



eCircles

Talk -Walk-Talk

AI Snapchat

Monthly Competition
Winner

Upcoming Events and
Workshops

RHS Portfolio
Competition results

DIONLINE

JUNE 2023

THE RPS

ROYAL PHOTOGRAPHIC SOCIETY

DIGITAL
IMAGING

COVER IMAGE

ABOUT THE COVER IMAGE

The Photographer: Lois Wakeman LRPS

The Image Title: My Broken Heart

About the Image:Why I took it!

This was a chance snap with my Pixel phone taken in Bridport at the bus station. Whitewash over graffiti was a rather dull beige and grey, so I shifted the hue to a warmer shade to suit the subject. I cloned out a few distracting spots, cropped it to A4, and finished by blurring the top left area which was unpleasantly crunchy (an annoying feature of Google's over-aggressive JPG processing - especially at close distances).

With the 'new look' DI ONLINE, we are making some changes to the front cover. The Winners of the Monthly Competition will now be featured prominently inside the publication.
For the 'new look', as editor, I would like to feature creative Abstract style images on the front cover and I would like to invite you to send me images for consideration.
Send me your abstract style image, include your name and distinction, if applicable, include the title of the photo, and a short sentence on how it was created. The format needed for the cover should be Portrait orientation and can be sent as a JPEG, TIFF or PSD file. Please make sure that the photo is a minimum of 3000 pixels high and 300 dpi. Please send your image to: dignews@rps.org



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CHAIRMAN'S CHAT

THOUGHTS FROM THE CHAIR...



So much is happening in DI right now that I hardly know where to start this month's report.

In March I announced the DI Evolve programme where we aimed to refresh and uplift many of the things we already ran, as well as introducing new programmes. Our popular DI workshops have evolved with many now offering feedback sessions to help consolidate the learning. DI News has had a fresh new look and content, plus the name change to DI Online. From this month we will start to have a regular section on AI. Our DI Saturday webinars go from strength to strength with Paul Sanders in June, Simon Street in September and Boris Eldagsen (he of the Sony Awards fame) in November. Adverts for all these workshops and meetings are towards the rear of this publication or via the DI Events page [HERE](#)

The concept of 'Evolve' is to make what we do ever more engaging for our DI Members with two new projects almost at the point of launch. This takes a lot of volunteer work and man hours, for which I thank all of our hardworking DI Committee. We have fun and get satisfaction from volunteering, but it can sometimes be a thankless task due to system struggles or lack of member engagement. I hope these following two new projects will really catch your imagination.

First the Talk-Walk-Talk project that we are organising in conjunction with Landscape. By joining forces on this we are hoping to combine our strengths and reach more RPS members. The first programme we are planning is likely to launch early July and we will be starting with an online talk about Coastal photography, followed by a choice of 30+ coastal walk locations around the UK, with a final talk discussion session with your walk group. There is more information within this publication on page 25

On the topic of AI we are also delighted to announce that we appointed Joe Houghton as our AI consultant, along with Simon Newlyn who wrote the recent interesting article in our April DI Online. Welcome to you both – I am really not sure where this topic is taking us, but I do feel we need to keep doors open and to stay abreast of developments.

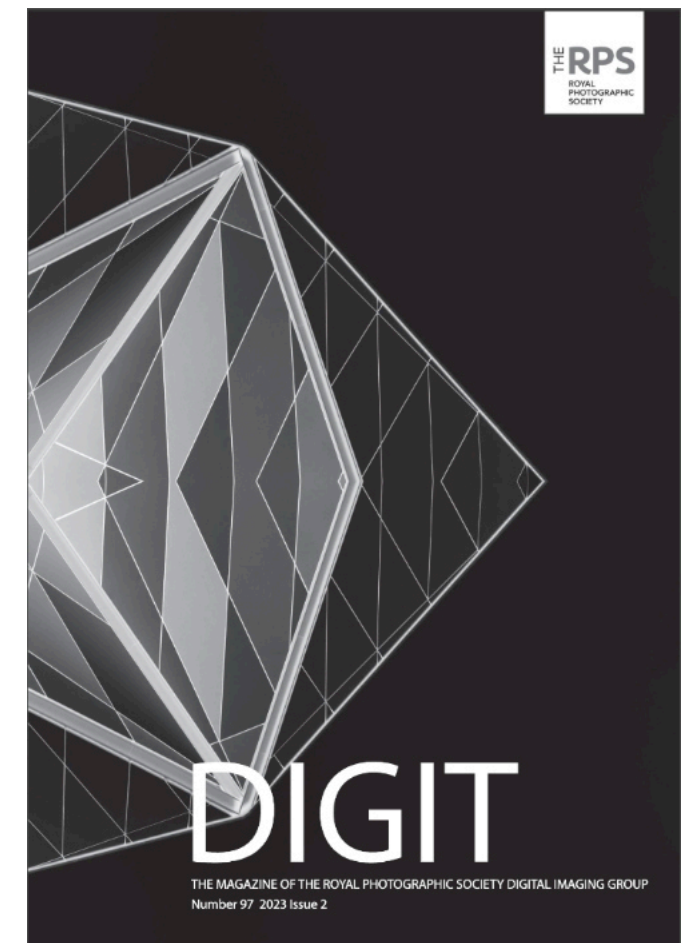
Working with Joe and Simon should keep DI at the forefront of at least understanding the capabilities of the various offerings. We all know and accept that AI generated illustrations aren't photography, but as it merges more into photographic programmes I am convinced that the line between will be indiscernible.

To wrap up this piece I have one more request – we ideally need one more active committee member to do the admin co-ordination role for the Saturday DI webinar programme. There must be one of you out there who would enjoy being part of the happy bunch of DI volunteers and willing to take on this role. Please get in touch if it has your name on it or you want to know more!
email digchair@rps.org

Regards
Janet

Janet Haines
digchair@rps.org

DIGIT 97 should have already or soon will hit your mat ! Then it will be made available on the website, we are just waiting for the Print Catalogue to be uploaded, so all is in place. Enjoy!



MONTHLY COMPETITION

THE MEMBERS CHOICE OF THEIR FAVOURITE IMAGE

The winner of our May monthly online competition was 'Albert Docks' by Alan Collins, which is featured here. Alan tells us how he created his winning image.

ALBERT DOCKS BY ALAN COLLINS ARPS

'Firstly, a big thank you to everyone who voted for Albert Docks, it is always nice to win a competition, especially when it doesn't happen very often, and especially nice when the image is chosen by your peers.

Albert Docks started out as a straightforward record shot taken on a very brief visit to Liverpool and time was very limited. It is rather a plain image, there is no detail in the sky and there is too much water in the foreground. I didn't have my usual Sony full frame camera with me as this was not a photography trip, I did however have my small point and shoot camera in my pocket. The picture was taken with a trusty Canon PowerShot S110, shooting in jpeg at f4, 12mm, ISO 160. The small lens gives a great depth of field and the resulting image is 4000 x 3000 pixels at 180 ppi



Taking the image into photoshop, I first created a reflection of the buildings and then an adjustment layer to brighten the image a little, this resulted in a rather pleasing colour image.



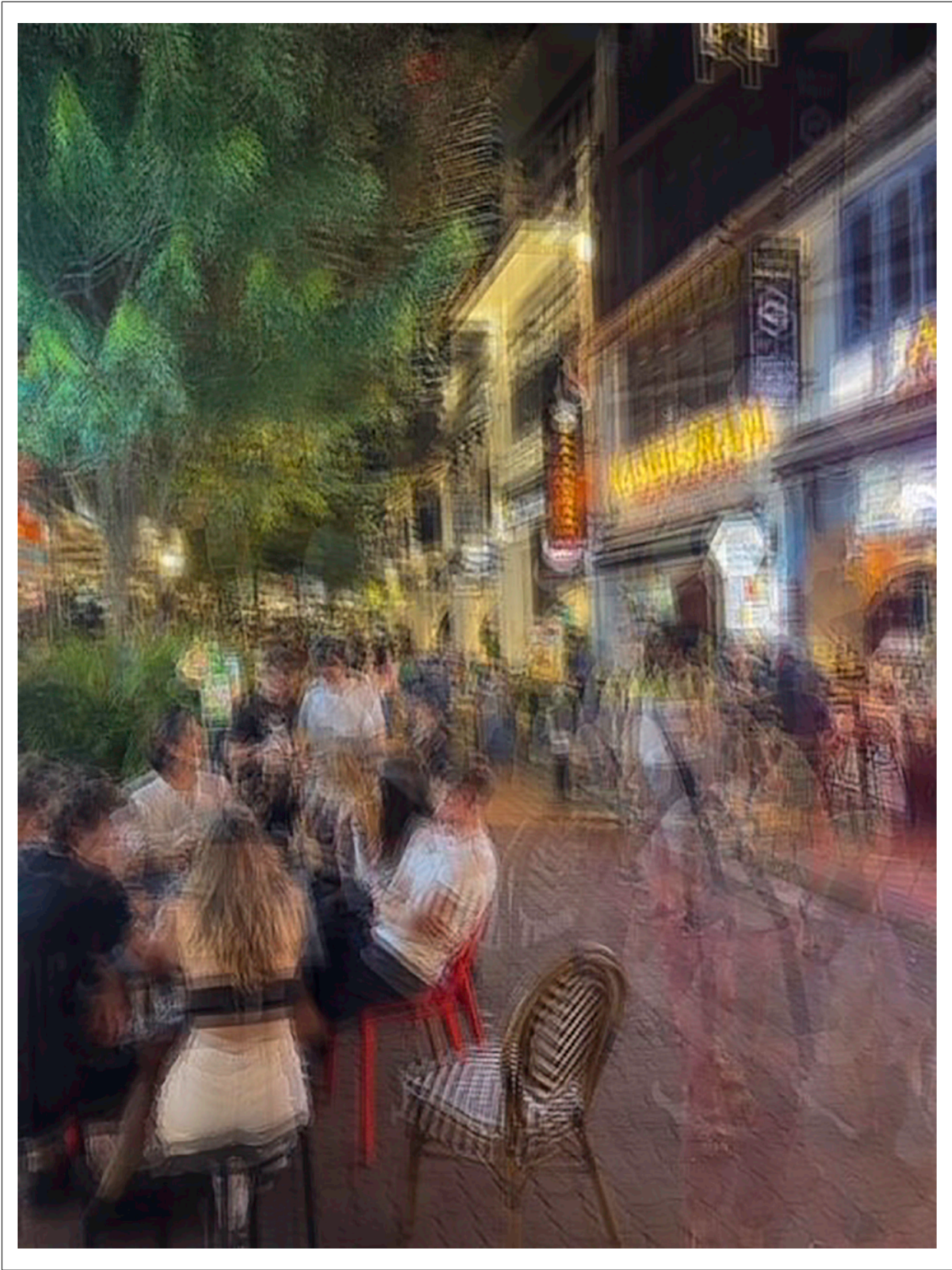
FIRST PLACE ALBERT DOCKS BY ALAN COLLINS ARPS



Having watched a couple of talks recently on black & white photography I decided to turn this image into mono and make it as high key as possible which I felt suited the subject. I am glad the result was a popular choice.'

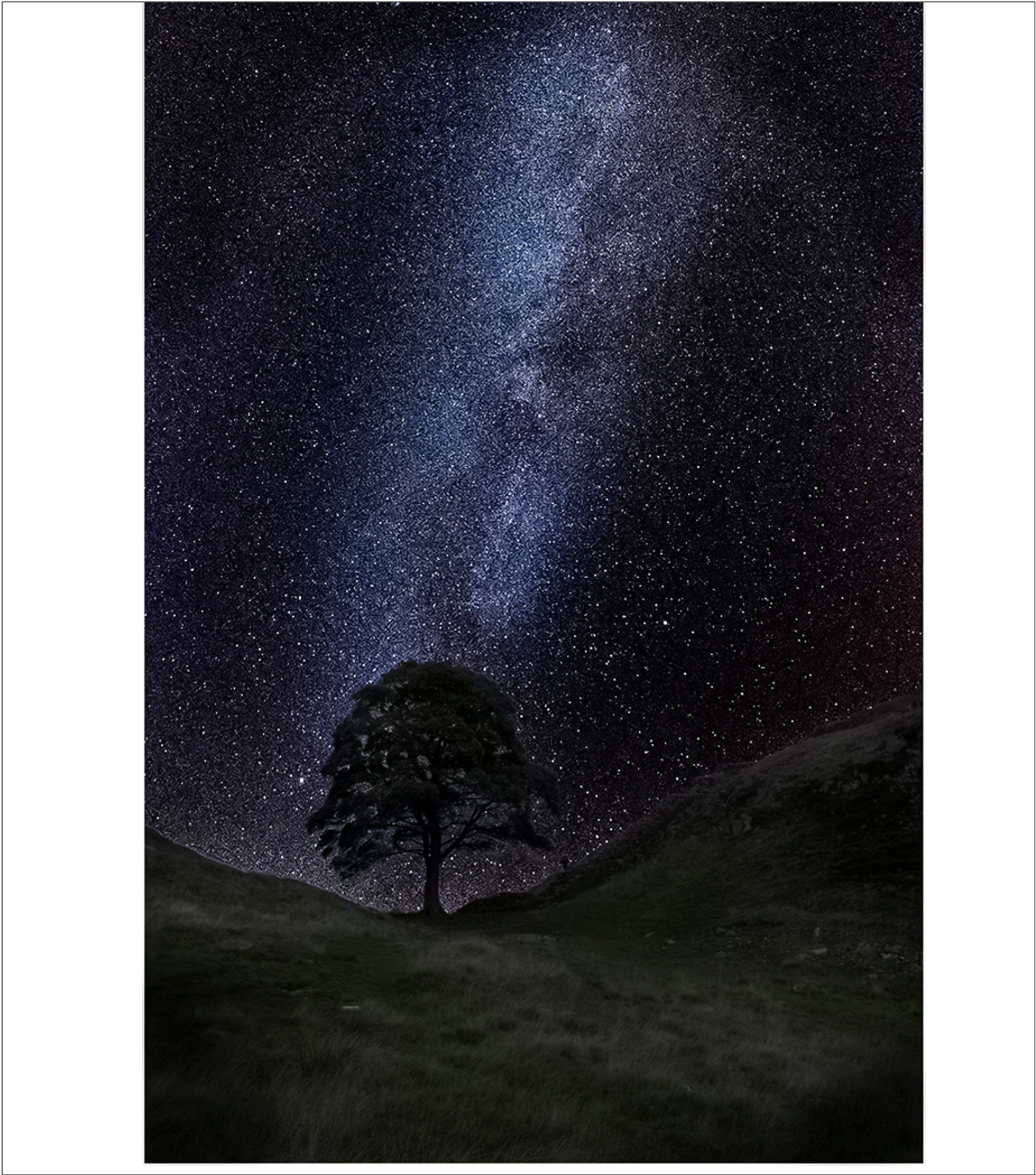
Alan

SECOND PLACE



Al Fresco Dining by Paul Bather ARPS

THIRD PLACE



Sycamore Gap by Brian Fleming LRPS

E CIRCLES

Critique e-Circle

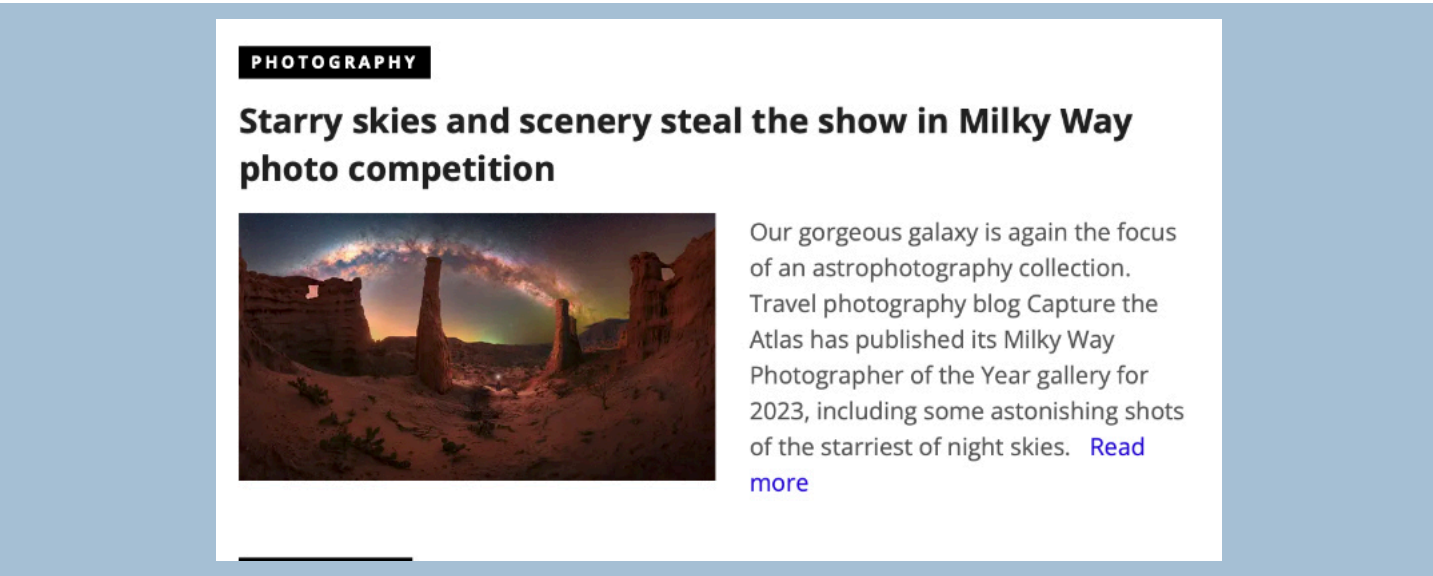
As I write this, we are about to hold our fourteenth critique session. We started out with a full complement of ten people, and I guess that like me they weren't entirely sure how it would go. Inevitably the first few sessions were a little tentative and perhaps we were a little too kind to each other as we felt our way into the format and got to know each other better.

We now know each other a great deal better and we do have an honest and more valuable discussion about our work. Each member has their own style and approach to making pictures, so we always get to see a variety of images. One of our members makes beautifully sharp and well-constructed studio images, another is getting into infra-red and we have a few ICMs thrown in as well. Each brings their own 'eye' to the mix.

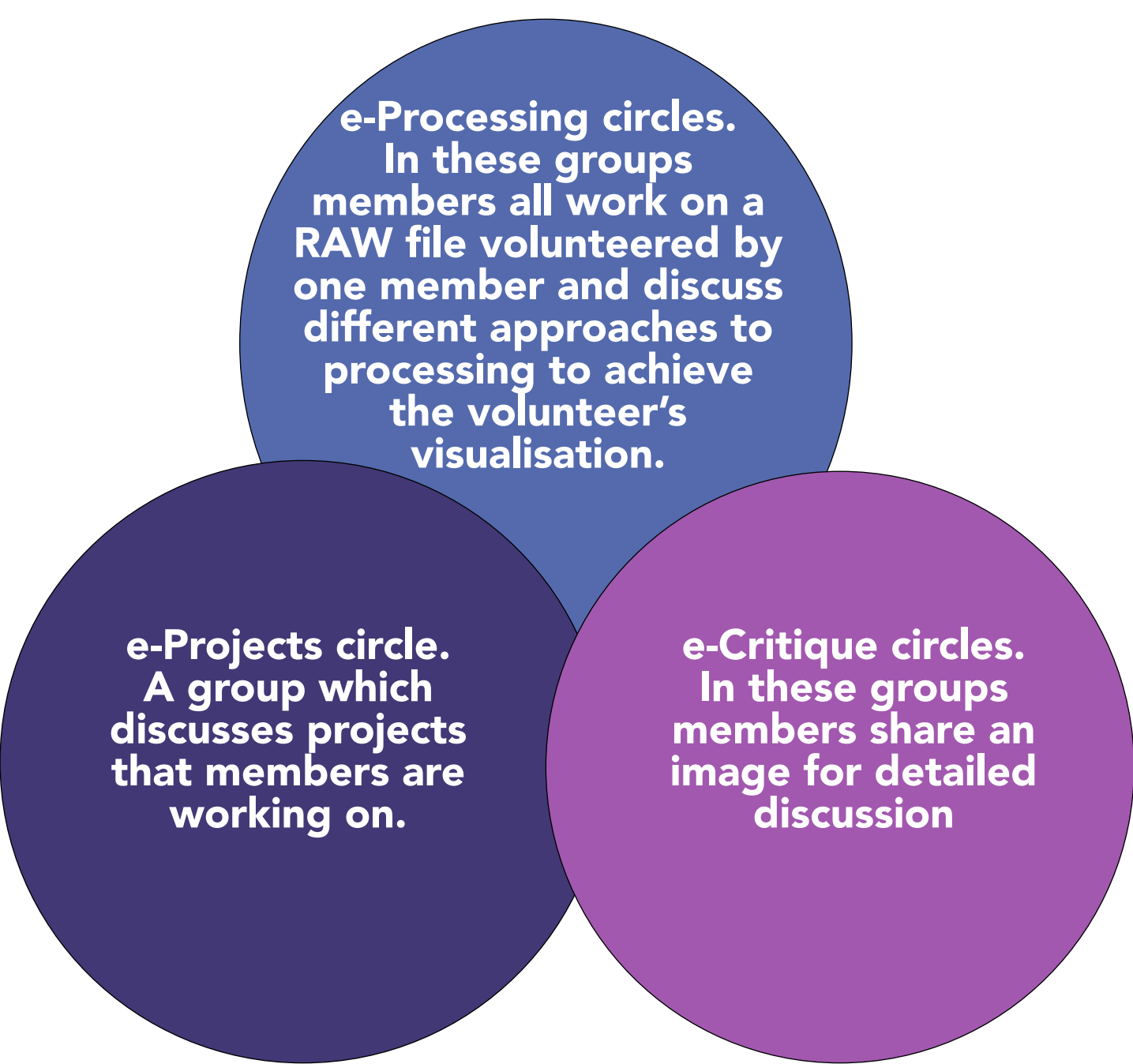
Over the last year a small number of people have left the group, not enjoying the sessions wasn't a reason for that, everyone who has taken part has found it valuable, and others have taken their place.

If you would like to put images which you are proud of or maybe aren't quite sure about in front of others in order to get useful feedback then I would recommend signing up to a critique e-circle.

Martin Tomes LRPS



E CIRCLES



Our e-Circles are groups of between 6 and 10 photographers who meet monthly on Zoom. If you want to improve some aspect of your photography and are prepared to meet up with colleagues for constructive, honest giving and receiving of feedback why not consider joining one of our e-Circles?

To find out more contact digmem@rps.org



Some images from the critique sessions:

Top left 'Autumn Colour in Glencoe' by Martin Tomes LRPS

Bottom left 'The Marriage Tree' by Liz Barber LRPS

Below 'Gentleman Rogue' by Peter Knight



PRINT CIRCLES

Print Circle Update – May 2023

Since the covid era, we have completed several rounds and the images attached are our recent winners. Variety remains high, ranging widely from semi-abstract design, flowers, posed portrait, PJ and landscape.

No two of us view images exactly the same. We can usually all agree on quality or its lack, but personal choice is more than that. Therefore in our comments and ratings of all the entries there is never a unanimous winner and most rounds are very close 'battles'. There were two recent exceptions to this rule, ie very clear winners – not unanimous of course, but very clearly preferred. These were John Shaw's 'Reflected Beauty' and Heather Carslake's totally different 'Covea,a Study'. Whatever your personal interests are, I do hope you like at least some of our efforts!

As I have said in previous reports, we complete about 4 rounds per year with each member putting in a new A4 print into each round.. The Circle operates satisfactorily with anywhere between a minimum of 8 members to a maximum of 12. We have usually been lucky in recent times to be able to keep membership up to our maximum of 12 as I have usually had a short waiting list of willing recruits to replace leavers. However, just in the last two months, we are suffering the loss, for a variety of personal reasons, of 3 valued members who are leaving over the next two rounds, two being LRPSs and one an ARPS. This will bring us down to 9 members for the moment, still OK but a bit on the low side. Therefore there has not recently been a better time for new volunteers to contact me!

We hope to keep thriving and enjoying each others work, especially as covid appears to be fading into a murky past. If you want to join us, my email is abroch@btinternet.com

Andrew Brochwicz-Lewinski ARPS

RECENT WINNERS



Knock, Knock by Dennis Russ LRPS



What have I done by John Shaw ARPS



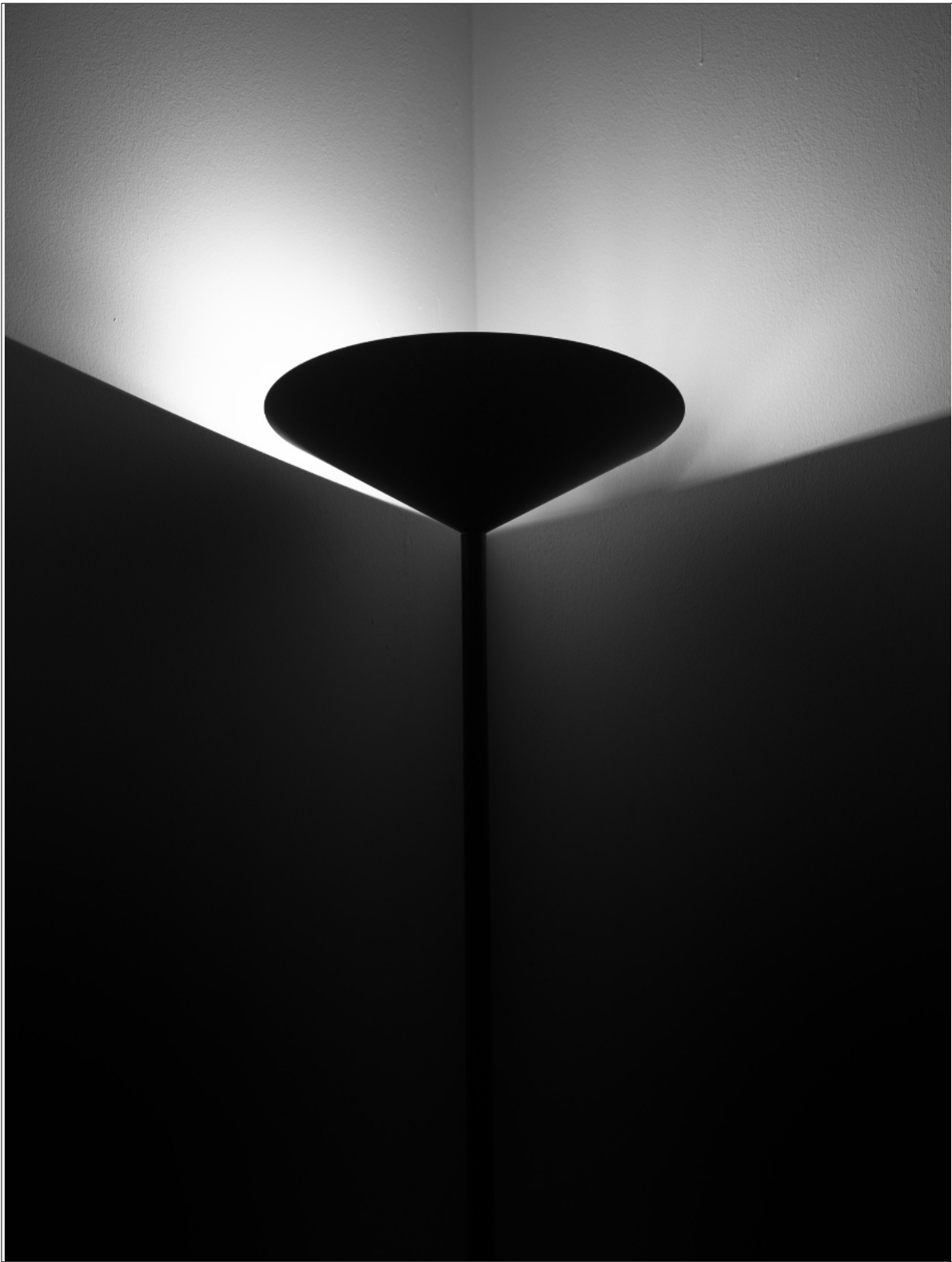
Extinction Rebellion Procession Westminster by Andrew Brochwicz-Lewinski ARPS



Top Mountain and Forest by John Bloomfield ARPS
Bottom Evening Walk on the Beach by Peter Brook LRPS



COBEA SCANDENS - Study by Heather Carslake LRPS



The Touch by Rex Waygood



Snake Pass by Rex Waygood



Reflected Beauty by John Shaw ARPS

TALK WALK TALK

RPS Landscape (LS) and DI groups have joined forces to deliver a new programme for members. The first one starts in September when we focus on Coastal photography.



By working together in this way we can combine our strengths and widen our audience. We share a fair proportion of members and those individuals will know that both offer great opportunities for members to engage in a variety of programmes. So we are a good fit for working together.

The T-W-T project has three elements -

Talk – an online Zoom talk on 7 September, by the recent past LS group Chair, Richard Ellis. Richard will deliver a presentation that will guide and advise those less familiar with the genre as to how to achieve the best results.

Walk – we will have a series of walks around the UK mainland and UK islands throughout late September to end of October. These will be lead by local people who know their area well. They are not experts in the subject but there to simply lead a small number of photographers on the walk.

Talk - the final session is the feedback where you will meet locally at an agreed time and place for your walk group to mutually discuss and enjoy viewing each other’s images.

Costs

The Talk and Walk are FREE for RPS members. The final Talk (feedback) session is down to local groups to organise themselves and share the cost accordingly.

Booking

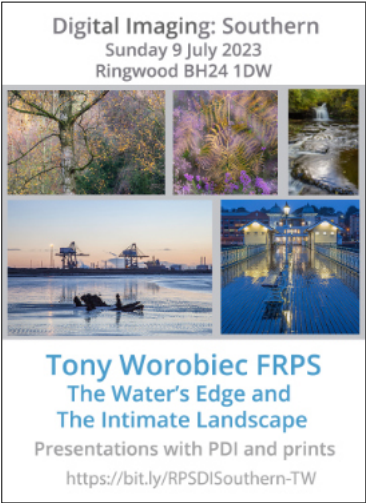
A special web page displaying a map of the UK will show all the various walk locations. You click on the one that you wish to join and complete the booking there. This also includes the booking for the 7 September online tutorial. If you wish to go to more than one walk then this is perfectly fine. Bookings will open in July as we are currently collecting the information from the Walk Leaders.

More information will also be available on the Landscape and DI web sites.

Go to: <https://rps.org/di/talk-walk-talk-coastal/>

A FACE TO FACE EVENT

AN EVENT FOR THOSE IN THE SOUTH OF ENGLAND



At the Greyfriars Community Centre
44 Christchurch Road, Ringwood, BH24 1DW on Sunday July 9 10.30 to 4:00

The Water's Edge

In this presentation Tony that examines numerous approaches to photographing the coast and largely features locations here in the UK. The aim is not to dwell on the more "romantic" elements of the British coast, but is a reminder that the notion of "the coast" can embrace many aspects.

The Intimate Landscape

This is something that Tony I feels very strongly about. Many venues both here in the UK and abroad have become "honey-pot" locations, which ultimately says very little about the individual photographer. This presentation aims to encourage the landscape worker to look away from the obvious, and develop a personal response to their photography.

These are PDI presentations including some prints. In his presentations Tony, as a member of the RPS A&F Landscape Distinctions Panel, Tony will be indicating how these topics might be the inspiration for a Distinction Panel.

Tony Worobiec Biography

A Fellow of the Royal Photographic Society, a member of the Visual Art and Landscape Distinctions Panels, Tony is a fine art photographer with work in the permanent collection of The RPS, The Fox Talbot Museum and in numerous corporate and private collections around the world. Author of 17 books, Tony studied fine art at The University of Newcastle upon Tyne and spent 18 years as head of a large design faculty in Dorset. He has won awards for photography in the UK and internationally. Tony also taught art and photography for many years.

Website: www.tonyworobiec.com

All welcome: DIG Members £5,
RPS Members £8, Non-Members £12.00.
Book On-Line -
Link: <https://bit.ly/RPSDISouthern-TW>

Advanced Booking Strongly Advised
Bring a Packed Lunch
Tea and Coffee available

NEXT ONLINE SPEAKER

PAUL SANDERS


English fine art photographer Paul Sanders has been involved in photography since leaving school, first as a black and white printer, then as a fashion photographer, a career that led to a post at Reuters, and then The Times newspaper as Picture Editor, overseeing the entire visual content of the prestigious publication. Paul left The Times at the end of 2011 to pursue his love of nature and the landscape, Paul's approach to landscape photography is one of mindful connection.

Paul Sanders' talk 'Go Your Own Way' is about finding your own style, sense of expression and vision while rising above the need for perfection and validation.

Digital Imaging: Online

Saturday 29 July 2023

Online



Paul Sanders

Go your Own Way

bit.ly/RPSDIGOnline046

RPS DISTINCTIONS

AI IN THE SPOTLIGHT

There have been various discussions on some RPS Facebook groups about the role of AI in photography, not least “how much is too much?”, given the sophisticated algorithms now built in to much post-processing software.

HQ has come out with a preliminary statement that tries to define the RPS view, viz:

“For Distinctions, our stance is the following:

Images created by AI, including those made from the applicant’s own files, are not accepted in a Distinction application.

If you have any questions, please email distinctions@rps.org”

There has already been one RPS discussion with Shutterstock, and another one is scheduled for later this month with Adobe.

FIND OUT MORE ABOUT HOW TO START YOUR DISTINCTIONS JOURNEY:

Each of the pages below includes handy links to guidelines and genres for distinctions, and a “how to apply” document: these are mostly links on the original website, by the way.

- [Licentiate \(LRPS\)](#)
- [Associate \(ARPS\)](#)
- [Fellowship \(FRPS\)](#)

The Photobook genre, available for all distinctions, has its own special guidelines and submission process (as opposed to an LRPS, ARPS or FRPS submission in book form) You can find out more here: [Photobooks](#). You might also like to see a [talk](#) hosted by Stewart Wall which is both informative and inspiring. Next assessment date Oct '23

To help you prepare, you can request a one2one portfolio review – an online session with a panel member appropriate to your genre/distinction. See this page for more information:

[How to book a one2one \(rps.org\)](#)

There has been some confusion over what happens next – someone from HQ will find you an advisor and put you both in touch to arrange a date and to send images/ presentation plan. This can take time depending on how many volunteer assessors in your genre or at your level are available, and you are advised to make your request at least 4 months before an assessment.

Some regions are offering Advisory Days online and, increasingly, in person, or use this link <https://portal.rps.org/s/event-listing> and click the ‘Advisory Day’ button at the top – best to disregard the filters at the left hand side which often seem to find nothing or hide some events! You can generally attend as an observer if you aren’t ready to step up yet (usually advertised a week beforehand on the Facebook group). In addition, some Chapters and Regions offer online Distinctions Study Groups. You can find these by [searching the RPS website](#) (these are in random date order including past dates, so you do need to be patient).

All the assessment dates up until the end of 2023 are on the website. You can send your booking forms to distinctions@rps.org or by post to head office. As for advisory days, you can sign up to [observe an Assessment Day](#) (in person or online) tickets for assessments – currently free.

And don’t forget, as well as projected and printed images, you can also apply for a Film, Digital and Multimedia Distinction at any level, and also a written Research Distinction: [Film](#) And [Research](#). The Research page on the website has just been updated, and more changes are scheduled for other pages.

MORE AVENUES OF SUPPORT:

If you missed any of the excellent Distinctions Live talks, you can [catch up](#) here. (Also accessible via the [RPS Distinctions channel](#) on YouTube.)

The Facebook Group [RPS Distinctions **Official Group**](#) has recently celebrated its 3rd birthday with more than 4700 members, and includes news from HQ, links for observer places at assessments, and posts celebrating distinction successes to inspire you. It’s a civilized venue to ask questions, share your successes – and disappointments – and ask for critique or expert advice on your proposed portfolio. If you aren’t sure which genre or level to apply for, you can post 6 images (plus your SOI if appropriate) and request moderator advice.

Accolade, which celebrates Digital Imaging members’ distinction successes, is useful for insight into the process in many different genres and at all levels [Issue Accolade 12](#) is available on Issuu (back numbers also available).



AI SNAPSHOT

UNVEILING THE LATEST INNOVATIONS IN AI-DRIVEN PHOTOGRAPHY
WITH NEWS & VIEWS FROM OUR ROVING REPORTERS !

AI ...UPDATING THE OUT-OF-DATE BY SIMON NEWLYN



I started my last article about AI with the statement: ‘Warning: Before you get to the end of this article it will probably be out-of-date!’

Well, the out-of-date bit happened: Adobe has released Photoshop 24.5 with the Remove tool giving us an AI driven content aware (plus) tool capable of generating some amazing results. In addition, you can download Photoshop 24.6 to try out a Beta version of Photoshop which includes the new generative tools - again some incredible (good and bad) results. Plus the announcement of a further mind blowing AI photo editing system in development

called DragGAN Photo editing in development Check it out.

This is not a full blown article but can I encourage those of you who, perhaps hate the concept of AI and photography to either download the Beta version of Photoshop or view one of the videos listed below.

Doing either, will hopefully show, how (and not when) AI is going to play a role in photography and why, to help maintain ‘traditional’ photography, we need to recognise that AI will become a photographic form or genre. In short, we need to avoid getting stuck by talking about the ‘old days when.....’and welcome another forward step in the evolution of photography that in my view should always, by definition, be an evolving, developing and challenging art form.

If we do get stuck will somebody please tell me how are we going to ‘police’ the use of AI generative editing within post production: in

camera AI driven auto focus and image stabilisation systems and the increasing incorporation of AI within smartphones ?..... 84% of all photographs are taken with a smartphone.

Interesting videos/data covering the above include:

Photoshop Beta

Go to your Creative Cloud home page and click on Apps and then Beta apps to download

DragGAN - photo editing in development

New Photoshop Generative Editing tools in action

Glyn Dewis

Aaron Nace

Chris Parker - who hates these new developments

And Camera Usage Statistics

.....WE MUST BAN ALL IMAGES SHOT ON A CAMERA ! BY JOE HOUGHTON



Listening to all the current kerfuffles about AI, it’s clear to me that there’s only one way to

resolve the issue of AI in photography. We must ban any image being submitted to any photographic competition that was shot or processed on a digital camera or electronic device.

It’s quite clear that the only “real” photograph is one captured on a film based camera, preferably a fully manual one with no fancy aperture or shutter modes. Photographs must be processed in a darkroom using paper and chemicals, and submitted via the Royal Mail or in person, and all club entries are to be signed in ink using a quill pen.

Dear reader, change is upon us yet again, and we must adapt or be left in the margins of history. AI imagery is here to stay, and will - like it or not - replace what we have up to

now considered to be “photographs” for almost every person on the planet apart from those very few concerned with the fine distinction of how this final image came to be. Media today is awash with imagery, and this has provided the “photographer” with rich pickings for almost a century (it was 1826 or 27 when Niépce took the first photograph). But generating photo-realistic images is now a commodity, not the purview of a technically competent elite. Shouldn’t be allowed - I can hear the anguished cries!

So if we want to separate the “artificial” AI generated image from the somehow more valid(???) camera generated photograph, we need a set of definitions - and QUICK - to make it clear to those who care (all three of them) what the acceptable differences are. In our very small (in the overall scheme of things) pond of amateur photography, this is - admittedly - a thing. Thousands of us love to submit images and have them critiqued as we learn to master

the aperture triangle and achieve a level of mastery over our camera kit. Those nasty AI images threaten this safe space with strange and sometimes scarily good images that have no business looking as good as they do - but they’re not “real” are they?. Because they didn’t come out of a camera. A super computer with more power in it than sent men to the moon. Of course they’re real. And 99.9999% of the population don’t care how they are made. They look good - and for everyone else, that’s good enough. If “we” want to somehow differentiate between AI images and camera generated ones we need a set of rules to clearly separate the 2 - and good luck with that given the degree of computational power now built into every modern camera and phone. Or maybe we should just accept that an image is an image. Or maybe it’s time to give up judging - it’s impossible to know just how an image was created any more.... That’s it - ban all competitions! Job done.

AI SNAPSHOT

SAY CHEESE TO AI The (Un)necessary Future of Amateur Photography by E.M BRACE



AI Image

Having been encouraged by my granddaughter Aimee to embrace AI. She had told me, "You have an incredible eye for capturing beautiful moments, and AI can be a supportive companion in your photographic journey!"

Even though you're 85!

So I started reading up on the subject and here are my thoughts.....

Ah the sweet sound of the camera shutter, the intoxicating aroma of the darkroom chemicals, the soul-stirring thrill of waiting for your film to develop – these are the sentiments echoed by every old-school photographer in the world, including me. But, it's 2023 and there's a small revolution

shaking up the world of photography: Artificial Intelligence.

Now, before you start hiding your Leicas and Hasselblads under your vintage beanies and flannel shirts, let's take a deep breath and have a little chat about why AI might not be the end of the world for our beloved hobby.

First up, AI can do some pretty amazing things. Let's start with the simple stuff. Remember the good old days when you'd accidentally chop off Aunt Edna's head in the family portrait because you were too busy trying to get the focus just right? Well, thanks to AI-powered auto focus, Aunt Edna's lovely coiffure will never be out of frame again. Isn't that a relief?

And then there's the matter of lighting. We've all been there, right? You're about to snap the perfect shot of the sunset, but oh no! The exposure's all wrong, and the resulting photo looks like a toddler's finger painting project. Enter AI. It can adjust your camera

settings in real-time, predicting the best exposure for your shot. No more squinting at dials and cursing the heavens because your sunset now resembles a nuclear apocalypse. With my failing eyes this has got to be a bonus.

But there's more advanced stuff, now AI can now, wait for it, compose your photos for you. That's right, no more need for that pesky "Rule of Thirds" or "Golden Ratio". Your camera, powered by AI, will suggest the perfect composition for your shot. Isn't that just... liberating? Who needs years of experience and artistic intuition when you've got these things called algorithms.?

Of course, we understand that some of you might be a bit skeptical. I was too! "Photography is an art! It's about the human touch, the soul!", you might cry. Well, dear reader, I hear you. But let's not forget that once upon a time, people thought that about painting too.

And look at where we are now - printers can replicate Van Gogh's "Starry Night" with such precision that even the most discerning eye would struggle to spot the difference.

So why not embrace the change? After all, as they say, "resistance is futile". Sure, we might lose a bit of that human touch, that individuality that comes with every shot. But think about the trade-offs: perfectly composed shots, ideal lighting, and Aunt Edna's full head in every family portrait.

But hey, if you're still not convinced, I get it. Hold onto your film cameras, keep experimenting with those chemicals in your darkroom, and continue to enjoy the thrill of the wait. But don't be too surprised if one day, you find yourself entrusting your precious shots to the comforting arms of AI. After all, change is the only constant, right?

In the end, whether you're an old-school film purist or a new-age AI enthusiast, there's one thing we can all agree on: the joy of capturing a moment, a memory, a feeling. And that, dear reader, is something no amount of technology can ever take away. So here's to the future of photography, in whatever form it may take.
Say cheese to AI !



*WEIRD WORLD BY JANET HAINES ARPS
It certainly is a mad world, in more ways than one! A very apt title! So was this image created by a Human or AI ?*

UPDATE ON AI EXPERIMENT

We are entering the final stages of testing an upload system to enable you to enter your images in our AI experiment. We are working towards July being the start date. So if you are using Mid Journey, Adobe Firefly or some other software, when the upload opens please show us your results, so we can marvel at your creativity with a little help from your AI friends.

AI SNAPSHOT

HERE IS ANOTHER, INDEPENDENT, VIEW ON THE SUBJECT OF AI : BY ANONYMOUS

The question of whether the Royal Photographic Society (RPS) should accept AI-generated images in its competitions is a topic that raises significant debate within the photography community. While AI technology has made remarkable advancements in generating realistic and aesthetically pleasing images, it poses challenges to the traditional understanding of photography as a human creative endeavour.

Proponents argue that AI-generated images should be embraced as a form of artistic expression. They highlight the skill and creativity involved in training AI algorithms and curating the resulting output. Accepting AI-generated images could broaden the artistic landscape and encourage innovative approaches to photography.

However, critics contend that AI-generated images lack the human touch and intentionality that define traditional photography. They argue that photography is a medium through which individuals express their unique perspectives, emotions, and experiences. AI-generated images, they argue, do not possess the same depth or authenticity.

The decision to accept AI-generated images in RPS competitions ultimately depends on the organisation's goals and

values. If the RPS seeks to push the boundaries of photography and embrace emerging technologies, allowing AI-generated images may be appropriate. However, if the RPS aims to preserve the human-centric nature of photography, excluding AI-generated images may be more aligned with its values.

A middle ground could involve creating a separate category or exhibition specifically for AI-generated images, recognising their distinctiveness while preserving the integrity of traditional photography competitions. This approach would acknowledge the artistic merits of AI-generated images while maintaining a distinction between human and AI creativity.

Ultimately, the RPS should carefully consider the implications of accepting AI-generated images, engaging in a thoughtful and inclusive dialogue within the photography community before making a decision.

The above text is entirely AI-generated. It was produced by ChatGPT in response to the question "Write about 200 words discussing whether the Royal Photographic Society should accept AI-generated images in its competitions". And it troubles me to say that I completely agree with it.

WORDS FROM THE EDITOR

MUSINGS FROM THE COMPUTER/GARDEN CHAIR

So you have landed on this page after reading everything in the AI Snapchat pages, or you skipped it, as you weren't interested. So, I feel either way, a little explanation is needed. In this issue we have introduced a regular feature about AI in Photography, DI consider it important to engage in thoughtful and balanced discussions to understand the potential benefits and challenges associated with AI in photography.

We know there are some common areas of concern and doubt: Loss of Creativity and Artistic Control; Ethical Implications; It's limitations and accuracy; It's Emotional Impact and how that is conveyed by AI and lastly the impact on the photography industry and job losses. Also many are concerned about if and how AI images might be included in competitions, perhaps by the creation of a specific category or for different rules to be devised. This is being discussed by the RPS, and, I am sure. every other Organisation, Company or Society, that runs photographic competitions. This needs lengthy discussion and advice from external experts, before a considered response is made, but I am sure DI can offer opinions and outline concerns that our members might have, which can be passed on to the Trustees and Management Team.

Our first few articles are there to prompt a response from you. You may have spotted some were written by humans and some by AI, just a fun element, but all raise valid points for contemplation and consideration. The pace at which AI is moving is both shocking and exciting but it's catching us all out with our preparedness and we do not have the ready answers. Everyone is concerned about the rapidity but there is no going back, we need to embrace it and work with it, soon we will be unable to avoid it, as it will become integrated in our everyday life.

In future issues we will continue to update you regarding software and any new advances, commission articles on 'How To' use AI tools in PS & LR and hopefully deliver talks and workshops to educate us all in the potential benefits and challenges associated with AI in photography.

A big thank you to those who sent articles this month, all was calm and collected in the Editor's household this month as the June issue was collated! I had lots of content to work with and still have articles in waiting for the July issue. Enjoy the sunny days and hopefully rainy nights, the longest day is almost with us and the nights will start drawing in! I will be back out with my camera taking 'proper' shots! Melanie Chalk
DI ONLINE Editor

RHS PORTFOLIO EXHIBITION

So I am sitting on the platform waiting for the train home, after attending the opening event, at the Saatchi Gallery, of the RHS Botanical Art and Photography Portfolio Competition.

I enjoyed a wonderful display of talent and artistry both from Botanical Artists and Photographers. Many names of the entrants In the photography gallery were familiar to me as RPS members, a wonderful showcase of talent from the Society.

All of the portfolio exhibits selected and displayed are awarded medals, Bronze, Silver, Silver gilt or Gold, just like at Chelsea!

I was thrilled to share in the joy, that Irene Stupples, was experiencing on winning, as a first time entrant, a Gold medal, for her beautiful panel ‘Faded Iris’!

I met Irene, at my DI eCircle and at our online workshops, so have been following her entry with great interest. The judges were waxing lyrical about the quality, the delicacy, the colouring and detail in the petals and the superb printing and mounting of her images. They were so impressed, they then unanimously voted her Portfolio, ‘Best in Show’ for the photography section. Many congratulations Irene on your success from everyone in Digital Imaging.

Our congratulations must also go to the following Digital Imaging Members for their successes:

Gold Medal Winner and Best in Show-

Irene Stupples- Faded Iris

Gold Medal Winner -

Marion Sidebottom-Hornbeam Trees – Adaption and Transformation (Carpinus betulus)

Silver Medal Winner-

Julie Pigula- Summer in Paradise

Silver Medal Winner-

Margaret Campbell- Photos for Flower Cards

Bronze Medal Winner-

Linda Wevill-Overlooked Beauty

Bronze Medal Winner-

Julie Cowdy- Bud Bloom and Beyond

And these RPS Members

Gold Medal Winner- Vanda Ralevska- Winter Sun

Silver Medal Winner-Paul Mitchell- Cornus- Dogwoods



Irene talking to the Judge Clive Bournsell

The winning portfolios are not yet on the RHS website but I am sure they will be able to be viewed there in the future.

RPS DI will be continuing to collaborate with the RHS in promoting this prestigious competition. We will be running more explanatory talks and Critique sessions with the RHS Judges over the coming months. We will inform you via our [Garden and Plant Photography Mailing list](#). If you haven't already, do sign up to get this news.

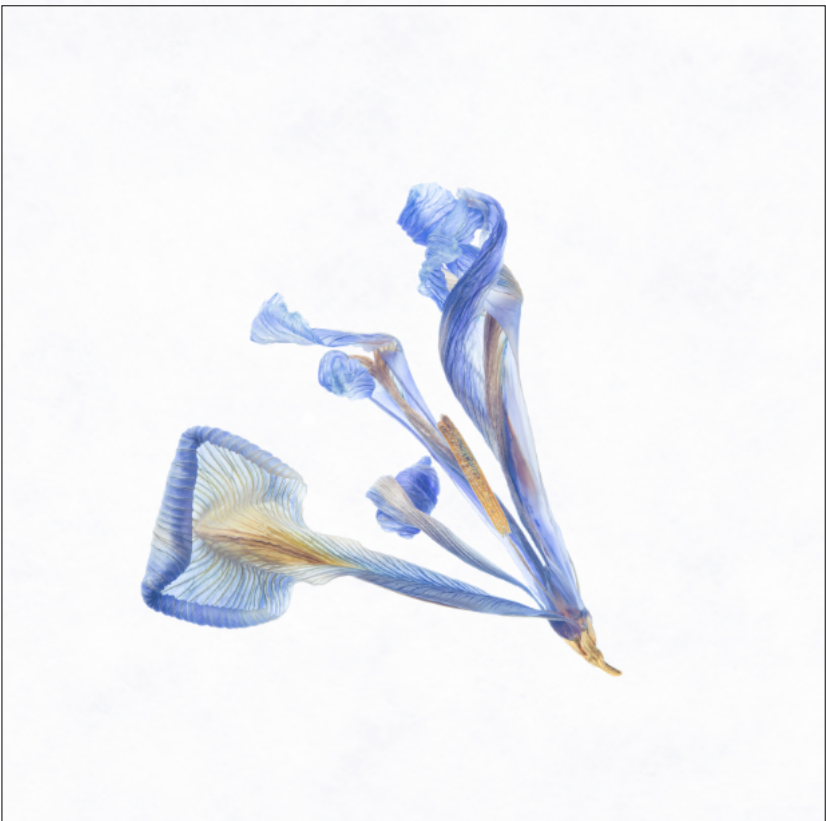
[Details on the competion and exhibition at the Saatchi Gallery](#)

Exhibition on until the 19th June



Images taken at the Saatchi

‘Faded Iris’ by Irene Stupples RHS Gold Medal Winner and Best in Show (Photography Category) at the RHS Botanical Art and Photography Show 2023



DIGITAL IMAGING WORKSHOPS

UPCOMING WORKSHOPS IN JULY & AUG

These are some of the Workshops happening over the summer months with places available. Hannah Carter-Orton is doing a new talk on Cynotype Printing, an introduction leading to workshops, expanding on the subject, FREE to DI Members, Saturday 19th August. 'STREET' with Joe Houghton has just completed you might like to see their website of images, will be featured in the July Issue too. See the DI WEBSITE for all the details and full range visit WORKSHOPS

Digital Imaging Workshops

JULY 13 2023



Jonathan Vaines

Creative Textures

The use of Textures in Photoshop to create artistic images

<https://bit.ly/RPSDIWS2373>

Digital Imaging Workshops

July 14 2023



Jonathan Vaines

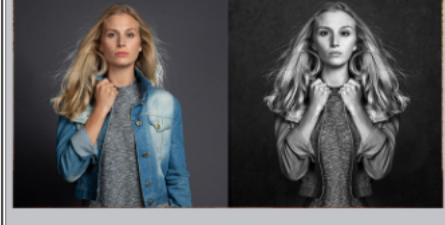
Infrared Processing

2 Part Online Workshop

<https://bit.ly/RPSDIWS2366>

Digital Imaging Workshops

JULY 20 2023



Jonathan Vaines

Creative Portraits

Altering the reality of a Portrait image using Adobe Photoshop

<https://bit.ly/RPSDIWS2371>

Digital Imaging Workshops

August 9/16 2023



Jonathan Vaines

Composition

4 Dates and Times

<https://bit.ly/RPSDIWS2313>

Digital Imaging Workshops

AUGUST 19 2023

NEW




Hannah Carter-Orton

Cyanotype Print Making - An Introduction

<https://bit.ly/RPSDIWS2389>

Digital Imaging Workshops

JULY 28 2023



Joe Houghton

'Denoise Shootout'

A fascinating talk sure to inform and amaze as the AI titans battle it out!

<https://bit.ly/RPSDIWS2385>

DIGITAL IMAGING EVENTS

WHAT'S ON IN THE SUMMER OF 23?

Continuing our great lineup of speakers, here are the photographer's booked to delight us over the Summer months !

Go Your Own Way with Paul Sanders July 29

Paul Sanders' talk 'Go Your Own Way' is about finding your own style, sense of expression and vision while rising above the need for perfection and validation. The presentation is a step-by-step approach to moving forward with your work, while losing the need to compare yourself with others and finding creative bravery from the vulnerability of being and seeing uniquely in a world that wants photography that is wallpaper and meaningless.

How to Create Better People Images with Simon Street September 2


Simon will provide hands-on guidance to shoot, select, process and print better people images in monochrome. He will dive into different people disciplines such as Street, Documentary, Travel and Environmental Portraits to share his fresh 'How-To' take - no studio required. With the dramas of the last 3 years, he promises to make us laugh, cry and better capture our fascination with people 'decisive moments' that the eye so often misses.

Click the image below to book your place.

Digital Imaging: Online

Saturday 29 July 2023

Online



Paul Sanders

Go your Own Way

bit.ly/RPSDIGOnline046

Digital Imaging: Online

Saturday 2 September 2023

Online



Simon Street

How to Create Better People Images

bit.ly/RPSDIGOnline047

Digital Imaging: Online

Saturday 4 November 2023

Online



Boris Eldagsen

Promptography v Photography:


How AI will define the future of image making

bit.ly/RPSDIGOnline049

SPECIAL INTEREST GROUP LINKS

CLICK TO FIND INFORMATION ON OTHER SIGS

Clicking on any of these ads will take you to the RPS Events page where you can find more information about events from other Special Interest Groups (SIGs):




JUNE 21

AI and the future of Photography 2

By Royal Photographic Society

Free & paid tickets available

JOIN WAITLIST



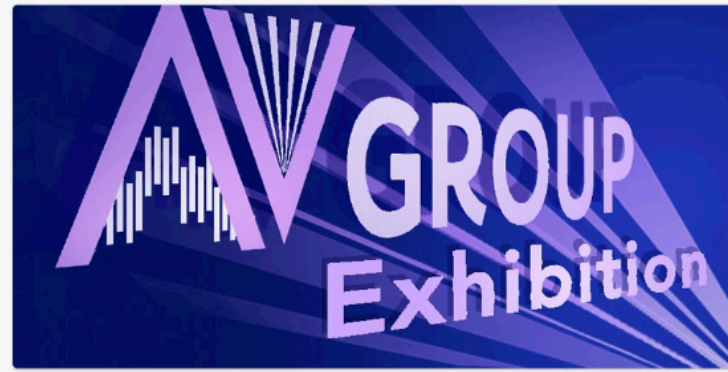
JUNE 27

The Power of Project Based Photography - Stewart Wall - June 2023

By The Royal Photographic Society

Starting from £65.00

GET TICKETS




JULY 15

Members AV Exhibition

By RPS - Audio Visual Group

Starting from £5.00

GETTICKETS



AUGUST 9


Grafton Wood Butterfly Conservation Reserve

Worcestershire

RPS LANDSCAPE GROUP

UPCOMING EVENTS

In a reciprocal arrangement with the Landscape Group, we are advertising their upcoming events. You might be interested in looking at them ?



Postcards from Home

From GBP 28.00

Register

Go with friends


Location

Online event, BS4 BAR, Online event, Gloucestershire, Wiltshire and Bristol/Bath area

Online event, BS4 BAR Online event

Date

Mar 05 2023 08:00 - Dec 31 2023 23:59



Hartland Peninsula 1

From GBP 97.00

Get tickets

Go with friends

Location


Hartland Quay Hotel
Stoke, EX39 6DU Bideford

Date

Jun 27 2023 13:00 - 22:00

Tags

Class, Training, or Workshop Hobbies & Special Interests



Summer Woodland: Yearsley Woods

From GBP 78.00

Get tickets

Go with friends

Location

Yearsley Woods
Yearsley Woods, YO62 4JA York

Date

Jul 10 2023 10:00 - 17:00

Tags

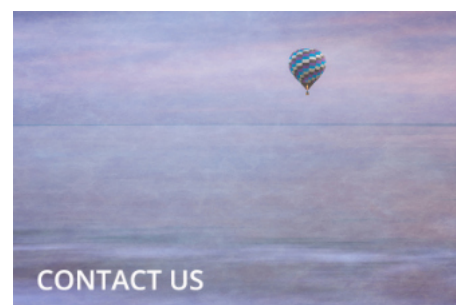
Class, Training, or Workshop Hobbies & Special Interests

To view all of the Landscape Group events and to book your place, please go to: <https://billetto.co.uk/users/rps-landscape-group>

DIGITAL IMAGING WEBSITE

THE INTERACTIVE IMAGES BELOW REPLICATE THOSE ON THE WEBSITE

Simply click the images below to open the link to take you to the various pages.



[Our YouTube Channel](#)

[DI Facebook](#)

The members-only link for the DIGIT Archive, is to be found in the email message announcing this newsletter.

The RPS Digital Imaging constitution can be downloaded [HERE](#)

For everyone's convenience, we include a list of shortcuts to the main Digital Imaging pages at the end of each Broadcast.

You can subscribe to our email Mailing Lists [here](#) to hear new announcements:

[Garden & Plant Photography](#)

[Workshops](#)

[Events](#)

[Monthly Competition](#)