Rules and Conditions of Entry (Rev 3 - 15/10/2026)

113th Southampton International Exhibition 2027

Chairman - Roger Creber ARPS EFIAP DPAGB

Contact

Please email all enquiries to: Admin SIE <admin@southamptoninternationalexhibition.co.uk

Exhibition Timetable

Opening date for online entries	Sunday 15th November 2026
Closing date for online entries	Sunday 31st January 2027
Closing date for receipt of prints	Sunday 7th February 2027
Judging weekend	Saturday 27th and Sunday 28th February 2027
Result cards sent by email	Week beginning Monday 1st March 2027
Exhibition at Lakeside CP	Saturday 17th and Sunday 18th April 2027
Post prints, awards & catalogues	Week beginning Monday 19th April 2027

Judges

David Wheeler - FRPS MFIAP EFIAP/d4 DPAGB

Cherry Larcombe - ARPS EFIAP DPAGB BPE5

David Smith - LRPS CPAGB BPE1

The three judges will judge all the classes.

Classes

The Exhibition will consist of Three Print and Three Projected Digital Image classes.

Print:

Class A - Open Monochrome
Class B - Open Colour
Class C - Nature

Projected Digital Image:

Class D - Open Monochrome
Class E - Open Colour
Class F - Nature

Monochrome images may not be entered in colour classes

A maximum of four images may be submitted into any one class. The same image may not be entered into more than one class. All entries must have a unique title and that title must not have been changed if the entry has previously been accepted in any other international exhibition or salon.

An entrant's images will not be presented to the judges consecutively. An entrant's one to four images in each class will be distributed throughout four rounds of judging. Distribution of images will be in the same round order as submitted by the entrant.

Awards in each Class

Class A - Open Mono Print	**Class B - Open Colour Print**	**Class C - Nature Print**	**Class D - Open Mono Digital**	**Class E - Open Colour Digital**	**Class F - Nature Digital**
FIAP Gold Medal – Best in Class	FIAP Gold Medal – Best in Class	FIAP Gold Medal – Best in Class	FIAP Gold Medal – Best in Class	FIAP Gold Medal – Best in Class	FIAP Gold Medal – Best in Class
GPU Gold Medal - Best Architecture	GPU Gold Medal – Best Creative	GPU Gold Medal – Best Wildlife	GPU Gold Medal – Best Architecture	GPU Gold Medal – Best Creative	GPU Gold Medal – Best Wildlife
PAGB Gold Medal – Best Portrait	PAGB Gold Medal – Best Landscape	PAGB Gold Medal – Best Behaviour	PAGB Gold Medal – Best Portrait	PAGB Gold Medal – Best Landscape	PAGB Gold Medal – Best Behaviour
FIAP Silver Medal	FIAP Silver Medal	FIAP Silver Medal	FIAP Silver Medal	FIAP Silver Medal	FIAP Silver Medal
GPU Silver Medal	GPU Silver Medal	GPU Silver Medal	GPU Silver Medal	GPU Silver Medal	GPU Silver Medal
PAGB Silver Medal	PAGB Silver Medal	PAGB Silver Medal	PAGB Silver Medal	PAGB Silver Medal	PAGB Silver Medal
SIE Medals – Judges' Awards x 3	SIE Medals – Judges' Awards x 3	SIE Medals - Judges' Awards x 3	SIE Medals – Judges' Awards x 3	SIE Medals – Judges' Awards x 3	SIE Medals – Judges' Awards x 3
SIE Medal - Chairman's Award x 1	SIE Medal - Chairman's Award x 1	SIE Medal - Chairman's Award x 1	SIE Medal - Chairman's Award x 1	SIE Medal - Chairman's Award x 1	SIE Medal - Chairman's Award x 1
FIAP HM Ribbons x 3	FIAP HM Ribbons x 3	FIAP HM Ribbons x 3	FIAP HM Ribbons x 3	FIAP HM Ribbons x 3	FIAP HM Ribbons x 3
GPU HM Ribbons x 3	GPU HM Ribbons x 3	GPU HM Ribbons x 3	GPU HM Ribbons x 3	GPU HM Ribbons x 3	GPU HM Ribbons x 3
PAGB HM Ribbons x 3	PAGB HM Ribbons x 3	PAGB HM Ribbons x 3	PAGB HM Ribbons x 3	PAGB HM Ribbons x 3	PAGB HM Ribbons x 3
SCC Certificates of Merit x 3	SCC Certificates of Merit x 3	SCC Certificates of Merit x 3	SCC Certificates of Merit x 3	SCC Certificates of Merit x 3	SCC Certificates of Merit x 3

A **FIAP Blue Badge** is awarded to the entrant with the highest number of acceptances across all of the classes. If there is a tie, then the highest number of awards is the deciding factor.

Fees

Payment of entry fees is to be made through PayPal using either your own PayPal account or by utilising any current credit or debit card. All payments will be charged in Sterling.

For all entrants, the entry fee is £12.00 for the first class entered and £4.00 for each additional class entered (up to 6 classes).

For UK entrants, the return postage cost standing fee is £9.00 plus 25p for each print entered (regardless if mounted or unmounted).

For Non-UK entrants, we apologise that return postage of prints is not offered and prints will be destroyed. You are encouraged to submit unmounted prints to minimize your cost.

Non-Payment of Fees

Entries for which the appropriate fee has not been received, will not be judged.

Catalogue

A digital catalogue is available for every entrant on the exhibition website. Printed catalogues cost £10.00 for UK entrants or £14.00 for overseas entrants (the cost includes postage) and can be requested and paid for on the entry form.

Notifications

Notification of results will be sent by email to each entrant.

Public Showings

A representative selection of the accepted images will be displayed at public showings, without the need to obtain specific consent.

Image and Entry Requirements

This exhibition is open to anyone. However, an entry may be rejected if the exhibition organizers, in their reasonable discretion, believe that the entry does not conform to exhibition rules and the conditions of entry. Membership in any photographic organization is not required.

All elements of any submitted image must be the work of the author, who must also hold the copyright of those elements.

Image Creation and Ownership

In all classes of the exhibition, images must originate as photographs made by the entrant. They may not incorporate images produced by anyone else (e.g. clip art, replacement skies or

stock images). Images created in whole or in part by image creation software (frequently called ‘AI’ images) are not allowed. Editing or alteration of images is permitted within the limits specified in the relevant section definitions.

Reproduction

The entrant permits the sponsors to reproduce all or part of the entered material free of charge for publication and/or display in media related to the exhibition. This may include low resolution posting on a website. Entries will not be accepted from entrants who indicate that their images may not be reproduced in materials related to the exhibition. The exhibition assumes no liability for any misuse of copyright by a third party.

Re-Use of Accepted Images

Any image that has been accepted in this exhibition in a previous year may not be entered again in this year’s exhibition. It may of course be entered in any other recognised exhibition but must always have the same title and re-titling in another language is not permitted.

Entry

An entry consists of one to four images entered by a single entrant into each class. An entrant may enter from one to six classes and may only enter each class once. Entrants may not enter identical or similar images into the same class or different classes of the exhibition. Similar is defined as almost identical in subject, composition, props, lighting or technique so that a reasonable person viewing the entries together would decide the entrant has duplicated the previous image except for minor changes.

Titles

Each image must have a unique title that relates to the content of the image. That unique title must be used for entry of that image (or identical image) into any recognised exhibition. Titles must be 35 characters or fewer and use only the Latin/Roman alphabet, i.e. A/a – Z/z and 0 – 9. No titles may be visible to the judges, and nothing in the image may identify the entrant. Titles must not include file extensions such as .jpg or .jpeg (or any other camera capture filenames e.g. IMG 471). Titles may not consist of personal identifiers possibly augmented by a number: or include words such as “untitled” or “no title”. Titles may not consist solely of numbers unless those numbers are prominently contained within the image, such as a contestant number in a race.

Nature entries should not have “cute” titles, but should have descriptive titles that properly identify the subject.

Colour and Monochrome

Colour and Monochrome images from the same capture that share substantial pictorial content in common will be considered the same image and must be given the same title. Monochrome and colour versions of the same image are not both permitted to be submitted in either the same or different classes of the exhibition, only one may be submitted.

Submission

Please note that **e**ntries will only be accepted using the exhibition's official on-line system.

Images and a completed entry form must be submitted on-line using the Southampton International Exhibition website (www.southamptoninternationalexhibition.co.uk), and then following the links to the entry system. Entries will not be accepted on CD or by email. You must only use the Latin/Roman alphabet when submitting an entry.

It is your responsibility to ensure that the entry forms are clearly and correctly completed in all respects. Where the exhibition organisers consider that this is not the case, they will not accept any responsibility for the safe delivery of report cards, catalogues or awards.

Entry Fees will be paid via PAYPAL. In the specific cases where your own country's regulations prevent the use of PayPal, you should contact the exhibition administrator to make alternative arrangements. Please note that entries without the correct fee will not be judged.

Entries must be received by the published closing date.

Image Size and Format

Specification for Projected Digital Image Entries

Images should be in **JPEG** format and in **sRGB colour profile**. Maximum image size (including any borders) is **1600 pixels horizontally and 1200 pixels vertically**. Please note, portrait orientated images must be no larger than **1200 pixels vertically**. No resizing of any image will take place on entry. Smaller images are acceptable but will be projected smaller on the screen.

The projection background is black. Do not fill empty space with/or add large borders. Any borders should be no greater than two pixels wide and must be incorporated within the 1600 x 1200 pixels image size. Please check all image sizes before submission, images with sizes larger than specified will be rejected.

Specification for Print Entries

Prints must not exceed 50 x 40 cm (approx. 20 x 16″) including mount. We don't have a minimum size, but we prefer unmounted prints to be no smaller than A3 (29.7 x 42 cm, 11.7 x 16.5″) for handling convenience. As far as the judges are concerned, image quality is always much more important than size.

For UK entrants, if you want your prints to be returned by post, please do not pack your images in a container that is bigger than necessary, as this could significantly increase your postage costs. A maximum box size of 56 x 45 x 11 cm (22 x 18 x 4 in) is normally enough for most group print entries, so no individual print package should be larger than this in any of those dimensions.

The back of each print must be marked with the name, address, country and email of the entrant, and the title of the print in one of the official FIAP languages (using the Latin/Roman alphabet). The titles on the backs of the prints must match the titles on the entry form. No text is permitted on the front of mounts.

Unmounted prints are acceptable, but framed prints are not permitted. Only pressure sensitive (self-adhesive) labels may be used on the backs of unmounted prints.

Please enclose a copy of your entry confirmation email with your prints unless they have already been sent via the Smethwick International Exhibition. However, this is not vital and timely postage is more important.

You must submit a digital version of your print during the entry process. The digital image should have the same content and colouration as the print. Image size for the digital version must follow the guidelines for digital image submission shown above. The digital version of your print will only be used in catalogue production, website galleries and public showing of accepted images and will not be viewed by the judges.

All prints should be sent to:

April Cottage, Lime Walk, Dibden Purlieu, Southampton, SO45 4RB, UK.

Data Protection

By entering this exhibition, you are explicitly consenting to the personal details you have supplied, including email addresses, being held, processed and used by the exhibition organizers for purposes associated with this exhibition. You also explicitly consent to such information being sent to organizations that have accorded official recognition, patronage or accreditation to this exhibition.

You acknowledge, agree and accept that by entering this exhibition, your participation status which includes your first and last name, name of the country used during registration at the exhibition, number of classes entered, and number of images entered in those classes will be made public in a published status list and that the results of your entry shall be made public on the exhibition website and in the exhibition catalogue.

Subject Matter

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

Aerial photography by the use of drones, helicopters and low flying aircraft should not cause any interference with other individuals or animals which causes a disturbance in their normal activity or disrupts the way any individuals or animals interact with their environment. Entrants in FIAP and GPU recognized exhibitions should comply with all relevant laws and regulations associated with aerial photography in the country in which the image was taken.

Entry in this exhibition is conditional on accepting these policies. The content of images must comply with these general conditions and with the class definitions listed in these conditions. Images that in the sole opinion of the selectors or the exhibition organisers do not comply will be disqualified so the entrant may be aware of the problem when considering entry into other exhibitions with FIAP patronage or GPU recognition.

FIAP Definition of Monochrome Photography

A black and white work fitting from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey. A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category; such a work can be reproduced in black and white in the catalogue of a salon under FIAP Patronage. On the other hand a black and white work modified by a partial toning or by the addition of one colour becomes a colour work (polychrome) to stand in the colour category; such a work requires colour reproduction in the catalogue of a salon under FIAP Patronage.

FIAP Definition of Nature Photography

Content Guidelines

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

Nature images must convey the truth of the scene. A well-informed person should be able to identify the subject of the image and be satisfied that it has been presented honestly and that no unethical practices have been used to control the subject or capture the image. Images that directly or indirectly show any human activity threatening a living organism's life or welfare are not allowed.

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

- Objects created by humans, and evidence of human activity, are allowed in Nature images only when they are a necessary part of the Nature story.
- Photographs of human-created hybrid plants, cultivated plants, feral animals, domesticated animals, human-created hybrid animals, and mounted or preserved zoological specimens are not allowed.
- Photographs made where the scene is natural and the animal is unharmed in a carefully managed environment, such as zoos, rescue centres, and ethically managed natural environment farms are permitted.

- Attracting or controlling subjects through the use of food or sound for the purpose of photographing them is not allowed. Maintained situations such as provided supplemental food due to hardship caused by weather conditions or other conditions beyond the animals' control, where photography is incidental to the feeding of the animal does not fall under this provision.
- Controlling live subjects by chilling, anaesthetic or any other method of restricting natural movement for a photograph is not allowed.
- Human-made elements shall be permitted under the following circumstances:

a) When they are an integral part of the nature story, such as a songbird singing atop a fence post a manmade object used as nest material, or a weather phenomenon destroying a man-made structure.
b) When they are a small but unavoidable part of the scene, such as an unobtrusive footprint or track in the background.
c) Scientific tags, collars, and bands are specifically allowed.

When photographing at a zoo, sanctuary, or rehabilitation centre, it would be construed that the photographer ensured that it's properly accredited and conforms to best practices.

Wildlife Photography

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

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

Editing Guidelines

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

Editing Techniques that are Allowed:

- Cropping, straightening and perspective correction.
- Removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration and lens distortion.
- Global and selective adjustments such as brightness, hue, saturation and contrast to restore the appearance of the original scene.
- Complete conversion of colour images to grayscale monochrome.
- Blending of multiple images of the same subject and combining them in camera or with software (exposure blending or focus stacking).

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

Editing Techniques that are Not Allowed:

- Removing, adding to, moving or changing any part of an image, except for cropping and straightening.
- Adding a vignette during processing.
- Blurring parts of the image during processing to hide elements in the original scene.
- Darkening parts of the image during processing to hide elements in the original scene.
- All conversions other than to complete grayscale monochrome.
- Conversion of parts of an image to monochrome, or partial toning, desaturation or over-saturation of colour.

GPU Definition of Creative Photography

Creativity embraces “altered reality” in which a representation of what could exist or, more expressively, that which does not exist. However, constructed, the viewed final image should be interpretable. Creative images are often montages, i.e., a blending or composite of multiple images (one or many), where the viewed final image is designed, planned, and executed in a deliberate manner by the author. GPU takes the view that the application of out-of-the-box filters, supplied by the software manufacturers, or turnkey effects, such as High Dynamic Range (HDR) composites, without further changes are not considered creative “enough” as the author just has to “push a few buttons”.

All elements of the final submitted creative image must be original with the copyright owned fully and solely by the entrant. No elements generated or owned by anyone else are permissible. Each element of the original images must be altered by the entrant alone. Images may not be constructed and submitted if they have been entirely “made” within a computer.

FIAP Conditions of Entry

By the sole act of submitting his/her images or files to a salon under FIAP Patronage, the entrant accepts without exception and with no objection the following terms:

That the submitted images can be investigated by FIAP to establish if these obey to FIAP regulations and definitions even if the entrant is not a member of FIAP.

That FIAP will use any means at its disposal for this undertaking.

That any refusal to cooperate with FIAP or any refusal to submit the original files as captured by the camera, or failure to provide sufficient evidence, will be sanctioned by FIAP.

That in case of sanctions following the noncompliance with FIAP regulations, the name of the entrant will be released in any form useful to inform the breaches of the rules.

It is recommended to leave the EXIF data in the submitted files intact in order to ease eventual investigations. If, at any time, it is determined in the reasonable discretion of the exhibition organizer or the judges before, during, or after the judging of an exhibition that an entrant has submitted entries where one or more images may fail to comply with these Conditions of Entry, including the stated definitions, the exhibition organizers reserve the right to delete the entry from the exhibition and void any or all acceptances or awards in connection with the exhibition. Fees may be forfeited or refunded in these circumstances. The entrant acknowledges that the decision of the exhibition organizers or the judges is final.

If another party is processing and/or submitting images on the entrant's behalf, the entrant will still be held responsible for adhering to the entry rule and will be subject to penalties for any violations to these.

In order to have legal authority on those who do not respect the rules of FIAP, the organiser must ensure that all participants of an online event under FIAP Patronage tick a box next to which the following text is stated:

"I hereby expressly agree to FIAP document 048/2025 « Conditions and regulations for FIAP Patronage » and FIAP document 049/2025 « Sanctions for breaching FIAP regulations and the red list ». I am particularly aware of chapter II « Regulations for International photographic events under FIAP patronage » of FIAP document 048/2025, dealing under Section II.2 and II.3 with the FIAP participation rules, the sanctions for breaching FIAP regulations and the red list."

Patronages and Recognition

The Exhibition has the Patronage of the Federation Internationale De L'Art Photographique or The International Federation of Photographic Art (FIAP), the Recognition of the Global Photographic Union (GPU) and the Patronage of the Photographic Alliance of Great Britain (PAGB).

The Exhibition will be conducted in accordance with the rules and regulations of the FIAP, the GPU and the PAGB.

The Exhibition is held under the auspices of Southampton Camera Club as stated in the Constitution of the Club.