Welcome!

Our newest Australian member is:

Shane Wallwork, Gwandalan, NSW.

Congratulations

Jenni Horsnell has gained her GMPSA/P, a fantastic achievement.

If you gain a new ROPA or Portfolio distinction, or achieve anything else that you would like to share with other PSA members, please let me know.

Thank you!

This month I can share with you a great article on Photojournalism by *Helen Walker*.

Please email me if you have anything related to photography that you would like to share with fellow PSA members.

PSA Journal

The October issue of the PSA Journal is available now and can be downloaded from the PSA website after you log in. https://psa-photo.org/page/journal

Vale Trevor Bower

Trevor Raymond Bower, APSA EPSA HonFAPS, passed away on 30 August 2023 aged 77.

Trevor was one of the longest-standing members of PSA in Australia, he joined PSA in 1982 and received his 40-year Milestone Award 2022. Trevor was a passionate supporter of PSA and used every opportunity to promote it while serving in numerous positions in the Australian Photographic Society. He was awarded the APSA honour in 1993 and gained his PPSA in 2008 and EPSA in 2012.

Trevor had a very distinguished record of service with the Australia Photographic Society including APS President from 1990-1992, Vice President 1988-90, Junior Vice President 1986-1988, Portfolio Director 1999-2002, and Chairman of the first Finance Committee in 1988. In 1995, Trevor was awarded the Australian Photographic Society's highest service award, the Honorary Fellow (HonFAPS) for his exemplary service to APS.

Some history to get you thinking

If you like exploring the history of photography, and the interactions between art and photography over the years, you will probably enjoy this video presented by Eileen Rafferty:

https://gemmaephotography97.wordpress.com/2016/01/27/art-movement-photography-unit-5-30/

It explores the work of numerous famous (and less famous) photographers in a journey through Pictorialism, Photo Secession, Straight Photography, Cubism, Dada, Russian Constructivism, Surrealism, Precisionism, California Modernists, Abstract, Postmodernism and Conceptual Art.

The video uses lots of quotes to give insight into the minds of the photographers that are highlighted in each era. I really these two: "I photograph to find out what something will look like photographed." - Garry Winogrand.

"The enemy of photography is the convention, the fixed rules of 'how to do'. The salvation of photography comes from the experiment." Lazlo Moholy-Nagy.

The video is quite long (almost two hours) but well worth the time.

What are your thoughts on AI?

In relation to your photography, are you:

    Pretending AI is not happening.
    Refusing to use any form of AI.
    Embracing AI and finding productive uses for it.

Please share your thoughts.

One way to use AI without breaking any rules

Both PSA and FIAP have reacted to the explosion of AI by introducing restrictions on exhibition entries. The Conditions of Entry of PSA-recognized exhibitions in 2024 will contain the following statements:

- Entries must originate as photographs (image-captures of objects via light sensitivity) made by the entrant on photographic emulsion or acquired digitally.

- By virtue of submitting an image, the entrant certifies the work as his or her own. Images may not incorporate elements produced by anyone else (for example: clip art, images or art by others downloaded from the Internet).

- Subject to Divisional restrictions (particularly Nature, Photo Travel, and Photojournalism) images may be altered, either electronically or otherwise, by the entrant; adjustments to enhance images or creatively modify images are allowed providing the underlying photograph is retained in a way that is obvious to the viewer. Images may not be constructed entirely with a computer, and must be the sole work of the entrant.

The last sentence above rules out the entry of image created 'from a blank canvas' by any form of text-to-image software. That includes using Generative Fill in Photoshop to create an image from a text prompt if the starting point is a blank canvas.

In my opinion, the first part of the third point leaves the door open for images to be modified with AI (such as Photoshop's Generative Fill) provided the result retains the initially captured image in a recognisable way. For better or worse, that is going to be interpreted very liberally by some entrants. I would like to hear your views on this.
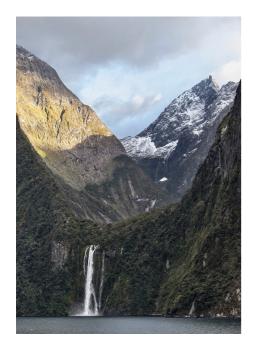
AI (continued)

There is one way of using AI to improve your photography without breaking (or even stretching) any rules. You can use AI to experiment with ideas and alternative ways of capturing and processing your images. Here is an example - suppose you captured an image of this New Zealand water and at the time had decided to use a portrait format, the image might look something like this:

When you get home and review your images, you might wonder what difference it would have made if you had captured the image in landscape format with a different focal length lens.

Well all you need to do is open the image in Photoshop, use the crop tool to expand the canvas and allow Generative Fit to create a landscape version for you. You might get something like this:

Obviously this is not "real", but it can still give you some ideas for how you might photograph similar scenes in future. It can help you analyse the composition of your original image and think about how it could be improved.

This example raised an interesting point about the PSA statement that "*adjustments to enhance images or creatively modify images are allowed providing the underlying photograph is retained in a way that is obvious to the viewer*". Since about half this image is the unmodified original, does this mean that the underlying photograph is retained in a way that is obvious to the viewer and the 'new' part is simply a creative modification?

I would be interested to hear your views on this - RK.

Photojournalism…. It is all about people.

Helen Walker, MPSA2

Photojournalism (PJ) is the process of using photographs to tell a story about people.

It documents reality, allows us to see the truth, links communities through a shared history and shapes great moments in the public consciousness.

PJ captures:

- current events and current issues,
- great moments …decisive moments,
- real life as it happens,
- real emotions from real people candidly shot.

It is NOT posed**.** It is NOT staged**.**

Good PJ images capture a spontaneous moment that impacts the viewer with information or emotion.

Photojournalism is objective…it does not take sides. PJ has a strict ethical framework that requires an honest unbiased approach. Every photo should tell the truth. The public, your viewers, need to be able to trust your PJ images.

Integrity Counts.   This is why there are rules about what PJ images are and how they can be processed. In competitions, images must be processed according to the PSA Photojournalism Division Definition. This can be found on the PSA website along with excellent articles that explain PJ images and their processing. Basically, it is like the other reality divisions (nature and travel) but in this case, you are looking at the "human impact on our world". And like the other reality divisions processing or editing is limited to making the image look "**as close to the original scene as possible**" (except that conversion to grayscale monochrome is allowed).

There are two sections within the competitions of the PSA Photojournalism Division, General and Human Interest. The Human Interest section recognises the importance of ordinary human interactions in exceptional circumstances, but it excludes sports action. Sports images can be entered in the general section. In both sections judges recognise that the images need to be truthful and value the story over the technical or pictorial perfection of the image. [The full definitions for Photojournalism and Human Interest, including the allowed editing guidelines, are available on the *Divisions>Divisions Definitions* page of the PSA website - RK).

Raw Fun: Human Interest…just a street grab.

Winning PJ images show:
- People
- Emotions
- Action
- Extraordinary or unusual situations.

Planning for PJ images
- Photojournalism is rarely about capturing unexpected events. It is usually about capturing unexpected moments at planned events. Think about what might happen, where to position yourself and what may be needed to capture that moment.
- Timing is everything so you need to pay constant attention and be always looking for ways to enhance the story.
- Always try to get the best possible IN camera…pay attention to the sun and the background. Change your point of view…be dynamic.
- Crop tight. High resolution cameras and telephoto lens make cropping after the event easier especially if you cannot get close.
- Exposure: Good exposure makes it easier for people to see what is going on, it makes it easier for them to see the truth. Get it right.

Tips for PJ images

- Get in Close: Photos need to focus on a single, frame-filling centre of interest…If you can't get in close, crop ruthlessly. Aim for clean contrasting backgrounds to draw the viewer's attention to the subject and the story.
- Find Unusual Angles. Make your images standout …move around and keep on clicking …. Don't be sitting or standing like everyone else. Look for something different. This will increase your changes of a strong image.
- Take photos of people doing things…no posing. Action is best.

Rough Landing: Surf Carnival. Look at the emotion on the girl's faces.

To improve the odds of a great image:

- Shoot heaps…the probability of a great shot is small if you only take a few shots. Pixels are free …. use lots but only keep the priceless ones.
- Focus on the action and get your eye in ...take sample shots and review. Once you have the settings needed only take the action high points.
- Use Burst mode but remember no one wants 2000+ images to review …you still need to think before you press the shutter.
- Remember conditions change, periodically review your settings.
- Get your eye in… keep your eye in…. there is a lot of waiting in PJ.

Where to Find PJ images
- Would be nature images that also have humans in the image.
- Anywhere and everywhere where people are…parades, sporting events, street festivals, markets, protests…the list goes on and on.
- Happy happenstance…. right time right place…
- Interesting street images.

Once you start looking for PJ images…. you see them everywhere. If you find it interesting others will too.

My Baby: Hunting nature, capturing PJ.

When Selecting PJ Images for competition consider
1. Technical value – Clear well exposed and in focus
2. Editorial value – It has news value and emotional impact.
3. Cropped tight to eliminate distractions and draw attention to the story.
4. Short titles that help people to read the image.
5. Action photos are best.

Top Top Tips for PJ:

 Your images must stand out from the crowd.

1. Have a purpose… know what you want to say with your photos
2. Travel Light….one camera, one lens and leave other equipment at home or in car…you will blend into the crowd easier.
3. Be forgotten … let your subjects forget your there.
4. Work with available light…. look for interesting light and then interesting moments.
5. Look for stories…interactions, juxtapositions, emotions.

PJ is exciting because:

· it is people watching on steroids and people rarely disappoint.
· interesting images are everywhere… news is everywhere.
· You don't know when, where or what you are going to find.

Being prepared works in Photojournalism. So…. go out with a plan, set your camera up for what you think you need and just be ready.

You will be surprised and delighted with the results.

Pursuing: At the polocrosse.

Change to Exhibition Acceptance Rates

From 1st January 2024, the acceptance rate in any single section of a PSA-recognized exhibition must not exceed 30% with the exception of 3D sections where the acceptance rate must not exceed 45%. If the proposed acceptance rate is above 30% (or 45% for 3D) then the judges must re-score the images to bring the acceptance rate down.

Previously, the maximum acceptance rate for a section was 35% in PSA-recognized exhibitions and 25% in FIAP-recognized exhibitions. From 2024, both PSA and FIAP wil be using 30% as the maximum acceptance rate.

Everyone, please consider sending me some news or articles for my next newsletter!

If you need help with any PSA matters please contact me.

Regards,

Roy

Dr Roy Killen, FPSA, GMPSA/S, EFIAP, APSEM

PSA Membership Director for Australia

Email: roykillen@mac.com

Mobile: 0419434311