



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

e-news

from the Photographic Alliance of Great Britain

Issue 374. 14 February 2025

Celebrating Valentine's Day



with Tim Pile

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

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AWARDS FOR PHOTOGRAPHIC MERIT



Come and see us at

The **Photography & Video Show**

8-11 March 2025 ▶ ExCeL London ▶ UK

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photographyshow.com

Free entry for professional photographers, filmmakers and content creators, subject to specific criteria.

FREE ADVICE AT THE PHOTOGRAPHY SHOW

STAND F152

Good advice and honest appraisal of your photographs is invaluable if you are applying or thinking of applying for one of our awards for Photographic Merit and we will have experienced people on our stand at the Photography & Video Show who can help. If you would like to take advantage of this opportunity e-mail with the following information. Please answer all the questions.

(The closing date for the April Adjudication to upload PDI and PDI of Prints is 01 April, so you will have time after this to improve your entry.)

Your name, current Distinctions, Club and Federation.

Which Level do you wish to be advised for?

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

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

Do you intend to bring Prints or PDI?

e-mail rod@creative-camera.co.uk and cc to e-news@thepagb.org.uk

both addresses please



BPAGB



CPAGB



DPAGB



EPAGB



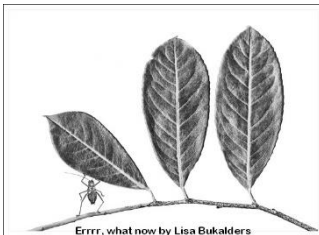
MPAGB

Dorchester Camera Club and the MASTERS OF PRINT

Over the years, the Club has had a good record of MASTERS OF PRINT (MOP) acceptances and awards. From just one member entering the second MOP in 2018 to eight members this year, Dorchester members have achieved a total of 17 acceptances (plus five acceptances to the Salon des Refusés) with five Silver Medals and two Sponsors Awards. That's a fantastic average of two acceptances every year and this year Dorchester just missed out on one of the club awards, coming Second in the Diamond Club Award and Fourth in the Gold Club Award.

Last October all of our successful and Refusés prints since 2018 were displayed at a club meeting to publicise the competition and encourage members to consider entering. Some of our successful and unsuccessful members explained in their own words why they entered MASTERS OF PRINT and what it meant to them.

The MASTERS OF PRINT has proved to be a great way of encouraging our members, firstly to print and, secondly, to try their work outside the club.

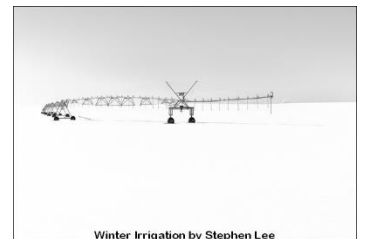


"Dorchester Camera Club is very encouraging when it comes to external competitions – we get nagged (in a good way!) to 'have a go, you never know'. I think most of us have doubts about our own work, even 'imposter syndrome', so a little encouragement does help. I entered the 2021 Masters of Print Exhibition with little expectation of success, and I was delighted and more than a little shocked that my 'Errrr, what now?' print made it into the exhibition and was awarded a silver medal. Not being accepted might dent your confidence a bit, but you'll never know what might happen if you don't have a go!"

Lisa Bukalders 2 Acceptances, 1 Silver Medal.

"I love seeing my work in print, especially as I can choose which paper suits the subject. I try to encourage others in the club to print their work particularly when the subject is better suited to a print rather than a PDII. I was thrilled to have my 'Winter Irrigation' print, (a monochrome minimalist print of a crop irrigator in the snow in Idaho), selected for the generous Epson Sponsor's Award. This year I risked a number of ICMs in my entry and was delighted when, 'On the Waterfront', (a 'Lowry-esque' ICM), was accepted."

Stephen Lee. 2 Acceptances, 1 Sponsors Award, 1 Salon des Refusés.



"I had never entered the MASTERS OF PRINT before this one but I was keen to support the club, as well as try out some of my work. I was told the emphasis is on 'new work' and the judges might go for something a bit different which fits the description of my photography! I wasn't successful this time but there's always next year."

Lisa Rendall. (HonEd. You weren't far away Lisa).



"I have entered prints to the MOP most years since it started and I have gained two acceptances, one awarded a Silver Medal, and one Refusés. My 2025 acceptance "Boutique Hotel" was taken wandering around my hometown as part of a "seaside town in winter" project."

Stephen Jones. 2 Acceptances, 1 Silver Medal, 2 Salon des Refusés.

"I like the fact that you can show an image as a print in the way you want it to look and I like to enter the MASTERS OF PRINT. I can choose the paper which I think best suits the photograph and the printed image has the colours and sharpness of my choice. I have been extremely fortunate to have three of my images accepted which I believe also demonstrates the importance of the printing and paper choices."

Sue Buckland. 3 Acceptances, 1 Silver Medal.

"I started entering Masters of Print because I wanted the challenge. I love prints and the opportunity to exhibit them, but I also like to stay true to my personal style. MOP really appealed because the idea was to submit new, different work for a fresh exhibition full of variety. It enabled me to showcase work taken in my local area with a compact camera. My first acceptance was 'Quantum of Solace' which was a candid street photo taken in my hometown of Weymouth with a little Canon G5x compact, but that was in the 'lockdown' year, so there was no physical exhibition. This year I will have my first chance to see my photo in a real exhibition as 'Working Dogs' was accepted."

Helen Jones. 2 Acceptances, 1 Salon des Refusés.

"In the club, I am known for being quite competitive. Just mention the word 'competition' and my ears will prick up! I also enjoy printing and for that reason, in 2018, decided to enter MASTERS OF PRINT. I was thrilled to receive an acceptance on my first attempt with 'Fence Line' and considered myself very privileged. Each year the standard is so high that I can hardly believe I am the owner of a prestigious Silver Badge for five acceptances, two of which were also awarded Silver Medals."

Jane Lee. 5 Acceptances, 2 Silver Medals, 1 Sponsors Award, 1 Salon des Refusés



To see prints accepted this year you will need to visit to the MASTERS OF PRINT EXHIBITION on its national tour. Watch for details in e-news.

Here are some more excellent pictures from Dorchester CC.

As always, **CLICK ON** any image when you can view it more comfortably on our website



<https://www.dorchestercameraclub.co.uk/>



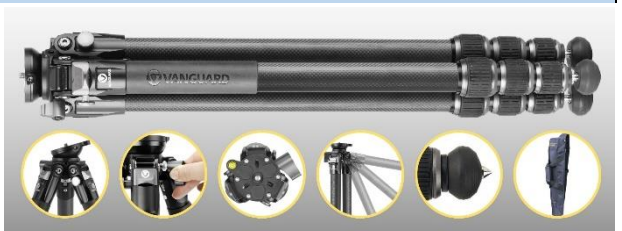
Dorchester Camera Club

VANGUARD WORLD UK LTD Are delighted to introduce the new Alta Pro 3VL 304CT which they will be showing at the 2025 Photography Show.

ALTA PRO 3VL 304CT Levelling Carbon Tripod

The [Alta Pro 3VLT 304CT](#) is a solid CNC machined carbon fibre tripod with 30mm diameter legs and a built in levelling system in place of a central column, which extends between 14.5cm and 152.5cm without the need for a central column.

This portable tripod folds to 56cm and weighs just 1430g, with a diameter of just 7cm that makes it easy to hold in one hand or slip into a side pocket on your backpack. It's also includes a range of other features such as retractable rubber/spiked feet, silent and easy clean leg locks, threads for magic arms and a deluxe blue tripod bag.



Come and see us at
PAGB STAND F152



8-11 March
2025 ▶ ExCeL
London ▶ UK



GET TICKETS NOW

photographyshow.com

USE DISCOUNT CODE PAGB25

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CODE PAGB25

13th Cheltenham

International Salon of Photography - 2025



COLOUR



MONO

ENTER BY 30TH MARCH 2025

JUDGING 4-6TH APRIL 2025

RESULTS BY 14TH APRIL 2025

141 AWARDS TO BE WON

<https://cheltenhamsalon.com/>

APOY Amateur Photographer OF THE YEAR COMPETITION 2024

In association with



THE FINAL CLUB RESULT AFTER TEN ROUNDS

1 Plymouth Camera Club	620
2 Truro Camera Club	375
3 Launceston Camera Club	260
4= Mid-Somerset C. C.	250
4= Visions Photo Club	250
6 Stafford Photo Society	240
7 Bristol Photo Society	230
8 Cambridge Camera Club	140
9 Loughton Camera Club	120
10 Royston Photo Society	115



Plymouth Camera Club Tim Burgess

Congratulations to Plymouth C.C. who will be featured in a later issue of e-news.



Andy Holloway



Andrew Robertson

Round 10 (Open) Winners

1st place: Andrew Robertson, UK 2nd place: Gavin Rampling, UK 3rd place: Andy Holloway, Cambridge Camera Club

AWARDS FOR PHOTOGRAPHIC MERIT - APRIL ADJUDICATION

The April Adjudication will be held in The Victoria Hall, Dunblane, Scotland on 26 and 27 April 2025. There are still some places available at all 5 levels but you must apply via your Federation Awards Officer so that the PAGB receive your application not later than **28 February 2025**.

You will not be required to upload your images and titles until 31 March 2025 so there will be time to act on advice received at the Photography Show.



If you are considering applying, or have already applied for, a PAGB Award for Photographic Merit good advice is invaluable. Some Federations run their own mentoring system and workshops, often supported by the PAGB or you may have someone locally who is familiar with the required standards who can help you. Failing this, the PAGB can offer you an [online adviser](#).

You should always satisfy yourself that your "mentor" has the required knowledge and experience and the PAGB Online Advisory Service will be happy to provide a second opinion mentor.



COMING SOON

A fully
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of
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<< Framed
<https://www.colintrowpoole.com/>



Put this date in your diary now!

Saturday 18 October 2025

Westholme School, Blackburn

THE PAGB INTER-CLUB PRINT CHAMPIONSHIP



GB Trophy and GB Cup

sponsored by Epson and Paper Spectrum

OPEN FOR ENTRY NOW UNTIL 1st March 2025

We are pleased to announce that the GB Cup and the GB Trophy are now open.

The GB Trophy for Prints remains free of charge to encourage you to print more and we will accept both A3 and A4. There are two categories, Open and Nature.

The GB Cup for PDI is charged at 60p per image and has the following categories, Open, Nature and Limited Eligibility, designed especially for smaller clubs.


Full details of these competitions can be found on our Central Entry System (CES).

<https://pagbhost.co.uk/main/main.php>

A Club entry requires a personal CES account with Club officer approval.

See here - <http://www.thepagb.org.uk/services/the-entries-admin-system/>

See also guidance at http://www.thepagb.org.uk/wp-content/uploads/guidance_image_repetition.pdf

 Dudley Camera Club

Annual Exhibition 2025

8th March - 5th April

At The Dudley Archives and Local History Centre
Tipton Road
Dudley
DY1 4SQ

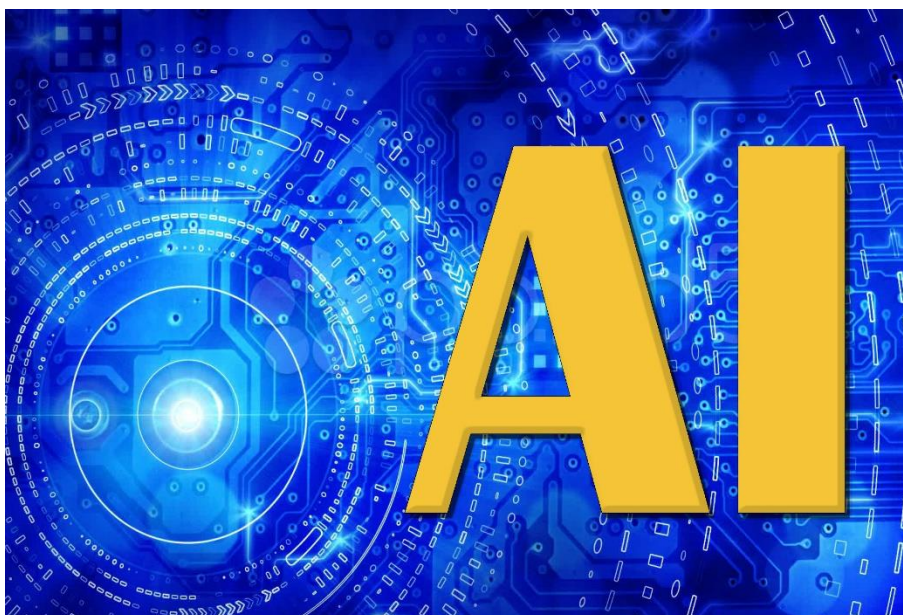
Image: St Edmonds Church Dudley by night

Whilst **e-news** is happy to run this advert for Dudley C.C. who have, in return, agreed to publicise the **MASTERS OF PRINT** exhibition in Birmingham, our purpose is to publicise national events, exhibitions and opportunities.

We are often asked to advertise exhibitions which are unlikely to attract **e-news** readers from outside their home Federation and would be more appropriately advertised through them.

Space in **e-news** is limited and we have to refuse most requests of this nature which has sometimes resulted in angry response.

We are, however, happy to see illustrated reports of such exhibitions and events which would be of interest to our readers.



The PAGB have for many years specified a simple criteria for entering their competitions.

Images must be entirely the work of the Photographer. In composite images, all component images must meet this requirement. For the avoidance of doubt, use of images from any other source including, but not limited to, royalty free image banks and clipart are not permitted

Whilst this already covers anything created by image generation (artificial Intelligence) they have provided extra guidance which you can download at http://thepagb.org.uk/wp-content/uploads/guidance_ai.pdf

Some extracts are shown below but you are recommended to read the entire document.

Image Automation

There are now many image processing methods available in camera, or in processing software or in plug-ins for such software, which have been refined or trained by their developers using the characteristics of many images. The list of methods is extremely long with examples such as face-detection focussing, raw conversion, monochrome conversion, noise reduction, focus stacking, HDR, panorama stitching and many more. To the extent that these processes are applied only to the photographer's original image, or to all the photographer's original images in a composite, then they comply with the PAGB General Conditions. Images must be entirely the work of the photographer. In composite images, all component images must meet this requirement. For the avoidance of doubt, use of images from any other source including, but not limited to, royalty free image banks and clipart are not permitted. October 2023

Image Generation

Banks of individual textures and skies have been available for some time and there are software systems which will overlay an imported texture or substitute a sky. Increasingly there are image generator systems which draw on, or have been developed or trained on, content from large image banks to create new images, via a user prompt or specification. Any importation, whether manual or automated, of all or part of a single image or of a generated image which includes or has been developed from the work of others, means that the resulting image content is not entirely the work of the photographer. The resulting image then does not comply with the PAGB General Conditions and is not permitted where those conditions apply.

Compliance

It is appreciated that the individual photographer may not be fully aware of exactly how individual processing functions act, whether in-camera or in post-processing, However, the PAGB would expect photographers to be aware when any significant addition has been made to an image which is not part of an original work by the photographer.

More at http://thepagb.org.uk/wp-content/uploads/guidance_onlyyouknow.pdf

e-news has scoured the Federation websites and found several who are offering further guidance, some of which is reported below. Again, you are recommended to read the full guidance on the appropriate websites.



Lancashire and Cheshire Photographic Union

SO WHAT IS AI?

Here I have included the most useful terminology for photographers and reduced it down to 3 main categories for clarity:

1. **Artificial Narrow Intelligence (ANI)**, also known as AI Assisted etc etc (see above), and is designed to perform specific tasks and cannot learn beyond its intended purpose. In photography, this is used where existing image content is manipulated with the assistance of AI. Many of the processes in our digital software already are assisted by ANI and have been for years. The use of AI features contained within a post processing application are permitted in competitions providing they comply with a competition's editing criteria and do not contain any elements which were not captured by the entrant. Therefore, any rule that does not allow generative AI, still allows this basic type; ANI
2. **Artificial General Intelligence (AGI)** is also known as Generative AI (more than 23 synonyms). AGI has human-like intelligence and can learn and mimic basic human thinking and generate original content. In photography, AI generation is where new content is imported into the image, so some or all of the pixels present have not been captured by the author. This usually involves being connected to the internet or downloading external content.
3. **Artificial Super Intelligence (ASI)** is only a theoretical future development and surpasses human intelligence and can perform any task better than humans. This is not yet relevant

The L&CPU rules: "10 Images constructed from or that include royalty/copyright free/AI generated images are not acceptable." We believe this to be one of the most accurate and succinct AI in photography competitions rule within the UK.

TO SUMMARISE: If the image has been initiated by the author taking the photograph/s, then ANI processing is acceptable as long as it only uses AI to assist in improving or manipulating what has been captured. As has always been the case, the Director of Competitions may require an entrant to provide all supporting captures used in creating an image. At the time of writing it is often not possible to detect the use of AGI but, developers are actively working to create tools to do this easily and these are likely to come on the market in the near future.

L&CPU Susie Freeman January 2025 [MORE](#)



Scottish Photographic Federation

The SPF states that "The use of AI software is allowed provided all images used have been taken by you, and only your own photographs are used in the processing. No modifications are allowed based on AI generated text input or generated using images or elements not taken by the photographer." "RAW files or jpegs (incl. neighbouring jpegs) may be requested if there is any doubt of the eligibility of the entry."

It is impossible to precisely define how interpretation of these statements may vary in different competitions by different Judges and Organisers. NB - An entry is also still subject to any additional specific Competition requirements e.g., Nature or Monochrome Definitions. The SPF advice is to try your best to enter images that comply with the 'spirit' of this document."

SPF Libby Smith June 2023 [MORE](#)



Northern Ireland Photographic Association

Image Automation

There are now many image processing methods available in camera, or in processing software or in plug-ins for such software, which have been refined or trained by their developers using the characteristics of many images. The list of methods is extremely long with examples such as face-detection focussing, raw conversion, monochrome conversion, noise reduction, focus stacking, HDR, panorama stitching and many more. To the extent that these processes are applied only to the photographer's original image, or to all the photographer's original images in a composite, then they comply with the guidance.

Image Generation Banks

Individual textures and skies have been available for some time and there are software systems which will overlay an imported texture or substitute a sky. Increasingly there are image generator systems which draw on, or have been developed or trained on, content from large image banks to create new images, via a user prompt or specification. Any importation, whether manual or automated, of all or part of a single image or of a generated image which includes or has been developed from the work of others, means that the resulting image content is not entirely the work of the photographer. The resulting image does not comply with the guidance and is not permitted.

Compliance It is appreciated that the individual photographer may not be fully aware of exactly how individual processing functions act, whether in-camera or in post-processing. However, NIPA and the PAGB expects photographers to be aware of when any significant addition has been made to an image which is not part of an original work by the photographer.

Approved by NIPA Council, 2 October 2023 [MORE](#)



Surrey Photographic Association

AI used within post-processing software is acceptable. Generative AI that within postprocessing software or sourced by other means uses pixels which do not originate from the photographer's image, may not be used in any way in SPA competitions.

December 2024 [MORE](#)



Western Counties Photographic Federation

Software tools that replace or remove an image element or extend an image such as content-aware fill, healing, patching or object removal are only permitted where the reference for the inserted image data is wholly contained within the base image(s). It is the photographer's responsibility to ensure that the tools they use do not draw image content from outside the photographer's own work. Generative AI uses various algorithms, data and sometimes user prompts to generate new content that is not photographic. Therefore, images or image elements created using Generative AI are not permitted.

Increasingly image processing software includes tools which use AI /machine-learning for content fill, scene expansion, patching or object removal (e.g. Photoshop's "Remove Tool"). Image enhancement tools (e.g., AI De-noise, AI Scaling, AI Sharpening) are acceptable, so long as they do not introduce image elements that are not present in the original. In general, the images immediately before and after enhancement should look nearly identical when viewed at full-screen.

WCPF Competition Rules November 2023 [MORE](#)

Royal Photographic Society published position on Artificial Intelligence

- AI image processing and manipulation has been part of camera and post-processing software for several years.
- The recent development of advanced *generative* AI tools, where entirely new images or image elements are built at a pixel level using non-photographic processes, moves image-creation from photography to illustration.
- The RPS believes images generated *solely* via AI are not photography as defined in its Royal Charter.
- The RPS considers AI-enabled *algorithmic* automation of basic imaging processing (including exposure optimisation in-camera, the cloning of a background, or removal of subject elements), as being under the control of the photographer and represents an on-going evolution of long-standing capabilities.
- The RPS does not endorse the way some AI tools have been trained with datasets of photography without the permission of the rights owner. As part of a vibrant creative community, the RPS will continue to support the artistic, commercial and moral rights of all photographers, artists and creators.
- Establishing exactly what is and isn't the product of AI will become increasingly hard to discern and will require ongoing consideration, transparency and discussion when reviewing work for Distinction submissions, exhibitions and competitions.

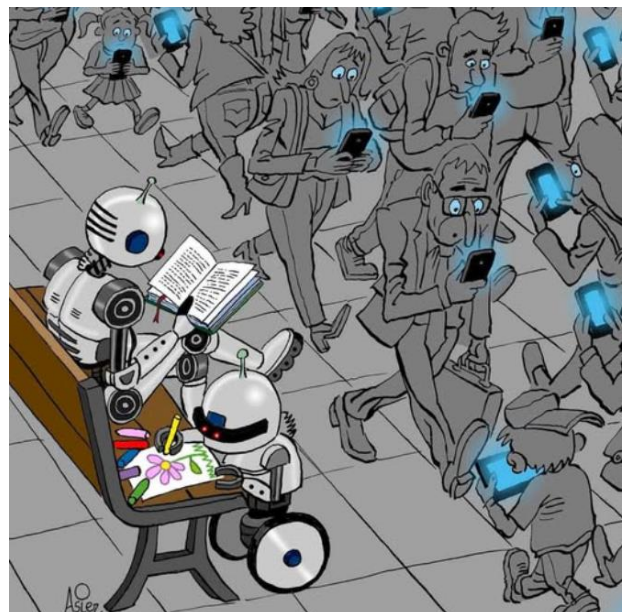
RPS guidelines on the use of AI for members

1. The RPS remains committed to the principle that photographs should be the original work of the creator(s), so entirely generative images, or images with material elements entirely generated by AI will **not** be permitted for Distinction submissions, exhibitions and competitions. What constitutes *material* in this context is a grey area, and something the RPS will continue to explore with its creative community.
2. The RPS **will** accept the use of *algorithmic* processing in-camera or in post-processing software, which supports digital photography for Distinction submissions, exhibitions and competitions, on the condition that photographers are clear and open where such tools have been used. The RPS will trust in the integrity of its community but in certain circumstances may request further evidence in the form of RAW files or EXIF data, accepting that such evidence may itself not be definitive.
3. These principles and guidelines are effective for the remainder of 2023 only and do not constitute a final, fixed position; they will evolve as AI capabilities change and understating increases.

Dan Jones CEO 19 June 2022 [MORE](#)

IMPORTANT

These notes do not necessarily represent the opinions of the Editor, the PAGB, Federations or any individual unless specifically posted on their website or otherwise published to their members.



“Artificial Intelligence”. Cartoon by [Asier Sanz](#) >>



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AWARDS FOR PHOTOGRAPHIC MERIT -FREQUENTLY ASKED QUESTIONS

There are many FAQ and Answers listed in [APM Leaflet 1 Supplement](#) in the PAGB Website library but the following is not fully covered and the response will probably be of interest to others.

Q. As I do a bit more preparation for an Awards for Photographic Merit Adjudication , I've had another read through Leaflet 2. All makes sense to me, but I wanted to check with you as to whether I am properly understanding the phrase "entirely the work of the photographer" in that Appendix, in particular to the taking of the image. Any advice you could give me on this issue would be appreciated

I'll show you my thinking by way of a few examples.

1. I go out with my camera take a picture without any input from another and any additional work on the image is all my work, including if I were to add any additional parts , textures etc. I cannot use someone else's work or images generated for example by AI. - OK
2. I go on a outing either not normally available to the public, a photographic holiday, or similar where a "tutor" or outing organiser is present who may be able to offer or suggest advice. Again as in 1. above I submit work then entirely my own work. - OK. This could for example be on a safari, trip to say Iceland etc (just examples - unfortunately I've not been on either!)
3. I go on a photoshoot where the organiser makes available artificial lighting/ diffusers etc and sets up to improve for example the subject lighting effect, but I have full control of how I photograph the subject (typically a person/persons in terms of pose, direction, camera settings etc. - this is the one I was after a bit of clarity on.
4. I go on an organised photoshoot where everything is set up, including lighting special effects, etc. There are many other photographers present, we all "stand in a row", we have limited if any opportunity to individually direct the subject matter. - I assume this scenario would definitely breach the "definition" of entirely the photographer's own work

In 2 and 3 above, I would similarly assume all post production work would be fully under my control, but was interested to what degree of "assistance" in the taking of the image might prejudice compliance with "entirely the work of the photographer".

A. The PAGB photographic community is all about helping each other, encouraging, enthusing, and passing on skills and we have no rules defining how much help anyone can have with the taking of their images. We do have guidance on post-production using generative tools (Artificial Intelligence).

Although we may become a little bored seeing so many similar "set up" shots from different people and would prefer to see more originality, nothing you describe contravenes our guidelines.

Rod Wheelans APM Chairman.



EIGHTH MASTERS OF PRINT EXHIBITION

Sponsored by CEWE and Online Paper

Everyone is invited to the

**GRAND OPENING AT ST MARTIN IN THE BULL RING
SATURDAY 8 FEBRUARY 2025 at 2.00pm**

The exhibition will continue in St Martin until Saturday 1 March 2025

**We will exhibit at least some of the MASTERS OF PRINT at the
Excel London during The Photography and Video Show
Saturday 8 – Tuesday 11 March 2025**

**Wilkinson Cameras, 4 Bold Street, Liverpool
Thursday 3 April – Thursday 17 April 2025**

**Wilkinson Cameras, 14-16 English Street, Carlisle
Saturday 3 May – Saturday 17 May 2025**

**Bedweltey House, Tredegar
Saturday 2 August – Saturday 30 August 2025**

<< Birmingham shoppers flocking to the Masters of Print Exhibition in St Martins in the Bull Ring. Look for a fully illustrated report from the Grand Opening in the next issue of **e-news**.



A small section of the crowd enjoying the Opening Ceremony and Presentations at the Eighth Masters of Print


Come
and see
us at



The
Photography
& Video Show

8-11 March
2025 ▶ ExCeL
London ▶ UK

GET
TICKETS
NOW



photographyshow.com

Free entry for professional photographers, filmmakers and content creators, subject to specific criteria.

[The Photography & Video Show](https://www.photographyshow.com) will make its debut at Excel London for four days, starting Saturday, 8 March until Tuesday, 11 March 2025. The show will open 10am - 5pm every day. Pro and amateur photographers, and film and content creators are invited to immerse themselves in a world of creativity, where kit meets education and inspiration on a grand scale.

Visitors can expect to get hands-on with the latest kit releases - some, as yet unseen - from the likes of Canon, Sony, Nikon, Fujifilm, OM System, 3 Legged Thing, Pentax, Tamron, Lowepro and Sigma, to name a few. Over 250 brands will have a variety of cameras, lenses, equipment and accessories available to try out and buy at the show, with retailers Wex Photo Video, CameraWorld and London Camera Exchange offering exclusive discounts, and trade-in and finance options. Adobe will also be returning with a wide-ranging education programme at the Adobe Hub.,

Visitors can look forward to a choice of talks and live demos, hosted across six stages and theatres across the show floor. Photographers of note include **Lindsay Adler, David DuChemin, Joel Grimes, Colin Prior, Andy Gotts, Julieanne Kost, Scott Kelby, Sarah Edmunds, Kelly Brown and Belinda Richards.**

The complete line-up can be seen at [photographyshow.com/speaker-line-up](https://www.photographyshow.com/speaker-line-up)

Photography - <https://www.photographyshow.com/photography>

Video - <https://www.photographyshow.com/video-film-production>

Content creation - <https://www.photographyshow.com/creatorcon>

The popular **Creator Playground** is back for its third year. Have fun with friends and colleagues whilst roaming this extensive 'Play' themed area. Expect giant garden games, illusion tunnels and plenty more. The show has partnered with Creativity Hub Events to create an **interactive shoot-sets**, at which visitors can practise their newly-learned skills and capture shots in a live-shoot environment.

A number of exhibitions will be on display in the Galleries section of the show. These include the prestigious LCE Photographer of the Year Awards, a step back in time to the 1948 Olympic Games in London with a set of never-before-seen photographs (developed from an abandoned film cartridge), the finalists of the Science+Nature Scavenger Hunt competition, and 'Felt' Here I am - a chance to engage with images from a totally different perspective. **And don't miss the Masters of Print exhibited on the PAGB stand at F152.**

With the scenic backdrop of London Docklands, a series of **photo walks** will give visitors a unique opportunity to learn new techniques in an intimate 'tutorial' setting. The programme includes walks with Adobe; Nikon; Pentax, ILFORD and Analogue Wonderland; Skylum and Fujifilm.

The show is family friendly and there is plenty on to keep everyone entertained, from those at the beginning of their creative journey to those running an established photography business. use Discount Code **PAGB25** at

<https://www.photographyshow.com/welcome/get-tickets>