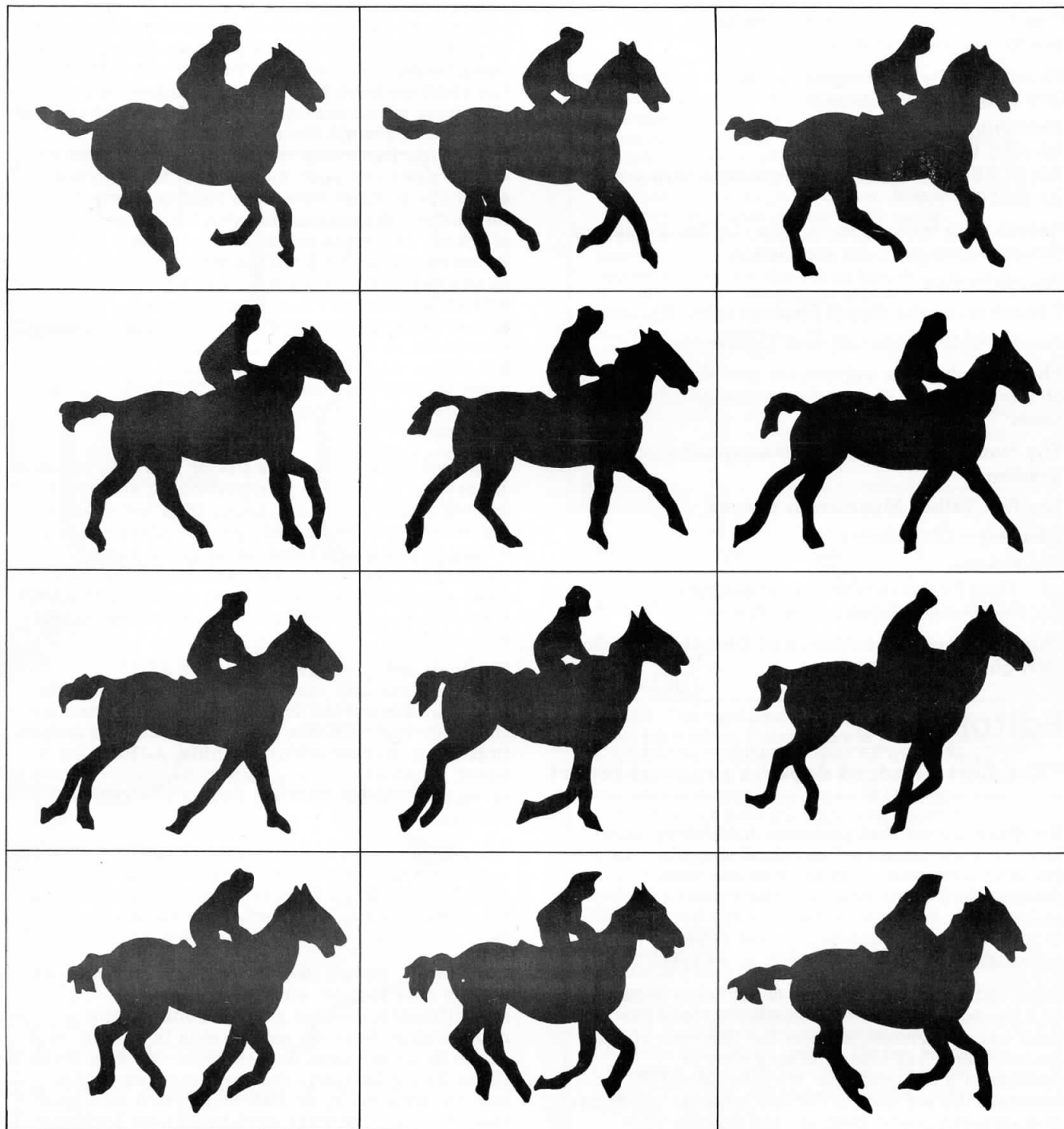


PEG

Newsletter

No 2



Autumn 1986

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Editorial

"The first hundred days" a progress report

My diary shows that just over a hundred days have elapsed since the launch of the group in the Summer with the publication of the first newsletter. This is both a conventional and convenient time to look back on our progress and to report to the membership how close we are to our original targets and group objectives.

Although the long vacation is normally regarded as a period of educational inactivity this has not been our experience, despite the lateness of the launch there has been a steady flow of membership applications. We now have 117 members drawn from all of the original categories of membership and from all the regions plus overseas. Now that term has commenced we are expecting an increase in the rate of applications and, if we all do our bit in helping to make non-member colleagues aware of the group and its aims

and activities, we should reach the interim target of 300 members by the start of 1987.

The regional structure is in place, some regions have met together, in others members will have been contacted by the regional representative. There are the beginnings of both regional and national programmes. All the reps now have a copy of a "PEG guide and working papers"

There is very welcome evidence of the willingness of members to share information; people are beginning to write in to ask advice on topics such as setting up photography in CDT and right from the start we have taken on replying to careers enquiries which continue to be directed to the last address of the old Society of Photographic Education. Panorama magazine now provides us with a news slot each month and, through their, circle the number for advice facility, have forwarded many enquiries about membership, all of which are responded to the same day. Longmans Education Year Book will carry an entry for PEG in the next edition, so will the 1987 edition of the British Journal of Photography Almanac. The Group will be represented at the "Time Exposure" exhibition to be held at the Mall Galleries in November where we will have an information point to help with our recruitment and to give information about photographic education to enquirers.

The first issue of the Newsletter was well received, we set out to provide information on all aspects of Photographic education, much of it not available elsewhere. The second edition has attracted a number of contributions, some items have been condensed and a few have had to be held over. Later in the year we will be taking the first steps to establish the "Journal of Photographic Education"

We have begun to establish links with organisations and institutions abroad, as a first step we have agreed to exchange information with the American SPE, the Australian Media Teachers Organisation. Kamera und Schule, AJPI (a school based photo education group in Germany), similar arrangements are in hand with a number of Colleges.

John Bigglestone of Salisbury College of Art is now working with me on the PEG industrial release scheme and Sylvia Barnes is well ahead with the planning of a Careers Conference for March next year.

Financially we are in a satisfactory condition and will be able to meet all the foreseeable commitments, given a good response to the membership drive we will be able to devote some funds to longer term development. We owe much to Ilford Photo Company for their support of the launch, without them PEG would still be a good idea! The last hundred days have been exciting ones but also very hard work for a few. In the time ahead we will be drawing on the many offers from members to share in the development of the Group.

STOP PRESS... STOP PRESS... STOP PRESS...

RPS Education Department Touring Exhibition

An exhibition consisting of six A1 size panels will be available on loan from January. The panels which have been designed for use either as a static exhibition or as part of a teaching programme cover the following topics:

Pre-History —
Camera Obscure,
Niepce,
Wedgwood.

The Birth of
Photography
1839 —
Daguerre.

Fox Talbot and
the Callotype.

Wet Plate —
Scott Archer
and
Portraits.

Dry Plate —
Emerson
and
Robinson.

Snapshot and
Popular
Photography —
Eastman,
Muybridge.

For further details
and booking arrangements
contact:

Emma Lloyd
(Education Officer)

The Royal Photographic Society
The Octagon, Milsom Street,
Bath BA1 1DN
Tel: (0225) 62841

British Institute of Professional Photography

The BIPP with the support of the MSC is co-ordinating a major survey of the training needs of the industry. The survey will be in two parts, an initial questionnaire with follow-up visits and interviews. Photographic establishments from advertising studios to medical units and processing laboratories will be asked to complete detailed questionnaires on their present needs for staff, qualifications sought, training given in-house, and their best estimates of their future needs.

A parallel enquiry is planned of the provision of courses in further and higher education, this will include student destinations on completion of their courses and the relationships between colleges, the industry and the profession. The range and availability of careers advice will also be included. The work is being directed and monitored by a Steering Group consisting of representatives of the BIPP, The Professional Laboratories Association, and The Photographers Charitable Trust. The MPA, IMBI, CGLI, and the RPS have been consulted and are kept in close touch with the survey.

ACADE: ACADE: ACADE:

ACADE: The rapid growth of computer graphics and other applications of computers in Art and Design Education has created the need for the exchange of information and a forum where workers in this field may meet together. Paul Brown of Middlesex Polytechnic has been the mainspring behind the formation of ACADE, the Association for Computing in Art and Design Education. The Association, like PEG, is in the very early stages of developing a regional structure with sub-regional working groups. They intend to produce regular issues of a newsletter the first of which is in the final stages of preparation. We intend to be in close touch with ACADE and have already agreed to exchange materials with them on a reciprocal basis. PEG members requiring further information should contact Paul Brown, Art and Design Faculty, Middlesex Polytechnic, Cat Hill, Barnet, Herts. or LT Scanlan, S/L Computer Graphics, Cornwall College of Further and Higher Education, Redruth, Cornwall. TR15 3RD.



The Swedish Connection

Report by Ian Smith

It is now over a year since the Department of Photography at Salisbury college of Art established a link with the Institutionen for Fotografi at the University of Gothenburg. The link undoubtedly holds much promise but it is not too early to begin to evaluate its worth and to discuss the possibility of other such projects.

The first questions that many of those who are interested ask are 'why an over-seas link', and 'why Sweden?' 'Perhaps one might even take a step further back and ask why a link at all?' In the search for honest answers one might be tempted to follow the logic inferred by the questions themselves — a systematic and calculated progression; a need; a proposed solution; the development of that solution. To do that entirely might provide too simplistic an answer. Equally, it would be wrong to describe the project as having just 'happened' with little or no thought as to its real value. Further, it came about (as perhaps many such projects do) because the elements of this international jigsaw fell together, the right way up, at the right time producing the beginning of a most interesting picture.

The Need

The challenge facing perhaps all teachers but certainly those at Salisbury is finding new and ever more exciting ways to motivate their students. For several years 2nd Year groups have worked to a particular scheme usually involving contact with some external educational or professional body. An important aspect also was to appreciate the dangers of developing too insular an attitude, becoming almost parochial through little or no contact with others on parallel paths.

The Institutionen for Fotografi at Gothenburg was a young department having been established for only four years when the first approaches were made and as one of the very few courses of its type in Sweden, was anxious to form links with colleges with similar goals. First knowledge of the department went back to 1980 when a representative from Salisbury met members of the steering group setting up the department at an IMBI international conference in Scotland.

Establishing The Link

With the need for a year theme, the desire to foster contacts with another institution with similar goals and already some knowledge of photographic education in Sweden, the picture in the jigsaw was starting to form. The advantages of Sweden as a

country with which to establish a link, apart from our brief knowledge of their new department are twofold: their system of photographic education, small though it may be, is similar to our own and the fact that there is no real language problem — they speak excellent English! The main disadvantages are that Sweden is a little more difficult, and therefore expensive, to travel to than our nearest European neighbours and once there the cost of living is considerably higher than in the UK.

The first approach was made during the early summer of 1985 and happily our ideas for a link were readily accepted, benefits being perceived for students in both countries, Correspondence continued over the following months to explore the likely compatibility of the two courses and a number of companies were approached in order to seek financial support for any projects which might be planned to launch and publicise the link.

Although much was achieved through correspondence it was appreciated that further progress could only be made by personal contact and the British Council Academic Awards Scheme made a visit to the University of Gothenburg possible with the clear aim to set up the link and agree a timetable for its implementation.

The objectives for the visit were clearly defined beforehand and included an examination of the course under specific headings: identification of common ground between the two courses, areas of future help and liaison, proposals and agreement on how to develop the contact and finally arrangements for evaluation. A report was prepared following the visits and submitted to the British Council in London and Stockholm. The educational aims emanating from the link were perceived to be both general and specific to the skills and knowledge of photography. Many students had not been overseas before, at least not outside the confines of a ready-made package in the sun. The experience of planning a trip to Sweden and communicating with colleagues from another country was considered useful. Specific to photography, we considered the opportunity to see the styles, methods and professional practice of photographers in Sweden important; how a brief given to students in both departments would be undertaken and assessed. We also saw the opportunity to provide a wider and exciting show place for the students' work.

Achieving The Aim

At the initial planning meeting a programme was agreed that would eventually include group visits between the two departments, student exchange, an exchange of work and possibly inclusion into the curriculum certain elements of the social structure and knowledge of professional photographic applications in the sister country.

An invitation was extended for a group of students and two members of staff from Salisbury to visit the University of Gothenburg in March 1986. Travel and accommodation was paid for by the students themselves using a package negotiated with DFDS the shipping company operating to Scandinavia. Transport was by mini-bus which was largely paid for out of sponsorship. The group spent a week in Sweden visiting the University, the Hasselblad factory, the photographic studio with the Volvo car contract and several other studios and key photographic departments in Boras and Linkoping, a city about 180 miles further north.

Administratively, the whole trip went without a hitch, with the students almost overwhelmed by the breadth of experiences offered. Several of them are determined to try for inclusion in the student exchange scheme to be launched November 1986.

The two members of staff who accompanied the student group addressed the staff at the University and outlined the education system at Salisbury and in Britain generally. They were also able to discuss the projects and the exhibitions of work planned. Work by the Salisbury students was exhibited at two major galleries in Gothenburg, before being returned to England with examples of work done by the Swedish students to be shown at a summer exhibition in Salisbury. The exhibition, entitled 'Photolink '86' was open to the public during June and July.

The Future Plans

During the 1986/87 academic year it is intended to begin the student exchange scheme, organise a second visit to Sweden by a group of students from Salisbury and again arrange a combined exhibition. We are also formulating a combined project with both groups undertaking a similar brief. Preliminary talks are taking place with a Swedish glass manufacturer and we may combine some work on the theme with our next educational visit.

The link with Sweden is seen as just the beginning and preliminary discussions have already started for extending our overseas contacts within Europe. How far we progress depends as always on financial support and of course the enthusiasm of students. The three companies who have been the main supporters of the link are Hasselblad, Kodak and Ilford, and we are especially grateful for their help with this most exciting and worthwhile project.



"Photomobility"

Up in East Cleveland they are celebrating "Photography Year". This project combines exhibitions, talks, and workshops and is the result of much effort and co-ordination involving nine funding bodies; MSC, Arts Council of Great Britain, The Development Commission, Northern Arts Photography Panel, Northern Arts Marketing, Cleveland Arts, Cleveland County Education Dept., Workers Education Association, and Village Arts, the local community arts group.

The project involves all phases of education from primary schools to YTS and adult Groups, the key to much of this development is to a large extent the mobile darkroom facility. The darkroom which is based on a caravan, has a fulltime MSC funded darkroom worker. The unit visits schools, community groups and training workshops, usually making six weekly visits of one day to each location. The work generated in the year long project will be presented in a final exhibition.

Exhibitions associated with the project have been held in local libraries and schools, in the first six months these were attended by over 9000 people.

The mobile darkroom is now seen as a permanent resource in the area and the various arts and community groups are already considering ways of continuing the programmes of talks and exhibitions beyond the period of the initial project.

City and Guilds Assessors

The number of Centres submitting candidates for 923 Photography, the new modular adult education scheme is growing steadily. There is a strong demand for the introductory modules which seem well suited to courses for fifth year pupils in schools. Some 2000 modules have been completed so far and with the forthcoming introduction of new modules this figure is likely to rise sharply.

There will be a need for more assessors to augment the existing team. Any appropriately experienced and qualified teacher or lecturer who would like to be considered for appointment as an assessor should apply with CV to:

*Miss S E V Tipper
City and Guilds
46 Britannia Street
London WC1X 9RG*

Associated Examining Board — 1985 statistics

The statistics now to hand show the continued growth of subject entries for Photography at Ordinary and advanced levels. They are worthy of closer analysis.

'O' Level Candidates

UK Schools	1577	ABC Grades	992 [62.9%]
UK FE	2122	ABC Grades	1513 [71.3%]
UK External	59	ABC Grades	46 [78.0%]
UK Total	3758	ABC Grades	2551 [67.9%]
Overseas	12	ABC Grades	8 [66.7%]

All Males	2448	ABC Grades	1716 [70.1%]
All Females	1322	ABC Grades	843 [63.8%]
Grand Total	3770	ABC Grades	2559 [67.9%]

'A' Level Candidates

UK School	99	ABCDE Grades	63 [63.6%]
UK FE	633	ABCDE Grades	452 [71.4%]
UK External	17	ABCDE Grades	14 [82.4%]
UK Total	749	ABCDE Grades	529 [70.6%]
Overseas	37	ABCDE Grades	10 [27.0%]

All Males	584	ABCDE Grades	411 [70.4%]
All Females	202	ABCDE Grades	128 [63.4%]
Grand Total	786	ABCDE Grades	539 [68.6%]

The breakdown between Schools and FE entries shows that even at the 'O' Level stage a greater number of entries come from FE. In the 'A' Level examination, approximately 85% of the entries come from the FE sector. At both levels, significantly more Males than Females enter the examinations.

The Southern Examining Group Photography Syllabus

The SEG, the new consortium of examination boards formed to develop schemes for the GCSE examinations has brought out the syllabus for the first exams which will be set in 1988. Distance learning material relating to the In-Service Education of Teachers is being prepared in support of the syllabus. The new syllabus provides two interrelated courses of study. Candidates following a course based on the General Level will be eligible for the award of Grades C to G, and candidates following a course based on the Extended Level will be eligible for the award of Grades A to G.

The General Level syllabus is compulsory for all candidates. It forms the introduction to the study of photography and seeks to relate basic principles to their practical application.

The Extended Level part of the syllabus is divided into five optional study units, at least one of which must be studied for the award of Grades A and B.

The option choices allow for those who wish to follow a practically led course, when practical option B1 "The practice of Photography as an Expressive Medium" would be selected. There is another practical option for candidates who wish to study photography in a scientific context, B2 "The Practice of Photography for Scientific, Technical and Recording purposes". Finally, candidates may choose TWO Theory units, from B3, Scientific and Technical aspects of Photography in Theory; B4, Contemporary Applications of Photography in Theory and B5, History and Appreciation of Photography.

Assessment For the General Level will consist of three compulsory papers;

Paper 1 Written Paper (1 Hour)	Board Assessed
Paper 2 Practical Project	Board assessed
Paper 3 Coursework	Centre Assessed and Board Moderated

Assessment for the extended Level. (One paper per Candidate)

Paper 4 Option 01 Practical Test Up to 12 Hours.

This paper consists of a choice of questions based on units B1 and B2, of which ONE is to be answered.

Paper 5 Option 02 Written Test 1 ½ Hours

This will be a formal written paper, divided into three equivalent sections, covering the subject content for the optional theory units B3, B4, and B5. Each section will contain a choice of three essay questions. Candidates will be required to attempt THREE questions from at least TWO sections.

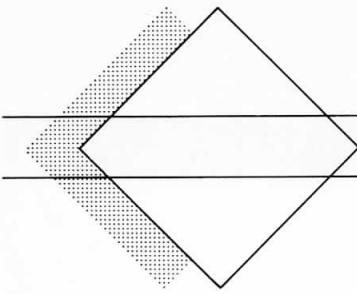
The complete syllabus which includes regulations, specimen papers and assessment schemes can be obtained from any of the Boards in the SEG for £1.00.

City and Guilds

Following the second meeting of the Photography Advisory Group in June 1986, a Working Party is to re-examine the entire City and Guilds photographic provision. One of the possibilities to be investigated is that of a modular based scheme.

The 923 non-professional scheme numbers continue to increase by leaps and bounds! Well over 2000 candidates have now been through the system; and it is a pleasure to learn of the 85 year old gentleman currently taking the 'Starting Photography' course in Cheltenham, whilst at the other end of the scale, some very interesting work has been produced by 14 year old schoolchildren. It is particularly heartening to note that currently 34 schools are involved in the scheme.

The success of 923 depends in no small part on the spoiling efforts of the practical work assessors, in particular Stewart Nann, Arthur Wenbourne and David Pratt.



Before Your Very Eyes

Report by Bill Shepley Salisbury College of Art

The idea for 'Before Your Very Eyes' originated in the planning of the first year of our three year course at Salisbury. Senior Lecturer and year co-ordinator David Cousins was looking, as always, for a theme to overlay the work of our new intake. The objective was to provide a focus for the wide diversity of projects which our students undertake. Experience has shown us that this approach provides the students with a greater motivation since they see their work, not only in the context of their own development, but as part of a wider goal to which they all contribute. The plan was to stage a series of lectures for Wiltshire schools on the theme of light, perception and photography. The target audience was 8 to 11 year olds and letters outlining the scheme produced an immediate and enthusiastic response from local schools. In all four 'performances' were staged to a total audience of around 500.

The age group of our audience demanded that the hour long lecture should be action packed and indeed it was. The departments laser (along with a hired smoke generator which had a mind of its own) was used to illustrate some basic principles of reflection and refraction and a World War One trench was constructed for a sequence illustrating the use of periscopes. Add to this a mock surgical operation complete with manic surgeon, a live demonstration of high speed flash photography shot on instant transparency film and the entrance of Ivor, a 1 metre diameter model of an eyeball.

Tape slide inserts were also an important part of the programme. The students reconstructed at Lacock Abbey the taking of the first successful photograph for a sequence on Fox Talbot. We also produced a 3 Dimensional adventure using projected anaglyphs. The glasses to view the images were also produced within the department — all 400 pairs. The first years introduction to film production during the year yielded time lapse and high speed sequences along with more conventional narrative material for the final show.

Possibly the highlight of the final presentation was a recreation of the 'Peppers Ghost' illusion where, using a reflective surface and differential lighting a victim is transformed, 'before your very eyes', into a suitably horrific ghoul. The master stroke was in making the 'victim' one of the teachers. The mayhem of noise generated by over 100 children as they saw their teacher change will remain with us for a long time.

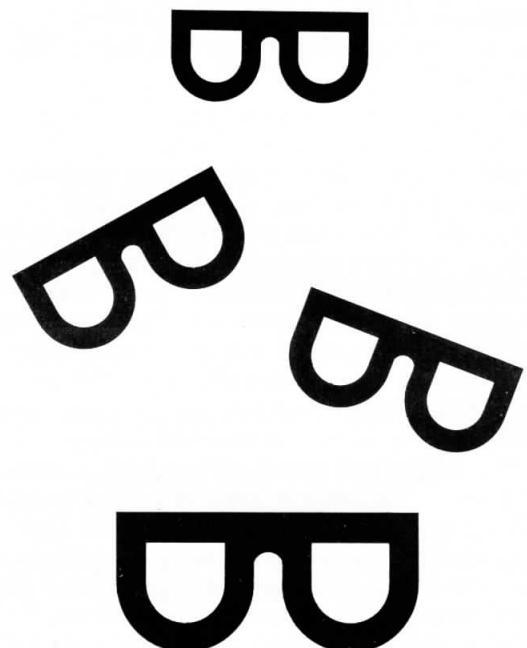
Each school took away at the end of the performance a project pack which was also researched and type-set by the first years before being printed in the department. Some, with an interest in computer

programming, even produced software which could be used later in a schools teaching scheme. Finally a six panel exhibition was produced carrying the themes of the performance out to the schools of Wiltshire who could not attend.

The whole event could not have been accomplished without financial support. The Tintometer Ltd, manufacturers of precision colour measurement instruments and Colourcare International, the photographic processing group were joint sponsors. They are the latest in a line of companies who have demonstrated their commitment to the work of our department over recent years and we are most grateful to them.

Before Your Very Eyes relied upon the vision and determination of David Cousins to succeed. The students were exposed to complex communication problems, professional standards and real deadlines and they responded in the best possible way. The benefits for the college come from the increased awareness of at least a part of the local population as to what the college is doing in educating tomorrows image makers. And we now have a group of second years whose awareness, skills and maturity will help to reinforce the departments reputation in years to come.

A limited number of the BYVE Project packs are still available. Teachers of photography in schools might like to contact David Cousins at Salisbury College of Art, Southampton Road, Salisbury, Wilts.



Nicolette Perry of Harrow has taken on the PEG job of developing our information base for visits and exchanges. 'Nicky', has been on the staff at Manchester Poly, Salisbury and Bournemouth and Poole College of Art. She is also an 'O' level examiner and a B/TEC Moderator.

She writes, "Having taught photography since the early '70's to students of all levels and inclinations I have been made very aware of the lack of co-ordination and even converse between different lecturers and institutions. A society that helps to facilitate greater discussion and promotes cross-college/school work is badly needed and having begun will soon promote more creative links both nationally and with the rest of the World."

David Pratt is the Regional Representative in our South East Region. He came to teaching with a wide range of experience of photography in industry; British Rail, Atomic Energy, and The Electricity Council. He has worked as a photographer on 'Round the World' cruise ships and later managed the company. He has worked in Australia and Belgium as a PR manager. Now on the Staff at Bournemouth College his previous teaching experience includes periods at Harrow, PCL and Guildford. He is interested in short courses, part-time and learning on demand, no surprise then that he has been involved with the Mallinson organisation and the founding of the Centre for Communication Arts. His journalistic experience includes contributions to, 'You and your camera' and 'Practical Photography'. Currently planning 'photo safaris' in the Caribbean for 1987 he still finds time to be married "to a rest home proprietor" has two children and likes sailing "big catamarans"

Sylvia Barnes is already known to you all as PEG's membership secretary, her management and computer skills have been of great benefit to us in organising computer managed files and membership lists. Sylvia trained on the fine art course at Stourbridge, went on to teach art in schools, worked in a photographic business before taking up a post teaching design and photography at Rotherham College of Technology and Art. Sylvia is now head of the photographic section at Granville College Sheffield, a large and very busy unit with courses ranging from YTS, OND B/TEC, to a component in the HND Visual Communication. She is currently chairing the new CGLI working party on syllabus revision and is a B/TEC Moderator. Outside of that her PEG interests include being temporary rep for our Northern Region and Careers. She is planning a PEG Careers event for next year and is working on a careers information leaflet. She occasionally finds

time to help with her husbands catering business so it should surprise no-one that she drives a fast car. Sylvia's "runabout" is a Toyota MR2!

Frank Hawkins, PEG's founder, organiser and group secretary started his photographic career in 1937 by illustrating a study of English plants and trees with photograms done on 'POP' (four quarter plate sheets for one penny), progressed to a 'Kodak' folding 'Brownie' roll film camera, 32/6. Starting teaching in an army trade school in 1945. Joined the Royal Naval Scientific Service in 1948 as a research photographer, industrial radiographer. Spent a short time at the Royal Greenwich Observatory before entering HFE, teaching photography in the physics and maths department of the South East Essex Technical College (recalls 'we were not allowed to liaise with colleagues in the art school') Went on to become the Head of School of Photography at Harrow.

After twenty years and countless short courses in HM Inspectorate of Schools has retired to form PEG. Married to a keen lady gardener, non-photographic interests include gardening and more gardening, cats and renovating old buildings.

Education at the Royal Photographic Society

Education has always been a prime aspect of the activities of The Royal Photographic Society — indeed the Society is an educational charity. Since its inception in 1853 through its lectures, workshops, exhibitions, publications, photographic research facilities which it provides in its library and its photographic and equipment collection The Royal Photographic Society has promoted education in its widest sense. Now that it has moved its headquarters to Bath and has created The RPS National Centre of Photography, it is able to undertake an even more extensive educational programme. The distinctions of the Society — Licentiate, Associateship and Fellowship — are all intended to raise the standards of photography and instructional workshops and individual advisory sessions are organised to prepare candidates for the distinctions. In recent years these have been supplemented by the Certificate of Further Professional Studies: Photography in Schools which is open to qualified teachers and which aims to provide evidence of study in the use of photography by teachers to assist them in teaching the usual subjects included in the school curriculum. The eagerness with which this qualification is being sought by an increasing number of teachers throughout the world is evidence of the need for such a qualification. The Royal Photographic Society has also been intimately concerned with the City & Guilds of London Institute in introducing the recently announced 923 Group Course Certificate in non-vocational photography.

Forthcoming Courses and Conferences

Exhibitions within The RPS National Centre of Photography are now being arranged in such a way as to take full advantage of their educational potential. Major exhibitions have their own childrens' playsheets and a recent innovation is the establishment of the "Schoolroom" which provides a small but permanent exhibition space for work by school children and older students — a development which has already been very well received. For those visiting the Museum area there are worksheets and access to a short film on the History of Photography: these are just part of the educational package which the Centre is now able to offer to schools. Teachers are encouraged to visit the Centre and to prepare pre- and post-visit work for their pupils by the provision of free passes for teachers to enable them to view the exhibitions, and with the same thing in mind, at the beginning of every major exhibition a "Teachers' Tea" event is organised. It is not only schools and colleges, however, with which the Society is involved: youth organizations, photographic galleries and arts associations etc, both nationally and locally, are all made aware of the Society's activities and plans for the future.

The world-famous Collection of images and apparatus is recognised as being a readymade resource for teaching purposes — particularly for those involved in teaching 'O', 'A' and GCSE courses and plans are now afoot for producing copy slides and teaching aids. Already the Society is a contributor to Prestel and, now that the Department of Trade and Industry are offering modems to all Primary and Secondary schools, still further advantage will be taken of this new method of communication. It can be seen, therefore, that The Royal Photographic Society which was initially established to promote all aspects of photography is continuing to do so in every way possible and, as befits a learned society which is an educational charity, the needs of education are one of its paramount considerations.

*The Education Officer and the Community Liaison Officer will be pleased to help with enquiries.
0225 62841*

Conference

"Computer aided Art and Design Three — CAAD 3"

Friday 21 November 1986

Venue: Middlesex Polytechnic Faculty of Art and Design, Cat Hill Barnet Programme and registration form from Mrs Maureen Fletcher 01 440 5181

Particulars of a wide range of computer graphics, ENG Video and Video technique courses can be obtained from Mrs Fletcher.

Council of Europe Teacher Bursary Scheme

- (1) **Photography for the retail trades**
18 — 22 May 1987
Venue: Salzburg, Austria (Course code 91 753.912)
- (2) **Electronics in Photography**
16 — 19 November 1987
Venue; Vienna, Austria (Course code 91 792.427)

Both of the above are intended for the staff teaching on vocational photography courses.

Applicants from the UK should have a working knowledge of German.

Those accepted for the above courses will be eligible for free travel, tuition, food and accommodation.

Further details and application forms can be obtained from:

*The National Liaison Officer, Council of Europe
Bursary Scheme,
Teachers Short Courses, Department of Education
and Science,
Elizabeth House, 39 York Road, London, SE1*

Creative Vision Workshops

1987 programme from

Orvil Stokes
Creative Vision Workshops
317 E. Winter Avenue
Danville, IL 61832 USA

"Careers in Photography"

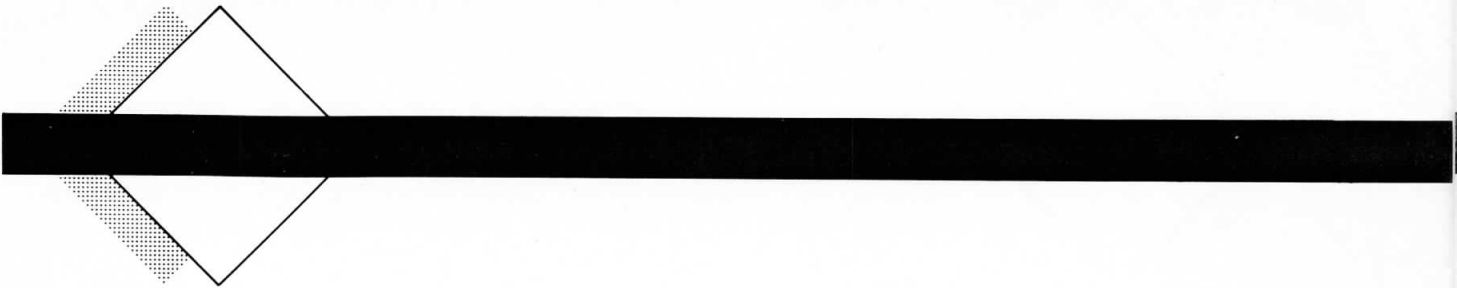
Photographic Education Group Conference

2nd March 1987

Venue; Granville College Sheffield

Further details, programme and application forms from; Mrs S Barnes, Granville College

Details of other courses are given in the National Museum report elsewhere in this issue.



Photography as a vehicle for learning

(The report which follows is an abridged version of a much longer article submitted by Philip Gee of Yeovil College describing work with special needs students. Philip also sent in a set of specially produced pictorial guides as well as examples of work. Members working in this field or with an interest in it may like to contact the author for further information — Ed)

The Warnock Report and the actions stemming from it have resulted in an influx of 16+ students on "special needs" courses, their presence in colleges has required a radical rethinking of traditional FE teaching and learning methodologies and attitudes. When photography was introduced as a special needs subject at Yeovil College the question was asked, What can photography do for them? With these students, basic survival skills are very important; cooking, dealing with money, language development and similar topics are taught to give them the confidence and competence to function in society. Could photography also make a contribution to their personal and general educational development?

An information search of University education departments and of photographic bodies failed to reveal any application of photography as an aid to learning, however, it was decided to set up a pilot study.

The inclusion of photography into the curriculum was justified by the assumptions that it would:

- (a) Aid and reinforce the development of basic skills including communication skills
- (b) Aid self-image development
- (c) Aid integration into college and wider society
- (d) Provide the student with a skill having recreational and vocational implications

It should also be capable of being integrated into the overall learning strategy and contribute to it. The aim was to teach all skills in context. Specific topic areas were selected and their learning objectives identified, objectives which appear in several topics serve to reinforce the learning eg.,

The Skill — Measuring volumes and mixing
Context — Cooking Example — oil and vinegar
Context — Photography Example — developer and water

The skill developed in each context reinforces the concept.

Even those skills which are context and topic specific,

such as Loading a 35mm camera, with limited transferability as skills, can contribute to the development of language, manipulative and process skills.

Special support materials were produced with the aims of:

- (e) Assisting teacher/student communication
- (f) Enabling the student to work without the tutor
- (g) Enabling other tutors to use the materials as the basis for cross context work eg., weekly diary, self produced readers
- (h) To enable tutors without photographic expertise to use the material for self tuition and as resource material

This support material has taken the form of pictorial guides which are largely independent of language as some of the students have very low reading ages.

During the first term the students were taken into the town where a new shopping complex was under construction and to parks near to the college. They were given complete freedom over subject selection. Their photographs were subsequently processed, printed and mounted on to A4 cards. Text was added either by the students dictating to the tutor, or by the use of a word processing package on the BBC Micro. One object of this activity was the production of course readers.

Further projects included photographing the route from college to various parts of the town used by the students; the Library, Post Office and swimming baths with the object of producing a "How to get there" booklet. This work gave the students new skills, pride in achievement, improvement in interpersonal relationships and helped their integration into the community. An exhibition of their work interested some members of camera clubs who have now become involved as volunteer helpers with PHAB groups.

Assessment in this field is not easy but an analysis of audio and video tapes and discussions with other tutors and parents have convinced us of the value of the work. The photographic images themselves demonstrate the skills acquired and the learning that has taken place.

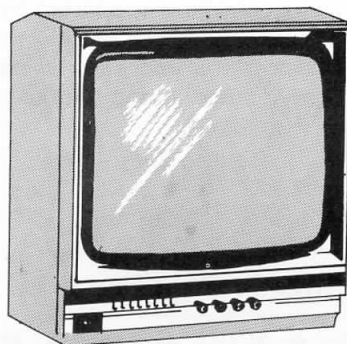
The special needs unit of the college is involved with the NFER/FEU curriculum development project, we will be submitting a paper on Language development through the use of media and refining our teaching materials so that others may use photography as a vehicle for learning.

The materials produced for this project and the teaching approaches have also been found of value on YTS and CPVE courses. The powerful stimulus of photography can help to overcome learning difficulties of a wide range of non-traditional students.

National Museum of Photography Bradford

The museum's Television Galleries will be opened on Sunday 2nd of November to co-incide with the 50th birthday of the BBC's television services from Alexandra Palace. Visitors will be able to get involved with the operation of television cameras, vision mixing and special effects or experience the excitement and tension of a live studio broadcast.

The education unit staff are organising an increasing number of projects using the video studios but warn that early booking is essential. Geoff Bawcutt formerly of the Kodak Museum, has joined the staff of the unit on a part-time basis. Geoff will be working on the production of educational resources.



A Photography and Education Event

A Photography and Education Event is planned for Friday the 24th October on the theme of the importance of the notion of 'objectivity', or 'truth' in photographic practices. There will be workshops on:

journalism, archiving, family records, snaps and medical/police records, passports, etc. Details of the event, which is co-organised with Yorkshire Arts can be obtained from Dave Richards on (0274 725347)

Did you know that "children between the ages of 5-15 spend, on average, 44% more time watching TV than they do in the classroom". 44% So What? is the theme of a day school organised by the Northern HMI Regional Media Education Working Group to be held at the museum on Sat 8 November 10.00 -4.00. The school is aimed at both teachers and parents. Details again from Dave Richards.

During last session the museum was host of the final judging and awards presentations of the Yorkshire and Humberside 'Industry Year' schools photographic competition, over 40 schools entered work, much of it of a high standard, on the theme of using photography as a means of increasing awareness of industry.

Most of the above items are extracted from the museum newsletter, 'In Focus'. For £2.50 you can join the mailing list and keep yourself in the picture. Send to the Marketing and Promotions Officer at the Museum.

Fox Talbot Museum Lacock

Curator Bob Lassum's Museum newsletter contains some interesting material on the relationship of the museum to education. 1985 was the 150th anniversary of the first negative. This event was celebrated by several exhibitions and two television programmes; "A little moment of magic realised" made by HTV Bristol, the BBC featured Fox Talbot's invention in the series "Great Experiments". The episode was presented by Professor Heinz Wolf.

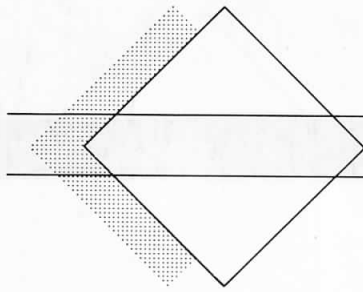
Mike Gray, head of photography at Bath Academy of Art (now merged with the CHE) produced a special exhibition of Sun Prints using the Lacock collection of paper negatives. This project was the subject of a Kodak Bursary Award.

The Museum continues to show the work of Young Photographers whenever there is space in the Gallery. The Museum is open from March to the end of October. Telephone (024 973) 45 (18 lines)

Obituary

Chrisi Bailey

Everyone who knew or knew of Chrisi and her work in photography will have been shocked to hear of her death on the 13th of August at the age of 32. Many tributes have been written about her ability to enthuse others and to develop their creative talents, especially those of very young children. She was at the stage of writing the report on her work as Ilford Teacher Fellow at King Alfred's College Winchester. She was looking forward to working with the Group which she hoped to join during this term.



Time Exposure

The formation of the new London Institute is being marked by a series of exhibitions of the work of students of the constituent colleges. Photography is no exception and a major exhibition will be held at The Mall Galleries from the 20th – 27th of November 1986. A programme of seminars will be held from 6.00 – 8.00pm each evening of the event in the Bradshaw Room of the Federation of British Artists, The Mall Galleries, 17 Carlton House Terrace, London SW1.

Each session will be chaired by an acknowledged contributor to the contemporary photographic scene who will introduce specialist speakers for the first half of the session. Following the presentation of their papers on selected topics, general discussion will follow with questions from the floor.

Programme of seminars:

- November 20** Photography and Market Forces
Chair: Sue Davies, Director,
Photographers Gallery
- November 21** Classroom Photography
Chair: Stephen Hewitt, Dean, King
Alfred s College, Winchester
- November 22** History and Photography
Chair: Michael Seaborne, Curator
Photographic Archive at the Museum
of London
- November 24** Photography and Social Purpose
Chair: Stevie Bezencenet, Lecturer
and Writer on Photography
- November 25** Collecting Photographs
Chair: Professor Margaret Harker,
Photographic Historian
- November 26** Popular Photography
Chair: Jo Spence, Educational
Photographer and Writer
- November 27** Photographic Education
Chair: Frank Hawkins, Founder, The
Photographic Education Group

Admission to the seminars will be by free ticket only; applications should be made to Time Exposure Seminar Programme, ILEA Arts and Events, Room 388, The County Hall, London SE1 7PB.

Emerson at the Sainsbury Centre for the Visual Arts UEA

During a tour of East Anglia during late August I was fortunate in seeing the Emerson Exhibition at the University of East Anglia. It runs there until October the 26th moving to the RPS National Centre of Photography at Bath where it will be on show from 5th December to 17th January. It will be shown at the Arts Centre, University of Warwick from 21st February to 21st of March; Impressions Gallery York from 27th April to 31st of May finishing at the Walker Art Gallery, Liverpool from 8th of August to 20th of September.

This is a scholarly exhibition supported by a first class catalogue, postcards of several of Emerson's works are on sale. A visit to this important exhibition should be built into every course during the next two terms.

Photographer in Residence at Derbyshire College of Higher Education

Derbyshire College of HE and the East Midlands Arts have joined forces to make a unique appointment. The establishment of a Photography Fellow in Residence is a new concept within the college and the East Midlands.

It has been awarded to Huw Davies, 27, whose colour photographs will investigate aspects of the changes taking place within industry in the region. The assignment will be of particular relevance to this Industry Year, as will the position of Derby and its importance as an industrial centre.

Huw is a graduate of the BA Photography course at Trent Polytechnic and MA of Manchester Polytechnic. Working in colour within a documentary tradition, he has already produced a substantial body of work examining the changing face of industry as it embraces a new technological age.