



e-news

from the Photographic Alliance of Great Britain

Issue 348. 14 January 2024

ANOTHER KNOCKOUT ISSUE



12-Nick Alston



GRAND OPENING OF THE SEVENTH MASTERS OF PRINTS EXHIBITION

You are cordially invited to this sparkling occasion in St Martin in the Bull Ring, Birmingham, from 2.00pm on Saturday 3rd February 2024.

Hon Editor: Rod Wheelans MPAGB MFIAP FRPS FIPF HonPAGB HonSPF. e-news@thepagb.org.uk

MASTERS OF PRINT

sponsored by CEWE and Online Paper

CLICK HERE for e-news 348 extra with the list of acceptances to the Seventh Exhibition, the Salon Refusés, the Gold and Diamond Clubs and the Hall of Fame.



There will be an issue of e-news on, or around 14 February. Who has a Valentine Image to offer?

Send it to enews@thepagb.otg.uk not smaller than 1000px on the long side at 96PPI saved as jpeg Q10. Larger is no problem.

File name your image Title by Your Name which will be printed onto the image on our website.

Use code **PAGBTPS24**. This will give 20% off the standard advance ticket rate. The offer will expire at midnight on 14 March. Tickets can be purchased via The Ticket Factory [here](#)

Discount codes



16-19 March 2024, The NEC, Birmingham, UK

You can also come to the PAGB stand to view a selection from the SEVENTH MASTERS OF PRINT, for 1:1 Advice for our Awards for Photographic Merit (next page), to pick up useful leaflets or just to meet with photographic friends.

AWARDS FOR PHOTOGRAPHIC MERIT



16-19 March 2024
The NEC, Birmingham

**WE
CAN
HELP**

AWARDS FOR PHOTOGRAPHIC MERIT **GET EXPERT ADVICE AT THE PHOTOGRAPHY SHOW**

The PAGB will once again have a team of experts at the Photography Show from 16 to 19 March 2024 to look at your Prints or PDI which you are considering for an application for our Awards for Photographic Merit.

WHAT TO DO **FOR GOOD ADVICE**

Good advice from experienced Adjudicators and existing Award Holders can greatly improve your chances of success! To take advantage of this useful opportunity send the following information to e-news@thepagb.org.uk. Don't delay, spaces have already been booked.

Your name, current Distinctions, Club and Federation.

Which Level do you wish to be advised for?

Will you apply in Print or PDI and have you already applied?

Which day do you prefer and would you like morning or afternoon?

Do you intend to bring Prints or PDI?

Please note that if you are applying in Print but can only bring PDI we will only be able to advise you on the content of your image and not the quality of the print which may look entirely different. You are strongly advised to bring Prints which need not be mounted but we have no space to store them on the stand.

ARTIFICIAL INTELLIGENCE IMAGING

Christine Widdall

Artificial intelligence (AI) is making significant contributions to the field of imaging. The fusion of AI and photography holds great potential or is perhaps the biggest threat we've seen to the future of photography, depending on your point of view.

AI assisted up-sizing, noise reduction and sharpening software has been available for some time to enhance our existing photographs. The resulting images are generally accepted as being legitimate for competition entry by photographic organisations, including the PAGB. It is also generally accepted that the photographer still owns the intellectual property rights and copyright of the work.

Now we have new *generative AI* processes appearing in our editing software, such as generative fill and expand in Photoshop and filters that greatly alter the look of the original photograph or blend photographs together.

Generative AI (GenAI) processes add entirely new content which blends in with the existing photograph, but is not photographic. The question then arises, "how much of a given image is actually photography and how much is GenAI, so how legitimate is it to call the work all your own *for competition purposes?*"

- Does 99% photography and 1% AI make an image legitimate for use in photographic competitions?
- 1% photography and 99% AI?
- Somewhere in between? Where in between?
- Who owns the copyright and IP of this work? Can the work be copyrighted at all?
- Can it's use be controlled and if so, how?

At my photographic society, we have outlawed the use of GenAI in our competitions for now. Other competition organisers will need to decide how much GenAI is to be allowed (if at all) and how this would be regulated, for example by random checking and asking for the original photographic files of winning images. Many people agree that trust isn't enough.

Creating realistic artwork without photography



Let's leave those awkward unanswered questions for now. Let's just see the process simply as one that creates art and enjoy it for what it is, because creating artworks is not only about taking photographs or entering competitions. There are many other visual arts processes with which we can engage. Generative AI is just one of them and it can create images that look quite realistic but are not photography.

GenAI programmes work on a variety of "models" which are trained on pre-existing artwork...millions or billions of images. A model uses complex algorithms that allow it to recognise patterns, for example text prompts, to create entirely new images from scratch, or an original photograph can be uploaded as a starting point. Input text to the software and soon your prompting skill develops enough to achieve the image you want, something that you have helped to craft...of course there is an element of randomness in this as well, which can make it all the more exciting.

However, a totally generated AI image is not photography, even though it might look so much like a photograph that most people can't tell, so **forget photographic competitions and find another use for it!**

Over Christmas 2023, I enjoyed my first foray into AI imaging. I decided that the only way I could evaluate it would be to plunge in and get my feet wet. I am using Open Source software called Stable Diffusion XL. The first images I produced were very stylised portraits in a Pre-Raphaelite style, with porcelain-smooth skin, but I'm already producing much more realistic looking artworks.

Attitudes to AI

Some people think AI imaging it isn't even art... but it begins with the human-created art on which the software has been trained, plus the creative skill of the software engineers and then there is the imagination of the

“user” who has directed the software, via an iterative process of text instruction. Content, styling, composition, lighting and colours have been directed by the user and that is the basis of art, surely? Regarding ownership, the UK has not decided if AI images can be copyrighted but the US won't copyright AI because it is machine generated.



Two studies carried out at an American University found inherent bias towards what people *believed was human-created art, even when it wasn't*. [More here](#). I am sure we'll experience anti-AI bias, as there is still some prejudice against photomontage, three decades after it was first introduced to photography competitions.

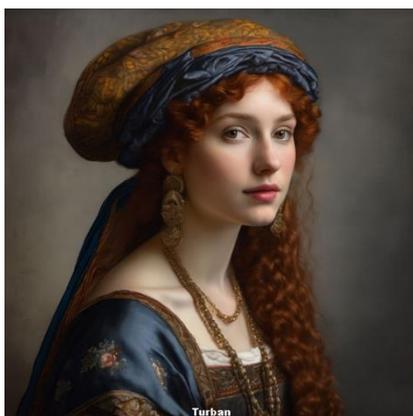
Reflection

I posted some GenAI images on Facebook and it became clear that some people thought that, however beautiful, they were obviously not photography. But then I mischievously posted an image and didn't say if it was photography or AI, so people had to ask. I called it “Old Woman with Cat” and even if it didn't quite fool everyone, AI is going to improve so much more over the next few months.



My conclusions...I don't want to see AI generated works in photographic competitions, because it isn't photography. I am unhappy about some "GenAI and photography fusion" too. However, I do find the process of creation of “GenAI images” fascinating and I enjoy the way that I can influence the output to the extent that it gives a final image very close to my imagination...or even better! It is just another interest in addition to my real photography and the occasional bout of not very talented painting. I can use the artwork as source material to influence my creative photography, to illustrate my history talks, make prints and greetings cards and to share on social media.

This foray into the imaginary world of AI has been instructive, exciting, absorbing and dangerous. It's dangerous, because I can see what a threat it is to photography and to professional artists. However, increasingly, I hear photographers telling us to embrace AI and whatever your stance on this, we know it's here to stay. Will AI kill off photography? No, but it will certainly have an effect. In the 19th century, the French painter Paul Delaroche declared, in response to the invention of photography: “From today, painting is dead”...but of course it wasn't!



You can read
Christine's full
document with many
more illustrations at
<https://christinewiddall.co.uk/2024/01/artificial-intelligence-imaging/>

It is worth the effort!



“SPORT” BY Nick Alston AWPf

My journey towards an AWPf has taken my sports photography to the next level.



My interest in photography started fifty years ago with a Zenith B camera and a supportive tutor at school. However, it was not until I retired, I had the time to pursue the art of photography and develop my skills. My first project was to visit an orphanage in India to make an eight-minute film and an exhibition of prints to support its on-going fund raising. Whilst emotionally draining, working with the children was a pleasure and led to the film appearing in the Southend film festival and the prints made a panel to gain my ARPS.

It was now time for a complete change of subject. I was aware of the personal determination of those involved in sport and started to think about a range of activities that I could cover. Capturing moments would create its own technical challenges and I would need a lot of practise to develop my technique. Fortunately, I have the generous support of my local rugby and football clubs, and ‘London Boxing’.

I am mindful, that there is always much more to learn and being part of Benfleet Camera Club (EAF) where I am Chair, is a constant source of advice and stimulation. Recently I have had the privilege to become a member of the ‘Beyond Group’, a group of amazing photographers sharing their expertise and ideas.

I enjoy the process of producing a panel based on a theme, in this case ‘Sport’. The panel is dominated by three American football players in their distinctive colours, the centre one looking directly at me sitting on a small stool between the goal posts; very risky as it turns out. The supporting rugby shots on the top row were taken on rainy days, which although not particularly comfortable, builds great shots. Athletics makes up the second row, detailing not only their physical strength, but also their strength of mind. My particular favourite is the person in the wheelchair competing in the London Marathon, taken from behind a bail of straw, observing health and safety, of course! The bottom row was shot at two professional boxing events. The bell goes and the lone boxers launch into a set of offensive and defensive moves and like all sports, is a result of many hours of intensive training.

My journey towards an AWPf has taken my sports photography to the next level. The process of putting together a panel, selecting and reselecting images to produce a balanced, cohesive piece of art, is not only rewarding but a great learning experience. I can only commend the work of the Welsh Photographic Federation for their organisation which allows us photographers to develop our passion in photography. I certainly recommend to others to enjoy the AWPf journey.

Nick Alston AWPf DPAGB ARPS BPE2



06-Nick Alston



05-Nick Alston



01-Nick Alston



08-Nick Alston



07-Nick Alston

The Welsh Photographic Federation (WPF) are, as far as I am aware, the only member of the PAGB to offer their own photographic distinction. It is completely dissimilar to the PAGB Awards for Photographic Merit and more in line with distinctions offered by the Irish Photographic Federation and the RPS

CLICK for more information about the AWPf which is open to Club Members from other Federations.
http://mywvf.org/category/awpf-assessments?fbclid=IwAR3ldQVcc7ibt1Vu28BdTaD6ENirMq8V3cZfJYitSw_Do9T_iGdXzoq8nH4



THE LONDON SALON OF PHOTOGRAPHY

Recorded Commentary

“The aim of the London Salon is to exhibit only that class of work in Pictorial Photography in which there is distinct evidence of personal artistic feeling and execution”. This is still the aim of the London Salon today.

An excellent commentary, by salon member Leigh Preston, on all of the awarded and accepted images from this year’s salon is now available to camera clubs. The video is 100 minutes long, with a convenient break to fit in with a standard camera club’s evening meeting.

Single use showing of commentary of 2023 London Salon of Photography exhibition – £15

Please note that the video is in MP4 format, and is suitable for both Windows and Macintosh computers.

Don’t miss this super show!

londonsalon.org/recorded-commentary/

Entwined by Eion Johnston



FIAP Entry Selections for the 2024 Nature Biennial



Images from the Winning 2022 Print Entry



Every year the FIAP hold a number of Prestigious Biennial Competitions for its member countries.

The PAGB makes an entry on behalf of 'Great Britain and Northern Ireland'.

This year we would like to invite you to take part in this selection process for the FIAP Nature Biennial by submitting up to 12 nature images across the following three categories;

- a. Mammals
- b. Birds
- c. Other

Your entries would need to strictly comply with the FIAP nature definition and not have been used in a previous biennial competition entry.

The FIAP Competition has both Print and Digital Sections, so following a successful selection, you may be asked to provide a high resolution version (if selected for the Print entry).

Both our digital and print entries will need to be on a theme, and this will be taken into account during the select process.

30 Images will be selected in total and all images scoring more than 8 points in the actual FIAP Biennial can be used a part of a FIAP Distinction Application.

Online Entry

Opens: 18th December 2023

Closes: 31st March 2024

Selected: 1st April 2024

<https://pagbhost.co.uk>

Images should be saved in jpg srgb format and up to 3600 pixels on their longest side before uploading to the Competition Entry System. <https://pagbhost.co.uk>

All submitted images will be scored and the higher scoring images along with the selected images will be included on a Digital Slideshow available from the PAGB Recorded Lecture Service.

A unique limited edition PAGB Enamel Badge will be given to all authors selected to represent 'Great Britain and Northern Ireland' in the FIAP Biennial Competition.

Please Note. Authors from clubs in the Scottish and South Wales Federations are not eligible, as their Federation makes a separate entry.

Please contact fiapbiennial@thepagb.org.uk if you require further information.



NATURELENS is celebrating its 10th anniversary by organizing a prize draw for customers who book trips between now & June 2024 for trips taking place from 2024 to 2026. Each new booking made from our selected list of destinations will earn customers an entry into the draw. In June 2024, two winners will be chosen. The first-place winner will receive a 20% discount on their highest-value booking, up to £2000. The second-place winner will receive a 10% discount, up to £1000. These discounts will be applied as refunds or invoice reductions.

<https://natureslens.co.uk/2023/12/birthday-natureslens/>.



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OFFERS FOR PAGB MEMBERS ON WILDLIFE PHOTOGRAPHY TOURS FROM NATURELENS

As a proud partner of the Photographic Alliance of Great Britain (PAGB), NaturesLens is thrilled to extend exclusive benefits to PAGB members who have a passion for wildlife photography. Embark on an extraordinary journey with us as we offer you unparalleled opportunities to capture breathtaking images of the world's most iconic wildlife species. With our carefully designed photography tours, you can immerse yourself in nature's wonders & unleash your creative potential. Join us on this exciting adventure, where you can hone your skills, expand your portfolio, & create unforgettable memories in some of the most remarkable destinations around the globe.

<https://natureslens.co.uk/pagb-members/>



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CORRECTION

I regret that a slip of the keyboard in the last issue of e-news failed to correctly indicate Chris Palmer's Choice for a Silver Medal in Nature for "Woodpecker and Starling Encounter" by Richard O'Meara. My apologies. Rod.

Available to download at
<http://www.thepagb.org.uk/library/>

Photographic Alliance of Great Britain AWARDS FOR PHOTOGRAPHIC MERIT



Lockdown by Stan Farrow

Awards for Photographic Merit Secretary. Daphne Hanson DPAGB HonPAGB
hanson16@virginmedia.com

APM LEAFLET 1
 APM DESCRIPTION AND FAQ

Photographic Alliance of Great Britain AWARDS FOR PHOTOGRAPHIC MERIT



The Girl In The Shawl by Jay Hallsworth

Photographic Merit Secretary. Daphne Hanson DPAGB HonPAGB
hanson16@virginmedia.com

LEAFLET 1 Supplement (FAQ&A)

Your questions answered

AWARDS FOR PHOTOGRAPHIC MERIT (APM) APPLICATION FEE INCREASE FROM 1 JANUARY 2024

Organising and running an Adjudication is expensive and the PAGB is not immune to rising costs. In particular, venue and hotel costs have increased dramatically since our APM Application Fee was last adjusted. The new Application Fees, which are set at £7.50 per image, are shown below.

Badge (BPAGB)	£52.50	Re-Submission	£42.50
Credit (CPAGB)	£75.00	Re-Submission	£65.00
Distinction (DPAGB)	£112.50	Re-Submission	£102.50
Excellence (EPAGB)	£112.50	Re-Submission	£102.50
Master (MPAGB)	£150.00	Re-Submission	£140.00

It should be noted that any surplus from an Adjudication is used to subsidise APM Workshops around the Federations.

We will be operating a new bank account for the Awards for Photographic Merit from 1 January 2024, therefore all cheques must be made payable in full to "The Photographic Alliance of Great Britain". Your co-operation on this would be much appreciated. We hope to introduce some form of online payment before too long.

A new book by Leigh Preston MPAGB EFIAP FRPS FIPF

Liverpool - a city regarded as defiantly untamed, Northern, standing apart, her back towards the rest of England, facing resolutely westwards. A seaport, threaded together by aeons of change along the broad drift of the Mersey - the boundary river, a metaphorical mile wide fault line dividing the tectonic plates of Lancashire and Cheshire.



This is a city woven together by past wealth, imperialism and empire since its founding in 1207, fastened by a unique voice with an evocative and rather disparate legacy. Known for commerce, for myth and fable and individuality. Architecturally its significance is second only to the capital. A composite and complex work of art in new gloss and old matt finishes. Recognised for a contemplative inwardness, cussed, often it's 'the accused'. Outsiders wrongly regard Liverpool as self-serving, with a built in air of grievance, caught too often by tragedy. Spotlit for all the wrong reasons - poverty, unemployment, criminal traits, crystallised regret, ingrained dirt, and a defiant socialist stance. *In reality*, this was a broad shouldered and bustling port, massive in scale, frequently brooding under a cast-iron sky, a tone poem in photographic charcoal.

This wounded and conflicted fiercely urban document is the place where Lennon met McCartney, renowned for its addiction to football, for 'Liverpudlian' wit and aphorism. It has made more music than most cities, it can show off, be self-reliant, and depend on mordant humour in a metallic accent to get through when times are tough. There's plenty to be proud of here - Three Graces, Two Cathedrals, a whole raft of Museums, Georgian Town houses, and the recent epic transformation to modernise its fractured and broken past. Liverpool - A remarkable, utterly distinctive city perched on a lofty Sandstone pedestal above the wide silver ribbon of the Mersey and line of the docks, watched over by the mythical Liver Birds, with the smudged outline of the Wirral and Birkenhead beyond. This vast, resilient, and arcane city is constantly spiralling from today's immediacy to those archaic and elusive ghosts from somewhere deep in its history.



Leigh Preston-Liverpool1178



Leigh Preston-Liverpool1143



Leigh Preston-Front Cover

This book is a meandering, autographed narrative, peppered with dozens of images accumulated through a period of fifty years. The photographs are percussive fragments of detail and admiration, a realistic portrait, spliced into what is part tribute, part affection. The words are a randomly typed soundtrack of scattered recollection, utterly subjective and as restless as progress. In the late 1960's I saw a ruined Imperial city, tainted in achromatic black, enveloped in the industrial cloak of the early twentieth century. Liverpool looked solemn, faded and tired, with its crumbling buildings, a tortured urban plain and its near abandoned river. So utterly photogenic.

I concentrated on immersive atmospheric images in a dense unsettling monochrome. Photographically the old era, that once timeless edge of the city is far harder to discern within its torn pages of echoing stone, *but* the modern bright, optimistically recreated Liverpool offers masses of photographic opportunity and gave this project a proper sense of balance.

Liverpool - " Seaport - A place Apart" is Leigh Preston's just published limited edition new book. It is illustrated with 200 images and a conversational script. Copies are available directly from Leigh, If you are interested, contact him on lcl.preston@blueyonder.co.uk



There were several successes at EPAGB level from the recent Awards for Photographic Merit Adjudication but we were a little disappointed with the badge presented. It was designed as an identical badge to the DPAGB, but with an added scroll. The scroll turned out to be insufficient to differentiate the two badges so we have commissioned another in Pantone Purple and this should be available for the April Adjudication.

Existing holders will be permitted to exchange their badge at no cost



PERMAJET THE INKJET PAPER SPECIALISTS - PROUD SPONSORS OF e-news

MASTERS OF PRINT - TWO GREAT SHOWS

The best way to see the Masters of Print is, of course, to visit St Martin in the Bull Ring, Birmingham or any of the other venues listed below. However, if that isn't possible, if you need a second look or want your Club to see it, there are two other opportunities available to Clubs and Federations.

SEVENTH MASTERS OF PRINT EXHIBITIONS

St Martin in the Bull Ring
Birmingham

Grand Opening 3 February 2024
Exhibition 4 February – 29 February

The Photography Show

Exhibition 16 March – 19 March

Wilkinson Cameras Liverpool
Bold Street

Opening 13 April 2024
Exhibition 15 April – 4 May

Wilkinson Cameras Carlisle
English Street

Opening 18 May 2024
Exhibition 20 May – 8 June

Welsh Photographic Federation
Winding House in New Tredegar

Opening 16 August 2024
Exhibition 17 August - 18 September

Patching Art Centre
Calverton, Nottingham

Opening 5 October 2024
Exhibition 6 October to 17 November

THE SEVENTH MASTERS OF PRINT – SALON DES REFUSÉS

The MASTERS OF PRINT EXHIBITION is restricted to just 60 prints from 60 different photographers and this makes an Acceptance particularly difficult. Many excellent photographers and many excellent prints were unlucky and this SALON DES REFUSÉS, which will be available as unmounted A3 prints through the PAGB Recorded Lecture Service from 01 March 2024, is of the same quality.

Acceptance to this second exhibition doesn't come with our unique badge or election to the MASTERS HALL OF FAME but it has exciting prints and is still an achievement to be proud of. It will make a great evening for your Club.

Not only, but also

THE SIXTH MASTERS OF PRINT EXHIBITION

The SIXTH MASTERS OF PRINT exhibition will be removed from the frames in February to permit the hanging of the Seventh exhibition but it will not be destroyed. The mounted prints are being made available, primarily through Federations.

It isn't suitable for long term hanging but is ideal for display at Club and Federation events. It comes in several very large boxes and is probably better handled by a Federation, who can display it at an event and/or arrange circulation to several Clubs.

If you are interested, please Contact Gordon Jenkins at jenkins.ge@gmail.com for further details – there several bookings already.

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