



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

e-news

from the Photographic Alliance of Great Britain

Issue 249 01 Mar 2020



Little Tree by Hilary Bailey

Hon Editor: Rod Wheelans MPAGB MFIAP FIPF HonPAGB HonSPF. rod@creative-camera.co.uk

Opinions expressed in e-news are not necessarily the opinions of The Photographic Alliance of Great Britain and neither the Editor nor the PAGB accepts any liability for any content. Any mention of products or services in e-news does not constitute an endorsement or approval of those items

MASTERS OF PRINT

Hall of Fame

Tim Pile MPAGB MFIAP EFIAP/p FIPF



Tim Pile-The Cave

If you know of my work you probably know that I only really shoot one genre of photography, nudes. A member of my club did ask a few years ago when I was going to shoot another subject, and my response was that I would stop when I could get no better, or when I got bored, neither of which has happened yet.

It is quite a challenge shooting just one subject and always trying to do something different and better, but that challenge has led me to gain a succession of distinctions, but more importantly create a body of work (pun intended) of which I am extremely proud.

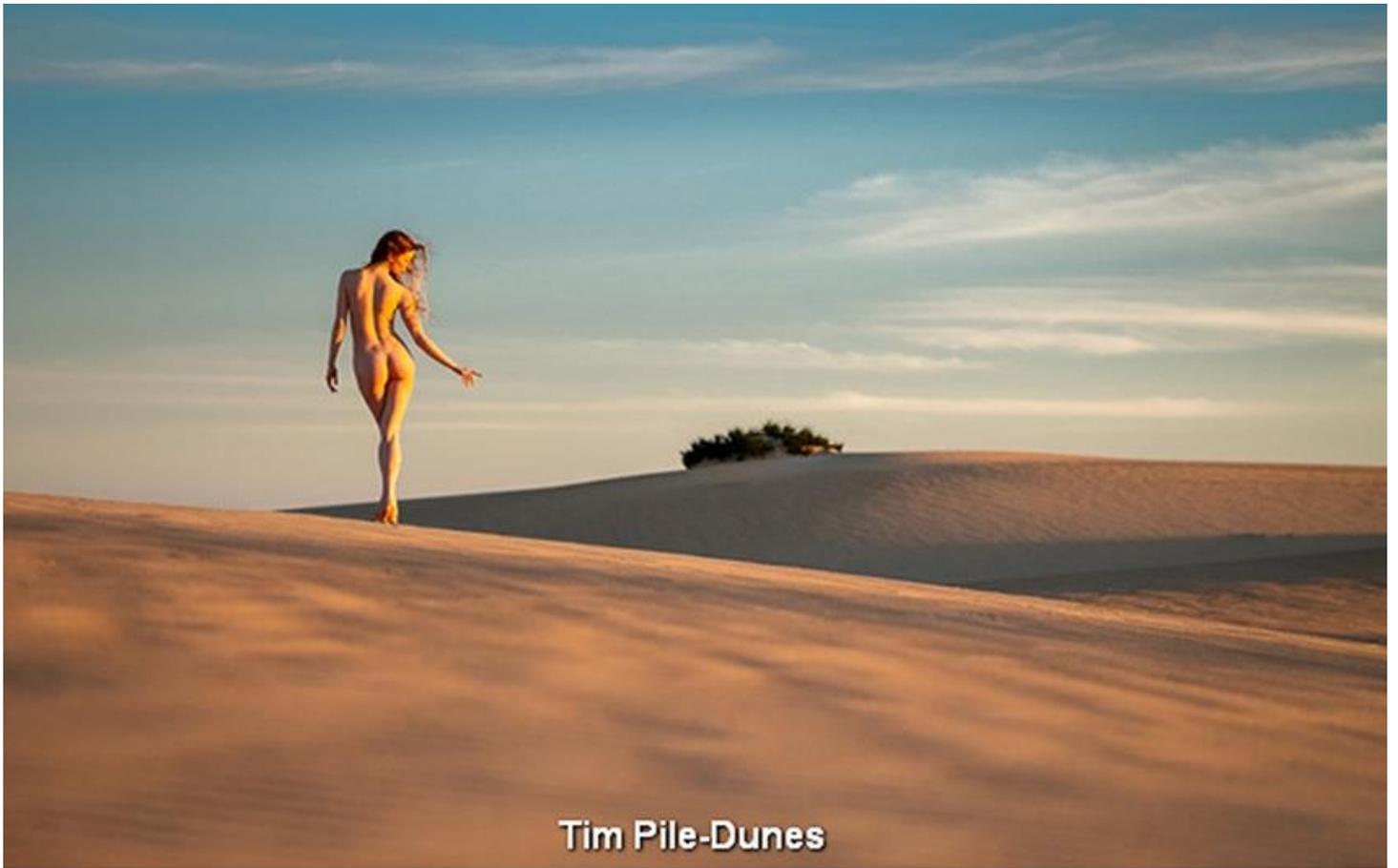
“I don’t take pictures of models; I take pictures that include models”.

I am also a passionate print worker, and all my talks to camera clubs are print lectures, which is why I supported the Masters Of Print and was proud to gain an acceptance.

I am aware that not everybody likes my images because of the nudity. Sadly many people make up their mind before even seeing them, and

I’ve yet to meet anybody who has looked at my images and been offended by them. They are not sexual, they are about light and composition, and happen to have a model in them. Indeed I often say that I don’t take pictures of models, I take pictures that include models.

A number of other photographers, including quite a few women, have told me they took up model photography after seeing my images, that’s worth more than any medal or distinction. I am extremely prolific and you can see lots more of my images on my website - <http://www.timpile.co.uk>



Tim Pile-Dunes



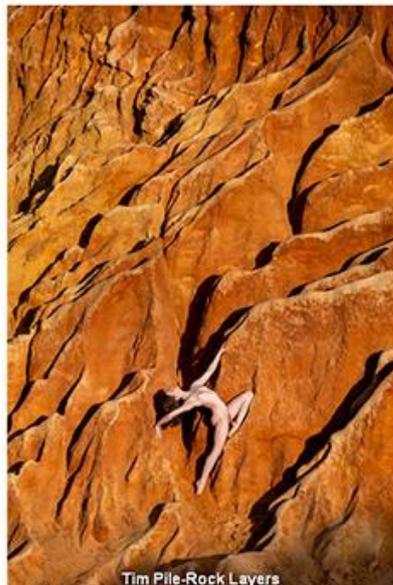
Tim Pile-Hanging



Tim Pile-Reynisdrangar Dance



Tim Pile-Angles



Tim Pile-Rock Layers



Tim Pile-Green Baize



Tim Pile-Temple Goddess

MASTERS OF PRINT

Hall of Fame

Mike Martin AWPf

Hi, I'm Mike Martin a keen amateur photographer. I've been interested in photography for many years, including experimenting with creative techniques, initially scanning slides and editing before switching to digital. Although I'll photograph nearly anything, I got into portraits in the last 5-6 years, following a chance encounter with a photographer who invited me to join her on some photoshoots. Since then I've been privileged to collaborate with a number of talented individuals.

I've been giving club talks for a few years, most recently as a Fotospeed lecturer, sharing my enthusiasm for creative portraiture, to de-mystify the topic and encourage others to have a go.

**“images
come alive
when printed”**

I also volunteer with the Photographers with Disabilities Group locally, organising their studio sessions as well as supporting other photographers on workshops and leading the portrait and editing modules of the Bristol PS annual photography course.

I've been a member of Bristol PS for two years and have been very happy with the welcome there, being fortunate enough to have print work accepted to represent them and the WCPF in the PAGB Inter-Federation battle.



Mike Martin-Summers Gone

Absolutely chuffed that “Summer’s Gone” was selected for the Masters of Print following its PAGB Silver medal at the Inter Fed Print Competition. Although its done well on the international circuit, you cannot beat seeing it in print; images come alive when printed. www.mikemartinphotography.co.uk



Mike Martin-Artist Pallet



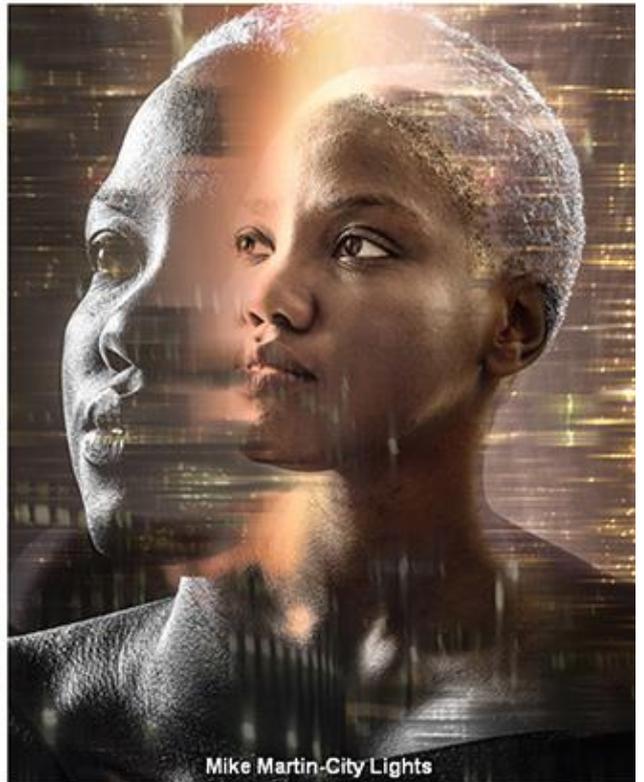
Mike Martin-Alive



Mike Martin-Beauty is on the eye of the beholder



Mike Martin-Face Off



Mike Martin-City Lights



Mike Martin-Pretty in Pink



Mike Martin-Temptation

The Photographic Alliance of Great Britain at

**The
Photography
Show**

CO-LOCATED WITH

**The
Video
Show**

14-17 MARCH 2020 THE NEC, BIRMINGHAM

Visit us for advice, information or just a chat on Stand A34

AWARDS FOR PHOTOGRAPHIC MERIT ADVICE

Once again the PAGB will be offering Awards for Photographic Merit:1:1 Advisory Sessions on our stand at The Photography Show.

We will have several Adjudicators in attendance each day to discuss any work you wish to bring along – Print or PDI – and, if you take their advice, this will give you a much better chance of success

For an appointment, please e-mail rod@creative-camera.co.uk with all of the following information please.

- 1 What day are you coming ?
- 2 Do you want a morning or afternoon appointment?
- 3 What level are you interested in - CPAGB, DPAGB or MPAGB?
- 4 Are you intending to apply in Print or PDI?
- 5 Will you bring Print or PDI for us to look at?
- 6 Have you applied, or have you been accepted to an Adjudication?
- 7 Which Club & Federation are you a member of?

You can bring unmounted Prints, even at A4, but we will not be able to store them on our stand. Left luggage facilities are available in the NEC. Bring your PDI on a stick. Please do not bring too many pictures. A maximum of 15 for CPAGB, 20 for DPAGB and 30 for MPAGB please.

We strongly advise that you bring your images in Print if you are applying in Print, otherwise our advice can only speak to the content and not the quality of the print.

Bring your PDI, preferably not larger than H1600px x V1200px, on a stick. We will probably be viewing them on a Mac laptop. If you bring them on a tablet or a phone, we can only speak to the content and not the quality of the image when it is projected.



MASTERS OF PRINT EXHIBITION



ON DISPLAY UNTIL MARCH 19TH

4, Bold Street, LIVERPOOL, L1 4DS. *Shop Opening Hours*

Wilkinson
Cameras
www.wilkinson.co.uk

IF YOU HAVEN'T YET SEEN THIS EXHIBITION, DON'T MISS YOUR CHANCE

DISQUALIFICATION When your Club enters a PAGB National Competition, you should pay attention this paragraph in the General Rules. Unfortunately, it has been necessary to disqualify a number of images in recent years, a great many because that image has been used before. It is very important that you should keep good records so as to avoid this problem, which can be very detrimental to you overall Club result.

Where an Image is determined to be ineligible for the Event to which it is entered, then it may be possible to substitute an eligible Image before the Event takes place. Otherwise, the Chair of the Organisers has discretion to allocate a score of zero to the ineligible Image and, if the Image received an award, to withdraw that award. Where an order of merit is calculated using a defined number of scores, then any zero scores shall be counted first and before the top scores in descending order.



On the next page you can read about one Club's experience and how they are dealing with it.

* East Anglian Federation of Photographic Societies * East Anglian Federation of Photographic Societies * East Anglian Federation of Photographic Societies *



The East Anglian Federation
of Photographic Societies
and
Photographic Alliance of Great Britain



Audio-Visual Workshop

to be run by
Jill K. Bunting CPAGB/AV & John Smith CPAGB APAGB

What makes a Good AV - Do's & Don'ts.
Arranging images in the best order. Adding Text.
Picture in Picture effects.
Use of video, animation and transition effects.
Looking at Script production and narration.
Recording and mixing music, sound effects and voice.
Overall production of the sequence.
Making Menus to run shows.
Use of Photoshop in Image Production.
**We will demonstrate using PTE AV Studio, which by
 November, should also be available for
 Mac as well as Windows.**
**How Single Image workers can also use PTE AV Studio
 to present their work.**

Sunday 1st November 2020. 10.00am - 5.30pm
 Foxton Village Hall, Hardman Road, Foxton, Cambridgeshire CB22 6RN
 The cost of the event will be £20.00
 Please apply by the 12th October to: Vic Hainsworth ARPS DPAGB,
 5 Magazine Farm Way, Lexden, Colchester, Essex CO3 4ER.
 Tel (01206) 562993. E-mail vic.hainsworth@btinternet.com

* East Anglian Federation of Photographic Societies * East Anglian Federation of Photographic Societies * East Anglian Federation of Photographic Societies *



**EAST ANGLIAN FEDERATION OF
PHOTOGRAPHIC SOCIETIES**



AUDIO-VISUAL WORKSHOP

APPLICATION FORM

The EAF is hosting an Audio-Visual Workshop run by
Jill K. Bunting CPAGB/AV and John Smith CPAGB APAGB
 Sunday, 1st November 2020, 10.00am – 5.00pm
 at
 Foxton Village Hall, Hardman Road, Foxton, Cambridge, CB22 6RN.
 The cost of the workshop will be £20.00 per person.

Name:

Photo honours:

Address:

Address:

Address: Postcode:

E-mail:

Telephone: Mobile:

Club/Society/Federation:

If you would like to bring a short sequence please indicate below title and running time.

| Sequence Title | Duration |
|----------------------|----------------------|
| <input type="text"/> | <input type="text"/> |

Which software does it run on?

E-ticket and location map will be sent upon receipt of this completed form plus
 remittance (cheques payable to EAF please) sent to
 Vic Hainsworth ARPS DPAGB
 5 Magazine Farm Way, Lexden, Colchester, Essex CO3 4ER.
 E-mail: AwardsOfficer@eaf.org.uk

Applications to be received by no later than Monday, 12th October 2020.
 Final details will be sent out by Monday 19th October 2020.

LINK TO PICTURES IN E-NEWS 248
 For many of you the link to the photographs in e-news 248 failed. **CLICK HERE**
<http://www.pagbnews.co.uk/newsletter/issue-248-0>

“DÉJÀ VU ALL OVER AGAIN”

By Stephen & Helen Jones, External Competitions Secretaries, Dorchester Camera Club

How many times do you get a sense of déjà vu at a Federation or at a national PAGB inter-club competition? You've seen that image before, but where? Was it in the judges' preview, in a salon catalogue that you've received ... or could it be a repeat submission?

Most major competitions don't allow the same, or a very similar image, to be entered twice, so, once an image has been entered for a competition it becomes ineligible for entry into another running of the same competition. Despite these rules, image repetition still occurs and this can lead to the disqualification of ineligible images and a marking down of club scores and ranking.

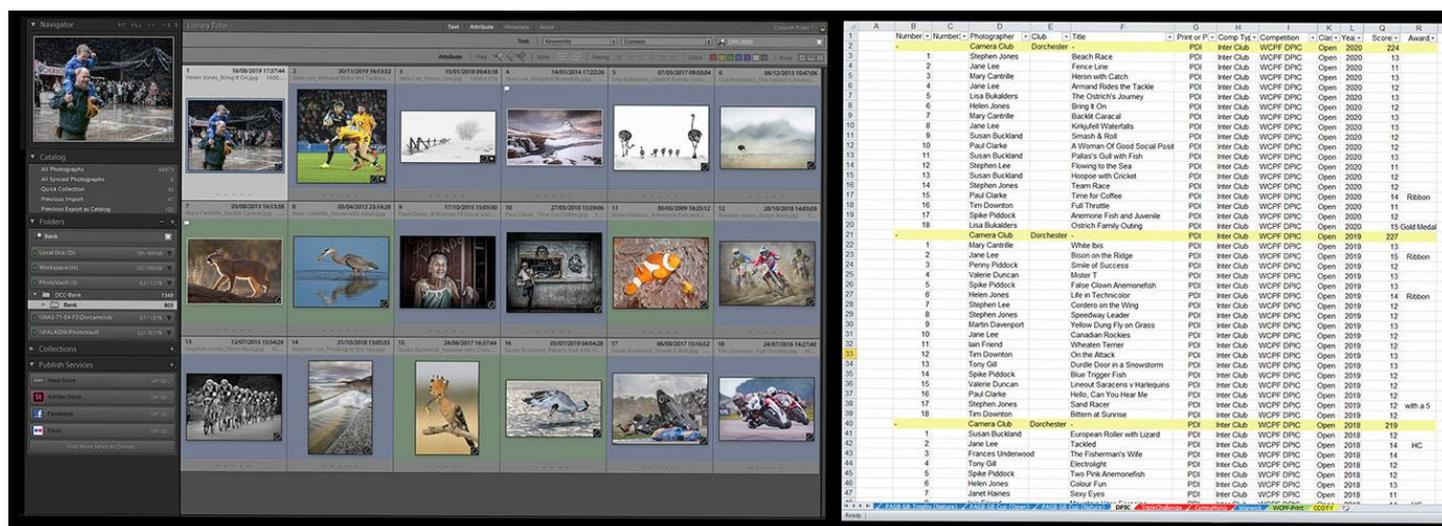
“It was a harsh lesson but we don't intend to make the same mistake twice”.

The club's competition secretary is responsible for checking that submitted images are eligible for any competitions being entered by the Club. Good record-keeping is a must, together with effective communications with members, particularly those that are, or have been, members of another club. It's very easy to make mistakes if you have incomplete records or don't know if another club has used an image in the past.

As an example, at Dorchester Camera Club, we had a photo disqualified from the FIAP World Cup recently because it had already been used by another club and the photographer wasn't told. Sadly, not all clubs keep good records or let their members know if images are used externally. We now err on the side of caution - it was a harsh lesson but we don't intend to make the same mistake twice.

Our primary records of external competitions are kept in a huge spreadsheet, with one worksheet for each competition. Each row is an image entered for that competition and by filtering it is easy to find out if an image has been used previously - assuming that the title is the same. This format is easy to maintain and ensures continuity when club committee posts change.

We now uses Lightroom as the main tool for external competition selections. Our Lightroom catalogue or *Image Bank* contains images previously entered externally together with a selection pool of new images. Tagging images with keywords for each competition entered turns Lightroom into a powerful searchable database. We can sort, compile and filter shortlists of images for selection ensuring that ineligible images are not included. We also export text lists of images to keep our members updated.



Communication is as important as record-keeping. On completing selection we let all the selected photographers and selection panel know - this is a final chance to detect any problems before the deadline. After the results are in we make sure that the selected photographers get their individual scores straight away.

So it's down to meticulous record-keeping and good communication, together with a cautious approach when considering images that might have been used by other clubs. In the end, image repetition is not a widespread problem, so with care you are unlikely to suffer the disappointment of having an image disqualified. Above all, don't forget to enjoy your photography and entering competitions.

MASTERS OF PRINT

Hall of Fame

Hilary Bailey CPAGB LRPS

Hi, I'm Hilary Bailey and I feel sure that, just like the other 59 successful entrants for Masters of Print, I was just thrilled and surprised to be accepted - so surprised I had to double check my form with a successful entrant in last year's Exhibition! St Martins in Birmingham was an amazing location for the display of prints and it was quite an experience to see my Little Dancing Tree displayed along with so many wonderful images. To the organisers and all those involved in staging the Exhibition. Sincere thanks to Rod and the team for all you do for us.

I am lucky enough to be a member of Amersham Photographic Society. We are quite a large club of 140 members and have two meetings each week – the main one on Mondays and special interest groups on Wednesday or Thursday evenings. It's actually impossible not to learn a tremendous amount from other members who are extremely generous with time, knowledge and expertise.

It's actually impossible not to learn a tremendous amount from other members

As to my photographic interests – well it started with wildlife, but now I seem to be veering towards landscape, particularly trees and long exposures but, to be honest, if something captures my interest, then I'll photograph it.



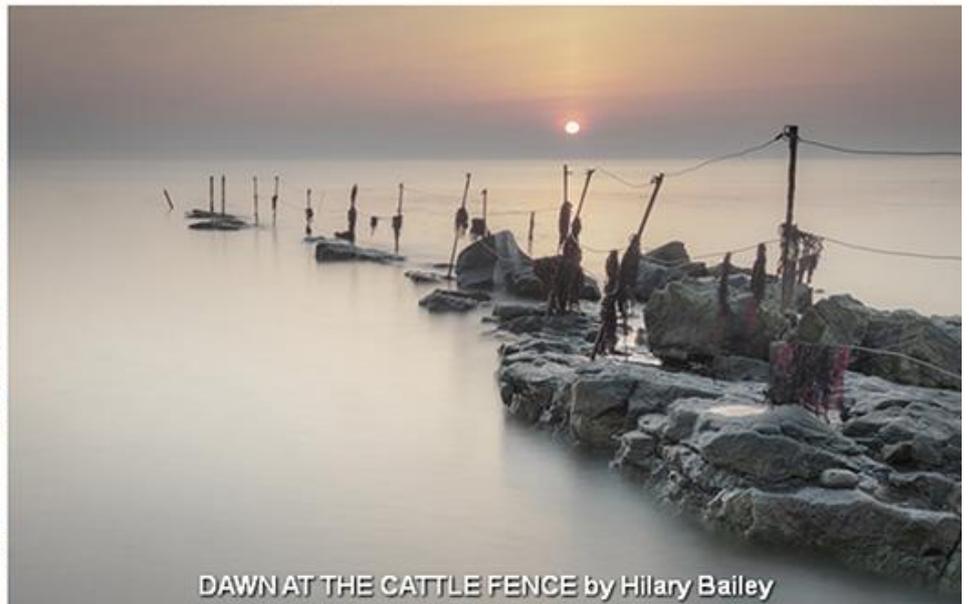
Hilary Roberts with her "Little Dancing Tree" at St Martins in the Bull Ring. *Photo by Richard Speirs*



CRAGS IN THE MIST by Hilary Bailey



MISTY MORN AT IDWAL FALLS by Hilary Bailey



DAWN AT THE CATTLE FENCE by Hilary Bailey



PILGRIMS WAY by Hilary Bailey



POSTS, MARKER AND GULL by Hilary Bailey

DON'T MISS e-news 249 extra, a Photography Show Special

<http://www.paqbnews.co.uk/sites/default/files/newsletters/en249%20extra%2001%20Mar%202020.pdf>

20% OFF tickets with PAGB, use code PAGBTPS20

PHOTOGRAPHYSHOW.COM

EVENT SUPPORTED BY



Opening of MOP at Wilkinson's Cameras Liverpool with Gordon Jenkins, David Parkinson (MD Wilkinson's) and Garth Tighe Past President of the LCPU

Plagiarism in Photography

An interpretation by Christine Widdall MPAGB FBPE EFIAP APAGB HonL&CPU

What follows is not a legal document but an essay on the subject of visual plagiarism. I don't claim that it is complete, only that it is my interpretation of a difficult subject and, as with many subjects, there are inevitably going to be grey areas that will cause further discussion and disagreement. However, I hope that it will lead to a rather better understanding amongst photographic club members of what is and what is not acceptable in photography.

How do we define plagiarism?

The Oxford English Dictionary, Vol. XI, Second Edition describes plagiarism as, “the wrongful appropriation or purloining and publication as one's own, of the ideas, or the expression of the ideas (literary, artistic, musical, mechanical, etc.) of another.”

In other words, plagiarism is the act of putting one's own name to another person's work and that can be writings, ideas or visual media. It is generally considered to have occurred when someone takes/uses another person's work or part of someone's work and makes it appear to be his/her own. Plagiarism is not a legal term in the UK but is always an unethical practice and essentially is a means of deceit (either intentional or unintentional). When plagiarism does become the subject of legal action, it comes under the legally defined areas of infringement of copyright and/or theft of intellectual property.

When plagiarism breaks the rules of photographic competition, it may be subject to disciplinary action.

A first look at visual plagiarism

I want to introduce visual plagiarism by means of some examples:

Example 1. Let's say that I have produced a masterpiece of photography and I make a large mounted print. You come along and photograph me holding my picture. That is clearly not plagiarism...you are not trying to deceive someone into believing the picture that I am holding is your own work. You have made a photograph of me holding a picture and there is no claim of authorship of that mounted picture implied in your photograph. Any ambiguity may be laid to rest when you entitle it “Chris Widdall with her picture of...”

Example 2. Now zoom in to the picture I am holding (or crop afterwards) to show only the picture itself. Make a faithful copy of this and put it into a competition entitled “Chris Widdall's masterpiece”. You have made a record of my photograph and have titled it accurately to reflect that it is someone else's work. Another example is that you photograph a statue or a painted emblem on the side of a railway carriage – both are somebody else's work, but you are not claiming the work itself to be your own but making a record photograph of it. That is not plagiarism either.

Example 3. Now take that same zoomed-in picture of mine, change it slightly by adding a filter, change the colour and tone a bit and give it a name of your choice, then enter it into a competition as your own work. I'm going to be very angry with you, because whether you realised it or not, you have plagiarised my work. The original idea and execution were mine and you have just taken my picture and changed it a bit without my permission and output it as your own. You have infringed my copyright and probably also my intellectual property rights. Other people seeing that image think it is yours, but it is still my work, my original idea and my execution. **This equally applies to copying any piece of artwork, such as a painting or drawing or an advertising poster...**the fact that it has no copyright symbol visible does not mean it is not protected by copyright. “Copyrighted works may not be used for derivative works without permission from the copyright owner, while public domain works can be freely used for derivative works without permission.”

https://en.wikipedia.org/wiki/Public_domain#Defining_the_public_domain

Work certified as “public domain” (not subject to private ownership) or “copyright free” may be used or copied without conditions and is not covered by intellectual property rights, no rights reserved, no restrictions on use. There is no reason why you should not use such images in your own work, for your own enjoyment, or to learn how to make composites. Magazines may circulate such images and encourage you to use them. It might be easy to put such derived images into competition, even accidentally but **they are not allowed!**

Artwork that is circulated for people to use freely often has a “creative commons license”, which allows the original artist to keep copyright of their work but share it with others under a series of conditions which they choose to apply. <https://creativecommons.org/about/licenses/>

This automatically excludes it as legitimate material for you to use in competition, because it is not all your own work. There are a number of sites on the internet where images are shared in this way and photographers and image makers are encouraged to share images and develop new work from them. One such site is Deviant Art <https://www.deviantart.com/> There is no harm in this so long as you obey their rules...post your derivations with a link back to the original artist/photographer. But you cannot use such pictures in competition in your Club, Federation, the PAGB, etc.

Example 4. Now make as close a copy of my photograph as you can that is entirely your own work, maybe the same location and different model, but essentially the same picture...you could have had the idea yourself, of course. But if my image is a bit “special” or “unusually imaginative” I might still claim that you had copied my idea too closely for it to be out of your own imagination and that could often be construed as plagiarism. An interesting article at <http://www.epuk.org/the-curve/visual-plagiarism> ...highlights what happens when this type of plagiarism becomes the subject of litigation.

However, it's a bit daft to imply plagiarism has occurred if you just happen to stand in a popular place to take photos, e.g. of Eilean Donan Castle. Many people will come up with much the same picture and no-one can claim the original idea or

the intellectual property rights. The idea of a picture of a Goth by a gravestone would be an obvious subject at Halloween. No-one has the right to say they thought of it first...and if you were there at the same time as me, we could have taken almost identical pictures.

Example 5. Take inspiration from seeing my “wonderful creation” but make something of your own that is influenced by my picture but is developed with your own style and interpretation. That is not likely to be plagiarism unless you follow my picture too closely. It is probably true to say that art and photography would not have progressed as it has without people taking influence from others and then going on to develop their own work.

Some pictures inspired by others will be plagiarism and some not and it’s hard to draw a definitive non-fuzzy line between. Similarity alone is not necessarily proof of plagiarism. It is possible for similar creative inspiration to occur in different people at different times and when people work closely together with mutual knowledge of each other’s work, plagiarism may not have occurred at all.

Example 6. Make a copy of my image, all your own work, and then change it in a way that parodies my work...usually parody is an exception to plagiarism, e.g. French artist Marcel Duchamp made a copy of the Mona Lisa in 1919 and gave her a moustache and beard in a deliberate act of degrading and parodying a famous work.

Soooo...plagiarism is a complicated subject and therefore one that tends to confuse and/or enrage people, even when it doesn’t break the rules of competition! The best advice is NOT to copy others too closely...be inspired by them, yes, but don’t religiously copy.

Why do people commit plagiarism? Here are a few suggestions...

- 1 They do not have the ability to think originally, so find it easier to “pinch” other people’s ideas.
- 2 They love someone else’s work and want to make something like it but get just a bit too close to the original. It’s so easy to do.
- 3 They do have an original idea but need an element to finish the picture off and it’s easier to take something from the internet to finish it off.
- 4 They do it accidentally, not knowing they have transgressed.
- 5 They do it knowingly thinking they won’t be found out.
- 6 They do not see the boundary between being influenced by and directly copying other work and this is compounded by the fact that the boundary is fuzzy.
- 7 They do not believe they are doing wrong.



When Plagiarism Breaks the Rules of Competition

When entering a competition, you should read the rules. Writers of competition rules should also be clear what is and what is not allowed. It would seem obvious that the work must be entirely the work of a single individual made from elements which he/she has the right to use in competition and has been captured by him/herself. I am not sure that this is always stated, perhaps because it seems so obvious, but it is invariably the case!

Although plagiarism is always unethical it is not necessarily against the rules and often comes down to a personal matter between the alleged plagiariser and the complainant! and that introduces another level of complication. There are many examples of work where a picture is so close to that of another photographer as to be easily mistaken for the original, but it has not broken the rules of the competition or exhibition.

There have also been cases of individuals stealing images from the internet or from exhibitions and then passing the image off as their own. This is clearly a very serious offence as it is plagiarism, theft, copyright infringement and against competition rules. These cases, when discovered, tend to be dealt with very severely.

If you are unsure about what the rules mean, ask for clarification before the event. Prevention is better than cure! Be clear about what you have the right to photograph and use.

What will happen if I break the Competition Rules?

In the case of the discovery of infringement of the rules, your Federation, PAGB, BPE, FIAP etc., will have their own method of dealing with this and may have a written policy to make disciplinary action fair to everyone. It is reasonable to say that if, as a driver, you do 40 mph in a 30 mph limit, regardless of whether or not you knew the law, your speedo was inaccurate or it was accidental, you would be subject to punishment. This principle is the same in photographic competitions. However, mitigating information should be taken into consideration in addition to the severity of the infringement. Sanctions may take the form of one or more of the following:

- 1 Explaining where the candidate has gone wrong with a warning not to infringe again and an explanation of what will happen in respect of repeated infringement.
- 2 Disqualification of the whole or part of the candidate's entry from the competition/exhibition.
- 3 Ban from entering for a defined period.
- 4 Rescinding the individual's awards and distinctions.
- 5 Reporting the infringement to other organisations.

FAQ in relation to photographic competitions

Finally, I have included some frequently asked questions and my replies relate particularly to the L&CPU competitions. For other competitions, you must consult the rules/organisers.

1. What if I take a photograph in the street and there is a poster, hoarding or other copyright work included in the picture?
This is generally allowed in competition because there is no deceit implied...it is clear you are not trying to pass off the copyrighted work as your own. It is clearly just incidental and a "part of the scene".

2. May I use photographs of statues, models and stained glass windows in my pictures?
There is generally no deceit involved in any of these, so generally the answer is yes, you can use them. This would tend to apply to other 3-dimensional objects.

3. May I use stock photographs that I have bought or downloaded from the internet?
You may use them in your own work if the conditions of purchase/download say that you can but you may not use them in competitions.

4. May I use copyright free images and clipart?
You may use them in your own work if the conditions of purchase/download say that you can but you may not use them in competitions.

5. May I use images that have a "creative commons" license?
Creative commons licensing allows you to use images in defined ways and may require you to give credit to the original author in your derived work. You may not use such images in competitions.

6. May I incorporate part of a picture taken by my spouse with their permission?
No. You may not use all or part of anyone else's image.

7. What about AV presentations?
This needs to be clarified by the AV community itself. It is clear that some stories cannot be easily told without using historic material, which may still be covered by copyright laws. Permission should be sought to use that material and the AV competition organisers should be clear about what may or may not be used. Music is also subject to licensing rules. For their Awards for Photographic Merit in AV, the PAGB require a significant proportion of your original photography.

8. What about Photoshop brushes? (Added 2015)
The brushes that are included with the software are usually considered to be OK for use in any of your compositions. Any brushes that you make from your own artwork are fine. Brushes may be available for download under copyright restrictions and you need to be very careful about when you use brushes where a credit needs to appear to the original creator of the artwork...the conditions of use will be given at the download site. There is no hard and fast rule about brushes that I know of, but obviously an amorphous shaped brush and a high res finely detailed drawn brush (e.g. of a butterfly) may be considered differently by competition organisers. If in doubt, check the competition rules.

© Christine Widdall MPAGB FBPE EFIAP APAGB HonL&CPU

First Published: 2010 in the L&CPU. First published at <https://christinewiddall.co.uk> on 29th April 2013 with minor additions 2015-2019.

This article is subject to constant revision and, if you are reading this later than March 2020, you should refer to the full article at <https://christinewiddall.co.uk/musings/plagiarism-photography/>

You might also care to read Competition Rules v Editing for Impact and the Risk of Disqualification at <https://christinewiddall.co.uk/musings/changing-face-photographic-competition/>

e-news IS SPONSORED BY **PermaJet**

Remember - Click on most of the photographs to browse them on the e-news website

