



A Note From Our President

It's time for Clubs to renew membership with the FCC. All Club Secretaries were sent the 2026-27 Membership Form in mid-June. When the Form is completed – it only takes a few minutes to fill in – then we will then send you an Invoice. Most clubs have filled in their Membership Form. However, if your Club's Secretary did not receive the link to the Application Form, please contact nswfccsecretary@gmail.com urgently.

Cont.....

What's Inside:

FCC News -

Voluntary Workers Insurance Update

Request to change the FCC's AI Policy

Video making is Fun

Club News -

South Coast Forum update

The Bigger Picture -

"Leave Only Footprints" exhibition

Vale David Hockney

The amateurs who photographed Paris

Awards and Competitions

Some members have asked when they will see the results of TopShot '26 and the FCC's Nature Photography competitions.

Currently I am talking with our sponsors about getting some great prizes for the winners, and a Trade Show where you can see the latest in cameras and lenses and other equipment and get special discounts.

It is likely results of the TopShot and the Nature Photography competitions will be announced, along with the Trade Show, in mid-August at Erina. I will provide all Clubs with more information soon.

A heads-up. The FCC's InterClub Competition, where it is club-against-club, will open in August. Details soon.

I hope you enjoy this F-Stop. There are some articles on topics you have asked for (AI, and volunteer workers insurance), an update on the activities of member clubs (such as the new South Coast Forum), and information on some inspiring photographers and exhibitions.

We have also identified more exhibitions you can enter with a chance to win cash and international media coverage for your work. Even if you do not want to enter, it can be inspiring to see what other photographers are doing around the world.

Keep on creating

Michelle Kennedy
FCC President

VOLUNTEER WORKERS INSURANCE UPDATE



Photo:
Chubb Australia

What is the FCC's volunteer workers insurance, and what can Clubs do to protect their members from injury?

Volunteer Workers Insurance (also called Voluntary Workers Personal Accident Insurance) protects unpaid workers against out-of-pocket costs if they are seriously injured, disabled or die while volunteering for a Club. In the past, this insurance only applied to Committee Members. Individual Club members had to organise their own health insurance cover in the event of an accident.

Beginning in 2025, the FCC sought a variation of Volunteer Workers Insurance so ALL club members are covered by Chubb Insurance, if their Club opted in, if they are accidentally injured on a Club activity. This was one of

the first of its type of coverage in Australia.

The FCC has just renewed the Volunteer Workers Insurance for 2026-27 for interested Clubs.

This year it will cost approximately \$5.50 per club member for the year.

The FCC's Volunteer Workers Insurance covers the out-of-pocket costs that arise if a Club member is seriously injured, disabled or dies on an organised Club outing or meeting. A serious injury is an "accidental, sudden, and identifiable physical trauma that leads to a permanent or long-term loss". There is no age exclusion – all Club members of all ages are covered. However, the amount of payout for people over 75 years is less than the payout for Cont....

VOLUNTEER WORKERS INSURANCE UPDATE

people under 75 years.

Certain injuries are not covered by the insurance. These include temporary or short-term injuries (such as twisting an ankle); as well as injuries resulting from a pre-existing condition, illegal activities, dangerous activities (such as photographing while bungee jumping), intentional self-harm, or intoxication/non-prescribed drug use.

All Committees have a duty of care for their members. This means taking action to prevent injuries, and responding quickly if a serious injury occurs.

1. Preventing Injury

Before any outing, Committees should discuss the risk of injuries, and take steps to minimise those risks. For a simple but practical 5-step Risk Management Plan you can adapt to suit your Club, see page 2 of Practical Risk Management.

2. Keeping Attendance Records

Always have an Attendance Sheet for meetings and outings. It can be paper or digital. This is evidence that the person (Club member or visitor) attended an official Club activity.

3. Caring for an Injured Person

If a serious injury, disability or death occurs, call 000 immediately to request an ambulance. Ensure the injured person is safe from further harm, and apply basic first aid if you are trained to do so.

4. Making a Claim

As soon as practical after the event, Committees should document how the injury occurred. Then contact the FCC to begin the insurance claim process. The person making the insurance claim will need to complete a claims form which asks how the injury occurred, which hospital the injured person attended, which doctors or specialists saw the injured person, and a medical practitioner statement on the extent of the injury.

Compensation will vary depending on the severity of the injury, cost of treatment required etc.

For any further questions contact

nswfccsecretary@gmail.com.

SONY

START YOUR STORY

RESOLUTION, ACCELERATED



66.8MP Fully-Stacked CMOS Sensor

30fps Continuous Shooting
incl. Pre-Capture function



Up to 16-Stop Dynamic Range

Enhanced Subject Recognition
powered by AI

sony.com.au

α7R VI



REQUEST TO CHANGE THE FCC'S AI POLICY



Graphic: Tempulse Consultancy

A club has asked if the FCC can change its AI Policy by adding a detailed list of what software can or can't be used when editing photos for competitions. In 2022, the FCC was one of the first photography organisations in the world to introduce a policy on the use of artificial intelligence in photography competitions.

The FCC deliberately chose to have a principles-based policy which is easy to remember and can be applied to any camera or processing software:

- Images, parts of images, or pixels generated by software programs or cameras are NOT permitted in any FCC

photography competition.

- The use of editing tools (such as the Clone Stamp Tool or Selection Tools in Photoshop or Lightroom etc) which duplicate or alter a photograph's existing pixels and do not add any new, AI-generated elements are permitted.
- Given the rapidly changing AI technology, the FCC will keep a watch on developments and make future revisions if necessary.

The FCC chose to not have a list of what software can or can't be used for competitions. The practical problem with lists is

REQUEST TO CHANGE THE FCC'S AI POLICY

they are often out of date before they are published.

This happened with the Canadian Association for Photographic Art which developed a long list of [Safe AI Tools](#) in December, 2025 – but the list was out of date when it was published three months later.

The FCC's principles-based policy gives photographers and videographers the questions to ask when they use cameras and processing software. Is this image all my own work – or have AI-generated pixels been added to my image? Is this a real photograph created when light hit a sensor, film or other light-sensitive material – or is this a fake photograph generated by software that mashes together pixels from a data centre?

If Clubs would like to know more about how AI can affect your photos, audio and video – or how AI is being added to cameras and image processing software – contact FCC President, Michelle Kennedy. Michelle works professionally with these issues. Contact Michelle at

nswfccsecretary@gmail.com if you would like her to give a presentation and Q&A to your Club on which AI-influenced tools are safe to use in photography, and which tools will disqualify images in a photography competition. Unfortunately, AI technology is now a standard feature in modern cameras and image-processing software. How to turn off the AI functions is not always clear.

So, if you enter an image into a FCC competition, and you mistakenly add AI-generated pixels to your image, the FCC will contact you to verify that the manipulation was a mistake and will discuss how to prevent the mistake arising again. Only deliberate, repeated use of AI tools will result in disqualification.

The ability to identify fake images, video and audio is becoming easier. See what professional journalists are doing at [Guide to detecting AI-generated content](#) or how a leading expert in AI-detection finds fakes at [Deepfakes are everywhere](#).

WITH VIDEO - IF YOU CAN OPERATE A CAMERA THEN EVERYTHING ELSE IS FUN!



Members of the Sydney Video Makers Club reviewing composition and framing on set — where experienced photographers discover that motion builds naturally on the skills they already trust.

For many long-time photographers, the idea of moving into video brings a quiet resistance.

- “I’ve spent years mastering stills.”
- “I don’t want to start from scratch.”
- “It all looks too technical.”

Let’s be clear about something.

If you can operate a camera, properly operate it, you already possess 80% of what matters.

- You understand exposure without guessing.
- You see light before others notice it.

- You instinctively adjust composition.
 - You anticipate moments.
- That isn’t beginner skill. That’s visual literacy earned over time.
- Video doesn’t replace those abilities. It builds on them.**

The only real difference? Instead of capturing a single decisive moment, you allow moments to unfold.

And here’s the part many photographers don’t expect:

Once the camera skills are in place - everything else is fun.

- Sound becomes atmosphere.

Cont...

WITH VIDEO - IF YOU CAN OPERATE A CAMERA THEN EVERYTHING ELSE IS FUN!

- Movement becomes rhythm.
- Editing becomes storytelling.

It's creative play layered on top of the solid foundations you already have.

At the **Sydney Video Makers Club Chatswood**, we regularly see seasoned photographers walk in cautious - and walk out energized.

What changes?

- They realize they are not beginners.
- They're storytellers expanding their language.
- Workshops are practical and supportive. Feedback is constructive. Collaboration replaces isolation. No egos. No pressure to "go viral." Just steady creative growth.

And something else happens.

After years of shooting still images, video often rekindles that early excitement - the curiosity you felt when you first learned aperture and shutter speed.

Learning again, without losing your mastery - its invigorating.

This isn't about abandoning photography.

It's about stretching it. It's about adding dimension.

It's about discovering that the skills you worked so hard to develop make the transition not intimidating.....but genuinely enjoyable.

If you can operate a camera, then everything else really is fun. Maybe it's time to find out!

Contact

FCC Committee member,

Mark Ward:

president@sydneyvideomakers.org.au

or call 0412 649 401

to come along to a free introductory night

SOUTH COAST FORUM UPDATE



Photo: Wollongong Camera Club

The first meeting of all south coast camera and videography clubs will take place on Saturday 31 October and Sunday 1 November 2026 at the Milton Ulladulla Bowling Club.

The forum is expected to include guest speaker presentations on photography and videography, an inter-club photography component, practical demonstrations and optional indoor and outdoor workshops.

The forum will also provide opportunities for networking and collaboration between clubs in the region.

Guest speakers are currently being finalised.

Several photographers have been approached. Participating clubs are being asked to suggest additional

photographers, videographers and workshop presenters. Presenters may also be offered the opportunity to run a paid Sunday workshop at their usual rates. The forum group can assist with promotion and bookings, while the presenter would determine the workshop content, location, participant numbers and fees.

The organising group meets regularly by Zoom, and there is ongoing discussion through email and Google Groups so planning can progress before the meeting.

For more information on how you can participate in the state's first South Coast Forum, contact Sue Curtis, Vice President, Wollongong Camera Club and FCC Committee member at curtisimages@outlook.com.

NIKKOR Z



THE WHOLE WORLD AT F/2.8

The trinity, perfected.

The NIKKOR Z 70-200mm f/2.8 VR S II* and NIKKOR Z 24-70mm f/2.8 S II^ are the lightest lenses in their class — with faster autofocus, sharper tracking, and unmatched precision. The Nikon Z Zoom Trinity has never been more complete.

NIKKOR Z 70-200mm f/2.8 VR S II

NIKKOR Z 24-70mm f/2.8 S II

NIKKOR Z 14-24mm f/2.8 S

* As of February 24, 2026, among 70-200mm f/2.8 interchangeable lenses for full-frame mirrorless cameras available.

^ As of August 22, 2025, among 24-70mm f/2.8 interchangeable lenses for full-frame/FX-format mirrorless cameras. Statements based on Nikon research.



“LEAVE ONLY FOOTPRINTS” EXHIBITION

Tamara Dean,
Tumbling through the treetops, 2020

Leave Only Footprints is the first survey of the work of acclaimed photomedia artist, Tamara Dean. It covers more than 20 years of her photographic practice. Tamara Dean began work as a photojournalist for the Sydney Morning Herald (2001–2014). After the birth of her first child, her photography changed from documentary to conceptual photography. She now takes photos and videos that explore our connections to Nature and to each other.

The Leave Only Footprints exhibition covers 11 key periods of Dean’s work. Many of her photographs and videos show transitional moments in the lives of people (such as rites of passage, rituals and motherhood) as well as show how people can live in and protect nature.

“I hope audiences experience the exhibition as both immersive and contemplative: a space where beauty initially draws them in, but where deeper

Cont....

“LEAVE ONLY FOOTPRINTS” EXHIBITION

questions around humanity’s relationship with nature slowly emerge underneath,” she said. This exhibition incorporates photography, video, installations and scent to engage all the senses.

Her video work *Dysrhythmia* shows Dean being bombarded by blue powder (representing COVID) and orange particles (from the bushfires). It is set to a score by composer Damien Lane.

“I stand, stoic,” she says “taking each bombardment. The gradual chipping away at my resolve becomes evident. But as with each lockdown, I pick myself up again, drawing on my inner strength, steeling myself against each new blow.”

The exhibition was curated by the Museum of Australian Photography in Victoria. It is a touring exhibition which has been to Grafton as well as galleries in Victoria, Queensland and WA. It’s final showing is at the Manly Art Gallery and Museum until Sunday, 2 August 2026. Admission is free. Dean’s photos sell for between \$2,900 and \$11,500 (see Tamara Dean). For information on her recent work methods (photographing underwater at her home in the Shoalhaven), see Tamara Dean Studio.

VALE DAVID HOCKNEY



Pearblossom Hwy (Second Version), 1986.

Photo: The J Paul Getty Museum, Los Angeles

David Hockney made his name as a British pop artist during the swinging '60s.

Although mainly a painter, photography was central to Hockney's practice for decades. His best work with photography was his photo-collages, where he took multiple snaps of the same subject from different angles (often with a Polaroid), and then joined them together, creating a kaleidoscopic vision of the scene.

He did this decades before Photoshop invented Photomerge which "stitches" different images together into a single image. Hockney considered that the traditional perspective invented in the Renaissance – where all lines of perspective lead to a single, distant vanishing point – as simplistic and totally unrealistic. Humans see the world in a totally different,

Cont....

VALE DAVID HOCKNEY

dynamic, constantly shifting way – unlike cameras which have a single lens and create a Renaissance-like single, fixed image of a scene.

Hockney's images put multiple images together pointing to a vanishing point in front of the image (not in the distance). At other times, he combined multiple viewpoints of a scene into a single image. The results were sometimes strange and disconcerting images, but much closer to the truth of how we see the world.

At first, Hockney took multiple square format pictures of the same scene from different angles and then combined all the images into a 3x3 or other size matrix. Later, he created true photo-collages (such as Pearblossom Hwy, above). A short video on his two methods is [here](#).

David Hockney passed away peacefully at home on 11 June 2026, one month short of his 89th birthday. He is survived by his long-time partner and companion Jean-Pierre Gonçalves de Lima; his brothers Philip and John; and numerous nieces, nephews and other relatives.

THE AMATEURS WHO PHOTOGRAPHED PARIS



"I chose the pictures that moved me, made me laugh or wonder (what are they doing? why are they dressed like that?)"

– Juliette Eyméoud, 1970

Photography clubs have a long tradition of recording parts of their towns or cities. Most recently, many clubs photographed the new Metro train line when it opened in Sydney.

But in the 1970s, amateur photographers were asked to record the whole city of Paris.

In March 1970, the City of Paris announced a major amateur photography competition to create a record of the city. The city was divided into a grid system made up of 1,755 squares. Each square could be randomly selected by an amateur photographer, and each photographer was charged with documenting one of those grids.

Cont....

THE AMATEURS WHO PHOTOGRAPHED PARIS

More than 30,000 color slides and 70,000 black and white prints were collected in just a few weeks. For examples of the photos taken see [Paris, May 1970](#).

Some of the 91,655 photographs taken in May 1970 are now on display in the Historic Library of the City of Paris. The exhibition shows many aspects of Paris at the time. These include new property developments being built at the time, people playing in the streets (such as children jumping with bungee cords or playing cops and robbers), the new Metro train lines being built; and the city politics shown through posters and graffiti.

They show the power of amateur photographers to record everyday life which most people ignore at the time, or forget – but over time, these photos become an important contribution to the history and culture of the nation.

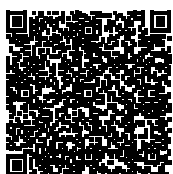
BEAUTIFUL. STRAIGHT OUT OF CAMERA.

Some cameras are built around specs.

Others are built around the feeling of
wanting to take them everywhere.

The LUMIX L10 combines iconic design
with signature LUMIX colour to deliver
photos that already look good the
moment you take them.

Everyday moments, beautiful light and
memories worth capturing.



Made to be carried. Made to be enjoyed.

LUMIX L10

AWARDS & COMPETITIONS



Winners of The Capture Awards Landscape & Environment category, 2025 –
(left to right): Tony Ford, Jackie Wilson, Murray McKean

One of the benefits of Clubs is you get lots of practice in preparing photos for competitions or exhibitions. But why stop there? Here are some national and

International Awards and Competitions you can enter. They are open to amateur and professional photographers and you could win cash, fame and other prizes.

MONOCHROME AWARDS

Deadline: 5 July 2026 (early deadline)
Entry:
US\$17 per entry for Amateurs
US\$22 per entry for Professionals

Theme: Digital monochrome images in 13 categories (including Architecture, Landscape, Nude, Portrait and Street)
Why Enter: US\$1,000 (Amateurs) and US\$2,000 (Professionals), publication in the Monochrome Awards book and world-wide media coverage. [Link](#)

[P] PANO AWARDS

Deadline: 13 July 2026
 Entry: US\$20 per entry for the Amateur Awards (non-professional/amateur and student photographers) and US\$22 per entry for the Open Awards

Theme: panoramas (a minimum 2:1 aspect ratio)
 Why Enter: Cash and Epson Printers. See [prizes](#)
[Link](#)

BOWNESS PHOTOGRAPHY PRIZE

Deadline: 14 July 2026
 Entry: Australian citizens or alternatively have been a resident of Australia for at least 12 months. \$55 for up to 3 different images plus a 120 word artist statement

Theme: Fine Art Photography.
 For examples from past winners [see](#)
 Why Enter: Australia's richest cash prize for photography. Prizes include \$50,000 for the winner, plus exhibitions
[Link](#)

THE CAPTURE AWARDS

Deadline: 13 September 2026
 Entry: \$19 for early bird entry (before 28 June 2026)

Theme: Six categories: Portrait & People; Landscape & Environment; Wedding & Event; Advertising & Fashion; Documentary & Street; and Art & Conceptual.
 Why Enter: \$10,000 across the six categories; plus media coverage in Capture Magazine
[Link](#)

PARIS PHOTO-APERTURE PHOTOBOOK AWARDS

Deadline: 4 September 2026
Entry: First PhotoBook is US\$30 per project; PhotoBook of the Year is US\$60 for first project from a given publisher; and Photography Catalog of the Year is US\$60 for first project from a given publisher

Theme: Three categories: First PhotoBook, PhotoBook of the Year, and Photography Catalogue of the Year
Why Enter: US\$10,000 prize; plus winners and 35 finalists exhibited at Paris Photo exhibition

[Link](#)

PEOPLE FIRST BANK PHOTOGRAPHIC AWARDS

Deadline: Early September – see link below for latest information
Entry: Free

Theme: None.
Why Enter: \$50,000 total prize pool, including \$15,000 for the Theme category (which varies from year to year), \$15,000 for the Open category, and \$5,000 for best mobile phone image. Plus media coverage

[Link](#)

PHOTOGRAPHER OF THE YEAR

Deadline: 27 September 2026
Entry: \$35 per entry

Theme: Categories: Landscape, Animal & Nature, People, Aerial, Travel and Black & White – and three single-image categories – Single Shot, Creative and Junior (for entrants under 18).
Why Enter: \$10,000 for the winner, plus media coverage in Australian Photographer magazine. For Amateur photographers from Australia and New Zealand only

[Link](#)

SONY

FE 100-400mm
F4.5 GM OSS



Our Sponsors

JOHN RALPH'S
camerahouse



 **PROt o g**

PIXEL|ONE



Panasonic

Canon



MAXXUM PTY LTD

FUJIFILM