOT to share their work publicly until after the second-round judging has concluded.

The first round is open judging of a digital version of the images by a panel of judges. This is advertised as a public event where entrants, or members of the public, can come and hear the judges feedback on all entrants' digital submissions. The images are judged one category at a time. The order of images for judging is randomly selected, ensuring that the four images from one entrant's folio are not viewed consecutively, where possible. During this stage, images are evaluated individually and not as part of a folio. Every correctly entered image will receive a score and a comment. The highest scoring folios and individual prints will progress to the second round. All finalists will be informed that they are a finalist via email. The finalists will be invited to print the digital images they submitted in Stage 1-Digital Judging round.

All images printed by the entrant for Stage 2 must be exactly the same images entered into Stage 1. Only those changes required to compensate for the paper's

dynamic range and texture (e.g. overall contrast, saturation, sharpness, etc.) are allowed. No further editing adjustments, cropping or other changes to the file are permitted, including any suggested improvements made by the digital image judges.

The second round is closed judging of the finalists' prints. In this round, a panel of judges compare the competing folios against each other to determine the winner of each category, and also compare the competing individual images against each other to determine the various Best Print award for each category.

10.2 How Finalists are Chosen

10.2.1 Category Folio Finalists

The following applies to each category (excluding Student Award entries).

***Note:** Only folios (of 4 images) qualify for this process. If entrants have entered less than 4 images, then these images will be considered as individual images, and cannot qualify to win the category, but they will be eligible for Best Print awards.*

Photographic images in digital format are open judged and scored publicly, image by image, by a panel of judges, one category at a time. The order of images is randomly selected, ensuring that the four images in a folio are typically not viewed consecutively. During this stage, images are evaluated individually and not as part of a folio.

The sum of the scores of each entrant's 4 images makes up their folio score. For example, if the four images within a folio scored 7-8-9-7, the folio score will be 31. The finalists of a category will be determined as follows:

- A minimum folio score of 28 is required for any folio to potentially be a finalist.
- The folios with the top three scores (provided they are at least 28) become finalists.
- If only one or two folios have a score of 28 or over then only those one or two folios will be finalists.
- If there are no folios with a folio score of 28 or greater, then there will be no finalists and no winner of that category.
- If the folio scores of other folios also equal the score of the third highest folio, then these will also be considered finalists. For example, if the top three folios have folio scores of 33-30-29 and the fourth and fifth folios also score 29 with

the sixth folio scoring 27, in this instance the fourth and fifth folios will also be considered finalists, but the sixth will not.

If entrants have entered less than 4 images, then these images will be considered as individual images. They will not qualify to win a category but will be eligible for Best Print awards.

10.2.2 Category Best Print Finalists

The following applies to each category (excluding Student Award entries).

The digital images will have been judged and scored as part of the category digital judging process.

The best print finalists of a category will be determined as follows:

- A minimum image score of 7 is required for any image to potentially be a best print finalist.
- The images with the top three scores (provided they are at least 7) become finalists.
- If only one or two images have a score of 7 or over then only those one or two images will be best print finalists.
- If there are no images with a score of 7 or greater, then there will be no finalists and no winner of that category's best print award.
- If the image scores of other images also equal the score of the third highest image, then these will also be considered finalists. For example, if the top three images have scores of 9-9-8 and the fourth and fifth images also score 8 with the remainder scoring 7 or lower, in this instance the fourth and fifth images will also be considered finalists.

10.2.3 Student Award Folio Finalists

The following applies only to folios entered into the Student Awards.

Each Student image will be entered into the category nominated at the time of entering the awards, and will be judged within that category alongside all other entries in that category.

The total final score of each Student's 3 images makes up the student's folio score. For example, if the three images scored 7-8-9, the total folio score will be 24. The student category finalists will be determined as follows:

- A minimum total folio score of 21 is required for a Student to potentially be a finalist.
- The Students with the top three folio scores (provided they are at least 21) become finalists.
- If only one or two Students have a folio score of 21 or over then only those one or two Students will be finalists.
- If there are no Students with a total folio score of 21 or greater, then there will be no finalists and no winner of the Student Category.
- If the total folio score of other Students also equals the score of the third highest Student, then these Students will also be considered finalists. For example, if the top three Students have total scores of 24-24-22 and the fourth and fifth Students also score 22 with the remaining Students scoring 21 or less, in this instance the fourth and fifth Students will also be considered finalists.

10.2.4 Student Best Print Finalists

The following applies only to images entered in the Student Award.

The digital images will have been judged and scored as part of the category digital judging process.

The Student Best Print finalists of a category will be determined as follows:

- A minimum image score of 7 is required for any image to potentially be a best print finalist.
- The images with the top three scores (provided they are at least 7) become finalists.
- If only one or two images have a score of 7 or over then only those one or two images will be best print finalists.
- If there are no images with a score of 7 or greater, then there will be no finalists and no winner of that category's best print award.
- If the image scores of other images also equal the score of the third highest image, then these will also be considered finalists. For example, if the top three images have scores of 9-9-8 and the fourth and fifth images also score 8 with the remainder scoring 7 or lower, in this instance the fourth and fifth images will also be considered finalists.

10.3 How Winners are Chosen

All finalist images are printed and the folios and prints are then judged behind closed doors against each other to determine the winners.

10.3.1 Category Winners

The following applies to each category (excluding the Student Award entries).

The finalists' printed folios within each category are evaluated against each other in a closed session by a panel of judges to determine that category's winner.

10.3.2 Category Best Print Winners

The following applies to each category (excluding the Student Award entries).

Each Best Print finalist's printed image is judged against the others in a closed session by a panel of judges to determine that category's Best Print winner.

10.3.3 Student Award Folio Winner

Student finalists with a printed finalist folio of three images will have that folio assessed against the other students' finalist folios in a closed judging session. A panel of judges select one folio to determine the winner of the 2026 Ilford Orloff – Pro Photography WA Western Australian Student of the Year.

10.3.4 Student Best Print Winner

Each Student Best Print finalist's printed image is judged against the other student print finalists in a closed session by a panel of judges to determine the winner of the 2026 Ilford Orloff – Pro Photography WA Student Best Print.

10.3.5 Ilford Western Australian Professional Photographer of the Year Award.

All category winning folios are judged against each other in a closed session by a panel of judges to determine the winner of the 2026 Ilford Orloff - Western Australian Professional Photographer of the Year.

10.3.6 Best Overall Print Winner

All category Best Print winners are judged against each other in a closed session by a panel of judges to determine the winner of the 2026 Ilford Orloff - Western Australian Best Overall Print.

10.3.7 Izzy Orloff Award for best people picture.

At the end of each category's judging, the judges will be invited to consider any of that category's finalist images to be selected as candidates to be set aside for judging (by comparison) for the best people picture to determine the winner of the 2026 Ilford Orloff – Izzy Orloff Award.

***Note:** The selection can come from any category and is not restricted to the Portrait category.*

10.3.8 Richard Woldendorp Award for best landscape image.

At the end of each category's judging, the judges will be invited to consider any of that category's finalist images to be selected as candidates to be set aside for judging (by comparison) for the best landscape image to determine the winner of the 2026 Ilford Orloff – Richard Woldendorp Award.

***Note:** The selection can come from any category and is not restricted to the Landscape category.*

10.3.9 Ilford Signature Print

An Ilford representative will choose the Ilford Signature Print from all finalist images to receive the title of the 2026 Ilford Orloff – ILFORD Signature Print. Ilford have the right to contact the photographer post announcements of the winners, to negotiate use of the image for Ilford representation.

APPENDIX A -Video and Media Section

This Appendix contains the entrant information and rules for the Video and Media Section of the Ilford Orloff Awards.

Introduction

The Video and Media Section celebrates the art of motion, sound, editing and presentation by weaving technical and creative production with compelling narrative for independent operators or a small crew (5 people maximum).

The Judging Process

The Video and Media Section will be judged in two parts:

Stage 1: Pre-judging, separate to the Photographic Stills Section	Judges review all eligible media files, and determine the short-listed entries that will proceed to Live Judging.
Stage 2: Live judging at the Photographic Stills Section Live Judging.	The short-listed entries are reviewed during live judging and scored against weighted criteria to determine the final scores.

Video and Media entries will be eligible for the 2026 Ilford Orloff - Nikon Western Australian Videographer of the Year award. The winner will be announced at the Ilford Orloff Awards Presentation Evening.

Video and Media Section – Competition Rules – 2026

All of the Rules for the Video and Media Section of the Ilford Orloff Awards are contained within this dedicated Appendix.

It is the responsibility of the entrant to read and understand these Rules.

A1 General Rules

A1.1. Entering the Awards

A1.1.1 Entries can only be made by an individual person. An entry from a group of people, or from an entity such as a company, will not be accepted. At the time of submitting an entry, an entrant must be at least 18 years of age and be a resident of Western Australia.

***Note:** For the purpose of this clause, a resident of Western Australia is deemed to be a person whose usual place of residence or principal home is located within the State of Western Australia. The Organiser may require an entrant to provide proof of residency at any time in a manner acceptable to the Organiser.*

A1.1.2 Video and Media eligible for entry into the Ilford Orloff Awards must have been captured within **3 years** from the date entries open.

A1.1.3 All entries must be made online via the **official entry online portal** (at www.orloffawards.com.au) and comply with the instructions provided thereon. Details of the Entry Fees and Key Dates and Times are provided in the relevant sections at the front of this document.

A1.1.4 All of an entrant's video and media must be distinct from each other and may not resemble or look similar to images entered in the current or previous Ilford Orloff Award competitions.

A1.1.5 The Organiser may, at their sole discretion, refuse to accept any entry that they deem contains obscene, provocative, defamatory, sexually explicit or otherwise objectionable or inappropriate content. If an entry is refused under this clause, the entrant will be offered a full refund of entry fees.

A1.1.6 Entrants must initially enter digital files only, which must be suitable for judging on calibrated monitors. The specifications are stated in section 9. Entries not complying with the specifications will be deemed invalid.

A1.1.7 Pro Photography WA Inc. committee members, Ilford Orloff Awards subcommittee members and anyone who is judging for these awards are permitted to enter the awards. However, they will not be able to judge their own video or media. Additionally, a judge, whether or not they have entered the awards or not, may not judge any video or media expressly known to them and will step off the judging panel. Sponsors, sponsors' managers and stakeholders and their partners may not enter a category that they are sponsoring.

A1.1.8 No refunds will be provided for fees paid to the Organiser to enter the Ilford Orloff Awards, including when an entrant chooses to withdraw their entry, unless the entry is not accepted under clause A1.1.5.

A1.1.9 In any instance of dispute, the decision of the Organiser is final.

A1.2 Entrant Criteria

A1.2.1 The Video and Media Section is designed for single operators, or a single operator assisted by a small production crew. It is not intended for large-scale film, television or agency-led productions.

A1.2.2 For the purpose of this section, a small crew is defined as a maximum of five key creative contributors.

A1.2.3 The person entering the work must have held the primary creative role in the production and must have written permission from all crew members to enter the work. If multiple camera operators or members of the crew have contributed to the entry, the entrant must be responsible for at least 50% of the film. The entrant must comply with any other requirements of the awards and exhibition.

A1.2.4 The entrant must declare their role and contribution to the submitted work. This may include camera operation, lighting, sound, editing, producing, directing, colour grading, motion graphics, post-production or other relevant production roles.

A1.2.5 Where other camera operators, editors, assistants, performers, crew members, clients or collaborators have contributed to the work, their contribution must be declared at the time of entry.

A1.3 Copyright

A1.3.1 The entrant must be the videographer who has taken the footage and either own copyright of all entered video and media, or have the permission of the copyright owner to enter the video and media into these awards. This includes the right to display stills in the exhibition, use the video and media in any promotion of the awards and exhibition, and to comply with any other requirements of the awards and exhibition.

A1.3.2 Copyright is retained by the entrant (or the copyright owner at the time of entering these awards). However, the Organiser may use the entries, or part thereof to promote these or future awards and/or the exhibition. Video and media in this instance will be credited with the videographer's name.

A1.3.3 All music, sound recordings, stock footage, archival material, client material, third-party footage, images, graphics and other assets used in the work must be declared and appropriately licensed, credited or permitted for use.

A1.3.4 Royalty-free music may be used, provided it is legally available for use in the submitted work and is acknowledged where required.

A1.3.5 Proof of licence, permission or usage rights for music, sound, stock footage, archive material, client material or third-party content must be made available upon request.

A1.3.6 Historical photographs, archival footage, stock footage and third-party material are permitted but must not exceed 50% of the final submitted work.

A1.3.7 The following are not permitted:

- Logos, credits or websites that identify the maker of the entry during judging.
- Studio advertising or self-promotion films where the primary purpose is business promotion rather than creative video production.
- Unlicensed music, sound, footage, graphics or third-party assets.
- Large-scale productions where the entrant's primary creative contribution cannot be clearly assessed.

A1.3.8 Model and property releases are the responsibility of the entrant and are to be made available upon request by the Organiser.

A1.4. Capture

A1.4.1 Video and media entries must be substantially based on original lens-based capture by the entrant or entering team. Footage must originate from a camera, smartphone, digital camera, scanner, or other photographic capture device. Entries created solely or primarily through animation, screen generation, AI generation, or computer-generated imagery are not eligible. Titles, graphics, motion design, audio, editing, colour grading, and transitions are permitted as supporting elements, but must not form the primary visual content of the entry.

A1.4.2 No image, footage, audio, visual element, or portion of the entry is permitted to be generated by AI/artificial intelligence services/software except as permitted in clause 1.4 of these general rules.

A1.4.3 All footage, still images, and other captured visual material used to create the entry, including composite, layered, or mixed-media elements, must be captured by the entrant or entering team except as permitted in clause 1.4 of these general rules.

A1.4.4 Images may be either single or multiple capture (e.g. HDR, multi-exposure, pano-stitch, etc.) unless the rules for the entered category or subcategory stipulate otherwise.

A1.4.5 Multi-panel, split-screen, sequential, diptych, triptych, montage, and similar formats are allowed, unless specifically excluded by the category rules.

A1.4.6 The capture of all footage, still images, and core visual material must be the sole work of the entrant or entering team. Material captured under the direct guidance or instruction of another photographer, videographer, director, editor, educator, mentor, or workshop leader, where composition, lighting, camera settings, subject direction, location choice, sequencing, or equipment setup are provided or controlled by another person, cannot be entered in these awards. However, footage or media captured during photo walks, tours, styled shoots, collaborative productions, or other creative collaborations may be allowed, provided the purpose of the event was not educational, it was not organised by someone as an instructional session, and the entrant's creative control can be clearly demonstrated. If in doubt, contact the Organiser.

A1.4.7 For styled shoots and images created through a collaboration, the entrant must obtain a signed acknowledgment from the collaborator(s) confirming that the entrant was the primary photographer for the image being entered and that the collaborator(s) agrees to the image being entered into the awards. The signed acknowledgement shall be made available to the Organiser upon request.

A1.4.8 When entries were captured using a remotely piloted aircraft (drone), the capture process must have complied with all relevant international, national, state and local legislation, including but not limited to, CASA and local council and national park requirements. (*refer A1.6.1*)

A1.5.1 Video and media entries may be edited, graded, assembled, and processed by the entrant. However, certain entry types may contain rules which provide additional restrictions and/or requirements on the application of post-production, editing, colour grading, audio treatment, compositing, visual effects, or similar techniques.

A1.5.2 Post-production, editing and media assembly may be carried out under the direct control of the entrant, whether that processing involves video editing, colour grading, sound mixing, stabilisation, retouching, compositing, layering, visual effects, or other equivalent techniques.

A1.5.3 Content-aware fill, generative-style clean-up, object removal, or similar modifications that are entirely based on pixels, frames, footage, audio, or other captured material within the original entry are allowed.

A1.5.4 Generative fill, AI-generated video, AI-generated still images, AI-generated audio, AI-generated voice, AI-generated music, AI-generated motion graphics, AI-generated animation, AI-generated effects, or any other tool that uses internet-sourced material, machine-generated content, or externally generated content not captured or created by the entrant or entering team is not allowed, except where specifically permitted under these rules.

***Note:** The rules consideration is not whether a tool is labelled “AI”, but whether it creates new content. Technical tools that improve or organise the entrant’s original footage, images, or audio may be permitted. Tools that generate new visual, audio, or creative content not captured or created by the entrant are not permitted unless specifically allowed and declared.*

A1.5.5 AI tools may be used for organisational, technical, and workflow assistance, provided they do not generate, replace, or materially alter the primary visual or audio content of the entry. Permitted uses may include transcription, caption generation, file organisation, editing workflow support, colour matching, noise reduction, stabilisation, sharpening, audio clean-up, or similar technical processes, provided the resulting content remains based on the entrant’s original captured material.

A1.5.6 Entries that feature or identify a company, client, brand, person, or commercial subject are permitted. Composite or constructed video/media entries are also permitted, provided they are composed only from video, still images, audio, or other material captured or created by the entrant or entering team, unless third-party material is specifically permitted and declared under these rules.

A1.5.7 Advertorial, commercial, client-based, documentary, event, wedding, branded, promotional, social media, and commissioned video/media work is permitted, provided the entrant held the primary creative role and has permission to enter the work. Entrants must not submit work where their role was only secondary, technical, or assisting.

A1.5.8 Computer-generated imagery, animation, motion graphics, visual effects, titles, overlays, transitions, and graphics are permitted as supporting elements, provided they are not the dominant feature or subject of the entry. The entry must remain substantially based on original lens-based capture.

A1.6. Verification, Validity & Disqualification

A1.6.1 The Organiser reserves the right to ask an entrant to provide any or all original files, raw files, unedited camera footage, project files, edit timelines, audio files, layered working files, or other source material for any footage, media, composites, visual effects, or audio used in a video and media submission. In addition, where footage has been captured using a remotely piloted aircraft/drone/RPA, if requested, the entrant must provide copies of relevant commercial permits, flight records, location approvals, flight logs, and verifiable EXIF or metadata including details such as RPA details, GPS coordinates, altitude, date and time of capture, where available.

***Note:** The Organiser will 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 timeframe specified by the Organiser could result in the entry and/or entrant being disqualified, and any awards and/or prizes being surrendered in retrospect.*

A1.6.2 Where composites, constructed media, layered edits, visual effects, motion graphics, audio edits, or other post-production techniques are used, upon request the entrant must be able to provide original source footage, still images, audio files, project files, edit timelines, layered working files, or other relevant material to demonstrate that the entry complies with these rules and that the core visual content is substantially based on original lens-based capture by the entrant or entering team.

A1.6.3 For an entry to be deemed valid the digital file must have been received in the specified format and full payment must have been received by the Organiser before the closing date and time.

A1.6.4 In the event that only partial payment has been made before the closing time and date, the entry will be deemed to be invalid. However, if the entrant has made multiple entries the Organiser will determine at their sole discretion which of the entries will be deemed to be valid (up to the value of the entry fee paid), and which will not.

A1.6.5 Any entrant who is found to not be complying with any of the competition rules may be disqualified and any prizes and awards may be withdrawn or required to be returned.

A1.6.6 If an entrant, in the opinion of the Organisers, knowingly breaks the competition rules in an attempt to gain an unfair advantage, the Organiser may, at their sole discretion, ban the entrant from further participation in the Ilford Orloff Awards for a specific period or indefinitely.

A1.6.7 In the event of disqualification for any reason, no refunds will be provided for fees paid to the Organiser to enter the Ilford Orloff Awards.

A2 Specifications for Submission for Video and Media Entries

A2.1 Video and Media Entry Types

A2.1.1 Entries may include social media, commercial, corporate, advertorial, documentary, wedding, event, content creator, self-initiated or spec work.

A2.1.2 Entrants must declare the type of work being submitted and whether the work was created for a client brief, as self-initiated/spec work, or as a personal/documentary project.

A2.1.3 The maximum video length is 5 minutes.

A2.1.4 Longer works may be submitted as a cut-down version, provided the submitted version can be judged as a complete work.

A2.1.5 Entries are to be submitted as .mov or .mp4 files encoded in HD at 1080p.

A2.1.6 Entrants submit single video or media files for this award, with the maximum of 2 entries per participant in this Section.

A2.2 Entry Type declaration

A2.2.1 Entrants must identify the submitted work as one of the following:

Entry type	Description
Social Media / Content	Short-form or platform-based video created for online publication, campaign use, reels, content marketing or audience engagement.
Commercial / Corporate	Video created for a business, brand, organisation, product, service or campaign.
Advertorial / Promotional	Work created to promote, explain or advocate for a product, service, person, brand or idea.
Wedding / Event	Domestic or event-based commercial work, including weddings, family events, performances, launches and public or private events.
Documentary / Storytelling	Non-fiction, human-interest, community, personal, editorial or documentary-style work.
Spec / Self-Initiated	Work created without a paying client, including portfolio pieces, test shoots, creative briefs or self-directed projects.

A2.2.2 If a submitted video becomes a finalist, the entrant is responsible for printing and matting a still frame image from the video, or an image taken at the same time as the footage entered, at their own expense, in accordance with the specifications (*refer to clause A4.2*). The matted print must be submitted to the Organiser before the stated deadline. Failure to submit the matted print on time may result in the entry not being displayed and acknowledged in the awards exhibition.

Note: *There is no guarantee that any specific finalist print(s) will be displayed in the exhibition. The content of the final exhibition will be determined in conjunction with the State Library of Western Australia. Factors which could affect the selection include, but are not limited to: space limitations, suitability for the display restrictions of the State Library of Western Australia building, alignment with State Library of Western Australia's programming themes, in-house style, interpretation strategy or any reason determined by the Organiser*

A2.3 Entry Type Rules

The following rules and restrictions apply depending upon the entry type.

Entry type	Rules / restrictions
Social Media / Content	Work may be created for a client, brand, business, campaign or self-directed purpose. Entrants must declare whether the work was created for a client brief, self-directed brief or speculative/portfolio brief. Music, stock footage, logos, graphics, text overlays and third-party assets must be legally used and declared where required. AI-generated video content is not permitted, except as allowed under the broader competition AI rules.
Commercial / Corporate	Entries may include advertising, corporate identity, brand campaigns, product, service, fashion, beauty, food, architectural or digital campaign work. Films that feature or identify a company are permitted. A short descriptive disclosure explaining the nature or purpose of the commercial use is permitted. Composite, non-composite and highly manipulated video is allowed, provided all visual components are created by the entrant/videographer or properly declared. AI-generated video content is not permitted, except as allowed under the broader competition AI rules.
Advertorial / Promotional	The video should clearly communicate, promote, explain or advocate for its subject. Text graphics, titles, motion graphics and branding may be used, but must support the purpose of the work and not dominate the entry. Any company, product, service, campaign or brand being promoted must be identified where relevant. Third-party content, music and licensed assets must be declared and available for verification on request.
Wedding / Event	Entries must have been created in connection with an actual wedding, civil union, celebration, performance, launch, public event or private event. Videos should show personality in the subject/s or illustrate the story of the event. The work should represent the real atmosphere, people, moments and intention of the event. Post-production must be completed by the entrant or under the entrant's direct creative direction. Outsourced or collaborative editing must be declared.

Documentary / Storytelling	Documentary work must be observed and not posed, fabricated, directly influenced or directed in a way that misrepresents the subject. Entries should explore real life, the human condition, community, lived experience, a newsworthy subject, or a story of social or artistic narrative. Staged, controlled, contrived or manipulated situations that alter the truth or meaning of the story are unacceptable. Heavy manipulation, compositing or AI-generated imagery must not change the documentary truth of the work.
Spec / Self-Initiated	Entries must clearly indicate that the work was not created for a paying client. The entrant should identify the intended purpose, audience or creative context, such as portfolio piece, mock campaign, concept film, test shoot or self-directed project. Spec work may use commercial, promotional, editorial, fashion, product, documentary or storytelling approaches. The same copyright, music, third-party content, declaration and AI restrictions apply.

A3 Video and Media Judging Process

The Video and Media Section is judged separately from the Photographic Stills Section. Each Video and media file will be assessed as a complete piece of work, considering both the quality of the individual components and how effectively they come together as a finished production. There will be two stages of judging.

Stage 1: Pre-judging, separate to the Photographic Stills Section	Judges review all eligible media files, and in the event of more than 10 entries determine the short-listed entries that will proceed to Live Judging.
Stage 2: Live judging at the Photographic Stills Section Live Judging.	The short-listed entries are reviewed during live judging and scored against weighted criteria to determine the final scores.

A3.1 Judging Criteria

Entries will be assessed on visual craft, storytelling and structure, direction and production decisions, editing, sound and post-production, originality and overall impact.

A3.2 Stage 1 - Pre-judging

A3.2.1 Judges appointed by the Organiser will be provided with access to submitted works prior to live judging. Judges will pre-judge each entry, in a closed judging format.

A3.2.2 Video and media entries will be judged as complete finished works, while taking into account the entrant's declared role and contribution, as well as the entry type declaration.

A3.2.3 Judges pre-watch entries prior to the live digital judging round, and prepare timestamped notes. Entries are shown again in Stage 2 during live judging for discussion and final scoring.

A3.2.4 The judges will score each video and media entry out of 10 to determine a short-list of 10 entries. If the number of entries does not exceed 10, the judges will not score the entries and all will be short-listed.

A3.2.5 Shortlisted Video and Media entries will be judged by a panel of appointed judges in Stage 2 (*refer A3.3*).

A3.3 Stage 2 - Live Judging

A3.3.1 During live judging, each entry will be shown once. Judges may refer to their prepared notes and timestamps during discussion and scoring consideration.

A3.3.2 After each finalist media file is viewed and discussed, judges will privately submit their score based upon the weighted criteria as detailed below.

The judges will give a score from 1 to 10 for each criteria. Each criterion score will be weighted as shown below, and the weighted scores added to determine the final score out of 100.

Criteria	Weighting Factor	What the judges will consider
Visual Craft	3x	Cinematography, lighting, composition, camera movement, exposure, colour, visual consistency and technical control.
Storytelling and Structure	2.5x	Narrative clarity, pacing, emotional connection, message, sequence, flow and audience engagement.
Direction and Production Decisions	2x	Creative direction, suitability to brief or purpose, performance direction, scene choices, production planning and cohesion.
Editing, Sound and Post-Production	1.5x	Edit rhythm, transitions, sound quality, music use, audio balance, colour grade, graphics and finishing.
Originality and Impact	1x	Freshness, innovation, memorability, creative risk and overall impression.

A3.3.3 The top three scoring Video and Media entries will become the finalists and are requested to print a still frame from the footage for possible display in the awards exhibition.

A.3.3.4 The highest scoring Video and Media entry will be deemed the winner. In the event of a tie, the judges will deliberate privately to determine the winning entry.

Note: The scores will **not** be announced during live judging, allowing the final winner to remain confidential until the Awards Presentation Evening and Exhibition Opening Night.

A4 Specifications for Submission of Entries

Following are the file requirements for entry and the print specifications for finalists to be exhibited as a still frame in the 2026 Ilford Orloff Exhibition at the State Library of Western Australia.

A4.1 Initial Entry

A4.1.1 Entry File Format

Video and media files shall comply with the following:

Requirement	Specification
File naming	EntryTypeCode_EntrantName_FileNumber (for example: <i>VCO_AnneFredrick_1.jpg</i>)
File format	MP4
Accepted codec	H.264 recommended
Resolution	Minimum 1920 x 1080 px. Higher resolution, such as 4K, is permitted where appropriate.
Frame rate	Native project frame rate accepted, including 24fps, 25fps, 30fps, 50fps or 60fps.
Audio	Audio should be embedded in the submitted file where sound is part of the work.
Maximum file size	8 GB
Colour space	Rec.709 / standard video colour space recommended
Recommended export setting	High-quality web or presentation export suitable for judging playback.
Entry type codes	Use the relevant video/media entry type code listed below.

A4.1.2 File Naming

For all entries, file names must clearly identify the file type, entrant name, and file number within the category.

The file name must include:

Entry Type:	The three-letter Entry Type code from the table below
EntrantName:	The entrant's first name and surname, with no spaces
FileNumber:	The file number. First submission would be 1 and the second would be 2.

The basic file name format is: *EntryType_EntrantName_FileNumber.mp4*

For example: *VCO_AnnFredrick_1.mp4*

Filename for Video and Media Codes

Entry type	Code
Social Media / Content	VSC
Commercial / Corporate	VCO
Advertorial / Promotional	VAP
Wedding / Event	VWE
Documentary / Storytelling	VDS
Spec / Self-Initiated	VSI

A4.2 Print Submission

A4.2.1 Finalists ONLY

The top 3 video entries are the finalists and will be invited by the Organiser to provide, at their expense, a matted print of a still frame to be considered for display at the 2026 Awards Exhibition at the State Library of Western Australia. The specification for the matted print is stated in A4.2.2.

Any still image submitted for print must be directly related to the video/media entry. The image must either be extracted from the submitted footage or captured as still images during the same shoot as the entered footage.

***Note:** If you are a finalist and required to print, it might be helpful to print this section and give it to your printer and/or framer to ensure your images meet the criteria outlined.*

A4.2.2 Printing and Mounting Your Prints

All prints must be professionally presented. If the matting is improperly done or flimsy, the image may be excluded from the exhibition.

Prints must meet the exhibition criteria or will not be displayed.

	Exhibition Criteria
Mat size	40cm x 50cm vertical
Mat colour	White
Backing Mat thickness and material	Up to 3mm foam core.
Window (front) mat thickness	Must not exceed 2mm. (Note 2)
Image print size (Note 1)	At least 28cm long edge (or diameter for circular prints)
Mounting	Window. A minimum of 4cm of frame must be present on all sides of the printed area.
Non-printed border surrounding the print	Allowed. Provided that the image print size and the window frame criteria are met.

NOTES:

1. *This refers to the visible printed area, excluding any border between the edge of the printed area and the mat window. The minimum long edge (or diameter) size of 28cm provides an entrant with the option to have up to a 2cm non-printed border around their print when the image is landscape (horizontal) orientation within the vertical (portrait) frame.*
2. *Exhibition entries mat boards and windows will be mounted in frames, therefore there is a limit to the maximum exhibition thickness requirements.*

In addition to the above criteria:

- Prints must be mounted in a manner that prevents damage to other prints or require special handling – ensuring no part is to protrude above the surface level of the mat board.
- Finalist images may be selected to be exhibited at the State Library of WA for any given period, potentially for 3 months or longer. Therefore, it is crucial for mounts to be of a professional standard for longevity.
- The entrants' name and the word VIDEO - **must be written/printed on the back of every mat board** supplied as an entry.

A4.2.3 Packing Your Prints

When packing your prints, arrange the outer mats so that the prints or windows face each other inward.

Avoid individually wrapping each print to minimize waste; instead, ensure the outer wrapping effectively protects the matted prints during transit.

A5 How Finalists and Winner are Chosen

In Stage 2 of judging the shortlisted Video and Media entries will be judged by a panel of appointed judges. The judges will give a score from 1 to 10 for each criteria. Each criterion score will be weighted as shown below, and the weighted scores added to determine the final score out of 100 (*refer A3.3*).

APPENDIX B - Ilford Orloff State Library of Western Australia Narrative Award Section

This Appendix contains the entrant information and rules for the State Library of Western Australia Narrative Award Section of the Ilford Orloff Awards.

Introduction

This Section of the Awards celebrates imagery that is dynamic and storytelling in nature, evoking the culture and history of Western Australia. There is no time limit of when the images were captured. However, the images must have been captured within Western Australia. The emphasis is not solely on professional quality.

Any entrant into the Orloff Awards State Library Narrative Section may choose to submit their images for consideration for inclusion in the State Library of WA collection by following the directions found on its website.

The Judging Process

The images in this Section of the Awards will be judged separately to the Professional Photography Awards.

State Library of Western Australia Narrative Section – Competition Rules - 2026

All of the Rules for the State Library of Western Australia Narrative Section of the Ilford Orloff Awards are contained within this dedicated Appendix. The Rules in the Photographic Stills Section of this document do **not** apply to entries to the State Library of Western Australia Narrative Section.

It is the responsibility of the entrant to read and understand these Rules.

B1 General Rules

B1.1 Entering the Awards

B1.1.1 At the time of submitting an entry, an entrant must be at least 18 years of age and be a resident of Western Australia.

***Note:** For the purpose of this clause, a resident of Western Australia is deemed to be a person whose usual place of residence or principal home is located within the State of Western Australia. The Organiser may require an entrant to provide proof of residency at any time in a manner acceptable to the Organiser.*

B1.1.2 There is no time limit on the capture date of images for the State Library of Western Australia Narrative Section.

B1.1.3 All entries must be made online via the official entry online portal (at www.orloffawards.com.au) and comply with the instructions provided thereon. Details of the Entry Fees and Key Dates and Times are provided in the relevant sections at the front of this document.

B1.1.4 All of an entrant's images must be distinct from each other and may not resemble or look similar to images entered in the current or previous State Library of Western Australia Narrative Section of the Ilford Orloff Award competition.

B1.1.5 The Organiser may, at their sole discretion, refuse to accept any entry that they deem contains obscene, provocative, defamatory, sexually explicit or otherwise objectionable or inappropriate content. If an entry is refused under this clause, the entrant will be offered a full refund of entry fees.

B1.1.6 Entrants will initially enter digital files only. These must be suitable for judging on calibrated monitors. The specifications are stated in clause B2.1. Entries not complying with the specifications will be deemed invalid.

B1.1.7 Entrants submit single images for this award, with the maximum of 5 entries per participant. If a submitted image progresses to be a finalist, the entrant is responsible for printing and matting the image at their own expense, in accordance with the specifications (*refer to clause B2.2*). The matted print must be submitted to the Organiser before the stated deadline. Failure to submit the matted print on time may result in disqualification of the entry. The matted print may become part of the awards exhibition.

***Note:** There is no guarantee that any specific finalist print(s) will be displayed in the exhibition. The content of the final exhibition will be determined in conjunction with the State Library of Western Australia. Factors which could affect the selection include, but are not limited to: space limitations, suitability for the display restrictions of the State Library of Western Australia building, alignment with State Library of Western Australia's programming themes, in-house style, interpretation strategy or any reason determined by the Organiser.*

B1.1.8 Pro Photography WA Inc committee members, Ilford Orloff Awards subcommittee members, sponsors and judges are allowed to enter the State Library of Western Australia Narrative Section, but any entrant in this Section may not be part of judging for the State Library of Western Australia Narrative Section.

B1.1.9 No refunds will be provided for fees paid to the Organiser to enter the Ilford Orloff Awards, including when an entrant chooses to withdraw their entry, unless the entry is not accepted under clause B1.1.5.

B1.1.10 In any instance of dispute, the decision made by the Organiser is final.

B1.2 Copyright

B1.2.1 The entrant must be the photographer who has taken the image and either own copyright of all entered images, or have the permission of the copyright owner to enter the images into these awards. This includes the right to display the images in the exhibition, use the images in any promotion of the awards and exhibition, be considered for the State Library of Western Australia collection, and to comply with any other requirements of the awards and exhibition.

B1.2.2 Copyright is retained by the entrant (or the copyright owner at the time of entering these awards). However, the Organiser may use the images to promote

these or future awards and/or the exhibition. Images in this instance will be credited with the photographer's name.

B1.2.3 Model and property releases are the responsibility of the entrant and are to be made available upon request by the Organiser.

B1.3 Capture

B1.3.1 All images (including all images used to create composite images) are to be captured by the entrant.

B1.3.2 Images must portray or give context to an actual event or situation within Western Australia.

B1.3.3 Entries must be single-capture images (i.e. no HDR, multi-exposure or panoramic stitching).

B1.3.4 Amongst other scenarios, the subject matter may include daily life, the human condition, or a newsworthy incident or a story or identifiable narrative.

B1.3.5 Polyptychs (i.e. diptychs, triptychs, etc.) are not allowed.

B1.3.6 Images must be free of all watermarks and may not bear the name, seal, logo or indication of the maker.

B1.3.7 All images must be 100% photographic in origin, meaning they must originate from the action of light or other forms of radiant energy upon a photographic medium or device, becoming a visible image. For example: a film, or digital camera, or digital scanner. Images created solely within a computer environment are not eligible.

B1.3.8 The capture of all images must be the sole work of the entrant. Images captured under the direct guidance or instruction of another photographer, such as during a workshop (or by following an online tutorial) where composition, lighting, or camera settings are suggested, models/talent/props are provided, or any other equipment is set up by another person, cannot be entered into these awards. However, images captured during photo walks, tours, styled shoots, or other creative collaborations between peers are allowed, provided that the purpose of the event was not educational, it was not organized by someone as a professional endeavour, and explicit instructions were not provided regarding composition and settings. If in doubt, contact the Ilford Orloff Awards Organiser.

For styled shoots and images created through a collaboration, the entrant must obtain a signed acknowledgment from the collaborator(s) confirming that the entrant was the primary photographer for the image being entered and that the collaborator(s) agrees to the image being entered into the awards.

B1.3.9 Each entry must be accompanied with details of the capture date and location, and suitable captions (*refer B1.5*).

B.1.3.10 When entries were captured using a remotely piloted aircraft (drone), the capture process must have complied with all relevant international, national, state and local legislation, including but not limited to, CASA and local council and national park requirements (*refer B1.6.1*).

B1.4 Post-Production (including the use of AI)

B1.4.1 Basic post-production techniques, such as colour and brightness adjustments, cropping, dodging and burning, conversion to monochrome are permitted. Entrants cannot 'move a pixel' (removal of dust spots are permitted). Composites, or the removal or the addition of any other elements within images, including the use of AI, are not permitted. The original image content is to be retained.

B1.4.2 All post-production work must be completed by the entrant.

B1.4.3 The original Raw file may be requested by the Organiser.

B1.5 Captions

Captions must be provided with each image, and must comply with industry norms. To assist, guidance is provided as follows:

Caption Guidelines

A description or caption to provide judges with additional significant information is required (limited to 25 words) and will be read during judging. It is recommended that captions be correctly crafted to meet journalistic standards by adding information and not simply repeating what an observer can already see.

Key points are:

- Captions should be factual and objective with no opinions or emotive wording.
- The first sentence is written in the present tense.
- Consider the who, what, when and where questions.
- If appropriate (and if there is room within your 25 words), also consider the why.

B1.6 Verification, Validity & Disqualification

B1.6.1 The Organiser reserves the right to ask an entrant to provide any or all raw files, or unedited camera created JPEGs/DNGs. In addition, for images captured using a RPA (drone), if requested, the entrant must provide copies of relevant commercial permits (for any location/s which require any form of permit) and verifiable EXIF data that includes all RPA details, GPS coordinates (latitude and longitude), and altitude. The Organiser will 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.

B1.6.2 For an entry to be deemed valid the digital images must have been received in the specified format and full payment must have been received by the organiser before the closing date and time. In addition, for finalists the matted prints must have been received by the organiser in the specified format before the stated time.

B1.6.3 In the event that only part payment has been made before the closing time and date, the entry will be deemed to be invalid. However, if the entrant has made multiple entries the organiser will determine at their sole discretion which of the entries will be deemed to be valid (up to the value of the entry fee paid), and which will not.

B1.6.4 Any entrant who is found to not be complying with any of the competition rules may be disqualified and any prizes and awards may be withdrawn or required to be returned.

B1.6.5 If an entrant, in the opinion of the organisers, knowingly breaks the competition rules in an attempt to gain an unfair advantage, the Organiser may at their sole discretion ban the entrant from further Ilford Orloff Awards for either a specific period, or indefinitely.

B1.6.6 In the event of disqualification for any reason, no refunds will be provided for fees paid to the Organiser to enter the Ilford Orloff Awards.

B2 Specifications for Submission of Images

B2.1 Digital Entries

The initial entries will be digital only. For all entries, the file name must include:

Category:	SLWANarrative
EntrantName:	The entrant's first name and surname, with no spaces
ImageNumber:	The image number within the entry (1 to 5)

For example, if Mary Smith enters 2 images: *SLWANarrative_MarySmith_1.jpg* and *SLWANarrative_MarySmith.2.jpg*

The following are the image file specifications which must be used:

File format	JPEG
Recommended file compressions	Photoshop - 10 Capture 1 – 80 Lightroom - 80
Maximum file size	4 MB
Image resolution	3200 pixels on the longest edge of the image.
Colour space	Adobe RGB (1998).

B2.2 Print Entries (Finalists)

The finalists must provide matted prints for judging and exhibition, which comply with the requirements of B2.2.1 and B2.2.2.

All images printed by the entrant must be exactly the same as the digital images entered into the previous round. Only those changes required to compensate for the paper's dynamic range and texture (e.g. overall contrast, saturation, sharpness, etc.) are allowed. No further editing adjustments, cropping or other changes to the file are permitted, including any suggested improvements made by the digital image judges.

***Note:** If you are a finalist and required to print, it might be helpful to print this section and give it to your printer and/or framer to ensure your images meet the criteria outlined.*

B2.2.1 Printing and Mounting Your Prints

The State Library of Western Australia has stringent requirements to ensure a cohesive and professional exhibition. Therefore, all mats and prints must be professionally presented and meet the criteria specified below.

If the matting is improperly done or flimsy, or does not meet the specification, the image may be excluded from the exhibition.

	Criteria
Mat size	40cm x 50cm vertical
Mat colour	White
Backing Mat thickness and material	Up to 3mm foam core.
Window (front) mat thickness	Must not exceed 2mm. (Note 2)
Image print size (Note 1)	At least 28cm long edge (or diameter for circular prints)
Mounting	Window. A minimum of 4cm of frame must be present on all sides of the printed area.
Non-printed border surrounding the print	Allowed. Provided that the image print size and the window frame criteria are met.

NOTES:

1. This refers to the visible printed area, excluding any border between the edge of the printed area and the mat window. The minimum long edge (or diameter) size of 28cm provides an entrant with the option to have up to a 2cm non-printed border around their print when the image is landscape (horizontal) orientation within the vertical (portrait) frame.
2. Mat boards and windows will be mounted in frames, therefore there is a limit to the maximum exhibition thickness requirements.

In addition to the above criteria:

- Prints must be mounted in a manner that prevents damage to other prints or require special handling – ensuring no part is to protrude above the surface level of the mat board.
- Finalist images may be selected to be exhibited at the State Library of WA for any given period, potentially for 3 months. Therefore, it is crucial for mounts to be of a professional standard for longevity.

- The entrants' name and category **must be written/printed on the back of every mat board** supplied as an entry.

B2.2.2 Packing Your Prints

When packing your prints, arrange the outer mats so that the prints or windows face each other inward. Additionally, entrants may choose to place a sheet of tissue paper or similar material between each print to safeguard the surfaces.

Avoid individually wrapping each print to minimize waste; instead, ensure the outer wrapping effectively protects the matted prints during transit.

B3 How Finalists and Winner are Chosen

The finalist and winner for the State Library of Western Australia Narrative Award will be chosen as follows:

1. Depending upon the number of entries received, images entered into the State Library of Western Australia Narrative Award Section may be shortlisted by Pro Photography WA as the first judging stage.
2. Shortlisted images will be judged by a panel of the State Library of WA editorial staff and/or other appointed judges.
3. The top five individual images, selected at the discretion of the judging panel, will become finalists and are requested to print.
4. The image the panel feels best meets the Section's purpose will be declared the winner.
5. Each image may be considered by State Library of WA to be submitted into their catalogue of images.

The **ILFORD** Orloff Awards