

# Lane Cove Creative Photography

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## Artificial Intelligence Policy

### Introduction

Artificial Intelligence (AI) is rapidly working its way into the image creation realm and it is likely to have a major impact on the way photographic like images are produced in the future.

However, the impact is likely to be similar to the impact the invention of photography had on painting art where, in spite of the fears of artists of the time that it would kill art, the two visual communication forms managed to live together. AI should be viewed as just another form of visual art or communication.

*Upon seeing the first daguerreotype around 1840,  
the French painter Paul Delaroche (1797-1856),  
declared: "From today, painting is dead."*

The purpose of this document is to discuss relevant aspects of the introduction of AI and to describe the policy that is to be applied to photographs displayed by the members of our group for all club photographic activities.

### Definitions

To maintain a distinction between images created by conventional photographic method and those created by the application of AI, some definitions are required.

**Photograph** - means a piece of visual communication produced by conventional means through the application and capture of light. The word photograph is to be the preferred term for describing visual communication created by the use of light.

**Image** - means a piece of visual communication created by drawing, compositing by mixed media or AI, without the direct use or capture of light. The use of the word image is to be discouraged in respect to photographs.

**Composite** - means a piece of visual communication created by combining visual elements from a more than one source to create a single piece of work. In terms of photography this means combining photographs, or parts of photographs, created by the photographer.

**Process** - means applying tools and techniques to improve the appearance a photograph. This action may include cropping, altering tone or colour saturation, sharpening and such. The introduction of material not created by the photographer is not part of acceptable photographic processing.

### Background

Almost since the first photographs were made, photographers have manipulated their efforts to present interpretations of their ideas, often at the expense of truth. The concept that photographs do not lie has never been true, as photographers carefully selected viewpoints and

subject matter to present their view. Photographers have combined subject matter and plagiarised other photographers work to communicate their messages.

Photography has undergone many developmental changes in its history: from single glass plates to celluloid roll film and then to digital processing; from monochrome to colour. But in all this time the process relied on light as the genesis of the process.

At this stage AI relies on obtaining subject matter from huge data bases of images which can be sourced from conventional photographs, drawings and other graphics. These base images can be then manipulated as required to suit the requirements of the creator of an AI image.

## The impact of Artificial Intelligence

From scratching on cave walls to drawing on parchment, painting on canvas, photography with film and chemicals and digital photography, there has been a progression in visual art. Over the centuries these visual communication forms have managed to live together, although there is probably not much cave art done today. AI can be seen as nothing more than the next generation of visual communication, in this progression.

Using AI to create images is not intrinsically a bad thing or something that should be scorned and avoided. AI generated images only become a problem if they are used as photographs without acknowledgement of their true origins - fake photography. AI images will have a widespread legitimate use in the graphics arts and advertising fields where images can be quickly and effectively generated.

The only serious issue concerning the use of AI, to create images, relates to a question of ethics. If AI is presented as AI and not passed off as photography, there is no real problem. The question of ethics also relates to ownership of the work. The data collected and stored in AI data bases was initially created by somebody else. This raises the question of who really owns the work finally produced; the creators of the image elements used or the person who writes clever scripts to select and combine the elements into a single image.

Computer software used to process digital images is currently undergoing significant development, to include more and more AI tools and processes. The question is; which of these tools and processes can be used without subjugating the creator's ethics and the ability to rightly claim that a photograph 'is all my own work'.

## Artificial Intelligence Policy

While acknowledging that AI images will have valid reasons for being created, as photographers we must ensure that they are not used in place of real photographs. In recognition of this, photographic work displayed within our club shall be subject to the following policy in regard to the use of AI. As it can be difficult, to the point of almost being impossible, to assess the use of AI, without inspecting the RAW file, it is left to each member to apply their own set of morals and ethics when creating and displaying photographic work.

**NOTE:** The policy is aimed at maintaining the integrity of traditional photography and to differentiate it from other forms of graphic or digital visual art. In no way is it intended to stifle creativity or imagination in the making of photographs.

1. Photographs displayed at the club shall be wholly the work of the photographer.

2. Photographs displayed at the club shall show evidence that the original capture was carried out by the use and application of light.
3. AI tools and processes can be used, provided they are used to enhance the photograph and do not materially add or alter content.
4. Composite photographs are acceptable, provided all the subject matter used was created by the photographer.
5. The use of AI to give a photograph a painterly quality is acceptable, provided the content of the photograph only includes input from the photographer.

## Examples

The following examples are provided to give some guidance as to what is acceptable and what is not acceptable, for a photograph to remain the sole work of the photographer. This guidance primarily relates to the latest version of Photoshop, however other photo editors have similar tools and processes and as such the examples are equally appropriate.

### Generative Fill

Generative fill allows an area of the photograph to be replaced by either subject matter in the photograph surrounding the fill area or, by the use of a text prompt, to introduce new material. Using the process to fill an area from subject matter existing in the photograph is acceptable but to use it to insert new AI generated subject matter is NOT acceptable.

### Generative Expand

Generative expand allows the canvas size to be expanded, with the expanded area filled with subject matter. The new area can be filled with subject matter taken from the photograph or it can be filled, using a text prompt, with new AI subject matter. Using the process to expand and fill an area from within the photograph is acceptable but to use it to insert new AI generated subject matter is NOT acceptable.

### Neural Filters

There is a range of neural filters included in the current version of Photoshop which use AI to varying degrees. The use of these filters is acceptable, as they generally work by modifying existing subject matter and do not introduce new material.

### Remove Tool

The new AI based remove tool allows parts of a photograph to be removed and replaced by subject matter taken from the area surrounding the 'remove' area. It is similar to using the clone tool or the bandaid tool but uses AI to obtain a better result. As the tool does not add additional subject matter its use is acceptable.