



**February 2026**

## President's Report

It's time to dig out your print images. We have two exhibitions coming up in a short space of each other.

The first one is The Dahlia and Arts Festival. This will run for two days 21st and 22nd of March. Setting up will be on the Friday night 20th. We are pleased to advise that we can offer two boards per person, unfortunately there is no room for any other types of displays. We are able to sell images here, it is not a fundraising event for the club, just an opportunity to show off our talents.

The second exhibition is our Easter Exhibition at Dudley House on April 3,4,5th. We are able to offer two boards per person per person here also. We can also offer limited wall hanging space so if you require this please make it know as soon as possible.

Both exhibitions will need volunteers for setting up, packing up, and manning the exhibitions. Please fill in the sheets on club nights as soon as possible so we can get organised. It may seem a fair distance away but it takes some time and planning from the committee to run these events, so please help us out by taking the time to fill in the forms for both exhibitions.

The Tassie trip is gaining some interest from club members, the it itinerary was sent out in October by email so if you are unsure check your emails. Brian Bird is also offering an opportunity to do bird photography whilst in Tassie, if you are interested please get in touch, we can assist you further.

Once you have filled in the forms to say you are going we can then work out what kind of arrangements need to be made regarded travel, meals and even some tutorials if necessary.

Shortly you will also see a survey for this year's topic of leaning, Post Processing, please take the time to fill it in so we can organise the training around what is needed, it is for your own benefit to fill it out honestly. These forms will be available at the club rooms so you can fill them in anonymously. With 90 members in the club it's very hard for the committee to know where everyone is at. It is the intention to have small groups of people with the same

skills to help make learning easier whilst catering for the individual.

This year should be a year of learning new skills.

As always if you have anything you want to discuss with me please feel free to contact me.

**Pauline Moore    BCC President    0413 968 793**

## **THINGS TO THINK ABOUT.**

Please note that the due date for March competition photos (Street Photography) is **Tuesday 10<sup>th</sup> February NOT the 14<sup>th</sup>, or 17th February as was advised in some places.**

## **MEMBERSHIP FEES ARE NOW DUE**

Membership fees of **\$50.00** for 2026 are now due and can be paid by bank transfer, cash or card. Speak with our treasurer George Greblo to see what suits you best.

## **PROCESSING AND EDITING SURVEY**

As part of our ongoing efforts to support your growth as photographers, we'd love to know what aspects of photo editing you're most interested in learning. From basic adjustments to advanced techniques for achieving a polished, professional finish, your feedback will help us design workshops and resources that meet your needs. Survey information will be available in upcoming meetings. PS – don't worry if you don't know the right terms, just write down what you think and we'll work it out.

## **EASTER SHOW 2026**

The annual exhibition and sale will be held at Dudley House over the Easter break, Friday 3<sup>rd</sup> April to Monday 6<sup>th</sup> April 2026. This is a timely reminder for members to start considering which images they might want to exhibit.

## **BIRDLIFE PHOTOGRAPHY BIENNIAL CONFERENCE 2026**

Venue: Level 11 - 59 Cameron Ave, Belconnen, ACT

Dates: Field Trips 5th, 6th and 9th March, Conference 7th – 8th March 2026

More information : <https://blpbc.birdlifephotography.org.au/>

## **CLUB SHIRTS AND JACKETS**

Black polo shirts embroidered with the club monogram and your name can be purchased for \$45.00. Price for a podium (not puffy) jacket/windbreaker is \$90 or for a (puffy) parka \$120. Speak to Jason if you are interested in purchasing either.

## DAHLIA AND ARTS' FESTIVAL MARCH 21<sup>st</sup> and 22<sup>nd</sup>

BCC has accepted an invitation to exhibit at the upcoming Dahlia and Arts Festival. Setup will be on Friday 20<sup>th</sup> March from 6pm at the MUIOOF Hall, 24 High St. Eaglehawk. There will be two rows of boards totalling 28 board, so possibly 2 boards per exhibitor depending on interest. Prints only as there is not much room for anything else..

## TASMANIAN TRIP 2026

The dates for the trip to Tasmania are Wednesday 9<sup>th</sup> September till Tuesday 15<sup>th</sup> September 2026, so it is time to for those who are considering travelling to start planning for the event.

## BIRDING ON THE TASMANIA TRIP

Tasmania is a dream destination for bird photography, especially if you're keen to see endemics like the Forty-spotted Pardalote, Yellow Wattlebird, Green Rosella and Black Currawong. If you find yourself more drawn to birds than coastal landscapes and would like to join a few bird-focused side outings during the Camera Club's September 2026 trip, Brian Bird would love to connect..

## COMPETITION ENTRIES



To ensure our competition entries are in line with VAPS requirements Eugene has requested that print information is placed in the top right hand corner on the back of the print, as in the example shown.

You still need to include your member number, the competition section, the title of the image and the competition month, as shown in the competition rules on the BCC web page..

## Gary Smith (SnapJudgement) YouTube videos

These videos were received via an unsolicited email from Gary Smith (don't know) and discuss the cognitive biases that photographers and judges of photography. Peter Legg reviewed the videos and thought they might be of limited interest to some people.

I include the links youtube links for those members who might want to view them

<https://youtu.be/kToypEGwimc>

<https://youtu.be/FzurvUUbBpm>

<https://youtu.be/UOo5PE9BHzg>

<https://youtu.be/iCCz-N2fef0>

## FUJIFILM CREATOR SUMMIT 26



Saturday 6<sup>th</sup> May 2026  
10am – 6pm  
The Timber Yard  
351 Plummer St. PORT MELBOURNE  
Early Bird entry till 31<sup>st</sup> March - \$45.00

[More information : https://fujifilm-houseofphotography.com.au/products/creator-summit](https://fujifilm-houseofphotography.com.au/products/creator-summit)

## NASHO '57: 58 days at Pucka(punyal)

Bendigo Military Museum, 3 – 39 Pall Mall, Bendigo

Saturday 31<sup>st</sup> January to 29<sup>th</sup> July 2026

An exhibition of photographs by the late journalist Robert Lennox Sugget, made during his 1957 national service training at Puckapunyal. A rare glimpse into the lives and camaraderie of young “Nasho’s”

Peter Legg and Lee Richardson have attended and both found it interesting.

## UPCOMING CLUB EVENTS

### TUESDAY 10<sup>th</sup> February - Judging Night: Rusty Objects- 7pm

BCC Clubrooms, Lake Weeroona Pavillion Weeroona, Ave Bendigo

### **March Competition Photos Due: Street Photography**

I am guessing we will all be glued to our seats anticipating the first competition results for 2026.

### TUESDAY 17<sup>th</sup> February - Activity Night - 7pm

BCC Clubrooms, Lake Weeroona Pavillion Weeroona, Ave Bendigo

### **Buy, swap and sell night**

### **Norm Stimson will have a presentation on waterfall photography**

### TUESDAY 24<sup>th</sup> February – AV Night - 7pm

BCC Clubrooms, Lake Weeroona Pavillion Weeroona, Ave Bendigo

## APS PHOTOGRAPHIC COMPETITIONS



### 8th Adelaide AV National 2026

APS Approval # 2026/04

Entries Open 26 January 2026

Entries Close 26 February 2026

Entry \$10.00 per sequence

More Information : <https://www.a-p-s.org.au/index.php/exhibition/adelaide-av-national>



### Cheltenham International Salon of Photography

APS Approval # 2026/03

5 sections: Open Colour, Monochrome, Creative, Nature, Scapes

Opening Date: 1 January 2026

Closing Date: 29 March 2026

More Information: <https://cheltenhamsalon.com/>



### Outback International Photography Exhibition

APS approval # 2026/02

Six Sections - Open Colour, Open Monochrome, People – Portraits (Colour or Monochrome), Scapes (Colour or Monochrome), World in focus (Colour or Monochrome), • From Above (Colour or Monochrome)

Opening Date: 1<sup>st</sup> January 2026

Closing Date: 30<sup>th</sup> March 2026, **Fees apply**

More information : <https://outback.fotosalons.in/>

## Activity Night -Club Picnic Tuesday 13<sup>th</sup> January 2026

BCC Clubrooms, Lake Weeroona Pavillion Weeroona, Ave Bendigo



Our first activity night for 2026 was a picnic and general get together on the lawn in front of the clubhouse. There was a good roll up of members with lot of catching up and much chattering. BCC can look forward to another year of with some interesting activities, competitions and things to be learned.



All images courtesy Felicity Johnson

**Activity Night – Street Photography Bendigo CBD Tuesday 20<sup>th</sup> January 2026**



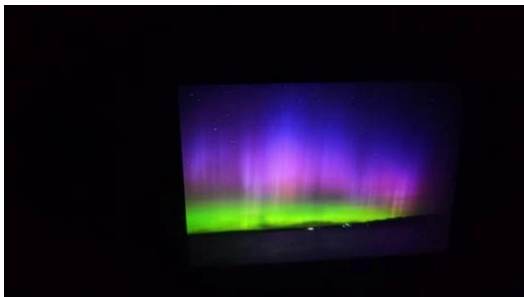
A group of about thirty members met at the Vahland Drinking Fountain on Bull Street for an evening of Street Photography, exploring Bendigo on foot and capturing the spontaneous, unscripted slices of life that unfold around us.

Although the streets were very quiet, without much human activity, members still managed to create some interesting images on our Facebook page.

It was pleasing to see a number of new faces at *this* event.



Once the group reformed at the meeting place an invitation was extended to members to travel to Lake Eppalock to photograph the Aurora Australis. The weather forecast was good and the aurora was beautiful



*All images above courtesy Felicity Johnson*

*Image left courtesy Heather Whitford*

**Australia Day Exhibition Tuesday 26<sup>th</sup> January 2026**

BCC Clubrooms, Lake Weeroona Pavillion, Weeroona Ave Bendigo



A bit vote of thanks to all the members who volunteered their time to set up on Sunday and work on the Australia Day exhibition.



It was a day to be out and about early as it became quite warm in the afternoon.

I don't have the stats but there were several images sold and the drinks counter seemed to be busy most of the day.

*Images courtesy Felicity Johnson*



## AV Night Tuesday 27<sup>th</sup> January 2026

BCC Clubrooms, Lake Weeroona Pavillion, Weeroona Ave Bendigo






We kicked off our first AV meeting by diving into the footage from October's Melbourne trip! The team worked on grouping our best shots and lining them up on the timeline to match some cool AI-generated music contributed by one of our members. Stay tuned—the final edit is still in the works!



Images by Pauline Moore  
Words Joel Bramley



## NON APS COMPETITIONS

	<p><b>The Landscape Awards 2026</b> 4 Sections: Landscape, Seascape, Urban, Aerial.</p> <p>Various closing dates – final entries Sunday 26<sup>th</sup> February 2026</p> <p>More information: <a href="https://www.thelandscapeawards.com.au/">https://www.thelandscapeawards.com.au/</a></p>
 <p>PRESENTED BY </p>	<p><b>The Mono Awards 2026</b></p> <p>Three categories, People, Places, Animals</p> <p>Early Bird - \$29.50 till Sunday 22 March 2026) Standard - \$35.50 (23 March to Sunday 3 May 2026) Last Minute - \$39.50 (4 May to Sunday 7 June 2026)</p> <p>More Information: <a href="https://www.themonoawards.com.au/page/about-the-mono-awards">https://www.themonoawards.com.au/page/about-the-mono-awards</a></p>

## EXHIBITIONS

### **NGV International**

Ground Level  
180 St Kilda Road Melbourne Victoria

### **Women Photographers 1900–1975 A Legacy of Light**

28<sup>th</sup> Nov 2025 – 3<sup>rd</sup> May 2026, ticketed

More Information : <https://www.ngv.vic.gov.au/exhibition/women-photographers-1900-1975/>

### **National Wool Museum**

26-32 Moorabool Street, Geelong

### **Wildlife Photographer of the Year**

Daily from 05 December 2025 to 17 May 2026

<https://www.geelongaustralia.com.au/nwm/calendar/item/8de1173c84901ca.aspx>

## AI AND PHOTOGRAPHY

### Greg McMillan GMAPS EFIAP EPSA BPSA

Traditionally a photograph means a visual image captured by light on a sensitive surface, like film or a digital sensor. AI-generated images challenge traditional definitions of photography, as language and usage around the term 'photograph' are evolving. Over recent times there certainly seems to be a broader use of the term 'photograph' to include any digitally created image, regardless of their source. In this, it is not a debate about whether AI images are art or should they be created. They are just another art form. The issue for us, is whether an image fits within a definition of photography, what is defined as a 'photograph' and how much AI is too much.

In saying this, if you want to create an image and hang it on the wall, or create an image for commercial sale, then most of the following is perhaps not overly relevant. However, if you want to compete in an environment where your photographs (images) are being judged or evaluated as a photographic image, then the following will be relevant.

For a hobbyist photographer who participates in club competitions, or in broader photography exhibitions and competitions there are three key elements that are central to this discussion: the source of the image, authorship, and post-production processes. For us, the term 'photograph' relates to the **source** of an image being initially captured through a camera via film or digital means (I could also be a photocopy or other light source).

**Authorship** considers who created and who owns the rights to use an image. In most circumstances for club photographers, if we took the image, we have the right to use the image although there can still be contractual, ethical, and legal considerations that influence whether we can take and whether we can use an image.

**Post-production** is arguably the contentious area with AI now capable of generative edits and automated changes, raising questions about creative control and decision-making. While some AI-driven edits (like object removal) still preserve the photographer's original work, more advanced compositing and generative techniques blur the line between photographer and machine intelligence.

For example, removing an object which has been replaced by pixels around the object does change the image; however, the image is still fundamentally that taken by the photographer. Compiling several images into one composite image where all elements of the image have been taken by the photographer remains the work of the photographer.

Using stock images as part of a composite image depends on the context: if that was a competition or exhibition then it is unlikely that the composite image would meet the rules or conditions. If this was to create an image for commercial sale, provided the author purchased the stock images as well as the copyright to use the image in this way, then that would be ok.

If the image, or part thereof was generated within a software environment from random elements available on the web (generative fill or similar) then this image is arguably no longer a 'photograph' generated and created by the photographer. It is a digital image and, if well presented, requires some significant creative skills and is potentially worthy of recognition in the right context.

All competitions or exhibitions will have within their Conditions or Rules something related to the impact of AI. Some will try to define AI, some will draw a reference to this or seek to clarify it through terms such as 'Generative Fill.' If you are entering any competition or exhibitions then it is important, as always to read the Rules and Conditions. If you want to present your work as a 'photograph' in the traditional or commonly understood definition, then ask yourself the following: Did I take the picture? Do I have the right to use this picture? and is the final image created through pixels that I generated within the framework of the first two elements? If the answer is yes, then you should feel comfortable in calling this a 'photographic image.' If you generated all or some parts of your images from pixels generated from the web via text prompts or other prompts, then you have created a digital image from unknown sources and whether you have authorship or not will depend on the context. However, the use of this type of 'generative fill' would make your image ineligible for a typical club or other photographic exhibitions or competition unless AI was specifically included in the Rules or Conditions.

Further information can be found on the APS website: <https://www.a-p-s.org.au/index.php/exhibition/aps-nat-exhib/aps-national-image-conditions>

**Congratulations to Felicity Johnson, LAPS, AAPS who has achieved LAPS honours and, more recently AAPS honours.**



## BCC End of Year Award categories

I have been asked by a couple of members to provide a list of end of year awards for them to consider when they are preparing entries for BCC competitions.

- Photographer of the Year – Claude Gibson Memorial Trophy
- Projected Image of the Year – Beatrice Cohn Memorial Trophy
- Print of the Year – Frank Kennedy Trophy

### **Best in Category**

- Portrait – Eric Perkins Trophy
- Photojournalism – Gary Patterson Trophy
- Creative – Ralph Densworth Trophy
- Landscape – Coral and John Symons Trophy
- Nature – Bob Lawrence Trophy

### **Best Digital Image**

- Portrait
- Photojournalism
- Creative
- Landscape
- Nature

### **Best Print Image**

- Portrait
- Photojournalism
- Creative
- Landscape
- Nature

### **Aggregate Awards**

- Set Subject Print
- Open Print
- Monochrome Print
- Set Subject Digital
- Open Digital
- Monochrome Digital

## COMMITTEE MEMBERS

You are encouraged to get to know your committee so that you can approach them at meetings with any enquiries, complaints or suggestions. Our committee members are working to ensure the smooth operation and continuous improvement of the club. They are interested in hearing your thoughts and ideas on how we can make our events and activities more enjoyable for everyone

<p><b>President</b> Pauline Moore <b>0413 968 793</b> paulinemoore011@gmail.com</p>		<p><b>Vice President</b> Jason Archer  Bowandarow1971@gmail.com</p>	
<p><b>Secretary</b> Lee Richardson  bcclee01@gmail.com</p>		<p><b>Treasurer</b> George Greblo  gggreblo55@gmail.com</p>	
<p><b>Webmaster</b> Esther Andrews  esther_andrews@bigpond.com</p>		<p><b>Competition Steward</b> Eugene Dophiede  Ebdoph@netspace.net.au</p>	
<p><b>Newsletter Editor</b> Peter Murrowood  dooworrum@gmail.com</p>		<p><b>Committee Member</b> Peter Legg  Peterml@iprimus.com.au</p>	
<p><b>Committee Member</b> Joel Bramley  joel.bramley@gmail.com</p>			

## In their own words: Eugene Dophiede – Competition Steward

It was the turn of the century when I developed a love of photography, it was when my view of the world and things in it



changed.

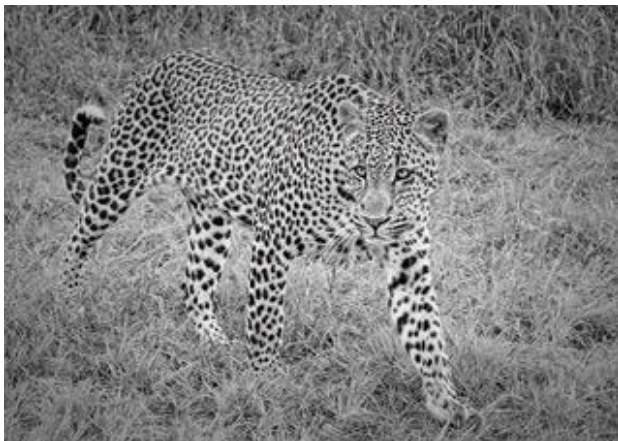
I finally put the Pentax K1000 to better use capturing my images rather than family snaps; digital and post-processing were eventually accepted as computer equipment and software advanced. Creative processing on a digital computer has become as important as capturing the image on the camera for me,



and it remains a challenge for many photographers with the steep learning curve it presents.

I read everything the library had to offer and even purchased photography books on Amazon. Around 2015 I started following David duChemin, a professional Canadian

photographer, who introduced me to a new way of thinking, taking photographs about something not of something, and an expression of my values, learning more about who I am. To me



photography is an introspective exercise, discovering who I am and how my view can be different from others

This has sparked my interest in contributing to the photography profession by judging the

work of others in club competitions. As an APJA judge (Australian Photographic Judge Association) I also benefit from assessing the creative work of others, while supporting the club environment of VAPS (Victorian Association of Photographic Societies) and service that their member clubs provide.



In 2008, I joined my 1st camera club, Maroondah Photographic Society, enjoying the challenges and rewards of entering club and inter-club competitions, later attending the VAPS conventions, enjoying full weekends of photographic activity ,being exposed to convention presenters, sharing ideas, interests and their vision. With it came making new friends and through the VAPS annual competition, viewing others creative work. With a move to central Victoria I joined BCC (Bendigo Camera Club) in 2020 and later became the Competition Steward in 2022.

I started with Pentax gear, still believing their equipment is as good as any, I own 3 Pentax cameras and numerous lenses; I also have an OM-1 mirrorless camera which I love.

Several tripods I have seem to be gathering dust!



Images with impact, creative composition, and out of the ordinary, interest me most; monochrome holds a fascination for me, but colour theory has started to pique my interest in creating something different. South Africa with its exotic wildlife and my safari experiences still holds my interest and often I revisit

older photos through post-processing to explore new techniques and maybe a new vision.

## **BENDIGO CAMERA CLUB SET SUBJECT DEFINITIONS 2026 COMPETITIONS**

<p><b>Rusty Objects</b></p> <p>Due: Tuesday 13th January      Judging: Tuesday 10th February</p> <p>Definition: Photographs featuring objects that show visible rust or corrosion caused by the natural process of oxidation.</p> <p>Description/Inspiration: Images may focus on the textures, colours, patterns or forms created by rust, whether on tools, machinery, vehicles, architectural details or everyday items. The subject should clearly convey the theme of rust as a key visual or conceptual element of the composition.</p>	<p><b>Reflections</b></p> <p>Due: Tuesday 9th June      Judging: Tuesday 14th July</p> <p>Definition: Photographs must creatively use reflective surfaces, such as water, glass or mirrors, as a key compositional element.</p> <p>Description/Inspiration: Explore the world of symmetry, abstraction and hidden perspectives. A still lake can become a flawless mirror, turning landscapes upside down; city windows can fragment reality into geometric patterns; raindrops, puddles or polished metal can reveal unexpected depth and beauty. A polarising filter can either reduce glare or intensify reflections, depending on your creative choice. Capture the interplay between reality and its mirrored counterpart, whether through perfect symmetry, subtle distortion or creative framing.</p>
<p><b>Street Photography</b></p> <p>Due: Tuesday 10th February      Judging: Tuesday 10th March</p> <p>Definition: Candid images capturing life and human moments in public spaces.</p> <p>Description/Inspiration: Capture everyday life, people, and moments in their natural context, often highlighting the atmosphere, character or culture of the street environment.</p>	<p><b>Shadows</b></p> <p>Due: Tuesday 11<sup>th</sup> August      Judging: Tuesday 8th September</p> <p>Definition: Photographs must feature shadows as a central compositional or storytelling element.</p> <p>Description/Inspiration: Explore the unseen half of every subject: the shapes, moods and stories that only emerge when light is partially withheld. Low-angle sunlight produces long, dramatic shadows, whilst harsh midday light creates stark, high-contrast shapes. Indoors, a single lamp or window can be used to cast intentional, artistic shadows. Consider how negative space, framing, and contrast between light and dark can enhance the impact of your image.</p>
<p><b>Droplets and Splashes</b></p> <p>Due: Tuesday 14th April      Judging: Tuesday 12th May</p> <p>Definition: Photographs must feature water or other liquids, with droplets or splashes as the main subject.</p> <p>Description/Inspiration: Use fast shutter speeds or flash to freeze the crisp form of a droplet mid-air, or experiment with slower speeds to blur motion into graceful arcs. Macro lenses can reveal the delicate shapes of individual droplets, while wide perspectives can capture the drama of a larger splash.</p>	<p><b>Composites</b></p> <p>Due: Tuesday 8th September      Judging: Tuesday 13th October</p> <p>Definition: Combine two or more images into a single frame to form a cohesive visual or conceptual work.</p> <p>Description/Inspiration: By blending multiple images, you can create surreal dreamscapes, tell layered stories or construct scenes. Successful composites demand careful planning, consistent lighting and attention to detail to ensure believability and cohesion. Elements should be blended seamlessly so that edges, colours and perspectives align naturally, unless intentional contrast is part of the artistic statement. Editing tools such as masks, layers and blending modes are typically employed, but restraint and clarity of vision are key. The best composites go beyond technical trickery—they use multiple images to create meaning, mood or impact that no single shot could achieve.</p>