

FIAP NEWS

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ANNOUNCEMENTS

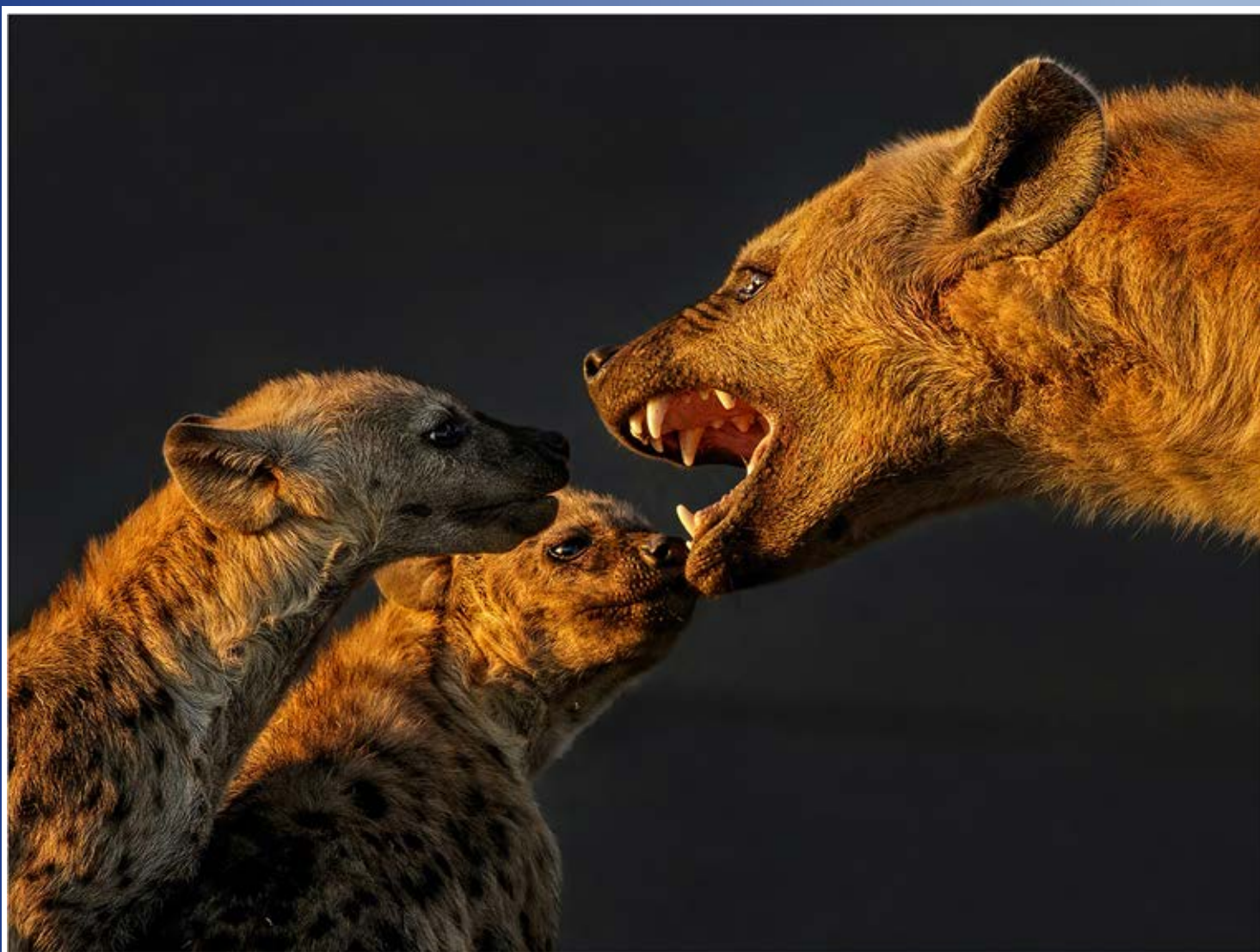
FIAP and PSA Sign Memorandum of Understanding

FEATURED

FIAP Congress in Asturias, Spain

Nature Biennial Results

World Cup for Clubs Results



“Telling Off The Kids” by Charmaine Joubert, South Africa
FIAP Gold Medal Winner in the Digital Section of the Nature Biennial 2022



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE



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Dear friends,

The year that has just ended has unequivocally marked the return of our Federation to its normal activity after some of the most difficult years in our history. Therefore, I send a heartfelt thank you to all those who made this possible and in particular to our ILFIAP Club, Il Cupolone (Italy), which organised the award ceremony of the 40th FIAP Youth Digital Biennial and the 16th FIAP World Cup for Clubs last June, to the Photographic Society of Oman, which organised our 7th FIAP PhotoMeeting in October and finally to our Langreu FIAP Exhibition Centre which, together with the Confederación Española de Fotografía, organised our 35th FIAP Congress (Overo, Spain) in December.

As I have already said, these have been difficult years but thanks to the hard work of all the members of the large FIAP family, we have not only been able to react, but have managed to achieve new and more significant results. They could be summarised simplistically as an increase in the number of member countries from 101 in 2018 to 119 in 2022, an increase in Patronages from 563 in 2019 to 589 in 2022, the number of events being granted FIAP Auspices increasing from 69 in 2019 to 82 in 2022, and FIAP Distinctions increasing from 1122 in 2019 to 1418 in 2021.

But what has been achieved goes far beyond our expectations and I feel it is only right to recall it briefly to give due credit to those who made it all possible, in particular:

- The organisation of two online General Assemblies, five FIAP Biennials, three World Cup for Clubs and four free competitions under FIAP patronage;
- The creation of the FIAP Photo Academy, broadcasting 21 online events attended by some of the biggest names in international photography, from Reza and Manoocher Deghati to Art Wolfe, Richard Freeman and Tino Soriano to name but a few;
- The donation of 40,000 Euros between the Jenner Institute Research Centre in Oxford (manufacturer of the Astrazeneca vaccine) and the UN Refugees Agency;
- The opening of four new FIAP Exhibition Centres (in Asia and Europe);
- The digitalisation of the entire MFIAP archive;
- The participation in important international meetings and projects, such as the 'International Humanitarian Summit' in the Emirates, together with UNESCO, the United Nations, the World Council of Churches, the Red Cross, the Make a Wish Foundation and several leading universities, and the 'Ramage Project' on biodiversity conservation and the fight against marine pollution, in collaboration with the French, Monegasque and Italian governments;
- The international agreements which led to the signing of the 'FIAP/PSA Agreements' last December to provide international competition organisers and all photographers with common guidelines;
- The signing of the international cooperation agreement between FIAP and the Lishui Municipal People's Government in China. This will allow 200 FIAP photographers to be invited to attend the FIAP World Photographers Conference, an important event that will be held every two years.

Needless to say, this fills us with pride, as does the surprising participation of many Liaison Officers at our 35th FIAP Congress, many of whom were attending the Congress for the first time. It is a clear sign of how much the Board itself is supported by all FIAP members.

But now is the time to look ahead and so we are already working on several tasks, such as organising the next Photomeeting to be held in Asturias (Spain) from the 10th to 16th June, and organising two important projects, one on immigration and the other on young people.

The first of these, '**Immigration, a reality of our time**', will be a project on a subject that is so deeply felt by everyone today: a project coordinated by our friend Sefa Ulukan, President of the Photographic Arts Federation of Türkiye, which aims to obtain the patronage of UNESCO, the United Nations General Agency and UNICEF, and which we hope to present simultaneously through all our FIAP exhibition centres.

The second one, '**Our future... in their eyes**', will be aimed at young people, who are undoubtedly our future, and in particular at universities, academies and schools of photography. It will be the first event of the 'FIAP Photo Academy Training' and will be designed in collaboration with important names from the international photographic scene such as Tom Ang, Manoocher Deghati, Prof. Zeng Yi and Prof. Abdulmonam Mansoor Said al Hasani.

Naturally, in order to continue to achieve new and more significant results, your presence and support will once again be absolutely essential.

I wish you good light,

Riccardo Busi, FIAP President

FIAP Photographer's Card Service

By Lewis Choi EFIAP/p HonEFIAP
Director of FIAP Photographer's Card Service

Updates for FIAP Photographer's Card Service

Card Deliveries

In 2022, the Covid-19 pandemic has been continuing to affect the postal services around the world due to insufficient air cargo flight and sea container capacity. Fortunately, the situation has eased recently. The postal services from Hong Kong to many countries have resumed since October 2022. Many of the pending cards have been dispatched directly to the Liaison Officers in those countries or to the neighboring countries, as arranged between the Liaison Officers and me.

New cards for some of the countries including India, Türkiye and UAE have been sent to Liaison Officers for local distribution instead of individual addresses, due to the high rate of returned or lost cards in delivery.

The Photographer's cards from the following countries are still being held due to the suspension of the postal services between Hong Kong and them: Bahrain, Belarus, Dominican Republic, Moldova, North Macedonia, Sri Lanka, and Ukraine.

I will continue to check with the post office from time to time. If the postal services to any of these countries have resumed, I will send the cards to the photographers or Liaison Officers immediately. On the other hand, I am happy to do any arrangement by sending them to other neighboring countries if they can help visit or pass them to other photo friends.

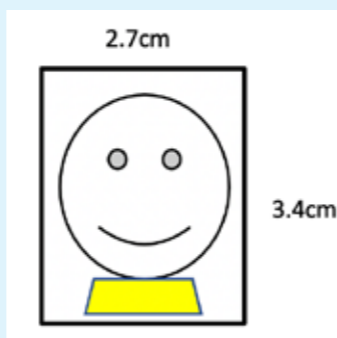
A Reminder About The Photo For Your FIAP Card

I am still receiving profile photos that are full body photos or photos in which people are difficult to identify due to things such as sunglasses. The profile photo you load to myfiap is the photo file that is used for your FIAP Card. Please ensure this profile photo meets the following requirements:

- Must be vertical file
- Must be just a head or head and shoulders photo
- File size must be 2.7cm x 3.4 cm and set to a resolution of 300ppi
- The file must be saved as a high quality jpg
- Must be a photo in which your face is clearly recognisable



Lewis Choi



FIAP Distinctions Service

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

The FIAP Directory Board decided at their meeting on November 30th, 2022, in Spain, to delete the new rules published in the info 031/2021 and to activate the rules published in the info 011/2016 again, starting January 1st 2024.

In the year 2023, no changes (no acceptances in prints and a discount on the distinction fee); the same rules as in the year 2022 will apply.

We remind the FIAP Liaison Officers to follow the procedure shown below for sending the applications to fiapdistinctions@gmail.com. This was also published in FIAP News, May 2021.

The FIAP Liaison Officers should place the files in 4 folders named as below, NOT in folders per applicant.



Freddy Van Gilbergen

Folder Name	File Names	Folder Contents
Application Forms	Distinction sought + underscore + UN Code of the Federation (or ILFIAP number) + underscore + Given name + underscore + surname + .xls Example: EFIAPgold_056_Bart_Peeters.xls	Excel application forms
Submitted Photos	UN Code of the Federation (or ILFIAP number) + underscore + Given name + underscore + surname + underscore + Title of the work + .jpg Example: 056_Bart_Peeters_Sunrise Over Hill.jpg	JPG files of the photos being submitted to FIAP with the application
Scans A and B	UN Code of the Federation (or ILFIAP number) + underscore + Given name + underscore + surname + underscore + Dossier name + .jpg Example: 056_Bart_Peeters_Dossier A.jpg	Scans of the signed Dossier pages A and B from the application forms
Miscellaneous	UN Code of the Federation (or ILFIAP number) + underscore + Given name + underscore + surname + underscore + document name + .jpg (or pdf) Example: 056_Bart_Peeters_Drivers license.jpg	Scans of catalogue pages from old catalogues Proof of residency in the country of lodgement for non-citizens

The FIAP Liaison Officers must also add a letter to the application (put this letter in the folder "Miscellaneous") with the following:

1. List of the names of the applicants and the distinction sought.
2. The name and the address to which the Distinctions certificates and pins are to be posted. (one single address)
3. If there are any issues with any of the applications, please also mention these in the letter

FIAP Biennials Service

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

30th FIAP Colour Biennial, Greece 2023



In 2023 the 30th FIAP Colour Biennial is being organised in Greece. The FIAP Operational Member for Greece is the "The Hellenic Photographic Society (HPS)".

The regulations for this Biennial and other useful information can be downloaded from the FIAP website:

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

This event is a competition between countries with Operational Members that are members of FIAP.

Each federation will select the works (the collections) it wants to present. This collection has to be a coherent set of images. To achieve the best coherence, consideration should be given to the inspiration and conception of the set, as well as the realisation and the presentation. Each federation has the choice of subject and the presentation of its works. A title for the collection is mandatory. Participation in the Biennial is free.

Individuals interested in participating should approach the FIAP affiliated organization within their country to seek information about their country's process for selecting photos to represent their country in this event.

The biennial consists of two sections:

Colour prints: limited to 10 photographs per federation with a maximum of one (1) work per author

Colour digital images: limited to 20 works per federation with a maximum of two (2) works per author

IMPORTANT: The works must not have been sent to any previous FIAP Biennials. The images must not have any signature, text or distinctive mark on them.

When an affiliated country has selected the photographic works to enter, they must enter the FIAP website: <https://www.fiap.net/en/biennials> and click on the participation link.



Luis Franke

The registration procedure is as follows:

1. Register with an email (username) and a password
2. Enter all data of the Federation and person responsible for uploading the images
3. Accepting the privacy policy and data protection and the online form of consent and responsibility for the images
4. Upload the images

Images should be in JPG, sRGB, 300 dpi.

Image size: 2400 pixels minimum and 3500 pixels maximum for the largest side. Maximum file size 6 MB.

With the username and password, you can enter the platform as many times as you want to delete or modify the uploaded images (until the closing date of the Biennial).

Remember, if you participate in the print section, you must also upload a digital version of those works.

The judging of the collections is done in two steps:

1. the judging of each work of the collection
2. the judging of the coherence of the collection

The total score of a collection is obtained by the addition of the points from the two different judgements.

The Biennial will have the following awards:

- FIAP World Cup for the best national federation.
- FIAP Gold medal for the federation which comes second.
- FIAP Silver medal for the federation which comes third.
- FIAP Bronze medal for the federation which comes fourth.
- Six Honourable Mentions for the federations which come 5th to 10th.

The team of photographers from the federation that wins first place will each receive an Honourable Mention.

Six FIAP Medals and five Special Prizes will also be awarded to individual works in each section, regardless of the chosen themes and irrespective of the overall result of their federation.

Calendar:

Opening date: 04/03/2023

Closing date: 06/05/2023

Judging Date: 18/06/2023

Results by: 02/07/2023

Opening ceremony – Athens: 23/09/2023

The closing date is for registration. The prints must arrive before the judging date. It is recommended to send them with enough time to avoid any delays by the postal services.

41st FIAP Youth Biennial, Norway 2023



In 2023 the 41st FIAP Youth Biennial is being organised in Norway. The FIAP Operational Member for Norway is the "Norsk Selskap for Fotografi (NSFF)". The Bekkalokket Photoclub supports the organization of this Biennial.

The regulations for this Biennial and other useful information can be downloaded from the FIAP website:

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

This event is a competition between countries with Operational Members that are members of FIAP.

Each federation will select itself the works (the collections) it wants to present. Images must be in digital format (traditional and/or mobile). Nude works are strictly forbidden. No coherence is needed. Participation in the Biennial is free.

Individuals interested in participating should approach the FIAP affiliated organization within their country to seek information about their country's process for selecting photos to represent their country in this event.

The biennial consists of two categories:

Category I: under the age of 16 before the closing date for entries (born after 10/05/2007)

Category II: under the age of 21 before the closing date for entries (born after 10/05/2002)

Each author can participate in only one category.

The entry is limited to **20 works** with a maximum of **two (2) works per author** and per age category.

IMPORTANT: The works must not have been sent to any previous FIAP Biennials. The images must not have any signature, text or distinctive mark on them.

When an affiliated country has selected the photographic works to enter, they must enter the FIAP website: <https://www.fiap.net/en/biennials> and click on the participation link.

The registration procedure is as follows:

1. Register with an email (username) and a password
2. Enter all data of the Federation and person responsible for uploading the images
3. Accepting the privacy policy and data protection and the online form of consent and responsibility for the images
4. Upload the images

Images should be in JPG, sRGB, **300 dpi** (colour and/or black and white).

Image size: **2400 pixels minimum and 3500 pixels maximum for the largest side.**

Maximum file size **6 MB.**

With the username and password, you can enter the platform as many times as you want to delete or modify the uploaded images (until the closing date of the Biennial).

Each member of the jury will score each work from 1 to 9 points. The number of points of each work results from the addition of the points of the three members of the jury. The number of points of the collection results from the addition of the points of the 20 works. The country collection obtaining the highest number of points, wins the World Cup of the corresponding FIAP Youth Biennial category.

The Biennial will also have the following awards in each category:

- FIAP Gold medal for the federation which comes second.
- FIAP Silver medal for the federation which comes third.
- FIAP Bronze medal for the federation which comes fourth.
- Six Honourable Mentions for the federations which come 5th to 10th.

The team of photographers from the federation that wins first place will each receive an Honourable Mention.

Six FIAP Medals and Five Special Prizes will also be awarded to individual works in each category, regardless of the overall result of their federation.

Calendar:

Opening date: 10/03/2023

Closing date: 10/05/2023

Judging Date: 27/05/2023

Results by: 10/06/2023

Opening ceremony – Bergen: 31/08/2023

FIAP Photo Academy Online Events Service

By Paul Stanley FIPF EFIAP/p ESFIAP,
Director FIAP Photo Academy Online Events Service

Hello.

As we welcome the new year of 2023 we are now planning a programme of events for the FIAP Photo Academy Online Events.

We have the following events planned for the next number of months:

- Saturday 21st January 2023**
“Photographing Flowers for Transparency”
with Harold Davis.
 This will have happened by the time you read this but you will be able to see the report in the next edition of FIAP News.
- Saturday 11th February 2023 at 7pm London Time**
“Why Black and White” with Cole Thompson.
 In about an hour Cole Thompson will make the case that Black and White is the perfect medium for any subject Except for one. Cole will show work from his portfolios and will share his photographic philosophies during this presentation.
 See www.colethompsonphotography.com for more information about Cole.
 Register to attend at this link: <http://bit.ly/3XyQcP9>
- Saturday 15th April 2023 at 9am London Time**
“What is Photography Good For” with Tom Ang.
 Join us for this presentation with Tom who is a leading authority on digital photography, a photographer, author, educator, TV broadcaster and traveller. Amongst many achievements, he has won the Thomas Cook award for Best Illustrated Book for his photography of the Marco Polo Expedition that pioneered the modern Silk Road crossing from Europe to China.
 Bookings for this will open at the end of March 2023.

We will publish the details of each event on the FIAP Facebook and Instagram pages. The details will be emailed to all who have registered to receive notifications about our events – including those who have attended previous events. The email will also include a link to register for the event.

If you would like to receive notification of the events please send an email to:

fiapphotoacademy@gmail.com asking for your email address to be included on our distribution list.

The FIAP Website also has a section for the FIAP Photo Academy which is regularly updated.

<https://www.fiap.net/en/fiap-photo-academy>

Under the “FIAP Photo Academy - online events” heading, click on the “Go to page” text on the right.

Here you will find a list of past events with links from each event to the relevant YouTube video of those events.



Paul Stanley



FIAP Youth Service

By Ahmed Al Busaidi Hon EFIAP, EFIAP/s
Director of the FIAP Youth Service

Dear colleagues,

First, I would like to thank the Board of the International Federation of Photographic Art (FIAP) for nominating me to supervise youth services, and I hope, with your usual generous support, that I will have a positive impact in this sector during the coming period to achieve the aspirations of FIAP and its members from all countries of the world.

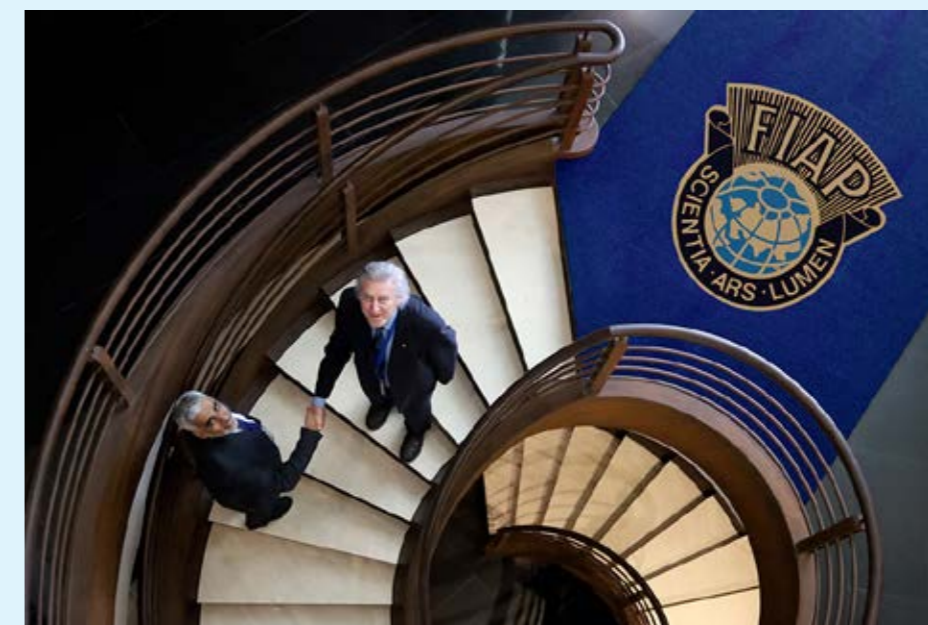
On behalf of all members of the Board, I would like to extend my thanks and appreciation to my friend Kurt Batschinski for his tremendous efforts to serve the youth during his tenure, which had a profound impact on the development of this sector.

As we all know, the Youth Service previously focused on the Youth Biennial in addition to various other activities. Now this biennial has been included in the Biennial Service of FIAP.

In view of the sustainability of the role played by the FIAP globally, I put in your hands a set of themes through which I aspire to redirect our efforts to sustain the growth of youth services and keep pace with the expectations of affiliates and practitioners of the art of photography worldwide.



Ahmed Al Busaidi



Handover between Youth Service Directors. This roll has been passed from Kurt Batschinski (on right) to Ahmed Al Busaidi (on left). Photo taken by Anton Savov (Bulgaria) at the FIAP Congress in December

- The role of federations

During the coming period, we seek to activate the role of youth in the national federations of the member states through the establishment of events and programs that serve the youth, show their creativity, refine their talents, direct their energies in positive aspects, and advance them intellectually and technically. In this context, we urge our members to communicate with schools and colleges and organize events for this category in a modern and non-traditional manner.

- FIAP Exhibition Centres

We also urge FIAP Exhibition Centres around the world to hold artistic events targeting the youth category. We are ready to provide FIAP Exhibition Centres with artistic materials represented by youth productions from the winning works of the Youth Biennial, and we hope that this will be applied starting from the next biennial.

- Partnerships

During the coming period, we seek to organize international events in cooperation with UNESCO and UNICEF to produce youth works that have an impact on aspects of humanity to achieve the United Nations' goals for development and sustainability.

- Engagement with youth

The digital transformation that the world is witnessing, and the rapid technological progress of social media make us face a challenge to modernize the methods of communication with youth, in line with current and future trends, which calls us to think about developing and diversifying the methods of this communication with them. We may start by opening accounts in the social media targeting youth members of FIAP, through which the artistic works of youth, projects, and various youth events are displayed.

- Forums and initiatives.

We also aspire to establish an international youth forum in parallel with the Congress and PhotoMeeting, and we suggest that with the participation of the youth in such events, it is important to prioritise engaging with their ideas, interests, and creativity. We also plan to launch a group of awards for the youth category, such as the Best Youth Photographer Award, and the Service to Youth Award

Young people can participate in projects, whether it is an official national federation project or that of other bodies of member federations of the FIAP.

We renew our thanks and appreciation to the countries that support the youth category, wishing success to all.



Tribute to Margaret Collis ARPS HonEFIAP DPAGB AFIAP APAGB 30/11/1934 - 17/07/2022

In December 2022, FIAP was saddened to learn of the loss of Margaret Collis, a former FIAP Board member and a very active part of the FIAP community and the photographic movement in the UK.

Margaret's love of photography began during her teenage years. She joined her first photography club, the Kingswood Camera Club in 1973 and the Bristol Photographic Society in 1997. She began working with slides and this led her first to cibachrome printing, in its very early days, and then to experiment with techniques such as solarization and lith printing. She loved taking moody landscape photographs and, over the years, graphic images and people photography were added to the types of photography she enjoyed.

I had the pleasure of meeting Margaret in 1987 when we were both part of the Image Sans Frontiere board, an international European organisation set up to help bring photographers from different countries together under the common banner of friendship. That board included prestigious names in European photography such as the French Claude Hennart, Roger Jourdain, Guy Samoyault, the English Derek Slattery and the Belgian Nicole Billiau-Diana to name but a few. It was a group of friends who met annually and where Margaret's personality shone through. The friendship with Margaret continued to such an extent that even after I left Image Sans Frontiere to hold the position of FIAP Secretary General, when the opportunity arose in 2004, she immediately put her name forward to the then FIAP President, Mr Emile Wanderscheid, to join the FIAP Board. Margaret had no difficulty getting elected and so, at the 27th FIAP Congress held in Budapest, Hungary in 2004, we were once again working together. Finally, another woman after FIAP President Odette Bretscher, joined the Board.



Margaret Collis.
Photo taken by her son, David Milne

The importance of having Margaret on the FIAP board immediately proved to be great: her calmness, her ability to analyse, her proficiency in languages - Margaret was in fact fluent in French and German - but above all her ability to make friends with all of us was crucial at a time of great transformation like the one FIAP experienced between 2004 and 2008.

Together we travelled to Rovinj in Croatia for the first "FIAP Master/Matres FIAP" exhibition, and we also attended the 28th FIAP Congress in Chengdu, China in 2006, where the discovery of the Far East further fuelled her love of travel. Even in her 80s, Margaret continued to travel to numerous countries, including taking a river trip down the Mekong River.



Photo taken in September 2005 in Rovinj, Croatia at the MFIAP Exhibition organized by V. Giuricin.
From Left to Right: A. Sgarbi, K. Batschinski, M. Collis, J. B. Martisella, E. Wanderscheid, R. Busi, J. Denis, J. Martin, K. Stock

Margaret's contribution to FIAP and the photographic movement in the UK has been remarkable. She has held a number of challenging roles over many years, some of which are listed below:

- Multiple roles within the Bristol Photographic Society between 2001 and 2015, including Competition Secretary, Programme Secretary, Deputy Chairman 2001-2003 and Chairman 2003-2005.
- Member of the Western Counties Photographic Federation (WCPF) executive team since 1984, where she served as Exhibition Secretary for 7 years.



- President of the WCPF and their representative on the Photographic Alliance of Great Britain (PAGB) executive in 1993.
- President of the Photographic Alliance of Great Britain (PAGB) from 2007 – 2009, during which time she set up the first PAGB Technical Committee that led to the setting of projection standards for digital files and the first PAGB Inter-Club PDI Championship, replacing the Slide Championship.
- PAGB Liaison to the Royal Photographic Society (RPS).



Photo taken at a FIAP Board Meeting showing M. Collis and K. Stock

During her time on the Photographic Alliance of Great Britain executive, the PAGB organised a FIAP Biennial for the first time: the Colour Slide Biennial in 1994. She was subsequently on the organising committee for the next two Biennials hosted by the PAGB: the Colour Print Biennial in 1998 and the Colour Slide Biennial in 2004.

Her period on the FIAP Board was just four years, but as already mentioned, they were really important years in which, thanks to her, strong bonds of friendship were recreated between FIAP, British authors and the international photography community. Important decisions were also made thanks to her crucial contribution, such as the establishment of the first FIAP headquarters in Paris and the creation of the World Cup for Clubs.



Inch Strand, Ireland by Margaret Collis

She was awarded by FIAP the title of ESFIAP in 2004, HonEFIAP in 2008 and AFIAP in 2012 for her photographic and organisational merits.

Our friendship continued even after she left the board and I still remember with joy and nostalgia the wonderful evenings she organised for me in July 2011 in Bristol and Dorchester.

Dear Margaret, thank you on behalf of the entire FIAP family for what you have done, you will forever remain in our history and in our hearts. R.I.P.

Riccardo Busi



Thursley Common, UK
by Margaret Collis

This tribute has been written with the assistance of a number of people. In particular, FIAP thanks Margaret's son, David Milne, for much of the background UK information and for providing some of Margaret's photographs for inclusion.

FIAP ends pandemic hiatus with first on-site Congress in over four years

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

Although India won the bid to host the 35th FIAP Congress in October 2020, it had to cancel the event due to the Covid-19 pandemic which hit the world in March 2020. After the Covid-19 situation stabilised last year, we were able to organise the Congress in Overo, Asturias (Spain) thanks to the incredible work of our Director of the FIAP Exhibition Centre of Langreo, Luis José Vigil-Escalera Quintanal and the Assèmeiando Centre and thanks also to the important support of our operational member in Spain, the “Confederación Española de Fotografía”.

Representatives from 69 countries, including proxies, attended FIAP's first on-site Congress since the COVID-19 pandemic started. Asturias' Minister for Tourism, Graciela Blanco Rodriguez made a special visit to welcome Congress delegates to the Autonomous Region in north-western Spain. It was heartening to note that for the new FIAP Liaison Officers from Germany (N. Heil), Great Britain and Northern Ireland (H. Tate), Georgia (N. Mghebrishvili), Israel (E. Epstein), Italy (S. Sabatini), Spain (J. Flores) and Thailand (T Potisit), this was the first time they have attended a FIAP Congress.

The Congress was well conducted under the chairmanship of FIAP President Riccardo Busi. All the items on the agenda were carried out smoothly. After the Roll Call of delegates, C. Mularoni (Liaison Officer for San Marino) and P. Vázquez Cortés (Liaison Officer for Andorra) were appointed Scrutineers of Ballots.

During the meetings, multiple updates were provided. This included the newly appointed Director of Youth Service, Ahmed AL Busaidi, who presented his plans going forward. The FIAP Photo Academy Online Events Director, Paul Stanley briefed the delegates about the projects in the pipeline. The Director of the Patronage Service, Romain Nero, then provided an update on the international salons, followed by FIAP Biennials Director, Luis Franke, who informed the General Assembly about future FIAP biennials.

The practical information for FIAP Distinctions, a subject very close to the Liaison Officers' hearts, were discussed openly. Director of the FIAP Distinctions Service, Freddy Van Gilbergen, then briefed the delegates on the Board's decision that the rules applicable in 2022 would remain unchanged for 2023. Also, the rules published in Doc 011/2016 would resume in full from 1 January 2024.

Every two years, half the FIAP Board positions come up for re-election at the Congress. The successful candidates are elected for a term of four years. The following Board members were re-elected by an overwhelming majority to serve until 2026:

- President: Riccardo Busi
- Vice President: Joan Burgues Martisella
- Treasurer: Herbert Gmeiner
- Board Member: Kurt Batschinski
- Board Member: David Poey Cher Tay

The Congress closed with the designation of the organizers of the upcoming 8th PhotoMeeting 2023. The candidates were Armenia and Asturias. Although Asturias won the delegates' vote, the dates and other details of the event need to be finalised with the FIAP Board.

Aside from the official meetings, Congress delegates spent half a day at the Niemeyer Centre, located on the Aviles estuary. The Centre's different architectural spaces, distinctive for their design and functionality, offered good photo opportunities for the delegates.

Other off-Congress activities included visits to:

- the Samuno Valley Ecomuseum, where a real mine was located; and
- the FIAP Exhibition Centre at Langreo, where the exhibition of the 2022 World Cup for Clubs was launched.

The Congress' Closing Gala Dinner was held at the Palacio de las Nieves Hotel with the courtesy of the Illustrious Government of the Principality of Asturias, the Mayor of Langreo, Carmen Arbesú, and the Councillor for Tourism and Culture, Pamela Álvarez.

The following pages contain some photos from this FIAP Congress.



Arrivals at the Congress and attendees at the Assembly General meetings



Ioannis Lykouris, FIAP Secretary General, verifying voting rights



Group photo



From left to right: the FIAP L.O., S. Sabatini (Italy), and the FIAP L.O., C. Mularoni (San Marino)



General Assembly



General Assembly



Delegates arriving at the Congress



Delegates arriving at the Congress



FIAP L.O. J. Stolte (USA), in front. Behind from left to right C. Vong (Macao) and FIAP L.O., N. Heil (Germany)



FIAP L.O., H.G. Tate (UK)



Entry to the Congress venue with C. Charalambous, President of the Cyprus Federation, walking through



Entry to the Congress venue. People shown left to right are: M. González (President of the Spanish Federation), Luis Franke (FIAP Board), Joan Burgues Martisella (FIAP Vice President) and Jesus Flores (FIAP Liaison Officer Spain)



J. Saleilles, President of the French Federation, in foreground



General Assembly



Tribute to collaborators who died during the last 4 years



General Assembly



Voting at the Congress and speeches by the Directors of the FIAP Services



President of the Bulgarian Federation, Y. Treyman, received the Vote Card



Voting cards for this Congress



General Secretary, I. Lykouris, Speech



Mr. F. Braun (Luxembourg) received the Vote Card



President, R. Busi, Speech



Director of FIAP Patronage Service, R. Nero, Speech



From left to right : Scrutinisers - FIAP L.O. V. Vázquez Cortés (Andorra) and C. Mularoni FIAP L.O. San Marino



Voting. A person may hold more than one voting card if proxy voting on behalf of another Operational Member



Treasurer, H. Gmeiner, Speech



Director of FIAP Biennial Service, L. Franke, Speech



Voting: President of the Spanish Federation, M. González



President R. Busi and the Director of FIAP Photo Academy Online Events Service, P. Stanley (Ireland), presenting the activities of the FIAP Photo Academy



Director of FIAP Youth Service, A. Al Busaidi, Speech



Director of FIAP Distinctions Service, F. Van Gilbergen, Speech



Voting: FIAP L.O. of Spain, J.M.G. Flores



From left to right: A. Al Busaidi, Director of Youth Service (Oman) - C. Charalambous, President of the Cyprus Federation - C. Discart, FIAP L.O. Belgium



35th FIAP Congress, Asturias, Spain

1st - 4th December 2022

Other people speaking at the Congress and photos of attendees



FIAP President, R. Busi and PSA President, J.R. Schnelzer



Group photo of the FIAP Board with the organising team for this 35th FIAP Congress



From left to right: FIAP L.O. P. Mussalo (Finland)
- A. Al Busaidi Director of Youth Service (Oman)
- FIAP L.O. A. Bergo (Norway)



FIAP L.O., A. Bergo (Norway), addressing the Congress to raise questions



G. B. Rodriguez, Asturias' Minister for Tourism, Welcome Speech



FIAP L.O., P. Mussalo (Finland), addressing the Congress to raise questions



From left to right : FIAP L.O. for Czech Republic, G. Avanesian
- President of the Cypriot Federation, C. Charalambous
- FIAP President, R. Busi - FIAP L.O. of Georgia, N. Mghebrishvili
- R. Nero, FIAP Board Member



From left to right : J. Lemmens, Director FIAP Collections Service (Belgium) - C. Vong (Macao) - J. B. Martisella, FIAP Vice President - C. Discart, FIAP L.O. Belgium



J. Saleilles - President of the French Federation addressing the Congress to raise questions



PSA President, J.R. Schnelzer, Speech



From left to right: N. Mghebrishvili, FIAP L.O. of Georgia,
- A. Al Busaidi Director of FIAP Youth Service (Oman),
- A. Savov, FIAP L.O. of Bulgaria, - L. Franke, Board Member



From left to right : K. Batschinski, FIAP Board Member - President of Bulgarian Federation, Y. Treyman - F. Van Gilbergen, FIAP Vice President



FIAP L.O., A. Savov (Bulgaria), addressing the Congress to raise questions



Presentation of the Magazine France Photographie by PPF President J. Saleilles to S. Sabatini, Italian FIAP L.O.



From left to right: R. Busi, FIAP President, and E. Epstein, FIAP L.O. of Israel



35th FIAP Congress, Asturias, Spain

1st - 4th December 2022

People at the Congress, presentations by the two candidates for the next FIAP PhotoMeeting and the Congress Closing Gala Dinner



Appointment of new members of the "Arriba Commission"; J. Saleilles (France)



Group photo



PSA President, J.R. Schnelzer, presented a PSA medal to each member of the FIAP Board. Shown here is the presentation to David Tay Poey Cher



Presentation of application for the Photomeeting 2023 - "Asturia" by the Director of the Langreo Exhibition Center L.J. Vigil-Escalera (Spain)



Congress Closing Gala Dinner - in front Sefa Ulukan, President of the Turkish Federation. Staff offering glasses of cider to participants



Presentation of application for the Photomeeting 2023 - "Armenia" by the FIAP L.O. G. Avanesian (Czech Republic)



Conferring of the FIAP Silver Plaque distinction to A. Al Busaidi as FIAP L.O. of Oman for the Organisation of the FIAP BW Biennial 2022



G. B. Rodriguez, Asturias' Minister for Tourism, with the Members of the FIAP Board



From left to right : A. Al Busaidi, Director of FIAP Youth Service (Oman) - C. Vong (Macao) - D. Tay, Member of the Board (Singapore) - T. Potisit, FIAP L.O. of Thailand - Members of the Thai Federation



Appointment of new members of the "Arriba Commission"; L.J. Vigil-Escalera (Spain)



"ARRIBA". This is an old FIAP tradition, in which committee members love being together and 'toasting' together ... with wine above all. Members are nominated and the 'investiture' ceremony is done by the FIAP president but new recruits are chosen by a member of the "Commission ARRIBA"



From left to right standing : A. Al Busaidi, Director of FIAP Youth Service (Oman) - R. Busi, FIAP President - N. Mghebrishvili, FIAP L.O. of Georgia - From left to right seated : J. Stolte, USA FIAP L.O. - P. Stanley, Director of FIAP Online Events Photo Academy - C. Charalambous, President of the Cyprus Federation



Outcome of the vote in favour of Asturias, Spain, for the PhotoMeeting 2023



Congress Closing Gala Dinner



Appointment of new members of the "Arriba Commission"; Luis Franke (Argentina)

Thank you to the many people who sent in photos from the Congress

FIAP/PSA Memorandum of Understanding Signed at the 35th FIAP Congress

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

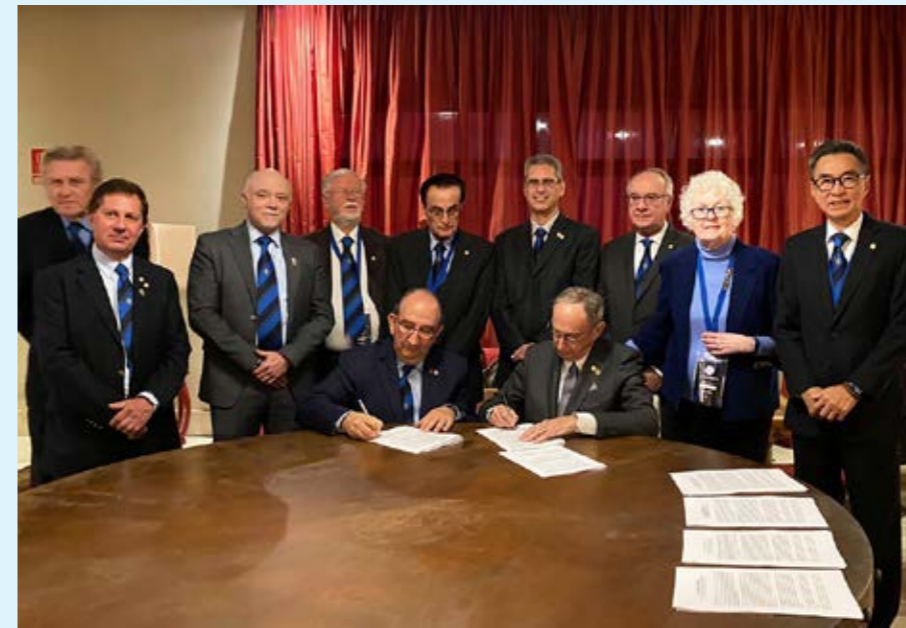
The growing number of photography contests in the world that have both FIAP and PSA patronage have made the executive boards of both organizations come together in order to find agreements on specific points of their respective regulations.

After a year of common and fruitful talks the time was right to sign a memorandum of understanding between both organizations. An occasion for which FIAP invited honorable PSA President J.R. Schnelzer to the 35th Congress of FIAP that was held from the 1st to 4th December 2022 in Asturias, Spain.

The set goal was to find a maximum number of points where both organizations were able to reach a common agreement; points that will be integrated into the existing regulations and that will be **effective starting from the beginning of 2024**. To achieve this aim, a FIAP/PSA Joint Committee was formed from members of the FIAP board, the FIAP services and their counterparts in PSA.

What was the actual outcome of the cooperation so far:

- I remind people that in 2017 a common definition regarding “Nature” and “Wildlife” was established by both organizations. Now, agreement has been found for the definition of “**Photojournalism**”. The definition of “Nature” and “Wildlife” was also finetuned. Common FIAP/PSA guidelines to ease the understanding of these definitions for participants will be established.
- Another important step in the harmonizing of the regulations of FIAP and PSA was the setting of a common maximum **acceptance rate of 30% in each of the individual sections** of events run under FIAP and PSA patronage. (**Remember this does not apply until 1st January 2024**)
- An agreement on common procedures concerning **Ethics violations in photography** was reached and will be implemented in each organization’s regulations.
- As the judging of photography contests is one of the most important missions in the workflow of a salon, both organizations agreed to build their own specific **judges registry** to simplify the communication and cooperation with these important collaborators.
- The time that judges will have to do their task will also be regulated. This will ensure judges are provided with sufficient time between receiving their online access to the images to be judged and when they are required to have completed their scoring. In the same context, for in-person judging, the maximum length of time a judge is expected to judge for in a day will also be regulated.
- In each section of a salon/exhibition, both organizations agree that **only one Award may be awarded to an entrant in any one section**; an entrant may receive an award in any other section of that salon/exhibition.
- The already existing rule that similar images by the same author, may not be entered into the same section or other sections of the same salon, will be enforced.
- Unfortunately, it has not been possible to find a common ground on the subject of “Travel” photography at this stage.



R. Busi, FIAP President, and J.R. Schnelzer, PSA President, signing the Memorandum of Understanding



Seated in front L-R: R. Busi, FIAP President, and J.R. Schnelzer, PSA President.

Standing are the members of the FIAP Board and the USA FIAP Liaison Officer (FLO). From Left to right: L. Franke, K. Batschinski, R. Nero, H. Gmeiner, J.B. Martisella, I. Lykouris, F. Van Gilbergen, J. Stolte (USA FLO) and D. Tay Poey Cher



R. Busi, FIAP President, and J.R. Schnelzer, PSA President



FIAP Service Distinctions Presentations

Whilst nominations for FIAP Service Distinctions can be made by Operational Members, the FIAP Board periodically also propose a number of people for these Distinctions. FIAP Service Distinctions are awarded to those who, by their work or their achievements, have contributed to the progress of FIAP or of photography in general. Decisions regarding those proposed by the FIAP Board are often made on the lead in to major FIAP Events such as the Congress and PhotoMeeting where it then becomes possible to formally present some of these in person, if the recipient is at the event. With the long gap of 2020 and 2021 when the PhotoMeeting and Congress couldn't take place, it was wonderful to be able to again give out these presentations across these two events in October and December 2022.

In the months of October to December, the FIAP Board conferred 18 people with the Excellence FIAP for Services rendered (ESFIAP) and 10 people with their Honorary Excellence FIAP (HonEFIAP). Some of course were not present at these events but for the 17 that were there, it was wonderful to be able to surprise these recipients, announcing and presenting them with their Distinction in person.

On this page are photos of the HonEFIAP presentations from the PhotoMeeting and Congress. On the following double page are the photos of the ESFIAP presentations from these two events.



Ivo Borko from Slovenia was presented with his HonEFIAP at the PhotoMeeting



Luis Franke from Argentina was presented with his HonEFIAP at the PhotoMeeting



Costantinos Charalambous from Cyprus was presented with his HonEFIAP at the PhotoMeeting



Pierluigi Rizzato from Italy was presented with his HonEFIAP at the PhotoMeeting



Najla Angawi from Saudi Arabia was presented with her HonEFIAP at the PhotoMeeting



Reha Bilir from Turkey was presented with his HonEFIAP at the PhotoMeeting



Conferring of the HonEFIAP distinction on Ramon Moreno Hidalgo (Spain) at the FIAP Congress





Paul Stanley from Ireland was presented with his ESFIAP at the PhotoMeeting



Harjanto Sumawan from Indonesia was presented with his ESFIAP at the PhotoMeeting



Conferring of the ESFIAP distinction on Luis José Vigil-Escalera Quintanal (Spain)

Sefa Ulukan from Türkiye was presented with his ESFIAP at the PhotoMeeting



Simone Sabatini from Italy was presented with his ESFIAP at the PhotoMeeting



Ana Brkić from Serbia was presented with her ESFIAP at the Photomeeting



Conferring of the ESFIAP distinction on Khalid Al Abri (Oman)



Béatrice Greul from Luxembourg was presented with her ESFIAP at the PhotoMeeting



Čedomir Biuković from Serbia was presented with his ESFIAP at the PhotoMeeting



Conferring of the ESFIAP distinction to the PSA President J.R. Schnelzer

21st FIAP Nature Biennial, Türkiye 2022

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

21st
FIAP Nature Biennial
Türkiye 2022



In 2022 the 21st FIAP Nature Biennial was organised in Türkiye. The FIAP Operational Member for Türkiye is the “Türkiye Fotoğraf Sanatı Federasyonu” (TFSF). This event was also supported by the Municipality of Aladag. The Mayor of Aladag, Mr Mustafa Akgedik also organised a visit of the region for the members of the jury. We enjoyed his hospitality on this visit.

The judging was completed on the 26th November in the city of Adana. The judges were: Luis Franke, MFIAP, EFIAP/d3, HonEFIAP, (Argentina), Ali Samei, MFIAP, EFIAP/g, ESFIAP (Iran) and Petar Sabol, MFIAP, EFIAP/d1 (Croatia).

We are very grateful to all the participants of this Biennial. Collections were sent by 28 countries, and we received 740 photographs in total between the two sections.

The judging of the collections for each section was done in two steps:

- 1) the judging of each work of the collection
- 2) the judging of the coherence of the collection

The total score of a collection was obtained by the addition of the points from the two different judgements.

The print section had 20 countries participate. The winner of the World Cup was Great Britain. The medal winning countries were Italy, Argentina and Russia. The HM’s were obtained by France, Spain, Ireland, India, Germany and South Africa.

The digital section received collections from 27 countries. The winner of the World Cup was the Russian Federation. The medal winning countries were France, Italy and Great Britain. The HM’s were obtained by Spain, Argentina, India, Ireland, South Africa and the Netherlands.

Russia also obtained the Great Prize, Nature Trophy “Odette Bretscher”.

Mrs. Odette Bretscher created this prize in 1985, at the moment of leaving the presidency of FIAP. The prize rewards the country that is best placed in the combination of the two sections of the Nature Biennial.

Other than the awards for the winning country teams, eleven individual awards, six FIAP medals and five medals offered by the TFSF, were given in each section to the top photographs.

The images entered by the top three countries in each section, the photographs that won the individual awards and some of pictures from the judging are shown with this article. The full results are published on the FIAP website: <https://www.fiap.net/en/biennials>.



The judges and part of the organising team.

Front from left to right: the judges Petar Sabol (Croatia), Ali Samei (Iran) and Luis Franke (Argentina)

Back from left to right: Sefa Ulukan (President of the Türkiye Fotoğraf Sanatı Federasyonu) and Alperen Akharman (FIAP Liaison Officer)



Judging the prints, choosing individual awards

(Photo by Alperen Akharman)



Judging the prints collection

(Photo by Alperen Akharman)



Adana Walking Tour. View from an ancient Roman stone bridge.

From left to right: Alperen Akharman, Ali Samei, Petar Sabol, Luis Franke and Mustafa Sahin (photographer from Adana)

World Cup Winner in Nature Biennial, Digital Section
RUSSIAN FEDERATION – “Northern Lights”

Rocks and sea, Alexander Dudarev



Northern Lights in Khibiny,
Julia Shestopalova



Serenity, Anton Shvain



Light of azure, Vladimir Kushnarev



In ice and rocks, Vladimir Kushnarev



In the Bay of Stones,
Alexander Dudarev



Forest secret, Sergey Korolev



Heavenly Symphony, Alexey Suloev



Avocado aurora, Daniel Korzhonov



Starry Night, Anton Shvain



On the Kola Peninsula,
Daniel Korzhonov



Magic of the North,
Grigory Paramonov



Forest Stream, Grigory Paramonov



Forest dwellers, Andrey Baskevich



Forest Tale, Elena Ermolina



Waltz, Andrey Baskevich



Forest Dragons, Sergey Korolev



Heavenly Fire, Elena Ermolina



Music of light, Alena Ivochkina



Polar lights in Iceland,
Sergey Anisimov



Sur la piste, Jo Auclair



Pas touché, Louisette Martin



Survivre, Patricia Audigier



Aigle royal, Fernand Albert



Regard du renard polaire,
Gianni Del Bianco



Combat de coqs, Lionel Favre



En suspension, Georges Deparis



J'y vais, Yvan Laussel



Neige et brume, Albert Remoadi



Lagopède des saules,
Pierre-Roger Martin



Mimétisme, Philippe Duval



Coyotte et rivière, Gérard Verdier



Bison solitaire, Gérard Verdier



Chant choral, Lucie Bressy



Renard polaire, Gianni Del Bianco



La leçon de danse, Patricia Audigier



Envol de mésangeais imitateurs,
Marie Jeanne Fautres



Envol, Fernand Albert



Belle jurassienne, Yvan Laussel



En maraude, Philippe Duval



Colibri 2022 n9, Gianni Maitan



European bee eater 2, Luciano Piazza



Kingfisher fishing 3, Maurizio Bonora



A gift for you 4, Franco Fratini



Fish and Escape, Antonio Aguti



Ibis, Elena Bacchi



Catch!, Antonio Aguti



Comorano con preda, Milko Marchetti



Oggi irane, Marco Merello



Infilzato, Marco Merello



The gift, Mirko Zanetti



White tailed eagle 13, Giovanni Frescura



Falco pescatore, Mauro Rossi



Mouse nemesis, Roberto Zaffi



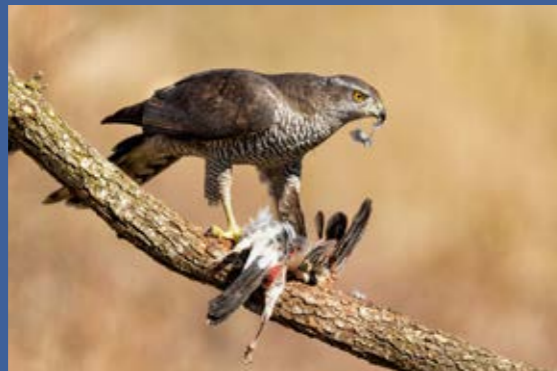
Dwarf owl with gecko, Mirko Zanetti



Common buzzard with pheasant, Maurizio Bonora



Astore, Roberto Zaffi



Aquila del Bonelli, Mauro Rossi



Common buzzard 2, Luciano Piazza



Bustard chased, Pierluigi Rizzato



Nature Biennial
Individual Awards - Digital Section



FIAP Gold Medal
"Telling off the kids"
by Charmaine Joubert
South Africa



FIAP Silver Medal
"Forest Tale"
by Elena Ermolina
Russian Federation



FIAP Silver Medal
"Juvenile Starling Aggression"
by Richard O'Meara
Great Britain



Nature Biennial
Individual Awards - Digital Section



FIAP Bronze Medal
"Pesca equilibrista"
by Horacio Artero
Argentina



FIAP Bronze Medal
"T 120 and Krishna"
by Pramod Shanbhag
India



FIAP Bronze Medal
"Blue morning"
by Violeta Milutinovic
Serbia



FIAP Events



FIAP Events

Nature Biennial
Individual Awards - Digital Section



TFSF Gold Medal
"Survivre"
by Patricia Audigier
France



TFSF Silver Medal
"Heron liner"
by Juan Pablo Plaza
Spain



TFSF Silver Medal
"Mavi Yesil"
by Cem Ozgul
Türkiye



TFSF Bronze Medal "Polar Bear Whale fat treat"
by Karyn Parisi, South Africa



TFSF Bronze Medal "Lieveheersbeestje"
by Luc Doms, Belgium



World Cup Winner in Nature Biennial
Print Section
GREAT BRITAIN - "Butterflies"

Glanville Fritillaries on Orchid,
Neil Humphries



Common Blue Butterfly,
Neil Partridge



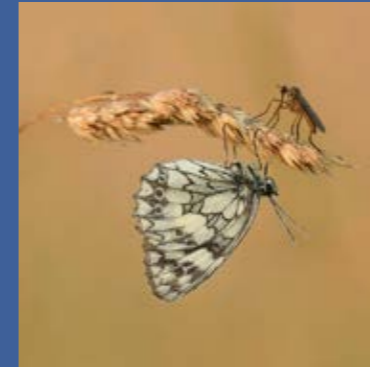
Green Veined Whites,
Gianpiro Ferrari



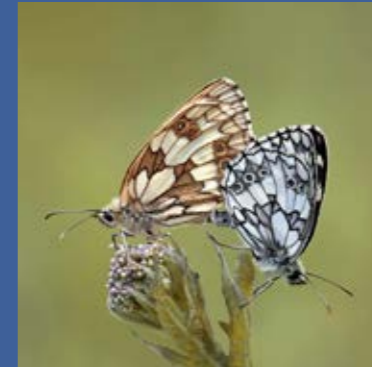
Dew Soaked Silver Studded Blue,
John Cobham



Roosting Marbled Whites,
Richard Sheldrake



Mating Marbled Whites,
Colin Bradshaw



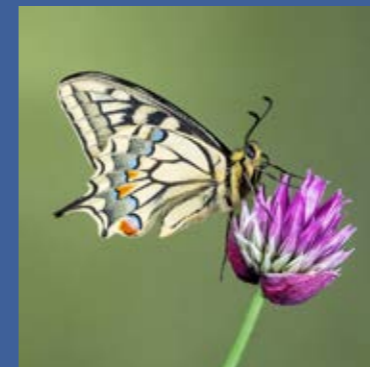
Little Skipper, Mallory Mercer



Chalk Hill Blues on Wild Carrot,
Andre Neves



Swallowtail, Adrian Lines



Tiger Swallowtail, Tony North





**FIAP Gold Medal in Nature Biennial
Print Section
ITALY - "Fighting Between Birds"**

European greenfinch 2,
Luciano Piazza



Combat 1, Franco Fratini



Sterne, Mirko Zanetti



Grey herons fighting, Maurizio Bonora



Serpentario in combattimento,
Biagio Salerno



Quarrels of love, Roberto Zaffi



Duel, Antonio Aguti



Crespo Pelican Bickering 01,
Giovanni Fabbri



Tawny eagle and vulture,
Pierluigi Rizzato



Combat in fly 2, Mauro Rossi



**FIAP Silver Medal in Nature Biennial
Print Section
ARGENTINA - "Miniature World"**

Mantis BB, Mario Fiorucci



Los Chinchis, Jorge Dal Bianco



Copula y Equilibrio, Carlos Salzamendi



El Almuerzo, María Estela Cortez



Escondida, Paul González



Camuflaje Dorado, Valeria Canatta



Al Asecho, Andrés Ruggeri



Langostita, Luis Tejo



Al Filo del Volcan, Fabian Olivera



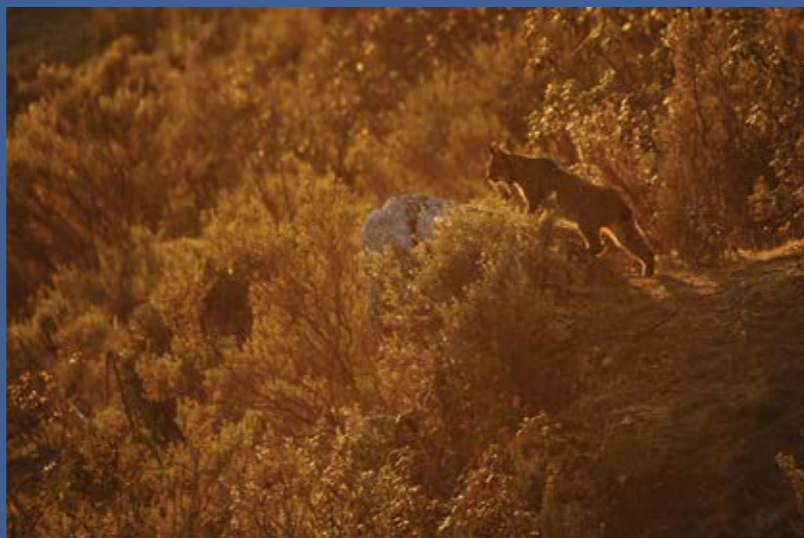
La Avispita, Eduardo Di Fiore



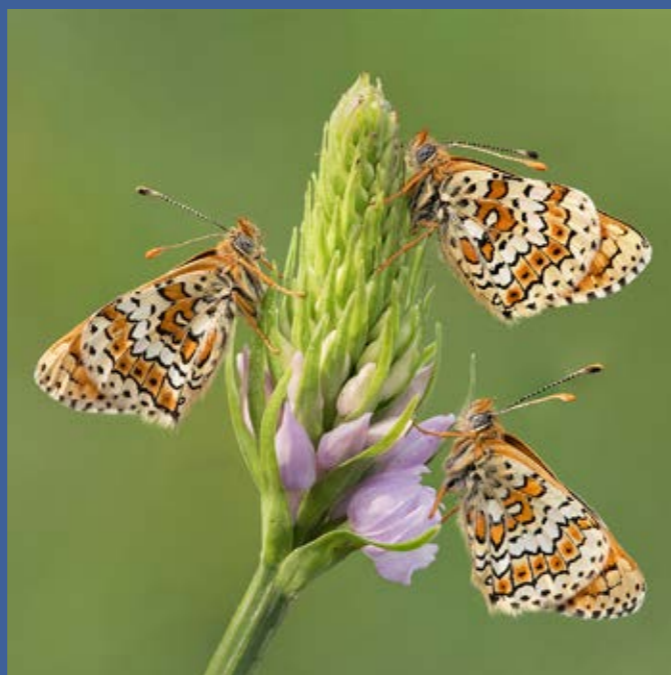
Nature Biennial
Individual Awards - Print Section



FIAP Gold Medal
"Lince Ibérico"
by Andrés Luis Domínguez
Spain



FIAP Silver Medal
"Glanville Fritillaries on Orchid"
by Neil Humphries
Great Britain



FIAP Silver Medal
"Nourrissage en vue"
by Michèle Van Eenoo
France



Nature Biennial
Individual Awards - Print Section



FIAP Bronze Medal
"Duel"
by Antonio Aguti
Italy



FIAP Bronze Medal
"Al Filo del Volcan"
by Fabian Olivera
Argentina



FIAP Bronze Medal
"Brown bear guarding kill"
by Jenny Hibbert
Wales



Nature Biennial
Individual Awards - Print Section



TFSF Gold Medal
"Biting Heron"
by Annelie Henn
Germany



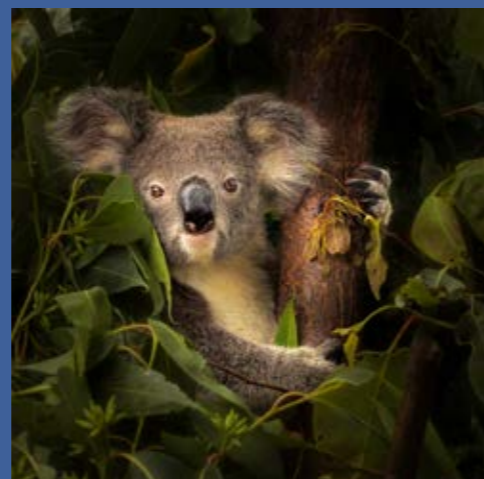
TFSF Silver Medal
"European greenfinch 2"
by Luciano Piazza
Italy



TFSF Silver Medal
"Mirror"
by Elena Ermolina
Russian Federation



TFSF Bronze Medal "La Avispita"
by Eduardo Di Fiore, Argentina



TFSF Bronze Medal "Koala Bear"
by Suzanne Lacorte Slee, Wales

17th FIAP WORLD CUP FOR CLUBS 2022

By Michele Macinai EFIAP/g
Director of FIAP World Cup for Clubs

I had the honour and pleasure of organising the 17th FIAP World Cup for Clubs, the judging for which was done online, from December 15th to 17th.

The judges were Mr. Marcel van BALKEN, MFIAP, EFIAP/d3 (FIAP Liaison Officer Netherlands), Mr. Mohammed MORCHIDI, ESFIAP (FIAP Liaison Officer Morocco) and Mrs. Martina VASSELIN, EFIAP, ESFIAP (FIAP Liaison Officer Chile). Their job as judges was accomplished with great professionalism and seriousness. I take the opportunity, in this article, to publicly thank them for their very important and fundamental contribution to the success of the 2022 FIAP World Cup for Clubs.

This year's edition was a great success in terms of participation and was without precedent. In fact, there were 224 participating clubs, a number even higher than last year and therefore again a new record in the number of participating clubs, in the history of the FIAP World Cup for Clubs, compared to the previous 16 years, from 2006 to 2021. This new record number confirms the trend of a continued increase in participation each year. In this year's edition a total of 4385 photos from 48 countries



Michele Macinai



Photo of Judging: Photo taken at the online judging session. Top row L-R is Riccardo Busi (FIAP President), Michele Macinai (Director of the FIAP World Cup for Clubs) and Martina Vasselin (Judge). Bottom row L-R is Marcel van Balkin (Judge), Mohammed Morchidi (Judge) and Roser Batalla (IT Support from the Fotogenius IT team)

around the world were judged in the FIAP World Cup for Clubs. This result makes me particularly satisfied because we've all been through a very difficult period, during which the Covid-19 pandemic, that unfortunately still does not seem to be completely finished, made it very difficult, sometimes even impossible, to travel, certainly leaving photographers with fewer new photos available to show and to submit to photographic competitions.

The winner of the World Cup, in the 17th FIAP World Cup for Clubs 2022, was Rolls Royce (Derby) Photographic Society (United Kingdom), which this year also won the Maurice Dorikens Trophy, for having achieved the best results in the past five consecutive FIAP World Cups (from 2018-2022). In the two tables on the next page, you can see the list of clubs that excelled to achieve a "Top 10" ranking in the competition, and the list of authors who won the ten individual awards.

FIAP Events

FIAP Events



**17th FIAP WORLD CUP FOR CLUBS
TOP 10 CLUBS**

#	Award	Club		Points
1	FIAP World Cup for Clubs	Rolls Royce (Derby) Photographic Society	United Kingdom	422
2	FIAP Gold Medal for Club	Wigan 10 Foto Club	United Kingdom	421
3	FIAP Silver Medal for Club	The Chinese Canadian Photographic Society of Toronto	Canada	420
4	FIAP Bronze Medal for Club	Catchlight Camera Club	United Kingdom	419
5	Honourable Mention 1 for Club	Oldham Photographic Society	United Kingdom	416
6	Honourable Mention 2 for Club	Naturfreunde Fotoklub Neuzeug	Austria	414
7	Honourable Mention 3 for Club	G.F. Il Cupolone EFI - CAFIAP	Italy	412
8	Honourable Mention 4 for Club	Foto- en Diaclub Iris-Lede	Belgium	411
9	Honourable Mention 5 for Club	Keswick Photographic Society	United Kingdom	410
10	Honourable Mention 6 for Club	Chorley Photographic Society	United Kingdom	409

**17th FIAP WORLD CUP FOR CLUBS
INDIVIDUAL AWARDS**

Award	Author	Club		Title
FIAP Gold Medal	Francis King	The Chinese Canadian Photographic Society of Toronto	Canada	Take My Hand
FIAP Silver Medal	Eddie Coccozza	Wigan 10 Foto Club	United Kingdom	Victorians Walking the Dog
FIAP Silver Medal	Katie Mak	The Chinese Canadian Photographic Society of Toronto	Canada	Rhythmic Gymnast with ribbon
FIAP Bronze Medal	Irma Szabó	Wildlife Society of Hungarian Nature Photographers	Hungary	Meeting
FIAP Bronze Medal	Pandula Bandara	Serendib Society of Photographers	Sri Lanka	With The Mask
FIAP Bronze Medal	Veli Aydogdu	Sille Sanat Sarayi	Türkiye	Fire Young Boy From Konso
Honourable Mention 1	Saurabh Bhattacharyya	Full Frame Photo Club	India	Little Girl 11
Honourable Mention 2	Simon Roberts	Keswick Photographic Society	United Kingdom	Spoilt for Choice
Honourable Mention 3	Paul Cheetham	Nottingham & Notts Photographic Society	United Kingdom	Queen Of The Kingfishers
Honourable Mention 4	Csilla Bolvari	Duna Fotóklub Egyesület	Hungary	Without words

The photographers in the team from the World Cup winning club, Rolls Royce (Derby) Photographic Society (United Kingdom), each receive a FIAP Honourable Mention Ribbon for being part of the winning club's success. These authors were: Brian Stephenson, Carol McNiven Young, David Cudworth, David Keep, Gianpiero Ferrari, Jamie MacArthur, Jon Mee, Katrina Mee, Marlies Chell, Neil Humphries and Sue Hartley.

As happened last year, in the 16th FIAP World Cup for Clubs, a club from outside Europe, and specifically from Canada, achieved a Top 10 ranking in the 17th World Cup competition. In the same way, four of the winning photographers of the individual awards also belong to clubs located outside of Europe, these being from Canada, Sri Lanka and India. This demonstrates that this event is becoming better known and appreciated around the world.

On the other hand, it is disappointing that the number of ILFIAP clubs participating in the FIAP World Cup for Clubs is still quite low, an odd fact given that participation is completely free for ILFIAP Clubs who have paid their annual membership fee. I believe it is important to advertise this event even more, especially among the ILFIAP Clubs, in order to increase the number of participants and best represent all the countries of the world.

I would also like to remind the clubs and their photographers that, to further promote this competition, FIAP has introduced an important change regarding the entered works and the score they get in FIAP World Cup for Clubs. As in previous editions, images gaining a score over a certain level determined during the judging will be deemed to have gained an "acceptance", but, starting with the 17th FIAP World Cup for Clubs 2022, individual photographers will be able to count their acceptances in this competition for the purposes of their applications for individual FIAP distinctions. It is hoped that our decision will make this important event even more attractive and encourage the participation of more and more new photographers.

I take the opportunity in this article to congratulate all the photo clubs and participating authors, especially those who won awards. Their contributions are a beautiful representation of the photographic talent from the many countries who took part in this important photo contest.

I am also particularly thankful to all members of the FIAP Directory Board and to FIAP President, Riccardo Busi, who continue to place their trust in me to manage this important event. Shortly I will begin to deal with the organisation of the next World Cup. I will certainly be working to make this event better known and appreciated in the world each year and I hope to again see an increase in the number of participants in 2023 to better represent all the countries of the world in this great photographic competition.

The photos of the top three clubs and the images that won the individual awards are shown here in FIAP News. The overall results for the clubs that entered, and the photos of the winning club can also be found on the FIAP website at:

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

The images that won the individual awards can also be seen on the FIAP website by selecting the "See More" button located below the images from the winning club.



2022 World Cup for Clubs Winner
Rolls Royce (Derby) Photographic Society, United Kingdom



Silent Prayer by John Mee



Ethereal Beauty by Katrina Mee



In the Money by Sue Hartley



His Mistress Voice by Carol McNiven Young



Waiting in the Wings by Katrina Mee



Hoopoe Landing by Jamie MacArthur



Nuthatch Perched on Fly Agaric by Gianpiero Ferrari



To Sleep Perchance to Dream by Carol Mc Niven Young



European Bee Eaters 2 by Jamie MacArthur



Kunieda Serves by Brian Stephenson



Portrait of a Poet by Sue Hartley



Maximum Effort by Marlies Chell



Reverse Dive by David Keep



Memories of Childhood by Neil Humphries



The Bounty Hunter by Jon Mee



Lesser Redpoll Pair in Winter by Gianpiero Ferrari



In the Workshop by Neil Humphries



Aktar Attacks by Brian Stephenson



Mayem in the Dust by David Cudworth



Forward Pike by David Keep



FIAP Gold Medal for Club
Wigan 10 Foto Club, United Kingdom

Curious Owlets by Lynda Hayney



Baby Elephant with Attitude by Austin Thomas



Focussed by Phil Barber



Dismounting by Robert Millin



Girl who painted butterflies by Paul Statter



Ironman surf by Phil Barber



Jonnie Walker War Correspondent by Nick Walton



Leopard and Prey by Austin Thomas



One for Sorrow by Lynda Hayney



Life On The Line by Lynne Morris



Reddish Egret Sea Swell by Roger Geldard



Strength and Balance by Robert Millin



That's In by Eddie Cocozza



The Traveller by Mandy Shaw



The Art Of Drowning Slowly by Jane Lazenby



Venus Goddesses of the sea by Paul Statter



Victorians Walking the Dog by Eddie Cocozza



White Tail Eagle Flying by Jeremy Malley-Smith



White Tailed Eagle Walking by Roger Geldard



Winters Bride by Jane Lazenby





FIAP Silver Medal for Club
The Chinese Canadian Photographic Society of Toronto, Canada

Langmu Monastery Buddha Parade
by Peter Chi Ho Lau



Toddler reading by Katherine Wong



Osprey with catch 08
by Katie Mak



Misty Morning at Slovenia countryside
by Andy Chau



Girl On The Rock 105 by Dany Chan



Elephant Playing by Phillip Kwan



Polar Bears Playing 9 by Jill Lam



Sunrise in Lake Abraham 2 by Jill Lam



Moon Rise Over Antarctica
by Francis King



Modern ROM By Andy Chau



Wheelchair BB Mexico by Phillip Kwan



Rhythmic Gymnast with ribbon
by Katie Mak



Face To Face by Kai-Sum Law



Take My Hand by Francis King



Love Nuzzles by Dany Chan



Colour Run by Yau Wai Ho



Fire and Ice by Mabel Au



Sea Eagles fighting for Fish
by Katherine Wong



Grebes Feeding Time by Janna Cheng



Dancing in Color by Elwood Lau



World Cup for Club Individual Awards



FIAP Gold Medal
"Take My Hand"
By Francis King
The Chinese Canadian
Photographic Society of Toronto,
Canada



FIAP Silver Medal
"Victorians Walking The Dog"
By Eddie Cocozza
Wigan 10 Foto Club, UK



FIAP Silver Medal
"Rhythmic Gymnast With Ribbon"
By Kate Mak
The Chinese Canadian
Photographic Society of Toronto,
Canada



World Cup for Club Individual Awards



FIAP Bronze Medal
"Meeting"
By Irma Szabó
Wildlife Society of
Hungarian Nature
Photographers, Hungary



FIAP Bronze Medal
"With The Mask"
By Pandula Bandara
Serendib Society of
Photographers, Sri Lanka



FIAP Bronze Medal
"Fire Young Boy From Konso"
By Veli Aydogdu
Sille Sanat Sarayı, Türkiye



World Cup for Club Individual Awards



FIAP Honourable Mention 1
"Little Girl 11"
By Saurabh Bhattacharyya
Full Frame Photo Club, India



FIAP Honourable Mention 2
"Spoilt For Choice"
By Simon Roberts
Keswick Photographic Society,
United Kingdom



FIAP Honourable Mention 3
"Queen Of The Kingfishers"
By Paul Cheetham
Nottingham & Notts
Photographic Society,
United Kingdom

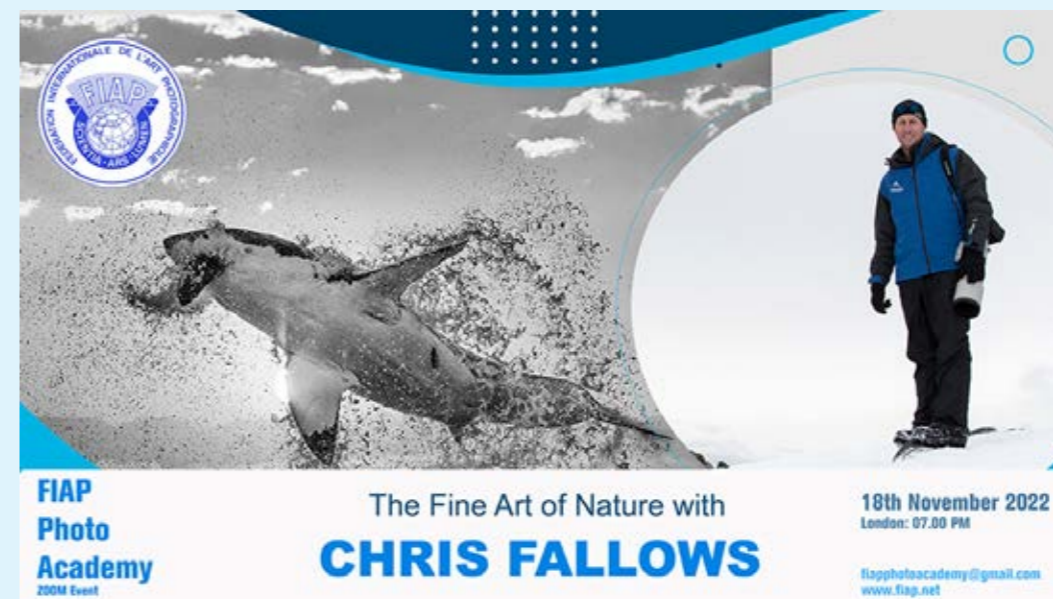


FIAP Honourable Mention 4
"Without Words"
By Csilla Bolvari
Duna Fotóklub Egyesület, Hungary



FIAP Photo Academy Online Events

By Paul Stanley EFIAP/p ESFIAP FIPF,
Director FIAP Photo Academy Online Events Service



Poster shows "Carpe Diem" by Chris Fallows

On Friday 18th November 2022 the FIAP Photo Academy was pleased to host a presentation titled "The Fine Art of Nature" by Chris Fallows.

Chris is a Fine Art wildlife photographer; a documentary host; a naturalist and conservationist.

Since launching his fine art portfolio in October 2021, his art work has been exhibited at the famous Saatchi Gallery in London and the prestigious ARX Gallery, also in London.

His work focuses on showcasing and celebrating the Planet's most iconic animals, and through his 11th Hour Collection, he brings to the narrative a very important conservation message.

As a naturalist in 1996 Chris discovered the now world famous breaching Great white shark behaviour at Seal Island in Cape Town, South Africa and spent over 3500 days either in or on the ocean with these sharks. He has co-authored 18 peer reviewed scientific papers in the study of Great white sharks and spends upwards of 200 days at sea per year.

Much of his remaining time is spent in wildlife reserves in Southern and East Africa.

In 2008 he wrote and, through PQ Blackwell, published a book titled, "Great White and the Majesty of Sharks" which sold 25,000 copies.

He has been the host of the extremely popular "Air Jaws" series on Discovery Channel's Sharks Week from 2001 to present. Shark Week has an estimated viewership of 30 million viewers each year.

Through the sale of Chris's Fine Art, he contributes to various NGO's that he believes are making a true difference on the ground, and his ultimate goal, along with his wife Monique, is to identify and purchase land in Southern Africa in order preserve habitat and participate in re-wilding projects.



Gladiator by Chris Fallows



The Final Act by Chris Fallows



The Essence of Seal Island by Chris Fallows



Screenshot from the presentation by Chris Fallows

Activities of The Eddie Chandler Gallery, Dublin, Ireland

By Paul Stanley FIPF EFIAP/p ESFIAP
Director of the FEC, The Eddie Chandler Gallery, Dublin, Ireland

The FIAP Exhibition Centre in Dublin continued to host Zoom presentations for much of 2022 due to the Covid restrictions. However, we have now reopened our Eddie Chandler Gallery and we are planning a series of exhibitions and events for our members and for the wider FIAP family in Ireland and overseas.

During the Autumn season for our Centre we hosted the following:

“Photo Art” with Stan Farrow FRPS EFIAP DPAGB on Tuesday 29th November

Our season of Exhibition Centre events for 2022 continued with an online presentation by the Scottish Photographer Stan Farrow. It was called “Photo Art”.



Stan is based near St Andrews in North East Scotland and is well known for his excellent images. He describes himself as a Creative Digital Photographer. Stan was awarded a Fellowship from the Royal Photographic Society and holds the EFIAP Distinction.

During this presentation Stan presented his images, describing how he captured and processed them and the motivation and feeling behind each one.



Stan Farrow - Autumn Leaf



Stan Farrow - Field Marker

Stan Farrow - Ghosts



Stan Farrow - Icon



Stan Farrow - Guillemot Book



“The People of Nepal” by Helen Hanafin FIPF EFIAP/g - Exhibition 1st-31st December

Our final exhibition in the Eddie Chandler Gallery for 2022 was by Helen Hanafin FIPF EFIAP/g.

Helen is a member of the Dublin Camera Club and this was her first solo exhibition.



Eddie Chandler Gallery
A FIAP Exhibition Centre presents
The People of Nepal
By
Helen Hanafin FIPF EFIAP/g

Open every Saturday
from 11am to 5pm

10 Lower Camden Street, Dublin D02 NA49

In 2019 Helen was awarded the Fellowship distinction from the Irish Photographic Federation. To gain this Helen submitted a portfolio of 20 monochrome images on the theme “The People of Nepal”.

In 2015 a major earthquake took place in the Kathmandu valley destroying many homes and affecting many people. Later that year Helen travelled to Nepal and captured these



Holy Men by Helen Hanafin

wonderful images showing the people of Nepal going about their daily lives despite the effects of the earthquake. The images do not show ruined buildings. Instead they concentrate on the wonderful people of Nepal who have overcome the difficulties caused by the earthquake.

This exhibition is the final event of the year for the exhibition centre. We are planning an exciting programme for 2023.



Patan by Helen Hanafin



Patan #2 by Helen Hanafin



Patan by Helen Hanafin



The Card Players by Helen Hanafin



The Road to Creative Media JMMK #14 : Arts in the Revival and Recovery of Life

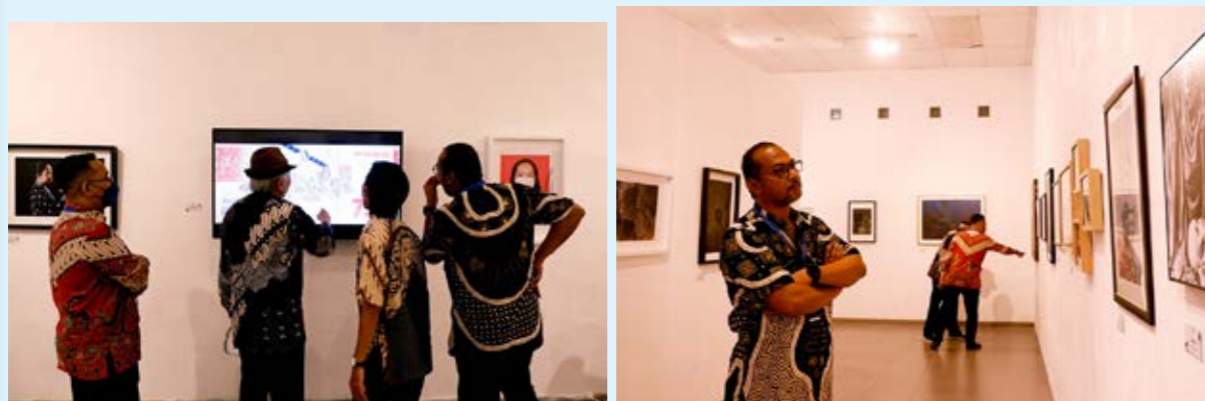
By Harjanto Sumawan EFIAP/s ESFIAP
Co-director Pandeng FIAP Exhibition Centre, Indonesia

The recorded Media Art screening and exhibition, JMMK “The Road to Creative Media” is an annual event that has been held by the Faculty of Recorded Media Arts, Indonesian Art Institute Yogyakarta since 2009. This event, held in October 2022, celebrated 28 years of the faculty of Recorded Media Arts, and was attended by students, lecturers from Photography, Television and Animation undergraduate program at FSMR ISI Yogyakarta, colleagues from academia, industry representatives, professionals and artists. This 2022 event was the fourteenth time the annual exhibition of recorded media art “The Road to Creative Media” has been held. It was exhibited at the FIAP Exhibition Centre, Pandeng Gallery, Faculty of Recorded Media Arts (FSMR) ISI Yogyakarta from October 25th until November 1st, 2022. It was a form of creativity event for recording artists from FSMR and recording artists from other universities. This work encounter provides a means of discussion between recording artists and the public as the main connoisseurs of the JMMK exhibition, and this year it specifically presented the theme “Art for Revival and Recovery of Life”.



Opening Ceremony. The Exhibition was opened by Dean of Faculty Recorded Media Arts, Dr. Irwandi, M.Sn.

The theme, “Art for Revival and Recovery of Life”, referred to how the art of recorded media takes part in reviving and recovering our life. The year 2022 is a year of recovering from our past conditions that were slumped due to the pandemic in the last two years of our life. Society begins to rise and live their normal life. So, what then is the role of recording arts in these moments of resurrection and restoration? We can expect to see the answers in the works that were exhibited both offline and online at JMMK#14.



Audience viewing the exhibition in the Pandeng Gallery



Audience viewing the exhibition in the Pandeng Gallery

Resurrection and restoration became the highlight of the 14th exhibition of JMMK. In the realm of culture, our understanding regarding resurrection refers to a condition in which a person’s cultural aspects have recovered after a loss or defeat due to several reasons, such as a pandemic in the health sector, that greatly affected us in the last two years. The ability of humans to bounce back after such conditions requires collective will and effort. It also demonstrates how we can work as a community.

The 14th JMMK Exhibition embraced the resurrection in terms of the restoration that happens in our contemporary life which was expected to be translated into works of art by adopting a multi-faceted view from history, material culture, spiritualism, environment, and ideology, into practical contexts.

The role of recording art is to become a soul recorder of a certain period of time, which can also be a mirror via which to learn in order for us to live a better life in the future. During the two years of the pandemic and still making some works, we can see the pandemic situation being recorded in works such as photography, animation and film. The object of the recorded artwork is a reminder for all of us that there was a time when the world suffered from a pandemic. It changed a lot of human behaviour, in addition to bringing us to a healthier lifestyle. It also changed our communication behaviour. Before the pandemic, communication activities were always carried out offline, whereas during the pandemic almost all communication activities were carried out online to prevent transmission of the virus. This change brings recorded media artists into a limited working space, and it serves as a unique product that can only be produced during the pandemic era. As an example, for documentary works, which are usually shot on location, due to limited mobility during the pandemic, the production was done without taking photos on location and replaced with other types of pictures such as sketches and animations.

There were 120 recorded works of art exhibited at JMMK#14; 30 video works, 30 animation works and 60 photographic works. Not all of the recorded artworks exhibited took a special topic of pandemic issues, there were also environmental, social, spiritual, and regional cultural issues, even though the pandemic conditions are still being recorded in some of the settings and objects. Several works carried the theme of hope, and inspire people to rise from adversity in life. The exhibition was dedicated to the public as a form of accountability of the existence and scientific development from the field of recorded media arts, especially photography, television programs, films/video art and animation, as well as an indicator for the advancement in quality of teaching and learning situation at the Faculty of Recorded Media Arts, ISI Yogyakarta.

From the displayed artworks, we can feel the sense of enthusiasm to relentlessly keep working within the limitations during the pandemic. The spirit of work is the driving force for the revival and restoration of life. A number of the exhibited works are shown with this article.



The Color of Betta splendens (2022)
by Achmad Oddy Widyantoro



Monlam Festival by Agatha Anne Bunanta



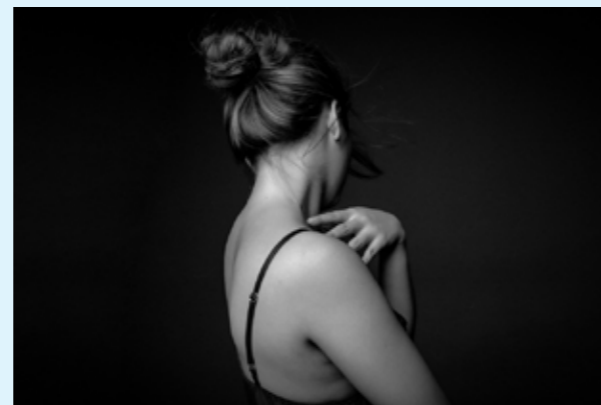
Wanita Wanita Baja (Batak Jawa) by Susanto Umboro



Anatomi Kata (2021) by Ramadhan Nur Fadillah



Cinta Segitigal by Fauzie Helmy



(Dis)connected (2020) by Azmi File



Cyano-Art - Cyanotype - Mix Media by Irwandi,
Agni Saraswati, and Anjania Nanda Phitaloka



Menyambut Sepi by Dhofar



Study of censorship (2022) by Aji Susanto Anom



Ini Anakku (2022) by Beawiharta



Setelah Hiatus Karena Pandemi
(2020) by Ilham Herpratikko



Tari Topeng Lengger
(2022) by Aditya Nugroho



Cuci Otak (2022) by Edial Rusli



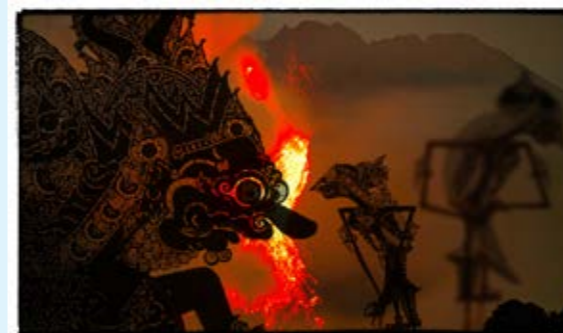
Connected (2022) by Jezzico Axel Putra Hanura



Flawsome (2021) by Mezaluma Khairunnisa



Color of Soul by Andrialis,
Universiti Teknologi MARA Malaysia



Cinta Membara Rahwana by Risman Marah



13th Photo and Art Craft Exchange Exhibition 2022, Kyoto, Japan

Text and Kimono Photos by Ichida Tosiaki, AFIAP Vice President of the JIPF

From October 12th to October 17th, 2022, the International Photographic Society of Japan and the Kyoto International Photographic Society co-hosted an exchange exhibition of photographs of Kyoto's original landscapes and dyed kimonos, a traditional craft in Japan, at the Kyoto Municipal Museum of Art.

Visitors to the Kyoto Municipal Museum of Art were impressed by the fact that they were able to see photographs of Japan's original landscapes and kimono exhibits that are unique to Kyoto, and that it was a good opportunity to introduce Japan to international visitors.



Opening ceremony at the Kyoto Municipal Museum of Art, 2022

At the exchange exhibition, the original landscape photographs in Kyoto, Japan were:

1. Rural villages in Kyoto



2. Kyoto Sonobe terraced fields. Photo by Okada Sadami



3 Kyoto countryside thatched hut. Photo by Ichida Toshiaki



4. A group of thatched houses in Miyama-cho, Kyoto and a buckwheat field (thatched-roofed houses in Miyama-cho are heritage Kyoto houses). Photo by Fujii Akio



5. Kyoto Miyama-cho Thatched Village (Fire extinguishing training for heritage houses). Photo by Fujii Akio



6. Ine's boathouses (These are unique buildings with a ship garage on the 1st floor and a living room on the 2nd floor). Photo by Okada Sadami

2. Kyoto, the ancient capital



7. Kyoto Kameoka Cosmos Park (Kameoka was the center of politics from the end of the 15th century to the end of the 16th century). Photo by Umehara Kathuhiko



8. Tulip fields and Mt. Hira in the Kutsuki district of Kyoto (an area where people and cultures have come and gone since ancient times). Photo by Ichida Tosiaki



9. Kyoto Arashiyama Togetsukyo Bridge (a tourist attraction with many temples and shrines at the foot of the mountain). Photo by Umehara Kathuhiko



10. Maple tree-lined road in the Katsura region of Kyoto (area where aristocrats lived in the Heian period). Photo by Tajima Shigeru



11. Kyoto Toji maple night view (famous night view of the temple built at the end of the 8th century). Photo by Onodera Takeshi



12. Early morning in winter at Toji Temple in Kyoto (Toji Temple is a world heritage site). Photo by Onodera Takeshi



3. Traditional festivals and events in Kyoto



13. Mikoshi scenery at Matsuo Shrine in Kyoto (Founded in 701, Mikoshi at the annual festival of the three oldest shrines in Kyoto). Photo by Okumoto Kiyofumi



14. Kyoto Aoi Festival (one of Kyoto's three major festivals since the Heian period (794-1185), an elegant procession in the refreshing early summer of Kyoto). Photo by Shigemasa Main



15. Kyoto Yamahoko Junko (a festival float is paraded through the town to appease the plague that causes disaster). Photo by Mathuda Miniko



16. Kyoto Seiryoji Temple New Year's fire burning. Photo by Ichida Toshiaki

4. Traditional tea houses, tea ceremonies, and historically valuable tea utensils



17. A teahouse with vestiges of the Heian period (Choshotei in Saga, Kyoto). Photo by Mathuda Minako



18. Tea ceremony (the act of entertaining guests with tea). Photo by Fujii Akio



19. Traditional tea utensils (tea box, tea bowl, tea scoop, tea whisk, etc.). Photo by Mathuda Shueko

In addition to the landscape photographs, dyed kimonos were also on display, which is a traditional Japanese craft for women.



20. Homongi (informal dress worn by unmarried women, worn for regular visits such as New Year's, entrance ceremonies, graduation ceremonies, weddings, etc.)



21. Tomesode (the highest formal dress worn by married women and worn by relatives at weddings)





22. Tsukezage (fashionable dyed kimono second only to Homongi worn at tea ceremonies and theaters)



23. Kimono 4



24. Kimono 5

The history of kimono in Japan is said to date back to around the 10th century B.C., but the roots of the traditional Japanese kimono called 'Wafuku' go back to the Nara and Heian periods (8th to 12th centuries). During this period, Japan came to be influenced by the system and culture of the Tang (7th to 10th centuries, present-day China), and tended to imitate Chinese clothing. However, its form has changed over time. The most gorgeous and complicated costume is the costume worn by aristocrats during the Heian period (8th to 12th century). This costume was known as Junihitoe. Today, this elaborate Junihitoe costume is mainly seen on the Imperial Family and at traditional events in Kyoto. After the Heian period the style of kimono through the Kamakura period, Muromachi period, and Edo period (12th century to 19th century) was the style that was generally called kimono for the common people (Photos 20-24). During this period, kimono developed in various ways, centering on decoration such as dyeing, weaving, and embroidery, in response to customer requests. Kyoto's Nishijin brocade, yuzen dyeing, Kaga yuzen, and Echigo chirimen are especially famous for high-class kimonos, and they are part of the history of traditional Japanese crafts.

Until the Meiji period (19th to 20th century), when Western clothing was introduced, kimonos were mainly worn as Japanese clothing. In the modern era (from the late 18th century to the mid-20th century), kimonos became clothes worn on special occasions such as ceremonial events, graduation ceremonies, tea ceremonies, flower ceremonies, and festivals, due to the influx of western culture clothes in the Meiji period.

The exhibition provided an opportunity to showcase photographs of historical landscapes and traditional kimonos, both depicting a part of the cultural history of Japan. Included with this article are some of the photos exhibited in this exhibition and photos of some of the displayed kimonos.



Nuits Photographiques - 11th edition

By Med Morchidi ESFIAP
FIAP Liaison Officer, Morocco



As part of its cultural and artistic activities, the Association Atelier d'Art Photographique, official representative of the International Federation of Photographic Art in Morocco, in coordination with the Hiba Foundation, organized the eleventh edition of "Nuits Photographiques". The organization was done by Med Morchidi and Abdelfattah Messaoudi. Media coverage was handled by Abdelkbir Nafouri. This event was held on Friday December 23, 2022, in the Renaissance cinema hall in Rabat, with the participation of 56 photographers, amateurs and professionals, Moroccans and foreigners of 11 nationalities. They presented 54 photographic works. These were a mix of individual photographs, audiovisuals and

some collaborative slideshows involving multiple photographers. These works represented many different expressive styles of the art of photography.

The photographic nights are considered one of the most important annual activities organized by the association, as a distinguished cultural and artistic forum. It aims, on the one hand, to invite photographic artists of many nationalities to present their visual creations in Morocco and to create the opportunity for amateur photographers and young photographers to present their works alongside a group of experienced photographers.

On the other hand, the photographic nights aim to promote photography and facilitate access to different photographic media to all those in our country regardless of their age, income, intellect, education level or social standing within society. The association wished to promote the culture of the image, with its technical and artistic components, in order to advance the development of visual perception and to bring the concept of artistic photography closer to young people in particular, and the semiotic language in photographic creativity to the general public in general.



Entrance to the Cinema where the event was held

Atelier d'Art Photographique - FIAP MAROC

NUTS PHOTOGRAPHIQUES 11ème édition

PHOTOGRAPHES PARTICIPANTS - Marocains et Etrangers - :

- Andorre - Joan Burgues Martisella
- Argentine - Luis Alberto Franke
- Bahrain - Sawsan Taher
- Bahraïne Dr Ahmed Abdulla Ahmed
- Bahraïne Hanan Hassan Al Khalifa
- Belgique - Jacky Hutting
- Belgique - Pierre Leblanc
- Congo - Gaston Bodard Bassouamina
- Cote D'Ivoire - Amon Jean_Rene
- Espagne - Aurelien Bouyssou
- Espagne - Luis José Vigil-Escalera
- Espagne Carlos Suárez Alonso
- France - Jacky Martin
- France - Janick Delannoy
- Ile Maurice - Steeve Dubois
- Malaisie - Soo Wee Ming
- Maroc - Med Morchidi
- Maroc - Mohamed Soussi
- Maroc - Abderrahim Rouicha
- Maroc - Fatima Essabar
- Maroc - Ikhlas Talbi
- Maroc - Khalid Souqbi
- Maroc - Tariq Ouhti
- Maroc - Abdelfattah Messaoudi
- Maroc - Aziz Alfahri Elfassi
- Maroc - Hind Bouquartacha
- Maroc - M'hamed Barjali

Photographes étudiants de la faculté des sciences humaines de Rabat :
Coordination du Docteur Mahmoud Abdelghani, chef du Pôle culturel de la faculté.

- Asmaâ Belghiti
- Chalmae Bouhout
- Fatima Aatta
- Hassana El Mirabet
- Ibtissame El Ajouri
- Meryem El Boualami
- Meryeme El Bourki
- Mohamed Ousli
- Mohamed El Hosri
- Najma Abidar
- Salma Allali
- Faïçal Bouassa
- Wafae Kassoumi
- Yassine Saadan

Photographes, étudiants du centre culturel de Sidi Moumen - Casablanca.
Coordination du Photographe Hamza Zidane,

- Chalmae Hidar
- Ilyass Baha
- Issam Chorrib
- Laila Mrini Dounia
- Lamya Lahbel
- Majid Siaf
- Mohamed Soukri
- Omar Nina
- Oussama Charfaoui
- Oussama Zohar
- Redouane Maabid
- Saad Chadli
- Soukaina Talaa
- Wafaa Bendahmane
- Yasmine Essimmou

Participant list

The new edition of Photographic Nights, in addition to exhibiting the images presented by experienced photographers and those of international renown, was distinguished by the reception of artistic audiovisuals and slideshows produced by students from the Faculty of Letters and Human Sciences of Rabat. These fourteen students presented twelve individual artistic photographs and two collaborative slideshows of images which related both past history and modern monuments of the city of Rabat. Also, eight of these students each produced an audiovisual of life sequences along the lines of the photographic walk of the American photographer "Lee Miller" following an adaptation of the novel "The Last Gift" by novelist Dr. Mahmoud Abdel-Ghani.

This edition was also distinguished by the photographic participation of fifteen students from the Sidi Moumen Cultural Center in Casablanca with a collective slideshow of 60 photos that documented the old cinemas of Casablanca as a photographic appreciation of the architectural heritage of this historic city.



The students of the Faculty of Letters and Human Sciences of Rabat and the Sidi Moumen cultural center in Casablanca with their Certificates of participation

Shown with this article are some of the photos that were displayed at Nuits Photographiques.



Photo by Najma Abidar, Morocco



Photo by Sawsan Taher, Bahrain



Photo by Med Morchidi, Morocco



Photo by Khalid Souqbi, Morocco



Photo by Luis Franke, Argentina



Photo by Luis José Vigil-Escalera, Spain



Photo by Med Morchidi, Morocco



Photo by M'hamed Barjali



From the collaborative slideshow of the students of the cultural centre of Sidi Moumen – Casablanca



Photo by Chaimaa Bouhout, Morocco



Photo by Ikhlal Talbi, Morocco



Photo by Jacky Martin, France



Photo by Fatima Aatta, Morocco



Photo by Meryem El Boualami, Morocco



Photo by Joan Burgues Martisella, Andorra



From the collaborative slideshow of the students of the cultural centre of Sidi Moumen – Casablanca



Photo by Aurelien Bouyssou, Spain



Photo by Carlos Suárez Alonso, Spain



Photo by Abdelfattah Messaoudi, Morocco



Photo by M'hamed Barjali



Photo by Soo Wee Ming, Malaysia



Photo by Jacky Hutting, Belgium



Photo by Aziz Alfahri El Fassi



Photo by Tariq Ouhti, Morocco

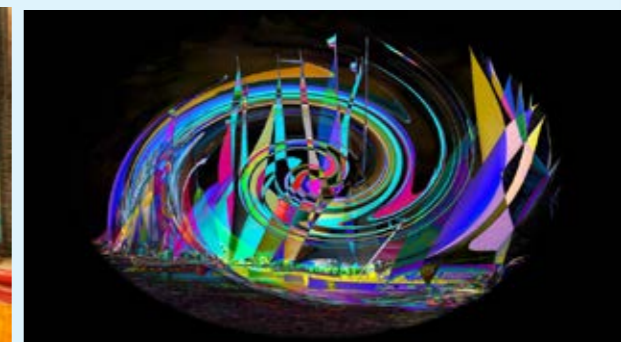


Photo by Steeve Dubois, Mauritius

Activities of the Australian Photographic Society in 2022



By Greg McMillan FAPS
President of the Australian Photographic Society (APS)

Australia is a land of fire, flood and drought. After devastating bushfires in 2019/2020, 2022 brought rain and floods. While flooding can cause devastation for homes, property, livestock and people, there are also benefits as the gateway for the mighty Murray River into the Southern Ocean is free flowing for the first time in many years. As is the nature of Australia, forecasters are already talking about the probability of a drought as we emerge from a series of wetter than average years and some parts of Australia are already recording drought conditions.

Like many organisations in recent years, online activities provided a significant opportunity to keep interactions between their members alive and strong. As 2022 brought greater freedom of movement, some of the online activities were in lesser demand as members were able to get out and about. APS will continue to develop its use of online strategies, retaining those aspects that benefit members while returning to a strong focus on in-person events where possible.

From a FIAP perspective, in 2022, there were 53 Australians who were awarded FIAP Distinctions for their photography. This included Vicki Moritz who gained her EFIAP/d2 and Graeme Watson who gained his EFIAP/d3. A presentation event was held via Zoom on August 14th. APS was honoured to have David Tay Poey Cher, a member of the FIAP Directory Board, and the FIAP Director of the Promotion and Partnership Service, join us to officially present the distinctions to those who



Careful He Might Hear You by Kerry Boytell EFIAP/g



First Rain by Lou Marafioti EFIAP/g



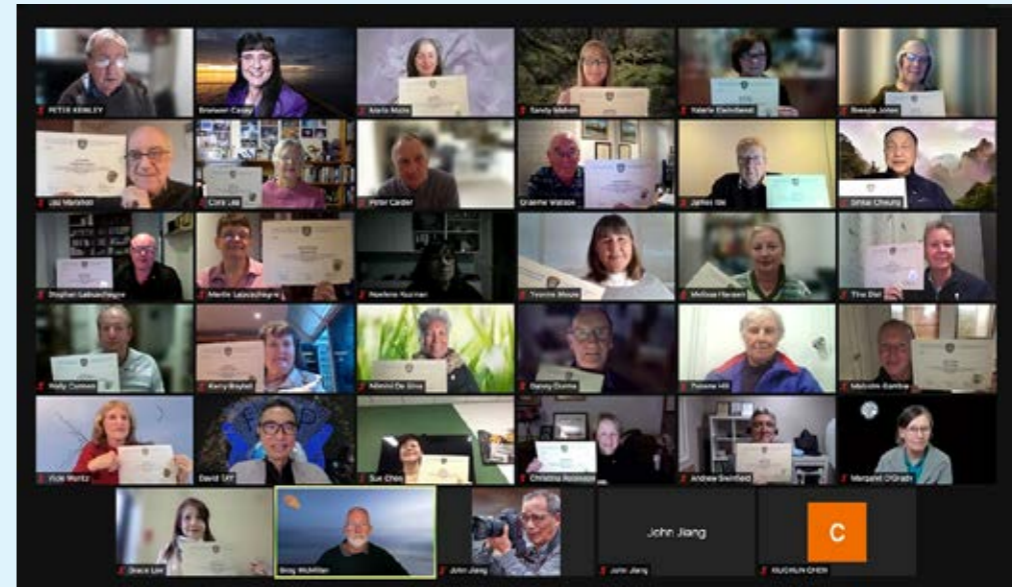
Flying at Bar Beach by Ian English EFIAP/p



Catching The Disc by Tina Dial EFIAP/g

were able to attend. The images that each person submitted with their Distinctions application were shown during the event, along with an audio-visual by Sally Hinton who gained her AV-AFIAP. Holding the presentations via Zoom has proven very successful as the time and cost to travel the long distances in Australia makes attending an in-person presentation difficult. Shown below is a photo from the presentations and a photo from each of our EFIAP Gold and Platinum recipients. The recording of our FIAP Distinctions presentation event can be viewed via:

<https://www.a-p-s.org.au/index.php/fiap-distinction-presentation-with-q-a>



Australian FIAP Distinctions Presentations 2022

The Australian Photographic Society celebrated its 60th Anniversary in 2022. The APS has been Australia's FIAP Operational Member since the APS was formed in 1962. Elements of the 60th Anniversary celebration appeared in several events throughout the year including the APS inaugural National Meet-up in Toowoomba (Qld) and our online APSLive Event.

During the lock-down period of COVID, APS planned for a new approach to a national meet-up. This was a new format compared to previous conference style events and emphasised a focus on the interaction between participants and the 'doing of photography'. An inaugural National



Girl with Swarovski Earring by Paul Thompson EFIAP/g



Photo taken during the APS Meet Up showing the Barn and Scotty's Garage. Photo by Greg McMillan





Toowoomba Gardens and Dog Photo Shoot



Toowoomba Gardens and Dog Photo Shoot



Photo taken during the APS Meet Up showing Highfields Pioneer Village. Photo by Greg McMillan



Toowoomba Gardens and Dog Photo Shoot. Photo by Greg McMillan



60th Anniversary Cake



Graham Burstow Video Dinner

“Meet Up” was held in Toowoomba in September and due to its success, this format will continue in Broken Hill (NSW) in 2023. The final dinner provided an opportunity to slice the 60th Anniversary cake on behalf of all APS Members, past and present. Participants had many opportunities to practice their photography skills as Toowoomba was at the commencement of its annual Festival of Flowers. Toowoomba also had a variety of historical exhibitions and APS was fortunate to have several people prepared to be models to add to the photographic experience of participants.

APSLive continued in 2022 and this year featured two iconic Australians. One was Ray Martin, a well-known media entity and reporter for many years, who is perhaps best known internationally for his reporting on Australia’s “60 minutes” television program. Ray is also a photographer and provided an interesting presentation that combined his professional life and love of photography.

The other was Graham Burstow OAM, SAPS, PSQF, FRPS, FAPS, EFIAP, a renowned Queensland Street photographer, and author of two books, with a third in progress, who is legendary in Australian Photography. His photographs are on display in many institutions around Australia. Graham was recognised by the Australian Government with an Order of Australia medal in 2004 for his services to Photography. As a founding member of the APS it was symbolic and significant to have him as a presenter during our 60th year celebrations. Graham represented so many others who annually contribute time and effort to supporting APS and photography and our genuine appreciation goes to all who make a difference to what we do and achieve as a Society. Dr Martyn Jolly provided appropriate context to these two icons with his presentation on ‘Moments in Australian Photography’. Sadly, Graham Burstow passed away on the 12th August at the age of 96.

Continuing from 2021, the 2nd APS Photo Walk Day attracted club and individual participants and despite the rain it was evident that there were some great stories of the fun that participants had on the day. The theme for 2022 was: “Repair, Recover, Renewal”. Photo Arts Club Tweed was the club winner with Brisbane Camera Group and CPCA Photography Interest Group filling 2nd and 3rd places. The individual winners were Brian Rope (1st), Sara Spearpoint (2nd) and Jane Flood (3rd). A big thank you to the judges, Len Metcalf, Mario Mirabile and Heather Prince. It was not an easy event to judge due to the high standard of entry and the varied interpretation of the subject. They did a wonderful job and their efforts are much appreciated. Thirty-three images from this competition were chosen by a not-for-profit community group, “Federation of Region and Rural Renewal”, to use in their promotional material. The work of the individual photographers and the APS were thus promoted while providing support to an important community group. The top three images taken from the day are shown with this article. The full galleries of images from the clubs and individuals can be seen at the following link:

<https://www.a-p-s.org.au/index.php/events/photo-walk-day#galleries>



New artworks renew rundown streets by Brian Rope APS Photo Walk Day 1st Place



Thank You Rosedale by Cherry Cole APS Photo Walk Day 3rd Place



Wide streets Barcaldine Qld by Jane Flood APS Photo Walk Day 2nd Place



The Australian Cup is an opportunity for Australian photography clubs to showcase their members' best images and this year the standard was exceptionally high. The Australian Cup winners were announced at the Awards night in July and congratulations go to the winning club, Australian Digital Photographic Association. Judges were Ana Jovena from North Macedonia, Ly Hoang Long from Vietnam and Yuk Fung Garius Hung from Hong Kong. They did a wonderful job. The organising team is most appreciative of the time and effort given. The three winning photos are shown with this article but the club and individual awarded images can be seen at the following link.

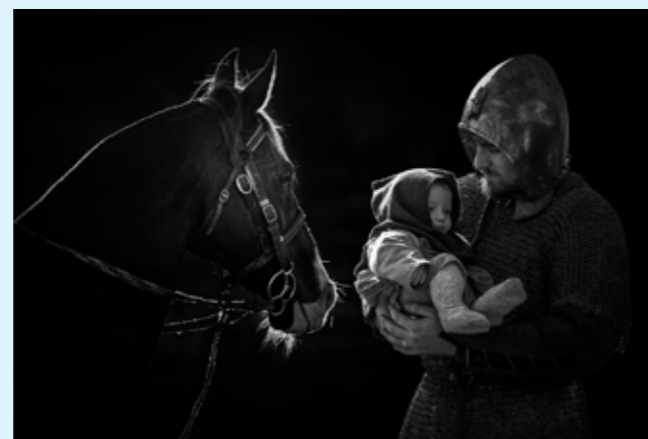
<https://apsauscup.myphotoclub.com.au/wp-content/uploads/sites/168/myphotoclub/pdfs/2022%20APS%20Australian%20Cup-catalog.pdf>



The Pinnacles by Irma Ferreira
Australia Cup APS Silver



Mathew by Geoff Higgins. Australia Cup APS Gold



Caring by Han Chao Zeng. Australia Cup APS Silver

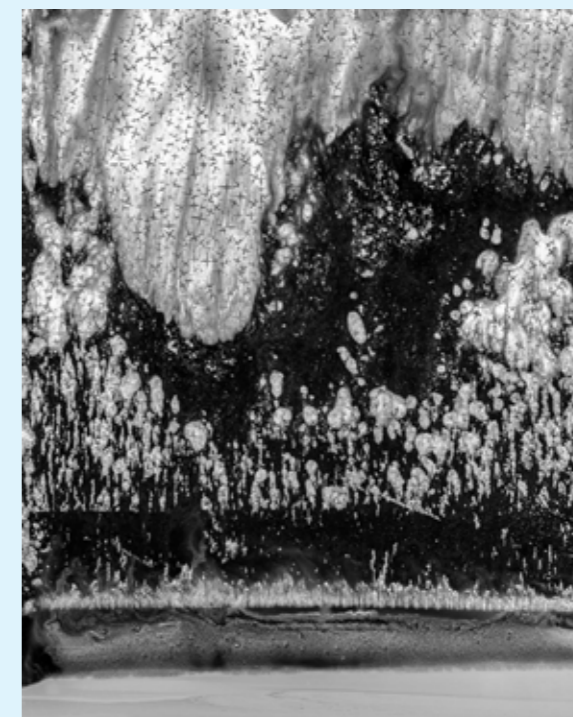
Since 2019, the APS has annually organized a major, acquisitive photography art prize for Conceptual Photography, open to photographers throughout Australia. Thirty entries selected as finalists of the 2022 Mullins Conceptual Photography Prize (MCP) were exhibited by our partner, the Muswellbrook Regional Arts Centre. They included the winner and three works awarded honourable mentions by the three adjudicators (Heide Romano, Alex Wisser and Bill Bachman). The results were announced during the official opening in July. The finalists included eight APS members – Julie Begg, Mark Forbes, Lyndall Gerlach, Sue Gordon, Susan Henderson, Todd Kennedy, Richard Oborn, and Anne O'Connor. Every previous winner has been an APS member; however, this year no APS member was amongst the winners. Once again, the winner was from a regional area of Australia. In fact, for the third year in succession, a Canberran won. Judy Parker won in 2020 and Ian Skinner in 2021. This year [2022] the first prize of \$15,000 went to Sammy Hawker.

APS was greatly supported by the MCP sponsors: Ilford, MACH Energy and Bengalla Mining Company; and by Australian Photography magazine which published complimentary full-page adverts in its printed version as well as running stories online.



Mullins Conceptual Photography Prize (MCP) 2022 Opening

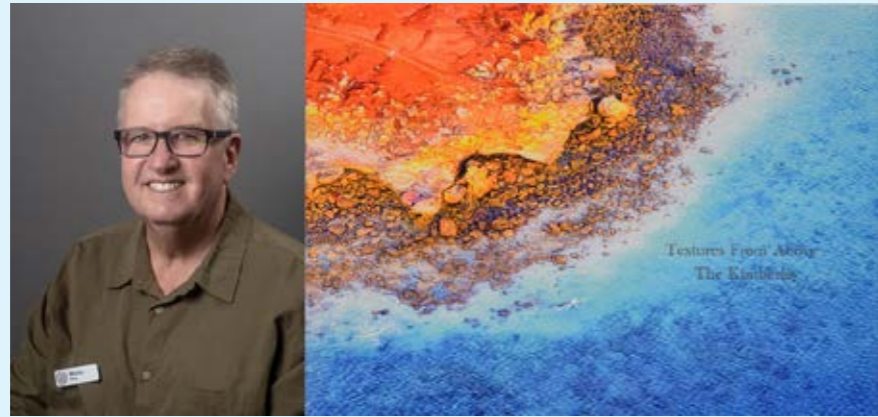
Mullins Conceptual Photography Prize (MCP) winning photo "Mount Gulaga" by Sammy Hawker 2022



APS encourages members to print their images and the annual Photo Book Awards attracts a high quality of work. The three winners in the Individual Open category were Lesley Bretherton, Martin Riley and Anne Pappalardo. The Caloundra Camera Group won the new Camera Club category. Altogether, they shared cash prizes from the APS Print Group and \$1,100 in photo book vouchers from our sponsor Momento Pro. A wide variety of photographic genres and subjects were represented in the books including creative floral art, aerial landscapes, rockscapes, wildlife and endangered species, intentional camera movement, urban architecture, rural lifestyle, photo-travel and food photography.



1st Place in the APS Photobook Competition, Lesley Bretherton with her book cover



2nd Place in the APS Photobook Competition, Martin Riley with his book cover



3rd Place in the APS Photobook Competition, Anne Pappalardo with her book cover



Caloundra Camera Group, the winning club in the APS Photobook Competition with the cover of their book

Australians are renowned travellers and 2020-2021 brought significant constraints to this activity. For many Aussies this meant a restriction on photographic opportunities both domestically and internationally. Issues such as concerns for personal health for some, cost of travel, and the frequency or availability of flights are also having an impact on individual choices to travel at home or overseas. The lingering impact on photographers and their stock of images may be significant and for some time there may be as much interest in revisiting older images taken pre-Covid as there is in seeking opportunities to capture new images for competitions and awards. Hopefully 2023 will bring more stability and opportunities for those photographers who see nature, travel and related images as part of their repertoire.

90 Years of the Tarnów Photographic Society

By Tomasz Sobczak EFIAP, President of the Tarnów Photographic Society, Poland and Jan Gomoła, Past President and Honorary Member of the Tarnów Photographic Society

In 2022, the Tarnów Photographic Society (Tarnowskie Towarzystwo Fotograficzne) celebrated its 90th anniversary. It was a great event for us, crowned with an exhibition. Few photographic societies in our country can boast such a long and fruitful activity. Of course, there are older and more distinguished associations operating in the largest cities in Poland, but we really have reasons to be proud. Tarnów is a small city (currently about 100,000 inhabitants) in southern Poland. The history of the Tarnów Photographic Society began at the end of 1931, when the first organizational works began, and on February 18, 1932, the Tarnowskie Towarzystwo Miłośników Fotografii (hereinafter TTMF) finally constituted itself and began intensive organizational and artistic activity.

At the beginning of this activity there was a kind of ideological and organizational declaration, i.e., the first TTMF Statute and a letter from the initiators of this undertaking addressed to the Voivodeship Office in Krakow notifying them about the planned establishment of the association. This letter, signed by three well-known photography enthusiasts in Tarnów, doctors Walerian Reiss, Emilian Carewicz and Karol Fusiarski, was dated November 3, 1931 and initiated a new stage in the development of amateur and artistic photography in Tarnów. From that day on, photographers from Tarnów worked together, which had happened before, but since the establishment of the TTMF, it became



Information about the establishment of the Tarnów Society of Photography Enthusiasts published in the Monthly Illustrated Photographer Polski from 1932, from the collection of Jan Gomoła



A trip of the Tarnów Society of Photography Enthusiasts to Zalasowa in the Tarnów district. Photo by Jan Pazdro, 1936. From the collection of the District Museum in Tarnów

formalised and was conducive to the development of photographic talents. The association established at that time soon organized the First National Salon of Photography in Tarnów, which became an event involving photographers from not only Tarnów but many other areas of Poland.

In the shadow of this great jubilee, there was another, slightly smaller, but equally important for us. Forty-five years ago, on January 13, 1977, the TTMF was re-established under a slightly different name to form the Tarnów Photographic Society



Scan of original photo "Saint" by Mr Marian Dererko from the collection of Zygmunt Szymanowski. This photo was one of those exhibited in the First National Salon of Photography in Tarnów



Photo of Dr Karol Fusiarski, one of the founders of TTFM. In recognition of his outstanding merits in the field of photography and the founding of the local society, he was made an Honorary Member of TTFM

(pol; Tarnowskie Towarzystwo Fotograficzne or TTF) which has been operating continuously until today. It has thus become a kind of enduring and historic photographic society among Tarnów photographic organizations. Let's be fair however, our pre-war "ancestor", whose activity we continue creatively, was active until the terrible year of 1939, when the war broke out and no one in occupied Poland had a chance for further official artistic and organizational activity.



Newspaper clipping about TTF 1977

political realities of the time (in Poland post World War 2), it must have been a failed attempt. Some photographers from Tarnów, however, were concentrated in those years in the "Trade Union of Artists in Tarnów" or in the "Circle of Friends of Artists in Tarnów". A little later, in April 1952, a Branch of the Polish Photographic Society (PPS) was established in Tarnów-Mościce, which operated until 1960, and in 1954, a Poviats Branch of the Polish Photographic Society was established in Tarnów, which survived somewhere until 1962. The Photographic Committee of the Polish Tourist and Sightseeing Society (PTTK) established the Photography Club at PTTK [1962-1976], the formula of which, however, was exhausted after several years of activity. The activity since 1977 has been continued by the Tarnowskie Towarzystwo Fotograficzne. Although the history of our country did not give us a chance for uninterrupted organizational activity, we can clearly see the endeavours to continue the activities of our predecessors and, apart from the war period, a certain ideological continuity.

The two above-mentioned societies connect the history of the organized photographic movement in Tarnów. But what happened in the period before our Society was re-established? Shortly after the war, and more precisely on February 4, 1948, attempts were made to reactivate the pre-war TTFM, but in the



The cover of the book "90 years of the Tarnów Photographic Society"



Jan Gomola by Tomasz Sobczak

Litwora also received their AFIAP Distinction in 2022. I am very pleased with the cooperation with schools providing education towards the profession of photographer. In particular, the Technical Schools Complex of Ignacy Moszcicki in Tarnów as well as the Complex of General and Technical Schools of Jan Szczepanik in Tarnów. Maybe in the future Tarnów will see graduates of these and other schools be able to study photography at the Tarnów Academy? I do not hide that I dream and I know that I am not alone in these dreams.

On the occasion of the current jubilee, we have published a book in Polish, in which our heritage was summarised by a historian friend of TTF, Dr. Marek Smoła. This book would not have been written without the material that was carefully and meticulously collected by Mr. Jan Gomola. He stood and still stands as the "guardian" of present and past history for TTF and is acknowledged in this article as co-author for his input on our history. In matters of searching and collecting materials for future generations, he was and is a role model and mentor for me! Young people could envy Mr. Gomola's skills in searching through digital library resources. In 2022, in recognition of his research work, the Polish Republic's Photoclub awarded him the medal "For merits for the development of photographic creativity".

An exhibition was presented at the Tarnowskie Centrum Kultury (Tarnów Cultural Centre) with which our association has been partnering for years. Our members conduct classes there that popularise photography and teach many techniques. There are also classes popularising ideas and participation in salons with FIAP Patronage. In 2022, TTF became an ILFIAP member of FIAP with the number 2265.

What happened apart from the jubilee exhibition? In June, July and September, we organised 12 individual exhibitions in the "Vernissages day by day" formula, as well as the thirteenth collective exhibition summarising this stage of the project. Paulina Michalek and Bogdan



Exhibition poster by Bartosz Polec

I would like to thank our patrons and sponsors: EUROVIA POLSKA SA, FHU LOGOMAR, Centrum Fotografii Piotr Grzyb, S-CAN Wydawnictwo, Skoda Auto Baczek, Kwant and all those who have been with us over the years. I would also like to emphasise that the project was achieved with the financial support of the Małopolskie Voivodeship. In particular, I would like to thank Dariusz Kobylanski, Vice-President of TTF, who took on the function of curator of the jubilee exhibition. Tarnów is a thriving and noticeable centre in Poland, for which I would like to thank every person working for this common good. Long live photography!



Some members of the Tarnów Photographic Society, photo by Lidia Jazwinska - Standing from left: Paulina Michalek, Sławomir Długolecki, Tomasz Sobczak (President of TTF), Bogdan Litwora, Bożena Kaczmarczyk, Wojciech Kobylanski (Secretary of TTF), Konrad Szuszkiewicz, Piotr Ziebinski, Eugrniusz Tadel, Sebastian Ozog, Jan Pekala, Hubert Burzawa, Katarzyna Malek, Maria Strzesak, Małgorzata Sikora, Jan Kolano, Krzysztof Madej, Agnieszka Moskal, Karolina Stokłosa, Kneeling from left: Bartosz Polec, Dariusz Kobylanski (Vice President of TTF), Jarosław Wrona, Witold Stachnik, Agnieszka Holda-Mysliwicz



Standing from the left: Piotr Bernacki (Vice-President for Artistic Affairs of TTF), Dariusz Kobylański (Organizational Vice-President of TTF), Tomasz Sobczak (President of TTF). Photo by Lidia Jazwinska



TTF birthday cake. Photo by Lidia Jazwinska



President Tomasz Sobczak speaks at the vernissage. Photo by Pawel Topolski



Crowds at the opening of the jubilee exhibition. Photo by Pawel Topolski

FIAP World Photographers Conference Opened in Lishui, China

By Isabella Wang
International head of Lishui Photography Festival

The 2022 FIAP World Photographers Conference was held in Lishui city in East China's Zhejiang province from Nov 17-21.



FIAP World Photographers Conference



Lishui Landscape-Xiandu.
Photo by Wu Benxuan

Lishui, the "Home of Photography" in China, located in the mountainous area of Southwest Zhejiang, is a "pathfinder" that promotes the exchange and mutual learning of photography around the world.

Since 1999, the city has been holding international photography festivals, national photography exhibitions, and large-scale photography exchange activities, aiming to build a bridge of communication for photography enthusiasts around the world.

In 2021, the Lishui municipal government and FIAP signed up to hold an event, to be known as the FIAP World Photographers Conference, in Lishui and for the city to host this conference every two years, beginning in 2022. It was the first time the city and the International Federation of Photographic Art (FIAP) were jointly holding the event which has been seen as being a milestone for promoting the development of Lishui as a top international photography place.

In his address to the conference at the Opening Ceremony, Riccardo Busi, President of the International Federation of Photographic Art, said:

"The 2022 FIAP World Photographers Conference is expected to display the achievements of world photography development, promote the progress of global photography art creation, education, research, and technology application, and facilitate a global cultural cooperation and exchange."

The conference invited FIAP members from all over the world and representatives from different fields such as photography, industry, government affairs and business. At the keynote



Riccardo Busi's speech at FIAP World Photographers Conference



The Cities of the World Exhibition

conference, participants discussed the development trends in photography, showed the innovation of the image industry and shared the development results of multiple technologies. The conference also released news about the coming establishment of the new FIAP Exhibition Centre in Lishui, which will be inaugurated in 2023. In the future, the Centre will hold five international photography exhibitions every year.

In conjunction with the conference was a major sideline event, "Cities of the World" photography exhibition, which presented urban landscapes, cultures, histories, and social lives in 215 cities across the globe.



The Cities of the World International Photography Exhibition

By Fu Weixin

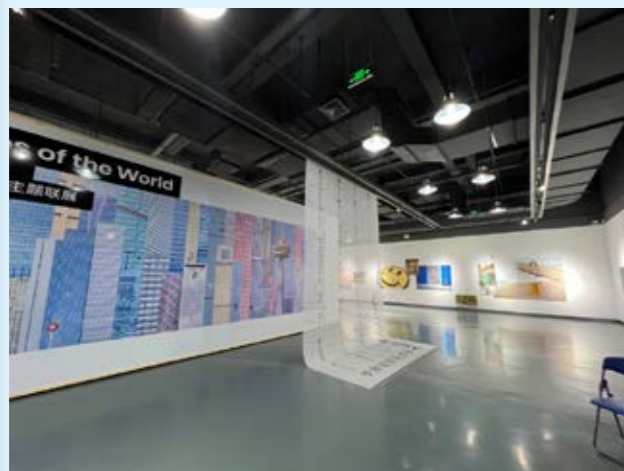
Director of Photography Museum of Lishui

As a product of the long human history, cities have always been a witness to economic, political, and sociocultural changes in different historical periods. Cities are the cornerstone of civilized society. Each and every city is closely linked to the country, society, families, and individuals, and plays an important role in the development of human civilization.

Urban development is a result of the evolution of social productivity. As the centre of commercial and economic development, cities provide rich capital, labour, social services and consumer markets for economic development. At the same time, they are also connected to other

cities that are commodity markets and play a central role in economic development. It is within cities that human social civilization and scientific and technological progress are well explained.

The history of cities is a history of humans. In the development of cities, "people" cannot be ignored as actors. All human activities are closely linked to the city, and everyone in the city is involved in shaping the urban space. History, religion, culture, ideas... all influence the architectural form and space of the city. A city is the landscape of people, and the people also become the landscape within the city.



Cities of the World Exhibition

Based on the important role of cities in advancing human civilization, this exhibition is a project launched globally around the proposition of "Cities of the World". By the deadline, the "Cities of the World" international photography exhibition had received 7,407 submissions of 510 photographers and organizations from 549 cities in 81 countries (and regions). From these, 548 works of 252 photographers and organizations from 215 cities in 73 countries (regions) were exhibited at the conference. The exhibition aimed to show the most representative urban landscape of East and West through rich art forms such as documentaries, creativity, ideas, and paintings, and



Interview at the exhibition



Visitors looking at photos at the exhibition



Visitors look at a photo at the exhibition

fully reflect the urban space, cultural history, social life and natural ecology of countries around the world.

Throughout the history of civilization, humans have continuously drawn energy and experience in the process of struggling to survive and have continued to carry out great construction and creation. Cities are a carrier of human thoughts, wisdom, and emotions. And today, let's witness them with images.



REMOTE WILDLIFE PHOTOGRAPHY TRIPS IN AFRICA

Part 1 of a 2 Part Series

Tailor-made Logistics

By Johan J Botha MPSSA, EFIAP, EPSSA, ARPS, SPSA
and
Margie Botha FPSSA, AFIAP
South Africa
www.johanjbotha.com



Lioness with cubs chasing intruding male away (Central Kalahari, Botswana)

My wife, Margie, and I always travel together on our photography trips. Both of us are keen and serious wildlife photographers, a hobby that started 35 years ago. We have photographed all over the world, but Africa, with its rich and diversified wildlife and wonderful parks is our home and our first love. We try to be somewhere in the bush for at least six weeks every year.

This article describes how we have selected the locations and personalized the logistical support that underpins our cherished photographic bush excursions.

A Patient Pursuit

The photographic challenge for me is to try to capture our wildlife experiences and subjects in an extraordinary and unique manner to a world class standard. This requires a lot of time and patience in the bush.

For example, on one occasion our time was spent with a cheetah mother and her two very young cubs for a whole month. We left camp every morning on a search to find them, beginning with our anticipation of their most likely location. She killed seven times during this period and, apart from the numerous excellent photo opportunities, it was fascinating to witness her way of operation, of teaching the two young cubs when to stay, when to join her, what to do with the prey.

Following this month-long expedition, we returned six weeks later to check on the cubs' progress in the wild and then again after one year, photographing the two sub-adult cubs assisting their mom with the hunt.



Cheetah mother and cubs that we followed for a month and eventually a year (Kgalagadi, Botswana)

Essentially then, our personal desires for wildlife photography are:

- To visit remote and far away wildlife parks and places.
- To find the sought-after subject matter.
- To stay with it continuously for days in anticipation of unique and extraordinary action and images.
- To study their behaviour in order to be able to better "predict" what was going to happen next and to photograph it.

Where do we photograph in Africa?

Our particular needs, as listed above, are not well suited to the mainstream tourist game-parks because of the busy traffic, the self-drive limitations and the cost of extended accommodation.

The solution, therefore, is the parks in the more remote and harsher environments where the visitors are required to be self-contained at a campsite. This situation effectively guarantees less people and better opportunities to get unique and different photographic opportunities.

There are only a few such remote parks in South Africa, but there are also some in Botswana, Zimbabwe and Namibia. Our favourite destinations include Khutsi National Park, the Central Kalahari Game Reserve, Moremi and Chobe National Parks in Botswana, Etosha National Park in Namibia, and the Kgalagadi Transfrontier Park in South Africa on the Botswana side.



Two Leopard cubs that we waited for 8 days/8 hours every day to appear outside their den in good light (Botswana)

Vehicle Options

There are many excellent parks and lodges in Africa that offer typical open, game-viewing vehicles for wildlife viewing and photography, geared for the tourist and holiday trade where the people on the vehicle have very different goals to ours. They normally want to see as much variety as possible, so they do not want to stay in one place for an extended period. Also, the vehicles do not have space or facilities for more than one camera system per individual and most of the vehicles have no proper support systems for long telephoto lenses. Furthermore, the images obtained will not be unique, since all the other photographers on the vehicle have the same opportunities at the same time.



Typical open safari vehicle with photographers

The only real solution was to have our own vehicle dedicated to the two of us for our wildlife photography and camping requirements. We need a strong 4x4 vehicle to enable driving on sandy and rough, very corrugated gravel roads as well as very wet conditions and sometimes river crossings. The make of vehicle was chosen with due consideration to the availability of spare parts and service in remote areas if required. We always had Toyota vehicles for more than 35 years except for one Landrover and are currently driving a Toyota Landcruiser.



We have travelled along some excellent roads, especially in Namibia, but some main roads and most secondary roads are challenging (potholes, sand, rocks, water)



Heavy sandy road



A typical two track road



Typical bush bridges (Botswana)



We are crossing a river between Kwai and Savuti in Botswana



Crossing a river when towing a caravan can be dangerous if you get stuck in the mud. You must therefore be very sure that you will be able to get through by walking the planned path through the water first

Equipping the vehicle

Off-road tyres with strong side walls are a must and so is a good 12 V compressor to inflate the tires, high lift jack and tyre repair kit. Our vehicle is also equipped with a built-in additional fuel tank (total capacity= 150 litres). An extra deep-cycle 12 V battery system that can also be charged with solar is essential to power the rugged and proven 60 litre deep freezer which contains our frozen food supply (cooked and uncooked) to last for up to 6 weeks. The roof rack is used for additional packing space like our complete second spare wheel, recovery equipment and additional fuel and water in special containers. A very good GPS with pre-loaded software showing the off-road bush tracks and signposts is essential to find your way without problems.

Margie is seated behind me in the vehicle for obvious reasons. Dedicated, commercially available camera supporting systems are attached to the driver's door and passenger door behind the driver. All my camera equipment is on the passenger seat next to me. Margie's camera stuff is on the empty seat next her. We cover the equipment to keep the dust out but have to be able to retrieve it quickly to mount it on support systems when needed.



The roof rack is essential, but should not be overloaded as it will make the vehicle top heavy



Close-up of the commercially available door mounted camera support systems attached to the Landcruiser (Etosha, Namibia)

Accommodation

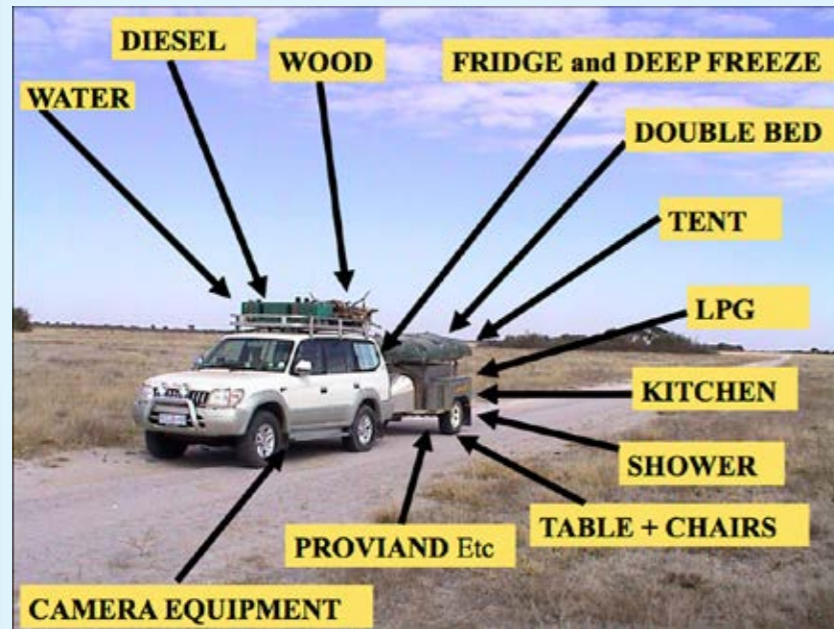
As discussed above, the only cost-effective way to stay for extended periods, and with the necessary freedom in the parks, is to camp. In former times we camped in the wild bush but nowadays mainly at designated very basic and rustic campsites. Camping in these remote destinations normally implies 100% self-sufficiency with regards to food, water, fuel, energy (batteries charged with solar) and shelter against the environment as well as ablution needs. There are also no fences, so the necessary enclosure and containment precautions against the wild animals (predators and stealing baboons, monkeys, badgers, hyenas, etc) are critical. You have to keep everything locked up to keep the thieves away!

As youngsters, we started off with a ground tent, but we changed very quickly to a 4 x 4 trailer. This enabled us to carry all the essential kit plus additional water and fuel but especially also provided for sleeping quite high above the ground. We never operated or owned a roof top tent or motorhome because that would necessitate packing everything up every day before you go out photographing. Anyhow, we needed a base camp as we stay for extended periods (minimum 7 days at a place). Nowadays (at age 70) we are using an off-road caravan as it requires less effort to set-up and pack-up camp and it also provides luxuries like a proper mattress, hot shower, gas cooking stove and fridge, etc.





The off-road trailer allowed us to sleep higher above the ground



The off-road trailer allowed us to sleep higher above the ground

Planning and Packing

Proper planning of our long trips is very important and detailed. We want to travel as light as possible, sleep as convenient as possible, eat as tasty as possible and enjoy every minute as much as possible. "Keep it simple" is our overarching principle. We know that we must NEVER run out of fresh water or fuel. A long trip through the Central Kalahari on one occasion meant only 5 litres of water per person per day, which included drinking, and shower/washing needs. Another frequent long stay at Polentswa in the Kgalagadi in Botswana meant the nearest people were 60 km away and



Our off-road caravan that we use today



Our off-road caravan that we use today

the nearest doctor was 450 km away in Upington with about 50% of the route gravel or sand. All sensible precautions are taken to avoid getting injured or sick or bitten, for example by a snake, in this desert area. It is important to take sufficient basic and chronic medication.

Margie supervising me filling our containers with utility water from the communal well negotiated with the locals. All drinking water has to be brought from home or bought at the nearest big town. We also buy bread from the locals (Botswana).



Clothing and abluion

We do not take much clothing due to space limitations ... about three to four changes. For summer it means a few T-shirts and shorts and always a warm jacket. We wash clothes almost every day. For winter warm tracksuit pants or long pants are needed as well.



Image of enclosures of long drop toilet on right and cold water bush shower on left (Botswana)

Some of the remote camps have a very basic outside cold shower and a long drop toilet. To have water is a luxury! If not available, we have to take all our water along in the vehicle and caravan in plastic containers. The shower water is also used to do the washing of our clothes. Usually, the campsite water in the bush (if available) is not safe for human consumption, so we always take water along for cooking and drinking.



An A-frame as found at most dedicated campsites in Botswana as artificial shade

Margie washing clothes at a designated campsite with very salty water (Rooiputs, Botswana)



Two naughty lions visited at night and inspected the same basin that Margie was using

Food

While in the bush, we do most of our cooking on an open fire or a gas top. We have to plan well due to the limited space in our freezer, especially if we go away for long periods of time. On most days we get back to camp at the latest possible time, so the evenings tend to be short. For this reason, we also take along pre-cooked meals like stew, oxtail, mince or chicken pies as well as some cooked vegetables. We always make a fire to keep the wild animals away, so it is easy to also warm the food on the fire, while cooking some rice or potato etc. to add to the meal. Alternatively, a simple barbeque is a frequent favourite. We stock a few cans of tinned food in the cupboard and there is always something sweet tucked in there. For breakfast we will have coffee and rusks and for lunch a sandwich with cheese or ham and biscuits. We take a lot of fresh vegetables and salads for the first two or three weeks and try stock up on fresh food and bread, wherever possible. (See also a comment regarding fruit under the Communication and Safety heading.)



Margie supervising my bush fire cooking (Zambia)

Waste

All waste needs to be taken out of remote camping places.



Articles

Communication and Safety

We usually do our travelling and camping on our own in areas where there are no mobile or wifi networks. We therefore take a satellite phone for absolute emergency and essential communication. Our travel philosophy is to take minimal risks. For example, we'd rather do time-consuming detours when a river crossing seems to be too risky or a road too rocky or muddy. We learned this lesson after having seven punctured tyres on a two-month trip through Namibia and Botswana. Undertaking these repairs without any assistance was quite a challenge.

It is very important to avoid having strong smelling fruit like oranges and apples that attract animals like elephants and baboons as they will break in and destroy your stuff to get to it...(it happened to us!).



Flat tyre number 7. I had to repair all punctured tyres, with only Margie's assistance, on a two month Namibia & Botswana trip



Deflating the tyres to a third or more of the normal pressure is a huge assistance for sand driving but makes the tyre side walls much more prone to punctures (Namibia)

Predators like lions and leopards need to be watched, especially at night. We are very cautious after a couple of incidents. Critical precautions against predators include a large fire at night and good, motion sensor sensitive LED lighting while we prepare food outside. We will also never be more than a few metres away from our caravan or vehicle. The vehicles always cover our backsides.

Locals or poachers are not that many in the remote areas and we have never encountered any problems with them.



Stuck in sand (Botswana)



Our movement trip camera caught this lion in action when it stole our gas bottle at night...to only leave it in the veld (field) 200 metres away (Kgalagadi, Botswana)

Conclusion

The travelling, camping and bush living is an enchanting adventure and we thoroughly enjoy it. But, in the bigger picture, it is primarily just a means to get really close to the wildlife for extended time periods to enable us to get unique experiences and images of animals in their natural habitat.

The "how" of the wildlife photography is a subject for a follow-up article.



Articles

Dance Photography

By David Laronde, EFIAP/p
Canada

There is no specific technique for dance photography. The techniques that a photographer can choose are not written in stone. To some photographers, it is all about the freezing of motion and energy, to capture an image where a dancer is at the pinnacle of a jump or at full extension. To others, it is all about the fluidity of motion, to try and capture a dancer while showing their movement. In the end each photographer makes a choice on how to use their artform to portray another artform. Whatever the technique the photographer is using they are all trying to capture a moment in time. Without the photograph, the dance, the movement, and the moment in time are gone forever.

Images 1 and 2 are examples of dancers who show either the freezing of motion or the fluidity of motion. Both images are similar. In the first image a single female dancer is photographed with the camera set at 1/100 second. The image shows the dancer frozen at the peak of the jump due to the speed of the flash. She is wearing light clothing that appears to float away from the body, exaggerating the feeling of floating before a drop back to the ground. In the second image the male dancer is in a similar position, but in this instance the camera is set at 3 seconds with a flash triggered at the peak of the dancer's leap. With the camera shutter open for 3 seconds there is enough light to show the blurred movement of the dancer before and after the flash is activated.



Image 1



Image 2

other than studio photography. These include capturing images of dancers on stage while they are dancing in a choreographed movement. This also includes capturing images of dancers showing their

preparation behind the scenes while they practice for their on-stage performance. Both of these genres of photography are less controlled for the photographer than studio photography. The same can be said for photographers who photograph dancers who perform in urban settings, often on the streets.

For my photography I initially think about the following choices each time I plan an image of a dancer:

1. Select the background. These are always simple, the choices are often based on shades to portray a mood, often either white, grey or black. There is no benefit in complicating the background.
2. Decide how much of the background you need to show. This decision is based on how much space the dancer(s) will need in the course of their movement.
3. Place the dancer(s) in an area where you can control the light. This is often done by placing a piece of tape on the floor, which is considered as a 'mark' for the dancer. The dancer will move with the intent of peaking their movement over the tape mark. The tape should be removed when processing the final image.
4. Add light to define the dancers. You may also add additional light when there is too much of a contrast range of light. The extra light helps to create a more balanced range of tones. The choices for the quality of the light are often decided by the placement of the light source and the light modifiers that are going to be used.
5. Decide where the light is coming from. If the dancer is looking up, then the light might be best placed over the dancer. If the dancer is moving to the left, then the main light may be best placed toward the front of the dancer.



Image 3



Image 4

For image 3, a light was placed over the dancer, which made the areas of the dancer that were closer to the light brighter. A background light was placed above the dancer and directed toward the background immediately behind the dancer. The light that was used had a sharp falloff, which means that it produced a prominent shadow, making the image moodier. The dancer moved her dress as she went on point to emphasize her movement.

For image 4, an overhead light, similar to the one used in image 3 was used, however, no additional background light was added. The final image has a gradual falloff of light on the background.

The lighting choices that I make are often based on what I hope to achieve with mood. When considering mood, I plan an image thinking about the choices:

1. If I want a bright image then the background lighting will be set up to not necessarily separate the dancer from the background. In theory, a white background should have the same amount of light as the dancer, but you may want to add an additional ½ to 1 stop of light on the background to ensure that you have a clean white background. In all instances make sure that any background light doesn't also put additional light onto the dancer(s). If the area that the dancer is using is going to be large, you will likely need to use two background lights to ensure that the background has an even tone.



Image 5

For image 5, a background light is placed on either side of the man and between him and the background. Since the man is jumping vertically the background lights are placed just out of the frame and are set to give a slightly brighter light than the light that is falling on the dancer.



Image 6

Image 6 has a similar treatment.

2. The range of distance from the camera of all aspects of the subject that you want in focus should determine the aperture opening. Most of my images are taken at f11. This allows for enough depth of field.

3. In most instances shutter speed is not important when you are using studio lighting. A photograph taken at 1/500 second and f11 will look identical to a photograph taken at 1/100 second and f11 because the studio lighting will emit light at 1/2000 second or faster capturing only an image during the duration of the flash. However, there is a point where

the shutter speed is so slow that ambient light can be detected in the image but that might not be until the shutter speed is at least 1 second long.

4. The light ratio I want to use for the particular image needs to be determined. To measure the light ratio, I turn on the main light only and hold my meter where the subject(s) will be. I then take a reading with the incident dome pointed toward the light. I then adjust the light until it gives the aperture I want, which in my case is mostly f11. I then turn off the main light and turn on the fill light and repeat the metering procedure, adjusting the fill light until it gives the aperture needed for the desired lighting ratio. My preferred lighting ratio is 3:1, but moodier images will have a higher ratio. I then



Image 7

turn on both lights and measure the light that would fall on the subject by pointing the meter toward the camera. The reading should be slightly higher than the main light reading. If you set the camera at the fill light reading you can guarantee that the shadows will be adequately illuminated to maintain detail in them. Each photographer needs to make a choice of how they wish to determine their desired exposure. For those of you who are not familiar with using studio lights to achieve a 3:1 lighting ratio set the fill light to be 1 stop less in intensity than the main light. This works because the fill light is adding illumination to the highlights as well

as the shadows so that the two units of main light are added to the one unit of fill light for the total of three units of illumination on the highlight side of the dancer, with one unit of light on the shadow side; hence a 3:1 ratio. Image 7 is an example of a 3:1 lighting ratio.



5. The softness or harshness of the light will determine which light modifiers to use. Diffusion panels, umbrellas, and soft boxes are usually considered low-contrast, soft-light



sources because they produce a soft shadow edge on the subject's features. Diffusion panels look like a white bedsheet and act like an overcast cloud, diffusing the light so that it has a softer quality. Spotlights and parabolic lights are considered hard-light sources. The hard-light sources produce a more defined shadow edge, giving more shape to the subject's features than low-contrast, diffused light sources. If you wish to have soft and diffused shadows, then the light must be modified. Diffused light modifiers scatter light in many directions, simulating the effects of ambient light, which is created by a large area light source. High contrast light quality is primarily a factor of the relative size of the light source in comparison to the size of the subject and the distance between the two. If the selected light source is a small and shiny parabolic reflector, the light level will

produce a relatively high contrast result with distinct, dark shadows and small, specular highlights. As the light source gets larger in relation to the subject, the illumination becomes softer, with more gentle shadows.

Each light modifier has many options. For instance, if a photographer uses an umbrella as a light modifier, the photographer then has to decide the size of the umbrella, the fabric used in the umbrella, and the shape of the umbrella, and whether the umbrella will skim light in front of the subject, at the subject, or direct some light onto the background, just to name a few. The choices are many.



Most of the light modifiers that I use are soft boxes. Although the degree of diffusion from a soft box is similar to what you would get with an umbrella of similar surface area, a soft box is more directional at close distances than an umbrella. The light in a soft box is scrambled internally before reaching the front diffusion surface producing a very even, broad illumination that can be controlled as a large, directional source. Since the light radiating from a box light is more directional than bounce lighting, the texture qualities are also improved. In addition to using lightboxes, I often use diffusion panels as they can be more versatile than a light box because the photographer can move the light closer or farther away from the fabric.



The dancers themselves can often provide valuable feedback in relation to whether they have their

feet and hands correct in the image. It is optimal to capture the peak of any jump. In the end, the lighting is right only when you are satisfied with the results of the finished product. There are as many ways to reach this level of satisfaction as there are photographers. Once you are comfortable with the light, be selective with your images.



Yellowstone National Park

A National Treasure and one of the Most Photogenic Locations in the USA

Part 2 of a 2 Part Series
See the November 2022 Edition of FIAP News for Part 1

Elk & Antelope

Text and Photos by Sharon Prislipsky, AFIAP, APSA, PPSA

In addition to its worldwide fame for geothermal activity, Yellowstone National Park is also one of the best places in North America to view large mammals, including elk and Pronghorn antelope. Early morning and evening are the best times to look for these creatures, as that is when they are usually out feeding. Because the light is lower at these times of day, a camera with good low light capability is desirable. All wild animals are unpredictable and can be dangerous, so if you plan to photograph them a long zoom lens is a must. Never approach a wild animal no matter how tame it may appear. The National Park Service says, "If your presence causes the animal to move, you are too close."

Elk

Elk are one of the most photographed animals in Yellowstone. North American elk are the same species as the red deer of Europe. This may cause European visitors confusion since in Europe the word "elk" refers to what North Americans know as "moose."

Yellowstone is home to six or seven different herds of elk, and their numbers vary by season. During the summer months there may be up to 10,000 of these animals, but during the winter many of them move to the Jackson Hole Elk Refuge. The best place to see elk are in northern portions of the park. Cows and calves are often seen lying about or grazing on the lawn near Mammoth Hot Springs Visitor Center. They are also common in the Lamar Valley and Madison Canyon.

Bull elk, which weigh up to 700 lb, are not as commonly seen during the summer but make more of an appearance in September and October during the "rut" or breeding season. In early spring the bulls lose their antlers, and a new, larger "rack" begins to grow. This new growth is coated in a soft down referred to as "velvet." By fall the new antlers are fully displayed, and you may hear bulls "bugle" to both attract females and ward off competitors. If you are fortunate, you may also see a battle for dominance between two bulls who will clash antlers together and even gouge one another.



Bull Elk Bugling by Sharon Prislipsky



Young Bull Portrait by Sharon Prislipsky



Young Bull Elk by Sharon Prislipsky

Pronghorn Antelope

Pronghorn antelope, which are only found in North America, have bodies shaped like deer. Both male and female have short horns that point backward that are shed and regrown annually. The female's horns are usually shorter than those of males. Pronghorn are not really antelope, but like giraffes they are even-toed ungulates. Also similar to giraffes, they can run fast. In fact, in terms of speed, they are second only to cheetahs. They can reach speeds of 60 miles per hour and can run long distances.

Though they are capable of high speed, they are commonly seen in grasslands and in brushy areas where they graze on vegetation. Good places to view them are on the hillsides near the North Entrance at Gardiner and also in the Lamar Valley. Younger males form small herds and older males are usually solitary outside of the breeding season which is late September and throughout October. Visitors may also see "nursery herds" consisting of females and their young. It is estimated that there are four or five hundred of these animals in Yellowstone. They are "a species of concern" as their numbers have diminished greatly in modern times.



Pronghorn Adult by Sharon Prislipsky



Pronghorn Adult by Sharon Prislipsky



Nursery Herd by Sharon Prislipsky

Photographing Elk and Pronghorn Antelope

Both of these species may be seen during the middle of the day, but in order to capture the best photographs it is a good idea to be out just after sunrise and again in the evening until the light is gone. Not only is this the time when animals are likely to be feeding in open areas, but it is also the time of day when the least visitors are out and about. Car doors slamming and the excited voices of children will spook the wildlife and send them running for cover. A wise photographer will scout for a day or two to see where the herds are located. It is also a good idea to talk to the park rangers and naturalists to determine where they have been sighted.

A telephoto lens in the 400-600mm range is usually sufficient. Many of the newer cameras offer a high frame rate and excellent autofocus, including animal eye tracking, which will greatly improve the odds of capturing a good image.

Geysers

Text and Photos by Nan Carder, EFIAP/b, FPSA, GMPSA

There are several major geyser basins in Yellowstone National Park which I have listed here, but further detail and photos from some of these geyser basins are in the text below.

1. Mammoth Hot Springs
2. Norris Geyser Basin
3. Artists Paint Pots – contains four types of thermal features: geysers, hot springs, mud pots and fumaroles.
4. Lower Geyser Basin
5. Midway Geyser Basin with Grand Prismatic Spring and the Firehole River.
6. Upper Geyser Basin which includes Old Faithful and Castle Geyser
7. West Thumb Geyser Basin of Lake Yellowstone
8. Mud Volcano (Hayden Valley Geyser Basin)

For a map of the eight best Yellowstone Geyser Basins, see this webpage:

<https://www.yellowstonepark.com/things-to-do/geysers-hot-springs/yellowstone-geyser-basins-map>

Upper Basin Area

Old Faithful

The most popular geyser is Old Faithful which can be found in the Upper Geyser Basin by the Old Faithful Inn. Old Faithful was discovered in 1870 by the Washburn Expedition. It has had more than a million eruptions. Old Faithful erupts about 20 times a day. The height varies from 100-180 feet with an average near 130-140 feet and lasts 1.5 to 5 minutes. The intervals can last from 60-110 minutes. Scientists have estimated that the amount of water ranges from 3,700 gallons to 8,400 gallons with each eruption. Water temperature at the vent has been measured at 204 degrees Fahrenheit (95.6 degrees Centigrade). This geyser brings in four million visitors yearly.

<https://www.yellowstonepark.com/things-to-do/geysers-hot-springs/about-old-faithful>



Old Faithful by Nan Carder



Old Faithful by Nan Carder



Old Faithful by Nan Carder

Castle Geyser

Also in the Upper Geyser Basin is the Castle Geyser. Castle Geyser is a cone geyser and erupts every 12-14 hours. The eruption can reach a height of 75-100 feet. Some eruptions may last up to an hour. It is noted for the particularly large grey serite deposits which form its cone. This geyser is a short walk from Old Faithful. When the sun is lower, there is a chance to see rainbows in the spray of the steam. On the day we visited Castle Geyser, the weather was rainy.

<https://yellowstonenaturalist.com/geyser-watch/get-to-know-the-geysers/get-to-know-castle-geyser>



Upper Geyser Basin by Nan Carder



Upper Geyser Basin by Nan Carder



Upper Geyser Basin by Nan Carder

Midway Basin Area and Firehole River

Firehole River

The Firehole River flows through the Midway Basin area where you can see the steam from the thermal areas. Firehole River is a nice place to shoot. It is in the Midway Geyser Basin Bridge area. Photographers can use a slow shutter speed to get a smoother look.

https://en.wikipedia.org/wiki/Firehole_River



Firehole River with Geysers by Nan Carder

Excelsior Geyser

The Firehole River has colorful stream run-offs entering the river from geysers like the Excelsior Geyser Crater. In the past the Excelsior Geyser was a dominant fountain-type geyser. The geyser pool discharges 4000 to 4500 gallons of water per minute. It now boils as a productive hot spring. It erupts irregularly.

<https://yellowstoneinsider.com/2015/06/26/old-yellowstone-history-excelsior-geyser>

The Excelsior Geyser Runoff
by Nan Carder



Lower Geyser Basin

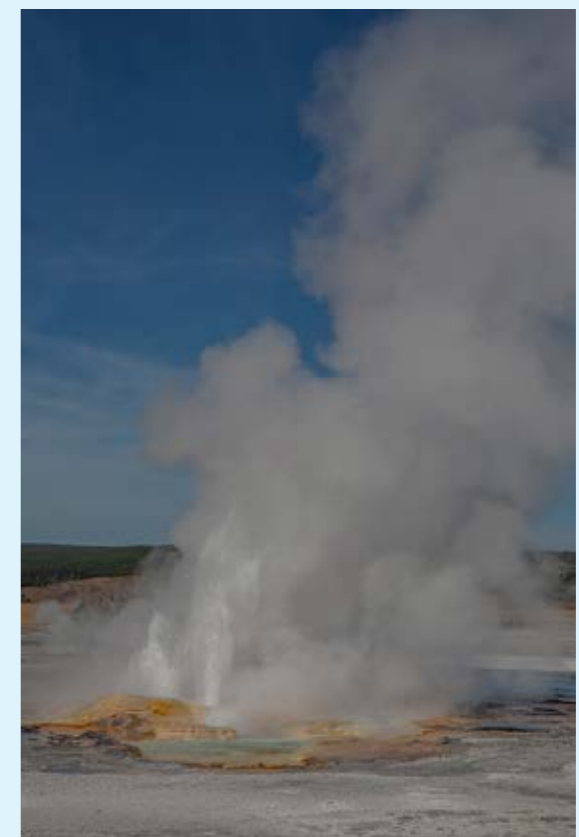
Clepsydra Geyser

The Clepsydra Geyser is found in the Lower Geyser Basin and is included in the Fountain Paint Pot Tour. The Lower Geyser Basin is the largest geyser basin in Yellowstone and covers 11 square miles. This geyser is named after the Greek word for water clock. This geyser goes continuously to heights of 45 feet and erupts every three minutes. Since the 1959 Hebgen earthquake, it now erupts almost without a pause. It was found in 1878. This link shows many of the geysers in the Lower Geyser Basin.

<https://yellowstone.net/geysers/lower-basin>



Clepsydra by Nan Carder



Clepsydra by Nan Carder

White Dome Geyser

White Dome Geyser is a cone-type geyser located on the western side of Firehole Lake Drive. Its 12-foot-high geyserite cone is one of the largest in the park. Eruptions are unpredictable, but generally occur at intervals ranging from 15 minutes to 3 hours. The shortest reported intervals have been 8 to 11 minutes. Intervals between 20 and 35 minutes are most common. Eruptions last about 2 minutes and reach heights of about 30 feet (9.1 m), the maximum height being attained early in the eruption.

https://en.wikipedia.org/wiki/White_Dome_Geyser



White Dome Geyser
by Nan Carder

Photography

- Watch the direction of the light. Try to keep the sun behind you if possible.
- The best times for photography are early in the morning or late in the afternoon. There also is more wildlife at these times, and hopefully less people.
- It is best to use a tripod, especially with lower light.
- Bring some lens clothes to wipe your lenses. Photographers can leave their lens caps on until they are ready to photograph. There will possibly be Geyser Spray. Sometimes there is rainy weather and possibly snow in the early spring or late fall, so bring rain and cold weather clothing and gear.
- You should have a wide-angle lens for your landscape and geyser shots.
- You should have a zoom lens for your wildlife photography.
- You may want neutral density filters and polarizers.
- Note: The colder the air, the more the steam will be apparent.

Safety Precautions

<https://www.nps.gov/yell/planyourvisit/safety.htm>

- Always stay on the walkways.
- Be sure to read the Park Regulations which includes caution in thermal areas.
- Be alert for bears in the area
- Do not travel through thermal areas in the dark
- Do not swim in the thermal pools

Yellowstone in Winter

Text and Photos by J.R. Schnelzer, EFIAP, ESFIAP, FPSA, MPSA2

Yellowstone National Park receives over 3.8 million visitors a year, but only 100,000 visitors in winter. This is a magical time in Yellowstone, but you must prepare for it. Temperatures can reach -30 degrees Fahrenheit (-34 degrees Centigrade) with strong winds and blowing snow, but the pure white background provides for a unique experience for landscape and nature photographers. Only the bears hibernate with the other animals seeking food where they can find it. The geysers and hot springs provide a much more spectacular view due to the extreme cold. Crowds are gone but you will certainly see other visitors during your days in the park. Sunsets are early and you must be out of the park by dark.

Most of the roadways are closed from December 15th of each year and the only road that you can drive a wheeled vehicle is from the NE entrance to Mammoth Hot springs. The other areas of the park can be accessed by snowmobile or snow coach either from West Yellowstone or from Flag Ranch at the southern entrance. You will need to work with one of the many tour operators if you plan on using either of these options. The snow Coaches offer a warm respite after being outside in the frigid cold.

Wildlife continue their lifecycles even in the most severe weather conditions. Bison plod the heavy snow to reach grass below. Coyotes, foxes, and wolves are always on the hunt. The Yellowstone River and Firehole River never freeze over due to the hot springs that feed them, so ducks and geese are always present. These rivers also provide the water that many animals require.



Frost on Bison by J.R. Schnelzer



Fire Hole River by J.R. Schnelzer

Early morning can be the best time for viewing as many times as possible as the early morning fog is lifting, and hoar frost covers many areas. This frost also creates icy conditions on many of the walkways so some sort of traction device on your boots is a necessity.

Protecting your equipment is vital. Tripods can freeze up and cameras taken out of a warm vehicle will fog over. Keeping your camera in a zip lock bag and squeezing the air out



Old Faithful by J.R. Schnelzer



Artists Point by J.R. Schnelzer



Frosty Morning by J.R. Schnelzer

helps with this issue. Batteries die quicker and there is usually nowhere to plug in a charger so plan on lots of extra batteries. Keeping your hands and toes warm are a must, along with very warm head gear. You should layer your clothes so that during long rides in the heated snow coach you can remove the outer layers so as not to sweat. There are very few locations to obtain food and drink so plan on taking those items with you. Most base locations can provide you with what you will need for the day. Before you book a tour, you will need to ask if the tour guide has experience with photographers because the general tourist interests may not be the same as yours.

The sun is intense during the day and your exposures will need to compensate for the extreme brightness of the snow. Many times, using the exposure compensation dial as much as 2-3 f stops increase will be necessary for the correct exposure.

If you think you have seen Yellowstone National Park, you really have not, until you have visited in winter.



Hayden Valley by J.R. Schnelzer

Resources and Planning

By Joanne Stolte, EFIAP, ESFIAP, HonFPSA, MPSA

Many people have dedicated their lives and careers to studying Yellowstone and the park has a long history of research and public interest. The park hosts more than 150 researchers from various agencies, universities, and organizations each year. They produce hundreds of papers, manuscripts, books, and book chapters on their work annually, a volume of information that is difficult to absorb.

Much of the information found online comes from "Yellowstone Resources and Issues Handbook", an annual compendium of important concepts about Yellowstone's many resources, park history, science and research conducted in the greater Yellowstone area, <https://irma.nps.gov/DataStore/Reference/Profile/2293385>

Yellowstone National Park Lodges operate nine lodges (hotel and cabin style) in the park with more than 2,000 rooms. All are open from late spring through fall, but only two are open in the winter: Old Faithful Snow Lodge and Mammoth Hot Springs Hotel.

West Yellowstone, Montana, the West Entrance gateway community to Yellowstone National Park since the early 1900s, comprises several motels, restaurants, gift shops, and tour companies.

Periodic weather conditions (e.g., floods), natural disasters (e.g., fires), and construction and maintenance of the roads and facilities in the park cause temporary road closures and detours. Check the latest information before planning a trip, just before leaving for Yellowstone, and when entering the park.

Flour War of Galaxidi, Greece

By Dimitrios Paraskevakis ESFIAP, EFIAP/s

Galaxidi is a small town in central Greece located near the Delphi Archaeological site, approximately a 2-hour drive from Athens. The town has about 3000 residents, and a fishing-boat port that is situated at a natural harbour. It is also surrounded by mountains. Galaxidi is well known for the wealthy merchant wooden-vessel owners who lived here before the Industrial Revolution. All the restaurants, bars, and stores in Galaxidi are located at the main harbour, which makes this a really picturesque location.

Every year on Ash Monday, which is the day after Carnival Celebrations and 40 days before the Orthodox Easter, the "Flour War" takes place, bringing a lot of visitors to this area from all over the country.

The history of the custom of the Flour War has its roots from the past, probably from the Byzantine era when the population painted their faces and wore fancy costumes all over the Empire during the Carnival period when parades were organized, and participants felt more liberated. In the 19th Century, the residents of Galaxidi risked their



Photo of the author, Dimitrios Paraskevakis, after photographing the Flour War

own lives by painting their faces with ash, dancing in the streets and celebrating, despite the fact that it was forbidden during the Ottoman rule. Soon flour was added to the use of ash, likely as a sign of wealth and as good luck for the sailors. The sailors were most of the male local population at that time and creating good luck was desirable prior to their forthcoming departure in the Spring. The celebration was also



an opportunity for the sailors to escape from the routine of their daily life before their long voyages. The peak of this carnival celebration was the "Flour War" of Ash Monday.

The Flour War begins "in a happy atmosphere", as typically mentioned in historical books, with people gathering at the port of Galaxidi for the famous Flour War to begin. Once the Flour War has begun people attack each



other with flour, throwing the flour at each other's faces and clothes, always with laughter and jokes. Visitors who don't want to get dirty should accept that they will likely have at least a smudge or cross on the forehead made of shoe polish or ash. To this day, the custom of the Flour War remains unchanged over time and is the focus of attraction for thousands of visitors to Galaxidi.

The Flour War begins at around noon, when locals and visitors of all ages, wearing fancy or old clothes, receive free flour placed in plastic bags at the north entrance of the town. Over the last few years, some participants have painted their faces with charcoal, while others have purchased coloured powder that is sold at the local shops. Immediately after the distribution of the flour a parade



and the fight begin, which are accompanied by flares and loud music. When the parade approaches the harbour, the area is split into two zones. One is the "war zone", which is located in front of the shops and the other is the "safe zone", which is not always so safe! Everyone is a target with participants throwing flour, coloured powder and ash at each other. Some groups of people start fires in metallic drums and dance around them. The event lasts late into the night.

The works presented here are a part of the photographic session that was photographed from inside the Flour War that took place in 2015 and 2017. The reason that I returned to visit this event again in 2017 was because of the atmosphere and the feelings that the celebration created.

If someone decides to visit Galaxidi for this specific celebration and to take photos there

are some challenges. The main challenge is to protect your camera and photographic equipment. All the participants try to throw flour directly at your face and your lens! Consequently, the protection of the equipment is vital. Underwater covering for your camera is an option, but a less expensive and easier option is just to use a transparent plastic bag, some tape and a lens-hood. To use these effectively attach the plastic back to your camera by applying the tape onto the







lens-hood. This will allow the lens to move freely while all the equipment is covered by the plastic bag. It is also highly recommended to place a neutral filter just to protect the front glass of the lens, and to always have the lens cap in place when the camera is not in use. This way you take the cap off only for the "click" of the shutter and then place it back on the lens. Removing and replacing a lens cap will help you have clear pictures until the end of the event, despite the crowd wanting the opposite for you! Needless to say, all the arrangements and settings for your camera should be done before the photo shoot as there will be no option to replace lenses, batteries or memory cards during the Flour War. Having a fully charged battery and an empty card prior to the event is essential. The aperture/shutter speed/ISO settings can be done in advance, but it is not difficult to alter these later. Remember to pay attention to shutter speed as people's hands are moving fast and the formations of flour are interesting before they become a small cloud. Setting a shutter speed of 1/250 or 1/500 will assist you to freeze the subject. Last but not least, select old clothes, a dust-protective mask and be prepared for a really nice experience, even if you participate without taking any photographs.

Concluding, the flour war is a very nice experience and a good reason to plan a day trip to Galaxidi. The atmosphere, the feelings and the whole experience cannot be described in words or even in photos. With or without a photo camera, you are always welcome there for a friendly and funny flour fight!

The Nomads of the Hamoul Region of Egypt

By Mona Hassan Abo-abda
Egypt

Since I became a professional photographer, the camera became inseparable from me. It is the best friend who responds to me within seconds to give me shots that will not be repeated.

Over the course of three years, I visited the Hamoul area in Kafr El-Sheikh governorate, Egypt, several times. It was not easy, but even though I am a stranger to their world, their doors opened to me and they were comfortable talking with me revealing many of the hidden aspects of their lives.

I found that some of these people have chosen to settle in one location and are no longer nomadic and some others are semi-



settled communities that practice seasonal travel. They have places (transit villages) in which they settle after traveling between villages and live in dwellings commensurate with the local area they live in and with their financial state. The dwellings may be built with burnt clay bricks (red bricks), or with mud bricks, or may be just huts made with reeds and straws. They are keen on making room in the middle of their dwellings for spacious yards



to house their sheep and dogs, and the contents of the house do not exceed the most basic equipment.

Other people in this community are still sleeping in the open, in simple tents made by pieces of cloth or tarpaulin raised on wooden poles. The tent contains only covers, blankets, mats and utensils, in order to reduce luggage weight, because they move from one place to another, and they do not have a permanent residence.



I stayed with six families from different tribes. Their lifestyle is a world apart from the urban life we know, with customs and traditions that are unlikely to be known outside their society. They have their own laws, and their own life challenges.

This life, with everything in it, I monitored and documented in a series of shots that shed light on many features of this world, and as they say, a picture is worth a thousand words.

Homeland

What is home? This is a question that comes to my mind a lot and I try to find a definite answer to it. Is it just a place, where a group of people settle down, a place that generates within their souls the deepest instinct of belonging to it, and therefore willingness to defend and sacrifice for it?

Of course, this is true, but what is the homeland for the nomadic tribes? They feel belonging to wherever they reside, even for a few days, and these places in which there are the necessities of life for them and their animals, become their temporary home. They quickly build bonds of familiarity and feelings of belonging to these places, and the primitive tents they make from shabby fabrics clinging to dilapidated columns



made of dry tree branches, become homes for them, in which they seek refuge, and in which they live their lives. They feel they belong to them, these tents become their homeland.



The nomads in Egypt choose their temporary homelands on the fringes of villages and small towns. They do not assimilate easily with the locals, but with their bright colours of clothing, their many artistic talents, such as singing and dancing, and their superior craftsmanship in skills such as carpentry and blacksmithing, they leave a good impression on the hearts of the inhabitants of these regions.

Origins

Their origins go back to the Arabian Peninsula, where their ancestors were displaced with Amr ibn al-As, the Arab commander who led the Muslim conquest of Egypt and served as its governor in 640-646 AD.

The children of nomads do not enrol in school, because the movement of their families and clans from one place to another make education almost impossible.



Some nomadic families have settled down and learnt agriculture so that their children can attend schools.

The life of the nomads is not devoid of fun, dancing, singing and staying up late. For them, the day is not complete without an evening festive meeting, when they meet with the neighbours in the pasture, and they dance "Al Dahia" their most famous dance. With their sweet voices, their women sing their traditional songs.



Clothes

What drew me most to these nomads, as a photographer, is the wonderful world of bright colours that overflow the general atmosphere with remarkable joy and delight, colours that were chosen spontaneously, just like their simple beautiful life.

Men wear distinctive robes, while the women appear from afar as colourful paintings walking on two feet. They are keen to wear clothes that are foreign to the Delta Natives, filled with bright colours that catch the eye.



Weddings

I was invited to photograph a new groom's house. I began with a visit to the groom's family. The father in his elegant dress looked like a countryside mayor. The mother's adornment, ornaments, and stunning beauty, suggested, from the first glance, that she is a lady of an Asia Minor tribe, from whom I knew that the traditions of marriage had changed to some extent. The man is no longer obligated to choose his bride from among his cousins, and it became acceptable for a young man to choose his bride from among the peasants. The custom of appeasing the mother of the bride with an amount of money began to disappear, as well as the need for the wedding procession to obtain the approval of the neighbouring tribes to travel on the roads adjacent to them. I also learned from them that they began to care about educating females rather than males. The males always help their families in their daily work such as herding sheep and caring for livestock.



The Groom

When I visited the groom's house, I noticed the extent of modernity the family are keen on, which shows in the electrical appliances and modern furnishings. The groom was about eighteen years old, which is the common age for young men to get married.



Mother of the Groom



Father of the Groom



Capital

The wealth of a nomadic man is determined by the number of heads in his flock. Sheep and livestock are his life. He takes care of them as much as he takes care of his own children and more. He creates a special language, ranging from non-verbal cues and vocalization to the use of language, to communicate with his animals. Cash income comes from selling some livestock at the markets or for merchants to be dependent on the different seasons, such as Eid al-Adha (Festival of Sacrifice). Some individuals in the Arab regions prefer to buy fresh meat or livestock directly from these nomads throughout the year, rather than purchase frozen meat from a

hypermarket. The Nomad families also live on selling the livestock milk and the women of the house take up converting sheep and cows' milk into products that they sell in the city.





Mount Desert Island & Acadia National Park near Bar Harbor, Maine, USA

By Carolyn Todd-Larson, AFIAP, PPSA



MDI Historical Museum, Somesville

Mount Desert Island (MDI) is the home of Bar Harbor, Maine, and Acadia National Park, which is one of the smallest and most popular national parks in the United States with more than 3.5 million visits per year.

It is where glacier-formed mountains meet the sea, and granite boulders and cliffs dominate the scenery. You can take rigorous hikes or gentle walks, bicycle along well-maintained dirt carriage paths, swim in lakes or in the ocean, or take to

the water on kayaks, canoes, sailboats, or motor-boat excursions. There is something for everyone at Acadia, including fabulous photography.

To get there, connect from a major city such as Boston or Philadelphia to a Maine airport. Hancock County Airport is closest to Acadia, served by small commuter planes. Bangor is about 81 km or an hour's drive. Portland is 286 km, or about a 3-hour drive. Be sure to have a GPS device to guide you to your destination the most direct way.

Bar Harbor and **Southwest Harbor** have numerous hotels and bed and breakfasts. I prefer cottage rentals, available through sites like VRBO or local realtors. On arrival, be sure to stop at the **Acadia Visitors' Center** for an orientation and to find out about park activities led by rangers.

If you have only a day, focus on the **Park Loop Road**, a 20-mile road, much of which is one-way. Stop at various points along the way such as **Jesup Path**, **Thunder Hole**, **Otter Cliff**, and **Bubble Pond**. Walk the nature trail at **Jordan Pond**. But to truly get the most out of Acadia and Mount Desert Island, plan at least a **week's visit**.

For sunrise, park at the **Gorham Mountain** lot on **Ocean Drive** and walk onto the rocks. Catch **Otter Cliff** at its best, or head up to the summit of **Cadillac Mountain**. For Cadillac, reservations are required between May and October: <https://www.recreation.gov/timed-entry/400000>.

Eagle Lake Carriage Path is my favorite for walks and bicycling. **Somesville** has my favorite bridge on the island. **Southwest Harbor** and **Bass Harbor** feature working lobster boats. **Northeast Harbor** is home to million-dollar yachts and **Asticou Gardens**. The **Seawall** section of Acadia includes two gentle hikes: **Wonderland** and **Ship's Harbor**. Near there is also the iconic **Bass Harbor Lighthouse**.

There will always be something more that you can photograph on Mount Desert Island. And if you fall in love with the island and its people, you will yearn to return.



Ocean Drive at Sunrise

Elephanta – The Cave Island, India

By Saurabh Bhattacharyya, EFIAP/p, FFIP

Elephanta Island (Gharapuri, the 'place of caves') is a small island of around thirteen square kms, situated in the state of Maharashtra, western India. The island is famous for the ancient caves that were built there between the 5th to 7th centuries. These caves contain a series of cave temples with stone sculptures that narrate Hindu mythologies and Buddhism. In total, there are five Hindu



Elephanta Island - Interior 1

cave temples dedicated to Lord Shiva and two Buddhist caves. Each cave temple contains sculptures that are chopped into the solid basalt rock walls of the caves. Many of the sculptures have been damaged. The main attraction for tourists at this site are the sculptures of Sadashiva (three faced Shiva representing creation, protection, and destruction), Nataraja (Lord of dance) Yogishvara (Lord of Yoga), Ardhanarishvara, and Gangadhara Shiva. The caves are currently maintained by the Archaeological Survey of India and have been designated as a UNESCO World Heritage Site since 1987.

The nearest airport to Elephanta Island is in Mumbai. Upon arriving in Mumbai, interested persons should hire a cab to travel to the Gateway of India. Regular ferry service is available from the Gateway of India to Elephanta Island. The ferry travels the 12 km distance to the island in a pleasant one-hour journey through the Arabian Sea. Once on the island the distance from the Elephanta Jetty to the cave is a little more than one km, and half of this distance can be travelled on a tourist train. The rest of the journey can be accessed on foot. Entry tickets are available at the gate, and there is no charge for using still cameras. The caves are open each day, except Mondays, between 9:30 am and 5:30 pm.

The best time of year to visit Elephanta Island is between the second week of November and the end of January. Between April to June the island can be very hot with day temperatures reaching 35 C. Food and drink can be purchased near the entry gate. Beware of the monkeys on the island as they may snatch water bottles and other items from tourists. Tourists should carry a



Elephanta Island - Interior 2

sun cap and use either sport or trek shoes while exploring the island. Inside the caves, the light is very low, so high ISO settings are preferable for the best results. Guide services are also available. In addition, interested persons may trek to the nearby Canon Hills to see a view of the Arabian Sea.

Cape Schanck, Australia

By Malcolm Gamble AFIAP



Cape Schanck Pebble Beach

Wild and rugged, Cape Schanck is a rewarding seascape photographer's destination. Located just 72km south, about 90 minutes drive, from Melbourne, Australia, in a region known as the Mornington Peninsula, it offers a host of gems for the photographer.

Cape Schanck lies within the Mornington Peninsula National Park and with its prominent cliffs and headlands, the lighthouse has a commanding view out to the notoriously dangerous Bass Strait

and Southern Ocean. Whilst the lighthouse itself is very photogenic and steeped in rich maritime history, it's the raw and untamed rocky shoreline that we'll be visiting in this article.

From the car park and trailhead, a short walk opens up to a sweeping majestic vista. The route is obvious, and the flights of wooden stairs descend dramatically to a stark black pebble beach that disappears ominously into the dark teal waters.

A further walk around to the point will lead to Pulpit Rock. It sits on an isolated rock shelf, but the view across to it is quite close and offers a variety of angles for various lens choices. A word of caution: The ocean currents at Cape Schanck are extremely dangerous and under no circumstances should entering the water be attempted. There are plenty of safe swimming beaches nearby. Similarly, skirting the headland to Pulpit Rock should not be attempted at high tide or with big ocean swells; the potential risk of drowning is real, and the power of nature should never be underestimated.

One of the appeals of Cape Schanck is its flexibility in all seasons and lighting conditions. Aside from the obvious 'juicy' light at dawn and dusk, overcast or stormy conditions can really work here. The black 'egg' rocks when wet can create drama and mood, especially when realised in monochrome.

Practical notes: One of the charms of visiting many national parks in Australia are the sometimes basic amenities. Cape Schanck is no exception. There are restrooms, but they use bore water, so it is advisable to bring your own fresh drinking water. There are no park entry fees or visitor centre, and a free 24/7 car park is available. Pedestrian access to the adjacent lighthouse reserve is closed at 6pm daily but has a 24hr exit-only gate.

A car is recommended to visit Cape Schanck. The nearby towns have accommodation. Any time of year is suitable to visit, including winter. Other attractions in the region include excellent wineries, world class golf courses and of course, amazing coastal scenery.



Cape Schanck Pulpit Rock

31ST FIAP Congress in Singapore

Singapore undertook to organise the 31st FIAP Congress after Spain relinquished hosting it due to the Eurozone Crisis. The Congress was held from the 22nd-28th August 2012.

The Guest of Honour of the FIAP Congress was the Minister for National Development, Mr Mah Bow Tan who was also the Honorary Patron of The Photographic Society of Singapore.



The Congress marked another milestone for FIAP, at which, Mr Emile Wanderscheid handed the FIAP Presidency to Mr Riccardo Busi after 13 years at the helm. And Mr Ioannis Lykouris took over the Secretary General position from Mr Busi.

David Tay introducing the Guest of Honour to FIAP Board Members



Emile Wanderscheid, accompanied by his wife Marie-Josè, bidding farewell to the delegates at the 31st Congress before handing over the FIAP Presidency after 13 years



Handover of the Presidency between Emile Wanderscheid and Riccardo Busi



Ioannis Lykouris, new Secretary General, between Emile Wanderscheid and Riccardo Busi



Emile Wanderscheid, accompanied by his wife Marie-Josè, was presented a gold plaque by Vice President Joan Burgues Martisella in recognition of his meritorious service to FIAP



Riccardo Busi addressing the Congress delegates for the first time as FIAP President



Willy A. Suys, Director of Patronage Service, leaves his post after many years of important and hard work



Andrée Denis, Director of the Collections Service, leaves her post after many years of important and hard work



Administrative Session in progress





Administrative Session in progress



Showing of voting cards



The Administrative Sessions were conducted in the two official languages, English and French, plus German and Spanish



Delegates from Saudi Arabia attending the Gala Dinner in their traditional garb



Women from South Korea in their traditional dress celebrating together with fellow members of their delegation



Cultural performance at the Gala Dinner





Delegates armed with their cameras during the belly dance performance at the Gala Dinner



Dragon dance performance at the Gala Dinner



Members of the FIAP Board proposing a toast to the delegates in FIAP's tradition



Official Group Photo of the Congress taken at the Gala Dinner



Each delegate was given a copy of the official group photo during the Gala Dinner



Message from the Director of FIAP News

Dear Friends in Photography,

Wow, what a big finish to the year 2022 and consequently a huge FIAP News edition for the start of 2023. This is the largest edition of FIAP News since its inception! It is not just big in size but there is big news. Our FIAP Events section is packed with articles about our recent FIAP activities, all of which is great reading, and of course the Directors section has news of some upcoming events. This section is always an essential read.

For some time now FIAP and PSA have been collaborating on some important matters and it is wonderful to be able to read about their progress and the recent signing of a new Memorandum of Understanding. A lot of time and effort went into this collaborative work which will ultimately benefit photographers around the world. Those involved are to be congratulated on this important achievement. The article about this work can be found on pages 26 and 27 of this edition.



Bronwen Casey

We have some great articles in this edition and there are some great ones planned for future editions. Remember that any photographer can submit an article for the Articles or Recommendations section for consideration. They can be sent direct to FIAP News or via the FIAP Liaison Officer in your country. Please remember to follow the instructions in the "Submitting Articles" document and to use WeTransfer.com to send image files, not email. There has been a small change made to this document since the last edition of the magazine regarding the quality setting for image files when saving as jpgs. Most software options have a maximum quality setting of 12 but Lightroom uses a different scale, expressed as a percentage. Of course, someone selecting 12 in this scale is setting the quality at a very low 12%. Having encountered this issue recently with images saved this way for an article, the wording in the instructions needed to change. I now simply ask you to save the files sized to 1024px on the long edge, in sRGB colour space at the highest quality jpg setting. The Submitting Articles document is shown in full in every edition of FIAP News at the rear near my Director's Message. It can also be downloaded from the FIAP News Service page of the FIAP website. Click on the "View More" button on that page to find this and the other FIAP News documents: <https://www.fiap.net/en/services/fiap-news-service>

So often it is easy to forget that most roles within FIAP are done in a volunteer capacity and that many of the people who hold such roles are still working and have other personal commitments such as families with whom they wish to spend time. As we launch into a new year, let's keep this in mind and take a constructive approach to suggestions and perhaps look at ways you might be able to contribute or help in some way. Also, please respond promptly if a FIAP official contacts you for some reason.

Typically, FIAP News is published around the middle of the relevant month. However, the next edition in May is likely to be published towards the end of the month unless progress is faster than usual, as I have a significant commitment in the first three weeks of May.

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

Bronwen Casey EFIAP/g ESFIAP
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

- Articles should be no more 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, regardless of photo orientation.
- Must be provided in sRGB colour space and saved at the highest quality jpg setting.
- 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 between paragraphs in your article and we will endeavour to place it there. Depending on page layout, 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 032 / 2021. All articles submitted for possible publication must be accompanied by the relevant "FIAP News Author's Agreement" form that has been completed and signed by the author of the items or the parent/guardian of the author if the author is under the age of 18. These documents are available on the FIAP website at: <https://www.fiap.net/en/services/fiap-news-service>

FIAP Directory Board

Photo of the FIAP Directory Board holding their Board meeting in Asturias, Spain, on the 30th November 2022



Around The Table From Left To Right:

David Tay Poey Cher (Singapore)
 Luis Alberto Franke (Argentina)
 Joan Burgues Martisella – Vice President (Andorra)
 Ioannis Lykouris – General Secretary (Greece)
 Riccardo Busi – President (Italy)
 Romain Nero (Luxembourg)
 Freddy Van Gilbergen - Vice President (Belgium)
 Kurt Batschinski (Austria),
 Herbert Gmeiner – Treasurer (Austria)

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