



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

e-news

from the Photographic Alliance of Great Britain

e-news 406. 1 June 2026

TWO MORE MPAGB



Maybeth Jamieson



<< Just Made It!



Richard O'Meara



>>

Culture Vultures



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AWARDS FOR PHOTOGRAPHIC MERIT 1994 – 2026

Master PDI	3	175 MPAGB
Master Prints	131	
Master Slides	41	

Excluding Awards for Photographic Merit in Audio Visual which are listed separately.

The very first MPAGB Awards were secured in 1995, and Maybeth and Richard join a distinguished list of successful applicants in the decades since.



<< *Slow Day* by
Maybeth Jamieson
MPAGB



Below
Juvenile Starling
Encounter by
Richard O'Meara
MPAGB

Watch out for
an **e-news**
special soon
with the
complete
MPAGB
entries from
Maybeth and
Richard plus
lots of images
from the
successful
entrants for
the other
Awards





Join the worlds largest free photography competition!

The CEWE Photo Award, is waiting for your photos. Ran by photo printing experts CEWE, you can submit up to 100 photos and you could win a share of €250,000 in prizes. So whether it's a professional photo or a smartphone masterpiece, we invite you to share your most beautiful photos.



Explore ten different categories

No matter what kind of discipline you follow with your photography, there's a category for you to enter.



Amazing prizes to be won

There's over €250,000 worth of prizes to be won. You can still win something, even if you place in the 1000th place. From a dream holiday to photography equipment, learn about the range of prizes on offer.



Recognised by the PAGB

CEWE are proud to have the Photographic Alliance of Great Britain as patrons of this years competition.

How to submit your photos

Enter your photos in the CEWE Photo Award for free in 3 simple steps

- 1 **Register:** Create an account through the CEWE Photo Award Portal to view other submissions and to keep track of your entered photos.
- 2 **Upload your photo(s) :** Hand-pick your very best photographs to be uploaded. You can submit up to 100 photos.
- 3 **And you're done!** You will have till May 2025 to submit multiple photos so don't forget to submit any new photos you take before the competition closes.

To enter www.cewe.co.uk/cewe-photo-award



SUNDAY 20 SEPTEMBER 2026

COMING SOON!

Awards for Photographic Merit

You are cordially invited to apply for an Adjudication for a PAGB [Award for Photographic Merit in Audio Visual](#) at CPAGB/AV, DPAGB/AV or MPAGB/AV level, to be held online on Sunday 20 September 2026.

Apply, via your Federation Awards Officer to, Daphne Hanson, the Awards for Photographic Merit Secretary at hanson16@virginmedia.com. ([See APM Leaflet 4](#))



162nd Edinburgh International Photography Exhibition 2026
Edinburgh Photographic Society

Last Chance

This is a Print-only Salon. Entry open from **28th February to 29th May 2026**
Prints must be received by 3rd June 2026

One of the oldest and most prestigious print salons in the world

Only 2 sections.
Enter up to 4 prints per section

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Open Colour

Enter here!
<https://pixaroo.com/eipe2026>

All accepted prints will be exhibited 8" to 31" August 2026 as part of Edinburgh Festival Fringe

Entry fees: £12 for one section, £16 for two sections
Payment to via PayPal

Images accepted in the 162nd Salon 2026

North Wales Photographic Association
Cymdeithas Ffotograffig Gogledd Cymru
Member of the Photographic Alliance of Great Britain

The North Wales P.A. are hosting a Fotospeed / Epson day on 27 September 2026 at the Craig Y Don Community Centre, Queen's Rd, Craig-y-Don, Llandudno LL30 1TE.

If you print it's a great informative day on papers and techniques or If you are just thinking about printing it's a great way to discover more £3.00 to include refreshments and raffle.

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09:30AM – 4:30PM

 Stratford-upon-Avon

PermaJet
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Presented By
JONATHAN VAINES

I recently ran a zoom discussion for Maidenhead Camera Club on AI. I have converted this into a written document in which the main message is that generative AI is an unacceptable tool when applied to competitions. I am not an expert in this topic - far from it. Moreover, this is a topic that is fast-moving. The views expressed in this document are those of the author and may not align with those of the PAGB. While care has been exercised in preparing this document, errors, misinterpretations or omissions are possible. Roger Norton, LRPS

AI - A CHALLENGE TO PHOTOGRAPHIC TRUTH?

As AI tools reshape images at and beyond the moment of capture, photographers and their institutions must clarify what is acceptable in terms of authenticity.

AI has undeniably permeates many aspects of modern life, including photography. In some respects, AI-powered tools offer genuine benefits, simplifying tasks that were once time-consuming or technically demanding. However, a more fundamental concern arises when AI generates pixels that did not exist at the moment of capture. At that point, a photograph begins to shift away from being a record of reality, incorporating elements that were neither present in the scene nor under the photographer's control.

These concerns strike at the foundations of photography itself. Long-established photographic principles—although expressed differently by various organisations—generally maintain that all elements within an image should result from the photographer's own work and remain under their control during capture and post-processing. In practical terms, this suggests that any process introducing entirely new pixel data, not derived from the original exposure, falls outside those boundaries.

The Cambridge Dictionary defines a photograph as “a picture produced using a camera.” Implicit within this definition is an expectation of authenticity: while a photograph may interpret a scene, it should still retain a truthful connection to what was in front of the lens. The generation of new pixels challenges that premise. Consider the following example. Figure 1 shows a poorly composed image of Hurley Church: the verticals are misaligned, the spire is truncated, and a red Post Office van dominates the foreground. In Figure 2, several AI-assisted edits have been applied.



The crop tool has been used to straighten the image, with “Expand” enabled and generative fill applied and the canvas has been extended at the top, again using generative fill. The red van has been removed using a generative removal tool.

The result is striking—visually convincing and aesthetically improved. Yet, when compared with Figure 3, a carefully composed photograph taken later at the scene, the discrepancies become apparent. The reconstructed areas do not reflect reality. The image may be attractive, but it is no longer a truthful representation of Hurley Church.

How **individual** photographers choose to engage with AI in their personal work remains a matter of personal preference. Within camera clubs and competitions, however, fairness depends upon a shared understanding of what is permissible. This is particularly important in genres such as natural history, documentary, and reportage photography, where authenticity is central to the purpose of the image.

At present, guidance in this area is often vague. The **PAGB document** on the subject, while helpful, is not prescriptive and therefore requires interpretation. Similarly, the RPS provides only broad guidance, stating that “entirely generative images, or images with material elements entirely generated by AI, will not be permitted for Distinction submissions, exhibitions and competitions.” Among Federations advice ranges from highly prescriptive rules to more general statements that all elements within a photograph must be the sole work of the photographer.

Photographers should, of course, follow this guidance, however imprecise it may sometimes be. Complicating matters further is the fact that many photographers rely on software such as Adobe Lightroom and Photoshop, both of which incorporate Adobe Camera Raw for image processing. Because AI functionality is increasingly embedded within these applications, it can be difficult to determine precisely when it is being applied. As a precaution, AI-driven features can often be limited by:

- Temporarily disabling internet access, thereby preventing connection to Adobe Firefly
- Ensuring that options labelled “Use Generative AI” are disabled
- Selecting “Manual” rather than “Auto” when using removal tools

To ensure full compliance with competition rules and authenticity standards, the following generative tools should be avoided.

Lightroom / Adobe Camera Raw

Remove tools (when “Use Generative AI” is enabled)
Distraction Removal (People)
Crop with “Enable Expand” and generative expand applied

Photoshop

Generative Expand
Generative Fill
Generate Image
Remove Tool (when set to Auto or Generative AI)
Generate Similar” variations
Generate Background

Photoshop, Lightroom, and Adobe Camera Raw

Generative tools using text prompts
AI-assisted noise reduction

Other Software

While many alternatives to Adobe software now incorporate AI functionality, not all employ generative AI. Tools such as DxO PhotoLab, DxO PureRAW, and the free version of Affinity Photo currently rely on AI-assisted enhancement techniques without generating entirely new image content. By contrast, the following applications do employ generative AI:

Photoshop Elements (Generate Image, Insert Object, Restore Photo, Enhanced Remove)
Capture One (Background Expansion)
ON1 Photo RAW (Generative Eraser, Generative Crop, Generative Replace)
Luminar Neo (GenErase, GenExpand, GenSwap)
Topaz Gigapixel (Recover, Redefine Realistic, Redefine Creative, cloud-based upscaling)
Topaz Photo AI (Super Focus, Remove Object, Dust & Scratch Removal, Recover Faces)
•GIMP (certain plugins)

This list is not exhaustive and will soon become out-dated - probably is already.

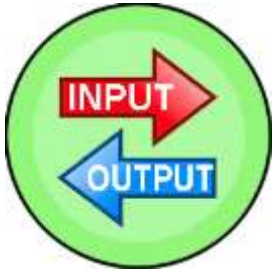
Ultimately, the challenge is less technological than philosophical**. As photographers, we must decide whether we are creating images that interpret reality or images that invent it—and ensure that, where standards matter, the distinction is clearly understood. It is therefore essential for camera clubs and their associations to establish clear guidance on what is and is not acceptable, ensuring a level playing field in both intra- and inter-club competitions, and elsewhere.

** Note. See the PAGB article on the next page “Only You Can Know”

References

Guidance - ‘Artificial Intelligence’ in Photography. https://thepagb.org.uk/wp-content/uploads/guidance_ai.pdf
RPS statement on AI and the Society. <https://rps.org/artificial-intelligence-and-the-rps/rpsstatement-fina/>

only you can know



As **e-news** editor, I have received numerous communications, verbally and by e-mail, and I have followed many discussions, sometimes confusing, on social media about how much effort a photographer should put into an image to make it their own.

Many have claimed that they know of instances involving Remote Shooting, Nature Hides, Studio Workshops and Organised Photographic Events where the photographer has had no input at all, except to press the shutter. Many have never been involved in such activities but assume that there must have been lots of help, perhaps because they have not previously seen the same quality of work from that person.

There are also frequently expressed concerns about processing tools and techniques, especially with the perceived effect of Artificial Intelligence. How much of the final image is down to the work of others writing clever algorithms and how much did the photographer contribute? Is everything in the image actually the work of the photographer?

The PAGB has no rules to define how much help you can have and, indeed, we accept entries which have been printed by someone else, even into the **MASTERS OF PRINT**. We take the view that the entrant has ultimate responsibility for the image.

Amateur Photography, as practiced through Camera Clubs, is a social activity. Members are encouraged to learn from each other and to help each other improve their Art and their Craft.

Most Club Members have benefitted from assistance in their Club and many, many Members have been willing to help - from advising on camera settings in the field or in the studio, helping with composition and exposure, helping to process and print images to constructively criticising the final product and showing how it could be improved. Such activity is the very essence of most good Clubs!

If you haven't made the INPUT, can you claim the OUTPUT?

Most organised events and photoshoot require the full participation of the photographer and, as a well-known organiser once said to me, "I give you the ingredients, but you have to make the cake". If you weren't there, please don't be quick to judge.

It may well be true that some photographers have very little input to the images they have taken and may not do much to process them later. If you haven't made the INPUT, can you claim the OUTPUT?

When it comes to post processing the PAGB already requires the entrant to have shot every element of an image and this, whilst more complicated, will not change with AI or other processing tools. In the end, whilst organisers may find it difficult to detect, you will know if you have gone too far.

ONLY YOU CAN KNOW. Do you believe in your heart that you have contributed enough to feel that you own this image? Is it truly entirely your own work? If you don't feel that way, and you are successful in competitions with it, then what have you won?

Be honest with yourself

You may have won a medal but where is the satisfaction if most of the credit is due to someone else? Your name may be on the medal, but YOU know that it should be someone else being recognised. Be honest with yourself and you will gain much greater satisfaction from your photographic successes.

Rod Wheelans. e-news Editor

Photographic Alliance of Great Britain

MASTERS OF PRINT

Sponsored by CEWE and Online Paper

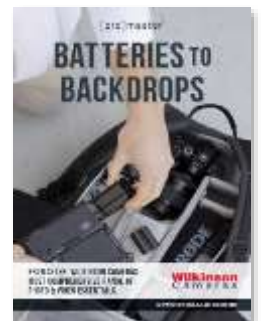
Wilkinson Cameras, 14-16 English St, Carlisle CA3 8HX
OPENING Saturday 16 May. Closing 6 June 2026

Bedwelty House, Morgan St, Tredegar NP22 3XN
OPENING 1 August 2026. Closing 30 August

The Old School House, Churchbridge, Oldbury B69 2AS
OPENING Saturday 5 September. Closing 30 September

Edinburgh Photographic Society, 68 Great King Street
OPENING Saturday 10 October. Closing 31 October

<<<
Still a few days left to catch this exhibition in Carlisle!



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Benin;
The Land Where Spirits Whisper
With
REHA BİLİR



fiapphotoacademy@gmail.com
www.fiap.net

FIAP Photo Academy
ZOOM Event

18th June 2026
London: 07.00 PM

“The Land Where Spirits Whisper” is a special presentation featuring photographs by Reha Bilir during his travels in Benin. Combining documentary photography, visual storytelling, and moving images, the presentation explores Africa’s mystical atmosphere, daily life, and ancient beliefs.

The first part presents scenes from Benin’s streets, markets, rituals, and everyday life, revealing a living culture where past and present intertwine. The second part tells a story inspired by Voodoo mythology through documentary photographs and AI-supported visual transformations, blending reality with dreamlike imagery and reinterpreting traditional myths through contemporary visual techniques.

The final part features a video presentation of an actual Voodoo ceremony, where music, movement, and ritual symbols create an immersive spiritual experience for viewers.

“The Land Where Spirits Whisper” offers a unique cultural and artistic journey by uniting documentary photography, mythological storytelling, and contemporary visual technologies.

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FROM FOTOSPEED

September 6th 2026 - Bath Spa University

FotoFest UK is a one-day photography festival uniting photographers, creators, and leading brands for inspiring talks, hands-on experiences, exhibitions, and visual storytelling.

TALKS BY

Tim Flach | Jack Lodge | Glyn Dewis

MARKET PLACE

www.fotofest.co.uk

Image: Jack Lodge



Two more successful entrants from the recent APM Adjudication Watch out for many more in a future e-news special.



Walk the Line
by
Philip Green
CPAGB



<<
The Chemist
by **Kim Rigg**
CPAGB

Excire Wins Two Major Awards for AI-Powered Photo Management Software

The logo for Excire, featuring the word "Excire" in a bold, sans-serif font. The letter "x" is stylized with a blue and black geometric design consisting of four squares connected by lines.

Excire has just picked up two major honors in the photography industry, winning **Best Imaging Software in the Photography News 2025 Awards** and **Best Photo Management Software in the 2026 TIPA World Awards**. Together, the awards position Excire as one of the most highly regarded AI-powered photo-management solutions available today

The Best Imaging Software award went to [Excire Foto 2025](#) in one of the UK photography industry's most respected reader-voted competitions.

And the Best Photo Management Software award was given to both Excire Foto 2025 and [Excire Search 2026](#) (a Lightroom Classic plugin). This honour came from the Technical Image Press Association (TIPA), a globally recognized organization whose annual awards are judged by editors and experts from leading imaging publications across North America, South America, Europe, Asia, and Australia.

It's no small achievement. Excire competed against some of the biggest names in photo software; that Excire came out on top indicates just how useful this kind of software has become for today's photographers - and how valuable it'll be in the future, as photography collections continue to grow in size and complexity.

What makes the two awards especially noteworthy is that they reflect recognition from different corners of the photography world. The Photography News Awards are ultimately decided by readers and working photographers, while the TIPA World Awards are selected by an international panel of imaging experts. Together, they suggest broad support for Excire's approach to AI-powered photo management.



So why did Excire stand out?

Unlike most imaging software, Excire focuses on helping photographers keep their files organized and accessible. Using AI-powered tools, Excire quickly analyzes photos and videos and applies keywords automatically. The program can also instantly retrieve images via descriptive "prompt" searches, search by faces and facial characteristics, detect duplicates, and help cull large batches of files using intelligent grouping and sorting tools.

That may not sound as glamorous as a one-click photo editing program, but anyone who has spent hours trying to locate a particular image in a crowded archive knows how valuable this can be. And for photographers who capture large batches of images, Excire's flexible culling tools make selecting photos far easier.

Excire's software is also designed to fit naturally into existing workflows. Photographers can use [Excire Foto](#) as a standalone application or integrate [Excire Search](#) directly into Adobe Lightroom Classic. And unlike many AI-powered platforms, Excire runs locally on the photographer's own computer rather than in the cloud, ensuring full privacy and control over image data. Both Excire Foto 2025 and Excire Search 2026 are available as lifetime licenses rather than subscriptions, and both offer [14-day free trials](#).

In many ways, Excire's recent awards reflect a broader shift in photographers' attitudes toward software. More and more photographers are looking for tools that save time, reduce frustration, and make large collections easier to manage. Excire appears to be doing exactly that - and both photographers and industry experts are taking notice.

A Very Special Offer for e-news Readers

Excire is available for a **one-time fee**, *not* a subscription. If you're interested in trying Excire Search 2026 for yourself, the company is offering you a **15% discount** on your lifetime license with the code **UKCLUBS**.

(You can redeem the code during checkout in the [Excire Shop](#))