



e-news

from the Photographic Alliance of Great Britain

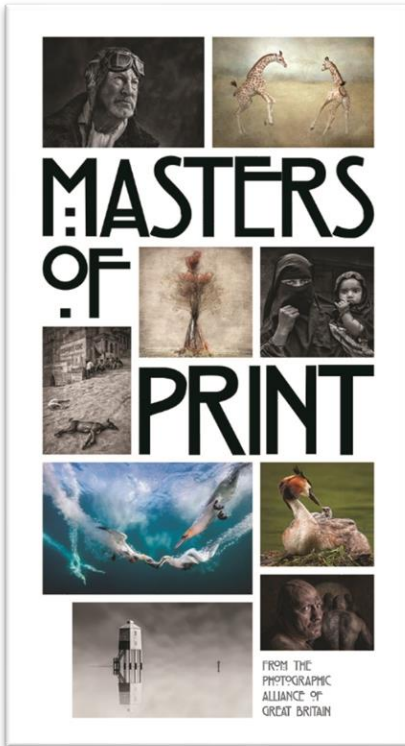
Issue 344. 15 November 2023



Catchlight-Take a Bow by LeoMcCourt

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

THIS IS THE BIG ONE



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PAGB GUIDANCE for using AI ARTIFICIAL INTELLIGENCE

Introduction This guidance amplifies the General Conditions for PAGB Events. It applies directly to all images submitted to PAGB events. This guidance may be adopted by others including Federations and Clubs or may be modified for their own use in any way at their discretion.

Principles How an individual creates an image for their own use, and what source material is coopted for image creation, is entirely at the individual's discretion. But, when an image is submitted alongside the images of others into a competition or exhibition, then each participant needs to be assured that the other participants are using only their own original work. The PAGB sets out to give that assurance within its General Conditions (box).

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.

There is a distinction between the image content, which is controlled by the General Conditions, and image processing and presentation which is at the photographer's discretion. Processing can utilise techniques such as selection, noise reduction, calculated textures, montage, HDR, focus stacking and many others. Presentation may include keylines, print paper types, print mounting and others.

Photographers who enter PAGB events with images which do not meet the General Conditions are liable to sanctions under the PAGB Breach of Rules Procedure. The Breach of Rules Procedure may also apply to other events such as those with PAGB Patronage.

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.

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 of when a significant addition has been made to an image which was not part of an original work by the photographer.

This document was agreed in October 2023 and you should refer to the PAGB website for updates at –

http://www.thepagb.org.uk/wp-content/uploads/guidance_ai.pdf

The discussion which informed this guidance was published in **e-news 338extra** in August 2023 and you can read it here -

<https://www.pagbnews.co.uk/sites/default/files/newsletters/en338%20extra%20AI%2012%20August%202023>.

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. exacerbated now by 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?

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 and 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

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

product and showing how it could be improved. Such activity is the very essence of most good Clubs!

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? 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*



Camera Club photography is wonderful and the very best of it can leave you breathless. However, most Club members seem to draw their inspiration from a fairly narrow range and many believe that there are many other images which Clubs and Judges do not recognise as being pertinent in our world of amateur photography. If you think this is correct, then should you be trying to do something about it?

Do you produce photographs which are different? Are you working in a genre or style which you love but which you feel is not appreciated in Clubs? Have you ever been told that "this is a beautiful image but it won't do well in Camera Clubs? Has a Mentor told you that your work is more suitable for a panel of work as required by the RPS but it won't do well in the Awards for Photographic Merit? If you have, let's show people what we mean.

Send me some images at normal PDI size, maximum 1600px by 1200px at 96ppi, and filename them "Title by Your Name". This filename will be embedded on your image.

If you think it would help - and it isn't compulsory - send up to 400 words, telling us what you feel about your images and what you hope we will take from them. And don't forget the Masters of Print. These may be the very prints they are looking for.

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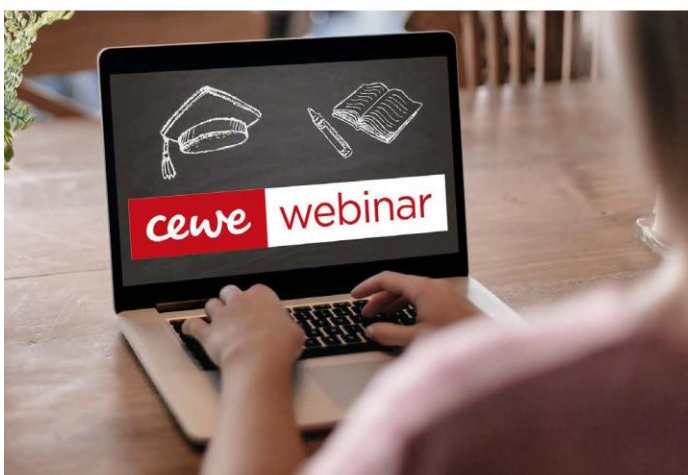
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A MONKS' LIFE by Armando Jongejan FRPS

I first got acquainted with Brother Gerard, Abbot of Sint Adelbert's Abbey in 1995, working on an earlier photo book "*Villagers of Egmond*", as part of which, I took a number of photos of the Brothers of the Abbey during an open-air service at the Adelbertus.



Between 2002 and 2004, I returned to the brothers, visiting the Abbey more than twenty-five times. Everything was recorded with my analog camera. It was peaceful, concentrated working and with only twelve negatives per back at my disposal. It was only after developing the film and printing that it became clear whether or not the photo might be successful. The end result was brought together in *Een Zoektocht (A Quest)*.

In May 2016 I was invited back to the Sint Adelbert Abbey by Abbot Gerard Mathijssen, to record the changes within its walls. The incentive to create a new body of work about the Abbey was strong and yet also unexpected - the fifteen hundred photo books from *A Quest* had sold out. Additionally, several new Brothers had entered the Abbey. As Brother Gerard emailed me: "The Abbey is doing well, above expectations! The house is too small for the aspirants! Who would have thought that?"

At 7 o'clock in the morning on 26th June 2016, I started the new photo series on the Adelbertus Field. It was a beautiful day, the rising sun shone on the altar. It was quiet with a limited number of visitors but, by the second service, there were many more.

Since then I have been working in and around the Abbey about fifty times. In the greenhouse where Br. Adelbert grows vegetables for meals, watching Br. Beda painting beautiful icons, in the sacristy with Br. Columba and more. There were many beautiful moments and also some that were very special such as the celebration of the Abbot's 80th birthday. Normally only Monks would be present, but I was welcomed as a familiar face, as was also the case during the feast of the 60-year-anniversary of the profession of Br. Frans Melkert. The novices had prepared several performances, and it was clear to see that everyone was having a lot of fun. On this special occasion the Brothers were permitted to partake of a very special and exclusive Belgium beer, a glass of wine, apple juice or homemade liqueur.

Br. Thijs is responsible for the garden, kitchen and purchases, which are extensive tasks. Fortunately, many volunteers help in the garden. Right next to the kitchen is an air-raid shelters leftover from the Second World War, here potatoes are stored. Due to a flooding, the light in this dark shelter was broken, so Br. Thijs used candlelight. Despite the difficult lighting conditions, it was still possible to take a beautiful photo. "Thank you from the Cave Monk!", the Brother replied when I sent him the photo.



Br. Thijs and his colleagues sometimes cook for up to sixty people. Cabbage is flambéed by Br. Michael: "That gives extra flavor!" It also gives huge flames, so sometimes it is advisable to not come too close with your camera.

I was invited for the 'Sinterklaas evening' in 2017, in the chapter house with the giving of gifts on St. Nicholas' Eve on 5th December]. The Monks sang "Sinterklaas come in with your helper" and the Saint (Br. Adelbert) entered in a beautiful costume with his helper Ton Kessing. Every Brother was mentioned in a poem by the Saint. The atmosphere was very relaxed and entertaining. When 'Saint Adelbert' and his entourage left the room, the Brothers sang, "Bye Sinterklaas, bye, bye" and a glass of mulled wine was drunk. When Br. Adelbert and Ton Kessing returned, they got to hear from the Abbot, with much hilarity from all of the Abbey, that they had, in their absence, missed Sint Nicholas.

On December 14, 2017, Father Arnold van der Drift, better known by many as Br. Nol sadly passed away. Like Br. Gerard put it: he slipped away quietly and peacefully in his cell in the Sint Adelbert Abbey. There was much respect and love for Br. Nol, he was friendly and intelligent, a friend and a trusted man. The farewell in the church and the cemetery in the garden of the Abbey was subdued and impressive.



The deacon ordination of Br. Steve in March 2018, during a special service in the church, closes this photo reportage. The last time such an ordination took place in the Abbey was fourteen years ago. It was a beautiful ceremony in a full church.

A lot has changed over the past twenty years. The smartphone has become commonplace in the Abbey. Br. Gerard regularly puts photos of daily life on his Facebook page. There are new faces, Brothers joining as novices or accepting their perpetual vows.

However, much has also remained the same. Br. Ole still waits six times a day in the Claustum at the wall clock by the rope of the church bell. Originally from Norway, he is sometimes in his place twenty minutes before the ringing of the bell to ensure perfect timing. His bells bring the other Brothers from the Abbey to the church choir.

This photobook contains a selection of almost two years photography. The images are now digitized and in a square format. In black & white, as this suits my style of photography and more importantly, the life in the Abbey. "**A Monks' Life**" gives an impression of the daily life of the monks of the Sint Adelbert Abbey. A spiritual life focused on prayer and communal living.





Armando Jongejan (1960, Egmond aan Zee - The Netherlands) studied photography at the University of Applied Photography in Apeldoorn and works as a freelance photographer. His work is characterised by a thematic approach. As a documentary photographer, he likes to contact people in their own environment, curious as to how they live and work.

Since 1990 Armando Jongejan has regularly exhibited, for example in the *Hasselblad Image Centre* - Utrecht, *FOAM Photography Museum* - Amsterdam, *Nederlands Fotomuseum* - Rotterdam, *Photo Gallery Focus on Photography* - Amsterdam, *Comenius Museum* - Naarden (Netherlands), *Gallery Mauritian* - Tallinn (Estonia), *Städtisches Museum* - Halberstadt (Germany), *Photo Gallery Fenton House* - Bath (England), *Photo Gallery Esprit* - Pilsen, *Jan Amos Komenský Museum* - Uherský Brod (Czech Republic), *Photography Museum of Lishui* (China), *PhotoFestival Naarden 2019* (Netherlands) and *FotoFestival Pelt 2021* (Belgium).

Previously published photo books by Armando Jongejan: *Egmondse dorpsportretten (Villagers of Egmond - 1996)*, *Van binnenuit (From the Inside - 2000)*, *Licht uit, deur op slot (Switch off the Light, Close the Door - 2001)*, *Een zoektocht (A Quest - 2004)*, *Thuiskomen (Coming Home - 2011)*, *Monnikenleven (Monks' life - 2018)*, *Made in China (2020)*, *The Battle of Hürtgen Forest (2020)*, *Abbot's Blessing (2021)* and *Tot de Blauwe Paal (To the Blue Pole - 2023)*.

His work has been published in various (photo)magazines and books. In addition, Armando's work is included in the collections of the *Regional Archive Alkmaar*, the *Photography Museum of Lishui* (China) and in private and corporate collections.

Armando has worked often with the RPS and recently served on the judging panels for the PAGB Inter-Club Print Championship and our **MASTERS OF PRINT EXHIBITION**.




CLICK ON any of the images to view them, and more images, more comfortably on our website or connect with Armando on Facebook at - <https://www.facebook.com/armando.jongejan.1/>


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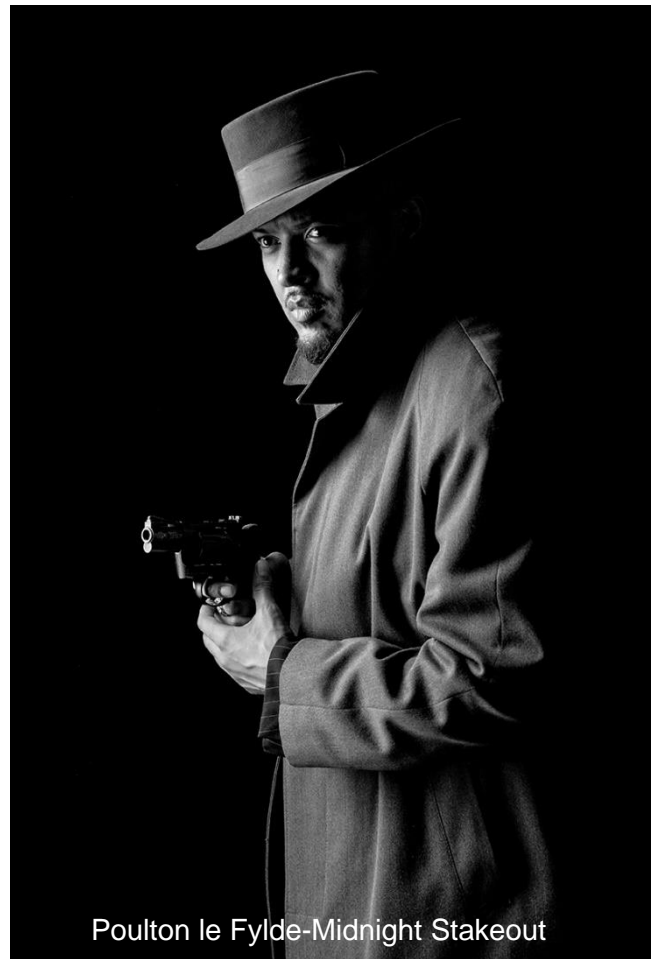
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Poulton le Fylde-Midnight Stakeout

60 YEARS

United Photography Postfolios Celebrates 60 Years with
Colin Westgate MPAGB FRPS MFIAP APGAGB

Colin's interest in photography began in 1959 when he was given a 35mm camera for his birthday, and it became an essential part of his life. His early love of landscape has not diminished, he has travelled extensively in both UK, overseas and particularly, one of his favourite places, Iceland.



Colin became a member of UPP in August 1963 and within weeks of joining he re-started circle 11 (whole plate prints) and served as their secretary for 16 years. With early retirement in 1994, he started his Quest Photography business. This proved so successful, that at one time he was running over 60 workshops every year. In 2020 he became secretary to circle 29 which at 12sq in, retained the original size of quarter plate prints with which UPP started as PMPP (Photographic Miniature Postal Portfolios).

Representing his various Circles since 1968 he has won the Leighton Herdson Print trophy once, the best small print five times, the Roland Jonas Landscape trophy three times, the Circle Certificate 18 times, HC 28 times and probably many more that we don't know about. His Circle 29 has won the Gold Star Circle on countless occasions.

Colin is an enthusiastic ambassador for UPP and has recruited many new members over the years. In 2021 he was honoured with Life Membership of UPP and then, due to his valuable knowledge of UPP and his well-considered advice, he was also elected as a life member of the UPP Council in 2022.

I'm sure most of you will know what 'UPP' is but, for those who don't, you are missing out on a great opportunity of sharing your images with others, check it out at – <https://www.uppofgb.com/index.html>



Fast Food, Skye

Outside of UPP he gained Fellowship of the RPS in 1976 and in 1990 obtained his MFIAP, only the second British photographer to earn this distinction at the time. His MPAGB is the most recent award. He is a member of the London Salon of Photography and has sat on the panels for the RPS Licentiate distinctions and for Associate & Fellowship in Photographic Printing. He has exhibited and gained many awards throughout the world and has been a selector at several home and international exhibitions. He lectures and judges at camera clubs throughout the UK.



<<The 1963 Little Man Brochure is important to Colin as this was when he launched the new Circle 11.

[CLICK HERE](#)
see page 46 for the relevant article.



Colin won the Best Small Print & the Circle Certificate in the 2023 Annual UPP Competition for 'Seen Hard Times'. Circle 29 also won 'Best Print Circle' with a record of 9 of their members in receiving HC awards.

Clive Michael Atkins FBIPP FRPS FIPF EFIAP 1933-2023. 'A Sound Life'

Our dear friend Clive Atkins died suddenly but peacefully in October 2023 at the age of 90. Sadly, he had been suffering from dementia for a number of years.

Clive started his career as a television repair apprentice. But after National Service in the RAF he joined the fledgling ATV company in Birmingham as a sound trainee in 1957. He was at ATV and Central Television, eventually as a sound supervisor until his retirement, working on shows as varied as Crossroads, New Faces and Spitting Image. Clive was interested in Standard-8 cine production from the early 60s.



Above. Clive and Richard in 2018.

Clive at the Midland Salon early 1980s >>



His involvement in slide-tape was sparked by Keith Brown. He remembers "I joined Aston and Erdington P.S. in 1975 and after seeing an AV show by Ray Dowding I started to try and produce AVs. Soon, the MCPF asked me to make an AV to accompany their travelling slide portfolio, but I had never recorded a voice before. I decided to have a go and asked Diane Atkins to do the voiceover - she had also joined A&E at the same time as me. When Diane heard the recording, she wasn't very impressed and tactfully suggested that she should introduce me to her husband, and he would teach me how to make a better job of it. I jumped at the chance and the first time I saw Clive he was kneeling over a two-track tape recorder doing some tape editing for a home movie film. That image of Clive has stayed in my mind, where he was always kneeling on the floor over a tape deck."

Clive joined A&E himself and started to make AV productions. One of his earliest and best-known sequences was 'Eight Hours on the Whistle' the story of Welsh slate mining, with a voiceover by Stan Stennett who was then appearing in Crossroads. Keith and Clive started doing shows and lectures together and Clive quickly established his reputation as the Midlands' own "Mr. Sound". Hundreds of AV workers benefitted from Clive's expertise and advice at a time when more sophisticated soundtracks were becoming the norm. They were both leading members of the A&E AV Group, many of whom enjoyed great success in the annual MidPhot AV competition. It was at MidPhot in the early 80s that Richard got to know Keith and Clive and he became a regular member of the small gang who used to assemble at Clive's house on Sunday evenings, where everyone would have an AV at some stage of completion.

The three of us soon became a team and acquired the informal title of 'The Boys from Brum'. We did hundreds of shows and workshops for clubs and Federations, often touring several different venues resulting in tremendous camaraderie, endless laughter and a huge store of memories and anecdotes. The most enjoyable and certainly the funniest was our visit to Ireland in 1987 to do presentations for both the IPF and NIPA. This was officially titled 'Three Fellows on Tour' but we christened it the '9 O'Clock Sharp Tour' since none of the shows in Ireland started at anything close to the advertised time of "9 O'Clock Sharp"!

Clive was a keen member of the RPS and the AV Group. After gaining his FRPS in 1986 he was soon invited to become an assessor himself and his experience in sound production was invaluable to the panel. Later, he was also an assessor for the PAGB Awards for Photographic Merit in AV. In the late 90s Clive's interest turned back to movies, which had now become video. He established a successful amateur career in this field as a leading member of Lichfield Movie Makers.

Clive was involved continuously in one AV activity or another for nearly sixty years. Through the endless generosity of his advice and practical help he influenced countless other enthusiasts. But most of all, to us he was our mate Clive. Always there, always cheerful. We miss him so much.

*Keith Brown MPAGB FRPS FIPF EFIAP APAGB * Richard Brown FRPS FIPF FACI(M) EFIAP APAGB*



Remembrance Day - Old Pals by Sally Sallet.