



news and views from the
Photographic Alliance of Great Britain

e-news

Issue 55 – January 2012

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AV CONSULTATION.

hAVe YOUR SAY

VISIT -

www.pagbnews.co.uk/avawards/index.html

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A new Winner Every Month

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editor - Rod Wheelans, 43 Lovers Walk, DUMFRIES, DG1 1LR e. rod@creative-camera.co.uk t. 01387 257906

PAGB AV AWARDS CONSULTATION

The PAGB has, for some time, been reviewing its approach to its AV Awards to ensure that the requirements recognise advances in all aspects of the craft.

There is a specific reason for this current review which relates to the origin of images used in AV sequences - specifically the use of images which are not the original work of the applicant. The PAGB is considering changes with the intention of easing this requirement in relation to Audio Visual submissions for their awards.

The review is also addressing other changes that may be deemed desirable to recognise the changing nature of AV production techniques and content.

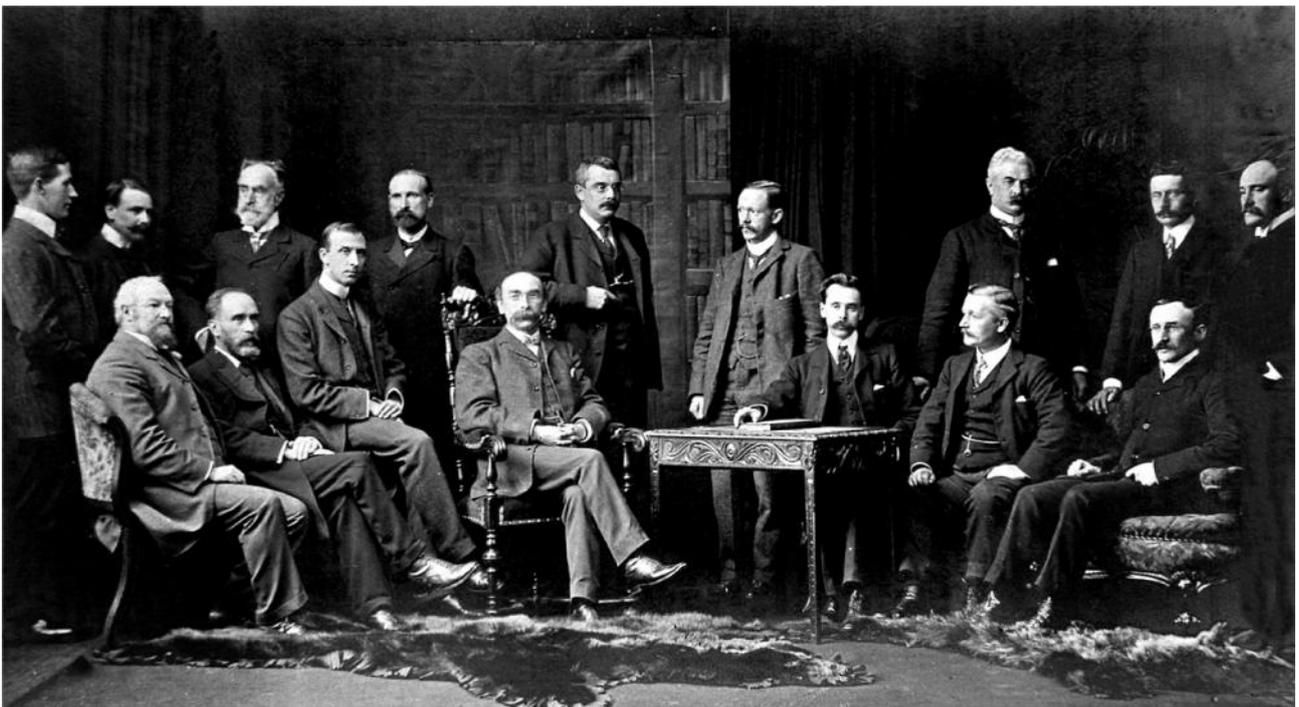
Comment is invited from audio visual workers who are members of PAGB affiliated clubs, especially those likely to consider submitting AV productions for future PAGB Awards assessment and those already holding PAGB AV Awards.

Submissions would also be welcome from any other individuals or organisations with an interest in AV production.

An open Consultation Document, with a short questionnaire is available at:

www.pagbnews.co.uk/avawards/index.html

The consultation closes on 21st January 2012



The Council of Edinburgh Photographic Society in 1902 – see the article on Page 4

PAGB DIARY OF EVENTS 2012

Mon 9 January	Closing Date Great British Cup 2012 <i>(Although it is a nuisance we can probably accept entries up to 25 Jan)</i>	Scotland
11/12/13 February	JUDGING Great British Cup	Scotland
Sat/Sun 4/5 February	Executive Meeting London	
Sat 31 March	Closing Date for Application of FIAP Distinctions	Dave Coates
Sat/Sun 14/15 April	AGM & Executive Meeting	London
Sat/Sun 28/29 April	Awards for Photographic Merit	YPU
Sun 27 May	Closing date for receipt of entries Inter Federation Print Competition	N&EMPF
Sat 9 June	Judging Inter Federation Print Competition/Exhibition	N&EMPF
Sat 14 July	PDI Club Championship	Warwick
Mon 1 October	Closing date for receipt of entries Inter-Fed Projected Image Competition	SPF
Sat/Sun 6/7 October	Executive Meeting	London
Sunday 14 October	Judging Inter-Federation Projected Image Competition/Exhibition	SPF
Sat 27 October	Club Print Championship	Connah's Quay
Sa/Su 24/25 November	Awards for Photographic Merit	NIPA

NEXT ISSUE

The next issue will carry highlights from the meeting of the PAGB Executive Committee on 2/3 February. Hopefully there will be some highlights to report!



EDINBURGH PHOTOGRAPHIC SOCIETY - 150 YEARS

Neil Scott EFIAP ARPS DPAGB & Peter Stubbs FRPS

1861 was the year that Lincoln was elected President of the USA and the American War of Independence began. It was also the year that Edinburgh Photographic Society was founded.

Photography had been practised since 1839, when William Henry Fox Talbot and Louis-Jacques-Mandé Daguerre had announced their discoveries. The Edinburgh society was originally the Photographic Society of Scotland (PSS), founded in 1856. It provided lectures, demonstrations, outings and exhibitions for both professional and amateur members. Despite its early success, some PSS members found the meetings to be too formal and began to meet informally in a small room behind a watchmaker's shop. In 1861 they established Edinburgh Photographic Society and, in 1862, elected six honorary members amongst whom was Sir William Henry Fox Talbot. EPS had 162 members by 1870 and 374 by 1880. By 1900, membership had reached 509 and during the 1970s membership exceed 600. Membership currently stands at a little over 200, making the Society the largest photographic club in Scotland and one of the largest in the UK.

After almost 30 years of meeting in rooms at Queen Street, St Andrew Square and George Street, EPS acquired its own premises in North Castle Street in 1892. In 1954, after several other moves, the society was able with donations and interest-free loans from members to purchase their current premises at 68 Great King Street.

The first exhibition was staged in 1861 and attracted some of Britain's best known photographers, including Roger Fenton, Francis Bedford, and Camille Silvy. A major exhibition was held in 1876, occupying the whole Royal Scottish Academy in Edinburgh. The *British Journal of Photography* reported that 'nearly every civilised country was... ..represented in the exhibition'. The exhibition included apparatus, chemicals, books and over 3,000 photos.

The EPS Survey Group, set up in 1899, worked steadily towards its objective of creating a record of Edinburgh past and present. Photos were taken of many of the streets and buildings in the Old Town. Many of the photos have survived, some in the Scottish National Gallery Collection, in the Edinburgh City Library Collection and in the collection of the Royal Commission on the Ancient and Historic Monuments of Scotland.



Renovation work at Great King St. Has been undertaken by members at regular intervals since 1955 and a major refurbishment was carried out professionally in 2010. The club premises, on four floors of this prestigious building in Edinburgh's New Town, include a magnificent pillared entrance foyer, with a bust of David Octavius Hill (left), 70 seat lecture and exhibition hall, a fully equipped studio and darkrooms, a library and a digital suite. There is also a basement gallery for smaller exhibitions throughout the year, and a fully equipped kitchen. The premises are open to members on a 24 hour a day 7 days a week basis and there are meetings on three or four nights each week. The premises are also host to outside organisations such as the Royal Photographic Society for seminars and advisory days.

The EPS International Exhibition of Photography and the Members' Exhibitions have continued to be held annually and 2012 will see the landmark 150th exhibition. The International Exhibition has run from 1861 to the present day, with only two gap years. Since the 1950s, EPS International Exhibitions have attracted entries from 130 countries, typically between 1,200 and 4,000 entries annually. The Exhibition only accepts as many prints as can be displayed in the lecture hall, currently 204. This means that the acceptance rate is one of the lowest in the world, reaching as low as 6% a few years ago.

Many of the society's early lectures were instructional. Lecture titles included " *My First Photographic Trip to the Country and what befell me*", " *A New Tent for Photographic Purposes mounted on a Wheelbarrow*" and the intriguing " *Beer and Albumen Process*"! Formal lectures continue on Wednesday evenings and there are many other very active groups with their own programmes and committee. These include the Nature Group, the Creative Group, the Digital Group, the Studio Group, the Delos Group and the Phoenix Group. The Delos Group arranges photography outings, whilst the "self-help" Phoenix Group is dedicated to giving constructive criticism and analysis of members' work.

In 2011 EPS became both the PAGB UK Print Champions and SPF Scottish Print Champions. This surely points to a bright future. Another 150 years? www.edinphoto.org.uk

Pictures on a Page

Paul Sanders, former Picture Editor of The Times, reveals the secrets of life on the Times Picture Desk and the history of photography at the paper of record.

For the last eight years Paul Sanders has directed visual coverage of every major event for The Times, transforming the paper from a broadsheet to a compact format and developed the way images are viewed on the many digital platforms that are used to deliver news today. This candid journey through a world alien to many photographers, is emotional and humorous and is accompanied by some stunning photography by the team of Times photographers.



Photograph by Jack Hill for The Times

Paul is available to for a limited time to talk to photography clubs. Please contact him on 07771812398 or paul@paulsanders.biz for further details.

ADVERT

Yellowstone and The Tetons

September 2012

Wildlife and outdoor photography
tour organised and led by
David Osborn FRPS, Deputy Chair
of the RPS Nature Distinctions Panel.

For more information:
Email: poppyland3@aol.com
www.davidosbornphotography.co.uk



HOW DO YOU RECEIVE YOUR VISITORS?

I received a few comments after the piece in the last **e-news** about how Clubs receive and direct their visiting judges and lecturers. Here are some (edited) extracts.

“The piece about the reception given to Club judges struck a chord! If you run a follow-up, it would be good to mention that the best clubs also provide detailed instructions about how to find them. Sat. Nav. gets a judge so far but many meeting places are part of a complex of buildings and one has no idea which building or alternatively which of many possible entrances to choose. Guidance is extremely helpful and the very best clubs even provide a photo!”

“I’ve had my share of bad experiences but most clubs are great. I’ve had lovely meals, great B&B, stayed with lovely people and received lovely thank you letters including, on one occasion, a clipping from the local newspaper!”

“I’ve had some poor experiences but more and more clubs now seem to recognise the high cost of motoring and many insist on giving me more than I claim. I find that if I make sure everything I am going to charge is upfront before my visit then there is no problem”

“As lecturers we obviously enjoy showing our pictures but we have work and family commitments that impinge on our photographic life. We may not have time to eat at home before travelling to a destination so sometimes may claim for a cheap pub meal. A request for an additional £5 to cover this is not always received sympathetically.”

“We only do it because we like showing off!”

Anne and I usually send a note of our “requirements” which appears on Page 10. It is a little pompous perhaps but helps save any misunderstandings, If you don’t already do so, I would recommend that you use something similar. If anyone would like this in MSWord form so that you can adapt it for your own use please e-mail rod@creative-camera.co.uk.

BRITISH SMALL PRINT CIRCUIT

CLOSING DATE : FEBRUARY 5th 2012

An exceptional International Print Circuit of 4 Salons and another high quality 4 Star catalogue. The Circuit continues to have FIAP and PSA approval and we are very pleased that we have been able to keep the entry fees at the same level as last year and once again offer a discount on entry fees for Groups of 10 or more.

for information, conditions of entry, calendar and on-line entry with secure payment using PayPal

<http://www.westcumbriaphotogroup.co.uk>



BRISTOL INTERNATIONAL SALON OF PHOTOGRAPHY

Closing Date - 10 March 2012

Go to - <http://www.bristolphoto.org.uk/pages/bristol-salon/2012-bristol-salon--entry.php>

NOW AVAILABLE

AWARDS FOR PHOTOGRAPHIC MERIT RECORDED LECTURE

This CD runs for 1 hour in two parts and contains over 100 photographs demonstrating the standard required to obtain the Credit (CPAGB) and Distinction (DPAGB) Awards for Photographic Merit.



Sufficient to satisfactorily fill a Club evening this show is a necessity for those considering an application for CPAGB and DPAGB or it can be watched simply as great show of the best Club photography of the last few years.



Part One looks at the CPAGB in detail, with a comprehensive explanation of the scoring system and a huge selection of photographs from successful applicants. There is no commentary but every pictured is titled and there are many explanatory slides, all with a gentle background music.

Part Two is an examination of the DPAGB, once again with explanatory slides and a huge selection of passing photographs. The MPAGB is not yet included but it is hoped that a CD can be produced soon.

It is our intention to update the show at regular intervals so that it will continue to accurately demonstrate the standard of pictures currently achieving PAGB Awards.



To book the show, please contact the Recorded Lecture Secretary, Stephanie Cook DPAGB EFIAP
t: 01977 682857 e: stephanie.cook@btinternet.com



PAGB AWARDS FOR PHOTOGRAPHIC MERIT FREQUENT QUESTIONS AND ANSWERS

The APM Secretary has a list of Frequently Asked Questions which he ends to unsuccessful Applicants. Some questions have been particularly taxing to answer after recent Adjudications and I thought readers might be interested in these four in particular. We intend to load the entire FAQ document to the PAGB Website in due course.

Q3. How can a photograph with a number of Exhibition Acceptances not be up to the "Exhibition Standard" that the DPAGB requires?

A3. We have to put some descriptive label on the Award to give an idea of the standard you require to achieve but, in reality, there is no such thing as a consistent "Exhibition Standard". Some Exhibitions accept up to 40% of the entries, many accept around 20% and one, at least, only accepts 7%. Some Exhibitions have high class judges who the PAGB would choose as Adjudicators, some don't. Some overseas Exhibitions apply different criteria and standards. Not necessarily poorer but different and not in line with UK camera club work. Most active exhibitors have experienced the variation between Exhibitions. Winning a medal at one and being rejected from another is not unusual. By their sheer variety Exhibitions cannot define a consistent "Exhibition Standard". Acceptance into an Exhibition does not guarantee that the PAGB will agree it is of the required standard.

It is our highly experienced Adjudicators who define what "Exhibition Standard" is and we have in place a permanent team and careful briefings to ensure that this is as fair and consistent as is humanly possible.

Q4. How can an exhibition medal winner score poorly?

A4. Regular exhibitors know that there is no such thing as a guaranteed acceptance and that a medal winner at one event can be rejected from the next. We cannot know what the standard of entry was or the expertise of the judging panel at any particular exhibition. Some are much more exacting than others and exhibition judges will often seek to commend pictures which are outside the normal run - "something a bit different". Such images run the risk of not appealing to other judges at other times against other competing images. Being accepted into an exhibition and even winning a medal at an exhibition does not necessarily mean that the image meets the general standard of exhibition pictures.

Q5. I am a member of a good club and my pictures do well in their competitions and in inter-clubs. Why have they scored lower than 20 for the CPAGB?

A5. This is almost the same answer as for Q3. We cannot know the standard of work in your Club or in your Federation and there is no consistent "Club Standard". It is our highly experienced Adjudicators who define what "Good Club Standard" is and we have in place a permanent team and careful briefings to ensure that this is as fair and consistent as is humanly possible.

Q6. Is the standard rising all the time?

A6. The PAGB is confident that we have maintained the standard at the same level but perhaps the external bench mark has risen. For example, "Good Club Photography" is much better than it was when the APM started. There are also fashions change and there are subjects and styles which would score lower today than in earlier years.

FEATURED PHOTOGRAPHER

DAVID STOUT “I was born and raised in Newcastle upon Tyne. Since my first overseas trip - a voyage to Venice, Athens, Istanbul and Naples in 1964 - with a Kodak Brownie 44a camera - I have continued to travel and photograph as much of our world as possible. I helped start up the De La Rue Camera Club in 1982 and my photography has progressed ever since.” LRPS 1987, ARPS 1990, DPAGB 1994 and EFIAP 1996. I am an active member of the Pho Soc of America (PSA)

“I am currently a member of Ryton Camera Club in North East England, and, in 1989 when I began taking medium format slides, I also joined Edinburgh Photographic Society. I am listed as a lecturer and judge in both the NCPF and SPF and always enjoy visiting clubs in either capacity.”



< Trooper,
Royal Bedouin Guard



Santorini >

David Stout
DPAGB EFIAP

PAUL SANDERS Elsewhere you will find an advert for talks by Paul Sanders on his experiences as Picture Editor at The Times. Whilst a visit from Paul will be more expensive than the amateur photographers most of us invite he has been recommended to me by Charlie Waite.

I have gathered some more information from Charlie and Paul. Like a visit by Charlie himself many clubs will find it worth booking a bigger venue and will probably find they can make good ticket sales to cover the cost.

Paul Sanders worked his way up the career ladder from a small weekly newspaper through regional agencies and newspapers before joining Reuters and finally The Times. He has picture edited The Times for the last eight years, navigating its visual

transition from broadsheet to compact to the internet and other digital platforms. His conceptual ideas and his love of photography have helped give the paper its visual identity.

He tells me that his talk takes the audience back to a time when photography was viewed as “dumbing down” the paper. He will describe in candid detail the effort required by his team of photographers to produce great pictures to daily deadlines, sometime delivering pictures in response to impossible off-the-wall ideas. The evening will be illustrated by stunning photography and page layouts showing the highs and lows of life on one of the country's busiest picture desks.

Sounds like great entertainment, something out of the ordinary for most camera clubs and, for certain, great photography!

Jan Cawley, Vice-President of The Welsh Photographic Federation and their PAGB Awards and FIAP Liaison Officer, has changed her e-mail address to janetpryor@gmail.com or janzmail1@btinternet.com

PAPWORTH TRUST CHARITY PHOTOGRAPHIC COMPETITION

[Papworth Trust](#) is a leading disability charity, passionate about supporting disabled people to have more equality, choice and independence. This is their second annual photography competition, which last year attracted over 300 entries from around the world. The competition can be found online at www.papworth.org.uk/photo. The theme for 2012 is **inspiration**, which is one of the four Paralympics values.

The competition closes at midnight on 1 March 2012.

EXAMPLE OF A MEMO WHICH CAN BE SENT TO CLUBS BY JUDGES & LECTURERS WHEN THEY ACCEPT A BOOKING

Anne Greiner MPAGB & Rod Wheelans MFIAP FRPS MPAGB FIPF HonPAGB HonSPF

Apologies if this list is a little over the top - we are really quite easy-going people but some clubs appreciate guidance.

Talk:	Holiday Snaps (mostly photo travel but other stuff too)
Content:	Lots of digital prints and a few darkroom prints.
Requirements:	Lighted Print Stand with a table either side. We just love it if you keep a parking space near the door. We appreciate help with our 4/5 boxes and, if we have travelled a long way to the venue, a cup of tea on arrival is often welcome if it can be arranged.
Microphones:	We normally work without microphones but if you insist on using them we must have two mikes.
Display:	We cannot normally allow prints to be displayed around the room as this causes considerable work putting the lecture back in order. If you require such a display let us know and we will bring an extra box of prints for the purpose.
Expenses:	Mileage at PAGB rate plus petrol which for us (at Jan 2012) is a total of 45p per mile. Usually we have no other expenses unless we require overnight accommodation. If we have had to leave home very early, or if we are on a tour, we might like an extra £10 to cover the cost of a snack on the way.
Directions:	The postcode of the venue feeds our "sat-nav" but local directions also help as sometimes our robot lady only takes us to the vicinity – not the front door!
Note:	Anne's name is pronounced <i>Griner</i> as in <i>Shiner</i> .
CV:	Some programme or introduction notes are attached if you need them.

... and Finally

"You are a pest, by the very nature of that camera in your hand". *Princess Anne*

"I believe in equality for everyone, except reporters and photographers". *Gandhi*

APPENDIX

PAGB GB CUP ENTRIES RECEIVED BY 9 JAN 2012

... YOU MAY STILL ENTER UNTIL 23 JANUARY 2012

Note – this only indicates packages received and does not indicate the number of CDs in each package. An e-mail will be sent to you when your entry has been processed

B617E	DE139	G605D	LS290	PR97P	ST189
B904Y	CO395	GL167	LS299	RG226	T897A
B929A	CO91U	GL27L	M124Q	RGN56	TF29S
BB115	CT139	GL501	ME71E	S105R	TN240
BB126	CV114	GU228	ME74H	S366G	TN249
BB15R	CV327	GU266	MK196	SA111	TN30R
BD175	CV359	GU85S	MK451	SA127	TN316
BN208	CW57E	HA30B	ML119	SA148	TQ125
BN435	DE43L	HA49E	N695E	SA154	TQ501
BS166	DG97P	HX76H	NE164	SA197	TR164
BS35I	DH15E	IM51B	NE245	SA328	TW27B
BT365	DH87A	IP29H x2	NE259	SA433	WA14Q
BT399	DL61R	IV27Q	NE263 x2	SA57B	WD250
CA130	DN11N	KT190	NG125	SA708	WD33E
CA27N	DN173	KT89J	NN28T	SE232	WN58R
CB245	DN45L	KY120	NP109	SG175	WR24N
CF329	DT11X x2	KY138	NR256	SK103	WR24R
CF481	DT83A	LE130	NW95D	SN103	WV38E
CF717	DY51H x2	LE174	OL27Q	SN152	WV68L
CH493	DY85N	LL128	OX42E	SO402	YO130
CO154	EH394	LL301	PA191	SO510	YO607
CO34E	FK20T	LL551	PA318	ST135	YO89J
DD54S	FY84F	LL574	PL159 x2	ST170	
DD68S	G466H	LL689	PO226	ST174	

Note. x2 means that there were 2 entries in the package. Say Open & nature.

If you believe you have entered but your postcode does not appear please contact rod@creative-camera.co.uk

The 99th Southampton 2012
International Exhibition
of photography



Southampton
Camera
Club
Founded 1896

Six entry classes: Mono, Colour and Nature Prints. Open, Nature and Photo-Travel Projected Digital Images

At the discretion of the judges, it is our intention to award in excess of 25 awards in each class. These will include a FIAP gold medal, 4 other FIAP, PSA or RPS medals, 6 Southampton Camera Club medals, plus a number of FIAP or PSA ribbons and Southampton CC certificates of merit. Closing date 4 February, 2012.

southamptoninternationalexhibition.co.uk