

FIAP NEWS

Number Twenty-Five
march 2024

ANNOUNCEMENTS

World Cup for Clubs Results
International Medical Photographers Club

REMINDER

Nature Biennial – Entries Close 30th April



“Fire Dragon Parade” by Francis King, Canada
FIAP Gold Medal Winner in the FIAP World Cup for Clubs



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE



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Dear friends,

I am delighted to inform you that in a few days, you will receive the program for the 36th FIAP Congress. This event, as decided at the Congress in Durban, South Africa, in 2018, will be held in India. It is a congress we have all eagerly anticipated, which was postponed due to COVID-19, but now, thanks to the efforts of the Federation of Indian Photography and the invaluable work of our Liaison Officer, Barun Sinha, it is finally set to take place.

As you will read in the program, the Congress is scheduled to take place from November 1st to the 8th of this year, in the heart of Rajasthan, one of India's most picturesque regions and a favourite among photographers worldwide.

Together with our Indian friends, we will explore some of the country's most stunning locations, such as the Pushkar Camel Market, the magnificent Amer Fort, Jaipur with its Palace of the Winds, the splendid Panna Meena ka Kund, and the astronomical observation site at Jantar Mantar. Additionally, we will visit the historic town of Fatehpur Sikri, Agra with its magnificent Taj Mahal, and finally, the treasures of Delhi.

This journey promises unparalleled photographic opportunities that will allow us to return home with truly interesting photographs.

For those who wish to extend their stay beyond the congress days, two extensions will be available at discounted rates for Congress participants. These will offer opportunities to see the majestic tigers of the Indian national parks or to witness the breathtaking sunsets among the sand dunes of the Thar Desert.

This congress is an unmissable event that will bring us together to celebrate our shared passion for photography.

Furthermore, I am pleased to announce the upcoming opening of two new FIAP Exhibition Centres. The first, in Istanbul, Turkey, is thanks to the initiative of our ILFIAP, IFSAK, one of the largest FIAP clubs. The second, in Toledo, Spain, comes through the efforts of the Confederación Española de Fotografía, particularly our Liaison Officer, Jesús Manuel García Flores, and CEF President, Montse González.

The inauguration of the Toledo Centre is scheduled for June 1st, likely coinciding with the awards ceremony of the 18th FIAP World Cup for Clubs 2023. Notably, Toledo will host the sixth FIAP Exhibition Centre in Spain, a testament to the country's unparalleled number of FIAP Centres and the collaborative spirit among them and the Operational Member. It is a great example of friendship and collaboration for all FIAP countries.

With these additions, the total number of FIAP Exhibition Centres worldwide will reach 26, a significant milestone. However, with your continued support, I am confident we can achieve even more in the near future.

Ad maiora, dear friends, and good light.

Riccardo Busi,
FIAP President

FIAP Biennials Service

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

22nd FIAP Nature Biennial, Germany 2024

In 2024 the 22nd FIAP Nature Biennial is organised in Germany. The FIAP Operational Member for Germany is the "Deutscher Verband für Fotografie - DVF".

The regulations of 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. 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.

Each federation will select the works (the collections) it wants to present. Each 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.

The biennial consists of two sections:

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

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.

The images that participate in this Biennial must conform to the definition of Nature given by FIAP (which is also included in the regulations). Remember that a new definition of Nature photography has been in force since 2022 (see FIAP News Nr. 16).

We especially ask all FIAP liaison officers, and/or the persons in charge of sending the images, to review the images before uploading them on the platform. It is recommended to check with each participating author to make sure that the image strictly complies with the definition of Nature.

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. Accept the privacy policy and data protection and the online form of consent and responsibility for the images
4. Upload the images



Luis Franke



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 in each section:

- 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 FIAP Honourable Mentions for the federations which come 5th to 10th.

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

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

A pdf catalogue will be produced which will include the awarded images and a selection of the works of each participating federation.

This event is a new opportunity to achieve the important **Nature Trophy "Odette Bretscher 2024"**. For this, the results of the two sections of this Biennial will be taken into account. The federation that obtains the best overall result will win the Trophy.

FIAP will invite a member of the winning federation to receive the Trophy at the next Congress (including travel expenses).

Calendar:

Opening date: 01/02/2024

Closing date: 30/04/2024

Judging Date: 06/07/2024

Reports by: 26/07/2024

Opening ceremony – Filderstadt, Germany: 25/08/2024

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.

Preparation and sending the prints

These are instructions and recommendations for the person of the federation in charge of sending the prints.

Send the prints to the address indicated in the Biennial's regulations in time to avoid delays in the postal service. Please consider the following:

- The maximum size of the prints must be 30x40 cm (A3 and 12"x16" formats are also accepted).
- Send the photos packed flat (not rolled in tubes). For customs reasons avoid using large boxes.
- Please place the following text on the customs form: "Photos for exhibition. No commercial value."
- Inform the organizer of the mail tracking number

Include the following information on the back of each print:

- Name of the Operational Member (Federation)
- Country
- Photographers' name
- Title of the work
- Number indicating the sequence of the photo in the set

You can use the labels designed for this purpose by downloading them from the FIAP website:

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

The labels are a fillable pdf form and are easy to fill in. They can be printed on self-adhesive paper and then stuck to the back of the prints.

Remember that for individual judging the photos must first be mixed for the images to be individually judged and then re-sorted to judge each collection's coherence. Correct labelling of prints will help organizers with handling them.

Thank you for your cooperation!

Promotion and Partnership Service

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

After the Chinese government gave the official greenlight for foreign travellers and tourists to return to the country in April 2023, international photographic events, on which FIAP has worked collaboratively with partners in China, are back to normal.

Photo Beijing 2023

The Beijing International Photography Festival (Photo Beijing), a large-scale annual photography event with FIAP auspices, was once again held at the China Millennium Monument, between 21-29 October 2023.

FIAP President, Riccardo Busi, and FIAP Secretary-General, Ioannis Lykouris, were invited as VIP guests. David Tay, Director of FIAP Promotion and Partnership, attended the event as a Member of the Expert Advisory Panel, appointed by China Artistic Photography Society, a key co-organiser of Photo Beijing.

During this event, Riccardo Busi signed a 5-year Memorandum of Understanding (MOU) with the event organisers as an extension of the close collaboration between them and FIAP for the last 10 years. The MOU, arranged by the Promotion and Partnership Service, seeks to foster a close partnership between the parties for participating in international photography events that are in line with each other's objectives: promoting the art of photography and friendship through international exchanges and other photographic events.

The Promotion and Partnership Service also gave a PowerPoint presentation at the event to introduce FIAP's activities, and promote FIAP's brand equity.



David Tay



Red Carpet welcome at Photo Beijing. L-R: Manolis Metzakis (GPU), FIAP Secretary General Ioannis Lykouris; FIAP President Riccardo Busi; FIAP Board Member David Tay



FIAP Board Member being introduced to the audience as a Member of Photo Beijing's Expert Advisory Panel



FIAP President, Riccardo Busi, speaks at the opening of Photo Beijing

Presentation of Certificate to Members of Photo Beijing's Expert Advisory Panel



FIAP Secretary General Ioannis Lykouris presenting awards to winners of the Silk Road Youth International Photo Competition



L-R: Lu Ming (FIAP China Office Rep); Zeng Yi (FIAP China Office Chief Rep); Ioannis Lykouris (FIAP Secretary General); Riccardo Busi (FIAP President); David Tay (FIAP Board Member); China Rep.

David Tay and a Chinese ethnic photographer

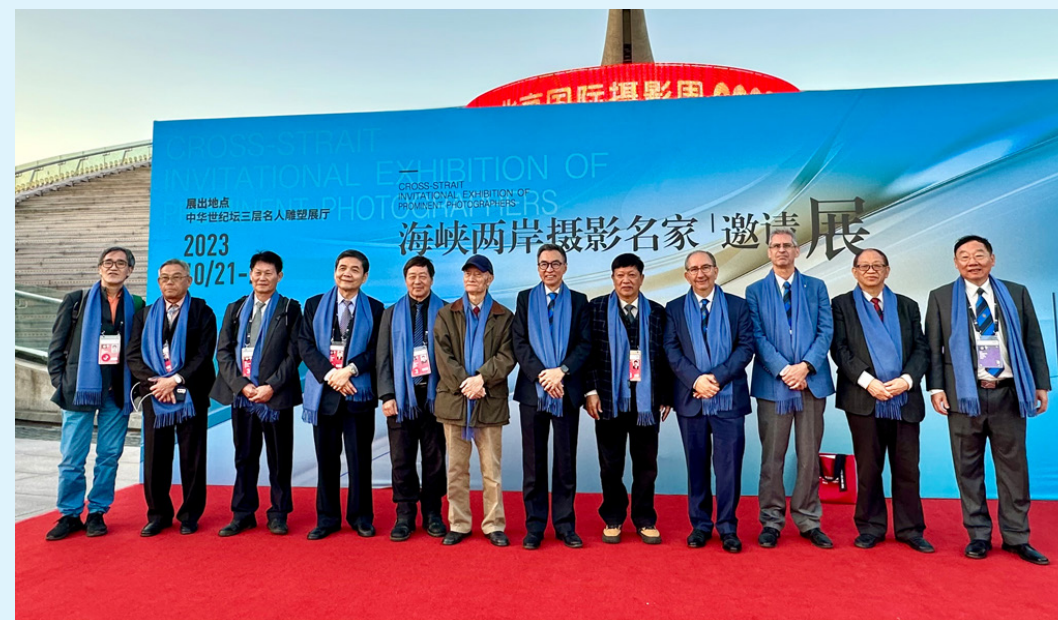


L-R: David Tay (FIAP Board Member); Zhu Xianmin (Honorary Chairman of China Artistic Photography Society); Ioannis Lykouris (FIAP Secretary General); Riccardo Busi (FIAP President); Yang Yuanxing (Lifelong Honorary Chairman of China Artistic Photography Society); Ren Guoen (Honorary Chairman of China Artistic Photography Society)



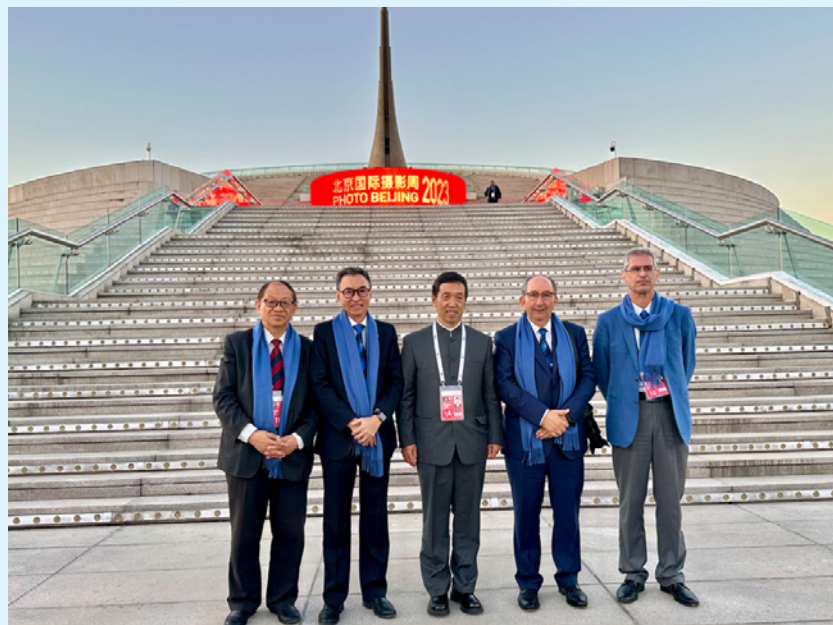
David Tay, Riccardo Busi and Ioannis Lykouris checking the electronic Memorandum of Understanding after the signing ceremony

FIAP officials with Taiwanese photographers at the opening of "Cross Straits Prominent Photographers Invitation Exhibition" (part of Photo Beijing)



Chairman of the China Artistic Photography Society
Li Shufeng (centre)
with FIAP officials.

NB: China Artistic Photography Society is the key co-organiser of Photo Beijing



5th International Photography Symposium In conjunction with the 2023 Lishui Photo Festival

FIAP President Riccardo Busi and FIAP Promotion and Partnership Director, David Tay, were invited by the China Photographers Association, a FIAP Operational Member, to speak at the 5th International Photography Symposium. The event was held in conjunction with the Lishui Photo Festival in China's Zhejiang Province, between 6-10 November 2023. The Symposium had the topic: "Photography In The Age of AI". The participants included some professional photographers speaking in a personal capacity and representatives from many photographic organisations. Those present came from China, UK, France, Argentina, Iran, Russia, Australia, Taiwan, South Africa, Singapore and Italy.



FIAP President Riccardo Busi presenting a FIAP bunting to Chinese Photographers Association Chairman Li Ge

FIAP President Riccardo Busi presenting a FIAP tie to Chinese Photographers Association Chairman Li Ge



Invited Speakers (L-R):
Riccardo Busi (Italy);
Michael Pritchard (UK);
David Tay (Singapore);
Photographer from USA;
and Reza Rafizadeh (Iran)



David Tay speaks at the Lishui International Photography Symposium

L-R: Chen Jing, Director of CPA International Dept and FIAP Liaison Officer for China;
David Tay, FIAP Board Member;
Riccardo Busi, FIAP President;
Li Ge, Chairman of CPA;
Zeng Yi, Chief Representative of FIAP China Office;
Lu Ming, Representative of FIAP China Office



L-R: Chen Jing, Director of CPA International Dept and FIAP Liaison Officer for China; David Tay, FIAP Board Member; a speaker at the Symposium; Lin Zaisheng, CPA's Taiwan Representative



Official Opening of FIAP Lishui Exhibition Centre

Coinciding with the Lishui Photo Festival, the FIAP President officially opened the FIAP Exhibition Centre in the Lishui Photography Museum, set up by the Lishui Municipal People's Government. See the article in the FIAP Exhibition Centres section about this event.

FIAP Photo Academy Online Events Service

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

Hello. We have an exciting programme of presentations prepared for the next number of months and we are very pleased to let you know about the following presentations:

By the time the February edition of FIAP News is published we will have had the pleasure of having a presentation by Marco Gaiotti on Friday 23rd February titled "Photography in Shrinking Natural Habitats". Marco was one of the first presenters to the Academy in 2020 and we are thrilled that he will visit us again with his latest images. A report on this will be in the May edition of FIAP News.

We have now arranged two special presentations. The first is on **Wednesday 1st May 2024** when we will be joined by Martin Parr, the well-known UK-Based social-documentary photographer.

Then on **Saturday 25th May 2024**, at 11am London Time, we will have a presentation on Travel Photography by the Australian photographer Richard I'Anson. Richard is the author of the Lonely Planet's Guide to Travel Photographer, amongst many other publications.

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.

Details of all of our previous presentations are available on the FIAP website at this link: <https://www.fiap.net/en/fiap-photo-academy>

This includes a recording of most of these presentations so that you can re-live the wonderful moments of hearing these excellent speakers. We do encourage you to attend the live event if possible as it is not always possible for us to record these presentations.



Paul Stanley

Tribute to Carmel Psaila HonEFIAP

By Stephen Buhagiar
President of the Malta Photographic Society

The Maltese and FIAP photographic community lost one of their main supporters and icons. Carmel Psaila, the esteemed former President of the Malta Photographic Society and past FIAP Liaison Officer for Malta died on Tuesday, December 12th, 2023.

Lino (as he was known) was an exemplary figure and one of the stalwarts of the Malta Photographic Society, dedicating an immense amount of his time, energy, and passion to nurture and uplift our community. His tireless efforts and unwavering commitment played a pivotal role in the flourishing of our Society. His invaluable contributions, guidance, and vision have left an indelible mark on the Malta Photographic Society, and his legacy will continue to inspire us all. He was meticulous about carrying out tasks correctly and adhering to the highest professional standards. For a span of 45 years, Carmel dedicated his service to the executive committee of the Malta Photographic Society. He fulfilled the role of honorary secretary for 36 years and later assumed the position of president for an additional nine years. Throughout this period, he consistently considered the Society as his second home and its members as his extended family. He found immense satisfaction in mentoring fellow club members, guiding them towards becoming accomplished photographers.



Carmel Psaila, MPS president 1999-2008

Thanks to Carmel, the Society's affiliation with the Fédération Internationale de l'Art Photographique (FIAP) opened new horizons, with full membership achieved in 1983, sponsored by the Danish Photographic Federation. Carmel held the esteemed roles of an international judge, lecturer, and exhibitor, serving as the representative of the Malta Photographic Society at various international congresses organized by FIAP. In recognition of his service the ESFIAP Distinction was conferred on him in 1985 and in 1993, he was bestowed with FIAP's highest accolade, the Honorary EFIAP distinction, in acknowledgment of his outstanding contributions to the promotion of photography. He remained the Society's FIAP liaison officer up until 2008. Lino represented the Society in no less than ten international FIAP Biennials.

His photographic skills were exceptional, marking him as one of the local photography giants. Attending numerous seminars abroad and fostering relationships with foreign photographers, he tirelessly worked to establish connections with prestigious bodies like FIAP and PSA for our Society.



From left, Carmel Psaila, Nicos Karanikis and John Nunns at the FIAP Congress in Miltenberg, Germany 1987

His artistry and devotion to the craft have etched an enduring mark that will persist for a long time. His profound love for photography resonated through his lens, encapsulating moments that transcended mere visuals, imbuing them with depth and emotion. His dedication and passion for photography made it more than a profession; it became an integral part of his existence. Though Carmel has left us, his artistic legacy will endure, etching his name among the Society's enduring figures.



Portrait of My Mum by Carmel Psaila

The Spinning Wheel by Carmel Psaila



Carmel Psaila awarding Stephen Buhagiar with the EFIAP certificate

18th FIAP WORLD CUP FOR CLUBS 2023

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



Michele Macinai

I had the honour and pleasure of organising the 18th FIAP World Cup for Clubs, the judging for which was done online, from December 15th to 17th.

The judges were Mrs. Agatha Anne BUNANTA, EFIAP/p (Indonesia), Mr. Gurdas DUA, Sony Alpha Brand Ambassador (India) and Mr. Ross McKELVEY, EFIAP/p, MFIAP (United Kingdom). 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 2023 FIAP World Cup for Clubs.

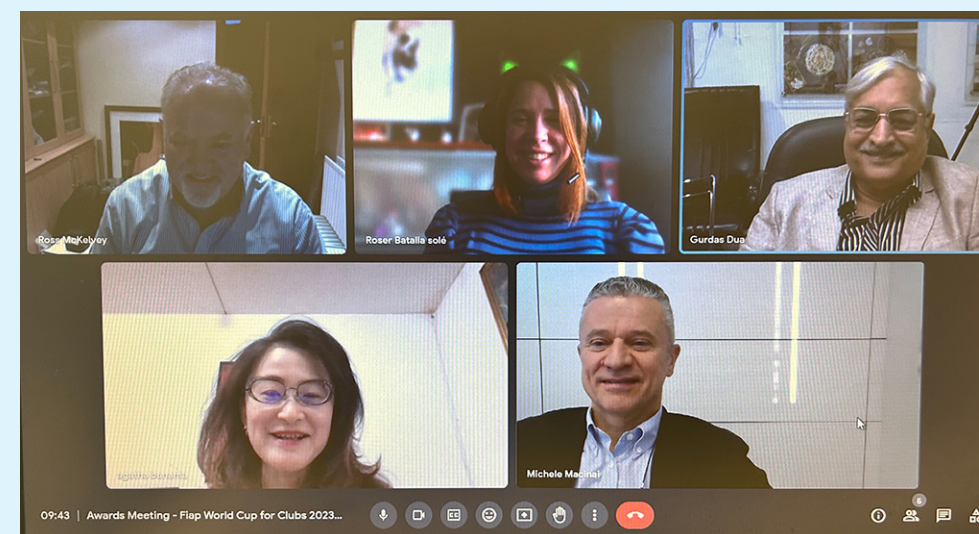


Photo of Judging: Photo taken at the online judging session

Top row L-R is Ross McKelvey (Judge), Roser Batalla (IT Support from the Fotogenius IT team) and Gurdas Dua (Judge)
Bottom row L-R is Agatha Anne Bunanta (Judge) and Michele Macinai (Director of the 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 226 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 17 years, from 2006 to 2022. This new record number confirms the trend of a continued increase in participation each year. In this year's edition a total of 4486 photos from 45 countries around the world were judged in the FIAP World Cup for Clubs.

The winner of the World Cup, in the 18th FIAP World Cup for Clubs 2023, was New World (Russian Federation) and the Winner of the Maurice Dorikens Trophy, for having achieved the best results in the past five consecutive FIAP World Cups (from 2019-2023), was Wigan 10 Foto Club (United Kingdom). 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.

18th FIAP WORLD CUP FOR CLUBS TOP 10 CLUBS

#	Award	Club		Points
1	FIAP World Cup for Clubs	NewWorld	Russian Federation	369
2	FIAP Gold Medal for Club	Wigan 10 Foto Club	United Kingdom	351
3	FIAP Silver Medal for Club	Catchlight Camera Club	United Kingdom	350
4	FIAP Bronze Medal for Club	The Photographic Society of Taipei	Taiwan	349
5	Honourable Mention 1 for Club	G.F. Il Cupolone EFI - CAFIAP	Italy	345
6	Honourable Mention 2 for Club	Smethwick Photographic Society	United Kingdom	343
7	Honourable Mention 3 for Club	Otofokus	Türkiye	342
8	Honourable Mention 4 for Club	Photographic Society of Taichung City	Taiwan	341
9	Honourable Mention 5 for Club	Wildlife Forum (WLF)	South Africa	340
10	Honourable Mention 6 for Club	Rolls Royce Derby Photographic Society	United Kingdom	339

18th FIAP WORLD CUP FOR CLUBS INDIVIDUAL AWARDS

Award	Author	Club		Title
FIAP Gold Medal (individual)	Francis King	The Chinese Canadian Photographic Society of Toronto	Canada	Fire Dragon Parade
FIAP Silver Medal (individual)	Esengül Alici	Ani Yakala	Türkiye	Fisherman on frozen lake
FIAP Silver Medal (individual)	Mehmet Cetin	Fotografmetre	Türkiye	Fatih Camii
FIAP Bronze Medal (individual)	Margit Malatschnig	FOTOKLUB GRAZ der OeBB	Austria	Beach Area
FIAP Bronze Medal (individual)	Sergei Kolyaskin	New World	Russian Federation	The game of shadows
FIAP Bronze Medal (individual)	Terry Carew	Wildlife Forum (WLF)	South Africa	Cheetah Chase
Honourable Mention 1 (individual)	Sharath Acharya B	Youth Photographic Society	India	Flower bless
Honourable Mention 2 (individual)	Lung-Tsai Wang	Photographic Society of Taichung City	Taiwan	Disabled and loving
Honourable Mention 3 (individual)	Ylmaz Keles	Trabzon Fotografevi	Türkiye	Autumn
Honourable Mention 4 (individual)	Paul Statter	Wigan 10 Foto Club	United Kingdom	All The Right Moves

The photographers in the team from the World Cup winning club, New World (Russian Federation), each receive a FIAP Honourable Mention Ribbon for being part of the winning club's success. These authors were: Alexey Suloev, Alexander Zelinsky, Anastasia Barmina, Alyona Ivockina, Andrey Grachev, Daniel Korzhonov, Elena Ermolina, Elina Garipova, Georgy Chernyadyev, Ilya Nadia, Irina Ganich, Ivan Kovalev, Julia Sherenesheva, Kirill Munyabin, Rashid Usmanov, Rustam Rakhimov, Sergey Kolyaskin, Tatyana Samoilova, Vladimir Proshin and Victoria Kostochkina.

As happened last year, in the 17th FIAP World Cup for Clubs, clubs from outside Europe, and specifically from Taiwan and South Africa, achieved a Top 10 ranking in the 18th 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, South Africa, India and Taiwan. 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, commencing with last year's edition of the FIAP World Cup for Clubs, the FIAP introduced an important innovation 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 can 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. In this regard, I specify that photographers who intend to use the acceptances obtained in this 2023 contest in their applications for individual FIAP distinctions, must use the FIAP number "2023/900" and the country "Italy".

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 2024 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.



Loneliness by Alexey Suloev



Ballet by Anastasia Barmina



Ballerinas by Georgy Chernyadiev



At dawn by Vladimir Proshin



Currant by Victoria Kostochkina



Peonywatercolor by Irina Ganich



Sister by Elina Garipova



Tea party by Alyona Ivochkina



Drummer by Tatyana Samoilova



The game of shadows by Sergei Kolyaskin



Romeo and Juliet by Rustam Rakhimov



Onkotan Island by Andrey Grachev



Night in the Valley of Death by Alexander Zelinsky



Venus by Kirill Munyabin



Reflection of heaven by Elena Ermolina



Sandgirl by Ivan Kovalev

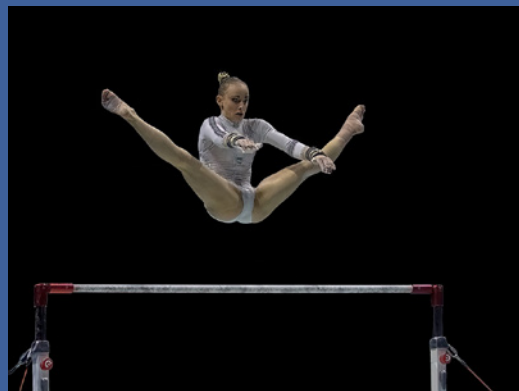


Swan by Julia Sherenesheva





Martina Maggio on Parallel Bars
by Robert Millin



Broken Exterior by Phil Barber



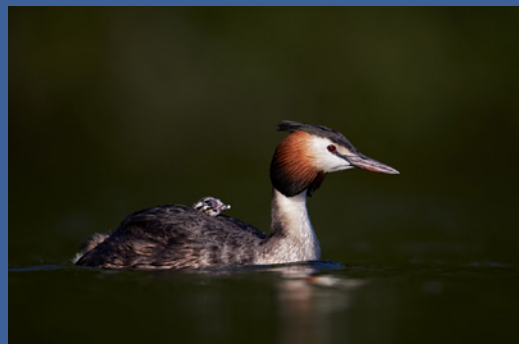
Bringing home the Sheep
by Lynda Haney



Mythical Creatures by Jane Lazenby



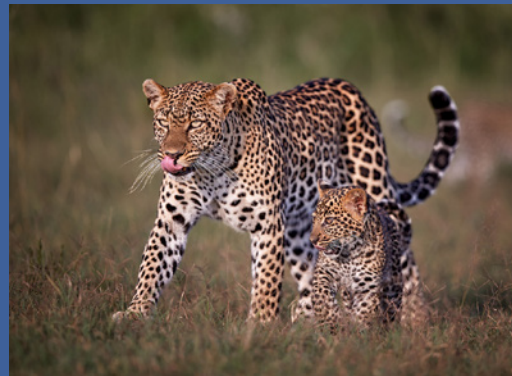
Great crested Grebes
by Austin Thomas



All the right moves by Paul Statter



Leopard and Cub by Austin Thomas



Eagle Walking with Fish
by Roger Geldard



Mythical Creatures by Phil Barber



Shades Of Grey by Jane Lazenby



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

Reddish Egret with Fish
by Roger Geldard



Put em up by Lynne Morris



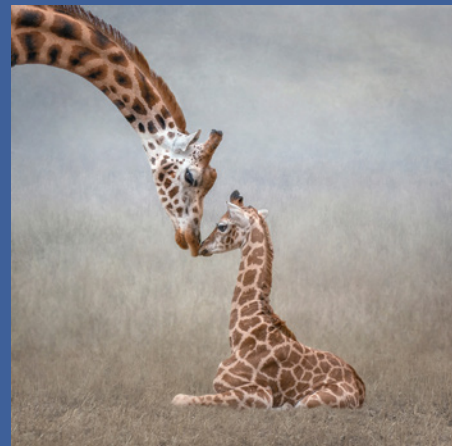
Leaning In by Eddie Cocozza



Inner Fire by KT Allen



Mothers Love by Lynda Haney



Walking the Tightrope
by Eddie Cocozza



The Kiss by Lynne Morris



The Shadows by KT Allen



Daiki Hashimoto on Pomell Horse
by Robert Millin



Divine Light by Paul Statter

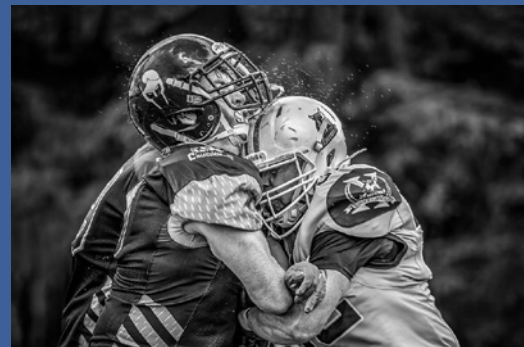




Following Mum
by Pamela Wilson



Moment of Impact by Ian Humes



Griffon pair keeping watch
by Jill Crockett



Self Portrait by Kenny Gibson



Not without my Sister by Laurie Campbell



Velvet Heart by Raphael Mason



Repose by Tony Mulvenna



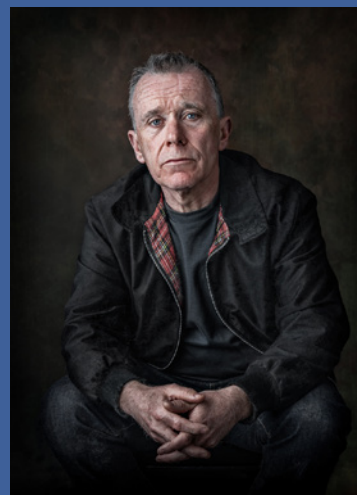
Smoke break by Leo McCourt



King Gerald by Kenny Gibson



The stories I can tell by Jennifer Willis



Harley Quinn by Dean Irvine



Threes a Crowd by Jill Crockett



Snowy Stroll by Tony Mulvenna



Fight Ready by Raphael Mason



Gun Slinger by Roger Eager



Get a Grip by Jennifer Willis



Take Him Down by Leo McCourt



Griffon Vultures in the Mist
by Pamela Wilson



Pairing off by Laurie Campbell



Watch your back by Cyril Boyd



World Cup for Clubs Individual Awards



FIAP Gold Medal
"Fire Dragon Parade"
by Francis King
The Chinese Canadian
Photographic Society of
Toronto, Canada



FIAP Bronze Medal
"Beach Area"
by Margit Malatschnig
Fotoklub Graz der OeBB, Austria



FIAP Silver Medal
"Fisherman on Frozen Lake"
by Esengül Alici
Ani Yakala, Türkiye



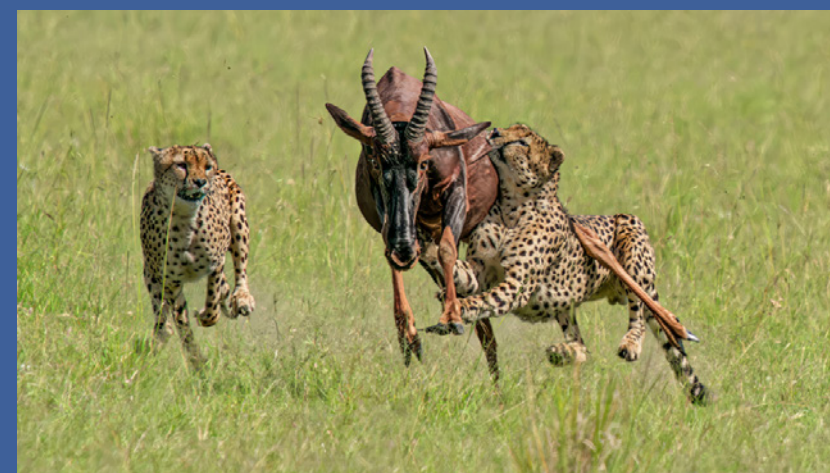
FIAP Bronze Medal
"The Game of Shadows"
Sergei Kolyaskin
New World, Russian Federation



FIAP Silver Medal
"Fatih Camii"
by Mehmet Cetin
Fotografmetre, Türkiye



FIAP Bronze Medal
"Cheetah Chase"
by Terry Carew
Wildlife Forum (WLF),
South Africa



World Cup for Clubs Individual Awards



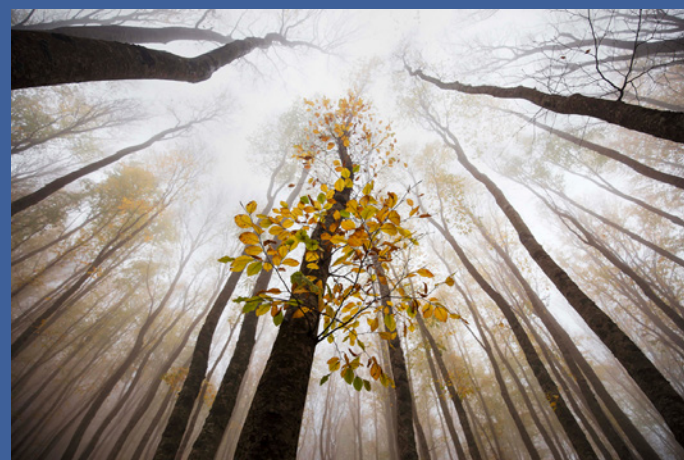
FIAP Honourable Mention 1
"Flower Bless"
By Sharath Acharya B
Youth Photographic Society, India



FIAP Honourable Mention 2
"Disabled and Loving"
By Lung-Tsai Wang
Photographic Society of Taichung City,
Taiwan



FIAP Honourable Mention 3
"Autumn"
By Yilmaz Keles
Trabzon Fotografevi, Türkiye



FIAP Honourable Mention 4
"All The Right Moves"
By Paul Statter
Wigan 10 Foto Club, United Kingdom



FIAP General Assembly 2023

Article and photos on pages 38 & 39 by Garik Avanesian,
MFIAP, FIAP Liaison Officer, Czech Republic.
Other photos by Vigen Mnoyan AFIAP
(FIAP Liaison Officer, Armenia)
and Aram Saloyan

Armenia, as a new member of FIAP, proposed organizing a FIAP General Assembly in its country. The FIAP Liaison Officer for Armenia, Vigen Mnoyan, was confident that his country would win the support of all participants from different countries, different religions and different political views, since Armenia is one of the most ancient civilizations and here there is something to show not only to tourists, but also to photographers.

Vigen approached me to help organize this event, knowing that I have been organizing photo tours to Armenia for 20 years and have organizational skills. For several months we prepared and coordinated the program with the FIAP Board, and finally, two months before the start of the General Assembly, the approved program was sent to all FIAP officers. I had to have several conversations with FIAP Board members, where I explained to them that it is safe in Armenia, and that people from almost all countries in the world can come to Armenia, without exception. There was very little time left before the start of the Assembly, and I was very afraid that very few participants would come. Two months is a very short period of time for organizing such an event.



Group photo of FIAP General Assembly attendees with models in Armenia

On October 26, more than 50 participants arrived at the Zvartnots Airport in Yerevan, and we, the organizers, spent day and night meeting them and settling them in the Ani Central Hotel, where the FIAP Board were also accommodated on October 25. Meanwhile, the FIAP Board worked all day on the documents that we FIAP Liaison Officers from different countries had to review the next day and vote to either accepted or reject.

Every event associated with FIAP, be it Congress, or the General Assembly, or simply a meeting under the auspices of FIAP, is of a huge intellectual nature, primarily due to meetings of photographers and acquaintances coming from all over the world. A very obvious aspect of such events is that most photographers especially, go to meet old friends to show them new photographs, find inspiration and see everything new from them. Endless conversations about photography accompany every such meeting.

The next day the participants visited the Khor Virap Church, located at the foot of Mount Ararat, where they had the opportunity to photograph three Armenian girls dressed in national costumes, a famous church worker with a long moustache, and landscapes dominated by Mount Ararat. After lunch, all FIAP Liaison Officers, the FIAP Board and FIAP Service Directors held the General Assembly meeting, after which at the Gala dinner, the President of the Armenian Association of Photographers, Sergey Hakobyan, awarded all members of the FIAP Board with an Honorable Fellow of the Armenian Photographers National Association (Hon.APNA) honour. The FIAP Liaison Officer from Cyprus, Constantinos Charalambous, was given an award for organizing the maximum number of participants from Cyprus, from where 22 participants came. We also met the best photographers of Armenia, such as Zaven Khachikyan, Hakob Berberyan, Vaghinak Ghazaryan, Artashes Martirosyan, Melik Baghdasaryan and Andranik Keshishyan.

It was a significant day.



Group photo at the FIAP General Assembly

On October 28, an extension program of the General Assembly began, which was supposed to show the participants a small part of Armenia, its life, the riches of its ancient architecture, and the life and culture of the people.

This day began with a visit to one of the villages in the Tavush region, which was called Khachardzan, which translated means the pedestal of the cross. The villagers prepared lamb grill for us. We went from house to house and photographed their life which is marked by poverty and hardship. After this, we visited a church in the village of Gosh. In the evening after dinner, we sat for a long time and shared our impressions. It was an unforgettable day.

In the following days we visited the Lori region with its unforgettable landscapes and several monasteries such as Akhtala and Aghpat. The largest ancient cemetery in Noratuz village and Sevanavank monastery on the Sevan Peninsula were also photographed at Lake Sevan in the Gegharkunik region. Armenia is literally dotted with monasteries and churches, and this is not surprising, since it was the first state in the world to adopt Christianity as the state religion in the year 301 of our calendar.



Riccardo Busi (FIAP President) with organisers of the General Assembly
Vigen Mnayan (on left) and Garik Avanesian (on right)



The FIAP Board at the General Assembly in Armenia

Upon returning to Yerevan, we took a large number of photographs from the Cascade, which is a very photogenic place with multiple fountains located at the Museum of Modern Art. The group also took photos from Republic Square, the Blue Mosque, the vegetable market and from many other corners of the city, which today is classified as one of the five safest modern cities in the world.

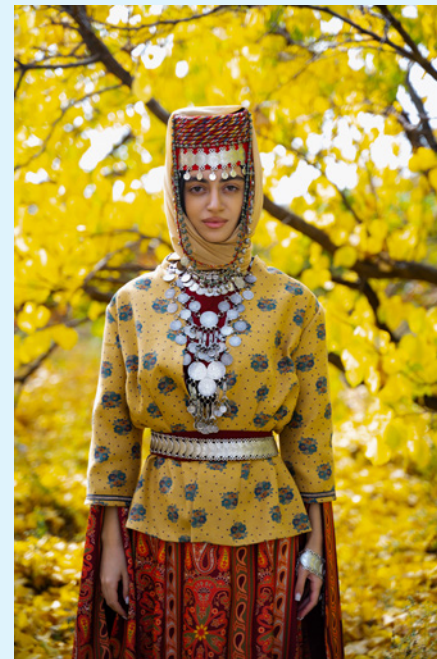
Saying goodbye to friends is always a little sad, but I believe that we will meet again soon.

The following pages contain some photos from this event.

Photography of Armenian Models at the General Assembly
and Visit to Noraduz Cemetery



Riccardo Busi being interviewed for Armenian TV



Paul Stanley (Ireland) and
Garik Avanesian (Czech Republic)



Paul Stanley (Ireland)



At Noraduz cemetery



Vigen Mnoyan and Riccardo Busi



Official General Assembly Meeting, Meals and Attendees



Vigen Mnayan (Armenia), Garik Avanesian (Czech Republic) and Vasja Doberlet (Slovenia)



Paul Stanley (Ireland), Howard Tate (Great Britain) and Peter Marxer (Liechtenstein)



Vasja Doberlet (Liaison Officer Slovenia), Luis Franke (Biennials Director), Herbert Gmeiner (FIAP Treasurer), Jean Burgues Martisella (FIAP Vice President) and Riccardo Busi (FIAP President)

Members from Cyprus at dinner



FIAP Board members Riccardo Busi (Italy), Ioannis Lykouris (Greece), Freddy Van Gilbergen (Belgium) and David Tay (Singapore)



Howard Tate (Great Britain), Peter Marxer (Liechtenstein), Harjanto Sumawan (Indonesia) and Francis Nicoll (Belgium)



Jean Burgues Martisella (FIAP Vice President), Riccardo Busi (FIAP President) and Ioannis Lykouris (General Secretary)



Armenian photographers at Gala Dinner



Attendees from Indonesia



In Akhtala church



Garik Avanesian (Czech Republic) and Vigen Mnayan (Armenia)

General Assembly Attendees Out Taking Photos



Ioannis Lykouris



Attendees from Cyprus



Peter Marxer (Liechtenstein)



Garik Avanesian (Czech Republic)



Romain Nero (Patronage Director),
Riccardo Busi (FIAP President)
and Luis Franke (Biennials Director)



Romain Nero



Luis Alberto Franke



Finn Nielsen (Denmark)



Kyryakos Pereides and Constantinos
Charalambous from Cyprus



Julia Andronikou from Cyprus having
fun sitting in the bus driver's seat
for a few photos



Vasja Doberlet



Selfie in Yerevan

Photo Opportunities – Photos Taken in the Villages, Churches and the Cascade



Introducing the FIAP International Medical Photographers Club

By Sefa Ulukan, ESFIAP, EFIAP, MD



In December 2023, the FIAP Board of Directors approved the formation of the FIAP International Medical Photographers Club (IMPC). Shortly thereafter the founding managers were appointed, and the organizational work commenced.



Sefa Ulukan

What is IMPC?

IMPC is a club established under the umbrella of FIAP. The general purpose of IMPC is to establish a club for photographers from FIAP member countries around the world who have either medical or paramedical backgrounds.

PURPOSE OF IMPC

The specific purpose of IMPC is to:

- Create a community of medical and paramedical photographers (this group includes any active health workers and any retired colleagues who are not working but still enrolled in the corresponding profession).
- Exchange artistic and professional experiences.
- Organize artistic events dedicated to the members of the association, such as exhibitions, photo-tours, charity events, workshops.
- Encourage artistic activity in medical communities.
- Promote selected photographic events.
- Carry out joint photo-based social work with their country's health associations and strive to turn these into an international event under FIAP.

GENERAL MANAGEMENT

During the establishment of IMPC, a president and two vice-presidents appointed by FIAP were assigned as Board Members to organize the FIAP member countries and to start working with the purpose of its establishment within a two-year period. During this process IMPC's Country Representatives are to be determined from the member countries with the aim that the club is to spread throughout the world.

IMPC FOUNDING PRESIDENT:

Sefa ULUKAN, MD, ESFIAP, EFIAP
Türkiye

President of Türkiye's Federation TFSF

IMPC FOUNDING VICE PRESIDENT:

Krzysztof MUSKALSKI, MD, PhD, EFIAP/p
Poland

IMPC FOUNDING VICE PRESIDENT:

Franco AMELI, MD

Italy

COUNTRY REPRESENTATIVES (CR) and RESPONSIBILITIES

IMPC will be communicating with member countries of FIAP to locate a country representative (CR) for IMPC. This country representative may be the FIAP Liaison Officer but that is not necessary.

During the establishment phase, these country representatives are determined by the IMPC Management. The main duties of the country representative are:

- To work actively to gain members and organize events on behalf of IMPC.
- To hopefully organise at least one event each year (exhibition, meeting, etc.)

The IMPC board has contacted FIAP Liaison Officers with the intent of establishing contacts with each FIAP member country and to establish country representatives within those member countries. These country representatives will act to gain members within each member country and organize events under the umbrella of IMPC.

A COMMITTEE OF COUNTRY REPRESENTATIVES (CCR)

The Committee of Country Representatives (CCR), consisting of country representatives, will meet online approximately every 3 months to discuss national and international events and other issues, prepare joint action plans and keep each other informed of developments.

The organization of these meetings will be carried out by the vice president on the IMPC Board of Directors.

MEMBERSHIP

Who can become a member?

- Any active (and retired) health workers (medical and paramedical) can become a member of this club.
- All the members must be holders of a FIAP life card, obtained in the manner prescribed by FIAP.
- For the purposes of IMPC, medical and paramedical shall include general practitioners or specialist doctors, paramedics, midwives, nurses, pharmacists, veterinarians, and dentists.

What do I need to do to become a member?

To become a member,

- Each candidate shall complete an application on [Fiap.net](http://fiap.net) and send this form to their country representative.
- If your country does not have any representative or the representative is not on the list, please mail your membership form to IMPC president's mail address at IMPCTurkiye@gmail.com

There is no specific fee for membership but there may be shared expenses during in-country activities or international events.

More information can be found on the FIAP website at this link:

<https://www.fiap.net/en/fiap-medical-photographers-club-impc/informations-and-activities>

If there are any members of FIAP who would like to know more about IMPC or would like to represent their country in this new endeavour, please contact Mr. Sefa Ulukan directly at IMPCTurkiye@gmail.com

FIAP Photo Academy Online Events Service

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



FIAP Photo Academy
ZOOM Event
fiaphotoacademy@gmail.com
www.fiap.net

Reflection with Cathal McNaughton
23rd November 2023
London: 07.00 pm
<https://forms.gle/iBoG6a5Lnx4KUWY76>

On Friday 23rd November 2023 the FIAP Photo Academy hosted a presentation by the Pulitzer Prize Winning Photojournalist, Cathal McNaughton.

During his presentation Cathal explained to us how he became interested in photography and his photographic journey from the start to where he is now, as the only Irish person to win a Pulitzer Prize for his photography. He was awarded this prestigious prize in 2018 for his coverage of the Rohingya refugee crisis in Myanmar and Bangladesh.



Photo by Cathal McNaughton taken during his period of working in Belfast covering a funeral of one of the paramilitary people

Cathal has travelled extensively documenting stories of world importance, most recently in Ukraine. If you haven't seen Cathal's work before do take a look at his website:

<https://www.cathal-mcnaughton.com/>



Photo taken by Cathal McNaughton in India



Photo taken by Cathal McNaughton recently during Ukraine visit



Photo taken by Cathal McNaughton recently during Ukraine visit



Photo taken by Cathal McNaughton in India



Our first presentation for 2024 took place on Sunday 14th January and was "Creating Empathy through Animal Portraiture" by Tim Flach.

Tim Flach is a photographer known for his stylised animal portraits. He has dedicated his career to documenting biodiversity and conveying a sense of empathy towards our planet's endangered creatures.

Driven by a desire to communicate stories of the natural world, his work is informed by research into how imagery can lead to pro-environmental outcomes and is recognised for its originality.

He explained to the audience how he tries to make his images relatable. All of us have reference points; things we have learned through school, life experiences, etc. Tim constructs images to "play" on these reference points so that people feel engagement with the photo. He strives to emphasise the character of the animal he is photographing, helping us, the viewer, to construct the image based on the things we are familiar with.

This was a fascinating presentation showcasing a stunning body of work by a photographer who is totally committed to achieving the best he can.

If you haven't seen Tim's work before do take a look at his website <https://timflach.com/>



Crested Macaque Celebes Monkey Eyes by Tim Flach



Flying Mop by Tim Flach



Inca Tern by Tim Flach



Saiga by Tim Flach



Featherless Chicken by Tim Flach

The Unveiling Ceremony of the FIAP Exhibition Center in Lishui, China

By Liu Tong

On November 9th, the unveiling ceremony of the Fédération Internationale de l'Art Photographique (FIAP) Exhibition Center (Lishui) was held at the Photography Museum of Lishui. The center was unveiled by the President of FIAP, Riccardo Busi, and the Director of Publication of Lishui Municipal Committee, Ye Bojun. As the 24th global exhibition center established by FIAP, the FIAP Exhibition Center (Lishui) will hold photography art exhibitions, academic and work conferences, photography training and education activities after its establishment, with an aim of actively promoting cultural cooperation and exchange in the world of photography art and furthering the prosperity and development of world photography culture.



FIAP President, Riccardo Busi, speaking at the opening of the FEC in Lishui



Wang Peiquan, Artistic Director of the Lishui Photography Festival, speaking at the opening of the FEC in Lishui



The three photos on this page:

Unveiling of the Lishui FIAP Exhibition Centre plaque at Lishui Museum of Photography on 9 November 2023 by President Riccardo Busi, and Member of Lishui Municipal Standing Committee of the Communist Party, and Minister of Publicity, Mr Ye Bojun

L-R:

Lu Ming (Representative of FIAP Administrative Office in China);
FIAP Board Member David Tay;
Riccardo Busi (FIAP President);
Zeng Yi (Chief Representative of FIAP Administrative Office in China);
Member of Lishui Municipal Standing Committee of the Communist Party, and Minister of Publicity, Mr Ye Bojun and Wang Peiquan, Artistic Director of the Lishui Photography Festival



International speakers at the Lishui International Photography Symposium joining Riccardo Busi and David Tay for a group photo after unveiling the Lishui FIAP Exhibition Centre plaque



Audience at the FEC Opening in Lishui

"The main mission of FIAP is to promote communication among photographers from all over the world, establish a shared photography culture, and strengthen the influence of photography culture on a global scale." At the unveiling ceremony, Mr. Riccardo Busi, President of FIAP, expressed his hope to fully showcase the achievements of world photography through the FIAP Exhibition Center (Lishui) and the FIAP World Photographers Conference, promote the progress of global photography in artistic creation, educational research, and technological applications, as well as ultimately using photography to make necessary contribution to cultural cooperation and exchange around the world.

Wang Peiquan, Artistic Director of the Lishui Photography Festival, also stated, "We sincerely welcome photography artists from all over the world to provide valuable resources for the future activities of the exhibition center, and to build this beautiful place together for photographers from all over the world with the common goal of photography."

The Exhibition, the 10th Annual Photography Rankings of China, are exhibiting at the center from the 9th November to February 29th.





EXHIBITIONS AT THE FIAP EC AT THE CIMIR IN REUS IN 2023

By Josep M Casanoves Dolcet, AFIAP, ESFIAP
Director of the FIAP EC at the CIMIR in Reus, Catalonia,
Spain



Since the creation of our Exhibition Centre, we have tried to show works by authors who work in the most varied fields of photography, from photojournalism to creative and more innovative and daring proposals. Our purpose goes a little further than presenting simple exhibitions of high photographic quality. We want to offer visitors a more didactic vision of photography, showing the infinite creative possibilities or reflection of the reality that surrounds us through the noble art of photography from the particular point of view of each photographic artist that we invite to exhibit in our FIAP Exhibition Centre.

The 2023 exhibitions were:

The Dark Room by Petri Damstén, Finland

Petri Damstén is a dark and nerdy photographic artist from Kuopio, Finland. His passion for photography began after he retired from his job as a software engineer and now he explores the darker side of life through his art. His images are often moody, surreal and disturbing, with the self-portrait playing an important role in his work. That is why he has experience both behind and in front of the camera. Petri has won numerous awards for his photography in Finland and internationally, including being a finalist at Fotofinlandia and receiving the PX3 Gold award in Paris, France. In 2022 he obtained the Master title of the International Federation of Photographic Art, MFIAP, with the collection "The Dark Room" that we now present.

About his exhibition Petri Damstén tells us:

"I was inspired for this series while listening to my favourite heavy-metal band, 'Sentenced'. It evolved into a collection of images from what could seem like the inside of a dark mind. All the destructive thoughts that circulate in your brain and the feelings that can demoralise you. The dark room inside your own head. After starting to post the images on the net, comments began to appear saying that some of these images reminded other people of their own thoughts. Above all, the feeling of isolation caused by COVID 19 brought to the surface for many people.

This series is a continuation of my work on images dealing with mental health issues. In 2009 I was forced to retire from my job due to depression. Since then, photography has played an important role in my life as therapy. Many people might think that images as dark as these make you relapse, but it's the opposite. And here we return to the heavy-metal band, Sentenced, whose songs started this series. They often had very dark and emotional lyrics. After the band had retired, I read that several fans told them that their songs had saved their lives."

For more information you can visit his website: <https://petridamsten.com/>



From the Dark Room Exhibition by Petri Damstén



Josep Casanoves Dolcet
with Marc Ferran, Director
of the Salvador Vilaseca Museum,
at the opening of the Dark Room
exhibition



The Dark Room Exhibition, by Petri Damstén, on display

The Insignificance of Man by Marcel Van Balken, Netherlands

Marcel van Balken is a conceptual photographer from the Netherlands. As a photographer, he is interested in specific subjects with an absolute preference for fine art, architectural and creative photography. Preferred techniques: altered reality, surrealism. Favourite topics: urban life, urbex, people, statues, movements. His photography has been published all over the world and, over the last few years, he has won more than 1,250 international photography awards, at different salons around the world, including the Prix de la Photographie Paris, the Siena International Photo Award and the International Color Awards. He has the following recognitions: MFIAP, EFIAP/d3, TMV, BMK, T-FB, RISF-3, ELDAF and HonFKU.

His photographs have been exhibited in Amsterdam, Paris, London, New York and Berlin, among others. He has been a member of the International Federation of Photographic Art, FIAP, since 1989. In 2019 he obtained the title Excellence Diamond 3 of the FIAP, EFIAP/d3, and that of Master of the FIAP, MFIAP. He has been a member of the Photographic Society of America, PSA, since 2006. In 2018 he received the distinction of Master of the PSA and the title of Excellence, EPSA in 2011.

Marcel Van Balken tells us about his exhibition:

"The architectural spaces, in a play of light and shadow, form an almost surreal decoration. Pure black and white images in which architectural photography begins to take on abstract forms, reinforced by the apparently disproportionate addition of man. Photographed constructions and shapes, lines and surfaces provoke a strong contrast with the insignificance of man."

For more information you can visit his website: <https://www.photure.nl/>



Circles by Marcel van Balken

Eyeshape by Marcel van Balken

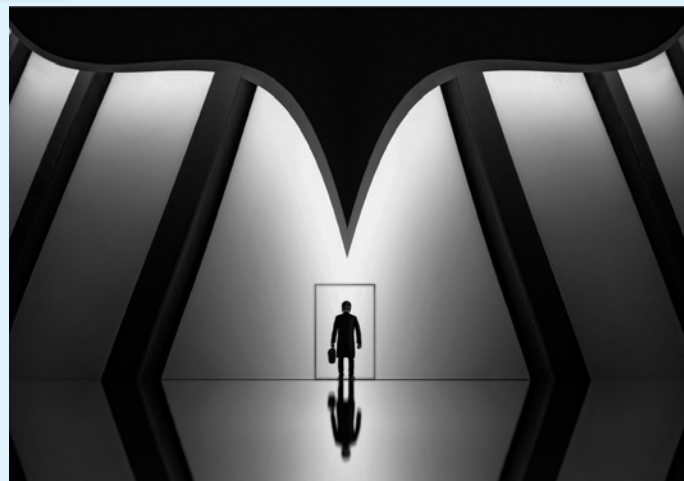


Quickstep by Marcel van Balken 2

Runner by Marcel van Balken



Pointed by Marcel van Balken



The Insignificance of Man exhibition, by Marcel Van Balken, on display



The Insignificance of Man exhibition, by Marcel Van Balken, on display



The Insignificance of Man exhibition, by Marcel Van Balken, on display

The Nenets. Life In The Arctic by Eugenio Fieni, Italy

Eugenio Fieni joined the Italian Federation of Photographic Art, FIAF, in 1993 and in 1998 he was awarded the title of FIAF Artist. In 2001 he won a gold medal at the Austrian Super Circuit and, with a selection of Italian photographers, won the FIAP World Cup. He is a member of FIAP and, after achieving several recognitions, in 2023 he was awarded the title of Excellence FIAP Diamond 3, EFIAP/d3, for his notable artistic qualities within the world of photography.

He has work held in several museums and photo libraries in Italy and abroad and has exhibited in numerous galleries in Italy and other countries. He has had individual and group exhibitions in many Italian and foreign cities. In 2018, with Sandro Parmiggiani, he curated the exhibition and catalogue of student work for the black and white school of Reggiano, within the framework of the FIAP regional conference held in Boretto. He collaborates with the Department of Foreign Affairs of the FIAP which is responsible for organising Italy's entry to the Black and White Biennials. In 2019 he was awarded the GPU honour, Global Photographic Union CR2 and, in 2020, named CR3 and VIP 2.

About the life experience of the Nenets. The Nenets are an indigenous population that have been inhabiting the northern tip of Siberia in Russia for more than 6,000 years, where they live in extreme conditions, as Eugenio Fieni himself explained to us in an article about this exhibition in the FIAP NEWS No. 13 of February 2021, when his photos were exhibited in the FIAP Exhibition Centre in Negova, Slovenia.

This exhibition had a special culmination since we had the honour of having Eugenio Fieni personally accompany us at the inauguration, an event in which he also gave a complete explanation of the experience of living among the Nenets during their stay in this remote place. The audience showed their interest by asking questions.

To learn more about the author and his work, you can visit his website:
<https://www.fenieugenio.it/>



From the Nenets Exhibition by Eugenio Fieni



From the Nenets Exhibition by Eugenio Fieni

From the Nenets Exhibition
by Eugenio Fieni



From the Nenets Exhibition
by Eugenio Fieni

The Nenets Exhibition,
by Eugenio Fieni, on display



The Nenets Exhibition,
by Eugenio Fieni, on display



The Nenets Exhibition,
by Eugenio Fieni, on display

The Nenets Exhibition,
by Eugenio Fieni, on display



These Exhibitions Will Be Touring

Since the creation of our FIAP EC in Reus we have wanted to go beyond making an exhibition of each author and, therefore, we have worked towards transferring these exhibitions to other FIAP ECs and other exhibition halls in Catalonia and Spain. Thus, some of the exhibitions from previous years are still traveling and will do so in 2024.

Regarding the exhibitions detailed above from 2023, Dark Room by Petri Damstén has travelled to the FIAP ECs in Asturias and Donostia and will travel in 2024 to the FIAP EC in Ceuta. The Insignificance of Man by Marcel Van Balken has been at the FIAP EC in Ceuta and will be at the FIAP EC in Asturias and also in the city of Eibar. The Nenets by Eugenio Fieni will be at the FIAP ECs in Asturias and Ceuta and also at the Festimatge photography festival in Calella, Catalonia.

As per the article in the November edition of FIAP News, as part of the touring arrangements for some exhibitions, the earlier 4 FIAP Masters exhibition that was presented in Reus in 2022 was transferred to the FIAP EC in Ceuta for the occasion of its official inauguration.

More information about these exhibitions can be found on the FIAP website:

<https://www.fiap.net/en/exhibition-centres/europe/fiap-exhibition-center-of-reus-catalonia-spain>



Activities of the Australian Photographic Society in 2023

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

For the Australian Photographic Society, 2023 has been a beneficial and rewarding year. Building on the past and respecting the history and heritage of an association such as the APS is important. However, embracing the future and being proactive in responding to the needs of the next generation of members is equally important.

There is no doubt that COVID had many negative impacts on individuals, communities and society more broadly. It is also true to say that for a country as large as Australia and with a geographically spread population, COVID accelerated the opportunities to connect in an online environment. This is particularly so as we celebrate member success in a wide range of online presentations for our key events, ranging from recognising APS Honours and FIAP Distinctions recipients, our Photobook and AV awards and our member and club events such as our Photo Walk Day and Australia Cup results. It has also increased our potential to assist members in developing themselves as photographers via our newly developed 'APSLearn' strategy.

Members have a myriad of opportunities to develop their knowledge and skills in photography ranging from being club members, to a variety of online resources and structured informal or formal accredited courses. While being a member of APS also helps with knowledge and skill development, APSLearn is more focussed on helping to develop a member as a photographer, so issues such as ethics and cultural awareness in photography are highlighted. APSLearn is in its infancy, and we do see this growing in a balanced, purposeful yet organic way over the next few years.



Group photo taken at Australia's FIAP Distinctions presentations

This year 37 Australians were awarded a FIAP Distinction, of which 15 people achieved their AFIAP level while another 22 achieved higher level Distinctions. Special mention goes to John W Chapman, who gained his EFIAP/d1, and Vicki Moritz, who gained her EFIAP/d3, for their achievements. We were privileged to have FIAP Board Member, and Director of the FIAP Patronage Service, Romain Nero as our guest presenter for the evening. After the Distinctions presentations, Romain gave a

presentation about the Patronage Service and provided those present with an opportunity to ask several meaningful questions. The FIAP Distinctions Presentation was organised and hosted by Australia's FIAP Liaison Officer, Bronwen Casey. A recording of this presentation can be found at:

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

Included here are photos from two of Australia's EFIAP Platinum recipients. The Diamond recipients works, along with those from Australia's other Distinctions recipients, can be seen in the recording and one of each of the Diamond recipient's works will be seen when FIAP News does its annual "EFIAP Diamond Showcase".



Piper in Silver Robe by Paul Thompson
- EFIAP Platinum recipient



Family Life by Kerry Boytell
- EFIAP Platinum recipient



There were 68 people who received APS Honours in 2023. Notable achievements were by Adrian Whear APSEM/b and Graeme Watson APSEM/s. We were also delighted to see three new APSEM (Australian Photographic Society Exhibitor Medal) recipients. It was also good to see a strong showing in the earlier levels of LAPS, AAPS and FAPS. A video recording showing the honours recipient's images is available on the APS Youtube channel and a sample of some of the APSEM recipient's images are presented with this article:

https://youtu.be/3_Dlsnq0p4E



Sea of White by Graeme Watson
- APSEM/s recipient



Sailing Against the Tide by Adrian Whear
- APSEM/b recipient



Beautiful Symmetry by Pia Jessen – APSEM recipient



Tired of Waiting by Ian English – APSEM recipient



Yellow Disc by Tina Dial – APSEM recipient



To further enhance the benefits of being a current APS Member with Honours, APS has released a range of Accredited APS Logos identifying the members currency and any APS Honours achieved.

The Australian Photographic Society (APS) selected Broken Hill for its annual National 'APS Meet Up' event in August last year. As Australia's only Heritage City, Broken Hill was a perfect location for a group of enthusiastic photographers. The 'Meet Up' Philosophy for Broken Hill was: *if you're awake, you have a photographic opportunity in front of you.*

Participants had a terrific range of photographic opportunities ranging from the historic Palace Hotel, Christina Kneesup who is a local well-known Drag Queen, a show by the Broken Hill Heritage Society, a tour through the Day Dream Mine and surrounds, the historic Silverton township and the well-known and eclectic Camel Farm. Not even a temporary bus break-down deterred our enthusiastic participants who promptly started to photograph the immediate area and passers-by. International tourists visiting Australia are encouraged to find the time to visit this iconic Australian Outback region in the State of New South Wales.



APS Logo sample



Silver Mine Group. Photo by Andy Swinfield, taken at the 2023 APS National Meet Up in Broken Hill



Photo by Andy Swinfield taken at the 2023 APS National Meet Up in Broken Hill



Union Actor 1. Photo by John Hodgson, taken at the 2023 APS National Meet Up in Broken Hill



Palace hotel. Photo by Kay Hathway, taken at the 2023 APS National Meet Up in Broken Hill



Photo by Paul Balfe taken at the 2023 APS National Meet Up in Broken Hill



Photo by Paul Balfe, taken at the 2023 APS National Meet Up in Broken Hill



Photo by Ria Murray, taken at the 2023 APS National Meet Up in Broken Hill

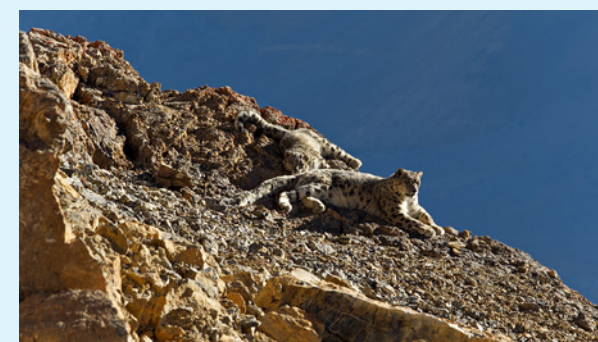
As part of our APSLearn strategy, we have been encouraging members to move beyond single images. Single images can, and have been, a powerful way to capture important and significant moments. Our newly introduced Mini Theme Month is primarily a learning activity that encourages members to move beyond a single image to using multiple images to create a story. Our inaugural event was an Open Theme allowing participants to choose their own theme. Whilst a learning activity, we also recognise individual achievements and our top 3 places in this Open Theme were 1st place - Paul O'Connor, 2nd place - Morag Lokan, and 3rd place - Pierre Boudib. Paul O'Connor's set of five works reflected his lifelong passion for the environment and natural world with many trips to the Himalayas which involved trekking through sparse mountain terrains, lugging camera gear at high altitude, and braving the wild weather, never losing sight of his goal: photographing a snow leopard in the wild. Included with this article is the set of photos with which Paul won this first Mini Theme Month.



Tracking Team scanning & resting by Paul O'Connor



Tracking team turning for home by Paul O'Connor



Mountain Queen and Cub by Paul O'Connor



Bharal Herd by Paul O'Connor



Snow leopard kill of Bharal male by Paul O'Connor

The 2023 Photo Walk Day had the theme 'Families'. Given the nature of the event, which is to take images on a specific day, the theme was perhaps more challenging than first envisaged. However, the commitment and results by all participants showed good faith to the concept of 'what is a family'. Equal first for the Individual entrants were Cherry Cole and Trevor Cotterill. The Team/Club winner was CPCA Photography Interest Group. A video recording showing all submitted images and results is available on the APS Youtube channel: <https://youtu.be/vxcDJTG4Smw>

The annual Australia Cup attracted entries from 57 Clubs across Australia with a 2023 theme: "This is Australia". In keeping with this theme, entries had to be single images as captured by the camera. We congratulate Brad Le Brocque from the Maitland Camera Club, the individual APS Gold medal recipient, and the Australian Horizons Photography Club (NSW) as the club that won first place.

All images and results can be viewed in the APS website 'downloads' area.

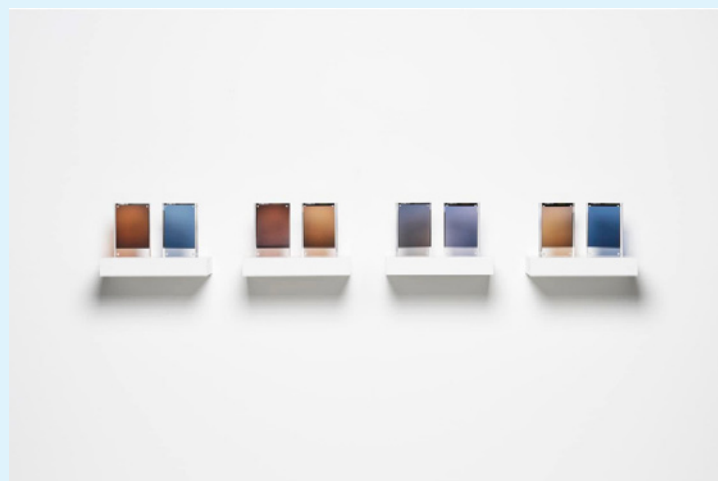
<https://www.a-p-s.org.au/index.php/downloads-new/australian-cup-for-photographic-clubs/1051-australian-cup-catalogue-2023/file>

The Mullins Conceptual Photography Prize (MCP) is an acquisitive prize, run by the APS, that seeks to find Australia's best conceptual photographs. In 2023, the winner was Melbourne photographer and multi-disciplinary artist Chris Bowes. For his win Chris received \$25,000. Chris described his winning series Sun Kissed #1, #2, #3, #4 as a series of experimental photographs created using a hand-made camera that, rather than capturing a representational image, instead captures the colour of light.

As Chris said in his artist statement, "They are presented in pairs, each pair containing an imprint of the light at sunrise and sunset over the course of several days. As such, the work's aim is to reduce landscape photography to its most basic form, imbuing photographic film with an impression of the sun rather than capturing it washing over the environment."

The following image is of Chris' set of images as displayed at the Muswellbrook Regional Arts Centre.

The moment someone invented the technology to create a visible image originating from the action of light or other forms of radiant energy upon a photographic medium or device, the discussion of what is, or is not photography commenced. In this constant evolution of advancements in technology, the APS has maintained a watch over the impact of AI on photography and has proceeded steadily and thoughtfully when making some key adjustments to APS Competitions definitions and requirements.



Mullins Conceptual Photography prize winning set of images

The year 2024 will bring new opportunities and new challenges, not the least being the ongoing discussions on different perspectives of what is a 'real photograph', what limitations or otherwise should be on competition images and how transparent should photographers and others be in describing the images they take. APS approaches 2024 with an optimistic view on the future of photography and the opportunities it will bring for APS members and we wish all photographic communities around the world the very best for 2024 and beyond.

Riccardo Busi's visit to Georgia

By Nino Mghebrishvili EFIAP, QPSA, GPU Crown1

FIAP Liaison Officer, Georgia

Co-founder of the Association of Photographers of Georgia
(FIAP OM)

Now, it's your turn...

Last year, 2023, finished with a very nice photographic event in Georgia. The association of Photographers of Georgia hosted the FIAP President Riccardo Busi in December in Tbilisi. This was the first time a high level FIAP Official had visited Georgia.

The Association of Photographers of Georgia (APG), as the FIAP Operational Member, is actively involved in the events under FIAP patronage and very often introduce young photographers among the APG members to FIAP events, structure and other specifics. But of course, it was very interesting to meet with the FIAP President and hear about FIAP directly from his presentation.

As a new generation, young photographers are a priority direction of FIAP, so we decided to organize the meeting with the FIAP President in the Ivane Javakhishvili State University Media and TV Art College with the students of the photography faculty. Of course, the APG members also attended.



Nino Mghebrishvili, Kakha Pkhakadze and Riccardo Busi
visiting the Media and TV Art college

Before the meeting, Mr.

Riccardo Busi was acquainted with the Diploma works of the students that were exhibited on the college walls. There were portraits, still life and commercial photographs. The college is the only one in Georgia where students learn photography for free. Over the course of a year, they study basic photography including different genres of photography such as portraiture, studio and outdoor lights, commercial photography, reportage etc.



Nino Mghebrishvili, FIAP LO presents the FIAP president

The meeting with Mr. Riccardo Busi commenced with the presentation of the FIAP President's pictures. The auditorium was excited by the photographs taken in different parts of the world. The young auditorium also listened to Mr Busi's presentation about FIAP with great interest.

Covered were the history of FIAP, its structure, patronage and auspice services, collaboration with other world photographic organizations like the Photographic Society of America (PSA) and the

Global Photographic Union (GPU), FIAP skill and service distinctions, FIAP Congress and Photo meeting, FIAP News Magazine, FIAP Exhibition Centres, the FIAP Photo Academy, and all other FIAP events and activities that make FIAP so versatile and attractive for photo-lovers and photographers from all over the world. Such things offer diverse possibilities to photographers to improve their professional skills.

At the end of the meeting, the FIAP President reviewed students' photographs. It was especially interesting for the young auditorium not only generally but, as well as, of a view of the rules of contests that are run under FIAP Patronage.

Kakha Pkhakadze, the Chairman of the Association of Photographers of Georgia, the Head of the Photography department and teacher in the Media and TV Art College, said:

"of course, we often discuss among students about FIAP contests and other events as our goal is to raise competitive and professional photographers and we hope that the new generation will improve their photographic skills by being involved in the events developed by the International and worldwide photographic organizations. The visit of the FIAP president and meeting with Georgian photo-lovers and students was very fruitful and interesting as they were familiarized with FIAP and its activities personally from the FIAP president. I hope they will participate in the FIAP activities more actively."

Zurab Oshkhneli, Director of the Media and TV Art College, said:

"During the 34 years since the college founded, we hosted many important and high-ranked guests. This category of guests belongs to Mr. Riccardo Busi, whose competence, southern style of storytelling and friendliness towards students became the main line of the meeting."

His presentations of FIAP, as well as him showing and discussing some of his own photographs, were amazing, interesting and informative. The manner of narration and sincerity was the main line of Mr. Busi's presentation. That created a friendly and openness of environment which ended with a spontaneous photo session."

The FIAP president finished his presentation with this phrase: "Now, it's your turn..."

Yes, it's the new generation's turn and we hope young Georgian photographers will "have their say" in the international photographic arena.



Riccardo Busi looking at Students' Diploma works



After the meeting there was a spontaneous group photo in the studio of the college



Before commencement of one of the presentations



Mr. Riccardo Busi being given a gift from APG



FIAP LO gives APG present to the FIAP president



Mr. Riccardo Busi shows his pictures



Nino Mghebrishvili (FIAP LO),
Zurab Oshkhneli (Director of the
Media and TV Art College),
Riccardo Busi (FIAP president)
and Kakha Pkhakadze
(APG chairman)



Riccardo Busi and Zurba Oshkhneli
during interview

New FIAP Distinctions for Slovene Photographers

Article by Vasja Doberlet, MFIAP, HonEFIAP
FIAP Liaison Officer and
Hon. President of Janez Puhar Photo Society Kranj
Event photos by: Tine Založnik

At the November 2022 FIAP Directory Board meeting, the Board issued a guideline to all Operational Members that new FIAP distinctions are to be presented to successful applicants at an official FIAP event in the country. I commented to myself "This is normal for us that it must be a FIAP event. We always do it at the opening ceremony of a salon with FIAP patronage". For me, the case was closed and I forgot about it. Then, from the FIAP News, August edition last year, we discovered that in Bulgaria they formally present their Distinction Certificates with an exhibition of photographs taken by the recipients of new FIAP distinctions. This made us rethink.

We concluded it would be a very good idea to organize an event dedicated to just the new FIAP Distinction recipients. At the opening of FIAP salons there is always a focus on the salon, and its themes, and of course there is a focus on granted awards at the salon. The new Distinctions recipients were a secondary part of these events, and this was not fair. The FIAP Distinctions, the most desired distinctions for achievements in photography, are the result of systematic work over a long time and not a result of a single salon. The recipients of FIAP Distinctions deserve to have a whole event dedicated to their achievement.

The Photographic Association of Slovenia delegated the organization of the event to the Janez Puhar Photo Society Kranj. It is one of the most active clubs in Slovenia and, in the city of Kranj, has a reputation as a good organizer of photographic events. The club has a good relationship with the Music School of Kranj, so it was normal to have such an event organized in the concert hall of the music school and the program for the Presentation event also included musical and ballet performances.



Žana Vidmar, a student of the music school, was dancing
to music by Adolf Adam



Petra Puhar, a relative of the first
Slovenian photographer
Janez Puhar, led the event

The event started with a ballet performance by one of the students from the music school. The whole event was led by Petra Puhar. Petra commenced the event with a short presentation on FIAP. She also said some words about FIAP distinctions and then she invited the Slovene FIAP Liaison Officer to provide information about the distinctions of the Slovene authors and expected future changes.



Vasja Doberlet FIAP Liaison Officer for Slovenia announced the FIAP Distinction recipients



Chamber music trio, Nuša Grašič, Maša Justin and Zala Udir played Ch. Wiggins "Serenada" and "On wings of song" from F. Mendelssohn

Following a musical performance by the trio "JUG", there was a presentation of images from all twelve distinction recipients. Each of them prepared a set of seven images. We advised each individual to select pictures that would form a coherent collection of their work. Although they followed the advice to create a coherent collection, the projection was very diverse. Twelve collections, twelve approaches, twelve photographers. It was interesting and nice.

After the musical performance and presentation of the photographic works, the president of our Photographic Association of Slovenia Mr Tomaž Lanišek, MF FZS, EFIAP/g spoke saying some positive words and congratulated the distinction recipients.



The event in the Concert hall of the music school was well visited and equipped with FIAP and FZS flags



Mr Lanišek gave a short speech and then he handed over all the distinction diplomas and badges.



Vasja Doberlet (right) assisted Mr Lanišek when handing over the FIAP diplomas and badges. Mr Stojan Gorup received his EFIAP/p



Valreija Jenko, president of Janez Puhar Photo Society received the AFIAP



Emil Božnar, received EFIAP/g

The highest distinction EFIAP/d2 granted this time was received by Janez Podnar, the oldest among us, and he got the opportunity to say some words



The FIAP Distinctions presented were as follows:

- AFIAP: Valerija Jenko, Tomaž Berce, Jože Marinič, Leon Vidic
- EFIAP : Janez Ribnikar, Robert Strahinjič
- EFIAP/bronze: Miha Kacafura, Tomi Križaj
- EFIAP/silver: Dejan Kokol
- EFIAP/gold: Emil Božnar
- EFIAP/platinum: Stojan Gorup
- EFIAP/diamond 2: Janez Podnar

All the recipients travelled from different places in Slovenia to be in Kranj that evening.



Great thanks to the headmistress of the Music School of Kranj, Mrs Petra Mohorčič. This event showed again the coexistence of two cultural branches in our city



Petra Puhar traditionally leads all the events of our society. She also deserved a flower

For the end of the event, the organizer also provided a humble snack to support the informal chats between the photographers, their friends and of course the management of FZS (Photographic Association of Slovenia).



Photo by Valerija Jenko, AFIAP

An article in the regional paper "Gorenjski Glas" (Voice of Gorenjska region) was published a few days later. For photographers from Kranj and the Music School of Kranj this was important to show their strong cooperation to the municipality of Kranj.

The following are photos from each of the 12 FIAP Distinction recipients.



Photo by Tomaž Berce, AFIAP



Photo by Jože Marinič, AFIAP



Photo by Leon Vidic, AFIAP



Photo by Janez Ribnikar, EFIAP



Photo by Robert Strahinjić, EFIAP



Photo by Miha Kacafura, EFIAP/b



Photo by Tomi Križaj, EFIAP/b



Photo by Dejan Kokol, EFIAP/s



Photo by Emil Božnar, EFIAP/g



Photo by Stojan Gorup EFIAP/p



Photo by Janez Podnar, EFIAP/d2

The “Dolomiti” Mountains of Italy, more than just landscape

By Fabio Beconcini EFIAP
Italy

<http://www.fabiobeconcini.com>

The “Dolomiti” Mountains is a mountain group in the Eastern Italian Alps, located in the southern part of the main Alpine chain, covering an area of approximately 16,000 km² and almost entirely included in the northern Italian regions of Veneto, Trentino-Alto Adige and Friuli-Venezia Giulia. A small area extends into Austria, the “Lienz Dolomites”.

Talking about the Dolomiti immediately brings landscape to mind, with its valleys, snow-capped peaks, spires, glaciers, streams, lakes, woods, meadows and pioneer vegetation that slowly colonizes scree and stones, in a whole spectrum of colours, of smells that change over the course of the day and the seasons.

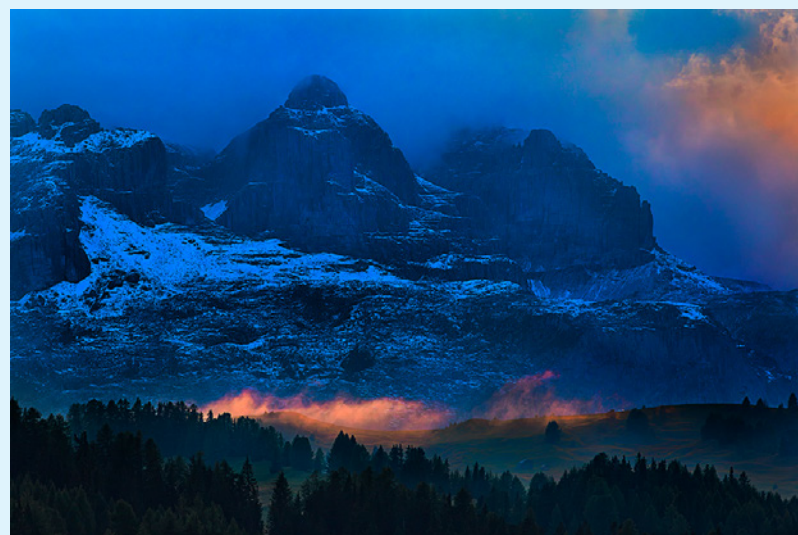
The colours are probably the thing that remains most imprinted in mind when you visit these places: wide valleys with very green meadows from which pink peaks and spires emerge, chains of jagged mountains ready to take on colour at dawn and dusk in the unrepeatable phenomenon called in dialect “enrosadira”, which literally means “becoming pink”, indicating the phenomenon whereby the rock of the Dolomiti turns light red at sunrise and sunset. The colour taken on by the peaks of the Dolomiti depends on the composition of the rock itself, dolomite, which contains a compound of calcium and magnesium carbonate. This

composition causes the sun’s rays to refract on the rock and gives life to its characteristic pink colour.

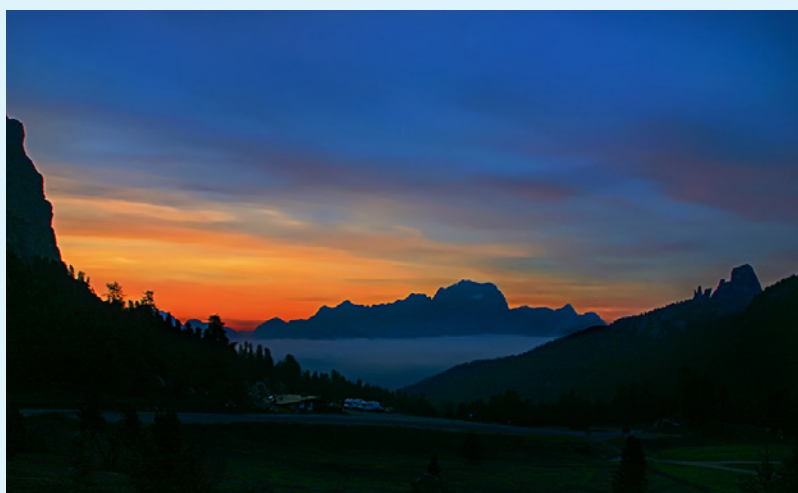
This phenomenon is unique, it varies from month to month, even from one day to another, depending on the different positions of the sun, the presence or absence of clouds, and the clarity of the air. Obviously, to fully enjoy the beauty of the “enrosadira”, a true spectacle of nature, the day must not be cloudy!

But the Dolomiti are much

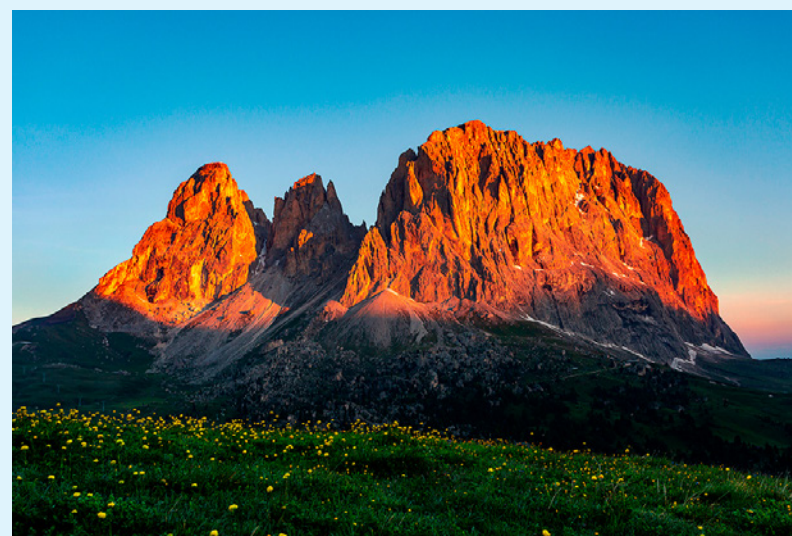
more than this! In fact, we have to think of the Dolomiti as a fantastic set of geology, history, folklore, environments, fauna, cuisine, sport, art and culture. Every town, every village, every mule track, every corner has its own immense charm; the many traces of the great war, still clearly visible, almost frozen



First light from Valparola Pass



Sunrise over the Cortina basin at 5.40 am



Sunrise on the Sassolungo from the Pordoi Pass

and ice, under glacial storms in absolutely uncomfortable environmental conditions, forced men to build mule tracks, refuges, cableways, trenches and tunnels dug into the ice and rock, which are still visible today. “Marmolada”, “Antelao”, “Catinaccio”, “Latemar”, “Pale di San Martino”, “Sciliar”, “Cristallo”, “Marmarole”, “Croda da Lago”, “Civetta”, “Pelmo”, “Sella”, “Col di Lana”, “Val di Fassa”, “Val di Fiemme”, “Val Fiorentina”, “Val di Zoldo”, “Val Rendena”, “Val Comelico”, “Sappada” and “Cadore” are just some of the renowned names. Moreover there are equally famous lakes such as “Misurina”, “Alleghe”, “Braies”, “Fedaia”, “Tovel”, “Carezza”... and so on!

The Dolomiti are certainly one of the most renowned naturalistic-environmental and popular tourist areas of



Autumn from the Fedaia Pass



Trenches at Lagazuoi - traces of the 1st World War

in time, also make us stop to think and reflect. Anyone who passes through here understands that the effective coexistence between peoples brings peace and wellbeing for all, not war and hatred.

There are many mountain peaks and valleys, the names of which are often linked to the sad events of the First World War, which saw ferocious battles, wars of position and hand-to-hand combat in inaccessible places. High mountains, with snow

the Alps. This area attracts thousands of tourists in the summer season but during winter, thanks to the presence of the largest Italian ski area, called “Dolomiti Superski” there are even more visitors. Since 1990, in order to keep the beauty of the landscapes and the extreme richness of the flora and fauna intact, and therefore to conserve the great “biodiversity” of these mountains, the territory is subject to some careful and

particular protection laws thanks to its designation as a National Park (the Dolomiti Bellunesi National Park - <https://www.dolomitipark.it/>) and to the implementation of nine different natural parks spread across the territory. In this way an attempt has been made to maintain a correct balance between the need for heritage conservation and the development of local populations and tourism.

On the 26th June 2009, the Executive Committee of UNESCO (United Nations Educational, Scientific and Cultural Organization - <https://www.unesco.org/en>), declared the Dolomiti a World Heritage Site, a really great recognition of the uniqueness of the place!

My first contact with the Dolomiti occurred many years ago, for my honeymoon. The year was 1972, in the month of May. The tour included a two-week journey that would take me to Val Gardena and Val di Fassa, on the shores of Lake



Buttercup blooms at the Tre Cime di Lavaredo



Sunrise on Lake Misurina

Braies and all the way up to Cortina d'Ampezzo.

It was love at first sight. From that moment, I returned to the Dolomiti area many times, often together with some friends from the Italian Alpine Club (CAI), the National Association whose aim is mountaineering in all its manifestations, knowledge and study of the mountains and defence of their natural environment - <https://www.cai.it/>. The CAI helped me to reach the most beautiful and most hidden



Rainbow at the Fedaia Pass at 5.00 am

places of the mountains thanks to their great experience and knowledge.

Main villages are connected by a road network, that allows you to move from one point to another easily, but also by a railway network and a local bus service. There are also some airports, which are connected to buses and train services.



The closest airports are:

- "Marco Polo" in Venice (250 km);
- "Linate" and "Malpensa" in Milan (280 km);
- "Valerio Catullo" in Verona (130 km);
- "Gabriele d'Annunzio" in Brescia (180 km);
- "Antonio Canova" in Treviso (268 km);
- "Orio al Serio" in Bergamo (200 km).

Furthermore, there is the small "Dolomiti San Giacomo" airport in Bolzano, connected daily to Rome, and the "Caproni" airport in Trento, which is used by tourist planes, gliders and helicopters. Depending on the chosen location, the main motorways are the A22 "Brennero", the A27 "Venezia-Belluno" and the A23. For internal travel there is also an extensive bus system, which reaches all the main tourist locations.

The equipment necessary for the photographer is determined by the places they are going to visit; if a car is used there are no problems, but if one has to walk for hours or you have to climb the mountain, problems arise. As I have learned on my many mountain journeys, the backpack must first contain all the equipment necessary for personal safety. Nothing is more dangerous than a mountain faced without the necessary equipment, without the respect that this Giant, the Mountain, demands. How many dangerous accidents occur because people set out without the right shoes, suitable clothing, food to eat and water to drink. Only after the backpack is prepared for the excursion, we can organize our photographic equipment.



Lights at the Erbe pass



The Alpine Anemone

In my opinion, I recommend bringing complete equipment with you if the chosen location can be reached by car, lenses such as 17-40 mm, 24-105 mm, 70-300 mm, extension tubes and small illuminators for close-up photos and a tripod for long exposures. The Dolomiti passes are ideal for photos of large landscapes even in difficult weather conditions. The beautiful roads at the bottom of the valley allow for spectacular shots from below the pinnacles, spires, towers, pyramids and mountain chains, characteristic of the pink mountains. However, we often have to move away from the roads, even for long stretches, on challenging paths, to look for the best shots. In these cases, the use of mountain boots, trekking poles and a waterproof backpack is mandatory, just as it is mandatory to



always follow the official paths well highlighted by the white and red signs of the CAI. You must not forget to bring trail maps and a GPS.

You always have to remember to carry extra batteries. We often have to use minimal equipment such as a 24-105mm lens and extension rings for close-up photos, due to space and weight reasons. A small compact waterproof camera can be useful in case of rain and other extreme weather situations. After the advent of "AI" we can easily replace the tripod with the use of a sensitivity of 25,000 ISO.



Genziana punctata and the Pale di San Martino in the background



Fawn

To take pictures of the wonderful phenomenon of the "enrosadira" you should study the times of sunrise and sunset for the dates you decide to go. A lot of patience is required. The phenomenon begins imperceptibly, then the colour slowly increases in intensity until it reaches maximum splendour, which only lasts a few seconds.



Dolomite marathon during the summer

Regarding the seasons:

- winter to take pictures of winter sports;
- summer for sporting events and folklore;
- spring for the blooms;
- autumn for the extraordinary colours that the larch trees take on when they change colour;
- and, of course, all the days of the year for cuisine and hospitality!

With the pictures that I am showing with this article, I have tried to give an idea of



The rare Alpine Raponzolo



Fedaia with Marmolada

the beauty of these mountains, of the fauna that can be encountered, of the people and of the culture that can be useful to photographers who want to visit the "Dolomiti" Mountains. But primarily you have to notice that these environments must be respected for the rarity of many plants (you don't have to touch them!) and for the fragility of these mountain giants which, beyond their grandeur, grow on easily degradable rocks and are exposed to merciless atmospheric agents which, over the years, can destroy and transform places. I am thinking,

for example, of two dramatic episodes: the "Vaia" storm, which devastated hundreds of hectares of forest between October and November 2018 and the collapse of Trepbor, in June 2004, one of the spires of the splendid "Cinque Torri" ("Five towers") in the "Picchi del 5 Torri".

When should we go? I prefer the middle seasons; so, in my opinion, you should avoid summer and winter due to the crowding.

My photos aim to show the



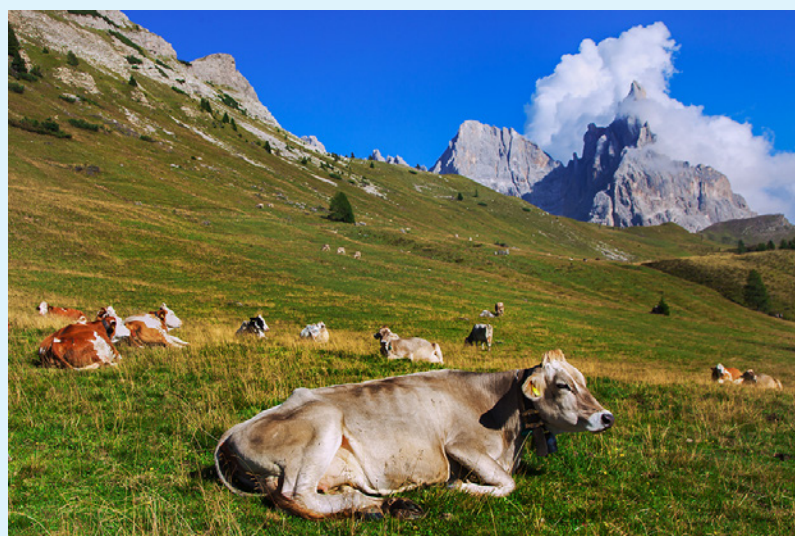
Autumn from Prato Piazza - first light

readers what I, as the photographer have seen, albeit within the limits of the photographic medium. I know for sure, however, that I will never be able to convey the grandeur of the landscape and the emotions you feel when experiencing the Dolomites with photographs alone.

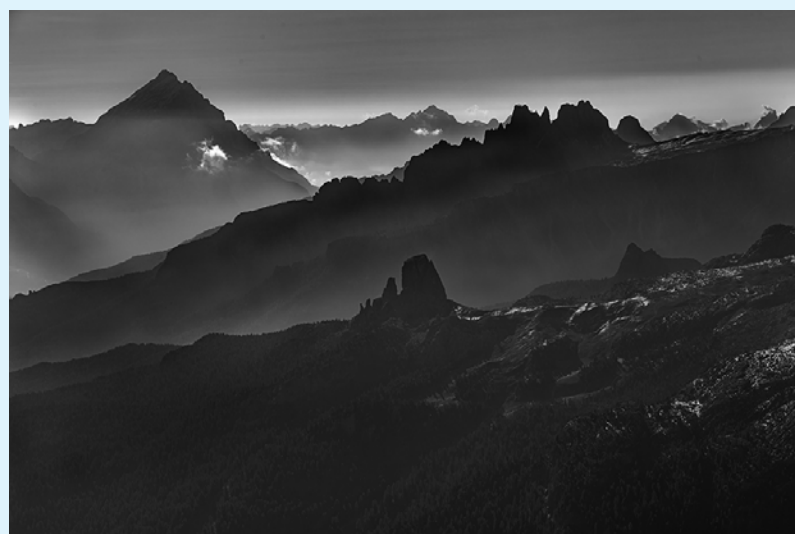
Finally, I thank my friend Simone Sabatini, Liaison Officer of the Italian Federation of Photographic Associations (FIAF), for the important support he gave me in the realization of this article.



Autumn from Prato Piazza
- first frosts



Grazing at the Malga Juribello
and Pale di San Martino



The eastern Dolomites with
the 5 towers in the foreground



Bad weather on the Lavaredo peaks



Overview of Lake Carezza



Autumn at Lake Braies

Flowering in Anterselva



Wooden sculptures near Sappada

The disaster produced by storm VAIA



Bosque del Apache National Wildlife Refuge, New Mexico, USA

By Angela Poggioni GMPSA, EFIAP/s

<https://www.instagram.com/angelapoggioni/>

Bosque del Apache National Wildlife Refuge, established in 1939, is known as one of the most spectacular refuges and feeding grounds for migratory birds in North America. Situated between the Chupadera Mountains to the west and the San Pascual Mountains to the east, the 57,000 acre National Wildlife Refuge was established to provide a critical stopover for migrating waterfowl. Now, each year during autumn, tens of thousands of Arctic Geese and Sandhill Cranes make the

refuge their winter home. The heart of Bosque del Apache National Wildlife Refuge, located in San Antonio, New Mexico, is 7000 acres of flood-plain where the waters of the Rio Grande have been diverted to create extensive wetlands and farmlands to provide food, water, shelter and space not only to migratory birds but also other birds and wildlife like mule deer, porcupine, coyote, quail, pheasant and roadrunner which are present all year round.



Welcoming the new day Sandhill Cranes dance as the sun rises

Even though Bosque del Apache offers unique wildlife in each season, the biggest attraction is without a doubt the staggering number of Snow Geese, Ross's Geese and Sandhill Cranes found at the National Wildlife Refuge from November through January. If planning a trip here during this time, it is suggested to avoid the six-day Annual Festival of the Cranes during the peak of the migration in the middle of November when the crowds are



Sandhill Cranes flying to a feeding ground

overwhelming. Socorro, about a twenty minute drive from Bosque, is your best option for lodging. Remember to ask for an early breakfast since you want your tripod (preferably a carbon fiber that reduces cold transmission) in place at the refuge long before sunrise.



Blue-morph Snow Goose aerial balancing act performance with White Snow Geese

The best time of day to visit Bosque is during the early morning or late afternoon when the light is beautiful and the wildlife more active. Get the most from your Bosque experience by getting set up for dawn's "blast off" while it is still pitch dark. Bring a headlamp with a red-light option. This will enable you to see but is a color that is not seen by most animals and not harmful to the wildlife's eyesight. A good pair of gloves that protects from the cold while allowing you to quickly adjust settings, since winter morning temperatures in the

high New Mexican Desert, at an elevation of about 4,500 feet, are typically below freezing, is also essential. Thousands of snow geese and sandhill cranes spend the night in the flood plains to protect themselves from predators. Near dawn, the geese usually take off all at once in a mesmerizing blast in search of nearby fields, or locations throughout the Middle Rio Grande Valley, to feed in for the day. The Sandhill Cranes will take off in small groups of three to five throughout the morning also heading to nearby corn and wheat fields to feed.

There are twelve hiking trails in the refuge that offer sweeping vistas but the best place to see and photograph wildlife in the refuge is off the auto loop trail. It is a 12 mile scenic drive on a dirt road, comprised of The South Loop and The North Loop.

As the sun creeps up, drive south along the loop road and make stops at the Diver Deck, the Rio Viejo Trail and the Boardwalk, a raised wooden walkway that passes through towering marsh grasses. If you are lucky, looking carefully across the sandy marsh you might be able to spot American Pelicans fishing in deeper waters. Continue to The North Loop where you will encounter several seasonal ponds and viewing decks, of which the Flying Deck, where the light is best in the afternoon, is the most popular with over 250 species of birds having been sighted here.



Blast-off of migrating Snow Geese

Each winter is different, but it is pretty common that from the Flying Deck, overlooking a large field managed as a seasonal wetland, you can photograph the sunrise spectacular flyout of geese and cranes which have roosted on the flooded field overnight. Likewise, at dusk, this deck is often the best place from which to see flight after flight of the geese and cranes returning to roost in the marshes. Sunset is also the time of the day when you can witness murmuration, large flocks of red-winged blackbirds creating a mesmerizing display of unity and harmony. As if choreographed by nature itself these little birds, taking flight in perfect synchronization, are something not to be missed. And don't stop photographing when the light fades as lower shutter speeds and panning can still provide you with good results.



Interaction at the pond between two Sandhill Cranes

The refuge is a world famous destination for wildlife photography not only because tens of thousands of migratory birds visit Bosque del Apache yearly, but because of its rich biodiversity. The absolute abundance of birds coming together to migrate is a testament to their unfailing instincts and Bosque del Apache National Wildlife Refuge is a sanctuary where different species find relief during their journeys. Just a couple of days at the refuge provides endless opportunities. Besides geese and cranes, waterfowls, bald eagles, hawks and other birds of prey also winter in the refuge. Today, Bosque del Apache is part of the National Wildlife Refuge System, a national network of lands and waters set aside and managed for the benefit of wildlife, plant resources and their habitat.



Snow Geese arrival at a corn field in the early morning hours already occupied by Sandhill Cranes

Bosque is not the only important stopover site for migratory birds in New Mexico though. Twenty six miles north of Socorro, the Bernardo Waterfowl Area is a wetland habitat, near the Rio Grande River. About 5000 acres in size, this area was established in the 1970s by the New Mexico Game and Fish Commission as a natural environment for migratory waterfowl and other wetland-dependent wildlife. The Bernardo Waterfowl Area offers several opportunities for photography. Besides hiking trails, there are bird hides and wildlife-viewing platforms. A one-mile loop drive has no fee to pay and less crowds. It is certainly a stop worth considering anytime you decide to visit Bosque del Apache.

I encourage you to educate yourself about the behavior of the birds you are going to photograph. The more you know, the more prepared you will be to capture moments that make for the best images. Here are a few common behaviors: birds take off and land into the wind, ducks usually give a wing flap after bathing and cranes lean forward and lower their heads just as they are about to take off. By studying behavior and habitat of your subject ahead of time, you can anticipate where a bird will land, walk, or fly, resulting in a much more compelling photograph.

For your orientation I suggest you stop at the Visitor Center (open until 4:00pm every day) as soon as you arrive, for maps, information on the latest wildlife sightings and the most recent roosting and feeding sites, as they can change through the winter. Bosque del Apache Wildlife Refuge 12-mile auto tour loop is open from one hour before sunrise to one hour after sunset every day of the year. There is a fee to be paid for the self-guided auto tour.



Blue-morph Snow Goose and White Snow Geese arriving at a feeding ground



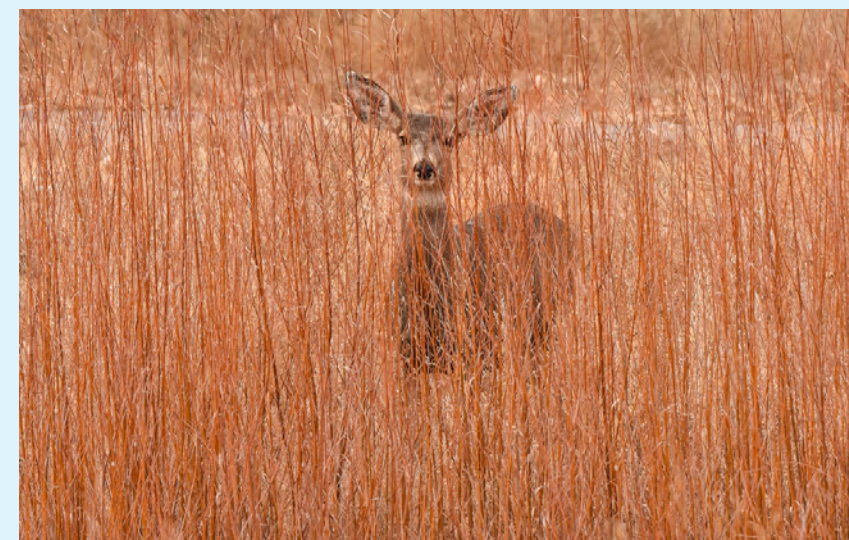
Flying to a corn field at Bosque del Apache



Snow Geese creating patterns in flight on their way to a feeding site



Sandhill Cranes flock of five



Mule Deer are very shy, in this case he went hiding behind tall grass blades



Sandhill Crane landing in a field full of Snow Geese



Red-winged Black Birds flying through the marshes of Bosque del Apache



Red-winged Black Birds Murmuration



A typical scene at Bosque del Apache as you just turn around to see what is happening behind you



White and Blue-morph Snow Geese flying together towards a corn field



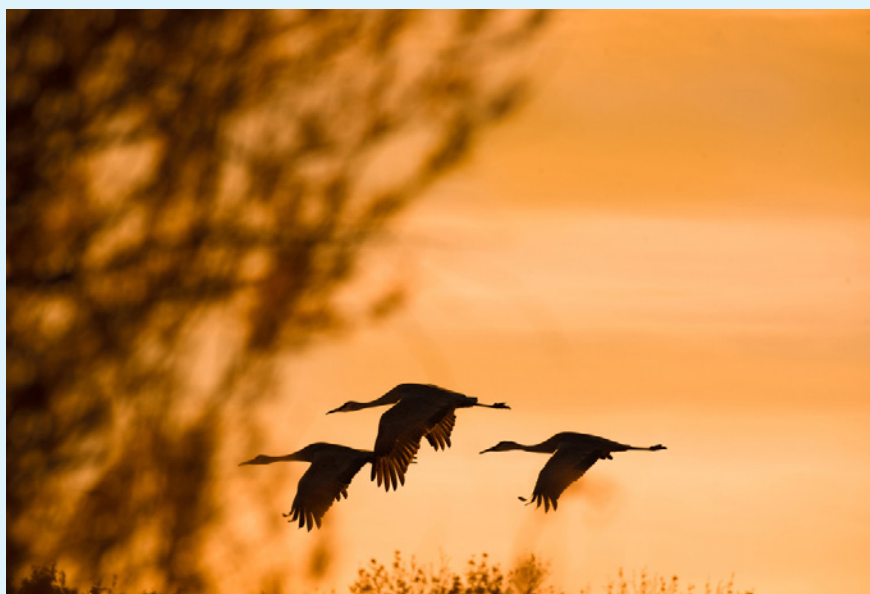
Sandhill Cranes looking like parachutes approaching a landing site



Slow return of Sandhill Cranes to the night roosting flooded marshes



Late afternoon return of Sandhill Cranes to the night roosting place



At sunset Sandhill Cranes fly to flooded fields for the night

Authentication of Photographs vs Generative AI Images

By Sheldon Bowles, FCAPA

Generative AI can be used to create highly realistic synthetic images, which can present challenges for photographic organizations who need to distinguish these images from real photographs. These challenges are prevalent as AI generated images have received awards at several photographic exhibitions.

AI generated images can be classified as either (a) text-to-image, which are images that have been created algorithmically from text prompts without any original photographic element, or (b) artificial intelligence renderings, which are images that have been created or modified using specific AI generative image in-painting or image out-painting techniques. Image in-painting is when AI has been used to remove elements or to fill in generated elements that are not captured by the photographer and are drawn from the AI generated system's dataset of images scraped from the internet. Image out-painting is when AI, using generated elements, extend the image beyond the original image's boundaries.

Given the rapid advancement in AI generative technology, and the possibility that AI generated images might be entered in photographic exhibitions, the competition committee for Canada's national photographic association (CAPA) felt that it would be helpful to put together a framework that would help judges and organizations distinguish between AI generated images and authentic photographic based images.

The framework that I have put together is the result of seven months of research and testing that was conducted using a diverse array of techniques to identify AI generated images. The results of these tests are presented in this article. This article offers guidance on detecting AI-generated images through two methods: Subjective Image Assessment and Objective Technical Analysis.

Subjective Image Assessment relies on human judgement to visually identify AI images. This initial assessment can be helpful as humans usually excel at identifying errors or logical inconsistencies in images due to their innate ability to recognize visual patterns. However, as technology progresses, relying on subjective image analysis to identify AI clues will become progressively more difficult. Additionally, the performance of humans is quite variable and depends on personal experience and diligence, and therefore cannot be relied upon in many instances. Nevertheless, recognizing inconsistencies in an image provides a mechanism to identify images that could have possibly been AI generated. These inconsistencies include:

1. The image appears excessively spectacular and lacking natural imperfections.
2. The image appears unrealistic.

Unrealistic and Distorted Face



3. There are inconsistencies in the direction of lighting, shadows, or reflections.



Inconsistent Lighting

4. A landscape is not representative of an actual geographical location.



Unrealistic Location

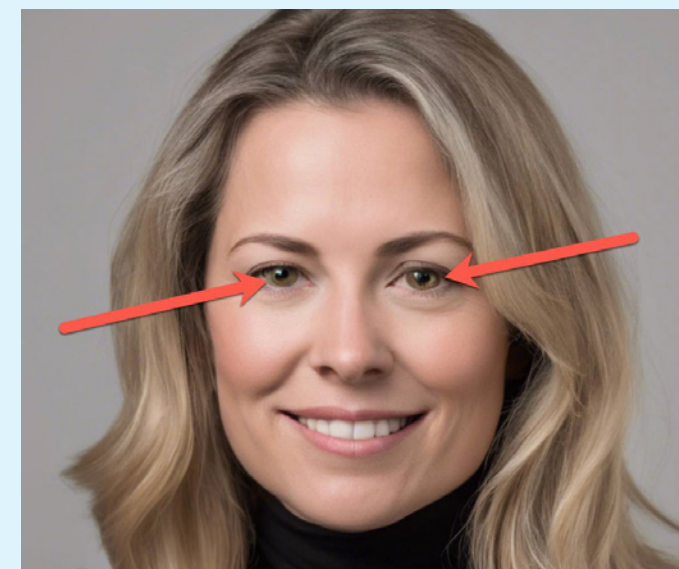
5. A closeup examination reveals physical human oddities, such as distorted faces, the absence of blood veins in eyes, unnaturally coloured eyes, excessively smooth skin, and the unnatural representation of fingers, toes or legs.



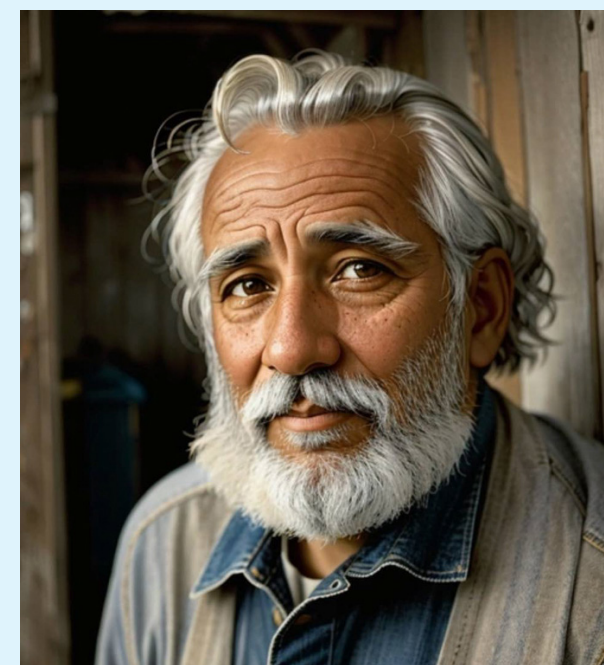
Unrealistic Skin and Eyes



Cartoon Eyes

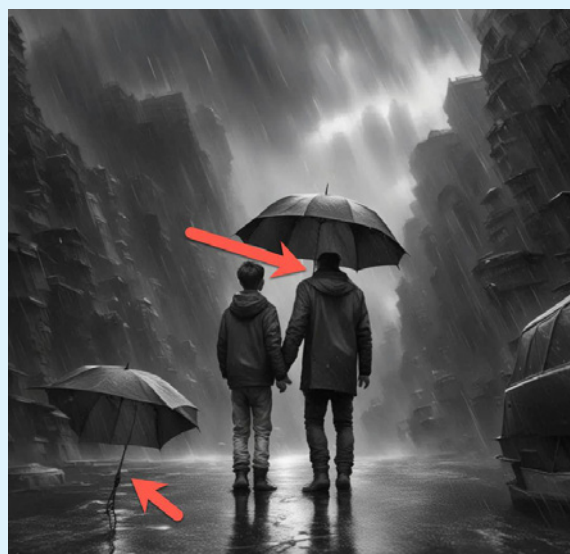


Imperfections in Eyes



Unrealistic Features

6. A closeup examination reveals unrealistic discrepancies and strange artifacts.



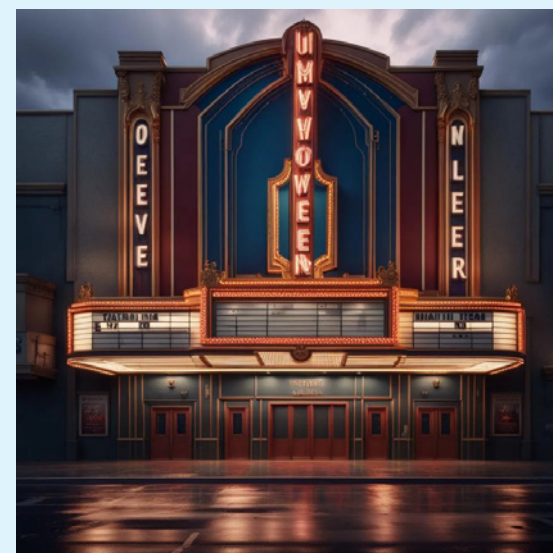
Oddities Contained

7. Motor vehicles may seem unrealistic, contain license plates and vehicle identifying lettering that are nonsensical.
8. The image contains text that does not accurately reflect the visual content.



Unrealistic and nonsensical lettering

Some of these visual inconsistencies can be seen in the image of the movie marquee generated in *Dream Studio AI*. Many of these imperfections will not always be obvious as they can be corrected by refining the generative AI prompt, employing negative prompts, and subsequently regenerating the prompt. Currently, methods to mask detection of AI generation include using AI techniques like in-painting to replace generative text, specifying the exact text in double-quotations within the AI prompt, and using a post-processing application to insert the required text into the generated image.



Movie Marquee

These two categories were first, images generative using AI text-to-images, and second Images that were enhanced using Adobe Photoshop 2024's generative AI features (generative fill/remove elements and expand boundaries of an image).

Note that AI DeNoise, AI Sharpening and AI enlarging fall under the category of Machine Learning, a subset of Artificial Intelligence. They employ algorithms and statistical models to enable computers to learn and execute specific tasks. However, their dataset is considerably smaller than what is required for AI-Generative technology. Hence, AI DeNoise, AI Sharpening and AI enlarging do not receive the label of an AI-generated image in the metadata file.

To perform an objective technical analysis 100 AI generated images that reflected a wide range of genres were created in each of the following nine AI generators:

- Adobe Firefly 2 text-to-image
- Bing AI
- Dream Studio
- Leonardo AI
- Meta AI
- Midjourney
- NightCafe
- SeaArt
- Stable Diffusion

All of the 900 AI generated images that were created from the above listed generators as well as 100 images that were captured in-camera and submitted to a 2020-2021 national exhibition in Canada were tested using two AI classifiers. The classifiers that were used to test all images were *AI or Not* and *Hive AI Detection*. Both *AI or Not* and the *Hive AI Detection* websites function as machine learning services, analyzing the surface content of images to determine whether each image originated from a photograph or was generated by an AI generator.

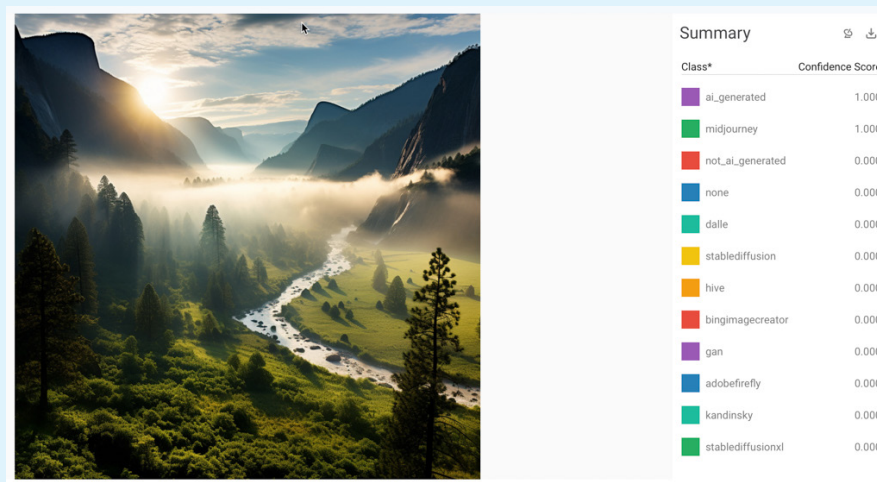
The 1,000 image database, consisting of the 900 AI rendered images from the nine different AI generative text-to-image creations and the 100 camera-captured images, were tested by *AI or Not* and *Hive AI Detection*. With the exception of Adobe Firefly text-to-image creations, both *AI or Not* and *Hive AI Detection* exhibited a high degree of accuracy in correctly identifying photographs from generative AI text-to-image creations.

The results of our tests from all the above listed AI generators excluding *Adobe Firefly 2 text-to-image* were:

AI or Not average reliability in detecting AI generation 97%

Hive AI Detection average reliability in detecting AI generation 99%

An example of the results obtained using **Hive AI Detection** following an analysis of an image created from *Midjourney AI* that formed part of the database is attached.



Hive AI Detection Results

Despite the high accuracy of detecting AI generated images both **AI or Not** and **Hive AI Detection** systems faced challenges in identifying images that were rendered by Adobe Firefly text-to-image rendered images. The detection results, in the tests we conducted, for AI generated images from *Adobe Firefly 2 text-to-image* were:

AI or Not reliability in detecting AI generation 36%

Hive AI Detection reliability in detecting AI generation 63%

Both detection systems likely encountered challenges in identifying **Adobe Firefly** AI images due to the approach used by **Firefly** in creating images. Adobe's primary dataset comprises of genuine Adobe Stock photographs, distinguishing it from other AI generative systems that scrape elements from billions of internet photographs. Thus, the dataset includes publicly available images that are no longer under copyright restrictions and images from other sources. The blending of diverse photographic sources into a single dataset likely contributes to a level of photorealism, minimizing the presence of imperfections that detection classifiers typically rely on to identify non-natural content.

In addition to testing images that were created by AI generators, photographs that were enhanced by Adobe's Generative AI features were also evaluated. The most recent release of the 2024 version of Photoshop contains two AI generative features:

1. Generative Fill (in-painting) – this is a generative AI tool for non-destructive image editing that leverages text prompts to populate or remove part of an image with realistic AI generated elements.
2. Expand (out-painting) – this is a generative AI tool used to augment photographs beyond their original dimensions, intelligently generating additional visual content that naturalistically matches the existing content.

For the purpose of testing, a series of photographs were imported into Photoshop 2024. Each photograph was enhanced using one of the Adobe Firefly AI features (Generative Fill/remove & Expand). Various saving and exporting options were systematically evaluated. Each original photograph and the enhanced original photograph were analyzed by:

1. Using the File Info feature in the dropdown menu of Photoshop.
2. Employing a metadata reader (metadata2go website) to scrutinize the detailed metadata of each image.
3. Verifying the authentication and validation of the photograph and image using Adobe's Content Credentials website.

The analysis of the enhanced images revealed that:

1. All images that were enhanced using Generative Fill, removal of element(s) & Expand (out-painting) did not contain any exif camera data (camera information & shot information), metadata tags were blank, but did include the following:
Software Agent: Adobe Firefly
Title: Generated Image
Claim Generator: Adobe_Photoshop/25.1.0 (build 20231016.r.120 ca99df2; mac) adobe_c2pa/0.7.6 c2pa-rs/0.25.2
Claim Generator Info Name: Adobe_Photoshop
Claim Generator Info Version: 5.1.0 (build 20231016.r.120 ca99df2; mac)
2. All images that were enhanced contained the title tag 'Generated Image' and associated tags were added to the enhanced images, regardless of whether the "Export to" metadata setting was set to "None" or "Copyright and Contact Info."
3. Adobe's Content Credentials webpage analyzed all the enhanced photographs and displayed "This image combines multiple pieces of content. At least one was generated with an AI tool."

The above analysis has shown that when Photoshop's new generative AI features are used, the metadata is altered. Adobe has implemented a Content Credentials system that strips camera details and adds tags like "Generative Image" to indicate AI editing. These AI tags can be viewed using metadata tools like metadata2go.com. Uploading an image to the Adobe's Content Credential website will provide an indication if generative features have been applied.

A key concern in photo post-processing is when photographers remove something like a dust spot using Photoshop's Generative Fill tool. This action will result in the Adobe Content Credential algorithm processing the image as a 'Generative Image', which would result in the modification of the metadata tags. To address this issue, CAPA, the Canadian Association of Photographic Art, Canada's national photographic organization, is considering the inclusion specifications for photographic competitions:

Images that have been created or modified using specific AI generative techniques – in-painting (where AI fills in generated elements not captured by the photographer or removed elements from a photograph) or out-painting (where the AI extends beyond the original boundaries using generated elements), whether with or without text prompts, are not permitted for submission into our photo competitions. For example, these provisions apply to Photoshop 2024 AI Generative Fill, Removal of element(s) and AI Expand.

For all competitions, participants must retain the original image (un-retouched JPG or RAW file) with metadata intact and carry out any editing on a duplicate of the original. This will ensure the preservation of the original photograph's metadata details and the integrity of the original image content. When requested by the competition coordinator, the participant must provide a copy of the original image. Failure to provide the original image will result in having the submitted image removed from the competition.

Alternatively photographic organizations could consider informing their members to refrain from using Photoshop 2024's Generative Fill for removing unwanted objects or elements if the photographer may wish to enter that image in a photographic exhibition. These suggestions aim to strike a balance between encouraging creative editing and maintaining the authenticity and transparency of images submitted to photo exhibitions.

Indus Valley Civilisation Or Harappan Civilisation

By Ms Sibani Mallik, Dip-in-Photo (PAD), EFIAP, EFIP
India

The Indus valley civilisation is one of the oldest civilisations that has existed on our planet. Located primarily in northwestern India, northeastern Afghanistan and much of Pakistan this civilisation started taking shape during the Bronze Age, adapting its name from the cities that were established near the Indus River. This civilisation is also known as the Harappan Civilisation as Harappa was the first archaeological site that was excavated in the early 20th century. To date more than 1400 sites have been discovered.

The civilisation was in its most mature form around 2600 BCE and gradually declined until 1300 BCE. The cities of this civilisation show a high level of sophistication and advancement/development that was not seen in other contemporary civilisations. Most of the cities show similar patterns with great baths. Excavation has uncovered a large number of seals (objects with an engraved emblem that were used to stamp an impression into something as a sign of authenticity or to authorise something) that were likely used for trading, evidence that this was likely the first civilisation to cultivate cotton, and evidence of the domestication of animals that was likely practised from the very early stage of this civilisation.

The most visited sites are located at Lothal and Dholavira. The archaeological site at Lothal is in the Ahmedabad district of the Indian state of Gujarat and connected by all-weather roads to the city of Ahmedabad (85 km/ 53 miles), which has an international airport. Construction of the city of Lothal was completed around 2200 BCE. The city shows excellent town planning with a drainage system and well laid out paved roads. Excavation in Lothal began in 1955 and has unearthed, a mound, a township, a marketplace, and one of the world's earliest known docks. The dock contains a basin which measures 214 meters long, 36 meters wide and 13 meters deep. Kiln fired bricks with a perfect ratio of 100x50x25 (length double of width and width double of height) were used in the construction of the dock. Trenches, which are believed to be inlet channels connecting the dock with the river have been located. At some point, boats from the Gulf of Khambhat could have sailed to the city of Lothal. The presence of marine microfossils, salt and gypsum crystals in the dock indicate that sea water once filled the structure, further indicating that it was used as a dock.



Dock

Lothal used to be an active business centre, conducting business with Mesopotamia, Egypt, and Persia. Pottery, beads, and jewellery making were the major components of trade. Interestingly, the same process of bead making is still followed today by a few artisans belonging to the area.

From a photographer's point of view, Lothal offers various possible compositions using the remains of the ancient city for perspective, especially during the beginning and the end of day when the light remains soft. Photographers may find it interesting to spend one or two days here to capture the various formations in suitable light conditions.



Ruins



Ruins

Dholavira, the other popular important archaeological site is situated 335 kilometres from Ahmedabad and 250 kilometres from Bhuj. Bhuj and Dholavira are located in the Kachchh district of the state of Gujarat in western India. Locally, Dholavira is known as Kotada, which means 'large fort.' The area of the site is 100 hectares and is built on semi-arid land at the northwest portion of the island of Khadir, which is in the Great Runn of Kutch. The journey to Dholavira is exquisitely beautiful.



Flamingos

Photographers who wish to visit this area may enjoy photographing the various patterns in saline desert plains. Nature photographers may also enjoy photographing the various wildlife in the area such as chinkara gazelle, nilgai (blue bull), and many other birds such as flamingos who frequent this area in winter. In addition, one can also visit the Indian Wild Ass Sanctuary, which lies between Lothal and Dholavira.

The species in the sanctuary is quite different from African Wild Ass species as the coat is usually sandy and varies from reddish grey, fawn, and pale chestnut.

The excavation at Dholavira reveals the story of various stages of civilisation. The site contains one of the world's earliest water conservation systems as well as an expertly constructed rainwater harvesting system that extends from the walls of the city containing giant water reservoirs, embankments, and dams. Due to the water harvesting systems present at that time, it was possible for the civilisation to



Reservoir

flourish in this area despite the desert like conditions and the lack of rainfall. The remains here offer interesting compositions waiting to be photographed.

There are other interesting opportunities to photograph in Dholavira, including an imposing citadel at the centre of the site and a large stadium with a complex structure and seating arrangement. Artefacts found here include terracotta pottery, beads, gold and copper ornaments, seals, fishhooks, animal figurines, tools, urns and most importantly seals of identical shapes (perfect squares) and sizes. All the seals have pictures of animals written in a pictographic script with some seals containing mathematical images that were likely used for



Way to Stadium

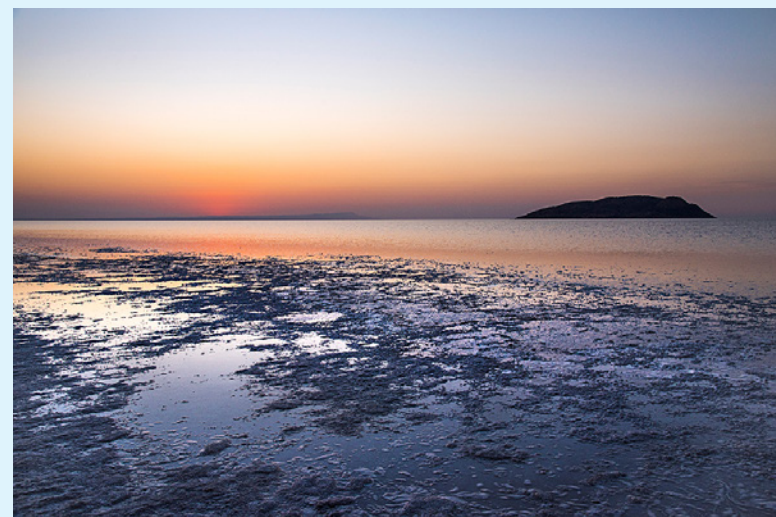
educational purposes. Also found here are some imported vessels that indicate that trade was conducted with other civilisations. There is an Archaeological Museum situated near the site where one can find quite a few prominent collections of Harappa-era antiquities and seals.

Women folk of this region wear vibrant coloured clothes and jewellery. Several festivals are celebrated specially in the winter months providing photographer's with a great opportunity for colourful shots. The best time to visit all these sites is between



Fort Wall

November and February when the weather is comparatively cooler and pleasant, and the light is perfect for photography. The opportunities in the area include landscape photography and night sky photography in all its glory as Dholavira is otherwise a sleepy village in a remote area with very little population.



Landscape

Inch Beach, Ireland

By Helen Hanafin EFIAP/p FIPF

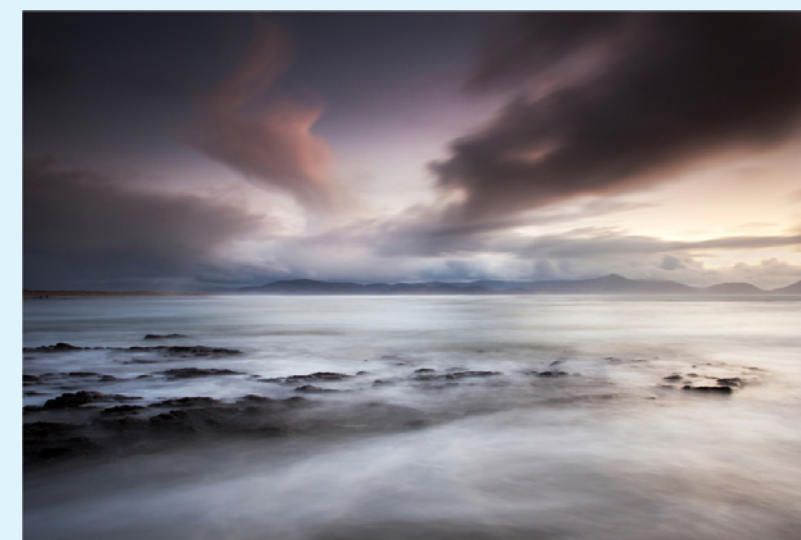
Ireland is a small country on the western edge of Europe, but one which is rich in great natural landscapes and coastal scenes.

I was born and grew up about 3km from Inch Beach on the Dingle Peninsula and I still have family living there which means that I visit very regularly. To me Inch Beach brings back so many memories of my childhood and has helped me to grow my love for photography through my many visits to capture its marvellous vistas.

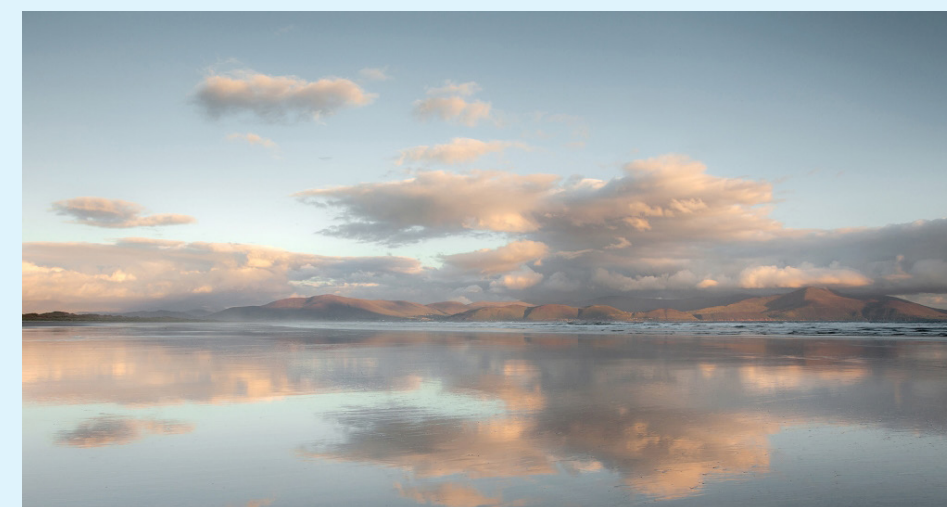
Inch Beach is on a spit of sand which juts out from the southern side of the Dingle Peninsula into Castlemaine Harbour. It is backed by an extensive system of low sand dunes and is a very popular spot for locals and visitors who can spend hours there walking and enjoying the sea and the surf, weather permitting; it is Ireland and we can have four seasons in one hour, let alone one day.

For those who are visiting there are places nearby in Inch village for dining and also in Annascaul which is a 10 minute drive. Annascaul is famed for the South Pole Inn, home to Tom Creen who travelled with Ernest Shackleton on his ill-fated trip to Antarctica. However, the best option for accommodation and dining is Dingle town about 20 minutes further west on the peninsula. There are a large variety of options there.

I cannot recommend enough a visit to Inch Beach and the Dingle Peninsula for anyone who is interested in landscape photography and, for those who are interested in mountaineering, Inch Beach faces onto Ireland's highest peak, Carrauntoohil, which is just outside Killarney town, a 30 minute drive away.



Inch Storm



Heaven on Earth

Canton, Ohio, the Home of the American Pro Football Hall of Fame, USA

By Lisa Marie Cirincione, AFIAP, QPSA

If you are a fan of American Football, then Canton, Ohio is your Mecca. The birthplace of the National Football League (NFL) and the home of the Pro Football Hall of Fame, Canton is visited year-round by football fans of all ages. Officially opened in 1963, it has grown by leaps and bounds since then. Each August, the Pro Football Enshrinement kicks off the NFL season celebrating new inductees to the Hall of Fame, with a Festival Balloon Classic, the first preseason football game of the season and a ceremony inducting new members into the Hall of Fame.



Balloon Glow

The Enshrinement Festival is a highlight during the weekend before the game. It features a world-class hot-air Balloon Classic, attracting balloonists from all over the USA. It spans a full weekend, and there are usually three morning flights and fantastic fireworks. Weather permitting, there are also two 'night glows'. A night glow is when the hot-air balloons are blown up and lit from within. They are tethered to the ground. It is a beautiful display of the balloons all lit up. Over 130,000 spectators are said to enjoy the festival. It is located on the Kent State Stark Campus. The Festival also includes a parade, a fun run and a photo contest.

Canton was also the home of the 25th U.S. President, William McKinley. His life and presidency are commemorated with the McKinley National Memorial and the William McKinley Presidential Library and Museum.

The Canton Museum of Art was established in the 1930s and focuses on 19th and 20th century artworks, specifically works on paper and ceramic arts. The city's art district, located downtown, has a tremendous amount of interesting outdoor sculptures and murals.

An American photographer and essayist, James H. Karales, (1930-2002) was from Canton. He was on assignment for Look Magazine during the voting rights march from Selma to Montgomery, Alabama, in March 1965. His single best-known image is the iconic photograph of the Selma to Montgomery march showing people proudly marching along the highway under a cloudy turbulent sky.

Canton is located on the edge of Ohio's Amish Country. It is reachable from a few airports, 10 miles from Akron-Canton (CAK); 60 miles from Cleveland-Hopkins International (CLE); 79 miles from Pittsburgh International (PIT); and 130 miles from Columbus International (CMH).



NFL Draft sculpture downtown

Brighton Beach Boxes, Melbourne, Australia

By Bronwen Casey EFIAP/p EFIAP

The Brighton Beach Boxes are an iconic and historic feature of Melbourne located on the Dendy St Beach in Brighton. There are currently 82 of these colourful boxes, which are typically painted in bright colours with some featuring artistic pictures and designs on their facades. The Victorian architecture, the size and proportions are kept uniform as is the building materials which are timber framing, weatherboards and a corrugated iron roof.

Bathing boxes are known to have been present at this location since around the mid 1800's and many have been rebuilt over time due to deterioration. The local council have also added some at different points in time. Ownership is restricted to local families and you cannot go inside the boxes but it is the outside that is photogenic. They are heritage protected and have no services such as power or water.



Whilst there are multiple locations on the Port Phillip Bay coastline that have groups of bathing boxes, the ones in Brighton are the best known and easiest to reach. They are around 30 mins drive from the city of Melbourne on Beach Rd, however there

is very little parking in the carpark and there is a fee. Some of the local streets off Dendy St do have spots you can park for a short time. There is hotel and apartment accommodation on Beach Rd that is walking distance from this stretch of beach. Alternatively, you can catch a train on the Sandringham train line. Get off at Brighton Beach Station (not Middle Brighton or North Brighton), cross over Beach Rd to the beach side and walk north towards the city. The walk is less than a kilometre. Watch for the "postcard" view from the path of the beach boxes below with the city skyline in the background. This view is particularly pretty on the approach to sunset as the sun also glints off the side of the city skyscrapers.

The best time of day to take photos here is late afternoon and twilight as the beach boxes face the setting sun.

The location is popular with tourists and for wedding photos, so avoid the weekends and holiday times. Visitor numbers drop significantly after the sun sets. A wide-angle lens on this beach is good and having a tripod and filters to slow the shutter speed can provide some nice effects with the water and, if very slow (+10 filter) you might reduce

the number of people that register on the photo. For more information about this location, go to: <https://www.brightonbathingbox.org.au/>



The World-Famous Golden Gate Bridge, USA

By Donna Hom, AFIAP, MPSA

The Golden Gate Bridge was described in Frommer's Travel Guide as "possibly the most beautiful, certainly the most photographed, bridge in the world." It is in San Francisco, California. When the bridge was opened to the public in 1937, it was the longest and tallest suspension bridge in the world. The two towers of the bridge are 746 feet in height, and street level is 500 feet above the water.

There are various locations where you can take beautiful photos of the Golden Gate Bridge: Hawk Hill, Golden Gate Overlook, Battery Spencer, Marshall's Beach, Baker Beach, Chrissy Field, Fort Point, Kirby Cove, and the Presidio Tunnel Tops (a national park built on and around the Presidio Parkway tunnels) to name a few.



Golden Gate Bridge from Hawk Hill

photo is taken. From Marshall's beach, you may get the bridge reflection if it is low tide and the water is relatively calm. A 500-step hike is required for this. If you are in the Presidio Tunnel Tops, you will get the car trails leading to the bridge. This would require approximately a two mile hike one way. During the first weekend of October of each year, it is Fleet Week in the San Francisco Bay Area. When the Blue Angels (U.S. Navy Flight Demonstration Squadron) fly through the Golden Gate Bridge, it is another beautiful scene for the Golden Gate Bridge. Getting the sunrise and moonrise near the Golden Gate Bridge is also an interesting scene. From Hawk Hill, you can do both depending on the months of the year. You can get the moonrise near the bridge in July or August, and the sunrise all year round with weather permitting.



Golden Gate Bridge from Presidio Tunnel Tops

The best time to take photos of the Golden Gate Bridge are the golden hours, blue hours, and when the fog is about 550 feet above the water. During the golden hours, the soft light shines upon the bridge with the background of the San Francisco skyline. During the blue hours, the city of San Francisco is lit up as well as the lights on the Golden Gate Bridge.

Photo opportunities vary depending on the location from which the

Exhibition of Photos from the 2022 FIAP Photomeeting in Oman

Photos are a wonderful way to remember our experiences. For photographers, experiences such as the FIAP Photomeetings also provide photographic opportunities where we can create photos and share these and our memories of the event with others.

In 2023 Herbert Gmeiner, Treasurer of FIAP, showed some photos taken during the FIAP Photomeeting in Oman in a gallery in Feldkirch and in Volksbank Vorarlberg in Götzis. This was an opportunity for those not at the Photomeeting to see photos taken during this FIAP Event and also a way for those who were at the Photomeeting to revisit their memories. Many photographers from Switzerland and Austria came to the vernissage in 2023. The main public exhibition will be in 2024 in Vienna at Kaffeebar Quentin".

The photos on the following page are among those exhibited by Herbert Gmeiner:



Mrs. Daniele Langridge - Volksbank and Herbert Gmeiner opening vernissage. Photo by Wolfgang Friedl



Guests at vernissage. Photo by Wolfgang Friedl



Visitors. Photo by Wolfgang Friedl



Girl



Women



Camel



Father and Son



Musicians

Congress in Zilina, Slovakia 2008



Group photo



Around Zilina



Alexander Kharvat from Ukraine



Csaba Balasi (Romania) on the left. President Emile Wanderscheid (Luxembourg) and General Secretary Riccardo Busi (Italy) on the right



From left to right: Harto Solichin (Indonesia), President Emile Wanderscheid (Luxembourg), Andrè Denis & Jacque Denis, Vice President (Belgium), General Secretary Riccardo Busi (Italy)



Photo shoot



At Fashion Evening



Biennial Awards Ceremony. From right: Conrad Mularoni (San Marino), Freddy Van Gilbergen, Board Member (Belgium), Marcello Materassi (Italy), Branislav Brkic (Serbia), Jean-Claude Menneron (France) and Jacky Martin (France)



Youth Biennial Awards Ceremony. From Right: Marcello Materassi (Italy), Vasja Doberlet (Slovenia), Kurt Batschinski (Austria), Alessandro Busi (Italy), Herbert Gmeiner (Austria). Romain Nero (Luxembourg) on the left



From left: Zeng Yi (China), Ren Shugao (China), Nicole Billeau (Belgium), Sasha Kupchynsky (Ukraine), Ms Yershova (Ukraine) and Alexander Kharvat (Ukraine)



Sean Casey (Ireland) on the left and Marcello Materassi (Italy) on the right



Brian Cudby (New Zealand) on left and Albano Sgarbi (San Marino) on right



Sergey Buslenko (Ukraine) at the Galà Dinner



FIAP Board + Interpreter of the Board. From left: Jacky Martin, Margaret Collis, Klaus Stock, Jacque Denis, Marie Jose Wanderscheid (Interpreter), Emile Wanderscheid, Riccardo Busi, Joan Burgues Martisella, Albano Sgarbi, Kurt Batschinski

Message from the Director of FIAP News

Dear Friends in Photography,

This first edition of FIAP News for 2024 is being published a little later than usual and is thus a March edition. Life throws each of us challenging times and being a FIAP official does not make us immune to such things. Unfortunately, this has been the case for me for the last few months and it is going to necessitate some changes to FIAP News for the remainder of 2024 as it is essential that I take leave for the next eight months to focus on the needs of my family. During this time, Tony Davis from Ireland will be stepping in to undertake the production of the next edition of FIAP News. Tony has experience in dealing with major publications. I thank him for his willingness to assist with FIAP News during this time.



Bronwen Casey

There will be some significant changes made to FIAP News for the remainder of 2024. We will reduce the number of editions from four to three and limit the sections to just those that carry the most essential aspects of the magazine, that being communication of FIAP information and news of FIAP's own activities.

For the remainder of 2024, the following changes will apply to FIAP News:

- The May, August and November editions will be replaced with one edition in July and another in December.
- The Directors Notices section, FIAP Events section, FIAP Photo Academy section and the Memories section will continue in both editions.
- The following sections will not be in the two remaining 2024 editions:
 - o Articles
 - o Recommendations
 - o Affiliates
- For the July edition, the FIAP Exhibition Centres section will just have articles about the opening of new exhibition centres, plus one other article already approved for the next edition. This section will resume in full for the December edition.

The following closing dates will apply to the two remaining editions for 2024.

- July 2024 edition will close on 1st June.
- December 2024 edition will close on 1st October.

Towards the end of the year, there will be further communication regarding the editions for 2025. It is anticipated that the timetable of four editions per year will resume in 2025. A review of the sections going forward into 2025 will be undertaken towards the end of 2024.

Correspondence and transfer of articles via WeTransfer, can continue to be sent using the normal email address: fiapnewsdirector@gmail.com

Correspondence regarding the July FIAP News edition will be routinely forwarded to Tony Davis whereby you should expect your ongoing correspondence to be via Tony's email address: tonyfiapnewsteam@gmail.com

You can opt to email Tony directly via his email address, regarding articles for the July edition, if you wish.

Please do not send any photos or other attachments via email to either address above. These must be sent via WeTransfer.com as detailed in the "Submitting Articles" document which is shown at the rear of each edition of FIAP News.

I do hope you enjoy this edition of FIAP News, which is full of news and interesting articles. I look forward to easing back into the task of bringing you FIAP's news later in the year.

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

Bronwen Casey EFIAP/p ESFIAP
Director of the FIAP News Service
fiapnewsdirector@gmail.com

Requirements for Articles Submitted to FIAP News

FIAP News Timetable: (temporary timetable for the remainder of 2024)

July Edition	- Closing date for articles 1 st June
December Edition	- Closing date for articles 1 st October

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.

For the 2024 editions, in July and December, the following temporary arrangements apply:

- There won't be an Affiliate section Articles section or Recommendations section.
- The FIAP Exhibition Centres section in the July edition will just have news of the opening of new exhibition centres, plus one other pre-approved article.
- The FIAP Exhibition Centres section will resume in full in the December edition.

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. Items 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 Santo Domingo, Dominican Republic, on the 29th April 2023



Around The Table From Left To Right:

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

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