



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

e-news

from the Photographic Alliance of Great Britain

Issue 365 29 September 2024



Lilies by Carol McNiven-Young EPAGB

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NOW OPEN FOR ENTRIES

EIGHTH MASTERS OF PRINT EXHIBITION

Sponsored by CEWE and Online Paper

OPEN FOR ENTRY	01 SEPTEMBER 2024
CLOSING DATE	01 DECEMBER 2024
JUDGING/SELECTION	7/8 DECEMBER 2024
GRAND OPENING	08 FEBRUARY 2025

Have you saved a really good print for THE BIG ONE?

You can have your prints forwarded FREE from the MASTERS OF PRINT to the GB Trophy competition!

Prints entered for the MASTERS OF PRINT (MOP) may be forwarded directly to the GB Trophy provided that the print has been selected and entered to the GB Trophy by the Club and provided that the labels have been downloaded for that competition and have been forwarded to the Organiser who will fix them to the appropriate Prints. MOP entrants are advised to inform their Club that their Prints have been entered for the MOP and are available for selection to the GB Trophy. (There is no fee to enter the GB Trophy competition.)

For further information CLICK ON Timetable at <http://thepagb.org.uk/events/the-gb-trophy/>

Important Note. Prints which have been selected for the MASTERS OF PRINT EXHIBITION or to form the SALON DES REFUSÉS cannot be forwarded and a new print will need to be provided to the Trophy Organiser.



**PROPOSED ADJUDICATION
22nd FEBRUARY 2025**

Awards for Photographic Merit

Currently we do not have sufficient applications to run an Adjudication for our Awards for Photographic Merit in Audio Visual and hopefully this proposed date will encourage more of you to apply through your Federation Awards Officer. It is probable that we will close for applications in early January 2025 and that this will be held as an online event.

Applications are invited for CPAGB/AV, DPAGB/AV and MPAGB/AV subject to the conditions outlined in APM Leaflet 4 which can be downloaded at <http://thepagb.org.uk/awards/apmav/>.

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SEVENTH MASTERS OF PRINT EXHIBITION

If you missed it everywhere else, this is your last chance!

Gracefield Gallery
Edinburgh Road, Dumfries

30 November– 21 December 2024

🧐 Struggling with your print settings or in need of some personal advice on choosing the right paper?

Our personal support session could be exactly what you're after 🙋 <https://bit.ly/3U24cBV>



PRINT LIFELINE
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with Colin Hulley
Print Educator

INTER-CLUB PRINT CHAMPIONSHIP

We are looking forward to welcoming you to the Inter-Club Print Championship to be held at Westholme School, Blackburn, BB2 6QU on **Saturday 19 October 2024**



The Theatre at Westholme School

If you missed this last time around ,,,

There is much conversation on social media about Clubs, Judges, Competition Rules, Nature Definitions and more, lots of which ask, “why aren’t the PAGB legislating for this and giving a lead to the photographic community?” Hopefully, this article may help you to understand why it isn’t the remit of the PAGB to make such rules for Clubs and Photographers to follow. *Hon Ed.*



WHAT IS THE PAGB

and how does it work?

The Photographic Alliance of Great Britain with its Member Federations and its Affiliated Clubs forms a “Bottom Up” management structure. It is not a regulating body telling its Members and Affiliates what they should do. Its activities are controlled by the needs and wishes of its Affiliated Clubs, as communicated to them via the Member Federations.

Although they may have to comply with some Federation criteria, Clubs are self-regulating and can run their programme, events and competitions under their own rules. They are eligible to become

Members of their local Federation although in some exceptional circumstances may apply to be Members of another Federation instead of, or in addition to, their local Federation. As Members of a Federation, they are Affiliated to the PAGB.

The PAGB Executive comprises one Member nominated from each Federation, plus a few Officers, also drawn from the Federations.

The Officers are The President, Vice President, Treasurer and Secretary Other posts are the Past President, and FIAP Officer.

There are currently four Hon. Life Vice Presidents, of which two are active; and occasionally members are co-opted from the Federations for specific tasks or to shadow an “organiser”, prior to replacing them.

Federations serve their Member Clubs and their policies, regulations and actions should follow the wishes of the majority of their Member Clubs. Within this, they are self-regulating and cannot be directed by the PAGB unless it has been agreed by the majority of Federations that specific regulations should be accepted by all Federations. Federations are Members of the PAGB.

The PAGB serves the Federations and, through them, the Affiliated Clubs but cannot direct how these Federations and Clubs are managed. The PAGB has no paid staff and everything, as it is at Federation and Club level, is organised and manned by unpaid volunteers claiming only out of pocket expenses.

The Executive Committee meets three times per year including an AGM to direct policy, respond to the needs of Federations and to approve new projects and events.

The work is carried out by sub-committees comprising Members of the Executive and occasional co-options. You can see details of the current Officers and the Chairperson of each of these organising sub-committees at <http://www.thepagb.org.uk/about/whos-who/>.

Unless it is specifically instructed from the “bottom-up”, the PAGB normally only specifies rules, regulations and criteria for its own competitions such as the Print and PDI Championships, the GB Cup and GB Trophy and the Masters of Print.

Of course, Federations are free to adopt any PAGB regulation or to ignore it. For example, the PAGB recently agreed much simpler criteria for eligibility of Nature Photographs to their competitions. Some Federations have chosen to adopt it but many have not, preferring to remain with the FIAP definition or the previous PAGB criteria.



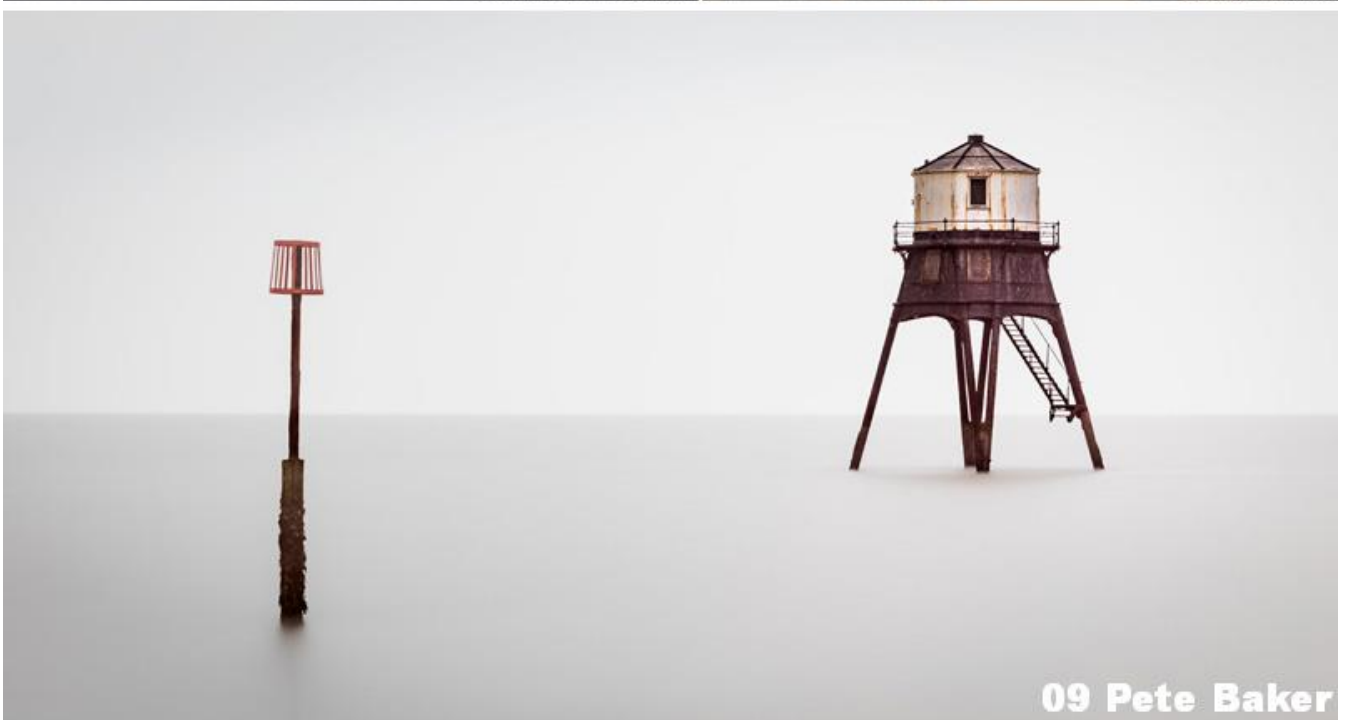
01 Matteo Strassera



03 Matteo Strassera



02 Gary Hunter



09 Pete Baker

APOY Amateur Photographer OF THE YEAR COMPETITION 2024

ROUND 5 - LANDSCAPE

- 1st Matteo Strassera, Italy
- 2nd Gary Hunter, USA
- 3rd Matteo Strassera, Italy
- 9th Pete Baker (Royston CC)

Images on page 6

- | | |
|-------------------------------------|-----------------------------------|
| 1 Plymouth Camera Club 400 | 6 Launceston Camera Club 120 |
| 2 Truro Camera Club 185 | 7 Loughton Camera Club 100 |
| 3 Stafford Photographic Society 180 | 8 Royston Photographic Society 75 |
| 4 Mid-Somerset Camera Club 160 | 9 Visions Photography Club 60 |
| 5 Bristol Photographic Society 150 | 10 Dundee Photographic Society 55 |

Enter at <https://www.photocrowd.com/photo-competitions/photography-awards/apoy-2024/>



FIAP Photo Academy
Zoom Event
fiaphotoacademy@gmail.com
www.fiap.net

The Impact of Climate Change with **NICK MOIR**
26th October 2024
London: 11.30 am
<https://bit.ly/4g63b4o>

Nick Moir is known for his work in capturing extreme weather events, particularly bushfires and storms.

He has been a staff photographer for The Sydney Morning Herald since 1993 and has received numerous accolades for his photography, including multiple awards from the Walkley Foundation including the Nikon-Walkley World Press Photo and the Press Photographer of the Year.

Moir's work often highlights the impacts of climate change and the power of natural forces, bringing attention to the beauty and devastation of Australia's landscape.

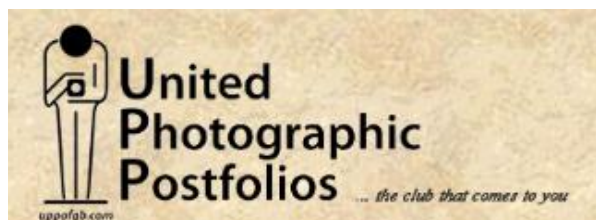
He is also a volunteer firefighter with the New South Wales Rural Fire Service. He has 4 children and lives in Sydney. Nick will be presenting a short selection of images from his early career before concentrating on the fires, storms and floods of the past 6-7 years. Register to attend at <https://bit.ly/4g63b4o>

CALLING ALL CLUBS

Although the **MASTERS OF PRINT** is easily entered by Individual Club members you can co-ordinate a Club entry which will allow your members to enter fewer than 5 prints at £3 per Print instead of paying the full £15 entry fee. Their scores will count towards the Gold and Diamond Club Awards if they enter via the Club or as Individuals.



<http://thepagb.org.uk/events/pagb-masters-of-print/>



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Have you considered joining a discussion Circle on Zoom, meeting once a month, no scores! The club that comes to you.

😊 <https://www.uppofgb.com>

<https://www.lcegroup.co.uk/Events>



**29th
OCT
2024**



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£149

with **TERRY DONNELLY**

AT MANSFIELD TOWN FC

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London Camera Exchange is thrilled to announce an exclusive SONY hands-on experience day for 10 lucky customers. Attendees will witness the excitement of the live Bristol Street Motors Cup game between Mansfield Town FC & Newcastle Utd U21 teams. It's a perfect setting to test and capture high-action sports photography with the latest gear.

REGISTRATION HERE: WWW.LCEGROUP.CO.UK/EVENTS
CONTACT: 0115 941 7486



SONY



cewe
photo award

Enter: UK at Play photo competition
and stand a chance to win great prizes!

CEWE is partnering with the PAGB to bring you the 'UK at Play' photo competition. Between 1st August and 31st October 2024, enter your best photos of Brits enjoying leisure and play in the UK.

You can submit up to 100 photos to give you many opportunities to showcase your art of photography. Your photos will be judged by a panel of recognised industry experts and professional photographers.

There are some great prizes up for grabs such as CEWE vouchers and personalised wall art of the winning photo.

Plus the winner will also receive a Medal from the Photographic Alliance of Great Britain.

You can also enter your images from this competition into the CEWE Photo Award, the world's largest free to enter photo contest, which CEWE are proud to have PAGB as patrons of.

Top tips to make your photos stand out within the competition

- Ensure your photos are representative of the theme and tells a unique story with a fresh perspective. Images that communicate an idea or emotion in a clear and effective way always makes an impact.
- Master your individual technique. Photographers who strive for excellence in their imagery are generally noticed by our judges.
- Lastly, read the rules carefully to ensure you submit your images accordingly.

NOW OPEN - ENTER HERE



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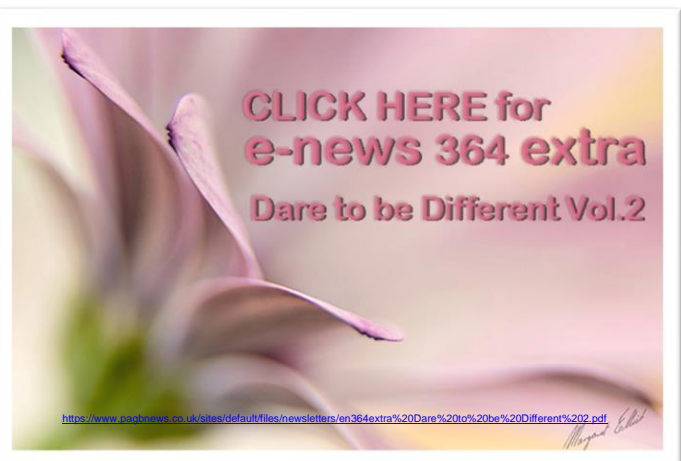


The recent Second Volume has created lots of comment and reaction on Social Media and in emails received. I thought it may be of interest to show you some of these although publication does not necessarily indicate agreement or approval by the PAGB or your Editor.

I have not included names as I have not sought permission to publish these comments.

Despite my own main interest being Nature photography, I have long felt that it was a real shame that true artistic photography rarely gets a look in at club level or on the BPE 'circuit'. I personally have always enjoyed visiting art galleries and have a number of friends who are painters. I cannot believe I am the only photographer who enjoys paintings!! One of the many difficulties for judges of club photography (and I appreciate that their job is tricky) is that the Open Colour and Open Mono categories encompass so many genres. The aims and techniques of, say, street, portrait and sport photography are so different that it is really quite absurd to put them in competition with each other. Those of us who concentrate on Nature photography do at least have a protected category of our own most of the time. (I do appreciate that there are some salons that already encourage a Creative category).

The suggestion that has been knocking around in my head for a while would be to hold an annual competition in the UK exclusively for artistic photography (of the kind you have highlighted in your two Dare to be Different compilations). If that were successful one might perhaps move to create and include a creative category in all BPE competitions. It would perhaps need an agreement at the highest level that this kind of photography should be actively encouraged. Perhaps that is the sticking point?



I really enjoyed both volumes. I am getting very bored with the usual samey copying others work and processing techniques that is constantly exhibited. It is so refreshing to see original thought provoking images. It has very much re-ignited my interest.

I enjoyed reading the statements that were provided with many of the entries, as they gave a context to the work, and authors, that is not typically seen during club judging. Seeing a range of photographs that social media algorithms don't present to you is one of the joys of club photography.

I may not understand some of the images but I admire those who have "dared to be different". I just wish I had their vision and their skill. More please.

What a breath of fresh air. Such creative and very different images. Fabulous, thank you to all who contributed to both volumes and to you Rod for compiling them.

I haven't seen any of the training offered by other federations of course so I can't compare. The training I received was insightful and encouraged open-mindedness. But of course every judge in the region is different and I have experienced good and bad ones

We have a local judge (professional photographer) who will ask questions like, why we took the photo, how did we decide on that style, etc, and I find his method helpful. He isn't criticising, but this encourages me to think before taking photos, and generates discussion. Sometimes the answer "because I like it" is sufficient, and some answers put a different perspective on how we see a photo.

I am curious whether there are any records of camera club output from the 1950's for comparison.

The latest PAGB News popped into my mailbox yesterday, with Vol.2 of *"Dare to be Different"*. Wow - what an amazing collection of images! An outpouring of creativity that we rarely get to see in our club competitions. And a collection of the most refreshing, personal, engaging, thoughtful, challenging, insightful, and inspiring images I have ever seen in the newsletter. Camera clubs are fantastic learning environments but they can stifle individuality in the search for the supposedly perfectly formed competition image, so even if people are developing their own style, they don't always dare to expose it. Once you've experienced the type of knock-back described by some people in the comments - which is not uncommon and I've experienced it myself more than once - why would you risk exposing yourself further? Hence the circle is closed once more. I think many (most?) of our judges are not yet equipped with the right knowledge or understanding to be able to critique this type of work. You need a different frame of reference as the common 'rules' we tend to use to judge competition images can't be applied so easily and that's why we see judges falter and stumble. You also need more time to read the images and the 'system' doesn't always allow that. The real question is ... where do we go with this now?

As a soon to be ex-judge I will shift the focus onto photographers (bad pun). Club photographers are pack animals, someone gets a good score for say a Puffin or, god forbid a Kingfisher, and everyone starts shooting those. Why do we get endless bird-on-a-stick images? The answer is that they are convenient, normally close to home. The current vogue for landscapes and wildlife means that almost everything else gets knocked back. When was the last time a still life or portrait did well at your club? I was warned at one club that 40% would be wildlife, the reality was 60%. It's down to the judges to encourage new creativity but also the photographers to get their lenses out of the back garden and do something different.

I would make a distinction between club competitions and Federation etc level events. At our club I think most members are willing to enter images simply because they like them. We have control over who we invite to judge and if anybody shows narrow mindedness they don't get invited again. But it's different at Federation level where you have three judges you haven't chosen pressing a button very quickly. Any images which take time to work out what's going on will score badly. Subtlety goes out the window and impact is all. I don't know whether there's an answer to that, given the large number of images the judges have to score.

In learning how to create supposedly perfectly formed competition images, we are missing out on some of the individuality and creativity which people are keeping to themselves because they feel it's risky to expose it. Whether they are right to do that or not, that is still the perception. Whether we should be worried about it or not, is another question. Can camera clubs ever be everything for everybody? All art forms evolve by pushing boundaries and if we are not taking risks or encouraging individuality and creativity enough, then we are suppressing progress. Whilst the world of photography outside our clubs breaks boundaries and creates exciting new work, I'm not sure the output of our camera clubs has changed much since the 1950s.

Apart from people genuinely enjoying nature and wanting to photograph it, the main reason why conventional nature photography is so popular in camera clubs is that it is generally over-scored; they're usually scored as examples of the natural history genre, which tends to mean that a generic but sharp, well exposed image of a wildlife subject will score highly especially if the subject is cute. The creativity of the photographer isn't considered that important for the genre although it really should be! Perhaps the time has come to point out to nature photographers in clubs that advances in technology mean that they have to work harder to be original. And there is some amazing and wonderful wildlife work out there (some of it done in back gardens).

The question arises whether competitions / judging is the best forum for feedback on pictures that show individuality and creativity. While there is a place for the unbiased critique of a neutral judge, my own photography has improved more from critique sessions

It's still not good enough for it to be featured in the Dare to be Different series.

I think the Dare to be Different series has highlighted that there are many people who produce high-standard work that fits outside the standard camera club cliché. I noticed that many of the photographers have distinction letters, which indicates to me that people aren't all put off producing what they enjoy, they are simply careful regarding what they select to put in front of judges / selection committees.

There may never be a Volume 3 but if you have images which you think are good but are outside the mainstream of Club photography e-mail them to me, with your own words.

Rod



Carol McNiven-Young EPAGB_A Mothers Love



Rob Colic EPAGB_European Brown Bear Finland



BPAGB



CPAGB



DPAGB



EPAGB



MPAGB



David Myles EPAGB_Slime Mould at Spore release stage



Alan Cork EPAGB_Hoopoe in Flight with Field Cricket



Derek Howes EPAGB_Room For A Small One

AWARDS FOR PHOTOGRAPHIC MERIT ADJUDICATION IN BASINGSTOKE - APRIL 2024

These EPAGB successes were featured in an earlier **e-news** but there is now, as promised, a fully illustrated **e-news extra 365** with this issue celebrating all of the successes including many pictures of the happy APM Badge recipients. It is huge but don't miss it!

A reminder of just some of the photographers and their excellent prints at the Grand Opening of the **SEVENTH MASTERS OF PRINT EXHIBITION.**



Dominic Byrne



Pete Smith



Dorothy Flint



Peter Brisley



George Robertson



Ralph Snook



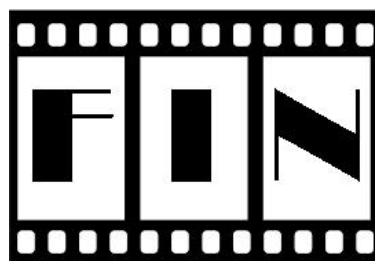
Maybeth Jamieson



Richard Hainsworth

Now is your time to enter for the **EIGHTH MASTERS OF PRINT**

“Walkies” by Gill Omeara from the SEVENTH MASTERS OF PRINT



and finally...

There are now many great opportunities to photograph elegant, beautifully styled models in exotic locations and I have previously enjoyed events with Tabitha Boydell, London Camera Exchange and Session Days.

Recently I had an opportunity to visit with a relatively new group, Creative Hub, and I will review the event in the next issue, hopefully with images taken on the day by delegates who are members of PAGB Camera Clubs.

<< Chess with @amycarey taken with my eye-phone