

FIAP NEWS

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“WE STAY HOME” Competition
Finalists Announced!



“Versus But Together” by Livia Corcoveanu, Romania



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE



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Dear Friends of the great family FIAP,
Thank You!

With these simple words that hold enormous meaning, I want to express to all of you my gratitude, and that of the entire Board of Directors for your incredible participation in our "humanitarian" competition: We Stay Home. While it was launched during one of the darkest moments in our history, the participation of 1,881 authors, representing 90 countries from five continents, was an incredible success.

A special thanks also goes to the 17 great photographers who were willing to offer their support by endorsing and promoting our competition. I hope this is the beginning of a long and fruitful collaboration.

As you already know through FIAP media, the award ceremony for the 10 winners will take place online in September. We will also symbolically hand over 30,000 euros of contribution toward research into this still much unknown virus to the representatives of the Research

Centre selected. "We Stay Home" was a competition that demonstrated the vitality of our large family which, like never before, have organized many humanitarian initiatives. Furthermore, even in this difficult time, video conferences, webinars and online meetings have allowed us to get to know each other better and to become aware of our incredible potential.

In many cases, our Operational Members and our Exhibition Centres have become the protagonists of unique initiatives managing to alleviate at times the difficult moments of lockdown imposed by the quarantine.

Coincidentally, this incredible year, that will remain forever in the history of all humanity, is also the year of one of the greatest events in the history of FIAP, its **70th anniversary**.

Yes, dear friends, FIAP is already 70 years old!!!

In fact, since Dr. Van De Wijer founded our large family in June 1950, FIAP has come a long way. He probably would have never even remotely imagined the incredible results achieved today by his Federation.

There are now 108 countries, about two million authors including professionals and non-professionals, Operational Members, Clubs and Exhibition Centres all united behind FIAP's single great goal: spreading our shared passion for photography everywhere in the world under the banner of friendship and collaboration between people. To celebrate this event we thought, once again, to ask for your support, so strong from the experience we just had with "We Stay Home". We decided to launch a second contest, "**The Earth in 2020**", an event entirely dedicated to documentary photography, strictly shot during the year 2020, totally free and under the patronage of FIAP. Its aim is to collect a precious and unique photographic record of this year.

Let's celebrate this important anniversary together, with a unique participation! This will probably allow us to publish a book next year, similar to that of the "Land of the Year 2000", with the best documentary works from the two competitions. However, this 70th anniversary should also be celebrated with local events, so I invite you to organize events from September to December, even remotely, under the Auspice "**FIAP 70th Anniversary**".

To conclude, my best wishes and thoughts of special support go to all countries, all families, all our photographers, who are suffering from the effects of COVID-19, from a health or economic point of view.

And in the hope that there will soon be a solution to the situation, I send to all my warmest wishes.

Riccardo Busi, FIAP President

FIAP Patronage Service

*By Romain Nero, EFIAP/p, HonEFIAP
FIAP Director of the Patronage Service*

Your Profile as FIAP Liaison Officer (Representative of the Operational Member affiliated to FIAP) on myfiap.net

By logging in with your profile as the "operational member", you'll have the following view of menus on the left side:

My account: useful data concerning yourself and the association you are representing. Please have this completed as thoroughly as possible and think of updating this information when necessary.

FIAP official documents: official documents concerning patronage, auspices and sanctions.

My contests: the list and status of all salons that have applied for FIAP Patronage via you as the representative of your country's FIAP Affiliated Photographic Federation (FIAP Operational Member).

My orders: the list and status of orders/invoices/membership fees concerning the Operational member.

My subscriptions: similar to "My orders".

Approved contests: the list and details of all salons around the world that have FIAP Patronage; here there are multiple possibilities to filter the events by year, category, country etc.; there is also a PDF download function.

Organisations/Members: a list of all ILFIAP and Operational Members of FIAP.

National Salon organisers: the title speaks for itself.

Card requests: here FIAP cards can be ordered.

My Distinctions applications: is currently under construction.

Top right you'll find a Message tab where you can use the myfiap.net platform to contact and communicate with other FIAP members.

Depending on your activity you might have different profiles on myfiap.net:

- as already explained, as Operational Member/FIAP liaison officer
- as Salon Organiser
- as Organiser for events under FIAP Auspices
- as FIAP representative or FIAP service holder
- as a FIAP Distinctions applicant and those applying for their first FIAP Card

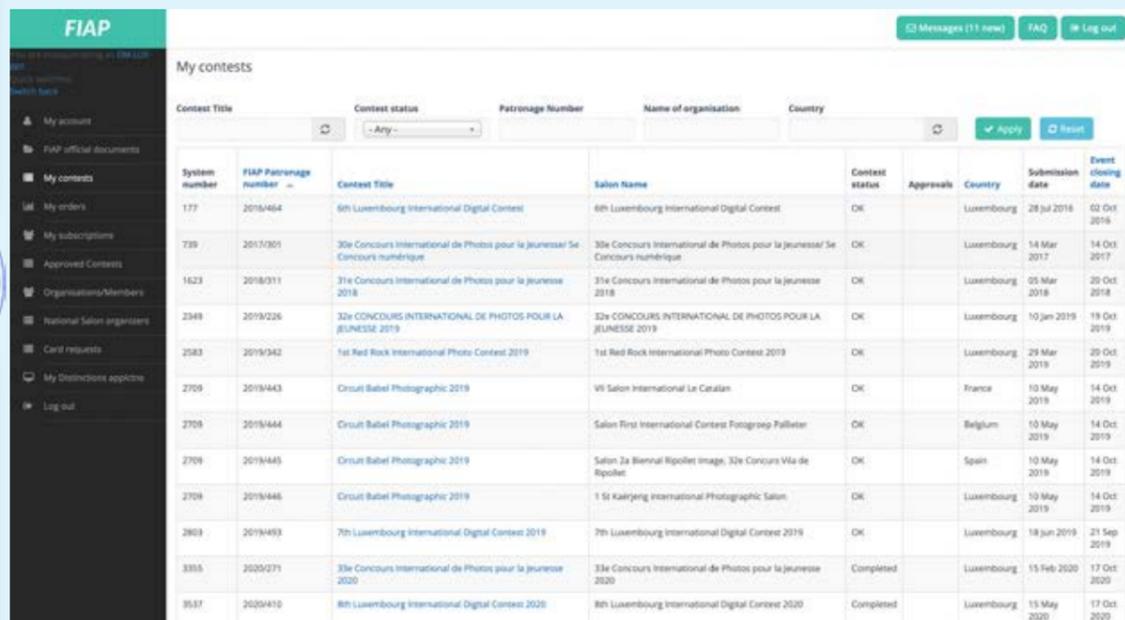
Menus on these profiles are similar and self-explanatory.



Romain Nero, Luxembourg



It is important to know that myfiap profiles are connected to email addresses and, because of that, you cannot use the same email address for different myfiap profiles. For those of you who need to manage more than one myfiap profile, you will need to use a different email address for each. Salon organisers can often readily set up an email address associated with their salon website, which can be prudent when ensuring continuity of contact when salon committee members change. A similar option may be possible for FIAP Liaison Officers via their photographic association. Such arrangements enable officials to keep their personal email addresses for private use and their own personal myfiap profile that they will need if they apply for FIAP Distinctions or a new FIAP Photographers Card.



System number	FIAP Patronage number	Contest Title	Salon Name	Contest status	Approvals	Country	Submission date	Event closing date
177	2016464	8th Luxembourg International Digital Contest	8th Luxembourg International Digital Contest	OK		Luxembourg	28 Jul 2016	02 Oct 2016
739	2017301	30e Concours International de Photos pour la Jeunesse/ Se Concours numérique	30e Concours International de Photos pour la Jeunesse/ Se Concours numérique	OK		Luxembourg	14 Mar 2017	14 Oct 2017
1423	2018311	31e Concours International de Photos pour la Jeunesse 2018	31e Concours International de Photos pour la Jeunesse 2018	OK		Luxembourg	05 Mar 2018	20 Oct 2018
2348	2019226	32e CONCOURS INTERNATIONAL DE PHOTOS POUR LA JEUNESSE 2019	32e CONCOURS INTERNATIONAL DE PHOTOS POUR LA JEUNESSE 2019	OK		Luxembourg	10 Jan 2019	19 Oct 2019
2583	2019342	1st Red Rock International Photo Contest 2019	1st Red Rock International Photo Contest 2019	OK		Luxembourg	29 Mar 2019	20 Oct 2019
2705	2019443	Circuit Babel Photographie 2019	VI Salon International Le Catalan	OK		France	10 May 2019	14 Oct 2019
2708	2019444	Circuit Babel Photographie 2019	Salon First International Contest Fotograp Felleter	OK		Belgium	10 May 2019	14 Oct 2019
2709	2019445	Circuit Babel Photographie 2019	Salon 2e Biennal Ripollet Image, 32e Concours Via de Ripollet	OK		Spain	10 May 2019	14 Oct 2019
2709	2019446	Circuit Babel Photographie 2019	1 St Kaifeng International Photographic Salon	OK		Luxembourg	10 May 2019	14 Oct 2019
2803	2019493	7th Luxembourg International Digital Contest 2019	7th Luxembourg International Digital Contest 2019	OK		Luxembourg	18 Jun 2019	21 Sep 2019
3355	2020271	33e Concours International de Photos pour la Jeunesse 2020	33e Concours International de Photos pour la Jeunesse 2020	Completed		Luxembourg	15 Feb 2020	17 Oct 2020
3537	2020410	8th Luxembourg International Digital Contest 2020	8th Luxembourg International Digital Contest 2020	Completed		Luxembourg	15 May 2020	17 Oct 2020

What are FIAP Recognition Plaquettes?

FIAP recognition plaquettes are available for free to Salon organisers for the successful handling of 5, 10 or 20 salons under FIAP patronage. The organisers of international photographic salons can submit a request via a form that can be found on their profile on myfiap.net (menu on left side under "FIAP official documents"). In order to be eligible, the organiser must have run:

- the same salon at least 20 times: Gold Plaquette
- the same salon at least 10 times: Silver Plaquette
- the same salon at least 5 times: Bronze Plaquette

The year 1979 will count as the starting date for the attribution of the plaquettes. Only salons run under FIAP Patronage can be counted towards a Plaquette.



FIAP Bronze Plaquette



FIAP Gold Plaquette



FIAP Silver Plaquette

The Figures From 2019

Since 2016 patronage applications have been lodged exclusively via the www.myfiap.net platform. In this way, the whole approval process, for both the Operational Members and the FIAP Patronage Service, has become "paperless".

On this platform, all those that need to perform procedural actions on FIAP matters have access to all regulations related to FIAP patronage and auspices, and to the official approval documents. Salon organisers can also obtain the FIAP Salon Files to be completed, to provide the useful results and data from the salons. An archive list of past salons is also available.

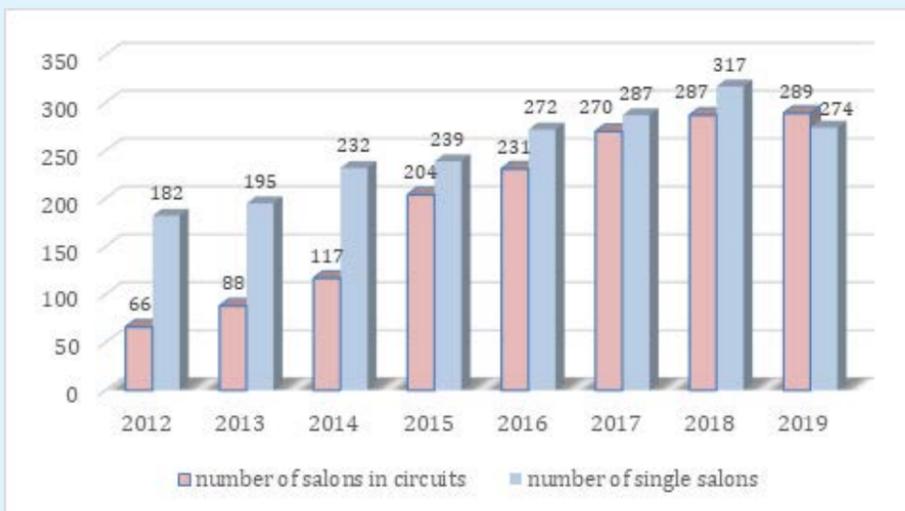
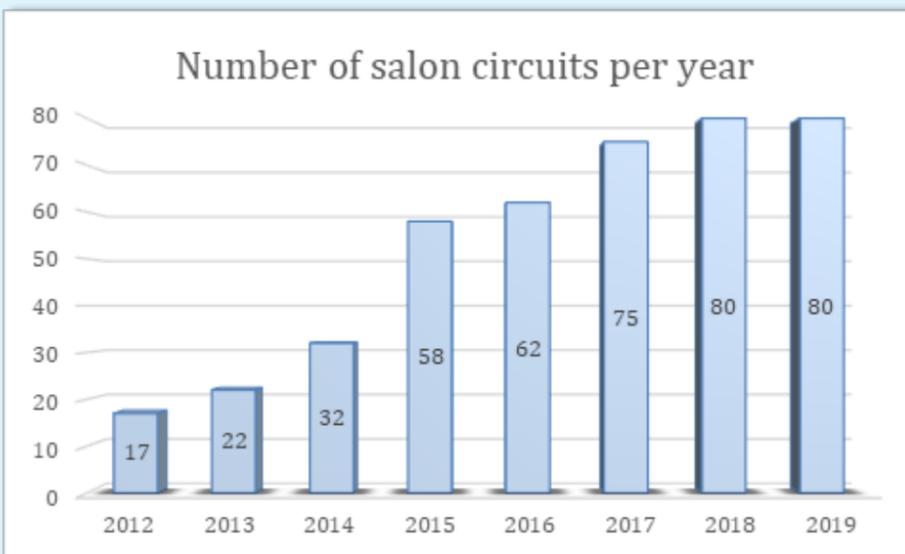
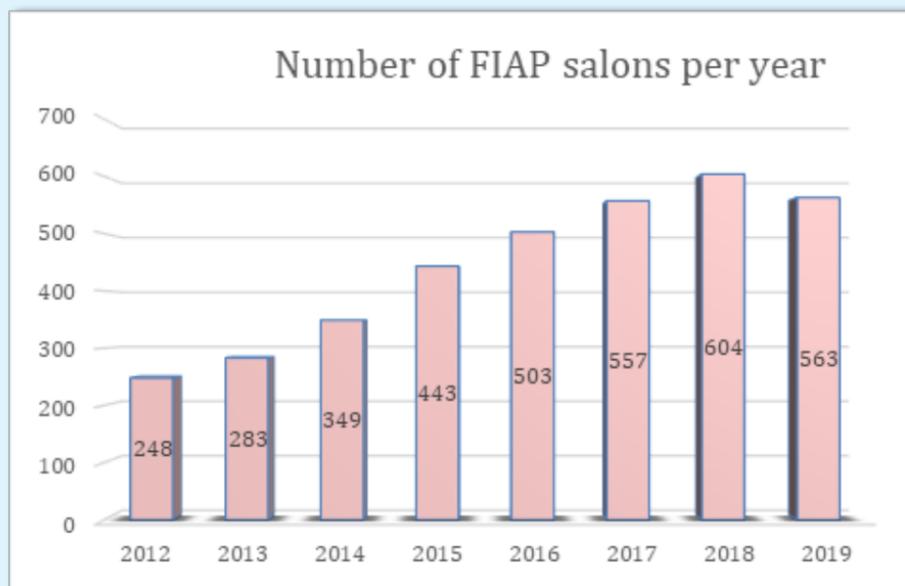
The approved salons lists can be filtered by choosing the different elements of an event or by downloading the chronological or monthly lists in pdf format.

In 2019, a total of 572 FIAP patronage numbers were issued but 9 salons were cancelled. So we had 563 salons run. Of these, 274 were single salons and 80 were circuits, involving 3, 4 or 5 salons each, accounting for the other 289 salons (see charts). A certain popularity of salon circuits is undeniable. Their number today is nearly 5 times higher than 7 years ago. In 2019 around 10% of salons had print sections and 2% were audio-visual. In the last seven years the number of salons offering print sections has halved and it goes without saying that projected image salons are continuously on the rise.

Compared to 2018, the figures are slightly lower. This is not due to the fact that the number of applications is dropping but it is related to the deployment of enforcing measures concerning the respect of FIAP patronage regulations.

For 2020, the unexpected emergence of Covid-19 resulted in a number of salon organisers choosing to reschedule or cancel their event. The temporary lift of the online judging ban until the end of the year, allowed many organisers to successfully complete their salons. An optimistic evaluation of the 2020 figures makes us expect to see approximately 500 salons run this year.

As always, after a year's work, I want to thank Mr Francis Nicoll for his work in the FIAP Salon File department and for his indefatigable assistance in dealing with salon organisers. Remember that Mr. Nicoll is at the disposal of the liaison officers to provide them with the necessary records of salon results for the purpose of verifying results listed on FIAP distinction applications fiapsalonfile@gmail.com. Thanks also to Mrs Béatrice Greul for her dedication to the secretarial work of the FIAP Patronage Service. She is currently going through a rough time with health issues and we wish her all the best for a prompt recovery.



FIAP Audiovisual Service

By Lorenzo De Francesco
FIAP Director of the Audiovisual Service



Lorenzo De Francesco

Dear Readers,

I am particularly flattered to be asked to share with you one of the activities that I carry out as Director of the FIAP Audiovisual Service.

This particular activity is really a "service", because I intended to put the audiovisual technique at the service of photography, according to the spirit that inspires our federation.

You will certainly know that audiovisual works can vary in different genres, just like cinema, to which different affinities bind us: from documentary to fiction, from creativity to humour. I thought it was important to enhance the immense photographic heritage of the FIAP Collection that we have the privilege to observe; images that are a phantasmagorical intersection of peoples, cultures, artists, places and events. Our FIAP President, Riccardo Busi, and I discussed the themes that should be given priority in the development of a series of audiovisuals and Riccardo also provided the final tuning on the picture selection.

I deliberated a little before thinking of a solution for what is actually not easy: gathering in an audiovisual, images from different authors, made with different techniques, different cropping and formats and in different light conditions. It is not the best you can hope for when making an audiovisual that flows smoothly.

As the iconographic patrimony represented by the images of the FIAP collection grew, it seemed to me that a grouping of the images could be made by "genres" according to content (sports, children, work) or gender (portrait), themes as landscape, macro, fantasy and creativity, graphics.

I therefore started to think about these classifications by creating clusters of images according to these themes. As I proceeded with this organisation, the type of story to tell with these images was prefigured and in parallel a plan for a musical scenario suitable for these stories was formulated.

The soundtrack of an audiovisual, improperly sometimes referred to as "music", is fundamental for an adequate enhancement of the images. In fact, an inadequate soundtrack could devalue the images, bore or overwhelm, progressively mortifying the attention of the viewer. Instead, I am always looking for a soundtrack that "resonates" with the images, amplifying their value.

As we know from theory, the relationship between images and sound can develop essentially in 4 different ways: redundancy, complementarily, resonance and opposition. None is absolutely wrong, but

it must be used appropriately according to the message you want to communicate.



Resonance, my favourite in this case, does not exactly describe what you see on the screen, but “directs” the perception of the image, sometimes anticipates it by creating an imaginative context, sometimes follows it and accompanies it, anticipated from the photographic context. Images and sounds resonate like a tuning fork and an audiovisual context comes out where the value of the individual components is amplified, projecting the viewer into an enveloping figurative scenario made of images and sounds.

For the first audiovisual of the Multimedia Series themes, I was naturally attracted, as a man, to feminine beauty, so widely represented in the photographic works of the collection.

However, it seemed trivial to me to produce an audiovisual that spoke to us only of physical beauty, important yes, but ephemeral. Instead, the collection contains delicate and dramatic life stories, which tell us about women in all her stages of life, work, love, of loneliness and suffering. Hence the idea of collecting in a few minutes, using the splendid images of the collection, the cycle of life



of an “ideal” woman, belonging to all cultures, from her birth to the moment in which her essence passes into another dimension. And here was born the first audiovisual “Women Lifecycle”: <https://www.youtube.com/watch?v=Kpjsdx2hFFI>

My attention then moved to another rich set of images, which expertly and effectively describe humanity at work. This is also a theme that allows cross-country / culture development, because the theme of work unites humanity everywhere. I have tried to group images for different types of work, to give some element of connection to different situations: <https://www.youtube.com/watch?v=v5rTH8C1Yo4>

The latest creation concerns the landscape. <https://www.youtube.com/watch?v=dMjjebu8oW0>

Landscapes always attract the photographic eye upon initial arrival at an amazing new location. The travel photos then often broaden to encompass anthropological and social aspects of the location.



Reflecting on the psychological effects of the landscape on the human soul, the shapes and colours of the landscapes attract the photographer’s attention and sensitivity. In many ways the effect is similar to what happens to the human psyche when reading the words in great literary works.

For the soundtracks, I basically make selections from among the many tracks available, from two sound web stores: CCmixter (<http://dig.ccmixer.org/free>) for free use songs for the creation of derivative works, or PremiumBeat (<https://www.premiumbeat.com/>) for more “professional” songs, for which you can buy licenses at a modest price.

One needs to be careful, as it is not trivial to choose a suitable song to make the images “resonate” in a new dimension. It is necessary to refine the musical taste, prefigure the impact and then listen to hundreds of tracks before finding the right one.

For the realization, I use m-objects (<https://www.mobjects.com/>), a specific software developed in Germany originally for multi-visions with analogue slide projectors, and nowadays evolved for the digital multi-vision, sometimes integrated with Proshow Gold, now out of service.

Now I am working on a new series of modules, which will deal with other important topics; sport, the sea, travel, portrait, elegance & beauty.

Stay tuned to the FIAP YouTube channel: https://www.youtube.com/channel/UCMFrN3LLbyYU1hCov4IY7mw?view_as=subscriber

World Cup for Clubs Service

By Michele Macinai EFIAP/s
FIAP Director of the World Cup for Clubs Service



Michele Macinai

I am pleased to announce that the 15th World Cup for Clubs 2020 will definitely be proceeding. The arrangements and entry information are still being finalised but will be sent to FIAP Liaison Officers when the details have been finalised. Given the international health situation due to the Covid-19 virus, this year the judging of the 15th World Cup for Clubs 2020 will be on-line, in order to safeguard the health of our judges.

Clubs are encouraged to start considering which images they may wish to enter. When finalised, the detailed entry information will also be available on the FIAP website at this link:

<https://www.fiap.net/en/world-cup-for-clubs>

Promotion and Partnership Service

By David Tay Poey Cher MFIAP HonEFIAP
FIAP Director of the Promotion and Partnership Service



David Tay Poey Cher

“World Natural Heritage Special Photographic Exhibition” Closing Date Extended to 20/09/20

This exhibition is organised by FIAP and the China Artistic Photography Society. It is an important section of the PHOTO BEIJING 2020 event. Information regarding this exhibition was sent to all FIAP Affiliates recently. I now wish to inform everyone that, due to COVID-19, the opening of this Exhibition has been postponed to November 7, 2020.

The deadline for submission of works has also been extended to the 20th September 2020.

To learn about each natural heritage site: <https://whc.unesco.org/en/list/>

For exhibition registration and submission: <https://zg-en.hanfoto.cn/1012/active>

FIAP Distinction Service

*By Freddy Van Gilbergen, MFIAP, EFIAP/g, HonEFIAP
FIAP Director of the Distinctions Service*

Important information from the Distinctions Service



Dear Friends, as per my message in the May Edition of FIAP News, I wish to inform people that due to the Covid-19 pandemic crisis there continues to be delays in the Distinctions Service. The most significant delay is caused by the "Stay at home" rule. We expect that the delivery of the packages with the Distinctions certificates and pins will be delayed the most. Be patient. The package will eventually arrive.

Regardless of the delay in receiving the badges and certificates, all the applicants will receive a message from our MyFIAP.net platform informing them that their distinction has been upgraded to a higher level and they can continue to work towards their next distinction.

We hope that everybody is understanding given the very bad situation at present.

FIAP Biennials Service

*By Luis Franke, MFIAP, EFIAP/d3, ESFIAP
FIAP Director of the Biennials Service*

Judging of the 20th FIAP Nature Biennial Russia 2020



The COVID-19 pandemic has changed all our plans and made it impossible for us to judge the Biennial in Russia in person. The situation has become much more widespread than we could have anticipated. For this reason, we have decided to make an exception by judging this Biennial online.

Both the Digital section and the Print section will be judged in digital format using the original images uploaded by the participants on the platform when registering. In this way we will be able to have both sections. The difference will be that we will effectively have two digital sections, one with collections of 10 photos and another section with collections of 20 photos.

Having the results of the two sections enables us to determine the winner of the Nature Trophy, "Odette Bretscher". This trophy is awarded to the overall winning country from the combined results of the two sections. The judges will be those listed in the regulations: Herbert Gmeiner (Austria), Vasja Doberlet (Slovenia) and Anton Savov (Bulgaria). The judging will be completed on the 15th August. A few days after the judging date, the participating countries will receive their individual reports. The complete results of the Biennial will be published on the FIAP website no later than the 25th August.

<https://www.fiap.net/en/biennials>

WE STAY HOME International Photo Contest Organised by FIAP



10 Finalists Announced!

The judging of the "We Stay Home" contest has been completed and the acceptances and the shortlist of ten finalists have been announced. These ten images all have awards but which of these images has gained the top three awards is yet to be declared. A presentation event will be held later in the year at which the 1st, 2nd and 3rd Award recipients will be announced.

Participation in this contest was free. Part of the FIAP commitment for this contest was that FIAP would contribute a certain amount of money to a world organisation working on the fight against the Covid-19 virus. This sum has now been announced.

"FIAP will donate 30,000 Euros to fight Covid-19"

The research centre to which this sum will be given will be announced at the presentation event. Watch for upcoming details about this special event.

This photography competition received 5,800 images from 1,881 photographers. They came from 90 countries on 5 continents. Of these, 179 images were selected as "acceptances". These included works from 40 different countries. A complete list and gallery of all the accepted images and the finalists can be viewed on the competition's website.

This gallery is well worth visiting: www.fiap-westayhome.net

FINALISTS

The images on the next 4 pages are the 10 finalists.

*NOTE: These images are NOT shown in order of award, which has yet to be announced.
The images are shown here in alphabetical order according to the photographer's country!!*



The Enemy Outside
by Jo Knight,
England



Isolation period
by Alla Sokolova,
France



Quarantine day 3
by George Pramaggioulis
Greece



L'amore in pandemia
by Iolanda Albrizio,
Italy



Andrà tutto bene
by Paolo Stuppazzoni,
Italy



Stay At Home
by Kyaw Kyaw Winn,
Myanmar





Wearing Mask
by Zar Hay Saw,
Myanmar



A mask
by Marwa Alyarubi,
Oman



Hair cut
by Sandumi Fernando,
Sri Lanka



Stay home
by Orhan Kartal,
Turkey

WE STAY HOME

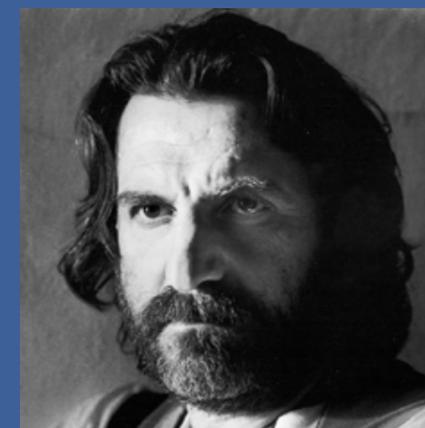
Acknowledgements



FIAP wishes to especially acknowledge 17 of the world's Masters of Photography who gave their endorsement to the "We Stay Home" competition. These internationally famous photographers were strong supporters of this FIAP endeavour and promoted the "We Stay Home" contest widely. A special thank you to these photographers, who we have listed below:



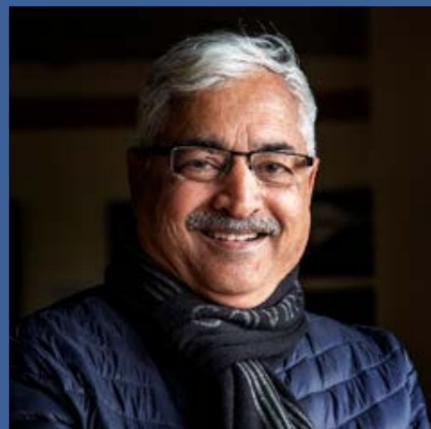
Coşkun Aral
Turkey
<http://haberci.com/>



Francesco Cito
Italy
<https://www.francescocito.it/>



Li Ge
China



Gurdas Dua
India
<http://www.gurdasdua.com/>



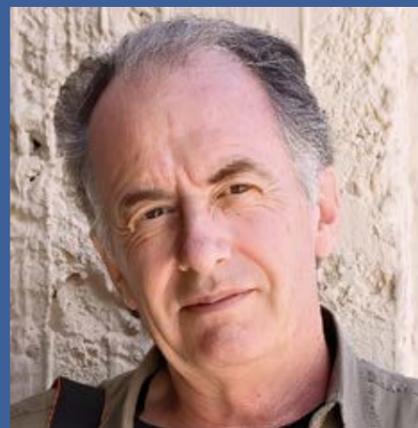
Joseph P. Smith
Malta
<https://www.smithjp.com/>



Manoocher Deghati
France/Iran
<https://manoocherphoto.com/>



Martin Grahame-Dunn
UK
<https://martingrahamedunn.com/>



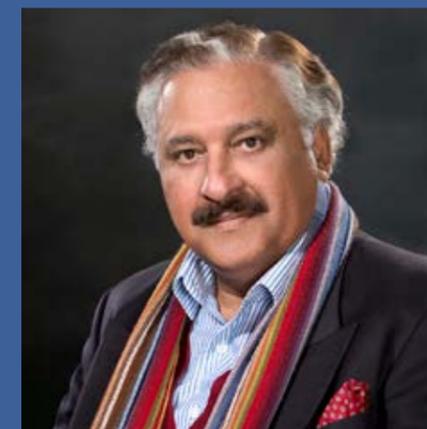
Michael Freeman
UK
<http://www.michaelfreemanphoto.com/>



Qian Han
China



Reza Deghati
France/Iran
<http://reza.photo/>



Sami ur Rahman
Pakistan
<http://samisphotography.com/>



Sergio Pitamitz
Italy
<https://www.pitamitz.com>



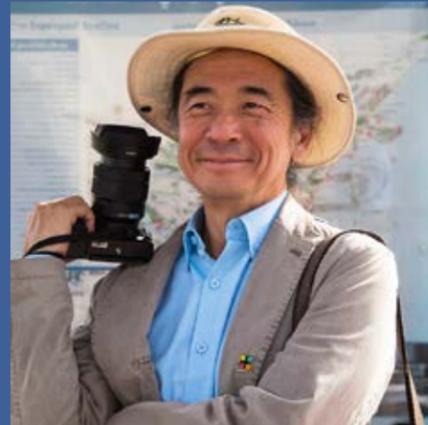


Tino Soriano
Spain

<https://www.tinosoriano.com/es/portada>



Wang Wenlan
China



Tom Ang
New Zealand

<https://tomang.com/>



Xianmin Zhu
China



Zeng Yi
China

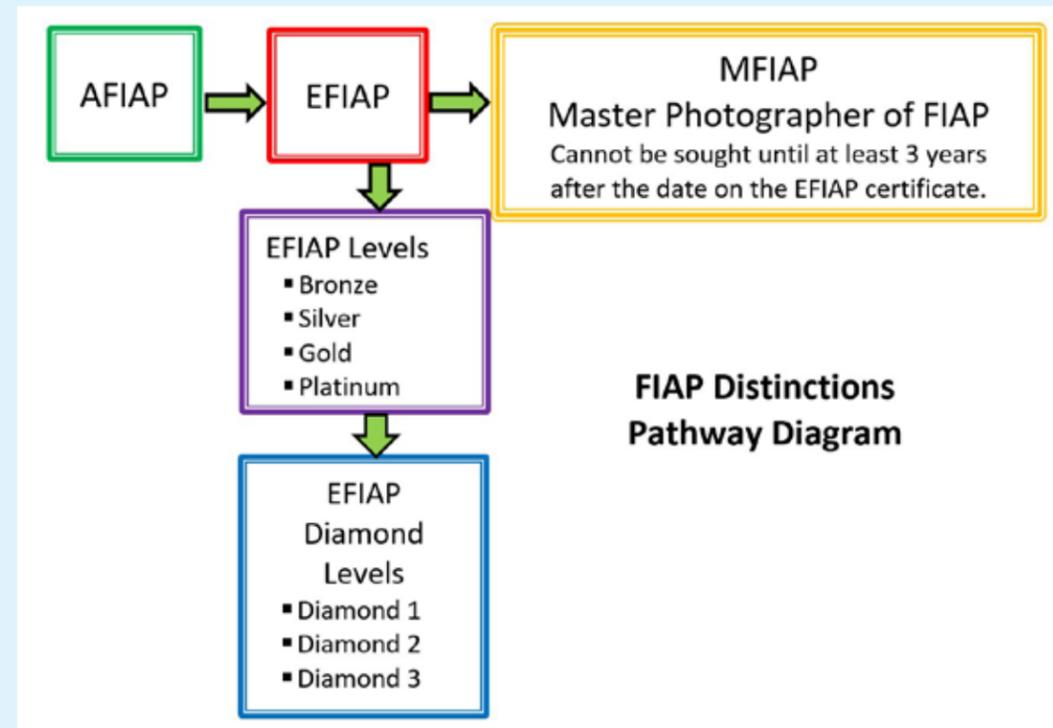
<https://www.zyimg.com>



Showcase of MFIAP Distinctions Recipients for 2020

Each year the International Federation of Photographic Art (FIAP) honour eminent personalities known in the field of photography for their artistic work. These honours are known as FIAP Distinctions.

The Artist, and subsequent Excellence and Excellence Levels Distinctions, are gained by achievements in International Exhibitions that have been organised under FIAP Patronage. Once a person has gained their EFIAP, they can continue to gain EFIAP Levels but also have another path. They can seek their Master Photographer of FIAP referred to as "MFIAP".



The "Master Photographer of FIAP" (MFIAP) Distinction is awarded to a photographic artist in recognition of his/her entire achievements in the field of artistic photography. MFIAP is the third step, after AFIAP and EFIAP, in the FIAP distinctions awarded for personal successes in photography.

The candidate must have been the holder of the EFIAP distinction for at least 3 years before they are eligible to apply. For this Distinction, the applicant is required to submit a portfolio of 20 images. This collection of images must be coherent from its conception to its realisation and presentation. Text that describes the subject and the creative concept of the photographic artist must accompany the images. The works are submitted as 30x40cm, or A3, prints and the digital files are also provided to enable reproduction, should the original prints deteriorate, and to enable the images to be presented on the FIAP website and Cloud Collection. The portfolios are examined by the FIAP Board of Directors who may call upon the advice of qualified people as part of the assessment process. The Distinction is awarded by a majority vote of the FIAP Board of Directors.

In 2020, four people were successful in gaining their MFIAP. In the following pages of FIAP News we are showcasing each of these four people and a selection of the works from their MFIAP portfolio. A link to each of their complete portfolios is also provided.

Renaissance Images

By Alexander Kharvat, NSPAU, MFIAP
Ukraine

My involvement in photography began in childhood. In 1999 I became a member of the National Society of Photo Artists of Ukraine. I have been a participant and award winner in more than 250 exhibitions in different countries around the world and have had more than 100 solo exhibitions in the Ukraine and abroad. I gained my AFIAP in 2005 and my EFIAP 2008.

Over the years I have been an organiser of national and international art photography competitions. These included the "Pokrova Photovernissage", a salon that runs under FIAP patronage, in which I have been involved since 2006, the Rivne Photography Cup since 2012, the International Reporting Photography Competition "Life Press Photo" since 2015 and others.

I am a publisher and author of more than 50 books on art, culture, local history and photography, and I currently work as a teacher of photography at the National University of Ostroh Academy and International Economics and Humanities University. Other positions and roles I have held are:

- founder and teacher of a Private Photography School.
- head of the Prostir Photo Club, ILFIAP Code 2032
- founder of Rivne Museum of Photography.
- head of Ukrainian Centre of Photo Art.

I love photography. I love talking to photographers about photography. I love photographic travels. I photograph people's lives. I study. I love to share my knowledge and skills.

At present, I am assembling a collection of cameras, accessories and photos for the Museum of Photography. I am also now writing a book about the history of photography in which there will be many illustrations.

Photo project of the Renaissance Images

Aim:

The purpose of this project was to attract public attention to the museums of the Rivne region and their works of art.

Realisation of this objective:

I sought to find people that resembled the people depicted in paintings and sculptures. I took the photographs near the artworks in the museums of the Rivne region. The photos were all done in one style using a dark background.

Summary and result:

Once the images had been completed, I organised an exhibition of large-format photographs and invited all participants of the project. The project attracted the attention of many people. People began to visit the museums more often, trying to find similarities in museum paintings and sculptures to people they know.



Alex Kharvat



Serhiy Shturkhetsky - Doctor of Science in Public Administration, lecturer at the Ostroh Academy, journalist, political technologist, politician, cook and portrait "The Unknown in the Red Kuntush", canvas, oil, beg. XVII century



Natalia Kushniruk - teacher of art history at the Ostroh Academy and portrait "Princess Halshka Ostroh", artist L. Spaska, cardboard, oil, 1970s



Mykola Bendyuk - restorer, art critic and portrait of Kazimir Dunin-Karvytsky, canvas, oil, XIX century, artist unknown





Inna Biletska - UA journalist: Public broadcasting, blogger, and icon "Mary Magdalene", artist F. Bruni, canvas, oil, XIX century



Leonid Kichaty - director of the State Historical and Cultural Reserve of Dubna and a portrait of King August III Frederick, canvas, oil, artist unknown, XVIII century



Tetyana Samsonyuk - Deputy Director of the Rivne Regional Museum of Local Lore and portrait "Helena Modzhievskia as Cleopatra", canvas, oil, artist unknown, XIX century



Olena Semenovych is a senior scientific worker at the Rivne Regional Museum of Local Lore and "Unknown", canvas, oil, artist Cheslav Kuryato, 1937



Halyna Danylchuk is a senior scientific worker at the Rivne Regional Museum of Local Lore, and the sculpture "Bust of the Unknown", Carrara marble, artist unknown, XIX century



Olena Rososhyna - caretaker of the local lore museum of the State Historical and Cultural Reserve of Ostroh and the statue of the Virgin Mary "Immaculate Conception", wood, polychrome carving, artist unknown, XIX century

To see the complete set of images with which Alexander Kharvat gained his MFIAP, go to: <https://www.fiap.net/en/portfolios/mfiap/alexander-kharvat>

The Beginning of a Story

By Nasser Haji Malek MFIAP, EFIAP/b
United Arab Emirates

The beginning of a story is part of me, Nasser Haji Malek, born in November 1960, a father of two children, who graduated as a lawyer and started my wonderful hobby, photography, when I was 19 years old. I started participating in photography contests in 2010.

The beginning of a story is a photography project that began eight years ago, a project of fifty artworks to date. The project is inspired by my personal life, and some events that affected my life in one way or another. Each work represents a story or a single event but, in the end, these works combine to form one story. Because the story is part of my life, I believe it is necessary to include my personal nature in these images. This also unites all my work in terms of form. As for the content or idea, it varies from one work to another.



Nasser Haji Malek

The beginning of a story was not a project done to obtain the MFIAP title, and it was not one of my priorities to obtain a title. I wanted to produce these works for my own sake. I photographed approximately five to seven works per year, and I did not start a new photo until the previous one was finished. Producing this set of works took about eight years and I still continue to produce more images inspired by events in life. I do not find myself satisfied that this project is complete, or want to move to another project, despite some friends advising it is time to start another project. I believe that my unwillingness to change to another project is the foundations or criteria I set for myself for this project. My story is not finished.

The beginning of a story was based on strong principles and criteria and a clear goal from the beginning. I believe that it is a strong project and can be continued throughout my life. For those people who are around me, and a part of my life, this project will remain in their memory, and those who see it later will love it.

The beginning of a story, as a project to obtain the title of Master FIAP, started in 2016, when I decided to submit the photos to obtain the title, but the photos that I wanted to submit did not meet the conditions of FIAP, so it was necessary to wait and to not rush, as the photos were not ready to apply for the title. Every image I produced, that fitted the conditions, I added to the group of images that I wanted to include in the application. In the end twenty works were completed after taking the advice of some of my colleagues.

The beginning of a story is depicted in black and white. Black and white abayas were used. (An abaya is a dress that women wear in most Arab countries. The design differs from one country to another and is in black only to preserve her chastity and beauty.) The black and white abayas symbolize the contradictions in my personality or in my feelings; a symbol of the unwillingness to live in a grey area. This symbolism is black or white in order to clearly define my destiny. I always want my decisions to be clear enough so that others can understand me correctly. At the same time, it annoys or confuses me when unclear or contradictory decisions are made by others.

The beginning of a story is also a documentation of real and painful events and feelings with a view to engage and live with those feelings again. The elements that make up most of the images are repeated, which is a symbol of the recurrence of these feelings.

The beginning of a story will remain mysterious in some of its events, with the departure of the story hero, whom I always try not to disclose clearly. I feel a need to put an end to the story, but I find myself always starting again from the beginning.



1125



1762



Al Hur





Chess



My Dream



Smoke



The Bride



The Clock



The History

To see the complete set of images with which Nasser Haji Malek gained his MFIAP, go to: <https://www.fiap.net/en/portfolios/mfiap/nasser-haji-malek>



Coptic Mysticism

By Cristina Garzone MFIAP, EFIAP/p
Italy

An interest in photography has always lived in my heart, but it was during one of the first trips I took with my husband, Giacomo, to China, and precisely while we were in Tiananmen Square, that the emotional and mental inner process started in me. It led to a desire to capture the unrepeatable moments that I was living. The following Christmas I got a camera as gift. My adventure started from there.

My shots are related to my passion for travel. I have always planned trips with my husband, rather than travelling in a group. Loving photography of people, I needed to communicate and interact with them and not run from one place to another as organised trips force you to do. I chose to do my first photography course, to deepen my skills in travel reportage, at the Experimental Centre of Prato (Italy), with Maestro Nino Ceccatelli in 2000. His competence, and rigorous standards, had a significant influence on my professional growth.



Cristina Garzone

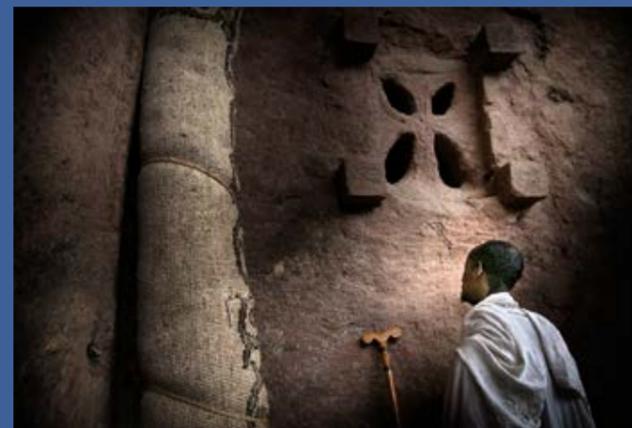
It is important to respect the dignity of other people. For this reason, when I photograph someone, I always try to approach on tiptoe and establish a true relationship. We must enter their daily lives, observe what they do and not be in a hurry to shoot. If the photo comes out, it is a great joy for me.

Mysticism: the experience that engages man's inner life, a sense of deep religiosity for which one aspires to a totally spiritual life. My reportage entitled "Coptic Mysticism" tells of the close relationship between the life of the population of Lalibela and their religious faith. Lalibela, a city in northern Ethiopia, is full of churches carved down into the rock. One descends from ground level down into each church. It is declared by UNESCO as a World Heritage Site.

The region was one of the first in which the Christian religion spread, and the relationship with the faith largely permeates the life of the population. Lalibela is a city with a unique charm, where nature and history have interpenetrated. I came into harmony with the spirituality encountered during religious ceremonies. I experienced first-hand the great devotion of the Ethiopian people and immersed myself in this until images and people shone in that underground environment.

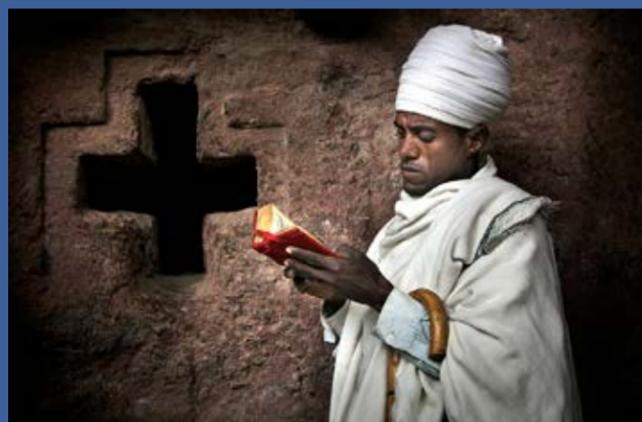
Silence and reflection have inspired the photos that are part of the collection, made of soft colours, still postures of people praying, faces intent on reading, singing and private interiorities. Knowing how to observe before shooting must be the prerequisite for the photographer who wants to represent the maximum interiority of man.

Prof. Paolo Tavaroli a religious scholar, and President of the "San Giorgio" Photographic Club of Albenga (Savona) Italy, prompted me to think of publishing a book entitled "Coptic Mysticism". My book was launched in Albenga on the 22nd February this year. Several important people contributed to the book, writing text to accompany images. The Bishop of Matera, Antonio Giuseppe Caiazza, wrote the introduction. Derres Araia, the general secretary of the Copts in Italy, Fulvio Merlak, honorary president of the FIAF, Lorenzo De Francesco, Mimì Andrisani, Nicola d'Imperio, Orietta Bay and Paolo Tavaroli all contributed commentary and testimonials regarding this photographic project. Carlo Ciappi wrote the final text and edited the book. My husband created the graphic layout and the English translation to meet the requests that came from America, France and Austria.



Fiap Events

Fiap Events



To see the complete set of images with which Cristina Garzone gained her MFIAP, go to:
<https://www.fiap.net/en/portfolios/mfiap/cristina-garzone>



Between Two Worlds

By Matjaž Čater MFIAP
Slovenia

Matjaž Čater was born in 1967 in Celje, Slovenia. He works as a researcher in the field of forestry. At the age of thirteen he began to fly, a passion passed on to him by his father. Being active in the photographic world for the last 40 years, his biggest interest is in aerial photography. For this he is both the pilot and the photographer. A number of his aerial photos can be viewed in his gallery of images on <https://1x.com/member/matjaz>

Matjaž's work has been published by numerous photography magazines around the world and he was awarded the EFIAP distinction in 2011. He is a member of the DF SVIT photo club from Celje and also the Art Council of the Photographic Association of Slovenia.



Matjaž Čater

His collection of aerial photos was created between dawn and sunrise, in specific light conditions, over the course of the last 15 years. They required overcast skies, diffuse light, and could only be achieved in a narrow window of time. The desired photos, characterised in the collection, emphasise the mood of the photographer. Most of the presented photos were taken between 200 and 400 metres above the terrain, before sunrise. By commencing the work before dawn, he believes he can capture the best and the most interesting light of the morning.

The magic quality of soft, diffused light makes the world look charming. Every morning the clouds, fog and the landscape are different. Flight, combined with taking photos, should be very carefully planned and thought out. Sometimes however, despite all technical and atmospheric conditions and restrictions, a spontaneous flight decision is rewarded. Consequently, most views and ideas come to a photographer's mind when completely relaxed. The desired conditions are only present for the short time interval before the light becomes stronger and the light contrasts become unbearable.

Observers say, that most of Matjaž's landscapes retain their qualities whether they are in colour or in black and white. The Slovenian landscape from the air, captured in the early light, has a soft gentle quality. One gets the sense that you could almost reach out and caress the silken scene. A divinely lit church on a hill, a hop garden in the Savinja valley, mists and castles from the fairy-tale world, the roofs of the hometown are all sensitively seen captured in the photographs. The rising light of the day, the dramatic rays, the sifting of the earth through the misty veils or the smoking factory chimney cannot be falsified, despite digital capabilities. His landscape impressions express peace and beauty, the refuge we all seek.



Morning Glory



Waves



Awakening





St. Michael



Breakthrough



Unveiling



Over the Hills



Hiding



Waiting for the Miracle

To see the complete set of images with which Matjaž Čater gained his MFIAP, go to: <https://www.fiap.net/en/portfolios/mfiap/matjaz-cater>



FIAP 70th ANNIVERSARY Announcing a Special Competition to Celebrate 70 Years of FIAP! “The Earth in 2020”



“The year 1950 will remain engraved as a famous year in the chronicle of photography”

These were the words of introduction by Dr. Maurice VAN DE WIJER, at the opening of the constitutive Congress of FIAP, that took place in Berne (Switzerland) from 17th to 19th June 1950.

**THE AIM OF THIS COMPETITION IS TO BRING TOGETHER PHOTOGRAPHS
DOCUMENTING OUR WORLD IN THE YEAR 2020, FIAP's 70th YEAR**

Photos must fit the FIAP Salon Definition of “Traditional”
such that they are a true documentary record of this year.

KEY INFORMATION

- The pictures entered in this competition must have been taken during 2020
- Images must comply with the FIAP definition of “Traditional”
- FREE ENTRY - The participation is without entry fees!
- This competition will be run by FIAP and will be judged by the FIAP Board of Directors
- This competition will have FIAP Patronage. Acceptances gained in this competition can be counted for FIAP Distinctions and will be credited as being gained in Luxembourg

PRIZES

FIAP will give 10 special awards

The Top Prize will be participation and airfares to attend the next FIAP Photo Meeting!

This competition is open to everyone and it is hoped that photographers worldwide will embrace this event to make this project a HUGE success.

WATCH THE FIAP WEBSITE FOR ENTRY DETAILS

COMING SOON !!!

<https://www.fiap.net/en>

Information will also be sent to all FIAP Affiliated organisations

The entry platform will open in early September

Entries will close at the end of December

CENTRE DE LA IMATGE MAS IGLESIAS REUS (CIMIR)

*By Josep M Casanoves Dolcet, AFIAP, ESFIAP
Director of the FIAP Exhibition Centre of Reus, Catalonia, Spain*

Why have a FIAP Exhibition Centre in Reus?

The links between the town of Reus and the FIAP go back a long way. Fotosport, the FIAP recognised international sports photography exhibition, has been held here since 1970, making it the oldest event of its kind in Catalonia and the second oldest in Spain recognised by the Federation. This year this exhibition celebrates its fiftieth anniversary.



Mas Iglesias, building where the FEC of Reus is located

Between 1973 and 1993 the Biennals Europa were also organised in Reus. In view of Catalonia's circumstances at the time, these represented a window open to the world, giving us a breath of fresh air and a new way of seeing the world and photography through the work artists sent us from all over the world.

Between 1995 and 2007, as part of the past and sadly missed awards known as the Premis Reus, the culture department of Reus' town council organised the Medalla Gaudí international photography biennals. The images resulting from these could be seen in the opening exhibition at this FIAP Exhibition Centre, where the 175 winning works, purchased in the seven events run, were on display. Whilst Covid-19 has temporarily closed the gallery, it is scheduled to reopen at the start of September and the exhibition can then be visited for a further two weeks.



CIMIR exhibition rooms

Since 2012 Reus has also hosted the Europa salons, successors to the Biennals Europa.

Finally, the GaudiRfoto salons have been held since 2013. In some ways they are a continuation of the old Medalla Gaudí biennals. At the very least, these once again carry the name of Gaudí - the illustrious architect from Reus - around the world.

With GaudiRfoto in 2016, we took a step further and made it part of a photographic circuit that, starting out with Reus, brings together five countries on two continents. This was the beginning of the Intercontinental Circuit, which, as well as our venue, brought together the efforts of Andorra, Cuba, Panama and the Dominican Republic: five countries, two continents. Few other cities in the world, if any, run three international photography shows every year.

On a different level, there is a more personal side to Reus' relations with the FIAP. In 1974, when Reus was already hosting Fotosport and the Biennals Medalla Gaudí, the FIAP was not represented

in Spain by any photographic club or federation. The FIAP itself proposed to Enric Pàmies that he represent it in Spain, as it was he who organised the two events in Reus. This situation continued until 1985, when the Spanish Photography Confederation was set up and took over the role of representing FIAP in Spain. Three years before, in 1982, the Catalan Photography Federation had been founded. To some extent, Pàmies was behind the creation of these bodies.

Enric Pàmies himself, at the FIAP's request, organised the 15th FIAP congress in Barcelona in 1979, with the support of La Caixa when it was still a savings bank. After all this work for international photography, Pàmies was Vice President of the FIAP, from 1985 to 1995, and then President, from 1995 to 1999.

Reus also has high standing in the area of recognition of photographic merit, with three FIAP Master Photographers (MFIAP), the highest accolade the FIAP can award a photographer for their work.



CIMIR exhibition rooms



CIMIR exhibition rooms

In 1985 Josep Maria Ribas was the first MFIAP in Catalonia and, in fact, in Spain. In 1988 Enric Pàmies was also awarded this, and in 2012 Gràcia de la Hoz became the first, and currently the only, woman MFIAP in Catalonia and Spain. It is very unusual to have three MFIAPs in the same town, even more so considering that there are only eight in Catalonia and eight more in the rest of Spain.

In view of this background, when the FIAP proposed the setting up of Exhibition

Centres some four years ago, to publicise artistic photography and raise its profile around the world, we immediately thought of the Centre de la Imatge Mas Iglesias Reus (CIMIR). CIMIR, the Mas Iglesias, should be a FIAP Exhibition Centre.

Now this project is coming to fruition and, in coordination with its calendar of more local and more varied exhibitions, CIMIR's agenda is to include several exhibitions under the auspices of the FIAP, placing the Mas Iglesias on the world map.

On the 29th February 2020 the inauguration the FIAP Exhibition Centre at the Centre de la Imatge Mas Iglesias Reus in Catalonia took place. This milestone for the venue was also marked by the opening of exhibition "Biennals Internacionals Medalla Gaudí, 1995-2007. Una experiència fotogràfica apassionant" (Medalla Gaudí international biennials 1995-2007: a thrilling photographic experience). This inaugural exhibition is a retrospective of the winning works from these historic biennials.



CIMIR exhibition rooms



Josep M Casanoves interviewed by Canal Reus TV



Joan Burguès, Vice President FIAP, gives speech at the opening ceremony



Speeches at the Opening of the "Biennals Internacionals Medalla Gaudí, 1995-2007" Exhibition



Public at the opening of the FEC de Reus



Joan Burguès, Vice President FIAP, gives speech at the opening ceremony



Josep M Casanoves, Director of the FEC of Reus, addresses those present at the opening ceremony



The authorities present at the inauguration.

From left to right: Josep M Casanoves, Director of the FEC de Reus, Santos Moreno, CEF President, Joan Burguès, FIAP Vice President. Daniel Recasens, Councillor for Culture of Reus. Carles Pellicer, Mayor of Reus, José A Andrés, President FCF, Montserrat Caelles, Councillor for Promotion of the City of Reus. Laura Prego FIAP Liaison Officer in Spain



Medalla Gaudí Internacional Biennals, 1995-2007

A thrilling photographic experience

1970 saw the first Fotosport international sports photography show in Reus. This has continued every year since then, and this autumn will be celebrating its fiftieth anniversary. It is the oldest international photography event in Catalonia.

In 1973 the Europa international photography biennals began. Though they were organised by the association of staff at La Caixa savings bank, they were always run from Reus.

Both events were started by Enric Pàmies, and with them Reus organised two FIAP recognised photography shows.



1995 Gaudí Medal (front and rear view)

The Europa biennals came to an end in 1993, and at that time both the Agrupació Fotogràfica Reus and the culture department of the town council thought Reus should continue to play a leading role on the international photographic scene. In this way the Medalla Gaudí international photography biennals came into being.

The Medalla Gaudí biennals were part of the much missed awards that went under the name Premis Reus. These awards already included the Mostra Estatal de Fotografia, the Spanish photography show held every year. This became biennial, held in even numbered years, while the Medalla Gaudí biennals were held in odd numbered years.

Being part of the Premis Reus represented a major challenge, both in coming up to the level of prestige of the other events and in trying to focus the new event on free creativity in the field of photography. This focus was of significance in an environment where many photography events restricted creativity rather than

fostering it, whether in terms of subjects, techniques or size.

Thus, the rules for the biennals outlined the philosophy that was to guide this new event. They said:

"The Medalla Gaudí international photography biennals invite photographic artists all over the world to research and experiment - using old photographic techniques as well as the newest, most advanced - to create images whose primary motivation is free creation."

Examples of these techniques could include: pinhole photography, pigmentation processes (carbon, gum bichromate, cyanotype, salted paper, Van Dyke brown, albumin, bromoil), photoengraving, Polaroid (retouched and transfer), collage, photomontage, digital photography, etc.

These techniques should be focused on seeking new approaches to creative photography."



2007 Gaudí Medal (front and rear view)



And the theme under which the biennals were organised was:

"Alternative and experimental photography (old and new techniques at the service of today's photography)."

Most shows at the time received the photographs from their authors, reached their verdict, some of them published a catalogue of whatever quality, put on an exhibition, returned the works to their authors and that was the end of it. But we were rather more innovative in terms of appreciating photography as the art it is. As well as putting on the exhibitions, generally of the hundred finalist works, we awarded twenty-five prizes in no special order, as we felt that with works in such diverse techniques it was impossible and unfair to establish a hierarchy of prizes. Moreover, the winning works were purchased and went into the creative photography collection of the Fototeca Municipal in Reus.



"Summer Love" by Elsi Hedström, 1997 - Germany



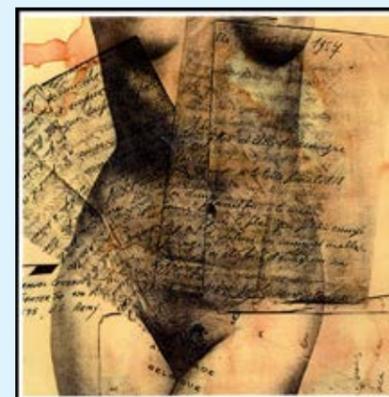
"The End" by Manfred Kriegelstein MFIAP, 2001 - Germany

We can say with certainty that we were the first of the FIAP-backed shows to purchase photographs to put them in a museum. Moreover, apart from the purchase, the prize included a bronze medal specially and exclusively designed by the artist Ramon Ferran. The medals were unique to each year. The Gaudí medals were small sculptured works of art in themselves. These medals were awarded to the 25 winners each biennial.

In the seven editions organised before the Premis Reus sadly came to an end, we added 175 works to the Fototeca's collection. It is

these photographs that are currently hanging in the gallery until mid September, where it will still be possible to see the exhibition when the gallery reopens.

While it is true that each biennial's works were displayed at the time, in the presentation of each year's event, we had never really grasped the importance of all the pictures purchased until now, when we can see them all together. It is a bonus that some of the authors on show here have gone on over the years to earn recognition in the world of photography.



"La femme de l'ambassadeur" by Guy-Hebri Vanden Eynde, 2003 - Belgium

As their subject matter, and above all their techniques, are so varied, this might seem a collection of unconnected works that form a rather mixed bag, but in fact the opposite is true. This diversity of techniques and approaches to the image by each artist reinforces the whole and makes it a highly educational exhibition in which different pieces might appeal to us more or less, but we cannot be indifferent to them.



"Les Oiseaux (Stellaire)" by Pierre Louis Martin, 2001 - France



If this exhibition manages to awaken audiences' interest in understanding the works on display and thinking about the techniques used, we will have achieved something, apart of course from publicising part of the considerable holdings of the wonderful Mas Iglesias in Reus.

Enjoy the pictures in this exhibition and those that are to follow it!



"Memmore's Reflections" by Pavle Jovanovic, 2003 - Yugoslavia



"Skinning Birds" by Carol Golemboski, 2005 - USA



"El árbol de los deseos" by Raúl Villalba, 2005 - Argentina



"Naiwell" by Sol Marrades, 2003 - Spain



No title 1 by Sergey Buslenko EFIAP, 2005 - Ukraine



"Meidoorn" by Huib Limberg MFIAP, 2005 - Netherlands



SSS vs Covid-19

By Burak Şenbak EFIAP/b, Hon.SSS

Sille Sanat Sarayı Workshops Team Member

FIAP Exhibition Centre Sille Sanat Sarayı, Turkey

Sille Sanat Sarayı, in short SSS, is a photographic organization founded by Reha Bilir, president of SSS, back in 2011 in Konya, Turkey. There are now 276 members which include international, well known photographers. SSS is also an ILFIAP organization and approved as a FIAP Exhibition Centre in Konya, Turkey, where the gallery is located.

The aim of SSS is to promote photography locally and internationally via lectures, photographic events, exhibitions, meetings, photography competitions, travel which enables sharing of culture & know-how internationally and workshops.

Before the unfortunate Covid related problematic "new order days", SSS was very effective in organising meetings (like Members Meetings), ceremonies (like Mothers Day), groups (like female members meeting of SSS), workshops and international photographic trips. These had to stop all of a sudden. Like everybody else, SSS members could not leave their homes and had to spend time in isolation. This is when our president, Mr Reha Bilir, planned and executed the fight against Covid-19 with photographic arsenal and ammunition. Bilir pointed out the right direction to his members and they joined in and supported this fight with enthusiasm.



Certificate of 23rd April World Childrens' Day Festival Event



Creative Photography lecture by our Honorary Member Mrs Özlem Gün Bingöl

With evolving technology, on-line meetings are now common practice. Reha Bilir set up several different types of events in which SSS members and photographic allies could participate. They could see other buddies, learn from masters and even open on-line exhibitions from the safety of their homes. Meanwhile, our masters who, depending on their age, may have had trouble travelling, were able to provide up to three hours of lecture without any difficulty from the comfort of their homes. The only restriction was the participant limit of the Zoom program. Other than that, SSS had no limits whatsoever and brought the world to its members screens, letting them feel the

warmth and support when they needed it most.

From the second week of March, up till now (end of June 2020), SSS organised many events as listed below. These events took place almost twice a week. Within three and a half months, we held 23 events moderated by our member Mr Gür Gürelli.

I. Stay At Home Project: Masters of photography shared their know-how with presentations and seminars;

1. Serkan Turaç – Master Movie Director – Lecture about short movies (Turkey)
2. Burak Şenbak – Master of Portrait Photography (Turkey)
3. Coşkun Aral – Master of Press Photography (Turkey)
4. International Photographers Meeting - 32 Photographers from 28 countries - "Ideas of Photographers for the Near Future"
5. 23rd April Children's Day Photo Event (Turkey)
6. Riccardo Busi - President of FIAP (Italy)
7. İzzet Keribar - Master of Travel Photography (Turkey)
8. Erol Doğaner - Master of Wildlife Photography (Turkey)
9. Photo Club Cumanovo – Photo Sharing of Brother Club Members' (Macedonia)
10. Pandula Bandara - Tricks of Winning Awards in Salons (Sri Lanka)
11. Romain Nero – Director of FIAP Patronage Service (Luxembourg)
12. Haluk Uygur - Art Photography and Philosophy (Turkey)
13. İbrahim Zaman – Master of Light in Photography (Turkey)
14. Mustafa Eser - Master of Nature and Macro Photography (Turkey)
15. "Asemeyando Evening" Event with Asemeyando Photo Club (Spain)
16. Reha Bilir – Director of SSS and FIAP Exhibition Centre in Konya (Turkey)

II. Virtual Exhibition Opening Ceremonies;

1. Veli Aydoğdu – Naughty Drops (Turkey)
2. Fatma Gök Salt – The Only One of its Kind (Turkey)
3. Emel Sezer – Kukerlandia Mask Festival (Turkey)
4. Faruk İbrahimovic - Metamorphosis of Reality (Bosnia & Herzegovina)

III. Workshops;

1. Burak Şenbak; "How to prepare an audio-visual photography presentation"
2. Özlem Gün Bingöl; "Creative Photography Using Photoshop"
3. Gür Gürelli; "Camera Raw & Photoshop for better photographs"

IV. Special Day Ceremonies;

1. Mothers Day Program (With Özlem Gün Bingöl's creative photography workshop),
2. Ramadan Greetings with the family of SSS members,
3. Fathers Day Special Program (Four fathers who are master photographers were our guests with their children).



The activities we held attracted attention with the maximum number of participants, since each of our guests were experienced photographers who were experts in their fields. For example;



Lecture by Mr.İbrahim Zaman about How to Use Light In Photography

Haluk Uygur talked about photography and philosophy. Coşkun Aral explained his experiences in press photography. Özlem Gün Bingöl provided training on creative photography. Romain Nero shared information about international photography salons. Pandula Bandara told us some of the tricks to winning awards in photography competitions.

We could reach more participants by broadcasting our programs on YouTube and Instagram, however we preferred the Zoom program as we cared about mutual oral and visual interaction. This enabled our participants to speak one-to-one with our guests and get direct answers to their questions. Our members had the opportunity to meet and chat with world-renowned photographers and, as a result, they were pleased with this arrangement.

With the help of Zoom technology, we were able to reach more people with less cost. Our community has enabled us to welcome many photographers without any economic difficulties in a short period of three months. After seeing this economical and time-saving opportunity, we plan to continue our activities online even after Covid-19, so that we can do much more in comparatively less time and in a cost-effective way.

Another thing we do is we prepare and send specially designed digital certificates to all participants after the program for each event. Thus, the participants have a rich collection of certificates. The different short promotional videos we prepared, for each event we hosted, caught the attention of potential participants, thus enabling maximum participation to the meetings.



"Salon Photography - Path To Follow to Win Awards" by Pandula Bandara, Sri Lanka



"Salon Photography - Path To Follow to Win Awards" by Pandula Bandara, Sri Lanka

Last but not least, we conducted our activities with FIAP Auspices which brought an international dimension to our programs.

Reha Bilir – "I believe we have managed to win our psychological fight with Covid and this is sustainable. I am sure that standing as one, all the people of this planet will do their best and we will reach health and peace in no time. FIAP's support has been crucial and effective. I would like to heartily thank the Board of Directors of FIAP and all our friends worldwide for their continuous & tremendous support."

I wish health to all. Best Regards, Burak Şenbak



Poster for "Photography with Romain Nero"

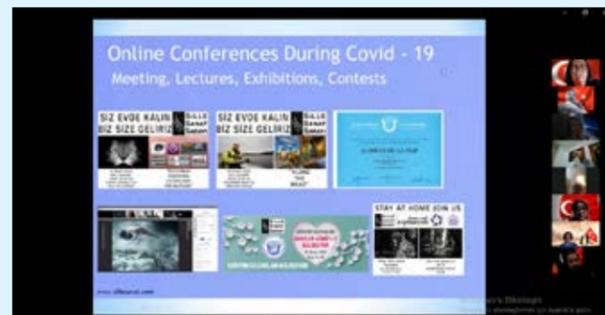


Photo sharing program with Kumanovo Photo Club from Macedonia



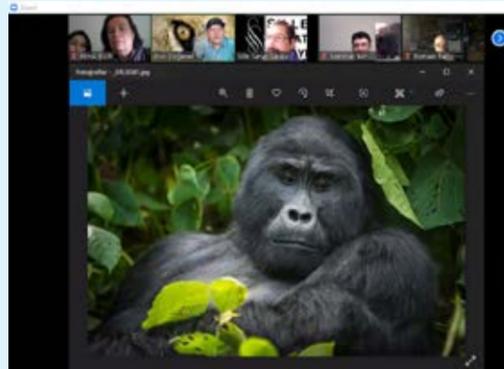
Photo sharing program with Kumanovo Photo Club from Macedonia



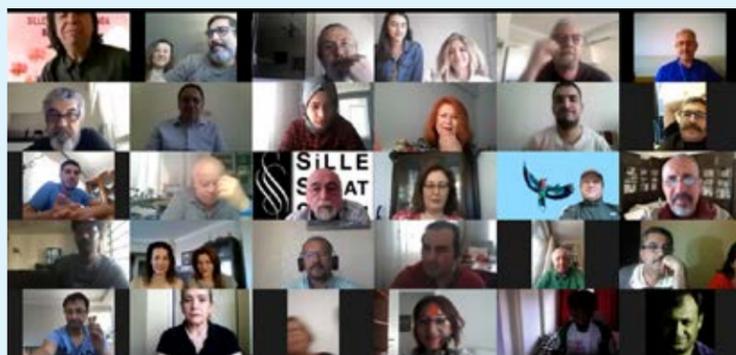
Lecture on Photojournalism by Mr Coşkun Aral



Riccardo Busi on his zoom program with members of Sille Sanat Sarayi



Wildlife Photography by Erol Doğaner



Virtual program Celebrating Ramadan with SSS members

Exhibitions at the FEC in Oradea, Romania

By Stefan Tóth AFIAP
Director FIAP Exhibition Centre, Oradea, Romania

Woman Photographers - International Exhibition

It has become a tradition for the International Euro Photo Art Association (AIEFA) to celebrate International Women's Day with an international exhibition of photographic art. This was also the case this year when, in the "Euro Photo Art" Gallery, of the FIAP Exhibition Centre, Oradea, Romania, 108 black and white and colour photographs from 57 female photographers, from the 54 AIEFA Partner Organizations in Europe, Asia and the Middle East, were installed. In this exhibition, the visiting public were able to admire a series of exceptional photographs taken by female photographers from Saudi Arabia, Czech Republic, China, Egypt, India, Iran, Italy, Japan, Serbia, Slovakia, Singapore, Oman, Russia, Romania, Ukraine and Hungary.



The beginning of the exhibition opening
Photo Szegedi Éva

the role of women around the world: woman, mother, sister or grandmother in equal measure. A slideshow of the exhibited images can be seen here:

<https://www.eurofotoart.com/efa-projects/expo-woman-photographers/>

The exhibition was organised under FIAP Auspices. The opening took place in the presence of a large public gathering, on Sunday, March 08, 2020. The audience present at the opening were welcomed by the photographic artist Stefan Tóth István AFIAP, the president of the International Association "Euro Foto Art" and the director of the FIAP Exhibition Centre. The women arriving at the opening were offered a bouquet of snowdrops. The exhibits and the role of women in society were praised by Lady Elisabeta Pop, writer and literary critic, UNITER member, who recited the poetry of an unknown child, addressed to his mother. The musical moments were provided by the students of the Oradea Art High School. Photographic artist Fórián Andrea, member of AIEFA performed the poem "Én hívlak élni" (I invite you to live) by the poet Dsida Jenő, accompanied by the musician Thurzó Sándor József (viola) representing the "Duo Varadiensis" band.



Euro Photo Art Gallery - FIAP Exhibition Center Oradea - Romania. Photo Varga Erzsébet Mandy

For the first time, the public present at the opening were invited to nominate the photo that they considered the most successful in the exhibition. The favourite photo, titled "Nepalese girls", came from the artist Liu Xiaoling from China.

This exhibition, our 580th, was organised in partnership with the County Library "Georghe Şincai" and the Photographic Club "Nufărul" Oradea. It was open to the public until the 9th April 2020.



Ms. Elisabeta Pop, writer and literary critic, UNITER member. Photo Varga Erzsébet Mandy



Euro Photo Art Gallery - FIAP Exhibition Center Oradea - Romania. Photo Varga Erzsébet Mandy



Popular music singer Aurica Bonța, a student in the VI grade of the high school, has performed several Romanian folk songs



Füzesi Erik, student in the 6th grade, (prepared by teacher Anita Lupșa), who performed the song Concerto by Riedig



The admirers of the exhibition



The admirers of the exhibition



Participants in the opening



The admirers of the exhibition



The admirers of the exhibition



The admirers of the exhibition

Online opening of the International "Eurofotoart Stars" Salon

Between 8th and 31st May 2020, the International Association "Euro Photo Art", organised the 11th edition of the European Photography Festival, dedicated to Europe Day. Initially, the launch of the Festival was to have taken place on May 8, 2020, at 6 p.m. at the "Euro Foto Art" Gallery, FIAP Exhibition Centre, Oradea, Romania. Due to the situation with the pandemic, the event took place online, from Ștefan Tóth's office.

The 12th edition of the "Eurofotoart Stars" International Salon, organised by the "Euro Foto Art" International Association under FIAP auspices, was held during the Festival. During the opening, Ștefan Tóth István AFIAP stated that the online opening is the first of 581 exhibition openings at the "Euro Foto Art" gallery is the longest lasting permanent gallery of photographic art in Romania. He thanked the 64 photographers who honoured the International Salon with their work which were photographed in 36 countries of the Old Continent: Albania, Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Czech Republic, Croatia, Denmark, Switzerland, Finland, France, Germany, Georgia, Greece, Lithuania, Ireland, Iceland, Italy, Malta, United Kingdom, Moldova, Monaco, Montenegro, Norway, Netherlands, Poland, Portugal, Romania, Russia, Serbia, Slovakia, Spain, Sweden, Turkey, Ukraine and Hungary.



Online opening - Photo by Magdalena Tóth

The members of the International Association "Euro Photo Art", 54 of its Partner Organizations from Asia, Europe and the Middle East, renowned guest artists from Egypt, Italy, the Republic of Moldova and Romania were invited to participate in this International Salon. The name of the photographer, who obtained the most votes of the public was announced. This was Alex-Dian Bureția, member of the Photography Club "Nufărul" Oradea, with 85 votes. This 581st exhibition was organized with the support of the Bihor County Council, of the Oradea City Hall. It was open from 15th May until the 4th June 2020.



Installation of the International Salon by photographic artists Varga Erzsébet Mandy (left) and Ștefan Tóth AFIAP (right)



Euro Foto Art Gallery, FIAP Exhibition Center Oradea - Romania



Installation of the International Salon by photographers Szegedi Éva (left) and Ștefan Tóth AFIAP (right). Photo by Varga Erzsébet Mandy



Installation of the International Salon by photographic artists Varga Erzsébet Mandy (right) and Ștefan Tóth AFIAP (left)



Euro Foto Art Gallery, FIAP Exhibition Center Oradea - Romania



Installation of the International Salon by photographic artists Varga Erzsébet Mandy (left) and Ștefan Tóth AFIAP (right)

Inauguration of the CEFOTO TV CHANNEL

By Board of Directors
Spanish Confederation of Photography

The CEFOTO TV CHANNEL was officially launched on 12 June 2020. The first presentation was made by the President of the CEF, Santos Moreno, welcoming everyone and explaining the motivation behind the creation of this new medium. It is, in the exceptional circumstances in which we are living, a way to continue serving the Federations and photographers through new instruments.

The highlight of the program, however, was the interview between Frederic Garrido, whose role involves "Responsibly for Juries of the CEF", and Tino Soriano, CEF Ambassador.



Santos Moreno, CEF President

conducted by Raimon Moreno, Vice President of the CEF.

From CEF we think that this new media, born in exceptional circumstances, will also serve to diversify the ways in which we make ourselves available to our Federations and photographers when we return to normality, because as Santos said, "this channel has come to stay".

We invite you to watch the programme at:

https://www.youtube.com/channel/UCifkBfW_YJQ0jlbStGGY_lw

You can also see a gallery with several images of the program in this news.



Tino Soriano, CEF Ambassador and his book "Ayúdame a Mirar"

The interview reviewed Tino's photographic work and focused on the book "Ayúdame a mirar", exploring in detail some of the phrases that appear in it. These included phrases by Cristina García Rodero and those of many other authors that Tino has collected over twenty-five years. Note that feelings were discussed rather than technique, as it could not be otherwise with Tino.

The program also included a section dedicated to the audience feedback



Tino Soriano and Frederic Garrido, Director CEF of Juries



Tino Soriano, Frederic Garrido and Raimon Moreno



Tino Soriano and Raimon Moreno, CEF Vice President

Learning how to read Light

By Ross McKelvey MFIAP EFIAP/p
Northern Ireland

About the author – Ross McKelvey is a part-time Professional Studio and Portrait photographer based in Belfast, Northern Ireland. He owns Catchlight Studio in Belfast, from where he runs popular lighting and studio workshops, using both flash and natural light. He was awarded MFIAP in June 2019, and was recognised as the World No.1 for large monochrome prints in the PSA 'Who's Who in Photography' listing for both 2017 and 2018. www.rossmckelvey.co.uk

I always prefer a light that 'models' the face, rather than front lighting which can be flat by comparison. I therefore utilise 'side lighting' where the light source comes from a 90 degree angle to the subject. In simple terms, this gives you a 'lit' side of the face, and a 'shadow' side of the face – as per image No. 1. In this example image, I was using all natural light, with the model resting against the curved edge of the window recess, and I was positioned at the opposite edge of the same window. In other words, my line of sight was parallel to the window glass. The right side of her face (as you look) is the 'lit' side, and the left side is the 'shadow' side. The interior of this room has whitewashed walls that act as a reflector, so the shadows are quite soft and diffuse – but to the trained eye, they are still there.



Image No 1

Image No. 2 shows 'frontal' light, in this case a beauty dish with a diffuser. If you draw an imaginary line down the middle of the model's nose as you look at it, look at each 'half' of her face – and ask yourself 'are they the same?' In this case the answer is 'yes.' Each 'half' of her face is receiving the exact same light, and therefore instead of having a 'lit side' and a 'shadow side' of her face, the shadows are in the middle of her face – underneath her nose, and underneath her lips and her chin. The 'catchlight' in her eye is also visible at the 12 o'clock position.



Image No 2

So, if you learn this approach of running an imaginary line down the middle of the face, and comparing one side against the other, it should become easy to 'read the light.'

For example, look at image No. 3, a personal favourite of mine that has won many awards in National and International Salons. Look at each 'half' of her face – the left side as you look is clearly different from the right side. The left side should clearly be apparent to you as the 'lit side' – and this helps you see the shadows on the other side of her face. The 'depth' or

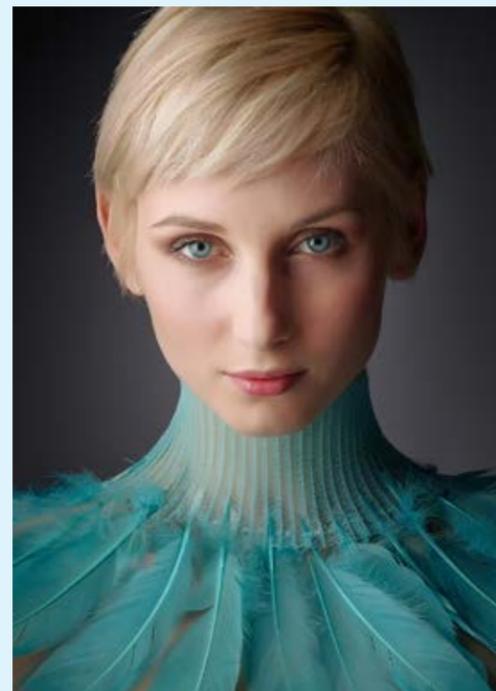


Image No 3

same way by running that imaginary line down the middle of her nose. The left side is the lit side and has no shadows. However, the 'drama' side of her face has beautiful shadows that 'model' or 'shape' her face. Again we can see the Rembrandt triangle below her eye on the shadow side, and the catchlight in her eye on the left side. The more astute observers might also be able to make out a white reflector in the bottom of the eye, and a further white reflector on the opposite side from the light source. These catchlights help to bring the dark irises to life.

This approach works particularly well with male subjects. Gerald, shown in image No. 5, is a good friend and fellow photographer, but he also makes for an excellent studio model! Again, I have asked him to turn his head towards the light, but not as much as in the previous example. With the imaginary line down the middle of his nose, we can quickly appreciate that the two sides are very different. The left side is the lit side, and the right side (which we are seeing more of) is the shadow side. We can see the shadow on the side of the nose, and the Rembrandt triangle below the eye. We have essentially created 'drama' to this portrait by using light and shadows. I have also used a 'hoodie' to frame the subject's face in the same way as I used a shawl or headscarf in image No. 2.



Image No 5

darkness of the shadows is controlled by the use of reflectors – the closer the reflectors, the brighter the shadows. In this case the shadows are what I would call a medium density (which is my preferred look) – not too dark and not too light. You should also be able to see the little 'triangle' of light that is created on the cheekbone on the shadow side of her face – this is called the 'Rembrandt triangle' after the Dutch master painter. The catchlight in the eyes are also on the left side of her eye, at about the 9 o'clock position, as a further 'clue' to the lighting set-up.

In image No. 4 I have developed this further, by turning the model's face towards the light source. Now only a small part of the left side of her face is visible, and we can see much more of the right side of her face – which is the 'shadow' side – or as I prefer to call it, the 'drama' side! Even though we are not seeing each 'half' of her face equally, approach it the



Image No 4

Image No. 6 is another example of using natural light in the same way as I use light in the studio. The subject is seated in an open shed on his farm, and the light from the door is coming from a 90 degree angle. By now, you are hopefully expert at seeing the shadow of his nose and the difference between the two sides of his face. However, two catchlights are visible – how can

that be, if it is all natural light? In this case the inside of the shed was quite dark, so I had a friend hold a silver pop-up reflector on the shadow side to 'fill in' the shadows by reflecting it off the silver reflector. I have then dodged the 2 catchlights during processing, which hopefully makes them more attention grabbing to the viewer.

Image No. 7 is another studio portrait. This time there is no Rembrandt triangle, as I have not allowed the light from the softbox to get past the nose – but it is still coming from a 90 degree angle. (If I had asked the subject to take a small step backwards, then I would have created the Rembrandt triangle without having to move the light). This is called 'split lighting' – where we only light one half of the face. I have used reflectors on the shadow side to bounce or reflect light onto the shadow side, but you should still hopefully be able to discern the difference between the lit half and the shadow half of the subject's face? Again, the catchlights in the eye betray the presence and position of the reflectors and the soft box.

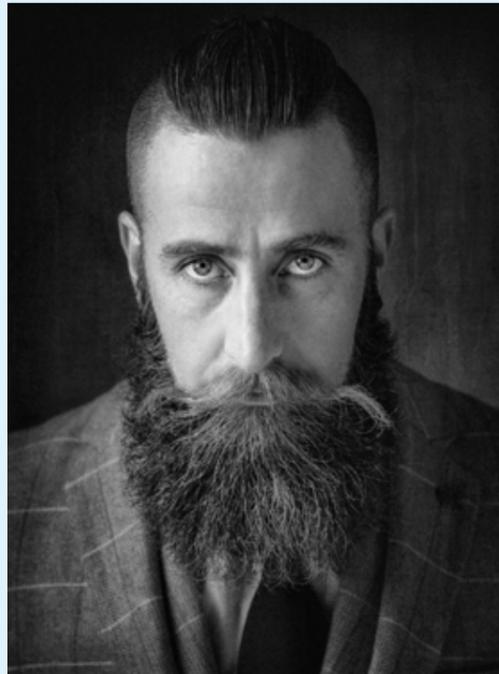


Image No 7

the 'flatter' approach of using light from the front. Thank you for reading, and if you are interested in attending one of my popular model and lighting workshops, please do not hesitate to contact me at ross.mckelvey@yahoo.co.uk

Thank you – Ross McKelvey MFIAP EFIAP/p

FIAP News Directors Note:

Ross McKelvey was invited by FIAP News to write this article, to share his expertise and to inspire others. To see the set of photos "The Art of Nude", with which Ross gained his MFIAP, go to this page on the FIAP website: <https://www.fiap.net/en/portfolios/mfiap/ross-mckelvey>



Image No 6

Now that you are all experts in reading light, can you work out how I lit this final image No. 8?

I make no apology for the repetition in this article I think it helps one appreciate and understand the concept of light and shadow in portrait photography. I always try to remember the mantra "if you want something to appear interesting, do not light all of it." This is why I much prefer the drama of side lighting to



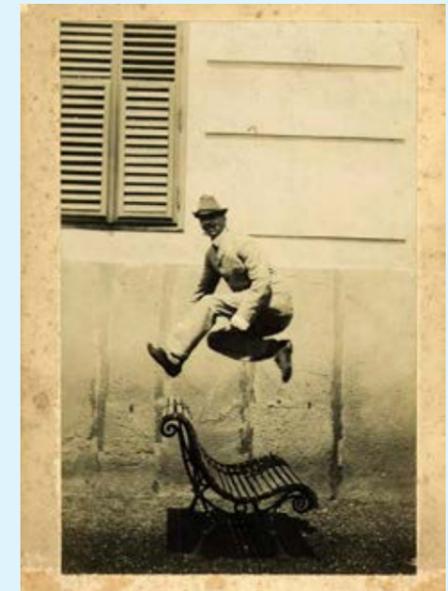
Image No 8

Fotoklub Zagreb - Tradition and Modernity

By Neda Rački EFIAP/d1
Member of the Board for Fotoklub Zagreb, Croatia

In 1840, only a year after its discovery, Zagreb and Croatia were introduced to Photography. That same year, the merchant Demeter Novaković recorded the first daguerreotypes in the vicinity of Zagreb while shortly afterwards, in 1856, Zagreb painter and photographer Franjo Pomer released an album with fifteen photographs of portraits of Croatian writers.

In 1892, within the Croatian Society of Arts, an amateur photo club under the name "Klub Fotografah Amateurah" was founded. Its tradition is continued till today by Fotoklub Zagreb. "The Jump of Count Stjepan Erdödy" by Karlo Dragutin Drašković, a photo taken in 1895, is one of the oldest photographs. It is still a trademark of the visual identity of the Fotoklub Zagreb.



The Jump of Count Stjepan Erdödy
by Karlo Dragutin Drašković, 1895



Fotoklub Zagreb logo

Of the significant successes from the beginning of the last century, it is worth mentioning the organisation of the first international exhibition of art photography in 1910 which is considered the forerunner of today's Zagreb Salon.

In the 1930s, the club's activities were focused around the organisation of exhibitions at club, national and international levels. During those years, some of the most prominent members of the club developed their own unique style. This particular style, with its prominent orientation towards social issues as well as the emphasis on national (landscapes, people, folklore) and artistic treatment of photography was later named by the international photographic community as "Zagreb School of Photography". Amongst the most important representatives of the Zagreb School were Tošo Dabac, August Frajtić, Mladen Grčević, Marijan Szabo, Ignjat Habermüller, Ivo Piškulić, Albert Starzyk and Đuro Griesbach.



Snow Cleaners by Albert Starzyk, 1930



Our Daily Bread by August Frajtić, 1930s



Peristil by Tošo Dabac, 1935

Foggy Morning by Ivo Piškulić, 1939



Tightening the Rope by Đuro Griesbach, 1936



In 1939, on the initiative of the Fotoklub Zagreb, the Croatian Amateur Photographic Association was founded. In that same year Zagreb Museum of Arts and Crafts established the Department of Photography.

In the 128 years of the Club's existence, generations of great photographers have emerged whose photographs are still owned by the Club and are an integral part of the "Collection of Croatian Photography". The collection has more than 10,000 old photographs which are protected as a part of the cultural heritage of the Republic of Croatia. Every year we scan and digitize a part of this rich collection and publish the images on the club's website www.fotoklubzagreb.hr.



Mariza by Alojz Orel, 1956



People and Shadows by Milan Pavić, 1954



First Love by Jozo Četković, 1962



Random Passerby by Slavka Pavić, 1956



Formations IV by Đuro Slako, 1963

Today the club has more than 300 members. It organises numerous exhibitions in its own gallery, as well as visits to galleries throughout Croatia and abroad. Moreover, the club also organises photography courses, presentations and lectures by members as well as famous photographers, photography workshops in the country and abroad, and it publishes monographs on the history and work of the club. In addition to collaborations with domestic clubs, Fotoklub Zagreb also has a longstanding relationship with clubs from Austria, Australia, New Zealand, Brazil, Slovenia, Italy, China, Canada, Finland, Sweden and South Korea. Mutual meetings and exhibitions are organized where authors and members of the clubs from these countries are presented.

The Zagreb Salon, a biennial exhibition organised under FIAP Patronage, stands out with pride. This high FIAP recognition was given to the Zagreb Salon for the first time at the 19th Zagreb Salon under number 79/47 back in 1979. From the first international exhibition run by the club in 1910 to this year's 39th Zagreb Salon, the club's international salon has confirmed itself as a significant and recognisable international event in which authors from all over the world participate. In its long tradition, the Salon has become recognisable for the exhibition of award-winning works. It is always held in one of the cultural institutions in Zagreb and produces a high-quality printed catalogue. Several of its past salons have been officially opened in the Mimara Museum, accompanied by a string quartet and in the presence of award-winning photographers and a large number of visitors.



The jury of the 37th Zagreb Salon - Neda Rački EFIAP/g - Croatia, Matej Peljhan KMF FZS EFIAP - Slovenia, Aleksandar Tomulić EFIAP - Croatia



Mimara museum, the opening of 38th Zagreb salon - President of the club Hrvoje Mahović

Fotoklub Zagreb members have been successfully participating in FIAP salons around the world for years and are holders of FIAP Distinctions. Some of the most successful authors are Neda Racki EFIAP/d1, Miljenko Marotti EFIAP/p, Zvonko Radičanin EFIAP/p, Nenad Martić EFIAP/b, Čedomil Gros EFIAP/b, Biljana Knebl EFIAP/b, Božo Marijančić EFIAP/b and Vinko Šebrek AFIAP, ESFIAP among others.



Ballerina by Nenad Martić



Underwater by Miljenko Marotti



Dancing on the Stairs by Neda Rački



Black Widow by Zvonko Radičanin



The oldest active member of the Photo Club is 93-year-old Slavka Pavić, a photographer who founded the Women's Section of the club in the 1970s. Since then, every year, a club exhibition called "Women photographers" is held in which she regularly participates with her recent photographs.



Portrait of Slavka Pavić by Valerija Dujmović

The club had big plans for 2020. Although the COVID-19 pandemic interrupted the club's social gatherings it did not hinder members in their efforts to organise the planned exhibitions virtually, in order to more easily overcome social restrictions and in anticipation of their return to the club. Sadly, in the early hours of Sunday 22nd March, a catastrophic earthquake struck Zagreb. The old historical heart of

Zagreb was severely damaged, and many cultural institutions and organizations whose premises were in those buildings have lost their offices, galleries and workspaces. One of those cultural places was the Photo Club Zagreb, which is located in the city centre. The gallery and other club premises suffered major structural damages, are not deemed safe and require major structural repairs.



Photo club after the earthquake



Photo club after the earthquake



Photo club after the earthquake

Therefore, a series of actions were initiated in order to raise funds for the repair of the premises and for the continuation of the work of the club. Many national and international photography clubs as well as individuals responded quickly. Each helped within their means either by providing space for exhibitions and meetings or by monetary donations. The club received donations from Austria, Brazil, Korea, China, Serbia, Switzerland, Qatar, France and UK. The club thanked all donors with a deep gratitude and sent them a print of a photo of their choice as a gift. If someone wants to help the club in this difficult situation, all the necessary information can be found on the website of Fotoklub Zagreb www.fotoklubzagreb.hr or <https://gogetfunding.com/fotoklubzagreb/>

The Fotoklub Zagreb which has been operating across 3 centuries, became homeless within 10 seconds one Sunday morning. As always, and despite all the hurdles, life goes on. The club, together with its members, and with the support of local and international friends, (individuals and other clubs) continues to create new opportunities and to inspire through new ideas and with a positive attitude. Applications for the 39th Zagreb Salon were opened in June and we are hoping for a good response as always.

Photography for International Understanding and Human Unity

By Prof. Biswatosh Sengupta
Photographic Association of Dum Dum
Kolkata, India

Understanding in singular sense, means acquiring knowledge about animate or inanimate objects. It also means being tolerant and having empathy towards other's feelings and views. In a pluralistic sense, 'Understanding' means mutual bondage or agreement amongst people about something. Photography helps in understanding things, objects, people, events, places etc. quickly, exactly and truly. It plays an honest and important role in this regard. "Unity in Diversity" is the Indian scripture, emphasising the essence of the word "understanding".

According to Ishopanishad (sloka 6)

"Jastu Sarbani Bhutani Atmanebanupashyati

Sarbabhuteshu Chatmang Tatona Bijugupsate".

(He who thinks everyone is like him and finds himself within everybody.

He never hates any one and is not jealous to others.)

International understanding or Internationalism is a sense of world citizenship which enables individuals to have a global perspective instead of narrow local or national viewpoints. Internationalism inspires people "to live together in peace as good neighbours; to take effective measures for the removal of areas of difference and to develop friendly relations among nations".

According to Dr. Walter H.C. Lewis "International Understanding is the ability to observe critically and objectively and appraise the conduct of man everywhere towards one another, irrespective of the nationality or culture to which they may belong." Oliver Goldsmith, the Irish novelist, playwright and poet says "International Understanding is a feeling that the individual is not only a member of his State, but a member of the World". In the words of Dr. S Radhakrishnan, "The world once divided by oceans and continent is united physically today but there are still suspicions and misunderstandings. It is essential for us not to live apart but to live together. Understanding one another's fears and anxieties, aspirations and thoughts are what we are expected to do. We must not claim a racial extermination, enslavement or segregation but work for racial harmony. We may be German, we may be American, we may be Russian but we are essentially human beings. Let us not overlook fundamental fact that lets us learn to live in a World Community."



Bride Sreyasee by Swapan K Bhattacharyya, India

Vivekananda advocates the theory of the whole world being a single family. His approach to internationalism is different from the western concept, which is a logical corollary of the modern concept of a sovereign state. Swami Vivekananda's internationalism stands for a family of self-respecting and self-governing nations united to each other by ties of equality and living at peace and concord with each other. This concept of Vivekananda is based upon the Vedantic principle of universality of self.

Rabindranath Tagore, the great Indian poet and philosopher, who himself was an

institution of International Understanding, whose life, philosophy, concept of education, religious belief were the epitome of International Understanding, wrote –

"Aapon hote bahir hoye baire dnara

Buker majhe biswaloker pabi shara"

(Step out of yourself, the universe will respond within.

These swelling waves will break into a dance within

And the soul will be moved)

Sri Ramkrishna Paramhansa, a great Hindu mendicant and an epitome of religious tolerance propagated the philosophy of "Jata Maat, Tato Path", "as many faiths, so many paths" (of finding God).

Technological progress has shrunk our world; made international boundaries redundant and the world is now often regarded as a global village. Communication Technology is a huge boon in building International Understanding, Human Unity and Peace, as it strengthens the ties between individuals and improves their ability to share, learn and interact with each other. Photography plays a pivotal role in communication technology. Photography as a universal language is also contributing to the socio-economic and cultural development of the societies. In this article an attempt has been made to provide a broad outline of the application of various aspects of Photography in different domains. Photography being a universal language can prove to be a mainstay for International fraternity through the platforms of International Photographic Salons, Conferences and other such events.

With the astonishing speed and myriad modes of communication possible in today's world, the barriers between human societies have long been erased and there has been a paradigm shift in human understanding. People have become closer and it has been possible for us to understand ourselves and comprehend our world at large in a more purposeful manner.

Photography plays a very significant role in every sphere of our life. Starting from historical lore to scientific research, from underwater to space, from documentary to artistic pursuit and so on, so forth, there is hardly any sphere where photography is not utilised in this modern society. We are using photography in different ways for different reasons and purposes: for recording old memories and various social events, as a witness to history, for research, as a means of livelihood, or as a creative art medium.

Language is the mainstay of communication and it makes a conversation possible. To read a book or novel one must know the language in which it is written. Even a song cannot be properly realised unless the language of the lyrics is known. But for a visual art, or dance, language is not a barrier. Photography has been referred to as a Universal language. Photography is one of the most powerful visual languages which evokes emotion and helps foster mutual understanding amongst people of the world. It is a superb medium for International understanding irrespective of nationality, creed, colours and religions.



Fern Climber by Malcolm Jenkin, England



Waiting for the Bride by Biswatosh Sengupta

Documentary Photography which includes shots recording important events or memorable moments, covers almost all aspects and genres viz. Anthropological, Archaeological, Social, Cultural, Religious and Scientific. This kind of photography helps in knowing the various aspects of life, places, events, objects, etc. and thereby promotes human understanding at global levels.



Chimpanzee Kiss by Subrata Bysack, India

Travel Photography promotes tourism, makes people understand different lifestyles and human activities. It provides an opportunity to enjoy the beauty of wonderful nature subjects, which are an integral part of our lives. Through photography it is possible to enjoy the pristine beauty of the splashing water of the roaring sea at the Vivekananda rock temple, the grandeur of the Himalayas with its colourful hue, the fantastic natural scene at Kailash Manas Sarobar, the charms of the mountain desert at Ladakh, the awe-inspiring depths of the Grand Canyon and the magnificence of the Niagara falls etc. which have attracted and inspired humanity since eternity even without visiting the place. Human beings have always aspired to portray the astounding beauties of nature, through songs, poetry, painting and through photography.



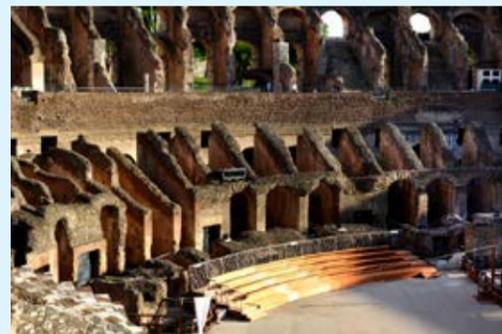
Gurla Mandhata Peak by Rathindranath Chakraborty, India



Landscape 9 by Saurabh Bhattacharyya, India



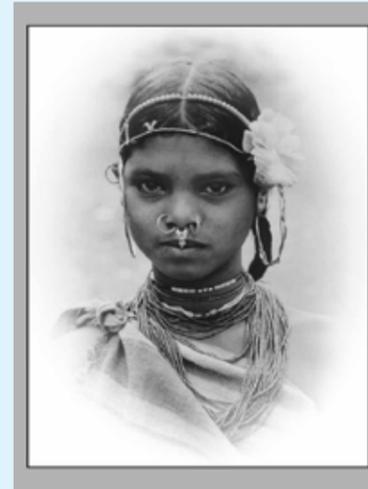
At St. Mark's Square, Italy by Biswatosh Sengupta



Colosseum, Italy by Biswatosh Sengupta

Architectural / Heritage / Monuments / Anthropological / Tribal

Architectural and heritage photography contributes to our understanding of history. Anthropological Photography helps to understand ethnic and tribal groups; their life and customs.



Tribal Queen by Benu Sen, India



Victoria Memorial Hall Kolkata by Biswarup Ganguly, India

Scientific / News / Photo Journalism

Huge numbers of journals contain an enormous number of photographs capturing a wide spectrum of life, flora and fauna, and environment, as well as social, political, cultural and literal events. No doubt these photographs help us to understand various issues regarding people of different countries. Photojournalism / News Photography cater to the need of the updated happenings of the events, incidents and news of the world through photographs. There are many News Agencies and many freelance and professional photojournalists who provide News photographs to foster understanding of happenings amongst people.



During Covid-19 by Ashim Paul, India



Mamata Banerjee, CM, West Bengal Celebrating Rabindra Jayanti by Swati Chakraborty, India

Environmental Photography

Environment is the most burning issue of the time and is widely discussed and debated. Environmental Photographs help to create awareness amongst people about global warming, ecological problems, biodiversity, pollution, water crisis, etc. and thereby international understanding of the global environmental situation.



After Amphan by Swati Chakraborty, India



A forest in the Eastern Himalayas by Dr.Sayan Bhattacharyya, India



Creative Photography / International Salon

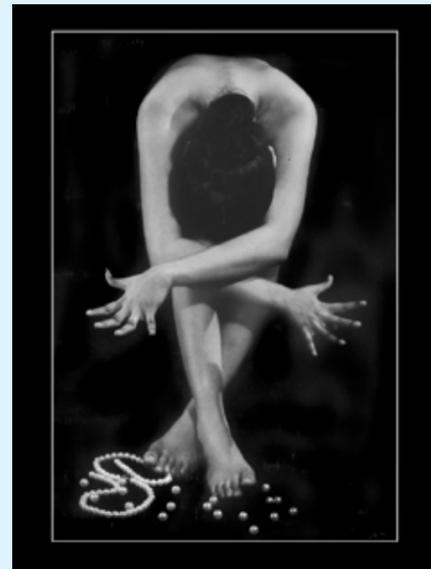
Photography can be a very powerful tool for creative expression. Creative photography principally finds its connoisseurs through salons, both national and international. International salons promote and propagate photography throughout the world and foster international fraternity. Salon is a French word which has long been used to refer to exhibitions by painters. Now we also use the word salons for a photographic exhibition. It is a wonderful platform for international understanding, providing opportunity to view works of various pictorialists under one roof. Salons help one understand and appreciate the various photographic developments going on throughout the world. Every year around 500 salons recognised by FIAP, and or PSA, are organised which cater for more than 9000 photographers from over 100 countries, who exhibit thousands of works.



Weather Snake by Ovi D Pop, Romania



Winter Light 2W by Dario Mario Simaz, Italy



Lost Horizon by Benu Sen, India



The Wizard by Kata Zih, Hungary



Rooted by Gautam Sen, India



Return Home by Partha Sarathi Sarkar, India



Global Meets

Apart from Salons, the International Photographic Conferences, Congress and global meets, organised by different Photographic organisations like FIAP, PSA and PAD here in India etc., also play a vital role in promoting international understanding. Since 1957, every year PSA recognises an accomplished living photographer, whose images have clearly contributed to the advancement of international understanding among people, with the "International Understanding Through Photography (IUTP)" award. Edward Steichen was the first recipient in 1957 and Clyde Butcher in 2019. Mr Butcher was also awarded Photographer Humanitarian of the year in 2005. A Memorandum of Understanding between FIAP and PSA was signed in September 2019 to foster a strong relationship of trust and mutual desire to formulate an agreement to work together for better universal understanding.



Mr Pollock, Past President of RPS with Dr A N Ganguly President of PAD



FIAP Secretary General presenting memento of the 11th International Photographic Conference to a Chinese Delegate



PADians with few other participants at Greek Photo-workshop organised by Hellenic PS under the leadership of Mr. Ioannis Lykouris, Secretary General, FIAP

Social Network

Social Networking is another startling avenue for global understanding using photographs, owing to an abundance of Mobile & Digital cameras. Now everyone can take snaps and many such images are uploaded to Facebook, Instagram etc. for circulation. However it serves as a means of great communication with others.

United Nations

The UN used to organise a number of photographic competitions on various topics for understanding the gravity of issues like Sustainable Development Goals, Empathy and Service to others, importance of the ocean and festivals, etc. UNESCO, the propagator of International Understanding for Human Unity (IUHU), also regularly conducts photographic competitions and exhibitions at different places on various themes.

Conclusion

In conclusion, let us hope that photography will go a long way to promote international understanding, fostering international brotherhood through the universal language of photography, understandable by one and all. Let photography bring peace, harmony, happiness and prosperity to the multitude - "Bahujana Hitaya Bahujana Sukhayacha".

Acknowledgement

I express my sincere gratitude and heartfelt thanks to those who helped me with this article and the photographers who kindly permitted the inclusion of their photos.

PORT ELIZABETH – SOUTH AFRICA – BEACHES

By Jill Sneesby MFIAP, ESFIAP

When planning a trip to South Africa one generally only thinks of visiting Cape Town, Johannesburg, Durban or the Kruger National Park and seldom of Port Elizabeth. Fondly known as Ibhayi (the Bay), the windy city and the friendly city, it is the gateway to many hidden gems that are certainly worth a visit.

All the beaches are wonderful but best of all for photographic excursions are Sardinia Bay – or Sards, as it is referred to by locals, and Maitland. Sards is not quite as accessible as the other beaches in Port Elizabeth as it does require a climb up and over a glorious sand dune but once you reach the top an extensive beach suitable for swimming, snorkeling and walking, comes into view. Dogs and horses are welcome so they add further photographic potential, and better still it is not inundated with people, probably due to the fact that it does require a little bit of physical effort.



Sunset over the Sea

It borders on the Chelsea Downs Nature Reserve which adds further interest with walking trails for people and horses.

Maitland, is actually Maitland River Mouth where the river comes down to the sea. There is also a magnificent sand dune here very popular for sand boarding. The beach itself stretches for miles and is also a paradise for photographers, whether you are photographing from above or at sea level.



Looking down

An added incentive for the beaches is that you can drive yourself to any of them and there is absolutely no charge to visit and there are photographic opportunities all times of the day.

The weather in Summer (November to April) is ideal if you want to sunbathe or swim but otherwise all year round it is perfect for photography with the sun setting over the sea.

Any lens can be put to good use, from wide angle to telephoto – if you time it right you can even be fortunate enough to photograph dolphins and whales. Dolphins can be seen all year round and whales between July and October and again December to February, if you are lucky.

DUNES: A SPOT IN NORTHERN CHILE

By Diana Wagner, AFIAP

I live in Northern Chile, just in the subtle frontier between the desert and the green lands. I have always been attracted to the desert. It, erroneously, appears to be lifeless. It is not; its blooming after rainy winters, lizards, foxes, insects and plants with unbelievable resilience, confirm it is full of life.

I have a favourite spot, an extension of dunes starting from the seashore, where I go, year after year. I always find something new: challenges to my creativity, different weather settings, a range of different light depending on the time of the day, new plants, flowers, insects, and, of course, different sand dune formations. For the dunes are alive, they grow, they move, they get bigger or smaller. It is me with the dunes, seeking peace and tranquillity that leads me to creation and to be one with myself and all around.



Sand designs near Punta de Choros

Now, where are these dunes? They are about 600 kilometres north of Santiago de Chile, not far from the city of La Serena. After getting to the village of Punta de Choros where traditional fishermen live, you find three interesting islands, which are part of Humbolt Penguin National Reserve. You can only visit Damas Island, but you can go around the reserve by boat and watch marine life, dolphins, whales, penguins, seals and birds.

To reach the dunes you have to go in a 4 wheel drive vehicle, about 10 kilometres south of Punta de Choros, through sandy roads. There are also some smaller dunes some kilometres before reaching Punta de Choros.



Sunset in Choros dunes

The best time of the year to be there is October, November, March and April, because it is peaceful, and the weather is nice.

Any lens would work well in the dunes... but try not to change them because there is almost always constant wind and sand. I usually go with a wide angle lens. And if you take the boat to go around the reserve, then a long lens will be the appropriate one. Enjoy!

Wilpena Pound (Ikara), Flinders Ranges, South Australia

By Lou Marafioti EFIAP/b

I have had over twenty trips to Wilpena Pound which is the jewel of the Flinders Ranges. It's a natural amphitheater of mountains, located 430kms north of Adelaide in the heart of the Flinders Ranges National Park. The easiest way to drive to Wilpena Pound is via National Highway A1 to Port Augusta and then head northeast through the iconic railway towns of Quorn and Hawker to Wilpena Pound. These roads are sealed bitumen but be very careful of the dangers posed by mobs of kangaroos and emus, especially in the early morning and at nighttime. The area north of Quorn is very arid, with summer daytime temperatures in the high forties. Always keep hydrated and carry additional water at all times.

Excellent motel accommodation and caravan/camping sites are available at the Pound. Due to its remoteness, your food supplies and fuel availability need to be carefully considered when planning your trip. The best shopping is in Port Augusta, so stock up on supplies there on your way up. Fuel is available at the Wilpena Pound and at Hawker. Shops and pubs however are few and far between.



Sunlit Ridge Flinders

The best time to visit is between May and September; the days are sunny and the nights are cool to quite cold. The best part is that there's no flies, which can be a nightmare in the hotter months.

Things to do: Hike to St Mary's peak or visit the old Wilpena homestead. Drive through Bunyeroo and Brachina Gorges, which offer staggering abundant wildlife and birds including Wedgetail eagles, kites and Yellow-Footed Rock Wallabies. There are also ancient geological formations and amazing pastel colours, which inspired Sir Hans Heysen in many of his paintings. The best times to walk around the pound or to drive through the gorges are early morning or mid-afternoon. Many interesting short



Wedgetail Eagle

walks that feature plentiful wildlife and flora start at the visitor office. Another must do; observe the stars in a crystal clear sky, perfect for astrophotography!

My favourite locations are:

- Sunrise - take the bitumen towards Hawker, about 10km to the first parking area for a magnificent easterly view of Rawnsley Bluff and the Pound.
- Afternoon - take the Moralana Scenic Route with magnificent views of the western edge of Wilpena Pound. (A dirt road which connects with the main bitumen highways at either end).

What Photographic equipment will you need? Simply, you'll need everything because the subject matter and opportunities are endless.

Storks Valley in Beyşehir – Turkey

By Reha Bilir ESFIAP

Turkey is a very large country and is also very rich for photography. You will have likely heard about many of our interesting places such as İstanbul, Pamukkale, Cappadocia, Rumi and Alanya, in this photogenic country.

Have you ever heard about "Storks Valley"? If you are a bird photographer, you should see this magical land at least once in your life. It is near Beyşehir Lake in Turkey.

More than 100 stork families travel from Africa at the beginning of April to reach their nests that they make in the top of the pine trees in this place. Approximately 500 storks arrive, including the juveniles that the adults reared in Africa. During the summer they breed in Turkey and they feed their young on fish and frogs from the lake.

If you want to take pictures of these cute winged friends, you should come to the Beyşehir district of Konya. When you reach Beyşehir, there you will find Turkey's third largest lake, Beyşehir Lake. You should not miss the magnificent sunset over Beyşehir Lake. After travelling 33 km from Beyşehir to Antalya, you will reach Yeşildağ village.

The storks are an integral part of life for the people of Yeşildağ. They take care of the storks. You will find many smiling faces who will want to help visitors to this location.

The storks remain in the region until the end of August and then fly away to the warm countries of Africa in the first days of Autumn.



You can watch the photogenic guests of the Storks Valley via the live camera of Beyşehir Municipality, 24 hours a day, 7 days a week. In the link below, scroll down to the two cameras under the heading "Leylekler Vadisi" to see the live camera footage of the storks. <https://beysehir.bel.tr/kameralar>

You will take wonderful bird photos in this place and your delight will see you soar high with these cute flying friends.

Ganvié: The lakeside town

By Mr Yèkini Djouberou
FIAP Liaison Officer, Benin
President ANAPHAB / ILFIAP

Email: yek.services@gmail.com

Ganvié is a lakeside town in southern Benin, located on Lake Nokoué north of the metropolis of Cotonou. Ganvié is part of the Commune of Sô-Ava in the Atlantic department. Seen from above, Ganvié offers a beautiful and exceptional landscape that cannot be found anywhere else in the world. It is called the Venice of Africa.



The lake village of Ganvié is one of the most visited tourist sites in Benin. With its floating market, which comes alive from four in the morning, in Ganvié everything is done on the water. All the dwellings are on stilts and are of the traditional type. With nearly 30,000 inhabitants, the population is engaged in fishing as its main activity. Fishery products are brought to the Calavi pier for an impressive market on dry land.

The crossing to and commuting around Ganvié is done by motorboat and sailing canoes on Lake Nokoué. This lake covers an area of 150Km².

In Ganvié, photographers can realise countless shots.

The trip from the pier to the lakeside village, takes about 20 to 30 minutes, during which you could see:

- The market for all fishery products,
- Fishermen in full activity with throwing nets,
- Sailing canoes,
- Beekeeping sites,
- Homes and community facilities on stilts,
- Craft activities,
- The floating market,
- The lovers' street,
- Sunrise or sunset,
- Young acrobats.



Trung Khanh, Cao Bang – An Amazing Spot for Photography in Vietnam

By Nguyễn Vũ Phước

If you're planning to travel to Vietnam as a photographer, you sure won't be disappointed by the scenes that await you. One of my recommendations is Trung Khanh, Cao Bang province. Though not as famous as Sapa or Ha Giang, Trung Khanh still has many interesting tourist attractions in its natural landscape and in its historic layers that will absolutely amaze any traveller, especially those who are passionate about photography.

- **TIP1. How to get there:** The distance from Hanoi, the capital of Vietnam, to Cao Bang City is around 280km. Travel time can be around 8 hours depending on type of transportation. Day and overnight buses are available from Hanoi to Cao Bang. Buses leave from the My Dinh Bus Station. However, travel by private transportation might be the best way to explore the real beauty of landscape.

- **TIP 2. Best time to visit:** January to April (Spring) is a wonderful time to visit Cao Bang. Since there is little chance of rain during this time, you'll largely be out on dry, safe trails enjoying the region's beautiful landscape as well as taking good photos. Cao Bang's first rice season starts in February, so you'll likely see farmers out planting rice early in the month.

- **TIP 3. Best Spots:** Favourite places to photograph in Cao Bang and why: Ban Gioc Waterfall - the 4th largest waterfall in the world: Ban Gioc Waterfalls are without a doubt the number one attraction in Cao Bang. These powerful tiered falls, surrounded by jutting mountain peaks, have emerged as one of Vietnam's most mesmerising scenes. Nui Thung mountain, aka Mountain Angel Eye, has developed into a must-see location due to the area's spectacular landscapes. Phong Nam - Ngoc Con valley: This is undeniably an ideal place for immersing yourself in the stunning countryside landscapes of majestic mountains, winding rivers and golden paddy fields.



Nui Thung mountain - Secret mountain in North Vietnam



Ban Gioc Waterfall - A Splendid Waterfall in Cao Bang Province

- **Tip 4. Photography:** Wide lenses and Telephoto lenses can be used in this location. Use tripod and filters for long exposure photography. This is a must for taking landscape photos and when the light is fading, when shutter speeds are slower.

- **Tip 5. Drones:** At Ban Gioc waterfall, the river forms the border between Vietnam and China. Devices that fly right on the border are prohibited unless you have a certificate from the CAAV in Vietnam before you travel. For any questions, contact them directly: tinbai@caa.gov.vn / +84 04-38722394

If you are seeking an authentic and adventurous place in Vietnam, Trung Khanh is no doubt for you. I hope that you have a wonderful and unique experience from the pristine landscapes and the colourful culture of this highland.

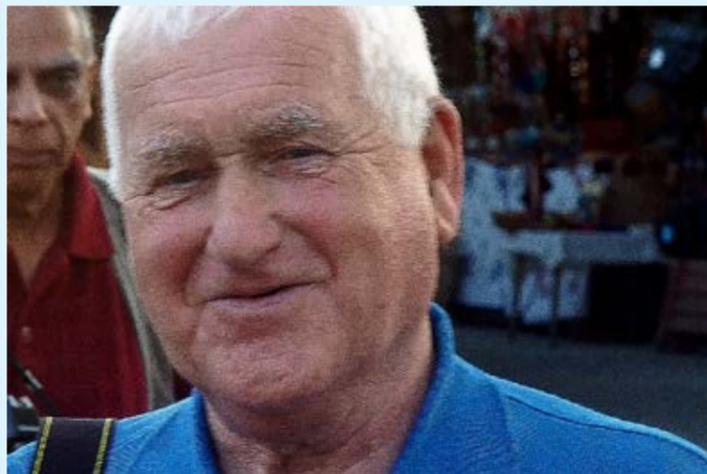
FIAP CONGRESS BUDAPEST 2004



Maria Hakokorpi (Finland)



Marcello Materassi (Italy),
Carlo & Nicole Diana (Belgium)



Sean Casey (Ireland)



Steeve P. Dubois (Mauritius)



Dr. Shaukat Malik (Pakistan)



Yvon Piazza; Carmen Leardini, Nicole Diana,
Fernand Braun, Romain Nero, Marilo Leist
(All from Luxemburg except Nicole Diana,
who was from Belgium)

FIAP CONGRESS CHINA 2006



The Directory Board at the opening ceremony:
Kurt Batschinsky, Joan Martisella, Albano Sgarbi, Jacky Martin, Klaus Stock, Riccardo Busi, Emile Wanderscheid & Margaret Collins



Part of the Chinese delegation



International delegates



The Bahrain delegation
(With Steeve P. Dubois)



Riccardo Busi with sons Giovanni & Alessandro

Mrs and Mr Engawi (Saudi Arabia)



FIAP CONGRESS SLOVAKIA 2008



Chairman Lubomir Schmida



Peter Pokorn (Slovenia)



Zeng Yi, Jacques Denis, Riccardo Busi, Andrée Denis, Marcello Materassi, Carlo Diana, Nicole Diana



Keiko Sato & Finn Nielsen



Brian and Patricia Cudby (New Zealand)



Directory Board at the closing ceremony

Thank you to Willy Suys for providing the photos for the "Memories" section in this edition of FIAP News.

Message from the Director of FIAP News

Dear Friends in Photography,

This is indeed a turbulent year in which we find ourselves and sadly for many it will involve hardship and heartbreak. My love goes to you all at this time. The challenges we face will be ongoing for some time and thus we must all adapt as best we can and endeavour to stay positive.

The beautiful image chosen for the front cover of this edition of FIAP News speaks to much that applies to us this year; an unsteady bridge to cross, the support of rails, someone holding your hand, and the friendship of another travelling the same bridge. This year, we are all on a bridge crossing a challenging time. For those times when you perhaps feel a little down, remember that you are not alone on this difficult journey and that, even though we are on far sides of the globe to one another, we share this path. Reach out for that hand of friendship.



As anticipated, the pause on many events is reflected in FIAP News with our Affiliates section having just one article in this Edition. You can read about some of the innovative ideas that photographic organisations have developed to navigate the constraints of this year. Some of these ideas have been so successful that these photographic groups plan to continue using these in the future.

In this edition we have a couple of major items, those being the feature of this year's MFIAP recipients and the announcement of the finalists of the FIAP "We Stay Home" competition. As per the article in the FIAP Events section, we all remain in suspense as to who is the major prize winner in the competition. That will be announced at the presentations. There are a number of notices by the FIAP Service Directors. These are there to keep you informed and to assist you, so don't forget to read them. I thank all those who have taken the time to submit items to FIAP News. Remember, articles do not need to come from just the Liaison Officers!! If you have an interesting photographic topic to write about, please consider submitting an article. Likewise, if you have a wonderful location near you, that is well known to you, how about sending in a mini article (2 photos and maximum of 400 words) to the "Recommendations..." section. FIAP Liaison Officers, please nudge people in the direction of FIAP News if you know they have a great topic on which they could write or a location to show. FIAP News does rely a lot on the contacts you have within your nation and your assistance in encouraging people to send an article for sharing with the photographic community. Please also put the FIAP News email address in your "safe sender" list and email address book as I have not received replies to many emails I have sent.

Most exciting is the announcement of the upcoming special competition being run by FIAP to celebrate FIAP's 70th Anniversary. See the announcement in the FIAP Events section!!!

The development of the Regulation for Publishing Articles in FIAP News has now been completed. This Regulations document provides important clarity for everyone when interacting with FIAP News and is aimed at ensuring everyone does the right things. This is available in English and French. There is also a "FIAP News Authors Agreement" form that anyone submitting articles to FIAP News must sign and send to me with their article. This is quick to complete. Your details can be typed into the pdf, along with the title of your article before printing. You need to sign it by hand and can then either scan it or take a photo of it to send with your article. These documents can now be easily downloaded on the FIAP News Service page on the FIAP website:
<https://www.fiap.net/en/services/fiap-news-service>

This link has been added to the FIAP News page that provides information about submitting articles, so you can always easily locate it.

Stay safe, stay positive and stay kind to one another.

Bronwen Casey EFIAP/s
FIAP Liaison Officer, Australia
Director of FIAP News Service
fiapnewsdirector@gmail.com

Requirements for Articles Submitted to FIAP News

FIAP News Timetable

February Edition	- Closing date for articles 31 st December
May Edition	- Closing date for articles 31 st March
August Edition	- Closing date for articles 30 th June
November Edition	- Closing date for articles 30 th September

*Please send your articles as early as possible to help us ensure FIAP News goes out on time.

Criteria for Articles

- Try to keep articles to less than 1500 words.
- FIAP Events section is exempt from word limit.
- Article must be typed in English language and provided in an electronic document that can be opened in Microsoft word.
- Do not send the articles in PDF format!

Photos for Inclusion With Your Article

- Maximum of 25 photos.
- FIAP Events section is exempt from limit on number of photos.
- Must be provided as separate files, not embedded into article.
- Must be 1024px on longest dimension, at 96ppi, regardless of photo orientation.
- Must be provided in sRGB and saved as a jpg quality setting 10.
- A list of the image files must be provided with any applicable text that is to accompany each image, eg who and what is shown in photo. This list can either be at the bottom of the article or provided in a separate document.
- Images must be of a good quality and edited for best presentation, eg colour, cropping etc.
- If the position or order of the photos in your article is important, please put the file name in red text in your article and we will endeavour to place it there. Depending on page layout, be aware it may not always be possible to place the photo exactly where you would like it.

** Please understand that the images you send may not always all be included. Space, layout, suitability for all readers and quality will be considered.

** Articles for the "Recommendations From a Local Photographer" mini article section are to be a maximum of 400 words and two photos.

Submission of Articles

If possible, please send all articles and accompanying images via WeTransfer or a similar file transfer system to the Director of FIAP News Service.
Direct the file transfer to email address: fiapnewsdirector@gmail.com
Please do not email photos unless instructed to do so by the FIAP News Director

Permissions

It is a requirement that those submitting articles have acquired the necessary permissions to publish the images they are submitting to FIAP News. Authors of articles must ensure that the material they provide does not breach the copyright of any other party.

Regulations

All those submitting items to FIAP News for possible publication must ensure they have read the Regulation for Publishing Articles in FIAP News – Doc 030 / 2020. All articles submitted for possible publication must be accompanied by a "FIAP News Author's Agreement" form that has been completed and signed by the author of the article. These documents are available on the FIAP website at: <https://www.fiap.net/en/services/fiap-news-service>

FIAP Board of Directors



Photo of the FIAP Board of Directors holding their Board meeting via video conference on 2nd May 2020

Top of Computer Screen (L-R):

Kurt Batschinski (Austria)
 Ioannis Lykouris – General Secretary (Greece)
 Luis Alberto Franke (Argentina)

Centre of Computer Screen (L-R):

Herbert Gmeiner – Treasurer (Austria)
 Riccardo Busi – President (Italy)
 David Tay Poey Cher (Singapore)

Bottom of Computer Screen (L-R):

Joan Burgues Martisella – Vice President (Andorra)
 Freddy Van Gilbergen - Vice President (Belgium)
 Romain Nero (Luxembourg)

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