

PEG

Newsletter

The Photographic Education Group.

Dear Prospective PEG Member...

This newsletter is directed to everyone working, either full or part-time, in the field of photographic education and training.

To explain our terminology: 'Photographic' is used in its broad original meaning of 'writing with light', thus extending the group membership to include the categories of film, video, television, audio-visual, aspects of media studies and the electronic arts.

Photographic education has developed way beyond the clearly identified group of examination orientated, vocational courses of the mid-sixties. It is now highly diverse, the provision ranging from some initiatives in image based education in primary schools to post graduate courses and schemes for adult education. There is a great deal of informal, non-examination work at all levels of the service. To this must be added the growing awareness of the industry of the need for systematic training at the point of entry, as well as increasing demand for mid-career up dating and retraining to keep up with the ever increasing pace of technological change. For all this diversity of provision in education and industry there is no central body able to deal with the professional needs of educators and trainers.

The present initiative in forming a group to provide for this need is in response to the views expressed by the staff in schools, colleges and industry. The Nene College Vocational Course Conference (1984), the conference on Photography in Secondary Education at Hertfordshire College of Art and Design (1985) and the Arts Council sponsored Conference (1985) at the Institute of Education, all identified the lack of a central body as a serious impediment to professional development.

Setting up a new organisation to serve such a diverse field is quite daunting, fortunately photographic education is not an entirely uncharted region of the educational map. The Association of Teachers of Photography, The Society for Photographic Education, the Education Group of the RPS and of course the Printing and Publishing Industry Training Board, have all left markers along the trail. Their successes and failures have helped to identify some of the more profitable areas for development.

More recently a detailed questionnaire was sent to a sample of staff and institutions in the school and college sectors. The response by over 200 people has been extremely valuable in determining the structure of the present group and its range of activities.

The Photographic Education Group is your group. It has been established at your request to provide effective channels of communication between members and to provide the maximum opportunity for participation at all levels. The idea of the group has been generally welcomed by the professional and examining bodies; the newsletter already bears witness to their desire to help us become an effective organisation. The profession has indicated, informally, a willingness to assist with some of our proposals for in-service training and there are indications from our colleagues in Europe of their interest in working with us. The equipment and materials suppliers and manufacturers have also expressed interest in the group and we have already had indications of their intention to help with workshops and other activities. There is a great deal of good will, many of those responding to the survey offered help of various kinds, several senior members of the profession have been closely associated with the thinking behind the group and have provided helpful advice. Industry, in the form of Ilford Ltd has backed the launch of the group financially. Their contribution has made it possible to print and distribute this newsletter on a much wider scale than would have been possible from our own, very limited resources.

The Group now needs your support; by joining now you will ensure the rapid build up of membership needed for us to have an active regional structure with both regional and national events. It will also ensure that we are taken seriously by the many professional groups and organisations who have an interest in an effective education and training service. A strong PEG will be not only of benefit to you as an individual, it should make a substantial contribution to photography as a whole. Welcome to the Group.

Frank Hawkins.

Background

The survey carried out during October and November 1985 set out to discover whether there was general support for the idea of a broad based group and what range of activities would be expected. One section invited comment on the level of membership fee thought acceptable. Although the survey questionnaire was distributed widely the sample was not selected using scientific survey principles. In any case, some forms were photocopied and passed on. Of some 250 forms sent out, 198 useable responses were returned, a much higher than average response rate and a good indication of the general concern to establish a representative body.

A number of returns were accompanied by letters giving further views and in some cases offering help and support. Only one return was against the formation of the group and this on the grounds of the cost of subscriptions to existing bodies. Six returns expressed qualified support, mainly on the grounds of the lack of support given to the previous education groups (SPE and RPS) and five more expressed reservations about the breadth of membership proposed and suggesting that membership should be confined to vocational course staff or that it should exclude training from the categories of membership. By far the greater number favoured a broad membership. On the type of event and likely support, regional events came out with 73%, visits to other schools and colleges 75%, whereas the national conference was important to only 40%. Release to industry and overseas visits came out with 67% and 64% support respectively. Of those responding to the questions on the level of subscriptions, 80% were prepared to spend £7.50 or more on the annual fee. There was general support for a termly newsletter and a journal published annually. The clear indication of support given by the majority of the responses justified the preparations to launch the group and create a structure and organisation along the lines of the survey profile.

Aims of the Group.

The Group can be described as a voluntary, non-profit making professional group, organised and managed by its members. The aims are to provide the basis for the encouragement and advancement of education and training in photography by providing the membership with access to a wide range of opportunities for their personal and professional development.

The Group's main objectives will be to foster good educational practice and attitudes, provide effective means of communication between members and with other professional groups and examining and validating bodies by means of meetings, publications, workshops, seminars, exhibitions, conferences and release schemes. Liaison with groups having similar objectives in countries overseas.

Structure and organisation.

1. Regional groups.

it is proposed that the PEG is set up on a regional pattern, each with a small planning committee charged with the task of organising regional programmes or when required, of liaising with other regions to organise joint events. A representative from each region will serve as a member of the central management team.

2. Specialist activity groups.

PEG will set up specialist groups charged with specific tasks and with the objective of acting as specialist points of reference both for the membership and the central team.

Another role will be to identify potential contributions to the Journal and Newsletter, initiate specialist events or organise activities such as the release and exchange and visit schemes.

3. Publishing.

PEG will establish a group for the purpose of advising on PEG publications, including the Journal of Photographic Education and the Newsletter.

4. Phase Committees.

When the level of membership is such that the interests of the main phases of the membership can be better served by a separate main committee; nominations will be sought to serve on committees A and B.

5. Courses and conferences working party.

Again depending upon the the level of membership a working party will be established to co-ordinate the national and regional programmes and ensure a balance of provision for each of the phases.

6. Relationships with external bodies.

PEG will seek to develop appropriate links with external bodies on matters of common interest. Several of these links already exist at an informal level. PEG members nominated to act as advisors or observers will be expected to keep the membership informed through the central team.

7. Relationships with industry.

PEG will aim to forge close links with industry. These will be established partly by the development of the release scheme but also through seminars, workshops and career events.

The implementation of the proposed structure will depend on the rate of growth and the ultimate size of the membership. Not everything can be done at once, in some cases a considerable amount of work has already been done. In the area of careers we have already taken over the enquiries which continue to reach the last address of the SPE, this work will be expanded and there are outline plans for a conference or similar event. The industrial release scheme has made a very small beginning but will need considerable expansion before it is of substantial benefit to all the membership. In other cases the structure exists only on paper. In all of our proposed areas of development there is considerable scope for modification and alteration should this be needed. To get our activities moving with the minimum of delay we already have several people who are prepared to act as regional reps and as members of the small specialist groups and for the time being they will act, serving where appropriate on the management team. We have been strongly advised to move towards company status. That is, to become incorporated as a company limited by guarantee. This will take some time and there will be the need to consult members on the draft memorandum and articles. Some time towards the end of 1987 there will be elections for both the national and regional groups. By that time the members will better able to make nominations based on experience of PEG and its programmes.

In the meantime there will be plenty of jobs to do, we need people to serve on the publishing group. There is a need for several more regional reps and others to serve on the regional groups. Every activity will have to be built up using the foundations already put down. We are looking for about 750 members who are willing to share their experience with others. We need people who will actually do things on time, whether it is answering a query from another member, helping to plan a conference, proof reading a draft document or representing PEG (that means all of us) on an external body. Membership brings with it responsibility to others and the willingness to put a little more in than is taken out, in other words, we need members who are prepared to be professional in a true sense. Photographers can be superadditive!

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Acknowledgements...

Iford Ltd for its generous financial support for the launch of PEG. The Trustees of the Society of Photographic Education for the transfer of their residual funds (£40), Philip Large, BIPP., Kenneth Warr, RPS., Stuart Mann, Mike Langford, Bob Leggatt, John Bigglestone, David Pratt, in particular, and many others, for their helpful advice at all stages of the planning. To Frank Blackwell who has agreed to act as Hon Treasurer. To all our temporary regional reps and specialist group organisers. Finally, for all the sterling efforts of Sylvia Barnes who has worked closely with me from the beginning, taking on the work of design consultant, PEG Careers specialist and who has drafted many of our documents. She has also seen the newsletter through to print and has been largely responsible for its distribution. Not least, she has agreed to act as our Membership Secretary. We must all be grateful for the help of the photographic staff at Granville College and Quadra Graphics for undertaking the production of the Newsletter and much of the design work.

News from other Organisations

The Association of Fashion Advertising and Editorial Photographers.

AFAEP, which has done so much to help education in the past with student release to studio schemes and competitions is now nearly settled into new premises at 9 Domingo Street, London. Most FE people will no that the General Secretary Tina Stapely has left the organisation and is now training as a professional singer at the Royal College of Music .She seems to be enjoying her new role as student and still finds time to help and guide the formation of The Photographers Charitable trust, more about that later.

Tina has been replaced at HQ by Janet Ibbotson, the office is as busy as ever with several new initiatives to support. With Kodak's help (£10,000), the ground floor of the building has been converted to a gallery where future AFAEP Awards and Student competitions will be hung. In spite of the disruption caused by the move from Dryden Street, they still manage to produce their excellent house journal, 'Image'. This is now a very well produced publication containing many valuable articles. Recent issues have attracted contributions on car photography, self-promotion, serious business (dull but worthy) and 'Education? Who cares?' If this publication does not go on to your library shelves then your students are missing some useful and very practical material.



The Photographers Charitable Trust

The idea of a charity to take over the educational work of the AFAEP came out of several informal meetings at Mick Dean's studio in Islington back in early 1984. Since then Tina Stapley and Mick have put in a great deal of effort into the slow process of satisfying the Charities Commissioners about the aims and constitution of the proposed charity. That stage passed, there are now five trustees whose task it will be to help to implement the aims of the Trust. AFAEP has offered office accommodation in their new premises, the Trustees are now seeking a person willing to act as a voluntary development officer to work from Domingo Street. The job involves liaison with the colleges and photographic studios as well as public relations and fund raising. The hours and days of attendance are negotiable and the trust will pay reasonable travelling expenses and lunches. Anyone interested should write to: T Stapley, 9 Doughty Mews, London WC1N 2PG.

British Institute of Professional Photography

Proposals are in hand with the support of the MSC, to investigate the training needs of the Professional Photography Industry. The work will be steered and monitored by a Joint Working Party consisting of representatives of the BIPP, The Professional Laboratories Association (PPLA), and the Photographers Charitable Trust. As the work of this group and the training needs survey is likely to give rise to recommendations for the content and aims of some Further Education courses and possibly the setting up of a pilot project. We will try to obtain interim reports of progress for the information of PEG's FE membership.

ATPAS - Golden Jubilee.

Knowing only too well how much effort has been expended in getting PEG this far I am full of admiration for the organisation run by teachers of printing. ATPAS was formed in 1936 and has just produced a Golden Jubilee Edition of the ATPAS Journal. Congratulations to Frank Chapple, their editor and the many contributors for producing such an attractive memento of the association. They describe the association as, 'concerned with the educational needs of the visual communications industry'. We have much in common, perhaps we should attempt to explore the areas of mutual interest and find ways of combining for special events?

Many of the PEG survey respondents indicated that they wished to take part in an industrial placement scheme. Some thought has been given to how this might be organised and very preliminary discussions with one or two professional photographers suggest that industrial and professional support for a flexible scheme may be possible to arrange. PEG will now have to go ahead with discussions with the professional associations and various other employing bodies. We will need to ensure that our ideas fall within the current regulations which allow for periods spent in industry to be included in LEA in-service training budgets.

It would be very helpful to gain experience by means of an informal pilot scheme whereby PEG arranges one or two placements and possibly, for some members, some short study visits to include several different organisations.

At the moment there is the opportunity to negotiate one or two placements in a large national company for college staff who would find it helpful to study the organisation, management and use of film technology within a photographic company. The main aim being to use the experience gained in the teaching of the business studies aspects of vocational courses. The actual programme and its duration would be subject to negotiation between the member of staff and the company. HFE staff who wish to be considered should write to me (Frank Hawkins) giving brief details and I will make the introductions. PEG would expect to have a short report on the placement either for the newsletter or to help guide the development of the scheme.

I hope that it will soon be possible to offer similar opportunities in photographic studios, watch the newsletter for details.

Membership Records-

The Data Protection Act 1984.

As we propose to store our national and possibly regional membership records on computer files we must observe the provisions of the Act. When set up, the Photographic Education Group is likely to fall into the category of what the Act calls an 'unincorporated members club'. As such we are exempt from most of the Act's provisions, provided that we follow certain guidelines. These are as follows.

We have to tell you that eventually your membership records will be held on computer file, I hope you will consider this as adequate notice. The data held will be your name, address given for the purpose of correspondence, your telephone number and your membership number. We may also give a code to your category of membership, i.e. Full-time, part-time, Schools, FHE, Adult Education, Community, Training, Museums/Gallery.

If you object to this data being kept on computer we must cease to do so, hopefully, objectors will also volunteer to do the manual searches of membership records and envelope addressing, tasks which the computer will do quickly and without complaint.

We may only keep data about members who have paid their subscriptions at the correct time each year. So please pay your subscriptions promptly when the invoice arrives.

Finally, we must not pass information about you to a third party. Although it is legal within the terms of the Data Protection Act to publish a membership list, each member who appears on the list must have consented for this data to be published. If you would like to have the list of members and you have no objection to your name and address being included, **please ensure that you complete the membership application form.**

Financial information such as whether a member has paid subscriptions will only be seen by the Membership Secretary, the Treasurer and the Auditor.

'Computer Art - Graphic - Animation' is the title of an INSET course at the State Teacher Training Institute, Graz, Austria, from the 21st to the 24th of October 1986. It is intended for lecturers in vocational art departments of higher technical institutions. This is one of the courses included in the Council of Europe teacher bursary scheme for which teachers in England and Wales are eligible to apply. Those selected are given free travel, tuition, food and accommodation. A working knowledge of German is required for this course. Applications must be made through the National Liaison Officer; Mr W Anderson, National Liaison Officer CCC Bursaries, Teachers Short Courses, Teachers Branch, Department of Education and Science, Elizabeth House, York Road, London SE1. Quote the course title and reference number; 62 681.5 Austria.

Youth Training Schemes

Several colleges, including some which have not previously been involved in professional photographic education, are now running forms of YTS course. As these courses operate in a variety of modes including direct and indirect contact with employing agencies, it could be that the staff responsible for the teaching and organisation of the courses might find it useful to get together in order to share their experience. PEG will be happy to organise the event if there is a demand, so, please if this is something which you would find helpful write straightaway and we will try to put something into the Autumn programme.

STOP PRESS... College Leavers Wanted!

The Manpower Services Commission is funding a major study into the training needs of the Photographic Industry. A Steering Group under the Chairmanship of Frank Hawkins has been established. It has representatives from the British Institute of Professional Photography, the Photographers Charitable Trust and the Professional Photographic Laboratories Association.

Part of the study will be directed towards monitoring the progress of 1986 college leavers and all will be invited to participate in this aspect of the survey.

Cards are being distributed to all colleges for completion by their students. Any student not having received a card should contact Mark Berry, Education Officer, BIPP on (0920) 4011.

City and Guilds 923 Photography - Day Conference

PEG members who are already teaching the new CGLI scheme or who are proposing to introduce 923 in the near future may wish to note the date of a day conference. The event is being planned jointly by the CGLI and the East Midland Further Education Council and will be held at Nene College, Northampton on the 23rd of June. The aims of the conference will be to discuss teaching methods, standards of work, assessment and to hear of plans for additional modules. Further details and application forms may be obtained from;

Bob Powell,
Assistant Secretary,
EMFEC,
Robins Wood House,
Robins Wood Road,
Aspley,
Nottingham NG8 3NH.

Should the demand for this conference greatly exceed the 80 places available PEG is prepared to organise a second day sometime in the Autumn term, watch the newsletter for details.

Ilford Art and Craft Workshops 1986

These workshops organised and presented by Ilford Ltd are intended for teachers in primary and middle schools who wish to explore the application of light sensitive materials to various parts of the curriculum. The programme includes non-camera work and a basic introduction to making and using photographs. All materials and equipment necessary is provided. The workshops run from Friday evenings through to Sunday lunch. Residential and non-residential places are available. Two workshops still to be offered in the current series are;

25-27 July, Homerton College, Cambridge

29-31 August, Rolle College, Exmouth

The cost is £52.50 residential in single room accommodation, non-residents with meals, £41.

Applications for places should be sent to;

Mr J Sheard,
Manager,
Education Market,
Ilford Ltd,
14-22 Tottenham Street,
London W1P 0AH.

Cheques payable to Ilford Photo Company.

Course Report.

'Electronics in Photography'

'Electronics in Photography' a short in-service course held in Vienna from the 11th - 14th of November 1985. Attended by David Pratt, Bournemouth & Poole College of Art & Design. (David's attendance on this course was made possible by the Council of Europe Teachers Bursary Scheme which is described elsewhere in this issue. Ed.)

The course was extremely well balanced with visits/workshops to professional state-of-the-art companies such as NORICAM, SOFTWARE-HUTT, ILFORD, KODAK and PHOTOFINISHING VIENNA. The opportunity to use Phillips and Commodore personal computers and home-computers as well as presentations by E Leitz directed attention to the Electronics in Photography. The course members were largely lecturers from vocational colleges in Austria who included a number from retail trade courses. Information regarding all aspects of UK provision was eagerly sought.

The most impressive of the new technology presentations came from BAUER and KODAK. Both showed Video-8 equipment. The BAUER/PANAVISION camera using VHS format provides a direct output enabling colour or B/W negatives to be reversed on a television screen to judge the quality of the photographs. The same camera had a title generator costing about £1,000.

Video-8 Camcorders are obviously destined to become the world standard amateur equipment in 3-5 years.

A startling innovation is the CCD chip camera which does not use a conventional tube. The chip allows use of a flash gun or still picture mode as well as moving image capability. This camera and system could easily become the future camera for STILLS/MOVIE and sells at £1000.

We had an opportunity to compare Video-8, VHS and BAUER CCD cameras and all were similar in picture quality.

Presentations were made with AV equipment to demonstrate the uses of home computer equipment. This was used in a word-processor/printer mode with disc programmes. A workshop for course participation allowed experience to be gained.

The visit to Kodak Ltd showed the very latest electronic control for identification of work from all parts of Austria, together with costing and workflow control, into and out of the laboratory. An excellent presentation by the Publicity Controller for Kodak of the exciting possibilities for the future where, perhaps, silver-based processes disappear gave rise to much discussion and debate.

This day was completed with a very comprehensive talk and demonstration on high fidelity recor-

ding and playback. Especially interesting was the overpowering demonstration of compact discs, (thunderstorms and Mozart). Ernst Leitz demonstrated computer-controlled audio-visual techniques which, while appearing simple, hid the complex computer working of two projectors. ILFORD used the excellent facilities in the Photo-lab of the Berufsschule to demonstrate Cibachrome and, later, the Multigrade system and equipment using a small Cibachrome processor.

A visit to a large software house producing programmes for the Commodore 64 allowed us to use a video camera to freeze-frame and then modify the still image on a television screen. Lastly, a printer was used for hard copy.

The course programme also allowed some free-time on the afternoon of the last day. Advantage was taken to make visits to contacts in Vienna. Among these was the opportunity to visit the College for Fine Art Studies.

New Courses

Holography.

The first two year full time course in creative holography is already under way at the Royal College of Art. Specialist studios and darkrooms have been constructed in the basement of the main RCA building and students will have access to advanced laser equipment. The course leads to the award of MA(RCA).

The entry requirements for the course are similar to those for other postgraduate courses at the college with the exception that applicants are required to have knowledge of optical physics at least to 'O' level standard.

Dr. Nick Phillips of Loughborough is the visiting Senior Tutor backed up by an impressive list of holography experts.

Several other colleges have introduced courses in holography though mainly at an introductory level. The work of Clive Kocher, Senior Lecturer in S&T Photography at Salisbury College of Art was widely reported during 1985 when he held the first exhibition of British museum holography in the museum at Salisbury, to the best of my knowledge this exciting exhibition of eighteen holograms of small museum objects has not been on show elsewhere. Clive is Secretary of the newly formed holography group of the RPS.

PEG newsletter would welcome news of holographic developments in other colleges. Papers on the teaching of holography might make suitable material for 'The Journal of Photographic Education', if there is a demand for this please let PEG know.

Examining Bodies

(The examining bodies have been invited to make regular contributions to this section of the Newsletter Ed.)

Associated Examining Board

Philip Williamson of the AEB writes, "1985 saw yet another increase in candidate entries for 'O' and 'A' Level Photography examinations. There were approximately 4,500 candidates entered at Ordinary Level, and approximately 950 at Advanced Level.

...On GCSE developments, you will be pleased to hear that the AEB has used its influence in the Southern Examining Group to promote the development of a syllabus in Photography, which will not be considered under the National Criteria for any other subject (such as Art and Design), but only under the General Criteria specified for the new examination. In this way, we are pressing for the continued recognition of photography in its own right. ...for the present, we have devised a syllabus which should cater for the full ability range, and should enable both candidates and teachers to work from their own strengths, not weaknesses. The content of the syllabus is separated into a General Unit, which is compulsory for all candidates, and Extended Units, which must be studied if candidates wish to be considered for grades A and B. ALL candidates must study general theory and the practice of photography, and they will be tested on this on the basis of a one hour written paper and a practical project with no time limit. In addition, they will be required to submit coursework, which will be of a practical nature, and which will be assessed initially by the examination centre. More able candidates may then go on to take an additional extended paper — either a practical test up to eighteen hours duration, on the Practice of Photography as an Expressive Medium OR The Practice of Photography for Scientific, Technical and Recording Purposes OR a further written test of one hour and forty minutes duration, covering at least two of the following areas of study: Scientific and Technical Aspects of Photography in Theory; Contemporary Applications of Photography in Theory; History and appreciation of Photography. The syllabus spells out in considerable detail not only educational aims and general assessment objectives, but also very specific objectives for each optional area. It is expected that this will bring added clarity to courses of study, and enhance the accuracy of the final assessment.

(The proposed scheme is still subject to the approval of the main board and the Schools Examination Council. — Ed)

City and Guilds of London Institute

Sue Tipper the C&GLI Photography subject officer writes, "The new 923 — Photography scheme for non-professionals was introduced on an 'examination-on-demand' basis in December 1984. The first eleven months produced around 250 candidates, but in the period December 1985-January 1986, a further 1000 candidates have been entered for examinations! One of the most rewarding aspects of this scheme is that entrants range from school children to senior citizens.

A recent agreement between City and Guilds and The Royal Photographic Society exempts RPS members who hold a City and Guilds 923 Grouped Course Certificate, from the requirement to submit practical work for the RPS Licentiate Award. This has generated a huge response from interested parties."

(Several new specialist modules are in the course of development and may be available for the 1986/87 session. Ed)

In January 1986, the newly constituted Photography Advisory Group met for the first time, under the Chairmanship of Mr Frank Hawkins. Advisory Group members are drawn from Education, Industry and appropriate professional bodies, their terms of reference being to advise on the provision and general pattern of education provided by City and Guilds. Following a wide-ranging discussion the general consensus appeared to be that the existing examinations structure no longer met the requirements of industry. Proposals for a new scheme structure had been drafted by the chairman and one committee member for circulation to other members of the group before its next meeting in June 1986.

Still on CGLI matters, the new 923 is beginning to generate quite a volume of practical work for assessment and there is a need to increase the number of people on the assessment panel. Sue Tipper would like to hear from lecturers who would like to be considered for this work.

GCSE Chief Examiners

The London and East Anglian Group for the GCSE Examination recently advertised for a Chief Examiner in Photography, this is the first indication of the extension photographic studies beyond the schemes offered by the Associated Examining Board. PEG will be following these developments and will keep members informed of the scope and content of the new schemes.

Greener Fields?

The August issue of the AFAEP Journal 'Image', No 120-1985 contained several articles on photographic education under the general heading of 'Education? Who cares?'. One of these describes the visit of Martin Beckett to Gloucester College of Art where he was shocked to discover 'that each student is given £150 worth of film and paper to work with for the whole year', he also refers to Mid-Glamorgan where, 'the students have to pay £1,000 for materials out of their £2,500 grant. Education for all!' Edward Martin writing in the same issue refers to 'the massive shortfall in film and paper...' and the difficulties faced by students and the colleges in financing their courses.

These articles have drawn a response from Jean-Paul Debattice, a former student on the Masters degree course at the Rochester Institute of Technology in the United States. In a letter to the Editor of 'Image', published in the January 1986 issue, Debattice writes '...I was admitted in the MFA Photo program at the Rochester Institute of Technology. Of the 15,000 full-time students, about 1,200 are enrolled in the School of Photographic Arts and Science which offers six programs that can lead to the Bachelor of Science degree and two graduate level programs (MFA and MS). Of those 1,200 students, about 35 are in the MFA program. To graduate, a student needs 85 credit/hours. This could be achieved in two years minimum...a credit hour costs about \$180, and one should be aware that this figure goes up every year by about 10%. By now you must have realised that education in the U.S. is big business...One has to pay a fee to get basic chemistry, and a fee to use the school facilities. Those fees go up every year...Anyway, the grand total for two years, all inclusive, was about \$30,000. Quite a lot of bread. Talking with the other students, this was a mean average, and we all live very frugally. How would this grab an English student?

Most students in the program had student loans. It will take them years to pay those back. As the loans are not enough, they have jobs as well, and some get support from their families. Employment on campus is paid \$3.60/hour, depending on qualifications (and availability). To get a Teaching Assistant job is competitive, and is paid about the same. An American can earn more piling up cans in a supermarket but a T.A. job is supposed to give you valuable training and you can add that on your resume - for what that's worth. For those who don't want loans, there is the possibility to get a part-time job, and instead of spending two years on the program, they spread it on four or five years...'

Jean-Paul Debattice,
Avenue de la Basilique,
71 B 1080 Brussels (Belgium).

(Extracts from the letter by courtesy of AFAEP)

(PEG would like to know more about college to college variations in the funding provided for equipment, materials, repairs and replacements as well as the level of contribution expected from students. Are the examining bodies fully aware of the range of support given and are their own expectations always realistic? Should PEG run a survey to establish facts and is there anyone willing to undertake such a survey, with our support? If you have strong views on this topic write to the Newsletter. Proposals for a survey, including drafts of survey questionnaires will also be considered, Ed.)



Arts Council and Photography

For over a decade the Arts Council, the regional arts associations and the photographers, galleries, workshops and community projects funded by them have been at the forefront challenging established views about the place of photography in the arts, in education and in society more generally.

The Arts Council has argued that the art of photography 'may be found wherever photography is practiced and not just within fine art', a view on photography that was clearly promoted in the Arts Council's own exhibitions and publications 'Three Perspectives on Photography' (1) and 'About 70 Photographs' (2) and more recently in The Photographers' Gallery exhibition 'Photographs from the Sam Wagstaff Collection' (3).

Almost since the beginning of the Arts Council's funding of Photography in 1970, working in collaboration with the education sector has been a priority. The report of the Photography Working Party in 1982 (4) recommended that photography policy should establish 'a firm educative basis' and this principle has permeated in various ways all its subsequent recommendations. Jim Hornsby, in his recent report 'Independent Photography and Photography in Education' (5), has described and analysed five years of grant-aided activity across the country.

Following Council's adoption of an overall policy for Education in 1983 (6), initiatives in Photography received a further boost with the launch of a development programme during which funds are being made available specifically to fund innovative and collaborative projects between photography organisations and the education sector over a three-four year period.

For further information about the Arts Council's grants schemes, policies and publications, or for addresses of regional arts associations, or photography organisations in England, Scotland and Wales, please write to Barry Lane, Photography Officer, Arts Council, 105 Piccadilly, London W1V 0AU.

- (1) **Three Perspectives on Photography** - Recent British Photography selected by Paul Hill, Angela Kelly and John Tagg. Hayward Gallery 1979.
- (2) **About 70 Photographs** edited by Chris Steel-Perkins, Arts Council 1980.
- (3) **Photographs from the Sam Wagstaff Collection** The Photographers Gallery 22 November 1985 - 11 January 1986.
- (4) **The Arts Council and Photography** report of the Photography Working Party 1982.
- (5) **Independent Photography and Photography in Education** by Jim Hornsby, Arts Council 1985.
- (6) **The Arts Council and Education : A policy Statement** Arts Council 1983.

After almost two decades of existing in cramped studios the School of Photography has moved to more spacious accommodation. It now occupies almost the entire top floor and part of the middle floor of the old school in Amberley Road, some distance from the main college building.

This has enabled the activities to expand beyond the BTEC National and Higher National Certificate day-release courses. In September 1985 a full-time BTEC National Diploma course was established; the first to be offered in the ILEA (apart from Photo-lab skills). The 'O' and 'A' level photography courses are now offered during the day and there has been the development of YTS schemes.

Some YTS students sponsored by photographic employers attend the day-release courses alongside students doing BTEC and C&GLI 750 assistants courses. Two groups sponsored by managing agents attended a college devised day-release course and this session another managing agency is supporting a block release pattern of 4 x 3 week blocks.

The college devised programmes offer experience in photography and graphic design so that students may taste these areas of employment. A number of students have obtained permanent full time jobs in junior capacities.

The college continues to be heavily committed to the various 16-19 programmes. Photography has been offered as a module for the C&GLI 365 pre-vocational certificate course. Next session a college devised photography, audio-visual and graphics course will be offered as a CPVE scheme. Students on BTEC Science courses are offered various photography half-units related to their main subject discipline, these courses are taught in the original photographic accommodation in the applied science department of the college.

Liaison with Kingsway-Princeton College has resulted in an exchange of students; Paddington full time students gain practical experience of colour processing laboratory equipment and Kingsway students use the photography studios which are equipped with 5 x 4 cameras and studio lighting equipment. There is another link with the Modelling Department of the London College of Fashion. In spite of obtaining additional accommodation within the last eighteen months the School is already seeking ways of providing more space to meet the proposed commitments for the next session.

The School of Photography, Paddington College...
The School of Photography, Paddington College...

People in Photographic Education

Peter Coles is Chief Adviser of the Berkshire LEA and founder of the Berkshire teachers photographic society. He recently gained fellowships of the RPS in two categories, congratulations on a rather special achievement. Peter is soon to leave his present post and is moving to Brontë country where he is planning to establish a private school of photography.

John Bigglestone of Salisbury College is now writing a regular feature for the Professional Photographer called 'Education Matters'.

Michael Langford who has recently been promoted

to Head of Department of Photography at the Royal College of Art tells me that he has almost completed a rewrite of 'Basic Photography', this new edition will be a much more visual book and should be available sometime this term.

Eric Dawson Strange the chairman of the BIPP Education and Training Group has devoted much time and effort to promoting better understanding of the educational and training needs of the profession, and improving the relationship between the BIPP and the colleges, was presented the 'President's Award' by Peter Griffin at the BIPP Awards Dinner. Eric is also a supporter of PEG and is enthusiastic about our industrial placement scheme.

Dinah Parkinson of Nene College will be known to most FE people as local organiser for the two photography conferences held at the college and for her work as an AEB Photography Examiner. Di is taking early retirement and moving out to Norfolk in the Summer. I hear that she has just taken on some of the assessment for the CGLI 923 scheme so is not giving up photographic education altogether, she has our best wishes for the future.

National Museum of Photography,

Film and Television - Bradford

The Museum and The Education Unit.

The National Museum of Photography concerns itself with the special partnership between art and technology embodied in photography, film and television - past, present and future.

The Education Unit's main concern is to promote a broader and deeper understanding of the many and varied aspects of photography, film and television. The Unit therefore offers a variety of educational programmes to those who wish to extend their experience beyond a basic visit to the Museum in order to study in depth some aspect of its subject matter, be it practical or theoretical, historical or contemporary, creative, experimental or critical. The Education Unit is in a unique position as it can offer access to primary source material for direct learning opportunities. Therefore the Unit places particular emphasis on educational groups learning through active participation in practical workshops and demonstrations, as well as by first-hand study of the pictures and equipment of particular periods during photography's history. The Unit does not generally provide 'guided tours' of the Museum although on their first visit some groups may wish to look briefly at all nine exhibition galleries.

The Galleries

Principally, though not exclusively, the Education

Unit's work will be based on the content of the Museum's permanent galleries, temporary exhibitions and film programme. The displays range over photography in the media; portraits, both historical and contemporary; amateur and applied photography; the phenomena of 'capturing' light and 'moving' images, and the art, history and science of photography. The content of the Museum's galleries indicates the scope possible, indeed the galleries need form only the starting point for a variety of projects. Essentially, the galleries form a vast, first-hand educational resource limited only by the imagination of the user.

Education Facilities

Introductory courses are arranged for intending users of the Education Unit. These indicate some to generally indicate the range of educational possibilities within the Museum and others specifically geared to more specialised areas uses of the Museum, for example photography and social or local history. There is a mailing list to keep those interested informed of such courses. Further to this the Education Unit has its own practical facilities to enable more involved projects to be offered. Facilities available are a general education room/photographic studio; a darkroom for different formats and colour work; a three-camera video studio with editing facilities and an audio-visual workshop.

The education facilities and equipment are for use in conjunction with the content of the galleries and generally not for the execution of unrelated projects; nor can equipment be loaned for general external use. Most of the Education Unit's projects will take place within the Museum but occasionally there will be circumstances which involve the Unit in visiting a school/college or working with them at a particular location.

With careful advance planning and several visits, it is obviously possible to achieve a quite substantial piece of educational work using both the galleries and the special practical facilities to their full advantage. A number of different approaches to the content of the Museum are possible and so in consultation with Education Unit staff a specific programme of work can be devised to suit each group's particular needs or interests.

Opening Times.

The National Museum of Photography, Film and Television is open to the general public from Tuesday to Sunday 11.00 - 6.00 pm; closed all day Monday. The temporary exhibition galleries, box office and the Princes View wine and coffee bar remain open until 7.30 pm.

Education parties can use the Museum's displays at any time during these normal opening hours and may book in advance for sessions with the education staff.

The Education unit and Museum are also available to pre-booked educational groups before 11.00am on weekdays. Morning sessions are ideal for groups wishing to carry out in depth study. For bookings, first telephone Bradford (0274) 727488.

Communications and Public Relations.

Perhaps some of you may have noticed that generally, photographic education does not enjoy a good press, all too often, schools are forced on to the defensive to counter poorly informed or more regrettably, deliberately mischievous articles in the professional press. Sometimes the photographic educators overreact in their criticism of professional attitudes. We conduct our affairs against a background of verbal trench warfare that has gone on for so long that everyone has forgotten the original dispute.

Peter Bourne put it rather well. Speaking at the Nene Conference he referred to the schools 'miserable efforts at public relations'. He went on to say, 'If industry, the media, the professional bodies, to name but a few, were to be given more real information about the good things which are going on in the Schools of Photography - if the photographic educators were to become better communicators - then the floodgates of understanding might be opened and many current problems disappear.

What a big 'IF'.

Is this a fair accusation? There are of course always exceptions and I'm sure that Peter is aware of many of them, but in general terms I fear that he may be right. There are schools that are simply never heard of. There are those where information is not circulated to staff, and some where letters remain unanswered for weeks: I write from recent experience.

But what of those first class examples that came our way; Salisbury College of Art seems to manage to promote a very professional image. Their 'Salisbury Report' publication and exhibition, sponsored by local industry; the Holography Exhibition in the Museum; these were extensively written up in the local and regional press as well as specialist publications. Chippenham Tech, where A level students have produced promotional videos for Cheshire Homes and run a regular spot on local radio. There are many other examples of successful projects but, all too often, they only come to light after an enquiry has been made. Do our European colleagues do any better? As far as the Bavarian State School is concerned they keep their public, and incidentally, past students, in touch with a well produced illustrated broadsheet

'Lichtblick', it is supported by the friends and supporters of the school and takes the form of an annual review of the successes, achievements, exhibitions as well as reports of ex-students now in professional practice.

PEG is planning to collect examples of self-promotional material for display at PEG conferences but should we do more? Evidence in the form of press cuttings, reports and brochures could be very helpful in establishing our own PR. The occasional well written review of school based initiatives, sent to the press would help to build up a better understanding of what we are about. Letters and articles on this topic will be welcome. FWH.



This Newsletter...

The Newsletter is intended to be the main vehicle of communication between members and between PEG and external organisations. It will carry regular reports from the examining bodies and the professional associations. It will also contain details of forthcoming PEG activities as well as notices of courses, conferences and workshops related to education, organised by other groups.

Programme planners are asked to take note and to submit details as early as possible. The Editor also requires letters and other contributions from the membership, it is your newsletter, make use of it. Contributions should preferably be typed with double spacing. The Editor, for the time being is;
Frank Hawkins,
'Broadmeadows',
Scotland,
Burton Overy,
Leicestershire LE8 ODR.