

FIAP NEWS

Number Twenty-Four
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ANNOUNCEMENTS

Changes to Salon Rules from May 2024
New Initiatives For Young Photographers
New FIAP/PSA Memorandum of Understanding Signed
Best of the Best Winner 2022

REMINDER

World Cup For Clubs - Closing Soon



“Meeting Up” by Diana Chan, Hong Kong
Best of the Best Author for 2022



FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE

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FIAP News Team

FIAP News Director Bronwen Casey EFIAP/p ESFIAP
FIAP News Editor Piero Alessandra
Editorial Team Member David Laronde EFIAP/p
Editorial Team Member Ed Cloutman EFIAP

We recommend reading the latest Edition of FIAP News as a flipbook magazine on the FIAP Website.

If reading FIAP news in PDF format, download the PDF document to your computer and set your PDF reader to “two-page view” for optimum reading experience.

Visit the FIAP website at: <https://www.fiap.net/en>

Follow FIAP on Facebook at: <https://www.facebook.com/FIAPofficial/>



Dear friends,

The autumn of 2023 was filled with significant events, marking a return to the full normality of our FIAP activities.

The most notable of these was the FIAP General Assembly, convened to approve the annual budget. As previously announced, this event took place on October 27 in Yerevan, the picturesque capital of Armenia.

The seamless organization by our Liaison Officer, Mr. Vigen Mnoyan, with outstanding support from Mr. Garik Avanesian, Liaison Officer of the Czech Republic and an expert on Armenia, allowed the over 50 attendees to also enjoy the stunning landscapes of the Armenian mountains. They had the opportunity to capture truly unique photographs, including the interiors of the numerous monasteries that are a hallmark of the country.



General Assembly in Yerevan, Armenia

The entire FIAP Board of Directors extends a heartfelt thank you to all the Liaison Officers who participated in the event, for contributing to another significant chapter in the life of our association.

In recognition of the successful execution of this event, which followed the FIAP Board of Directors meeting in Yerevan, the FIAP Board awarded our friends, Vigen Mnoyan and Garik Avanesian, with the ESFIAP distinction. We extend our warmest congratulations to them!

During the General Assembly, the official launch of the 'International Medical Photographers Club' (IMPC) was announced. This initiative, first introduced at the Durban Congress in 2018, had been delayed due to the pandemic. Starting January 1, 2024, the 'IMPC' will commence its operations within FIAP, a testament to the outstanding efforts of Doctors Sefa Ulukan, Christofs Muskalski, and Franco Ameli. This club, dedicated primarily to the many doctors and paramedics within the vast FIAP community, will also provide broader support across FIAP, enhancing our visibility across various member countries.



As I previously mentioned, it was an autumn full of events. This included participation in the PSA festival in Williamsburg, Virginia, where we not only signed new cooperation agreements but also further strengthened the bonds of friendship between our two eminent organizations. An article about the signing of the Memorandum of Understanding can be read in the Events section of this edition of FIAP News.



FIAP Board Meeting in Yerevan, Armenia

Another highlight was our involvement in PhotoBeijing, one of the world's largest photographic events, where we have been active partners for several years. In Beijing, primarily due to the invaluable contributions of our Director, David Tay, we signed a new Cooperation Agreement for an additional five years. This lays the foundation for what promises to be one of FIAP's most ambitious projects in 2024, aimed at both university students and our community of photographers. We hope this project will attract involvement from UNESCO, UNICEF, and the UN, with exhibitions in China and across all our FIAP Exhibition Centres worldwide. We aim to provide all necessary details promptly, ensuring that all member countries can offer their valuable and indispensable support.

Furthermore, at the beginning of November in Lishui, China, an International Symposium on Artificial Intelligence was held, drawing representatives from across all five continents. This symposium featured a variety of presentations that examined the relationship between photography and Artificial Intelligence.

Beijing - signing ceremony of the five-year agreement between FIAP and PhotoBeijing



I was pleased to observe that FIAP's stance on this sensitive yet extremely crucial issue resonated with all attendees. There was a consensus that the presence of AI and its impending advancements, which are expected to significantly influence our lives, cannot be ignored. However, it is imperative to strive to shield reportage and documentary photography, as well as the area of photographic competitions, from interferences or distortions that are more akin to graphic design than to traditional photography.



Lishui, China - 2023 International Symposium on Artificial Intelligence

After the Symposium, and coinciding with the inauguration of the new FIAP Centre in Lishui, a meeting was held with the organizers of the 'FIAP World Photographers Conference'. In line with the agreements signed in 2021 between FIAP and the Chinese government, the Municipality of Lishui plans to invite approximately 200 FIAP photographers to Lishui in October 2024 for an additional Conference on AI. This conference will focus specifically on the realistic possibilities of identifying images created entirely or partially through AI. Representatives from the most prominent photography brands and software companies are also expected to attend the conference. This event will be complemented by a tour of Zhejiang province, offering all participants excellent photographic opportunities.

Thus, 2024 is shaping up to be a year filled with exciting meetings and projects for our photographers, culminating in the Congress scheduled to be held in Jaipur, India, in November.

So, goodbye until 2024, with my best wishes for good light.

Riccardo Busi,
FIAP President



Opening of the new Exhibition Centre in Lishui - China

FIAP Patronage Service

By Romain Nero EFIAP/d1 HonEFIAP
Director of the FIAP Patronage Service

New FIAP Patronage Regulations

The new patronage regulations will be mailed out to affiliates soon. Due to some delays in finalizing some of the detail, this document could not be sent earlier in the year, and thus the new regulations will not take effect at the start of 2024 as previously planned. These new regulations will instead become effective for salons/exhibitions which have a closing date **AFTER the 30th April 2024**.

Some of the changes in the regulations have been implemented as a result of the ongoing collaborative work with the PSA. A new Memorandum of Understanding was recently signed by FIAP and PSA in October that further detailed the agreements being made by both organisations. An article, written by Joanne Stolte, who is both the FIAP Liaison Officer for the USA and the PSA International Partnerships Emissary, can be read in the Events section of this edition of FIAP News.



Romain Nero

Here are the major amendments in the new FIAP Patronage regulations:

- a revised FIAP/PSA definition for Nature/Wildlife, that is still being finalised. Set subject definitions are an appendix to the main regulations. This appendix will be published soon.
- applications for new events that only have digital sections, that have not had FIAP Patronage previously, must submit their Patronage application at least 3 months before the event's closing date; if these events have previously been granted Patronage, then they must submit their Patronage application at least 2 months before their closing date;
- applications for any events with print sections must submit their Patronage application at least 4 months before the event's closing date and the salon's entry details and entry process must be available to entrants at least 3 months before the event's closing date; this is in order to give participants sufficient time to send in their works,
- FIAP recommends that organizers do not flood Facebook and other social media sites with marketing posts for their event;
- all judges engaged to judge a salon that is using online judging shall have a minimum of ten (10) days to score images before the award selection meeting;
- For the youth age categories in youth salons the older age category will be for entrants under the age of 25 before the closing date for entries;
- no salon FIAP Patronage fees will be charged for salons exclusively organised for youth and for each of these Youth salons, regardless of the number of sections offered in the Youth Salon; FIAP will also sponsor one set of 3 medals for each of the two age categories in a Youth Salon;

- the “Travel” section will no longer be an option for salons with FIAP Patronage and will be replaced by the option to have a “World in focus” section. The definition for this section is shown below;
- there is a new FIAP/PSA definition for Photojournalism; this is also shown below;
- an author may not enter identical or similar photographs into the same salon; in such case the organiser has to filter these images out before the judging;
- each salon participant cannot receive more than one award per section in the same salon.
- awarded medals must be either be engraved by the organiser or, at least, provided with a sticker that includes details such as the name of the participant and the title of the picture for which the award was given;
- pictures created by artificial intelligence are not allowed in any salon with FIAP Patronage! All parts of the image have to be photographed by the author who is holding the copyright of all works submitted. Offenders will be sanctioned for life!
- one person cannot act more than fifteen times a year as member of a jury in a salon under FIAP patronage;
- the text regarding online judging, FIAP INFO 172/2020, has been included in the Patronage Regulations document;
- salons with a printed catalogue have previously needed to send a copy to the FIAP President, FIAP General Secretary, the Director of the Ethics Service and the FIAP Patronage Director; in addition to this, the catalogue must also be sent to the FIAP Salon File Department; please mark these parcels as “a gift, no commercial value”;
- in order to minimise the possibility of entrants being charged duties or taxes when receiving a parcel containing the awarded medals, ribbons or trophies, salon organisers are asked to indicate on any postal and customs declaration that the contents are a “Gift of an inscribed award. No commercial value.”; any place on the forms which require a value to be indicated, should be marked as zero (0) commercial value or the minimum possible if a value above zero is a mandatory requirement.
- the acceptance rates have to be limited to a maximum of 30% in each section.;

The New FIAP Definition for “World in Focus”

Just as with travel and tourism pictures, this section encompasses the full range of photographic genres from architecture, culture, events, food, landscape, portraits, etc. A “WORLD IN FOCUS” image expresses the spirit of an era, the essence of a place or of a culture whether it is shown in an authentic scene or whether it is arranged. Digital manipulation to optimise an image in terms of finetuning of levels and colours is allowed as long as the image looks natural. The same applies for removal of dust or digital noise. Techniques that add, relocate, replace, or remove any element of the original image, except by cropping, are not permitted.

The New FIAP/PSA “Photojournalism Definition”

Photojournalism entries are images with informative content and emotional impact, reflecting the human presence in our world.

Content Guidelines

- The journalistic (story-telling) value of the image should receive priority over pictorial quality.
- Images that misrepresent the truth, such as those from events or activities arranged specifically for photography, or of subjects directed or hired for photography, are not eligible.
- When Human Interest is specified, those images depict a person or persons in an interactive, emotional or unusual situation, excluding sports action.

Editing Guidelines

Processing or editing must be limited to making the image look as close to the original scene as possible.

Allowed editing techniques:

- Cropping, straightening and perspective correction.
- Removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration and lens distortion.
- Global and selective adjustments such as brightness, hue, saturation and contrast to restore the appearance of the original scene.
- Complete conversion of color images to grayscale monochrome.
- Blending of multiple images of the same subject and combining them in camera or with software (exposure blending or focus stacking);
- Image stitching – combining multiple images with overlapping fields of view that are taken consecutively (panoramas);

Editing techniques that are not allowed:

- Removing, adding to, moving or changing any part of an image, except for cropping and straightening.
- Adding a vignette during processing.
- Blurring parts of the image during processing to hide elements in the original scene.
- Darkening parts of the image during processing to hide elements in the original scene.
- All conversions other than to complete grayscale monochrome.
- Conversion of parts of an image to monochrome, or partial toning, desaturation or over-saturation of color.

FIAP Treasury Service FIAP Items for Sale and Payment Possibilities

By Herbert Gmeiner HonEFIAP MFIAP
FIAP Treasurer

Please see the below updated list of fees and prices for FIAP items that will be applicable as of the start of January 2024. Please note that the special discounts, that were brought in by FIAP to assist photographers during the pandemic period, finish at the end of 2023. FIAP's bank account, Paypal account and Western Union account, to which payments can be made to FIAP, are unchanged from those in the 2021 notice but are republished here for your information.



Herbert Gmeiner

Articles mis en vente à partir de 2024

FIAP items for sale 2024

FIAP Preisliste 2024

FIAP lista de precios 2024

Medailles/Medals/Medaillen/Medallas

Salon frais/fee/Kosten/gastos	60.- €
Médaille d'or/gold medal/Goldmedaille/Medalla de oro	32.- €
Médaille d'argent/silver medal/Silbermedaille/Medalla de plata	29.- €
Médaille de bronze/bronze medal/Bronzemedaille/Medalla de bronce	26.- €
Série/series/Serie/serie	87.- €
Médaille spéciale/special medal/Spezialmedaille/medalla especial	
Auspices de la FIAP/Auspices of FIAP/FIAP	
Auspizien/Auspicios de la FIAP	23.- €

FIAP card & Distinction

Carte FIAP/FIAP card/FIAP Karte/FIAP tarjeta	50.- €
Distinction: AFIAP, EFIAP, & neuf/new/neue/nuevo a FIAP Card	70.- €
Distinction: MFIAP & neuf/new/neue/nuevo a FIAP Card	120.- €
Insigne/badge/Abzeichen	5.- €

Frais à charge (banque/Paypal, poste) du donneur d'ordre!

All charges for shipping and payment (bank/Paypal) to the account of the payer!

Versandkosten Bankspesen/PayPal fee sind vom Zahlungspflichtigen zu tragen!

Possibilité paiement/ payment possibility/ Zahlungsmöglichkeiten / Posibilidad pago

1.) Transfére/r/transfer/Überweisung/transferir:

www.wise.com

Compte en banque de la/bank account/Bankkonto/cuenta: FIAP

IBAN : AT11 4571 0002 3100 3862

BIC/SWIFT-Code : VOVBAT2B

Volksbank Vorarlberg,

Im Buch 1

AT-6840 Hohenems – Austria

Frais à charge du donneur d'ordre! All charges to the account of the payer! Bankspesen sind vom Zahlungspflichtigen zu tragen!

2.) PayPal

h.gmeiner@fiap.net

Frais à charge du donneur d'ordre! All charges to the account of the payer! Bankspesen sind vom Zahlungspflichtigen zu tragen!

PayPal Redevance / tax / tasa: + 6%

3.) Western Union (MTCN) or riafinancial.com

Information /informacion:

gmeiner@hotmail.com

Envoyer le numéro de confirmation de paiement (MTCN).

Send payment confirmation number (MTCN).

Senden Sie die Zahlungsbestätigungsnummer (MTCN).

Enviar número de confirmación de pago (MTCN).

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 will be 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.



Luis Franke

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 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.

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.

FIAP Medals and Special Prizes will also be awarded to individual works, 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.

Change in the age limit for the Youth Biennial

From the 42nd FIAP Youth Biennial in 2025 the age for participation in category II will be raised from 21 to 25 years.

The categories in the FIAP Youth Biennials will thus be as follows:

Category I: up to the age of 16 years (under the age of 16 before the closing date for entries)

Category II: up to the age of 25 years (under the age of 25 before the closing date for entries)

Biennial's Official FIAP number for FIAP Distinction applications

From 2019 onwards, images participating in a FIAP Biennial that have scored 8 points or more can be used in FIAP Distinctions applications. Like international salons, that have FIAP Patronage, FIAP Biennials also have an official FIAP number. See INFO 255/2023.

This official number can be found on the FIAP website:

<https://www.fiap.net/en/services/biennials-service/more>

UPCOMING BIENNALES DATES

2024:

22nd Nature Biennial – Will be hosted by Germany. Closing Date: 30/04/2024

36th Black and White Biennial – Will be hosted by India, organiser of the 36th FIAP Congress.
– Entry Information and the calendar will be announced soon.

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:

On **Thursday 23rd November 2023** at 7pm London Time we will have a presentation by Cathal McNaughton. Cathal is an Irish award winning Photojournalist. He was awarded the Pulitzer Prize in 2018 for his coverage of the Rohingya refugee crisis in Myanmar and Bangladesh.

We are now preparing our programme of presentations for 2024 and we are thrilled to let you know that we will have a presentation on **Saturday 13th January 2024** by the internationally acclaimed photographer **Tim Flach**. It is titled "Evoking Empathy through Animal Portraiture"

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

FIAP Distinctions Service

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

FIAP Distinctions For Young People Up to the Age of 25

At the FIAP Board meeting in Santo Domingo in April 2023 an important decision was made regarding young people who wish to apply for FIAP Distinctions. Young photographers up to the age of 25 can now apply for FIAP Distinctions without having to pay the FIAP Distinctions application fee.

This decision was recorded in the Minutes from the FIAP Board of Directors meeting, INFO Doc 263/2023, that was sent out in FIAP Mail in the last week of July 2023.

It is hoped this will help young photographers and encourage them to seek FIAP Distinctions and involvement with FIAP related activities.



Freddy Van Gilbergen

FIAP World Cup for Clubs Service

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

18th FIAP World Cup for Clubs 2023 – Entries Close Soon!



Michele Macinai

FIAP invite all photo clubs to participate in the 18th FIAP World Cup for Clubs 2023. Any photo club can compete in this great photographic competition between photo clubs all over the world which last year involved 4385 photos from 224 clubs from 48 countries. We hope to see representation from an even larger number of countries this year.

There is no requirement for participating clubs to be FIAP members and no limit on the number of clubs that can participate from one nation.

The online entry platform opened 4th of October and the closing date is now only days away.

Closing date: 3rd December 2023

For full entry details, and to lodge your club's entry, please visit:

<https://fiapworldcup.fotogenius.es/fiapworldcup/2023/>

I would like to remind the clubs and their photographers that, to further promote this competition, FIAP introduced an important change regarding the entered works and the score they get in the FIAP World Cup for Clubs. Starting with the 17th FIAP World Cup for Clubs 2022, individual photographers can count their acceptances in FIAP World Cup for Clubs for the purpose 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, photographers who intend to use the acceptances they will obtain in this 2023 contest in their applications for individual FIAP distinctions, will have to use the official FIAP number "2023/900" and the country "Italy". I emphasize that this information is also available on the FIAP official website, where, on the FIAP World Cup for Clubs page, you can find a document indicating the FIAP numbers relating to past editions, which will be updated from time to time with the FIAP numbers of future editions. This document can be found at the following link: <https://www.fiap.net/en/world-cup-for-clubs>

I would also like to point out that, for ILFIAP clubs in good standing with the payment of their annual ILFIAP membership fee to FIAP, participation in the FIAP World Cup for Clubs is completely free. We therefore particularly invite all ILFIAP clubs around the world to participate, and draw their attention to what has been said above regarding the acceptances obtained by photographers in this competition.

FIAP Best Author of a Salon FIAP Best of the Best of the Year

By Romain Nero EFIAP/d1 HonEFIAP
Director of the FIAP Patronage Service

To honour the most successful and loyal participants in FIAP salons, in 2010 the FIAP board decided to introduce a new award, which is attributed to the best entrant of each salon, and a new annual title based on this award.

Each salon determines a "FIAP Best Author" title to whom a FIAP special light blue pin is awarded. This pin is delivered to the salon free of charge and the salon awards it to the salon entrant who has achieved the highest number of acceptances across all the sections of the salon added together. In the event of a tie, the salon organiser irrevocably decides the winner, taking awards into consideration.

Over the period of each year, from the 1st January to 31st December, Mr Francis Nicoll from the FIAP Salon File Department maintains a tally to determine who has achieved the highest number of FIAP Best Author titles for the year. The winning photographer is then invited to the next FIAP Congress where they will be honoured in a special "Best of the Best" (BOB) ceremony. A trophy is presented to this BOB photographer at this ceremony.

The FIAP Salon File Department works closely with the FIAP Ethics Service, that is under the watchful eye of Mr. Pierluigi Rizzato, to make sure that the winners have thoroughly respected the salon participation rules, especially regarding the conformity of photographs to the FIAP Nature definition. Sadly, nearly every year, contestants reluctant to play according to the rules had to be eliminated from the ranking lists.

The first BOBs came from Argentina; in 2011 the title went to Raul Villalba and then Luis Alberto Franke achieved the title in the two consecutive years of 2012 and 2013. Then in 2014 the trophy went to the Netherlands, and it was Daniel Lybaert who was the lucky winner. In 2015 the award went to Mamdooh Alsaleh from Bahrain and for the two consecutive years of 2016 and 2017 the BOB was Roger Jourdain from France. In 2018 and 2019 the award was again given to the same person in consecutive years. This time the award went to Oman and was attributed to Abdulla AL-Mushaifri. In 2020, for the first time, this award was won by a lady, Mrs Ching Ching Chan from Hong Kong, who won the award again the following year.

The pandemic, and the consequential inability to hold a normal FIAP Congress in the years 2020 - 2022, has resulted in a delay in holding the official ceremony for the BOB award. The next Congress is being planned for 2024.

Now it is with great pleasure that FIAP is announcing the winner of the BOB award for 2022.

**CONGRATULATIONS TO DIANA CHAN FROM HONG KONG.
FIAP BEST OF THE BEST FOR 2022 WITH 39 BLUE PINS**

Enjoy the following pages where we showcase Diana Chan and a selection of her highly successful photographs.



Diana Chan EFIAP FRPS FHKAPA FAPU GM.APS M.NPS FIAP Best of the Best Winner for 2022



FIAP News requested Diana Chan write about herself and winning this award. The following are her words

Photography is my passion.

I have been a medical doctor by profession for 40 years and am a passionate amateur photographer.

Over the years my time was very much devoted to my career and family until my three children had grown to adulthood and become independent.

With my sons now surgical specialists, I have had more free time for myself. I picked up photography as a hobby in 2016.

I started first with travel photography after experiencing the beauty of nature with an amazing sunrise. Photography motivates me to take more journeys to different parts of the world and enables me to connect more with people and different cultures as well as with nature.



Diana Chan

During the pandemic when trips became impossible, my passion for taking photos was fulfilled by macro photography and I was soon amazed by the wonders of the micro-world. With my images, I wanted to reveal the fascinating minute creatures that people are unaware of or those unseen by the naked eye. Through the eyes of my camera and capturing photos, the world has become more colourful and meaningful.

I began to participate in various international exhibitions in 2021. Throughout my endeavours, I continue to learn and expand my interests in various areas and themes of photography.

In the past three years I have achieved honours and distinctions from FIAP, the Royal Photographic Society, the Asia Photographer Union, Agile Photographic Society, Hong Kong Art of Photography Association, HK Photographic Society and the Nicosia Photographic Society. I ranked in the Top Four in the world in four divisions of the PSA Who's Who for 2022, these being Colour Projected (ranked 2nd), Monochrome Projected (ranked 4th), Photo Travel Projected (ranked 3rd) and Nature Projected (ranked 3rd). The year 2023 also saw me achieve second place in the International Garden Photographer of the Year, Macro Art.

With the hope that my photos can help bring positive sentiment to patients, I am indeed humbled to have been bestowed a photo gallery under my name at the Chinese University Hong Kong Medical Centre to share my images.

I am immensely honoured for the recognition of Best of the Best from FIAP, and I am grateful that FIAP has been part of my photographic journey. One can gain knowledge and improve oneself via the platform and patronage of FIAP.

The accomplishment of Best of the Best is a significant milestone in my life and a major motivation for me to continue to evolve and excel, to convey the beauty of the world from the universe to the exquisiteness of the minutiae through photography as well as to further pursue my passion.

The following 4 pages show a selection of the photos by Diana Chan



Diligent Worker

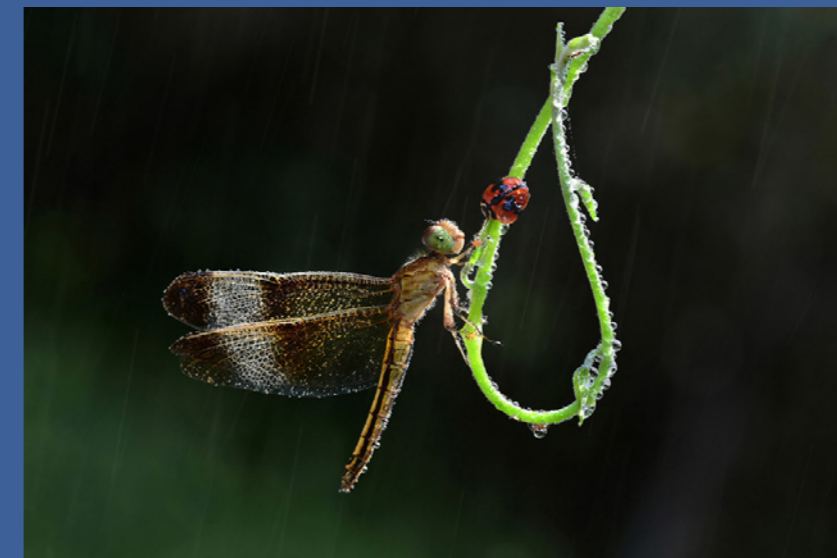


Fanciful image 1

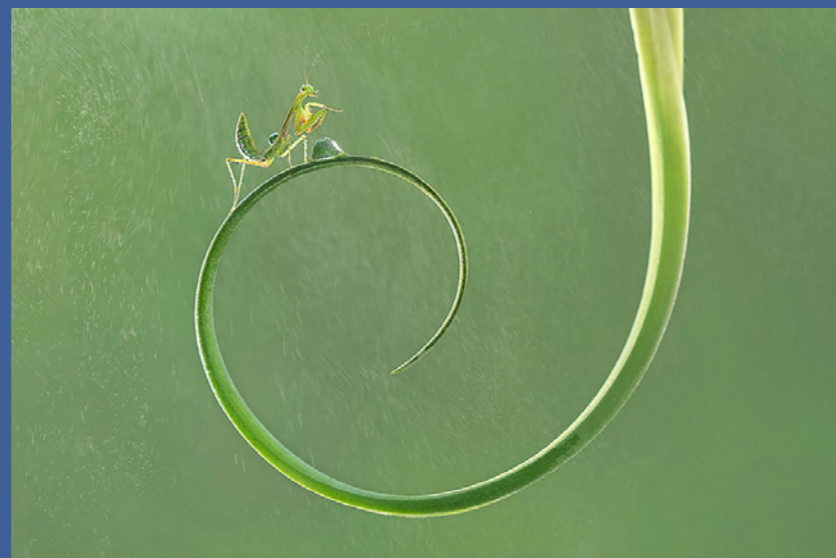


Dreamy Swan Lake

Meeting in the rain

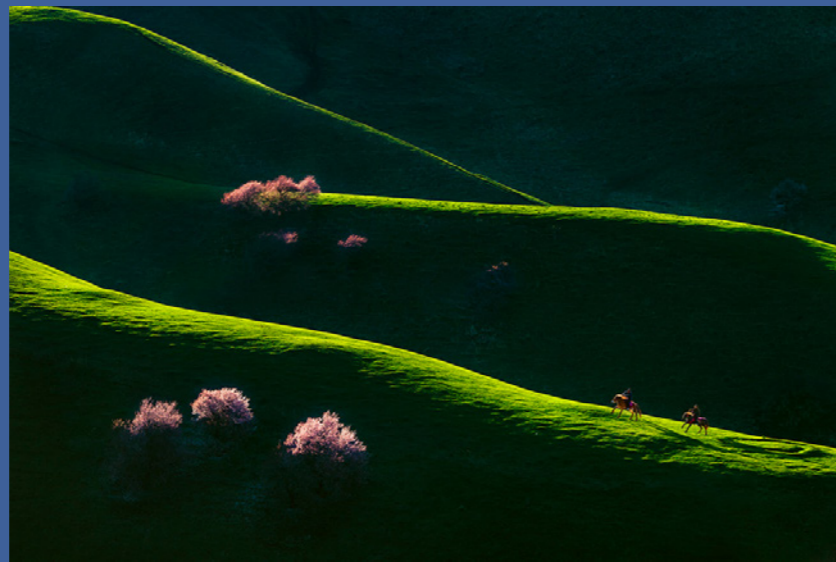


Mantis and water-droplets



Morning Mist





Morning Ride



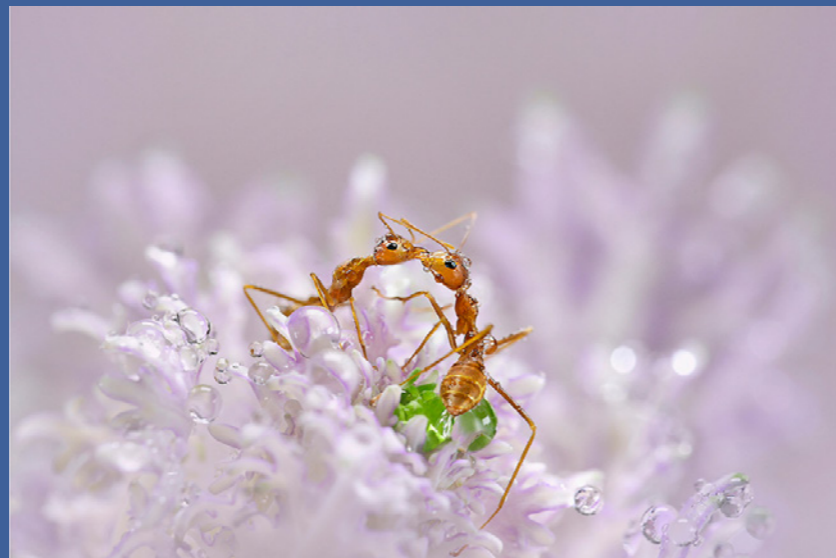
Winter Wonder



Phuket vegetarian festival



Rowing in Water flowers



Rendezvous



The Heart Road



Exhibition and Awards Ceremony for the 41st FIAP Youth Biennial 2023

Article by Roald Synnevåg MFIAP EFIAP/d3 ESFIAP
President of 41st FIAP Youth Biennial
Photos by John Vint AFIAP

The Norwegian Society for Photography was responsible for the 41st FIAP Youth Biennial 2023, and Bekkalokket Fotoklubb was the organizer.

The awards ceremony and the official opening of the exhibition was on the 31st August. This event was held in Fana Kulturhus in Bergen, Norway. The photos from both the winning teams and the individual awards winners were printed and exhibited. The exhibition was on display in Bergen until the 29th September and then moved to Bryne in the south west part of Norway. There the exhibition will be displayed until the end of November. In Bryne there is a club for youth photographers called "Fotospirene", that is a part of Bryne Photoclub. All the photographers on the Norwegian team in the younger



Roald Synnevåg and Diana Abdul Majeed Al Zadjali

Youth Biennial Category were from that club. Since this team won a FIAP bronze medal, this team will get their own exhibition in Bryne.

At the exhibition opening and award ceremony there was a delegation from Oman. Diana Abdul Majeed Al Zadjali, Head of the Department of Visual Arts, Ministry of Culture, Sports and Youth, Sultanate of Oman, formally accepted both the honourable mention team awards won by Oman for their achievement in each age category. Noaf Al Siyabi from Oman was present to receive her FIAP gold medal for her photograph in category II (up to



Roald Synnevåg and Noaf Al Siyabi

21 years old). Vegard Hanssen, board member of the Norwegian Society of Photography, and leader of the youth group in Bryne Fotoklubb, was at the event and accepted the FIAP bronze medal on behalf of the Norwegian team.

Other than the photos accompanying this article, a short movie showing the exhibition on display can be viewed via this link: <https://www.youtube.com/watch?v=LPKSNIACIoE>



Noaf Al Siyabi and her photo that won the FIAP gold medal in category II

Vegard Hanssen accepts the NSFF Honorable mention award from Roald Synnevåg on behalf of a member of the Norwegian team who won this award. He also accepted a Bronze medal won by the Norwegian team in the Category 1 age group



Roald Synnevåg, President of the 41st FIAP Youth Biennial, giving the opening speech for the exhibition



FIAP Liaison Officer for Norway, Arne Berge, Roald Synnevåg, Noaf Al Siyabi and Diana Abdul Majeed Al Zadjali



People at the exhibition



People at the exhibition



Exhibition



Exhibition Opening of the 21st FIAP Nature Biennial

By Dr Sefa Ulukan EFIAP ESFIAP
President of the Photographic Arts Federation of Türkiye



The 21st FIAP Nature Biennial was held in Türkiye. The jury meeting was held on November 26, 2022. Twenty countries for the Print category, and 27 countries for the Digital category, participated with their beautiful nature photographs. The winner of the print category was the United Kingdom, while the winner of the digital section was the Russian Federation.

On February 5, 2023, we held the opening ceremony of the FIAP Nature Biennial in Yuregir Art Center Adana-Türkiye, with FIAP Vice President Mr. Joan Burgues Martisella and the participation of many photography lovers. The beautiful exhibition, in which the photos from the digital sections were printed for display, comprised of the photographs from the top ten winning countries in both the print and digital sections and all the individual award winners from both

sections. On this special occasion photographers living in Adana and who achieved their FIAP distinctions in 2022 were also hosted. The FIAP distinctions were presented to these people by the Exhibition Centres Director and



TFSF President, Sefa Ulukan, and Turkish FIAP Liaison Officer, Alperen Akharman, with the Biennial main sponsor, the Mayor of Aladag Municipality, Mr. Mustafa Akgedik, and the owner of the Biennial banner photo Mr. Mustafa Sahin EFIAP/p

FIAP DB Vice President Mr. Joan Burgues Martisella.



TFSF General Secretary Mrs Seda Sengok addressing those present at the opening ceremony

Everything went very well for the event on the 5th Feb, but that night in the early hours of February 6, 2023 at 04.17, two earthquakes with magnitudes of 7.7 and 7.8 struck this region. A total of 10 cities were affected and thousands of people lost their lives in a disaster that would affect Türkiye for a long time and change our lives significantly. This has been so much so that, although it has been about 8 months since the earthquake, people still have not

recovered from the effects of this event and will not recover from it for a long time.

The Photographic Arts Federation of Türkiye (TFSF) put in an extraordinary effort to complete the Biennial organization, and

Mr. Martisella, Director of the FIAP Exhibition Centres Service and Vice President of FIAP giving his speech at the Biennial opening ceremony



together with FIAP, the entire Biennial process was completed successfully. We witnessed a wonderful presentation of the natural beauties, fauna, flora and landscapes of our world, presented to us by nature photographers participating in the Biennial from different geographies of the world.

TFSF President, Sefa Ulukan, gives his speech at the Biennial exhibition opening

The biennial exhibition was open to all photography lovers at Yuregir Art Center for 15 days. In addition, preparations were made for the exhibition to be displayed in various provinces.

We would like to express our gratitude to our valuable jury members, Luis Franke (Argentina),

Speech being given by Mr. Akgedik (sponsor Aladag Municipality) at the opening ceremony



Petar Sabol (Croatia) and Ali Samei (Iran), who contributed to the evaluation of these wonderful photographs.

The TFSF Directory Board with the official guests at the exhibition opening for the 21st FIAP Nature Biennial



President of TFSF, Sefa Ulukan, presents a plaque to the main Biennial sponsor, the Mayor of Aladag Municipality, Mr. Mustafa Akgedik, in gratitude

President of TFSF, Sefa Ulukan, presents a plaque to the Turkish FIAP Liaison Officer, Alperen Akharman for his efforts with organising the Biennial



The Turkish FIAP Distinctions recipients with the TFSF President and the Mayor of Aladag Municipality, Mr. Mustafa Akgedik following the presentation of their Distinctions

Participants at the exhibition opening ceremony for the 21st FIAP Biennial





Mr. Joan Burgues Martisella, FIAP Vice President, and the Mayor of Aladag Municipality, Mr. Mustafa Akgedik among the participants at the exhibition opening



FIAP Biennial exhibition



Officials and participants at the exhibition opening ceremony



FIAP Biennial exhibition

AWARD CEREMONY of the 30th FIAP Colour Biennial - Greece 2023

Article by Kyriakos Kokkos ESHPS, ESFIAP (HPS President)
Photography by Panos Zoulakis

This year, the Hellenic Photographic Society (HPS) undertook the organization of the 30th FIAP Colour Biennial. Entries into this competition came from national photography organisations from 41 countries, 27 of which participated in the printed section of the Biennial and 40 in the digital section. The results of the Biennial jury were announced on June 18, 2023.

The awards ceremony of the 30th FIAP Colour Biennial, Greece 2023 took place at 7.00pm on the 23rd September, at the cultural centre "Melina Merkouri" of the Municipality of Athens, a special cultural space, and was sponsored by the Municipality of Athens.



The ceremony was attended by the Secretary General of FIAP, Ioannis Lykouris, who is also the Vice-President of HPS, and the president of the Culture Organization of the Municipality of Athens, Niki Arabatzi, who presented the awards to the awardees.

Among the awardees, Jose-Manuel Pires-Dias attended the award ceremony as a representative of the Federation Photographique France. The collection from France received the first prize in the prints section of the printed Biennial. The "FIAP WORLD CUP", was presented to them by the representative of the Municipality of Athens.



The ceremony was also attended by the members of the HPS who with their participation won 8th Place in the print section and were honoured with the FIAP HONOURABLE MENTION.

In the exhibition area, right next to the place where the awards ceremony took place, there was an exhibition of the photo collections, from the print



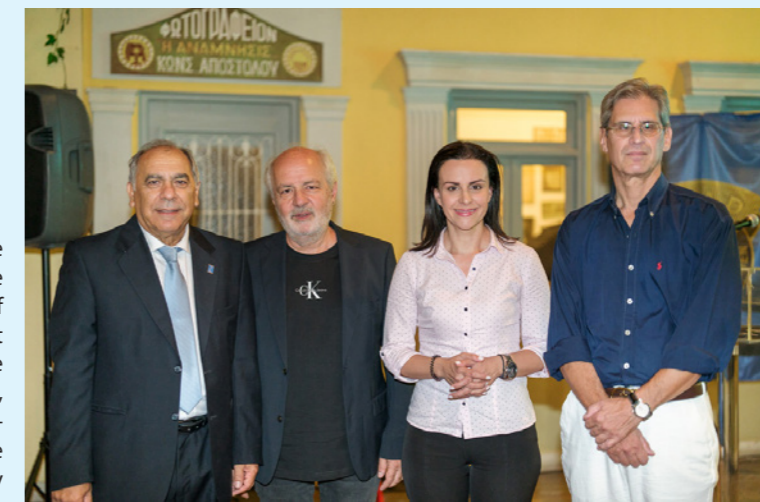
section of the Biennial, that were awarded medals, i.e., FRANCE which won the FIAP WORLD CUP, ITALY which won the FIAP GOLD MEDAL, GREAT BRITAIN with the FIAP SILVER MEDAL and SPAIN with the FIAP BRONZE MEDAL, plus, of course, GREECE which won 8th Place with the FIAP



HONOURABLE MENTION. At the same time, the award-winning digital entries were displayed on a large screen using a projector and the digital section was displayed on a TV screen in the exhibition area.

The exhibition of the Colour Biennial's prize-winning photographs was open to the public from Sept.20 to Sept.24, 10.00 am to 8.00 pm.

The exhibition was visited and admired by the photographic public of Athens.



The President of HPS Kyriakos Kokkos, the president of the organizing committee of the Biennial and the artistic director of HPS Nikos Leontopoulos, the president of the Cultural Organization of the Municipality of Athens, Niki Arabatzi, and General Secretary of FIAP and Vice-President of HPS, Ioannis Lykouris, before the start of the ceremony



The President of the Cultural Organization of the Municipality of Athens, Niki Arabatzi, addresses the audience



General Secretary of FIAP and Vice-President of HPS Ioannis Lykouris referring to FIAP and the regulation and administration of the Biennials





The President of the Cultural Organization of the Municipality of Athens, Niki Arabatzi, the President of HPS, Kyriakos Kokkos, and the member of the Board of HPS, Charalambos Ioannidis



HPS President Kyriakos Kokkos in his speech about organizing the Biennial



The representative of the Federation Photographique France, Jose-Manuel Pires-Dias in his speech of thanks, after receiving the "FIAP WORLD CUP"



The representative of the Federation Photographique France, Jose-Manuel Pires-Dias, receives the "FIAP WORLD CUP", for first prize of the print section of the Colour Biennial, from the President of the Cultural Organization of the Municipality of Athens, Niki Arabatzi

17th FIAP World Cup for Clubs 2022, Presentations Event

By Roger Parry, EFIAP, ESFIAP, MPAGB, ARPS, HonPAGB
 Director of the FIAP Exhibition Centre, Smethwick Photographic Society,
 UK

The presentation of the Awards of the 17th World Cup for Clubs 2022 took place on Sunday 9th July 2023 at the Smethwick Photographic Society Clubrooms, which is a FIAP Exhibition Centre, in Birmingham.

Members of the FIAP Directory Board, including the President of FIAP Riccardo Busi, and the Director of FIAP World Cup for Clubs, Michele Macinai, were in attendance to make the awards presentations.

Also in attendance were members of the PAGB Executive, including the President Daphne Hanson, along with members of Smethwick Photographic Society who made all the arrangements for the event.

Members of Rolls Royce Derby PS were in attendance to receive both the World Cup and Maurice Dorikens Trophy. Also members of Oldham PS and GF II Cupolone clubs were present to receive their awards.

Following the Award presentation, a short Audio Visual presentation was shown featuring all of the awarded clubs.



Roger Parry, Smethwick Photographic Society welcomes members of the FIAP Board and visitors



The audience at Smethwick Photographic Societies clubroom



Michele Macinai, World Cup for Clubs organiser, announces the results



Riccardi Busi, President of FIAP, opens the presentation ceremony



Members of the G.F. Cupolone EFI-CAFIAP club from Italy who finished 7th receive their award



Mike Lawrence from Oldham P.S. receives the award for 5th place





Brian Stephenson from Rolls Royce (Derby) P.S, together with other members of the club, accepts the award for their club winning the 17th FIAP WORLD CUP FOR CLUBS 2022



More applause for Rolls Royce (Derby) P.S.



Members of the FIAP Board



Paul Stanley, FIPF, EFIAP/g, ESFIAP, FIAP Liaison officer for Ireland, and Michele Macinai receive special awards for their services to FIAP

FIAP and PSA Sign a Third Memorandum of Understanding

By Joanne Stolte, EFIAP, ESFIAP, HonFPSA, MPSA
PSA International Partnerships Emissary
FIAP Liaison Officer for the USA

The first Memorandum of Understanding between FIAP and PSA was signed in 2019 in Spokane, WA, during the PSA Photo Festival. The second was signed in 2022 in Asturias, Spain, before the FIAP Congress; and the third was signed on the 30th September 2023 in Williamsburg, VA, at the conclusion of the PSA Photo Festival.

This latest agreement includes the following topics. Greater detail was included in the Memorandum of Understanding. Implementation of each item will be determined by each organization.

- Each person who judges international salons will only be able to judge a total of 15 exhibitions/salons in any one year.
- All judges, in all online (remote) judging situations, shall have a minimum of ten (10) days to score images before the award selection meeting.
- Both organizations will be assuring the presence of all the judges during the Award Selection process by requiring screen shots of the videoconference or photos of on-site Award selections with all judges' faces clearly visible.
- Both organizations will work together to legally develop standards and methodology for sharing information regarding disqualified images with each other's organization.
- It is recommended that salons do not flood Facebook and other social media sites with marketing posts for their salon(s).
- To ensure that there are qualified, experienced reality-based (Nature & Photojournalism) judges, both organizations will continue to work to create lists or registries of specific Nature and Photojournalism qualified judges.

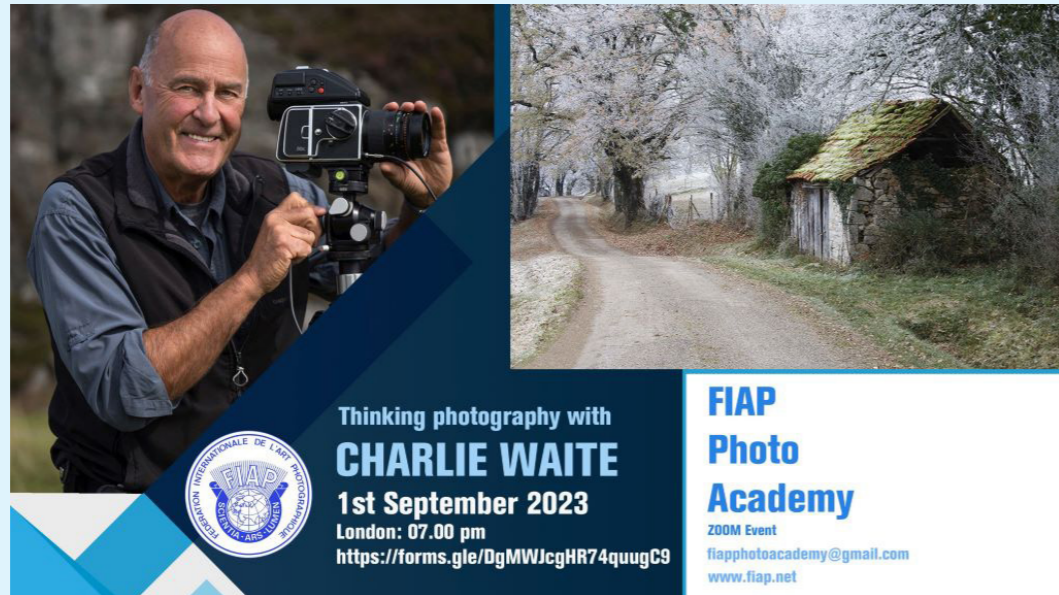


Signing the Memorandum of Understanding, Williamsburg, USA. Photo by Marty Welter



FIAP Photo Academy Online Events Service

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



Thinking photography with
CHARLIE WAITE
1st September 2023
London: 07.00 pm
<https://forms.gle/DgMWJcgHR74quugC9>

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

On Friday 1st September 2023 the FIAP Photo Academy hosted a very interesting presentation by the great English Landscape photographer, Charlie Waite.

During his presentation Charlie explained to us how he became interested in photography and his photographic journey from the start to where he is now, firmly established as one of the world's leading landscape photographers.

He was born in 1949 and worked as an actor in British theatre and television for the first ten years of his professional life. Throughout this period, he became fascinated by theatrical lighting and design. Gradually, the landscape and the way it can be revealed to us through light and shade stole him away from the acting profession.

His style is unique in that his photographs convey a spiritual quality of serenity and calm. He has established a worldwide reputation for his particular approach to his work. His photographs are held in private and corporate collections throughout the world.

Charlie is the owner and founder of Light and Land, the UK's leading photographic workshop and tour company.

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



Lake Titicaca
Bolivia



Safi Gate, Morocco



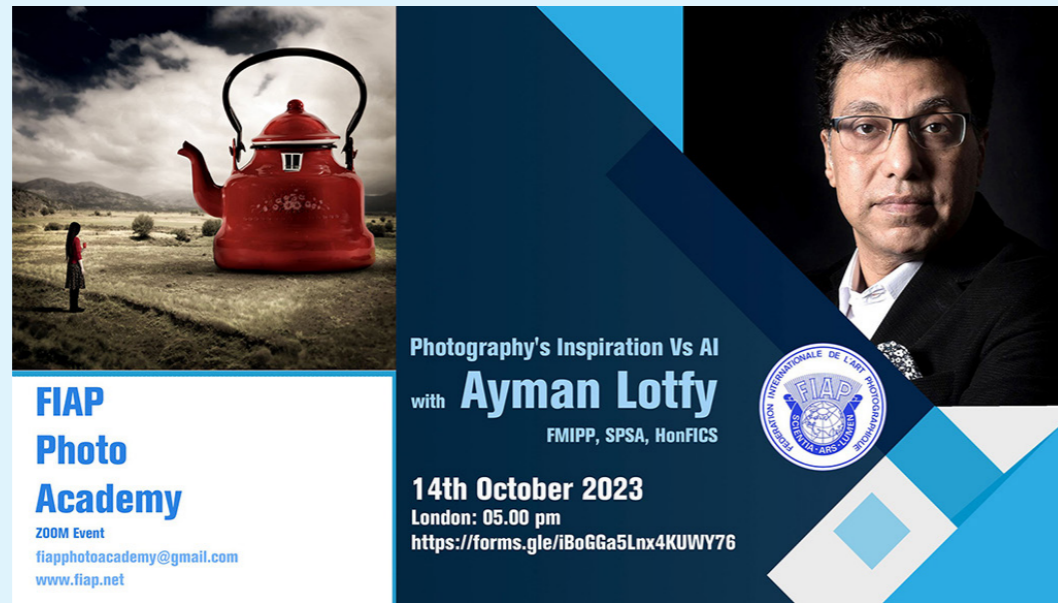
Valensole II Provence France



Cadiz, Spain



Shangri-La, Yunnan, China



Photography's Inspiration Vs AI
with **Ayman Lotfy**
FMIPP, SPSA, HonFICS

14th October 2023
London: 05.00 pm
<https://forms.gle/iBo6Ga5Lnx4KUWY76>

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

On 14th October we were joined by Ayman Lotfy for his presentation titled "Photography's Inspiration vs AI".

Ayman Lotfy was born in Cairo, Egypt on the 30th August 1968. After his graduation from the faculty of Arts in 1991, he followed his own road into an artistic career, starting his career route as a fashion designer. With his devotion and passion to art and design, he successfully stepped forward to become a professional Art Director in 1996.

In 1998, Ayman launched his journey to the world of photography with the aim of enhancing his work as a designer. Since then, Ayman has not left his camera. His camera was the door to the new world of Modern Art Photography.

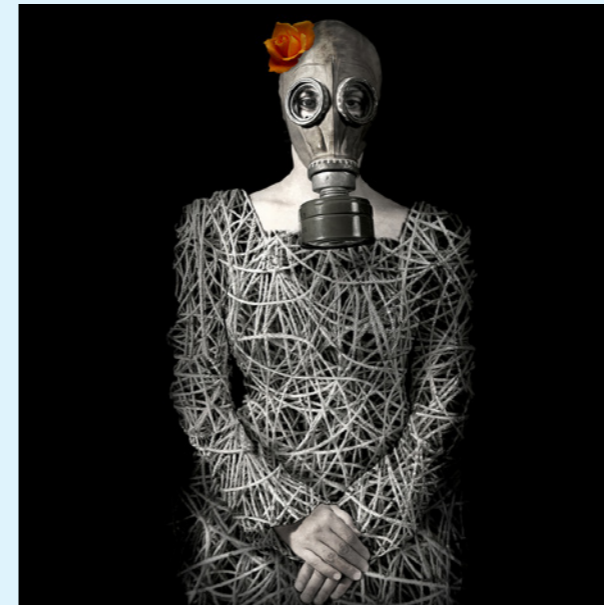
Ayman has a strong interest in people, human emotions, and expressions. Knowing how hard a job it could be to capture a real photo, one that reveals a real expression, one that can be believed, Ayman's creativity and persistence wouldn't surrender to the challenge. His lens saw deeper into the human soul, and his mind realized the diversity of human feelings, and he was keen to unravel the mysteries of those emotions and reveal them to his audience.



Ayman has transformed his photography work into Fine Art Photography. To produce his masterpieces, he has worked as the director of a scene, setting the mood with lighting, colours, and music; yet leaving his characters to each write their own scenario with their feelings. Ayman's creative ambitions did not stop at combining fine art with photography. His determination to communicate more and more of his artistic visions to his audience moved him to add video art and performance to his artistic tools and integrate it with his photography work. Among his films is "Finding Salvation" which he presented at the Venice Biennale in 2010.

Ayman has arranged many exhibitions of his work in Egypt and his work has been exhibited extensively worldwide including in Italy, Spain, Austria, USA and China. He is most proud of the State Encouragement Award 2016-2017 from Egypt.

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



Inauguration of the FIAP Exhibition Centre in Ceuta, Spain

By Africa Márquez de la Rubia
Director of the FEC, Teatro Auditorio Revellin, Ceuta

On the 28/07/2023, and at the request of the Miradas de Ceuta Photographic Association (Spain), the FIAP Exhibition Centre "Teatro Auditorio del Revellin" was inaugurated in the City of Ceuta (Spain). This is located in Nelson Mandela Square in this Spanish city. This Exhibition Centre was inaugurated in the presence of the President of the International Federation of Photographic Art, Mr. Riccardo Busi, the Vice President of the FIAP, Mr. Joan Burgues Martisella, the President of the Spanish Confederation of Photography, Mrs. Montserrat Gonzalez, the President of the Andalusian Federation of Photography, Mr. Juan Abelludo and the Directors of the Spanish FIAP Exhibition Centres, Mr. Alfredo Sotelo, and Mr. Jose Maria Casanoves.

In the City of Ceuta, all of the guests mentioned above were received by the Hon. Mr. President of the Autonomous City of Ceuta, Mr. Jesus Vivas Laras, and the Culture Councillor, Mrs. Pilar Orozco Valverde, who were very grateful for the location of this exhibition hall in the Spanish city of Ceuta.

On the same day as the Exhibition Centre officially opened, the FIAP exhibition, titled "4 Masters of FIAP" was inaugurated. This exhibition featured photographers Gracia de la Hoz, Javier Fernández Ferrera, Luis Alberto Franke and Frederic Garrido.



Exhibition room at FIAP Teatro Auditorio Revellin

During this period, Ceuta became a large exhibition hall, due to several photographic exhibitions that were inaugurated at the same time ("Bèsties Marines" by Joan Gil, "Cieloografías" by Jorge Ruiz Dueso, "Itacas" by Txokophoto, a photographic association in Spain).

The multiple different exhibitions, displaying works by both Spanish and international photographers, were on show in Ceuta, during the months of July and August.

Over the following days, the representatives of the International Federation of Photographic Art, were accompanied by the Director of the FIAP Room of Ceuta, Mrs. Africa Márquez, to visit the Moroccan town of Chefchaouen, where they were received by its Hon. President, Mr. Mohamed Sefiani, and where discussions have started regarding this city hosting FIAP Photo Days.



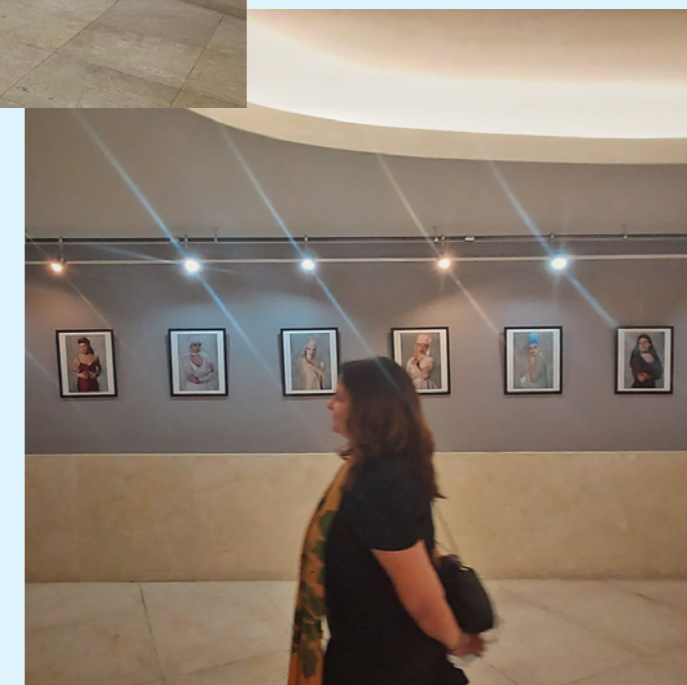
FIAP Exhibition Centre, Teatro Auditorio Revellin - 4 FIAP Masters Exhibition



FIAP President, Riccardo Busi, inaugurates the FIAP Room at the Teatro Auditorio Revellin Ceuta, Spain



Exhibition - 4 Masters of FIAP



Exhibition - 4 Masters of FIAP in Ceuta

Inauguration of the FIAP Room in Ceuta by the President of the FIAP



At inauguration of 4 FIAP Masters Exhibition



Management Team of the FIAP Rooms together with President and Vice President of FIAP



Poster for 4 FIAP Masters exhibition



Maria Gracia De La Hoz, Riccardo Busi and Josep Casanoves Dolcet at the photo exhibition, 4 Masters of FIAP



Board of Directors of the Fotografica Miradas Association with the FIAP President, Riccardo Busi, and FIAP Vice President, Joan Burgues Martisella



Inauguration of FIAP Ceuta Hall with Exhibition of 4 FIAP Masters



Speech by the FIAP President at the City of Ceuta Reception



Director FIAP Exhibition Centre, Ceuta greets the President of the City of Ceuta and the FIAP President



President of the City of Ceuta and FIAP President at Reception



The authorities of the City of Ceuta receive the members of the FIAP



FIAP President inaugurates Bèsties Marines Exhibition on the occasion of the inauguration of the FIAP Exhibition Centre in Ceuta



FIAP President in Ceuta





President and Vice President of FIAP with FIAP members in Ceuta



FIAP Expedition to Chefchaouen, Morocco

Reception in Chefchaouen City, Morocco



Group of FIAP members in Chefchaouen, Morocco



The authorities of the city of Chefchaouen, in Morocco, receive the President of the FIAP



FIAP President in Chefchaouen City, Morocco



Royal Photographic Society of Thailand Activities and Exhibitions

By Tom Potisit Hon.F.RPST
FIAP Liaison Officer, Thailand
International Affairs, RPST

The Royal Photographic Society of Thailand (RPST) has action plan initiatives for 2023-2024 aimed at supporting and promoting the potential of Thai photographers on an international level. These initiatives encompass the support of both new-generation and established Thai photographers while aligning their work with global standards.

FIAP Liaison Officer for RPST

In August 2023, Tom Potisit Hon.F.RPST, a photographer and committee member of the RPST, assumed the role of Chief of International Affairs and Official FIAP Liaison Officer. His mission was to create more opportunities for Thai photography to gain global recognition by utilizing photography as a tool to foster connections and establish relationships among different countries, groups, and individuals worldwide. Tom is also one of the founders behind the success of HOP (Hub Of Photography) and Bangkok Creative Studio in Bangkok.



Tom Potisit at the FIAP General Assembly in Asturias, Spain



Tom Potisit with his photos at the "New Realism/Altered Reality" Exhibition, New York, USA 2023

Tom received a prestigious award from the arts organization see|me in New York City as part of the New Realism/Altered Reality competition, with support from RPST. He was also selected as one of the five Feature Artists whose work was exhibited at the Affordable Art Fair New York 2023 from September 21 to 24 at the Metropolitan Pavilion. Tom received this Grand Prize honour for his photography series, "The Middle Path," which features images that juxtapose Thai Buddhist beliefs with imaginative "Shibari" ropes, originating in Japan and reflected in various art forms worldwide. For the New Realism/Altered Reality competition, sponsored by see|me,



"New Realism/Altered Reality" Exhibition, New York, USA 2023

Photographic Society of Thailand, marks a significant step in amplifying Thai Photography to a wider audience, extending support beyond established photographers. RPST has also developed a roadmap to provide support to emerging photographers, encompassing exposure, PR, guidance, and sponsorship of photography exhibitions. In November 2023, 12 photographers will be selected to receive the mentioned support, with the committees carefully considering the recipients to ensure the support is directed appropriately.

The photographs in Tom Potisit's new award-winning series, 'The Middle Path', uniquely blend Buddhist values and contexts in Thailand, creating a synthesis of aesthetics and philosophy that captivates the eye and prompts questions about emerging beliefs. It represents an exploration of the delicate collaboration between physical restraint, mindfulness, and release.

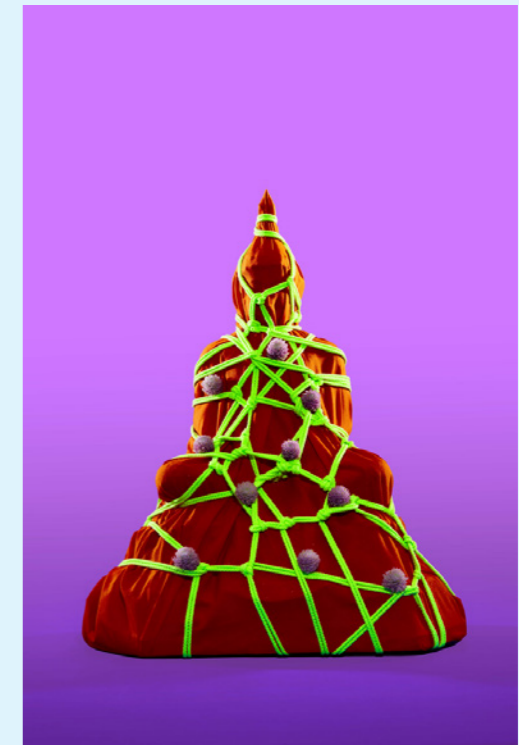
The highlight artwork from The Middle Path is called 'Enlightenment'. The image captures profound thoughts and contemplation, depicting an individual



25 artists submitted works "inspired by a personal representation of what is true and real," according to see|me's competition notes.

The entire "The Middle Path" series, along with the works of other prize winners, was exhibited at the well-known Gallery 23NY in New York City, starting on August 16 and ran until September 10. Reflecting on this Grand Prize honour, Mr. Potisit said, "I am so happy to be able to help put not only the culture and creativity but especially Thai photography on the global art map."

This achievement, along with the support of the Royal



"The Lord" from The Middle Path Series, Tom Potisit 2023

intricately bound with complex ropes. The artwork serves as captivating symbols, harmoniously arranged within a simulated space, reflecting the beauty of deep contemplation and artistic expression. This artwork was also displayed on the billboard in Times Square on 4th October 2023.

"Enlightenment" from The Middle Path Series, Tom Potisit 2023



The figure in each photograph portrays a calm demeanour, with eyes peacefully closed in a serene state. This tranquil expression signifies a deep connection with the body, emotions, and the surrounding context. Through mindfulness, the body's subtle nuances challenge conventional expressions, providing a distinctive perspective on visual interpretation.

Each photograph captures a moment of profound thought and contemplation. The images depict individuals entangled in intricate ropes, accompanied by beautifully arranged symbolic objects in a simulated space. The meticulously tied ropes serve as more than physical representations; they also symbolize the interconnectedness of all living beings and the cyclical nature of existence. The blending of the ropes with Buddhist beliefs within these images aims to provoke deep reflection about the essence of order, acceptance, and transcendence.



"The Sinner" from The Middle Path Series, Tom Potisit 2023



"The Virtue" from The Middle Path Series, Tom Potisit 2023

The contrasting elements of confinement and freedom are delicately conveyed, inviting viewers to explore the harmony between the body, spirit, and objects.

Tom Potisit is a renowned Thai-born fashion and commercial photographer whose work is deeply connected to social and environmental issues. Utilizing extensive topical research and authentic background materials, Tom infuses his photographs with meaningful references to stimulate conversations about his subject matter. In 2023 and 2018 he was nominated for the Prix Pictet Awards, a worldwide photography award aimed at drawing global attention to issues of sustainability, especially those concerning the environment.

James Nachtwey: Memoria exhibition

It is considered a significant exhibition for Thailand and the Asia-Pacific where the Royal Photographic Society of Thailand (RPST), in cooperation with the Photographic Arts Foundation and the Bangkok Art and Culture Centre, with support from the Embassy of the United States of America in Thailand, organised the James Nachtwey: Memoria exhibition. This is one of the RPST Master Series project, which displays the photos of a world-class photographer before the eyes of Thai people and people in the Asia-Pacific. RPST believes strongly that Thailand is ready to become a major landmark for photography on the global photography map.



James Nachtwey grew up in Massachusetts and graduated from Dartmouth College, where he studied art history and political science. He began his career as a photographer with the Albuquerque Journal in 1976 before moving to New York, where he started working as a freelance photographer. In 1981, Nachtwey began his first overseas work in Northern Ireland, capturing the stories of conflict among people in the area. He then travelled around the world to South Africa, Latin America, Russia, Eastern Europe, Vietnam and Afghanistan to document the history that is deemed never to be repeated. In addition, Nachtwey has also been a photographer for TIME Magazine from 1984 – 2018.

In 2003, Nachtwey got injured by a bomb while working in Baghdad for TIME magazine to document the invasion of Iraq by the United States. Two soldiers and a TIME magazine reporter got injured in the incident. As for Nachtwey, whilst injured, he captured several resuscitation photos by field medics before he lost consciousness. James Nachtwey was hospitalised in the United States until he recovered. After that, he travelled to record the tragedy from the tsunami that hit Southeast Asia on December 26, 2004.

The James Nachtwey: Memoria exhibition features Nachtwey's prominent bodies of work with 126 images of global wars and natural disasters taken over the past 42 years. Each photo tells its own story, expresses the emotions, and reflects the lives of those affected by the scars of war and disaster from every region. His latest work on the lives of people in the Ukraine war was shown for the first time in this world premiere.

Born on the 14th March 1948,



Sudan, Darfur, 2004 by James Nachtwey



James Nachtwey: Memoria exhibition showcases memories of his decades-long life's work, where he is often at the centre of crises and war-torn places to record important moments in a fraction of a second. Although he was injured several times while performing his duties as an observer, or had to

El Salvador, San Luis de la Reina, 1984 by James Nachtwey



watch a colleague get shot and killed, James Nachtwey still grabs his camera and heads into the battlefield to witness and record the brutality and tell the story of the insanity of war in the darkest hours and in the most dangerous places. His photography focuses on the impact of injustice and violence as historical events affecting the world. At the same time, it creates a feeling of human sympathy and courage. It is said that James' photographs can change many things in the world, including inspiring peace for all mankind.



Vietnam, Mekong Delta, 2012 by James Nachtwey



James Nachtwey with honoured guests and RPST committee members at the Memoria exhibition opening ceremony

At the official opening of the James Nachtwey: Memoria exhibition, we were honoured to have the presence of H.E. Robert F. Godec, the U.S. Ambassador to Thailand, who came to preside over the opening ceremony with James Nachtwey, Tul Hirunyalawan, President of the Royal Photographic Society of Thailand, and Adulaya Hoontrakul, Director of the Bangkok Art and Culture Centre (BACC). They were welcomed along with many famous artists and photographers both nationally and internationally attending this exhibition.

Within this exhibition are collections of world-famous photography works, which are like the personal trademarks of James Nachtwey. This includes his work in

Tul Hirunyalawan, the President of the Royal Photographic Society of Thailand with James Nachtwey at the opening ceremony of the Exhibition



Afghanistan, Kabul, 1996 by James Nachtwey

West Bank, Uganda, El Salvador, Haiti, Lebanon, Nicaragua, Chechnya, Kosovo, Bosnia-Herzegovina, Albania, Sudan, Somalia, Rwanda, the border between Rwanda and Tanzania, Zaire, Afghanistan, US, Greece, Croatia, Nepal, Iraq, Pakistan, Romania, Indonesia, Cambodia, Zimbabwe, Vietnam, South Africa, and Poland. These works have been exhibited all over the world, including Milan, Italy, Paris, France, Stockholm, Sweden, and New York, USA.

James Nachtwey once said the following at the opening of the exhibition "Memoria" at Fotografiska Tallinn:

"For me, photography is not about imposing what I think I know as truth. It is an exploration of one pair of eyes, one mind, one heart moving through the real world in real time trying to tell the story of what happened one person at a time at the point of conflict. Telling stories that the society needs in order to function properly to evaluate the event, make informed decisions, and to continue to learn about ourselves. Eventually my photographic work expanded beyond the war to other situations where there is injustice leading to calls for corrections, both humanitarian and natural disasters which require urgent assistance and health problems that need more attention."

The RPST spent five years preparing for this exhibition with the hope that 'James Nachtwey: Memoria' would create social ripples to raise awareness of the horrors of war and the damage of violence, and the hope to inspire photographers and people who love photography.

Those interested can view the James Nachtwey: Memoria exhibition featuring James Nachtwey's retrospective



photography exhibition from 5 September - 26 November 2023, 10.00 -20.00 (except Mondays) on the 7th floor of Bangkok Art and Cultural Centre. Entry is free.

For more information and updates on the Royal Photographic Society of Thailand activities please visit <http://www.rpst.or.th/>



PHOTOSUISSE activities



By Andreas Herrmann (President)
and Nicole Richli Meystre (Committee Member)
of PHOTOSUISSE, Switzerland

Switzerland is well known for the diversity of its landscapes. Situated in the heart of the Alps, there are about forty peaks over 4000 m in altitude, with numerous glaciers and magnificent lakes. Two of Western Europe's great rivers, the Rhine and the Rhône, have their source in Switzerland. Our country is also characterised by various biotopes, extending from the mountains to the plains, and boasting a wealth of flora and fauna. So, it's hardly surprising that many Swiss photographers are keen on landscape and nature photography. Unfortunately, these magnificent landscapes are under threat from climate change. Today, the melting of glaciers is obvious to be seen by everyone and is causing concern among the general public. Travel photography is another very popular subject, as people in Switzerland are great travellers. It is likely that many photographers in Switzerland were very frustrated by the travel restrictions during the pandemic, which caused a decrease of activities in many photoclubs.

PHOTOSUISSE has around 430 members, half of whom are in 40 member clubs. The other half are individual members. The main activity of PHOTOSUISSE is the organisation of the annual "Swiss Championship of Photography in Colour and Black and White" (SCP). This competition offers six categories. Two categories for digital projected photography: colour and black and white. Two categories for printed photography: colour and black & white. And finally, two categories for printed portfolios: colour and black & white. A portfolio consists of a series of five or six photographs that form a cohesive set of images. The judging is carried out by three national and international judges, who are not affiliated with PHOTOSUISSE. While the projected photographs can be judged remotely, the categories with printed photographs require in-person judging. PHOTOSUISSE is very keen to maintain the categories of printed photographs and portfolios in this competition to foster the know-how associated with good quality printing. Despite the COVID-19 pandemic, the six competition categories and the in-person judging could be maintained. Nevertheless, PHOTOSUISSE noted a drop in participation during this period. In 2023, participation rose again, with a considerable increase compared to 2022. This was due to the addition of new individual members and member clubs, who participated for the first time in the annual competition.



SCP 2023 Jury of printed colour portfolios.
Photo by Nicole Richli Meystre

The six categories of the SCP are split into a colour competition and a black and white competition. In addition to individual rankings, there is also a ranking for the best photoclubs. The "Best Allround Photographer" and "Best Allrounder Club" have to be classified in both the colour and black and white competitions. The subject is open in all six categories, but at the end of the judging the jury also designates eight best photos from a total of twelve possible subjects: Landscape, Portrait, Nude, Sport, Fauna & Flora, Experimental, Architecture, Table top, Reportage, Streetlife, Humor, Industry Technology & Science. The winner of the 2023 competition was Heinrich Kessler (AARSO Fotoklub Zofingen), followed by Rudolf Mäusli (Fotoclub Münsingen) and Daniel Brändli (AARSO). The AARSO Fotoklub Zofingen won the 2023 club competition.





"Ruhe" - SCP 2023 Best printed colour
"Architecture" photo by Heinrich Kessler



"Strasse in Paris" - SCP 2023 Best digital black and white
"Streetlife" photo by Heinrich Kessler



"At the hairdresser" - SCP 2023 Best printed colour
"Portrait" photo by Petra Angela Imhof



"Do the walk" - SCP 2023 Best printed black & white
"Streetlife" photo by Phil Davson



"Adelaide underground" - SCP 2023
Awarded printed colour picture
by Rudolf Mäusli



"Zauberring" - SCP 2023 Best digital colour
"Experimental" photo by Heinrich Kessler



"California" - SCP 2023 Best printed black & white
"Architecture" photo by Heinrich Kessler

As with every other year, a photo book containing all the accepted, winning and 'best of subject' photographs, will be published and distributed to all PHOTOSUISSE members.

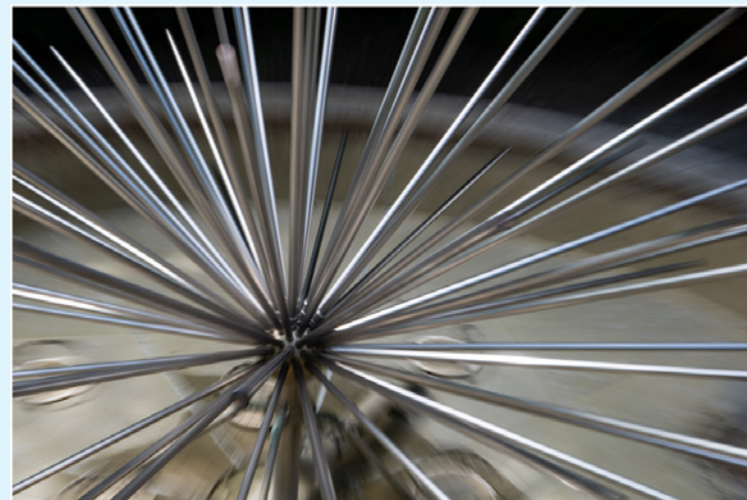
Recently, PHOTOSUISSE made its know-how and facilities available to support clubs organising a photo rally in the french-speaking part of Switzerland (Romandie), which is called Rallye Romand (RR). This one-day event is organised in turn by the various partner clubs. In 2021, the PhotoClub Gland organised a virtual version in order to comply with health constraints linked to the pandemic. Since 2022, the Rallye Romand has been held in person again, with 60 photographers taking part in the first edition, co-organised by PHOTOSUISSE at Yverdon-les-Bains.



The 2023 edition brought together 48 photographers in Sion. The organisers, the PhotoClub Declic Saxon et Environs, proposed five topics: four were compulsory: "fountains", "red and white", "the passage of time" and "close to the ground". The last subject was free. Photos for all five themes had to be taken in Sion within three hours. During the day, participants also had the opportunity to meet photographers from other clubs in Switzerland and share a meal together. Back home, participants had four weeks to edit their photographs and upload one photograph per theme to the dedicated platform. The photographs were judged by three judges. The photographer who scored the most points for all five themes won. The winner of the 2023 edition was Raymond Marcelli (Société Genevoise de Photographie) followed by Benjamin Délèze (PhotoClub Saxon) and Jacqueline Perregaux (PhotoClub Gland). Participants also had the opportunity to view the photographs uploaded by other participants. This sharing between participants is very much appreciated, because beyond the curiosity it generates, it also allows photographers to find new sources of inspiration. In 2024 the Rallye Romand will take place in Fribourg.



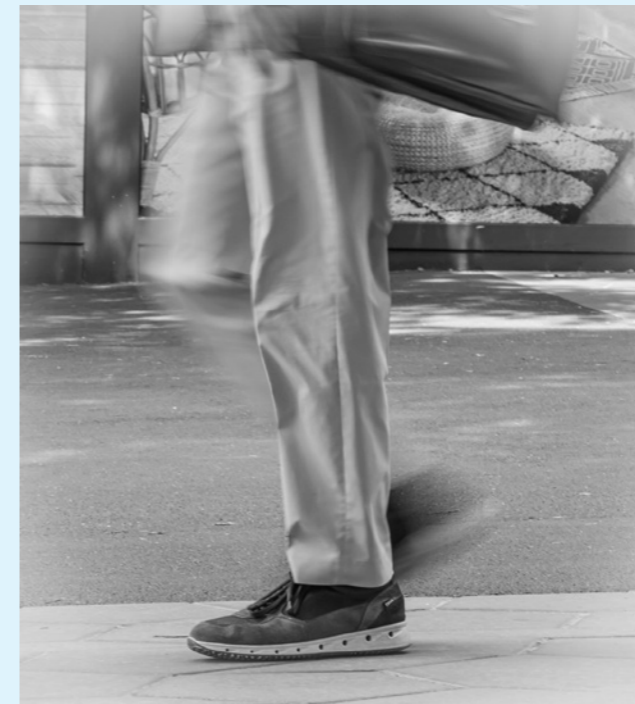
RR 2023 "Fountain" theme.
Photo by Benjamin Délèze



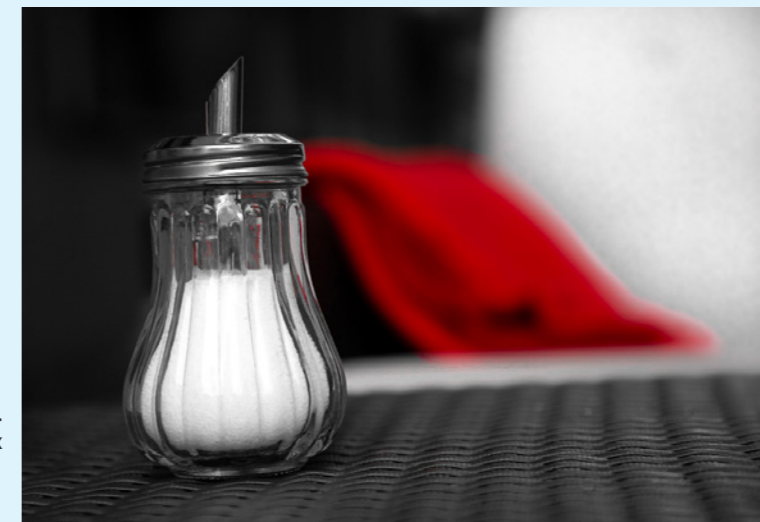
RR 2023 "Fountain" theme.
Photo by Raymond Marcelli



RR 2023 "Red and white" theme.
Photo by Benjamin Délèze



RR 2023 "The passage of time" theme.
Photo by Jacqueline Perregaux



RR 2023 "Red and white" theme.
Photo by Jacqueline Perregaux



RR 2023 "The passage of time" theme.
Photo by Benjamin Délèze

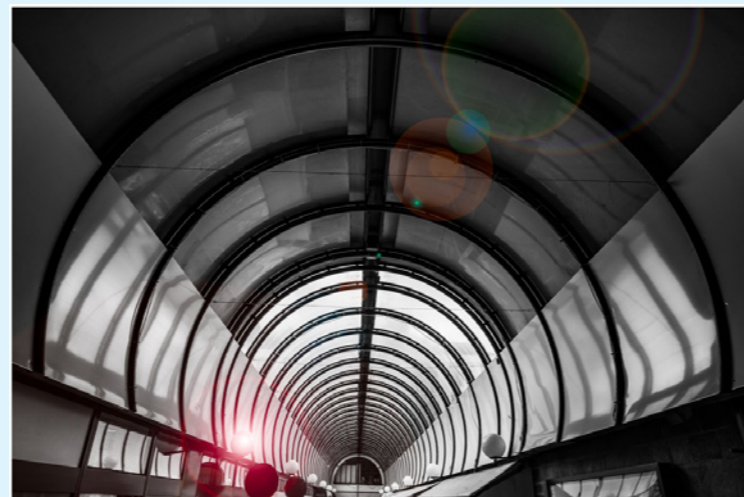




RR 2023 "Close to the ground" theme.
Photo by Raymond Marcelli



RR 2023 "Close to the ground" theme.
Photo by Jacqueline Perregaux



RR 2023 Free theme.
Photo by Raymond Marcelli

In the future, PHOTOSUISSE hopes to encourage more clubs to organise similar events so that PHOTOSUISSE members have a choice of events taking place in different regions of Switzerland.

TFSF Exhibitions for 100th Anniversary of the Republic of Türkiye

By Dr Sefa Ulukan EFIAP ESFIAP
President of the Turkish Photographic Art Federation



The Turkish Photographic Art Federation (TFSF) opened photography exhibitions for the occasion of the 100th anniversary of the Republic of Türkiye. Exhibitions were hosted by the TOKYO Embassy of Türkiye who initiated the plan to hold a touring exhibition and collaborated with the TFSF to bring it to fruition. The exhibition promoted Türkiye's natural beauties and cultural heritage in the main five Japanese cities of Tokyo, Sapporo, Nagoya, Osaka and Hiroshima.

After the Tokyo, Sapporo and Nagoya exhibitions the fourth was opened in Osaka with the participation of TFSF President and Exhibition Curator Dr. Sefa Ulukan. This time, the exhibition was hosted by the Honorary Consul General of Osaka, Mr. Ryusei KAJIYAMA. There was great interest in the opening ceremony of the exhibition. The Turkish Ambassador to Tokyo, Mr.

Korkut GÜNGEN, gave information to the visitors and the press about the exhibition and Türkiye.

Addressing many attending the cocktail ceremony held after the opening of the exhibition, speeches were made by Ambassador Korkut Güngen, Osaka Honorary Ambassador Ryusei Kajiyama and Suita City Mayor Keiji GOTO. After giving his speech, TFSF President Dr. Sefa Ulukan, presented these people with a TFSF plaque of appreciation for their contributions and efforts.

The exhibition in Osaka remained open for 10 days, after which it was presented to the audience in Hiroshima city, Japan.

Over 2000 photos were submitted for possible selection to be part of this touring exhibition. From this, 100 photos were selected involving 100 photographers. All the printing of the photos, and the mounting etc, was done in Japan by the Turkish Embassy for the 100th Year celebration.

The exhibition was displayed in each city as follows:

- 06-11 April, Tokyo
- 10-15 May, Sapporo
- 06-18 June, Nagoya
- 21-27 September, Osaka
- 28 November - 03 December, Hiroshima



After his speech, TFSF President Dr. Sefa Ulukan presented Ambassador Korkut Güngen, Osaka Honorary Ambassador, Ryusei Kajiyama, Ambassador Consul General in Nagoya, Damla Gümüşkaya, and Suita City Mayor, Keiji Goto, with a TFSF plaque of appreciation for their contributions and efforts

Accompanying this article is some photos from one of the exhibitions in Japan and a small selection of some of the photos that were exhibited.



Many participants listening to the speeches during the cocktail ceremony that was held after the opening of the exhibition. Speeches were made by Ambassador Korkut Güngen, Osaka Honorary Ambassador, Ryusei Kajiyama, and Suita City Mayor Keiji GOTO



After the opening of the Osaka exhibition, TR Tokyo Ambassador Korkut Güngen and TFSF President Dr. Sefa Ulukan answered questions from members of the press

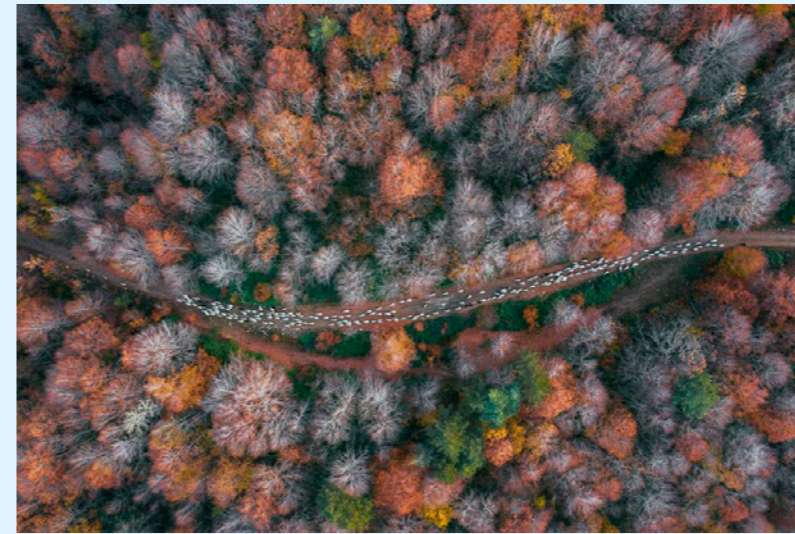


Ambassador Korkut Güngen giving information to the press and the audience about some of the photographs in the exhibition





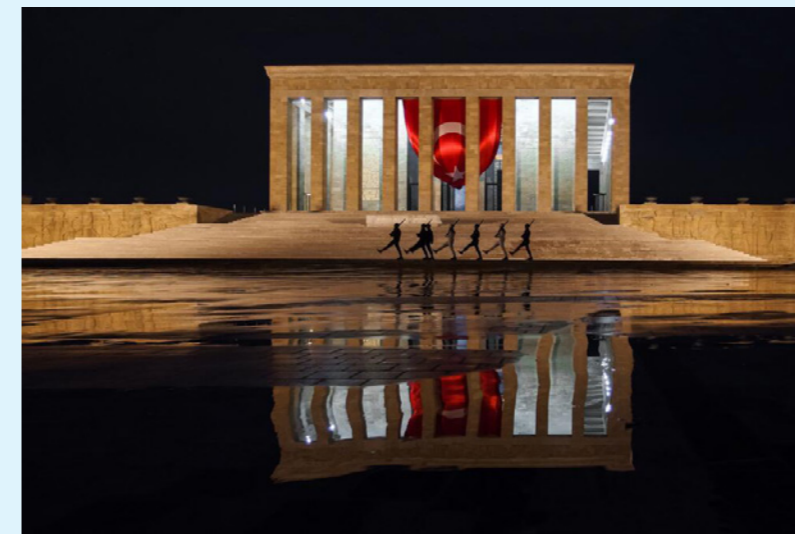
Amongst the group in this photo are Ambassador Korkut Güngen, Osaka Honorary Ambassador, Ryusei Kajiyama, Suita City Mayor, Keiji GOTO, and TFSF President, Dr. Sefa Ulukan, at the opening



Autumn by Mehmet Aslan



Bridge by Elif Yılmaz



Changing of the guard in Anıtkabir Ankara city by Aynur Bostan





Dust and smoke by Ejder Bakırhan



Fethiye by Semih Akça



Flamingos by Adem Eroğlu



Fullmoon with Galata tower İstanbul by Ercan Üç



Hasbihal by Hilal Emnacar



Head of Zeus in Nemrut Mountain by Celal Erdem





Journey to the center of the world
by Cemil Belder



Lavenders by Pertev Gökçek



Strawberry by Seyit Konyalı



Tea field by Ömer Şahin



The double minaret madrasah
by Mehmet Özdemir



Trams in İstanbul by Ali Demirel



Irish Photographic Federation News

By Paul Stanley EFIAP/p ESFIAP FIPF
FIAP Liaison Officer, Ireland

FIAP Distinction Holders for 2023
Photography Exhibition at Dublin Camera Club

This exhibition shows images from each photographer who has been awarded a distinction this year. These range for Artist (AFIAP), through Excellence (EFIAP) and the different levels of EFIAP - from Bronze through to Diamond 2.

Images will be exhibited by the following award winners
 AFIAP awarded to Yvonne Crawley & David Larkin
 EFIAP awarded to Ita Boyle, Seamus Byrne, Bernadette Kelly, Jarlath Judge & Seamus Mulcahy
 EFIAP/b awarded to Gary Loughran, Claire Sullivan & Ger Mulhall
 EFIAP/g awarded to Derville Conroy & Ned Mahon
 EFIAP/p awarded to Helen Hanafin & Ita Martin
 EFIAP/d1 awarded to Mark Taylor
 EFIAP/d2 awarded to Catherine Bushe

Exhibition launches at 3.00 PM on Saturday 2nd September
 On display on Saturdays 2nd, 9th and 16th of September

Eddie Chandler Gallery, Dublin Camera Club
 10 Lower Camden Street, Dublin 2, D02 NA49

On the 2nd September 2023 the Dublin FIAP Exhibition Centre was very pleased to host an exhibition of the submitted images from 16 Irish photographers who successfully applied for FIAP distinctions in 2023.

Each of the successful recipients had 2 of their submitted images on show.



Exhibition Opening Ceremony

The exhibition was officially opened in their presence and with the attendance of members of the Council of the Irish Photographic Federation and of Dublin Camera Club.

The President of the Dublin Camera Club, David Larkin AFIAP LIPF welcomed all present to the presentation ceremony.

The President of the Irish Photographic Federation, John Butler FIPF FRPS, officially opened the exhibition.



Group photo of AFIAP Recipients in 2023 with the Irish FIAP Liaison Officer (FLO) L-R: Paul Stanley FLO, David Larkin and Yvonne Crawley



Group photo of EFIAP Recipients in 2023 with the Irish FIAP Liaison Officer (FLO) L-R: Jarlath Judge, Seamus Byrne, Paul Stanley FLO, Ita Boyle, Bernadette Kelly and Seamus Mulcahy



Group photo of EFIAP Levels Recipients in 2023 with the Irish FIAP Liaison Officer (FLO) L-R: Paul Stanley FLO, Ned Mahon (EFIAP/g), Ita Martin (EFIAP/p), Derville Conroy (EFIAP/g) Helen Hanafin (EFIAP/p) and Ger Mulhall (EFIAP/b). Absent were Claire Sullivan and Gary Loughran who both received their EFIAP/b

The FIAP Liaison Officer for Ireland, Paul Stanley EFIAP/p ESFIAP FIPF, then presented each of the recipients with their FIAP Distinction certificate and pin.

The exhibition continued to be on show in the Gallery until Saturday 16th September 2023.



Group photo of EFIAP Diamond Recipients in 2023 with the Irish FIAP Liaison Officer (FLO) L-R: Paul Stanley FLO, Catherine Bushe (EFIAP/d2) and Mark Taylor EFIAP/d1



Ace of spades by Mark Taylor



Babe by Derville Conroy



Dance For Joy by Ita Boyle



Eye on you by Ger Mulhall



Golden Sunrise by Seamus Mulcahy





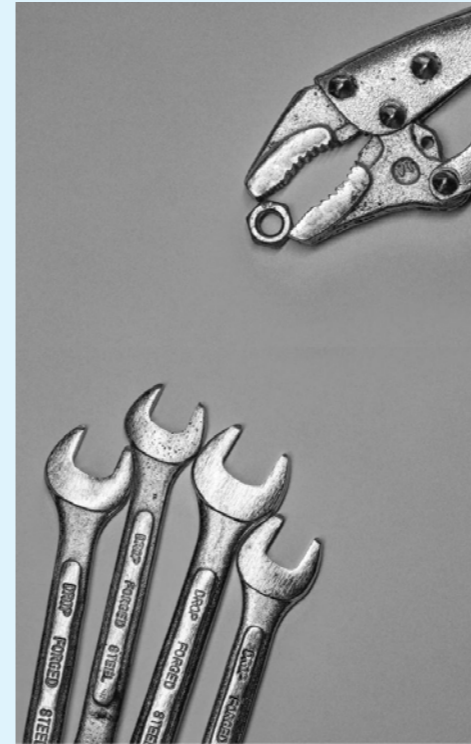
Lone Figure by Helen Hanafin



Pine Island
Connemara Ireland
by David Larkin



Haired by Yvonne Crawley



Feeding Time by Jarlath Judge



Reed Warbler by Bernie Kelly



Living in the past by Edward Mahon



Princess Dream by Seamus Byrne





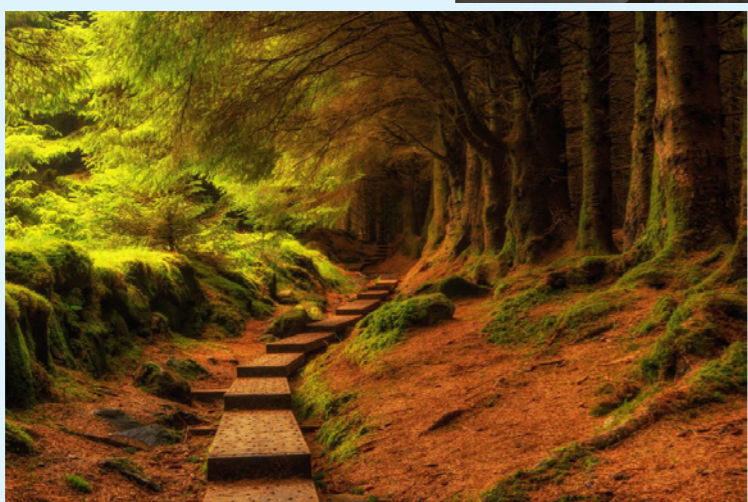
Red bridge in the rain
by Catherine Bushe



Sveti Tomas Misty Mono
by Claire Sullivan



Watching the clock by Gary Loughran



The Boardwalk Ballinastoe Woods
by Ita Martin



Congratulations to The Photographic Society of Macao, awarded the "FIAP Gold Plaque"

By Mr. Kin Cheong Lam MFIAP, EFIAP/g, HonEFIAP
FIAP Liaison Officer, Macau



FIAP Gold Plaque

Founded in 1958, The Photographic Society of Macao (PSM) is the earliest photography group in Macau. In 1981, the first Macao International Salon of Photography was held in Macau, and then held every two years until the third Macao International Salon of Photography in 1985. The exhibition ran with Patronage from the International Federation of Photographic Art (FIAP) in 1985 and from then on. For The 22nd Macao International Salon of Photography held this year, the International Federation of Photographic Art conferred the "FIAP Gold Plaque", which is awarded as special recognition to honour The Photographic Society of Macao, who have organized this exhibition for a total of 20 International Salons of Photography under Patronage from FIAP.

The 22nd Macao International Salon of Photography exhibition held its opening and award ceremony on September 16, 2023, at the famous



Hall of the Macao International Salon of Photography Exhibition

Chon Chou Tong Exhibition Hall in Macau's Lou Lim loc Garden. With the enthusiastic support of 304 photographers from 43 countries and regions, the salon received

3,671 excellent photographs spread across four Sections: Colour Digital Image Section (Open), Monochrome Digital Image Section (Open), Nature Digital Image Section and Travel Digital Image Section. The opening and ribbon-cutting ceremony of the Exhibition was attended by ten official guests and the President of PSM and the Salon Committee Chairman. FIAP Liaison Officer

Mr. Kin Cheong Lam presented the "FIAP Gold Plaque" to The Photographic Society of Macao on behalf of FIAP, and it was received by Mr. Chi Son Ma, Vice President of the General Assembly of PSM.



Part of the Macao International Salon of Photography Exhibition



Then souvenirs were awarded to the judges of the four Sections, and various prizes of the contest were awarded to the winners. Finally, the guests, attending members and friends viewed the exhibited works. Due to the large number of accepted works and the limited exhibition space, all 105 award-winning works in the four sections, and 100 additional excellent, high-level accepted photographs, were mounted in frames for display. At the same time, all winning and accepted works were also played continuously on the large display screen at the exhibition venue and are shown on the PSM website. The exhibition ended on September 20, 2023.



FIAP Liaison Officer Mr. Kin Cheong Lam presented the Gold Plaque to representatives of The Photographic Society of Macao



The opening ceremony of The 22nd Macao International Salon of Photography

The first Macao International Salon of Photography held in 1981 had a Monochrome Print Section, Colour Print Section and Colour Slide Section. By 2013, these sections in the Macao International Salon of Photography had all been replaced by Digital Image Sections, thus witnessing the transformation from film photography to digital photography. Each Macao International Salon of Photography attracts photographers from about 40-50 countries and regions around the world to participate. The Macao International Salon of Photography organisers are

grateful for the support of the Macao Special Administrative Region Government, the sponsorship from the Cultural Development Fund and the venue provided by the Municipal Affairs Bureau. They also appreciate the Patronage they have received over the years from the International Federation of Photographic Art (FIAP), approvals they have received from the Photographic Society of America (PSA) and the gold medals, silver medals, bronze medals and honourable mention ribbons available from these two international organisations as awards for the top photographs entered.



Guests visit the winning and accepted works in the exhibition



Guests attending the exhibition took photos with PSM members



FIAP Liaison Officer Mr. Kin Cheong Lam and the Honorary Presidents and Vice President of the General Assembly of PSM attended the exhibition



Prizes at The 22nd Macao International Salon of Photography



2023 Photographic Alliance of America Annual General Meeting

By Joanne Stolte, EFIAP, ESFIAP, HonFPSA, MPSA
President, Photographic Alliance of America
FIAP Liaison Officer for the United States of America

The 2023 Annual General Meeting (AGM) of the Photographic Alliance of America (PAA) was held on Saturday, September 30, 2023, at 8:00 am, at the DoubleTree Hilton, in Williamsburg, Virginia, during the annual Photo Festival of the Photographic Society of America Worldwide (PSA). The meeting was called to order by PAA President, Joanne Stolte, EFIAP, ESFIAP, HonFPSA, MPSA, who welcomed everyone to PAA's sixth AGM!



PAA Executive Committee before meeting. Photo by Andrew Lewis

Joanne presented a PowerPoint program describing the PAA and the PAA services available for PSA-member clubs and the members of those clubs who are individual PSA members in the USA. The PAA Executive Committee members and the PAA Board of Directors were introduced.

The activity of the PAA during 2022-2023 was reviewed. This review featured a description of the publication in the FIAP News of Mini-Recommendations of photo opportunities in the USA written



Beginning PAA AGM. Photo by Andrew Lewis

by PAA members with the articles shown; a report regarding the participation in the FIAP Photo Academy programs by USA photographers; and PAA's participation in the 2022 FIAP Congress in Asturias, Spain. The new PAA Honors, Distinctions, and Patronage programs were described, and the first PAA Honor was awarded. The Significant Service to PAA honor is awarded to members of PAA as accounted for by earning 50 service points. Nan Carder, EFIAP/s, FPSA, GMPSA, received the PAA Significant Service Honor (SSPAA).

The presentation for America's recipients of FIAP Distinctions for 2023 was next. Before each Distinction, e.g., AFIAP, EFIAP, EFIAP Levels, the requirements for applying for that Distinction were delineated. Following the requirements, each recipient was introduced with their name, city and state, and headshot; followed by each of the images they included with their application; and ending with their introductory slide that now included their FIAP Distinction certificate. Those attending the meeting were formally presented their certificate by FIAP President Riccardo Busi, MFIAP, EFIAP/p, HonEFIAP; and their photo was taken.

A review of the 2024 FIAP Distinction registration and application process, including a description of the required Word document with thumbnails and titles for all images included with FIAP Distinction applications submitted by that person concluded the meeting. PAA Registrations for FIAP Distinctions applications in 2024 open on November 1, 2023.

Riccardo Busi was then asked to say a few words, but before he could, he was presented with the first PAA Honor for a non-PAA member. The **Honorary PAA Advisor (HonAPAA)** was awarded to Riccardo for providing outstanding, unique, and extraordinary advice to advance PAA internationally through specific actions and activities.



Nan Carder receiving SSPAA Honor. Photo by Marty Welter



Riccardo Busi receiving HonAPAA. Photo by Marty Welter

The Beauties of Nature

By Professor Biswatosh Sengupta, AFIAP, ESFIAP
Secretary of the Photographic Association of Dum Dum, India
With assistance from Professor Andreas L Andreou, EFIAP/d3, Hon. EFIAP, Cyprus
and Mrs. Kusmi Majumdar, Dip-in-Photo (PAD), EFIAP

Introduction

Since the dawn of civilization, man has appreciated the beauty of Nature and has expressed interest in the mystery of creation, enjoyed the pleasure of aesthetics and admired natural beauty. Mankind has tried to imitate and recreate the same with the help of imagination through Painting, Sculpture, Literature and Photography.

This write-up provides a brief exhibition report on "The Beauties of Nature", an International Digital Online Photographic Exhibition under FIAP Auspices (2023/029) organised and chaired by Prof. Andreas L Andreou, the ISF 'Ambassador of Peace and Friendship through the universal language of photography', in cooperation with Image Sans Frontiere (ISF). This exhibition had a 'Nature' theme. The link to the slideshow of the images is available on the ISF website: <https://image-sans-frontiere.info/> but you can also go direct to YouTube, where it has been located since the 28th September 2023, via this link: <https://www.youtube.com/watch?v=PMEuzk9ZcSY>

This exhibition received 207 images in total from 69 entrants from 12 countries. From this, one image from each of the 69 entrants was chosen. Images of various genres of Nature, mainly landscapes and wildlife, were displayed.

Beauty

Beauty is the quality that gives pleasure to the mind or senses and is associated with properties such as the harmony of form or colour, a pleasing quality of something that is visually, aesthetically or intellectually appealing, excellence of artistry, truthfulness and originality. "A thing of Beauty is a joy forever" and "Beauty is truth, truth is beauty" are famous quotes from Keats.

The Beauty of Nature: An Endless Symphony of Wonder, A Source of Inspiration and Tranquility

Nature has always been a profound source of inspiration for artists, poets and thinkers throughout the ages. Its awe-inspiring beauty, intricate designs, the interplay of light and shadow, harmonious arrangements of colours and the intricacy of natural forms have been a wellspring of ideas for countless masterpieces nourishing our senses. It encourages us to observe, contemplate and create, opening the doors to boundless possibilities.

One of the most remarkable aspects of Nature's beauty is its sheer diversity. The beauty of Nature offers us a sanctuary of tranquility and a profound connection with the world around us. Each corner of the world harbours its unique ecosystems, teeming with an incredible array of life forms. The colours, intricate patterns, and complex adaptations of plants and animals are a testament to the intricate web of life. Nature's beauty lies not only in the grand vistas but also in the delicate details. Nature never ceases to captivate us. The beauty of Nature is a constant source of wonder and inspiration.

In a fast-paced world filled with technology and concrete jungles of urban life, it is crucial to appreciate the natural wonders that surround us. Beyond its aesthetic appeal, Nature's beauty holds the power to heal and rejuvenate our weary souls. Spending time in Nature allows us to escape the hustle and bustle of daily life and find solace in its serenity, rendering inner peace.

The beauty of Nature offers us a profound reminder of the cycles of life. The changing seasons, from the vibrant colours of Autumn to the delicate blooms of Spring, symbolise the ebb and flow of existence.

One of the most striking aspects of Nature is its ability to evoke a sense of tranquility and peace. Nature has a way of reminding us to slow down, breathe deeply, and find solace in the simplicity of the present moment. Studies have shown the therapeutic benefits of spending time in natural environments can reduce stress and boost our overall well-being.

Nature is facing unprecedented challenges due to human activities such as deforestation, pollution and climate change. As we witness the degradation of ecosystems and the loss of biodiversity, it becomes increasingly urgent to protect and preserve Nature for posterity by embracing renewable energy sources, reducing waste and advocating conservation policies.

Landscapes

Landscape photography is an important part of Nature Photography. It shows images of a



Djerba by Francis Tack, France



Impression de Bretagne by Dominique Tamarello, France

particular environment and natural phenomena captured in various weather conditions with natural light. It also deals with the colours and textures of certain subjects, although the contribution of Ansel Adams reminds us that in this genre of photography, colour is not an essential criterion, whereas Galen Rowell was always in favour of bright colours.

Some of the landscape images from the exhibition are shown here but to view them all, please go to the YouTube link provided at the start of this article.

In the aerial photo by Francis Tack, he has mainly played with the colours of the Earth; the blue-green combination of the sea with curves and patterns resembling the head of a bird. The vibrant blue



Desert de Gobi by Marie Louise Bernard, France





Paysage d'Ariège
by Dominique Joly, France



Java Bromo Semeru by Noelle
Defossefont Pomponne, France



Sud Lipez by Marie José Tack, France



Alaska Aurore by Lionnel Maye, USA



gifts us tranquility and a striking white offers peace of eyes. The spatial arrangement and openness of seascapes lead our eyes to the magic of the expansiveness of Nature.

The rich golden-green combination of a landform with the reflection effect of the Gobi desert, the mystic white and peach smoky mountainscape, the rare capture of Sud Lipez of Bolivia, are forms and textures of landscapes that are seen infrequently and are more of abstract form. The photographers have played with colours of the Earth.

The image of the aurora borealis has captured the natural phenomena with a perfect photographic composition. Most people will never be able to travel the length and breadth of the Earth to witness these spectacular scenes.

Wildlife

Wildlife photography comprises pictures of animals, marine life, birds and insects. The International Photographic Federations have given some guidelines where images of animals in a captive state or feral animals will not be considered for salons.



Le royaume doré by Fred Billault, France



Caméléon by Umberto D'Eramo, Italy

With the advent of technology, detail in wildlife, that was previously impossible to capture, has become possible due to high quality lenses and Macro or extreme close-up photography. The incredible details like the hair and the sharp compound eyes of minuscule creatures, or the texture of the skin of a chameleon, can be seen distinctly. The images of the insects bring out the colour and texture of Nature.



Ascalaphes by Jean Daniel Tosello, France





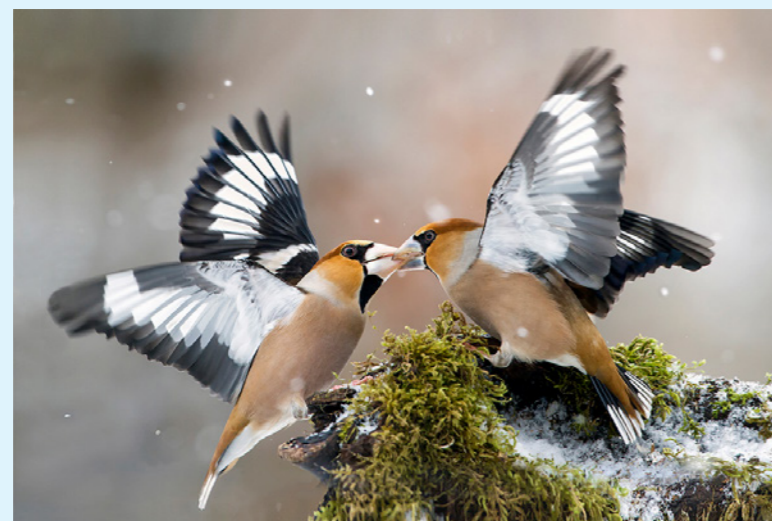
Quatre à pattes
by Dominique Billaut, France



Bushfire
by Anne Marie Etienne, France



Traversée des lionceaux
by Nelly Degraeve, France



Grosbecs by André Simon, France



Grande migration by Feridum Kismet, Türkiye



Vindicatif by Guy Samoyault, France



Chasse by Pandula Bandara, Sri Lanka





Gifting on the branch by Nagy Lajos, Romania



Saguarao by Steven Kessel, USA



Couple by Bénédict Savary, France



Jellyfish by Békir Yesiltas, Türkiye



Requin by Gilles Auroux, France



Angry Darter by Sen Mrinal, India





Les 2 copains
by James Chevreuil, France



Mouettes
by Pierrick Ménard, France

The underwater photography of Dugongs, the family of Sharks or the Jellyfish and Planktons are a pleasure to see. The conscious effort given to capture these images is laudable.

Among some subjects, like birds flying with a catch, or various postures of animals, we get to see some uncommon movements of animals too, highlighting the behaviours of wildlife. Nature has a boundless supply of flora, but this was not represented in this exhibition.

Conclusion

The beauty of Nature encompasses far more than meets the eye. It possesses the power to evoke emotions, inspire creativity and nurture our well-being. Art can be aptly described as the 'Sap and Blood' of human civilisation as well as human life. Visual art today has entered into the creative world as a medium of self-expression. We delight in the aesthetics of photographic art, utilising the elements of this mundane world inspired by the beauties of Nature. Let us enjoy the wonders of the diversity of Nature through Creative Photography as a form of Visual Art and sublimity to life. Let the exhibition on The Beauties of Nature continue to bring pleasure, peace and tranquility to the sensitive soul of the viewers and prosperity and happiness to society.

Acknowledgements:

We express our sincere gratitude to all those who directly or indirectly helped us to write this article, particularly Dr. Abhoynath Ganguly, President PAD. Also special thanks to FIAP for granting Auspices, ISF President Sophie Pouillon, ISF International relations Marie-Louise Bernard and presentations manager Constantinos Timinis for their overall support.

Still Life From Classicism To Modernity

By Gràcia de la Hoz, MFIAP, EFIAP/g
Catalonia, Spain
<https://www.graciadelahoz.com/en/>

I started like many photographers in the last decades of the 20th century with black and white photography and enlarging my prints in the darkroom. I went on to work with colour slide film and finally, in the first years of this century, I entered fully into digital photography.

In all these years, I have actively photographed many genres, with the exception of nature photography. A long-term participation and involvement in the world of photography salons has brought me many awards and recognitions as well as publications and exhibitions. The culmination of this long work was obtaining the MFIAP in 2014, being the first woman in Catalonia, Spain, to obtain it and still being the only one today.

In recent years I have worked on portrait photography, with non-professional models, family, friends and acquaintances and in the collection with which I obtained the MFIAP, "My Friends", the models are women from my immediate environment.

A while ago, without abandoning portraits, I began to experiment with still lifes as a means of more personal expression. The COVID-19 pandemic, with the mobility limitations it imposed, was a definitive motivator to dedicate myself more intensely to this classic photographic subject whilst trying to leave my personal mark on it.

Since then, I have been continuously experimenting which has made me go from the most classic still lifes to a more personal conception using flowers, fruits, everyday elements, highlighting beauty, detail and composition to create artistic images.

In Image N° 1 we have a classic still life with few elements. I always avoid cluttered works with an excess of elements that distract the viewer's attention. It is common to use backgrounds with a certain texture like in this image.

Image N° 2 is even more minimalist, but the suspended bottle aims to create a certain tension in the viewer to focus more of their attention. In this case the background is a peeling wall with a boarded-up window in which the highlight helps to frame the few elements of the composition and give relief to the whole. Another way of explaining "relief" in this image is that the light on the setting establishes a third dimension creating depth in the picture that sees the subject separated from the background. The shadow that the bottle projects on the wall also gives us relief and depth.



Image N° 01



Image N° 02

In image N° 3, an old table and an even more chipped wall places us in a rural environment with simple everyday elements that suggest that we are going to prepare the table for dinner.



Image N° 03

Image N° 4 allows us to analyse the lighting. In my case, I generally use natural light coming from one of the studio windows. I regulate or tone the light by controlling the amount of light that enters. It is also important when seeking to obtain the desired image to carefully study the arrangement of the different elements and the shadows they cast to highlight the relief.



Image N° 04

Images from 5 to 9 are part of the process of personal experimentation through different elements and accessories. Thus, in N° 5, a simple dry leaf is duplicated with different intensities of light and colour thanks to placing the leaf on black glass that acts as an invisible mirror.

In N° 6, a flower half submerged in water, which can only be guessed by the horizontal line that divides the image, maintains a fragile balance in the water.

In N° 7 and 8 we see a white background with a significant curve in it that takes the horizontal plane to the vertical without cuts or folds. In this case I did use artificial light from a continuous frontal light source directed from one side so that the translucent glass bottles projected a coloured shadow deformed by the curvature of the background. This was to create an original ethereal or volatile creative effect since the shadows blur a little around the edges. To achieve the final image, I moved the coloured bottles in different directions until I found the projected colour shadow that best suited my creative idea. Furthermore, in image 8, a certain mystery is created by the fact that one of the bottles that would make up the final image is not visible to the viewer. Only its blue shadow projected on the background is visible.

In image 9, the lighting is with continuous light through a piece of rigid, translucent, white plastic that is positioned to form a background

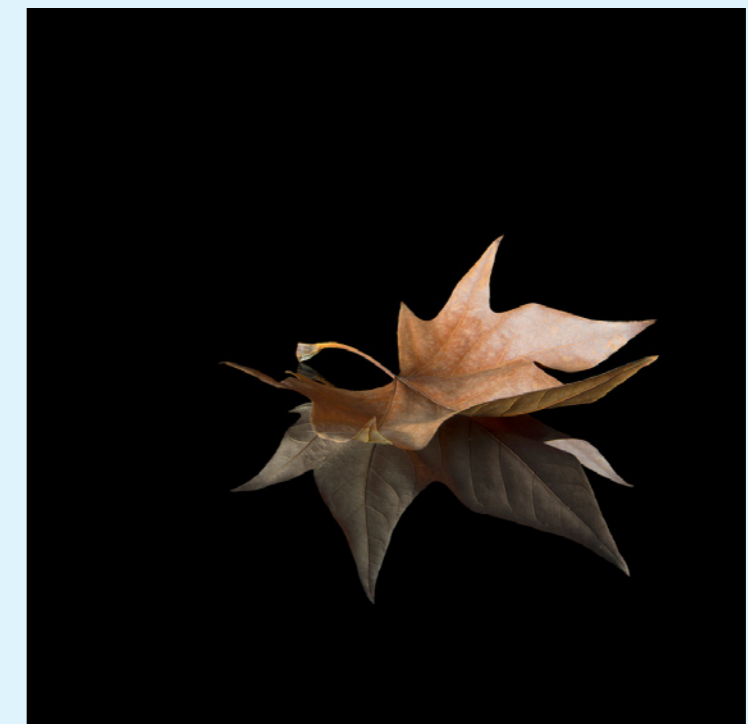


Image N° 05

behind the objects. This lightweight plastic board is known to us as methacrylate but may be known by other names elsewhere. The objects are arranged on a mirror to achieve incomplete horizontal symmetry throughout the frame. Some minor touch ups are done in Photoshop to match the whites of the mirror and background and to remove the line where they meet. In this case the experimentation consists of playing with the colours of the bottles and the transparency of the glasses and with the effect of the refraction of light through the water in the cups and glasses that act as a lens and vertically inverts the colours of the bottles that are behind.

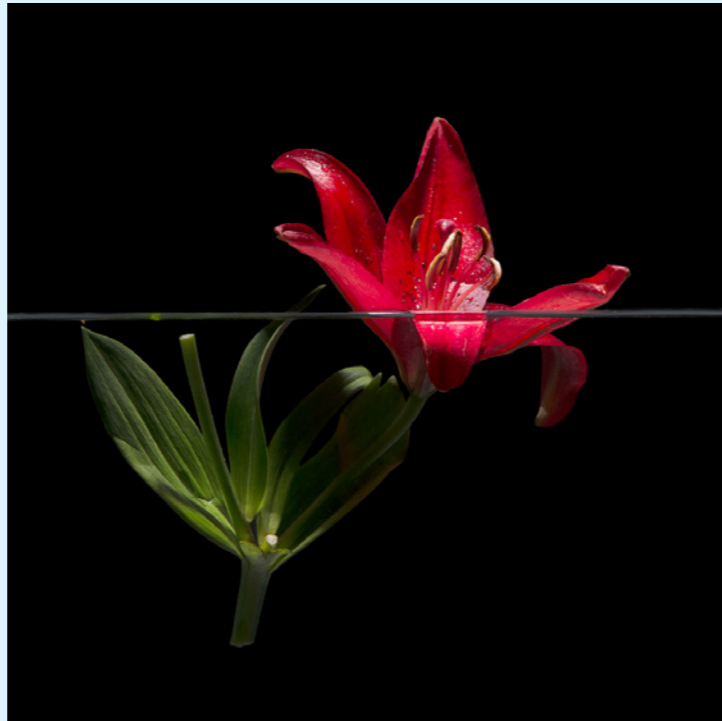


Image N° 06



Image N° 07

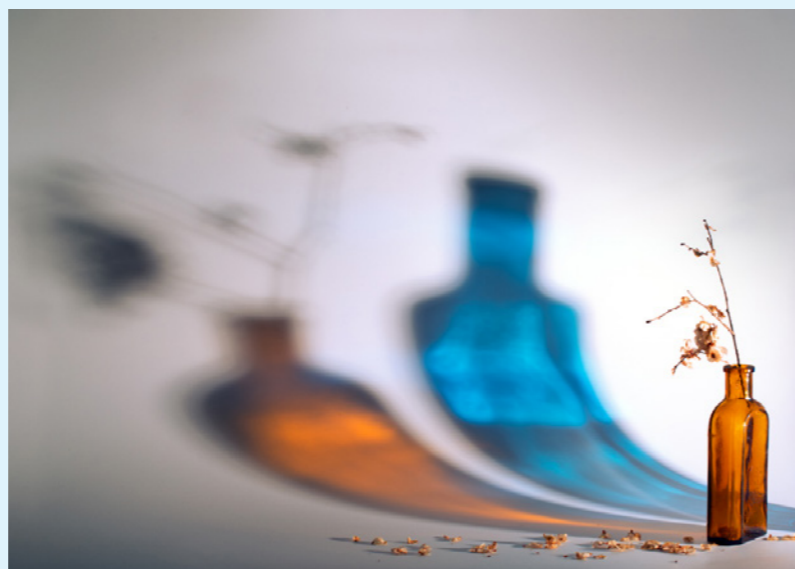


Image N° 08



Image N° 09

In image 10 we return to natural lighting and a neutral background with some texture. In this case, the careful arrangement of the objects stands out, seeking harmony and balance and also the contrast of the red colour with the dominant white.



Image N° 10

Images N° 11 to 14 seem to return a little to the concept of the classic still life with neutral backgrounds with a bit of texture and with a meticulous arrangement of the elements taking care of the small details and colour contrast. However, they have an additional common element that produces a certain attention and tension in the viewer. In all of them some objects are protruding over the edge of the table that supports them as if defying the law of gravity. In number 11, a broken bowl can also cause some anxiety and in number 13, artichokes, inside a glass bell, suggest a certain suffocation. All of them are strategies that I use to draw the viewer's attention and provoke some reaction, even if it is a subconscious one.





Image No 11



Image N° 12



Image N° 13



Image N° 14

Images 15 to 17 are, in a way, a slight return to the classic still life in terms of natural lighting from one direction. In my case, they have neutral backgrounds that do not distract the eye, introducing some real plant element, or not. Furthermore, in image 16, the fact that the plant element comes from outside the image invites us to guess what lies beyond the strict borders of the photograph.

In all my still lifes, subsequent post-production is limited to development and minimal adjustments and touch-ups to achieve the desired image finish.



Image N° 15



Image N° 16



Image N° 17

In summary, still life photography allows me to have total control of the scene, representing the beauty of everyday life and trying to go towards simplicity. Personally, making still lifes allows me to relax and spend a few hours thinking and studying the composition of the very diverse objects, in my chosen setting, that can ultimately form part of the final image, studying the lights and shadows, taking care of the details and textures, enhancing my creativity and artistic expression.

Joyful Raval

By Lung-Tsai Wang (Jeff) EFIAP GMPSA FRPS
Taiwan

Taiwan's current registered population is predominantly Han Chinese, making up the largest ethnic group at 96.4% of the total population. Indigenous peoples account for 2.5% of the population, consisting of 16 different indigenous groups, totalling over 580,000 people.



Skateboards made of betel leaves are used by teams of two to compete to be the fastest

Among these, the "Paiwan Tribe" primarily resides in the areas around the Dawu Mountain Range, with a population of over 60,000 people scattered across the regions of Kaohsiung, Pingtung, and Taitung counties. Based on their residential areas and distinctive cultures, the Paiwan Tribe can be further divided into North Paiwan, Central Paiwan, South Paiwan, and East Paiwan. The Raval subgroup, belonging to the North Paiwan area, mainly reside within the Sandimen Township of Pingtung County, Taiwan.

Most of Taiwan's aboriginal people, such as the Paiwan, live in mountainous areas with limited food sources. Men have been trained to hunt since childhood. Wild boar hunting activities have continued to this day, and the captured wild boar tusks are worn on the chest to prove the man's bravery. It has evolved into a traditional competition to this day.

The traditional clothing of the North Paiwan Tribe possesses a unique and distinctive style, reinforcing distinctions in social status and hierarchy. Among the traditional clothing of Taiwan's indigenous peoples, the clothing of the North Paiwan Tribe stands out as one of the most elaborate. From an artistic perspective, Paiwan Tribe clothing represents a perfect embodiment of art, turning those who wear it into living artworks. Therefore, every Paiwan woman is also an artist of clothing as they make these clothes.



A one-wheeled water transport tool made of wood and bamboo. They are competing to achieve the most amount of water transported within a certain period of time

The Paiwan culture in the north has been revitalized and enriched by the efforts of the younger generation. Traditional crafts such as pottery and glass beads have been revived through the

endeavours of the North Paiwan people. In particular, the variety of children's toys offers a diverse and enriching childhood experience, loved by both children and adults alike. The traditional toys of the North Paiwan Tribe have a long history, with their primary materials sourced from the local natural environment, including wood, bamboo, and rattan. Some of these toys serve not only for entertainment but also as tools for children to learn life skills and pass down cultural knowledge. They also nurture creativity and imagination, promote interaction between individuals, and enhance harmony and coexistence with nature.

In 2018, I was documenting a traditional wedding of aborigines in Sandimen Township. I unexpectedly came into contact with the traditional culture of this ethnic group, which deeply attracted my attention. From then on, I started a three-year photography journey.

The Paiwan people hold the "Millet Harvest Festival" after the millet harvest. A series of activities start in July and end in September every year. The first is the shaman sacrifice. The ceremony is to thank heaven and earth and look forward to the harvest in the coming year. There is also the harvest of millet, which is offered, along with livestock, as sacrifices to worship ancestors and thank them for their blessings. They are the most grateful people.



Tricycles made of wood. Teams of two compete to be the fastest



In summer, children play with water guns. The only difference is that their fathers made the water gun with his own hands

When the Raval are wearing their traditional clothing, the clothing worn by visiting photographers must not be too obtrusive and sometimes they must be similar clothing (can be simplified). We must blend with the locals. In order to capture the most natural pictures, it is often necessary to live with them to enhance mutual friendship and develop a sense of trust.

I like the most innocent scenes of children, especially township sports games and school sports games, where adults and children blend in and are happy and harmonious. Through competition and communication, the interaction and cohesion between people are increased, and the unity and development of the tribe are promoted.

In addition to traditional sports events, there are also local cultural exhibitions, handicrafts, indigenous music, traditional dance performances and other activities to attract tourists, retain tourists to experience aboriginal life, increase tribal income, and allow more people to understand the tribe's traditional culture. The most important thing is to reduce population migration and increase employment opportunities. This is a minority ethnic group that is worth recommending to everyone.



Bamboo pole dancing is one of the children's performances



After the painted kite has been completed, they have an outdoor activity flying the kites



Bamboo dragonfly competition - flight height, distance achieved and time in the air is compared



Bag jumping - multiple people in groups, relay racing



Starting in a fixed circular area, the person who is pushed out of bounds by the bamboo pole loses the contest



Walking on bamboo stilts, competing to see who is faster



Preserving The Jungle And Its Wildlife A True Jungle Man's Perspective

By Abdul Shez
India

<https://www.instagram.com/abdulshez/?igshid=MzRIODBiNWFIZA%3D%3D>

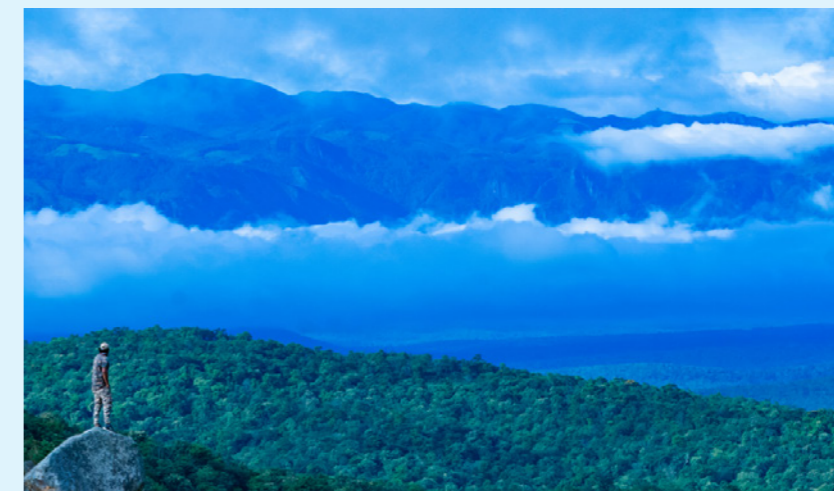


DON'T LET MOTHER NATURE BECOME A 'ONCE UPON A TIME'!

I am Abdul Shez, someone who was born and raised in the jungles of South India. Spending 24 years in these jungles has shaped me to who I am today, acquiring major life lessons in these dense forests along with the animals and having a three-

generation family tradition of serving the forest and educating people on how to conserve the forest.

My father informed me that the jungle was everything to us, that it was our source of living, and we should always respect it. While working as the senior safari driver, he was the one who started taking me into the forest. Spending my entire childhood in the Bandipur Tiger Reserve, and gradually travelling throughout Nagarhole, Madumalai, and other Tiger Reserves through southern and central India, taught me a lot about animal behaviour and their living conditions. As I was living in the heart of the woods, I was exposed to a variety of wild animals. I began to form unique ties with these beautiful species. One such connection was with a female leopard who used to visit our house not less than three times a week and take a stroll on the terrace. I've witnessed two generations of leopard cubs that arrived with her year after year. Yes, there was no fear among us; a strong link of trust grew and there was a sense of coexistence.



Abdul Shez in Munnar, India

I developed a great bond with these animals over time. I gave elephants showers and joined the 'Mahuths' (caretakers of the elephants) in other activities, which instilled a special love for elephants. I used to sit alone with a particular female elephant and tell her about my days, convinced that she could comprehend everything and solve my issues. Over time, a wonderful bond was formed in which I felt she understood all I was going through without me even telling her. For years we grew together and this majestic elephant seemed more like a second mother to me. We formed such a



strong attachment, from me riding on her back to get back home along with her Mahuth, till standing by her side when she was giving birth to her calf. Years later, she was snatched away from my life. She was transferred to another location, and I felt as if someone was taking my heart away as I watched her leave. I ran into her many years later and you'd be surprised how joyfully she ran towards me and played with me. That was the moment I realized animals perceive your soul and select you. The smile, the happiness, and the sense of oneness returned that very moment.

My father, noticing my affinity towards nature and wildlife, started taking me on safaris when I was eight years old. As a keen observer, I noticed that people from the city travelled to these woods to see these magnificent animals. These people didn't have adequate knowledge of the wild and had the firm belief that these animals only attack humans. Little did they know the truth; I always believed that people were the biggest threat to these rare species. These creatures would not usually attack a person unless they saw a sign of danger. I began tracking these animals and predicting tiger behaviour, which I shared with the tourists. They tipped me every time I showed them these beautiful animals. As a young boy, I excitedly shared this with my tribal friends. They thought it was a wonderful method to earn money because they didn't have a steady income. They had excellent tracking abilities and were true jungle companions.



Always being watched in the jungles. According to the Centre for Wildlife Studies in India, much of the decline in numbers of leopards in India occurred 120-200 years ago and is thought to be due to human/leopard conflict, poaching and changes to their habitat. The IUCN currently list the status of leopards as 'Vulnerable'



A sense of coexistence between humans and animals. This leopard regularly visited our home

Sharing of photos and videos allowed me to reach a huge audience. I have videos clips of animals in the jungle on YouTube: <https://www.youtube.com/@abdulshehz6029/videos> and my photos on Instagram which linked me to individuals who were interested in working on the same cause. I began posting to show the relationship between man and animal, as well as how to preserve these



This small elephant loved me over the years she spent with me

wonderful creatures and the land they inhabit. My photographs are used to raise awareness, convey stories, and document my journey into the wild. Photographing the wild not only raises awareness of what is happening worldwide, but when photographers visit core areas for photography shoots, they contribute to patrolling the forest and keeping poachers away.

I began accumulating information on these animals, studying big cats and how they mark their territory and watching how they live and interact with their environment. I didn't let a single opportunity pass by to offer these images and information to a wider audience. I explored human-animal conflicts and what was considered a threat to these creatures. One thing I usually remind anyone who visits the jungle is to never drive fast. Thousands of animals have lost their loved ones as a result of negligent driving in forest areas. I once came across a baby monkey who was hugging its mother and crying because a vehicle had hit its mother and she was dead. It is extremely heartbreaking to encounter such circumstances (Warning: The recorded footage shown in the below link has graphic content). https://www.instagram.com/reel/COoQQmxAfTH/?utm_source=ig_web_copy_link&igshid=MzRIODBiNWFIZA%3D%3D

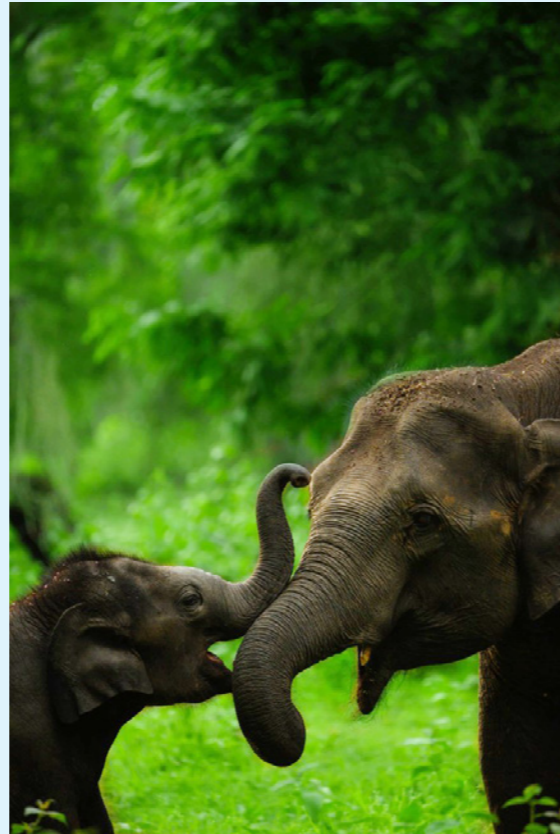
Many species that were once common have declined in number, such as the eagle owl, sand boa snake, rock python, rusty spotted cat, and many others. Many people misidentify the rusty-spotted cat as a domestic cat and keep them at home, reducing their population. Both the rusty-spotted cat and the rock python are now IUCN classified as 'near threatened'. Over many months, I've noticed that as cities expand, we're gradually encroaching on their territory, ruining their habitat leading to forest degradation and leaving animals with little choice but to enter cities and villages which used to be their home. Increasing human-animal conflict is the consequence of habitat shrinkage, fragmentation, and deterioration, which has resulted in the extinction of wildlife and enmity toward wild animals and protected places.



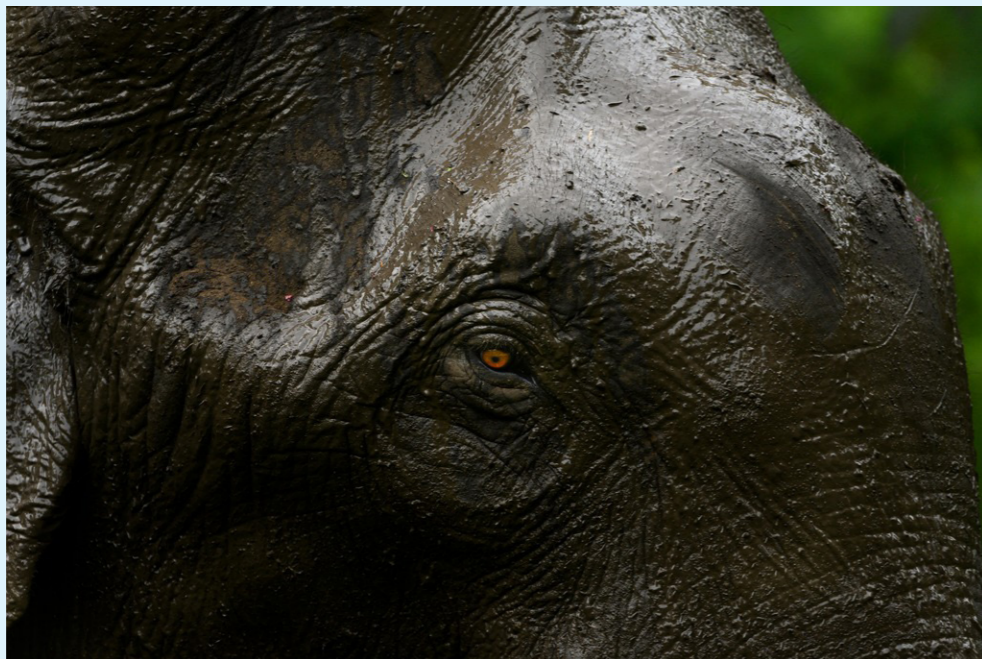
Tiger is a symbol of the majestic

From elephant, to the tiger in Bandipur, to leopard, the forest has always provided me with a mentor to help me navigate my life. When one was taken from my life, the other walked in.... When I didn't have friends to lean on, the wild always pulled me up. Every day in the wild is interesting, something new, and you learn new things every day. I learned everything about the wild via first-hand experiences rather than books and I began sharing my journey into the wild.

Out of the few countries where tigers once existed, four have already wiped out their tiger populations, with forecasts that the tiger population could be extinct by the early 2000's. However, safeguarding all of these species and bringing their numbers up through movements like 'PROJECT TIGER', a government conservation project launched in 1973, was a proud moment for India, which holds approximately 75 percent of the world's tiger population. The number of tiger reserves was increased from nine to fifty three, covering about 7.5 million hectares, at the start of this project. Though the movement was titled after tigers, the main aim of the project was to preserve all biodiversity. Let us communicate the same passion that India had for saving these creatures all over the world and making it a more sustainable and safe environment for these species. Wildlife conservation is a complex problem, but it is critical to our planet's survival. We can safeguard animals and ensure that future generations can enjoy seeing them rather than just seeing photos and reading what we document. I personally believe in live and let live, enjoy nature, respect nature, and make the world a more beautiful and secure environment for wildlife.



Beautiful maternal tie in the animal kingdom



Tiger numbers in India hit a low of 1411 individuals in 2006. Numbers began falling steeply in the 1940s due to human activity. Thanks to 'Project Tiger', this number is estimated to have more than doubled as of a census released in April 2023

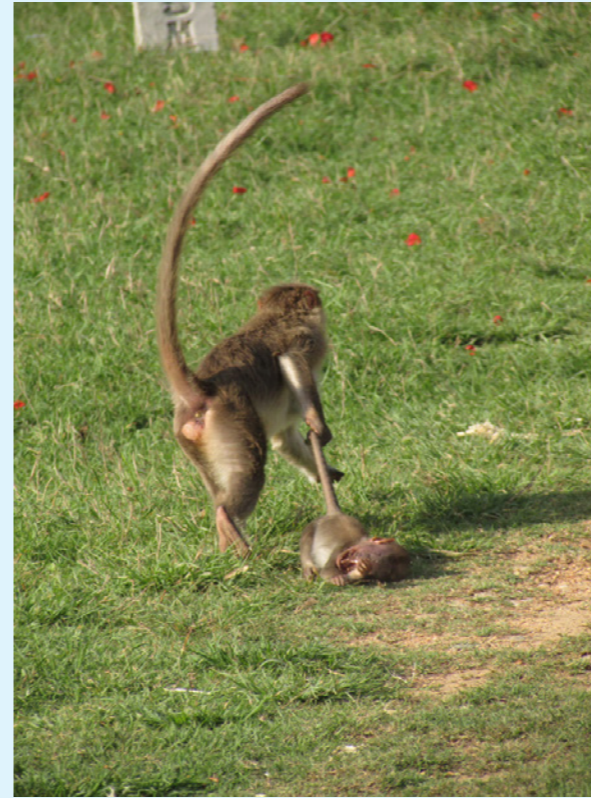




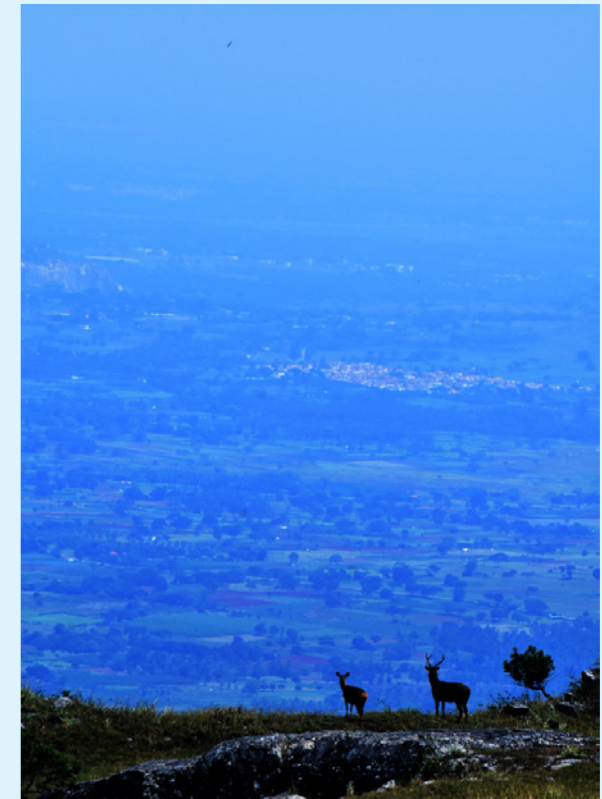
Mighty creatures free in their habitat



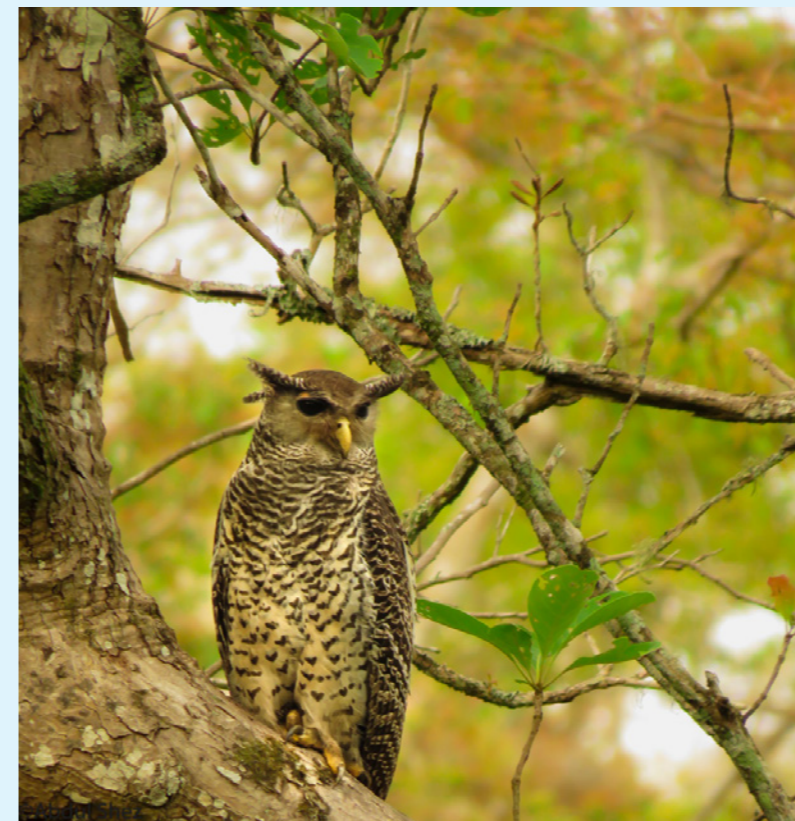
Rock python



The baby monkey died due to an accident. After the monkey died, its mother carried the baby around with her because she didn't understand what had happened to her baby. When baby monkeys or elephant calves die, it is common for the mother to carry their baby for 2 to 3 weeks



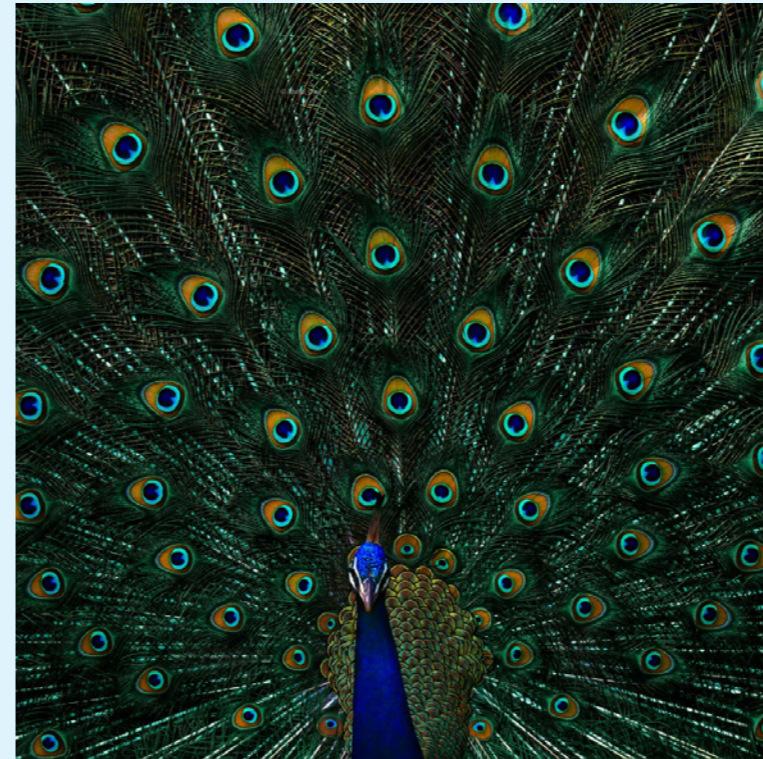
The beauty of nature with the abutting concrete jungle



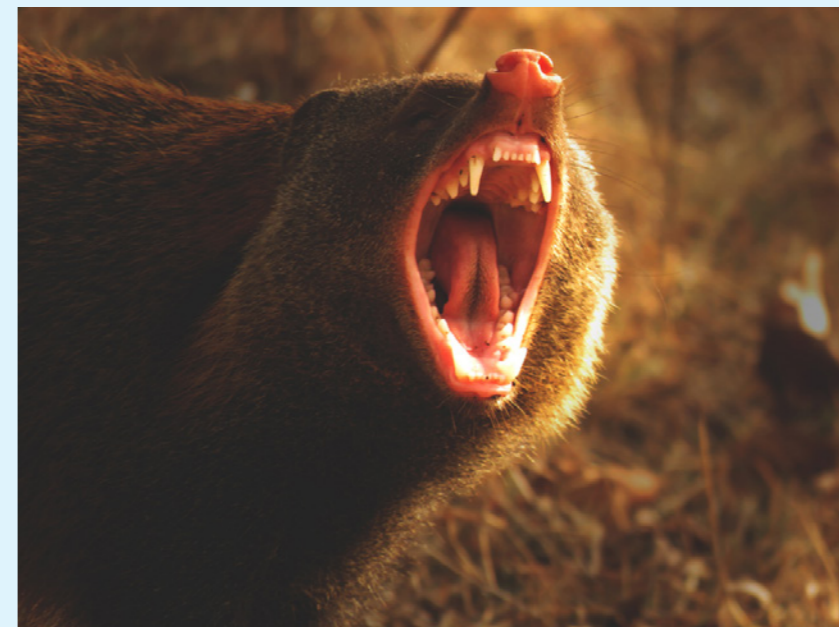
Indian eagle owl. One of the rare owls found in south Indian jungle. Usually people catch this owl and use it for black magic. Because of this, the population of this owl species has been declining



Coexistence



Male Indian Peafowl, otherwise known as a peacock, is native to the Indian subcontinent but the species has been introduced to many other countries. Whilst not classified as threatened, their numbers have declined in India due to poaching for their meat and feathers. Accidental poisoning due to consumption of seeds treated with pesticides has also been occurring



Striped neck brown mongoose



Algeria from the Atlas to Tassili and beyond

By Piero Alessandra, Italy
www.photodensity.it

We know that the axis of rotation of the Earth can oscillate between 22.5° and 24.5° , in cycles of about 40,000 years. Today it is inclined by 23.3° with respect to the perpendicular to the plane of the orbit. Only two degrees of inclination can also vary the rhythm and spread of the monsoons, which are not only exclusive to Asia, but also occur in some areas of Africa: in particular, the "West African monsoon" affects the belt south of the Sahara.

When the Earth is more inclined, the Sahara receives more summer sunlight and there is also an intensification of monsoon activity in the region which in turn makes the Sahara wetter and consequently also greener. When the planet's axis oscillates at an angle that reduces the amount of sunlight per unit area, monsoon activity weakens leading to a drier climate, similar to what we see today.

How did prehistoric man leave Central Africa for the northernmost regions of the continent and then migrate to Eurasia? He could not have done so if he had found himself in front of the immense expanse of the Sahara desert as we know it today. Several studies suggest that desert conditions change profoundly in cycles of 20,000 years and have done so for at least 240,000 years now. Also, since our distant ancestors began to leave Africa about 170,000 years ago, in their slow and repeated migration to the north, they were able to take advantage of the periods that transformed the desert



Tegherghert (mucca che piange). This site, called the "Weeping Cow", is located in the Admer desert, about twenty km from the Djanet oasis. These are Neolithic rock carvings on a rocky outcrop in a desert area. There are six cows engraved, the most famous being the one that "cries". The rocky peak is surrounded by a sacred enclosure of small rocks. There are several meanings and legends attributed to the crying of cows, the most accredited sees at the origin the desperation of having found their guelta (pools of water) dry. Even today, at the base of the imposing monolith on which the scene is engraved, a pool of water forms during the very rare rains, where the depicted bovinds give the impression they are drinking from that pool



Rock engraving in the Algerian Tadrart



Cave painting in the Algerian Tadrart

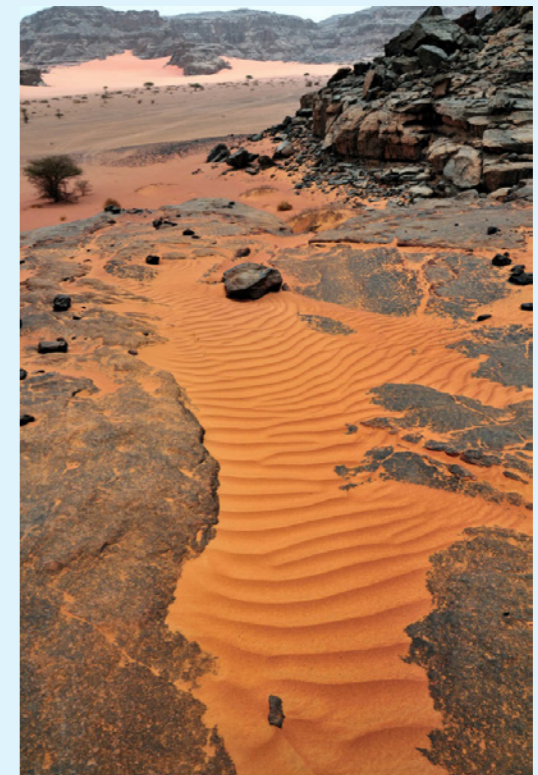
large African mammals and hunting scenes, date back to the period when the climate was tropical and the area was inhabited by hunters.

The Tassili N'Ajjer is a large plateau in the south-east of the Algerian Sahara, near the border with Libya. It is among the few sites on the UNESCO World Heritage List inscribed as "mixed" sites, for their natural as well as cultural values. The Tassili massif is one of the most spectacular desert sites in the world, with geological formations produced by millions of years of erosion, including over 300 natural arches, deep canyons, immense rocky plains in which there are real "forests" of monoliths, dotted with large depressions (the "guelta") that are occasionally filled with water during great storms.

The powerful erosive activity on the rocks has been accelerated by large temperature variations between day and night that can reach up to 50 degrees Celsius. The freezing and thawing cycles lead to the cracking and even pulverization of the sandstone, a phenomenon called cryoclasty. The Tassili plateau is located about 1,500-1,800 metres above sea level, covers an area of over 72,000 square kilometres that is included within the Tassili National Park, and has its highest point in the Adrar Afao, at 2,158 metres. This landscape, now desert, has seen great variations over the last 10,000 years, passing from a tropical climate to a temperate one and then to an increasingly arid phase, up to the complete current desertification.

My first trip through this fascinating region, one that inspired two subsequent trips in later years, was 43 years ago. In 1980, I left Algiers aboard an old Magirus Deutz truck. This vehicle, reassembled from used parts and adapted to take people, was very basic, noisy and uncomfortable but also fabulous, dependable and part of this great adventure. I crossed the imposing Algerian

been 15,000, cave paintings and engravings discovered, which we find in Algeria. Between 10,000 and 2,000 BC, when the process of desertification began, they were almost all painted on the cavities in the inner walls of caves. The cavities of natural underground caves were formed by the action of surface and underground waters, which often led to the development of a particular ecosystem that can be inhabited by humans. They were created by sandstone erosion and protected by rock indentations. The scenes depicted, that show images of



Rocky landscape and intensely coloured sand in Algeria's Tadrart. The "Tadrart Rouge" is a roughly 15-30km wide and 150km long southern prolongation of the Libyan Tadrart Acacus into Algeria spanning to the frontier of Niger

Atlas mountain range and then the Great Western Erg. The extreme conditions of the Algerian desert have not enabled the establishment of human settlements so there are no villages in this desert and there are very few tracks that cross it. At the lower limits of the Great Western Erg however, there are numerous small oases. Taking an anticlockwise tour aboard our fabled truck I visited Taghit, Béni Abbès, Timimoun, Ghardaïa and, returning to the north, Laghouat.



In Tadrart, erosion has resulted in the formation of a large number of natural arches. The area is well known for the spectacular red-orange sand dune fields contrasting with the jagged dark red rock formations of the range.

Timimoun rises between dunes of yellow ochre and pink and is known for the colour of its buildings, built in neo-Sudanese style, of red sandstone. In the shade of a grove of palm trees stands the ancient fortress, the Ksar, near which you can admire petrified wooden trunks.



A rocky arch crumbled by the wind on the track that leads from Djanet to Essendilene

Ghardaïa is part of a so-called pentapolis because it is surrounded by four other hill settlements: Melika, Beni Isguen, Bou Noura and El Atteuf. It was built almost a thousand years ago in the M'Zab valley by the Mozabites who were part of the Ibadite Muslim sect, composed of non-Arab Muslims, including many Berbers. The M'Zab region is an oasis in the far north of the Sahara Desert. It is among these limestone cliffs that the Ibadites, a Berber people fleeing from invasions, settled in the eleventh century. It is an important centre of date production and manufacture of carpets and fabrics. It is a fortified city divided into three sectors surrounded by walls. In the centre is the historic Mozabite area, with a mosque with a pyramidal minaret and a square with arcades and white, pink and red houses, built with sand, clay and plaster.

Typical of this desert is the presence of violent winds that cross the entire Erg without encountering obstacles to slow them down. The winds reach high speeds and are able to capture and hold in suspension large quantities of material. Thus, sandstorms are formed that come to present a front up to almost 500 km wide. They are an impenetrable cloud capable of suffocating anything, even sounds and light. Sandstorms move at a speed of about 50 km/hr. Their coarser portion of sand is lifted up to 1-1.5 metres above the ground and has a great erosive power, almost a natural emery. Above this portion there is a layer of finer sand mixed with powders and tiny grains of clay. Often, during these events, the sand crosses the borders of the Saharan desert, crossing the Mediterranean to Italy and even beyond.



Taghit is a town and commune in the Taghit District, of Béchar Province, in western Algeria. The town is an oasis. Its water comes from the Oued Zousfana, an intermittent underground river which runs along beside the dunes of the Grand Erg Occidental



Rock engraving in the Taghit area



This photo of Béni Abbès was taken in 1980. Béni Abbès, also known as the "Pearl of the Saoura" and as the "White Oasis", is a town and commune located in western Algeria in Béchar Province, 240km from the provincial capital Béchar, and 1,200km from Algiers





This photo was taken in Timimoun in 1980. The water for the oasis and the palm grove was drawn by hand from the well



This photo of Timimoun was taken in 1980. Timimoun is a municipality in the province of Timimoun in Algeria. The city of Timimoun is built in the oasis of the same name on the edge of a sebkha (basin that occupies the bottom of a depression). It is famous for the colour of its red ochre buildings built in the neo-Sudanese style



The gateway to the city of Timimoun (photo taken in 1980). Timimoun is a municipality in the province of Timimoun in Algeria. It is famous for the colour of its red ochre buildings built in the neo-Sudanese style



Ghardaïa (photo taken in 1980). Arch beyond which the holy city begins



Panorama of the city of Ghardaïa. Ghardaïa is the traditional heart of the M'zab valley and home of the Ibadi religious sect in Algeria



Characters in the main square of the city of Ghardaïa. Ghardaïa is part of a pentapolis, a hilltop city amongst four others, built almost a thousand years ago in the M'Zab valley

Ghardaïa (photo taken in 1980).
Glimpse of one of the city's many narrow streets



I was compelled to return to Algeria in 2001 and again in 2009. In the 2009 trip I was accompanied by my wife, and we took my off-road vehicle that had been especially prepared to be able to do great African and Asian trips. We arrived much further south of Timimoun and crossing the Assekrem mountains we reached the mythical Tamanrasset and then climbed up to Djanet and walked along the Tadrart in front of the magnificent Libyan Acacus that I had already visited and photographed in 2001. But that's another story.



A violent sandstorm is about to hit the oasis where I was in Algeria



Taking shelter in my 4x4 vehicle between the dunes during a violent sandstorm waiting for the storm to calm down



Inside the hermitage built by Saint Charles de Foucauld, in Assekrem

The Assekrem area, that is basically made up of volcanic rocks which are about 2 million years old, is geologically recent. The weather in summer is very hot, while during winter it can freeze at night. Rainfall is limited and sporadic, mostly due to the penetration of northerly currents into the heart of the desert, made humid by the passage over the Mediterranean Sea, or north-western currents, still containing a part of the moisture collected by transiting the Atlantic Ocean



Assekrem is a mountainous area about 80km as the crow flies from Tamanrasset. Assekrem is often visited due to its fame as the place where Saint Charles de Foucauld, built his hermitage on the Assekrem plateau in Ahaggar (Hoggar Mountains), in 1911. The hermitage is the building shown in this photo. He was a French priest, explorer, geographer and ethnographer. He lived as a hermit among the Tuareg people from 1905 until his death in 1916. Pope Francis canonized him in May 2022



Along the track from Zaouatallaz to Tin Taghirt we met an albino dromedary who followed us for three days



Characters at Tamanrasset Main Market. Tamanrasset originated as the centre of a network of camel caravan trading routes from Kano, Lake Chad, Gao, Agadez and Zinde



Tamanrasset. One of the city's many bazaars. Tamanrasset (Tam for regulars) is an oasis city and capital of Tamanrasset Province in southern Algeria, in the Ahaggar Mountains. It is the chief city of the Algerian Tuareg



Djanet. The region of Djanet has been inhabited since Neolithic times. Populations of hunter-gatherers lived there. The flora and fauna were luxuriant as is seen in the numerous rock paintings of Tassili n'Ajjer around Djanet. There were periods of ten thousand years at a time that the area was not desert. Now it's a commercial city. Djanet was founded in the Middle Ages by the Tuareg



Djanet. The Restaurant "Pizza Tassili"

The March of the Red Crabs – Christmas Island, Australia

By Karen Willshaw EFIAP PPSA

Decreed by Sir David Attenborough as a “must-see”, the annual red crab migration on the external territory of Australia, Christmas Island, is an incredible photographic experience.

Millions of red crabs make their way down the mountain terraces to the ocean to mate and spawn. Firstly, the boys head down towards the beach to dig out burrows. Then the girls make the epic journey to mate and live in these burrows gestating up to 100,000 eggs in their abdominal sac. During this time, the boys head back up to the terraces. A few weeks later, the females complete the cycle, heading to the ocean to do their “jiggy-jig” shake, releasing their eggs into the ocean. This spawning generally all happens on a single pre-dawn morning, and this is the most spectacular aspect to see! Red crabs are land crabs and sadly many drown or fall to their deaths doing what nature has driven them to do. They also fall prey to their larger cousins, the Robber Crabs. After spawning, the females then make their way back up to the terraces. It’s a hazardous journey for these incredible crabs.



Everything is dependent on the monsoonal rains as to when this natural phenomenon occurs. Parks Australia and several of the local tourism operator’s websites will have the predicted dates when the migration / spawning may take place. This is anywhere between November-December, though usually by August they have a better idea. During the migration period, many of the roads that criss-cross the island are closed, lessening the deaths of the crabs as they slowly descend to the ocean.

I strongly recommend joining one of the tourism operators for the big event as they generally have greater access to the more restricted areas as well as years of local knowledge. The main emphasis is protecting the crabs during their migration.



Wide angle, macro or even telephoto lenses are useful to capture different aspects of the migration. Bring a flash and diffuser and tripod. Good strong shoes, jacket / wet weather protection is recommended. The weather conditions can change rapidly given the time of the year.

Renting a car is recommended as there is so much else to see and photograph. Red crabs are seen all through the year in the jungle, along with Robber Crabs and Blue Crabs. Also, Christmas Island is renowned for its birdlife and spectacular scenery.

Flights to Christmas Island leave twice weekly from Perth International Airport. I strongly recommend taking your passport, even though you are technically travelling to another Australian destination.

Oklahoma City National Memorial, Oklahoma City, Oklahoma, USA

By Inge Vautrin, EFIAP, EPSA

“WE COME HERE TO REMEMBER THOSE WHO WERE KILLED, THOSE WHO SURVIVED AND THOSE CHANGED FOREVER. MAY ALL WHO LEAVE HERE KNOW THE IMPACT OF VIOLENCE. MAY THIS MEMORIAL OFFER COMFORT, STRENGTH, PEACE, HOPE AND SERENITY.”

- Memorial Mission Statement

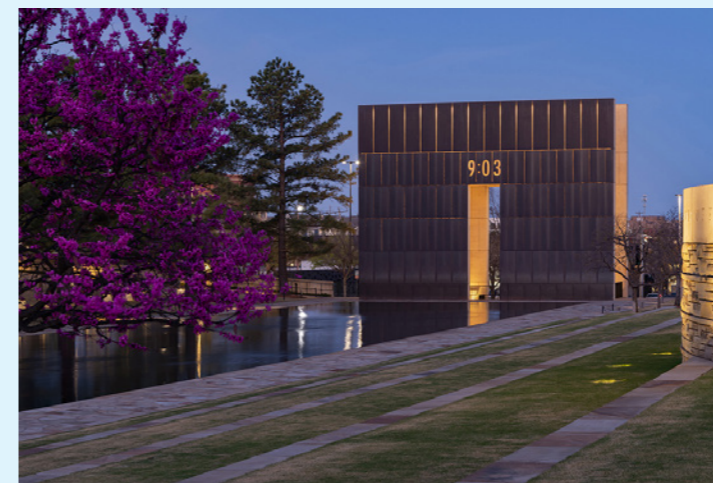
April 19, 1995, 9:02 a.m. changed many lives in Oklahoma City, Oklahoma, and around the USA forever. The Alfred P. Murrah Federal Building was destroyed by a truck bomb and ultimately 168 lives were lost. The site is now a somber and beautiful memorial that honors the victims, survivors, rescuers, and all who were affected on that terrible day.



Chairs in Sunset Light

The *Gates of Time*, inscribed with 9:01 and 9:03, frame the moment of destruction. Where the building once stood, a field of 168 empty chairs reflect off the still water of the *Reflecting Pool*. The chairs are arranged in rows representing the nine floors of the building. Each chair bears a victim’s name. Nineteen chairs are smaller than the others, representing the children killed. Overlooking the site is the *Survivor Tree*, a 100-year-old American Elm tree, that was heavily damaged but ultimately survived and became a beloved symbol of resilience and strength.

A small section of chain-link fence adorned with random tokens, pictures, and personal notes stands to the west of the memorial. The fence was originally installed to protect the site after the bombing. It quickly became a shrine where visitors pay respect by leaving mementos of significance or special meaning to honor the victims. Over time, many of these have been collected and preserved in the adjacent museum.



Gate of Time

On the north side of the memorial is the *Journal Record Building*. It was also heavily damaged in the bombing and since restored to house the *Oklahoma City National Memorial Museum*. It is filled with artifacts that tell the story about the memorial, the bombing, the people, and the city’s recovery.

The outdoor memorial is always open and free to the public. The museum however has visiting hours and charges a fee. The Oklahoma City

National Memorial is a beautiful place to visit and photograph. Not only in the daytime but also at night, when light glows from the base of each chair and the entire site is respectfully illuminated.

More information about the memorial and museum can be found on their website: <https://memorialmuseum.com>

Red-Crowned Cranes (Tancho Tsuru) in Kushiro, Hokkaido, Japan

By Keiko Sato AFIAP, ESFIAP

The Tancho crane is one of seven species of crane that reside in Japan and is the only species of crane that breeds in Japan. This crane has been designated as a special natural treasure and an endangered species (IUCN RER). This designation brings protection to the Tancho crane as in the early 1920's it was thought to be extinct until a small number of the cranes were found in Hokkaido, in the northern part of Japan. Today there are around 3,000 Tancho cranes that are known to exist worldwide, with about 1,500 of these birds living in Japan.



Otowa Bashi

The Tancho crane is the largest bird species in Japan. The bird ranges in length from 140-160 cm while its wingspan ranges from 200-240 cm in length.

Several feeding areas for the Tancho crane have been set up in the Kushiro region of Japan. These stations are located in eastern Hokkaido, which is in the northern part of Japan. To travel to the Kushiro region a flight from Tokyo will take about 90 minutes. Many photographers travel to Kushiro as it is estimated that nearly 90% of the Tancho cranes fly to this area during the winter months. Once in the Kushiro region some of the places to go to view the

Tancho cranes are:

1. Kushiro-city Tancho Nature Park. This park is about 4 km from Kushiro airport, travelling along route no. 240.
2. Tsurumi-dai. This area is about 30 km from Kushiro airport, traveling along route 65 to 952, then to route 53.
3. Tsurui ITO Tancho Sanctuary. This sanctuary is about 35 km from Kushiro airport, travelling along route 952 to route 53.
4. Otowa Bridge. The Otowa Bridge is at Tsurui Village, which is about 35 km from the Kushiro airport, travelling along route 952 to 53, then to route 243.



Playing on the snow

Take coins as some locations charge an entry fee. If you are thinking of travelling to the Kushiro region to photograph the Tancho cranes, be aware that in winter the snowfall is unpredictable, and the roads may be closed due to heavy snowfall. Make sure you check the weather conditions in each area. Some of the towns that you may visit may be far apart, so pay attention to fuel, food, restrooms and other necessities. Shops for batteries, memory cards and photographic equipment will not be easily accessible. If driving, beware of wild deer. Road signs are mostly in Japanese. Note that flashlights should not be used on the cranes.

2nd General Assembly in Vienna, Austria 2015



L-R: Romain Nero (FIAP Patronage Director, Luxembourg), Jean-Lou Gelhausen (Luxembourg) and Branislav Brkić (Serbia)



Delegates meet for the General Assembly



FIAP President, Riccardo Busi, speaking at the General Assembly



Finn Nielsen (Denmark), Dorota Kycia (Poland) and Roald Synnevåg (Norway).



Ioannis Lykouris, FIAP General Secretary, speaking at the General Assembly



Voting at the General Assembly. People shown in this photo from left to right: Garik Avanesian (Czech Republic), Valter Bernardeschi (Italy), David Tay Poey Cher (Singapore) and Nicolas Berlingieri (Argentina)



Voting at the General Assembly. People shown from left to right: Dorota Kycia (Poland), Roald Synnevåg (Norway), Joan Burgues Martisella (FIAP Vice President, Spain), Garik Avanesian (Czech Republic), Valter Bernardeschi (Italy)



Roald Synnevåg (Norway) and Vasja Doberlet (Slovenia)



From left to right: Riccardo Busi (FIAP President, Italy), Dave Coates (Great Britain), David Tay Poey Cher (Singapore) and Ioannis Lykouris (FIAP General Secretary, Greece)



Ioannis Lykouris (FIAP General Secretary) is on the left side of table. On the right side of the table from the front is Herbert Gmeiner (FIAP Treasurer), Romain Nero (Director of the Patronage Service), and Zuzana Skoludova (Slovakia). At the back are the two FIAP Vice Presidents, Freddy Van Gilbergen and Joan Burgues Martisella



From left to right: Riccardo Busi (FIAP President), Valter Bernardeschi (Italy), and Nicolas Berlingieri (Argentina)



Delegates enjoying a meal together. Left to right around the table: Ivo Borko (Slovenia), Stefi Borko (Slovenia), Serbian Friends, Ana Brkić (Serbia) and Branislav Brkić (Serbia)

Message from the Director of FIAP News

Dear Friends in Photography,

Another year is drawing to a close and it has been a busy one for FIAP and its affiliates, as our editions of FIAP News have shown. Again, we have a packed edition and there are several Directors notices in this edition that are important to read.

We are a little later than usual publishing this edition as some of the official items could not be finalised until after the FIAP General Assembly in Yerevan, Armenia which concluded at the end of October. The General Assembly itself will be reported on in the Feb 2024 edition of FIAP News.



Bronwen Casey

The FIAP Board made some decisions earlier this year, indicated in their Board meeting notes that were mailed in July, that are aimed at encouraging our young photographers. These new initiatives can be found in the notices from the Patronage and Distinctions Directors. Please help build awareness of these, both among salon organisers and young photographers.

It is always a delight to feature the person who wins FIAP's Best of the Best award for the year. In this edition we announce the 2022 winner, Diana Chan. The article about Diana Chan can be found in the Events section and not surprisingly the photos of hers that we are showcasing are outstanding. Our front cover also carries one of her beautiful macro photos.

This November edition chucks up my fourth year producing FIAP News. It has been quite a ride given the pandemic issues started only two months after I commenced. I always felt that it was important that FIAP's magazine play a strong role in keeping FIAP affiliates and FIAP photographers informed and inspired. This was particularly important during the pandemic and aftermath as FIAP sought to adapt and support photographers during that time. Going forward the priorities to inform and inspire remain a strong focus.

Being the end of another year, I would like to thank the FIAP News team, Piero Alessandra, editor for the magazine, the editorial team members, David Laronde and Ed Cloutman, plus James Ide who helps with some of the Spanish translations. Piero in particular does all the design and layout of the pages and has been doing so since well before I stepped into my role. I would like to also thank those who have contributed to FIAP News. A magazine such as this is a collaborative effort with the contents coming from many sources.

As I reflect on the year in general, it has been a full and active one for photographers. I am however mindful of some of the tragic events, both natural and manmade, that have made 2023 particularly hard for many people, including many within our FIAP community. As we approach what is traditionally a festive season, please keep these people in your thoughts. My very best wishes to you all for 2024.

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

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

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

Criteria for Articles

- Articles should be no more than 1500 words.
- FIAP Events section is exempt from word limit.
- Article must be typed in English language and provided in an electronic document that can be opened in Microsoft word.
- Do not send the articles in PDF format!

Photos for Inclusion With Your Article

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

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

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

Submission of Articles

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

Permissions

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

Regulations

All those submitting items to FIAP News for possible publication must ensure they have read the Regulation for Publishing Articles in FIAP News – Doc 032 / 2021. 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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