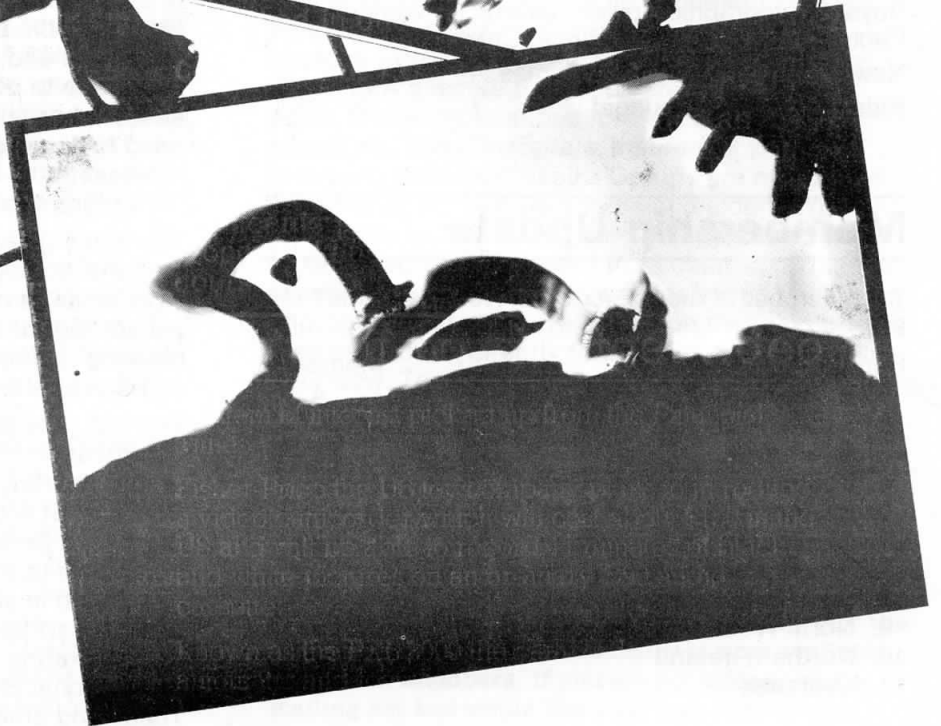


PEG

Photographic Education News



Newsletter

ISSUE No. 4 Autumn 1987

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Membership Update

Total number of members to 1st November 1987 — 226

Region	Members
1. Scotland	4
2. North	20
3. Central	22
4. South Midlands and Eastern	37
5. Greater London	37
6. South East	22
7. South West	27
8. West Midlands and West	26
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Front Cover "Chemograms" by pupils of Bushey School

Where do we go from here?

In my "End of Year Report" I made the statement, "The intention of becoming a representative body for all levels of education and training in Photography is now a reality", perhaps I should have qualified the comment by saying that we have the potential of becoming a representative body. Since then, the growth in membership to 226 members, has further strengthened our position. Each day brings further evidence of the need for PEG. The post here at Burton Overy and the careers and membership enquiries received by Sylvia Barnes in Sheffield, demonstrates the value of our advisory function, at the same time highlighting the present limits of our capacity. We need now to begin to activate the regional structure and to provide for greater opportunities for information sharing and participation by members.

One of our problems is the "one way transmission" fault in our communications system, ideas are slow to come from members and there are very few responses to ideas and suggestions placed in the newsletter or some of the regional letters. It is getting better, people are generally happy to provide material for publication **when approached** and I am grateful to those who contributed to this edition.

We are gradually building up our financial reserves to provide for the setting up of the "Journal of Photographic Education", but this is likely to be expensive and will not be done before we have the resources to do so without restricting other essential developments. In the meantime we will need to explore the possibilities of either increasing the frequency or the size of "Photographic Education News".

The coming session will see us move forward in terms of our legal status and you will all be asked to offer views on the group's constitution. Again we are fortunate in being offered legal advice on drawing up the documents of the proposed company before we make official application.

You will note an emphasis on INSET and teacher qualification in this issue and it is pleasing to record the new developments this session; the DIPSE at St Albans and the Part-time MA in Media Studies at Derby, both of these courses will contribute to the broadening of expertise of those who teach in schools and FHE, also Charles Craig's Part-time MA in Advertising Photography and Marketing at LCP, which is aimed mainly at professional photographers and FHE Lecturers. These and other forms of INSET are very much in the front line of PEG thinking and we will do all we can to generate our own short courses.

Although our Industrial release scheme has not attracted a great deal of attention, despite the high value placed on it in the original survey which ▷

preceeded the setting up of PEG, I am pleased to report a small beginning in that we have been able to arrange industrial placements on a one day a week basis for one of our members. The first series of visits were to a professional colour laboratory and will be followed by a short series to advertising studios. We hope to have a report in the next issue. These visits have to fit into the Grist provision for Industrial liaison and updating.

Our move forward to representative status would not be complete if we fail to contribute to the debate about education generally and within that framework, the place of photography. We need to respond to official pronouncements and react to consultative documents in a positive and professional manner.

No-one who has read or listened to Kenneth Baker's Blackpool speech can be left in any doubt about his intentions to carry through his proposed educational reforms fully and quickly. Few people will argue against the broad intentions of raising standards and of the need to ensure that a sound basic education is offered to every pupil.

The core curriculum will be brought in, what we need to do is examine its likely effects on photography. The pressure of the core and the need to demonstrate standards could reduce the space for other subjects to a minimum or cause expedient amalgamations which create the illusion of retaining the constituent parts. The core curriculum will certainly state what is to be taught and the standards to be achieved but it will not be a national timetable, nor will it dictate teaching strategies. There will be more than a little scope for developing the educational potential of photography, whether it is used as a curriculum tool, a constituent of other areas or as a subject in its own right.

Perhaps we should ensure that options, where they exist, do more than introduce pupils to the basic skills of developing and printing and merely support the hobbyist approach or take the Newsom line of being suitable for low attaining pupils. We should ask, why are some "Science of photography" courses little more than repositories for the more technical bits of the syllabus, resulting in dreary lists of topics such as depth of field and conjugate focus? How about doing something really way out and introduce pupils to scientific ideas through photography. The historical approach might help. How the photographic plate revolutionised Astronomy by increasing the light gathering power of the telescope by hundreds of times. How almost everything we know about the structure of the atom, the decay of the nucleus, the structure of crystals, the behaviour of rapidly moving events, to

mention a few, depend almost entirely on the application of photography and photographic materials.

Perhaps we should take a similar line with photography within art and design by exploring the impact of photography within the field of the fine arts, Degas to Hockney, or explore how technological development in materials and equipment have triggered phases of creative development.

The French, who because of their centrally imposed curriculum are hardly noted for educational innovation, have in recent years spent much time and money on developing integrated studies which embody all the rigour required by single subjects but build the curriculum around themes. We have yet to learn that examinations based on single subjects prevent attempts to create real world approaches to learning. Photography can provide the integrating element. I feel that PEG must be in the debate so let me have your views.

Finally, I would like comments on the recently published DES consultative document "Charges for School Activities", it is available free from DES Publications Honeyput Lane, Stanmore, Middlesex. This document sets out some suggestions for clarifying the practice of charges by schools and LEA's some of which have recently been challenged in the Courts. The document sets out proposals for lists of activities for which no charges would be made and lists of activities for which LEA's would be empowered to recover costs. It has implications for field trips, visits to museums, some materials, insurance, visits of groups to schools (Theatre Groups are mentioned but what about photographers in residence?), it also refers to the central core being defined in broad terms and protected from charging. This last aspect could have serious implications for photography. If you have a view on these proposals then send them directly to the DES or to me for a PEG view. The Deadline is tight as the consultative period ends on the 30th November.

PANORAMA

PANORAMA The free monthly news magazine for the professional photographic industry is **now available to all PEG members**. If you are not already on the mailing list and would like your own regular copy, then write to: Alister Forrest, Editor, Panorama Magazine, 12-14 Leagrave Road, Luton, Beds. LU4 8HZ, quoting your PEG membership number.

People in PEG

Peter Sanger — Congratulations on his appointment as Principal of Maidstone College of Art from his post of Head of Audio Visual Studies at West Surrey. Peter started his teaching career in the early sixties at the Kodak School in the old Wealdstone Factory. He then moved on to the staff at Harrow College of HE, this was followed by a period at the former Ealing School of Photography. At West Surrey Peter had the task of converting the four existing college diplomas: graphics, animation, photography and film and television into the present CNAAB A(Hons) in Visual Communications. He serves as a member of the BIPP Education and Training Committee.

Ron Morrison was recently in this country on study leave from his college in Newcastle, New South Wales, Australia where he is Head of the Department of Visual Arts Communication. On joining PEG he also has the distinction of having double our overseas membership. Before entering teaching Ron worked as a staff photographer for several of the leading Australian Newspapers and has also operated his own press photographic agency.

Dr Richard Ingle, one of our recently joined members is a Senior Lecturer in the Institute of Education of the University of London. Starting this session he is tutoring a new photographic option in the Post Graduate Certificate of Education.

Frances Dumbleton ABIPP of Cambridge is well known as a social photographer who specialises in wedding photography. In recent years she has conducted seminars on marketing photography and has had many practical workshop sessions for members of the profession. Recently she has established her own school of photography in purpose built studios in Cambridge.

Professor A Davidhazy, of the Department of Imaging and Photo Technology at The Rochester Institute of Technology, New York State and **Mr H Levant** of the Schools of Photographic Arts and Sciences also at the Rochester Institute, come as welcome recruits to the overseas membership of **PEG**.

So too does **Squadron Leader A E Birt**, currently serving at RAF Laarbruch in Germany (BFPO 43) Earlier in his service he was one of the senior staff at the Joint Services School of Photography at RAF Cosford.

Future PEG Events

923 Conference

The next National event is the *Day Conference on GCLI 923 Photography* which is to be held at *Harrow College of HE on Wednesday the 6th of January*. Outline programmes and booking forms have been circulated to all PEG members and a wide circle of other teachers and advisers. Please note the last date for booking of early December, which is to ensure that all the arrangements are made and papers circulated well before the Christmas Holiday and the consequential postal delays. The conference will provide the opportunity for teachers to hear about the newly introduced modules and the exchange information with others teaching the same topics. There will be a display of practical project work submitted by 923 students and panels of work of Licentiateship standard from the Royal Photographic Society.

Spring Conference

Although dates have still to be finalised we are planning to hold a Conference at the Kodak Management Education Centre, Hemel Hempstead, Hertfordshire on a Saturday next Spring. The facilities of the centre, lunch and refreshments have been generously offered by the Kodak Company as support for the work of the Group. The Centre is only a few minutes drive from the M1 Motorway so we hope to attract members from a wide area. We are hoping to offer a programme covering developments in all phases of photographic education and will be inviting offers of short papers for presentation.



Practical Facilities at the Royal Photographic Society

Teachers taking parties to visit the RPS National Centre of Photography in Bath will be interested to hear of the provision of darkroom facilities. The room will be available for use by individuals and by groups of up to fifteen.

These new educational facilities have been provided by the generosity of Paterson's. Further information from Jilly Burnford, community education officer on (0225) 62841.

RPS NEWS — Prestel

There is now a new Prestel frame called RPS NEWS this gives news of events and exhibitions and can be called up on PRESTEL Access Number 21158.

Guidelines on Media Education

A working party of Avon Teachers has been busy producing Guidelines for Media Education at Primary level. The work leading up to the production of the guide document is well described in an article, "Take it from the Bottom", by Carolyn O'Grady in the TES of 10/7/87. Copies of the report: County of Avon Education Service Guidelines: Media Education in the Primary School, can be obtained from Eric Williams, Adviser for Media Education, Education Offices, County of Avon.

Photography in GCSE Examinations

Terry Wright reported on the PEG July Conference at Hertfordshire College of Art in the British Journal of Photography of 14th August. A helpful report it provides more than a little food for thought about the "aims" of the several schemes now available. He says, as a comment, "It was sad to see that photography would still be evaluated in terms of tone, line, shape; exciting to see the introduction of more imaginative subjects as 'Growth of amateur photography in the context of the mass production of materials'."

"Developing Ideas" is the title of a report of the conference, "The place of Photography in the Curriculum" held during the summer in East Sussex. Tim Cornish of the South East Arts spoke of the Arts Councils new initiatives as one antidote to photography's low priority in schools (We hope that PEG is another) Jim Hornsby is quoted as saying that the current exam syllabuses do not provide an adequate basis for photography teaching and went on to speak of the under-rating of photography's creative potential. The article appeared in the TES of 7/8/87.

In "Picture this..." also in the TES of 7th of August, Liz Heron reports on an interview with Sue Isherwood, Education Officer (Photography) at the Arts Council, the article expands the policy document and gives examples of projects designed to stimulate the growth of photography in schools.

To round off the recent spate of articles on the role of photography in schools there was an interesting and significant comment in an article on "Shopping for GCSE" in the TES of 29/5/87. "Cameras are also becoming a necessity rather than a luxury, for fieldwork in local history and geography. It's a matter of speculation how many a school will need, with a 150 or more candidates in each subject. Video cameras, too, could provide wonderful scope for projects in drama, media studies, and many other areas, but teachers must

weight up the possibility that they, along with the editing equipment, might just gather dust in a cupboard, simply because teachers lack the time to gain experience in using them."

Resource Material — Pinhole Photography

With a revival of interest in the quality of image produced by the pinhole camera, teachers may find a recently published guide, "Pinhole Pictures — Making and using a pinhole camera", of help in the classroom. This well illustrated, 15 page, A5 booklet, contains step by step, instructions written in non-technical language. It shows the appearance of the paper negative and final print. The author, Anna Smalley, has had considerable experience of pinhole camera work with young people.

The booklet, the first of a series designed to encourage young and old to explore aspects of practical photography was designed and printed at the Resource Centre, Lansdowne House, 113 Princess Road East, Leicester LE1 7LA. Copies are available from the Centre for 50p plus 20p post and packing.

Education Pack from Kodak

The Marketing Publications section of the Kodak Company has put a number of their materials together as an education pack. It contains five wallcharts, two of which show the sequence of processing black and white films and prints. "Making pictures move" and "How the science of light has led us to photography", show a range of classroom experiments. The fifth wallchart is an attractive presentation of colour theory and how colour is reproduced. There are four information sheets covering colour, making a pinhole camera, making your own black and white pictures and ideas for a photographic project.

Finally, the pack contains two picture sets, "Photography — vital tool in Science", and "Visible and invisible". Both sets are well selected examples of a range of applications of photography in research and industry. They are printed in colour on size A4 sheets and provide excellent visual resource material for those teaching the commercial, industrial and scientific applications of photography sections of GCSE schemes.

Single copies of the pack may be obtained free on application to:

Peter Sutherst — Marketing Publications A11B
Kodak Limited, PO Box 66, Hemel Hempstead,
Herts. HP1 1JU

Primary Diary

This first contribution to Primary Diary comes from Mrs Margaret Harris, a class teacher at a Junior, Mixed and Infants school at Bushey in Hertfordshire. Last session, her class of 34 seven and eight year olds, without any ancilliary help, experimented with light sensitive materials, the work is described below, with some examples of the Chemograms on our front cover. Thanks are also due to Victoria, Sarah and Jonathan for their accounts of the experience.

It was whilst we were discussing the effects of light in our project on 'Time' that photography was first mentioned in our classroom. As we approached photography from this angle we involved ourselves with the exploration into the use of light sensitive materials. I wished an understanding to develop, not only of the materials themselves, but also the use of photographic images as tools of learning. We needed to explore the activities outside both the restraints of expensive photographic equipment and the traditional approached to photographic teaching.

The educational factors from the photographic angle alone will involve a wide variety of skills. Take maths for instance — the notations of measurement — measuring volume, temperature and time. Later when focusing S.L.R. camera, the use of a tape measure to find distances. It is taking us in a very elementary way into the area of combined sciences: chemistry, physics, biology. The children, even at this early age, are being taught to form opinions, make judgements, make decisions, select and refine their materials. They are learning the procedures and manipulative skills in particular orders. They are learning the importance of cleanliness and of keeping solutions separate. They are learning that much research has to be done in order to find out how things work. They learn that a well prepared plan is essential before a project can be started. They find that analysis is of value before starting a project. Then of course there is the evaluation and assessment of results.

The recording and setting down of their findings and results, the creative writing and the

presentation of their work rounds off their introduction to photography.

In order to allow the children to become familiar with photographic paper and chemicals in their usual surroundings, we began our experiments in normal room lighting. The first time that the children saw a sun picture being made they called it 'magic'. The thrill of seeing paper which had been darkened by the sun, change its colour in the fix and again when it dried. Paper which turns a deep blue/mauve when it is exposed to the sun, lightening to a beige/mauve in the fix and darkening to a brown/mauve when the paper is dry, it is magic. The final colour of a sun picture, depending on the different makes and types of photographic paper and the amount of sunlight received, can range from a pale pink through orange and tan to a deep mauve.

The children were given free rein to explore the effect of light on photographic paper by designing a picture using objects of their own choice. They used grasses, flowers, leaves, cut-outs, shapes, paper, wood, plastic, metal etc. They also found that the sap from freshly cut leaves and flowers affected the paper by putting a dark halo around the image. One child used a design on clear acetate. But, the wonderful thing is, there are no failures, every child succeeds.

It was now time to introduce the class to, and let them explore the effects of, developer on photographic paper. Developer considerably speeds up and amplifies the image forming process caused by light on photographic paper. It is a colourless liquid, not ink, that reacts with the photographic paper which has been exposed to light.

Young children love to extend their vocabulary and 'chemograms' is a word that none of them have heard before. Our objective is to show the effect of developer on photographic paper. Using plenty of developer, but not enough to run down the paper and using a paintbrush or cotton bud, draw a very simple design onto photographic paper. When the design has fully darkened, rinse the paper in a dish of water. Transfer the paper to a dish of fix and leave it for the recommended time to make the image permanent. Wash thoroughly in running water. The children also let drips and splashes of developer run across the paper to make patterns. They also soaked shapes in the developer and pressed them onto the paper.

The objective of our next experiment was to show the effect of fix on photographic paper. We made our fix slightly more concentrated than usual and followed the same rules as for painting with developer. We waited 2 minutes before washing the paper thoroughly then we processed the paper in the usual way. The children found it a little more difficult than painting with developer, because the lines were not quite as easy to follow, but they do know now what the effect of fix and developer will be, before the experiments begin.

Photo-batik was our last experiment in daylight. They are pictures made, when either the developer or the fix cannot reach some areas of the paper. These areas are masked using skin cream. The children have already made batik pictures using was and paint, photo-batik is just an extension of this.

The children enjoyed the process very much indeed, more so than the chemograms, even if they did have to learn a lot more information.

Our experiments so far in the use of light sensitive materials had been so successful that we were reaching a point where we needed to work in the dark. One of my parents found an old safe light in his loft and we were on our way.

— Margaret M. Harris

PHOTOGRAPHY

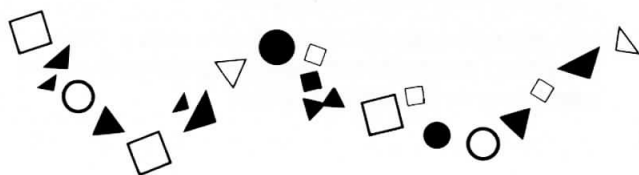
Photography is an interesting thing to do my favourite is photo-batik. It is done with Nivea Cream. You get light sensitive paper, and put a design on it with a spatula. Then put it in the developer, stop and fix. Carefully wash off the Nivea and put the photographic paper back into the fix and then wash it in clean running water. Photography is fun. I often get good results, but sometimes I was disappointed.

I love photography. I am thinking it to be my best hobby: I might one day become famous because of it.

If you are good at making things you can make a pin-hole camera. You need to make a box which is light tight. Put tape all round it and a pinhole at one end and a flap at the other end.

Put light sensitive paper into the box and take plasticine from the hole. Expose the light sensitive paper for approximately two and a half minutes, then put the plasticine back over the hole, develop negative print in the Dark Room.

— Sarah Lovel



PHOTOGRAPHY

I enjoy photography it is educational but fun. I like developing pictures and seeing how they turn out. I like sun pictures best and the drawing with fix thing. The thing I like best about photography is seeing how different the pictures are from what they were supposed to be. When a group of us did a picture of bananas it turned out to be a big yellow splodge. I wish we had done photography at my other school.

— by Victoria

PHOTOGRAPHY

At first we only talked about photography, and what we were going to do. A while after we actually got to make pictures.

The first picture we got to do was a sun picture, for this we needed perspex, cardboard, flowers, photographic paper and the sun. We keep the paper in a box that is in a darkroom because it is light sensitive. We made the picture by putting the paper on some cardboard. Then we arranged the flowers on the paper, and covered it with perspex. Finally we put it out into the sun, and left it there for three quarters of an hour. After this time we took it back into the classroom and removed the flowers and developed it.

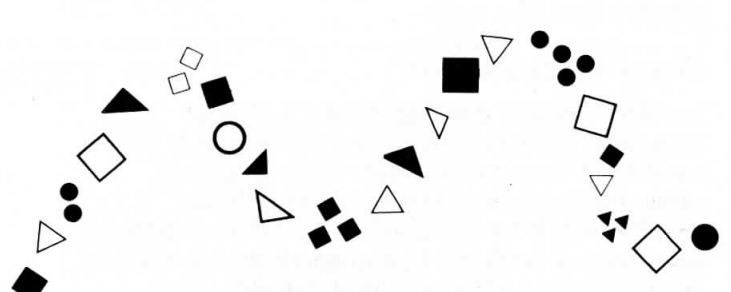
We developed the picture by putting the paper into the developer then into fixer, into a bath of cold water and lastly under the cold tap. We have made lots of other pictures by using a torch a lamp and drawing with nivea.

I like photography because it is something I have never done before and it is good fun.

We took some pictures with pinhole cameras that we made in our c.d.t. lessons. We got very excited watching the pictures form in the developing bath in the darkroom. We went to Aldenham last week and took some black and white film.

This week we are hoping to learn how to develop the film and print some pictures.

— Jonathan Carter



The children's writing was originally done on the classroom word processor.

The Arts Council Policy for "Photography and Education"

Earlier this year the Council issued a consultative paper on photography and how it sees the development of education. The policy document set out the plans for the next few years and stresses the need for a sharper more interventionist action plan. The plan provides for the appointment of advisory teachers, the first of these will work out into schools from the Hertfordshire School of Art and Design at St Albans. Because of its significance to all who teach at whatever level, the document is reproduced in full.

PHOTOGRAPHY AND EDUCATION

Introduction

Since 1982 when the Report of the Photography Working Party (*The Arts Council and Photography*) declared "Photography policy needs to have a firm educative basis, . . ." the Arts Council has been actively involved in the area of independent photography and education, commissioning research, publishing reports and organising seminars and conferences. (For a description of independent photography see the Council's *Policy for Independent Photography*.)

In addition, from 1983/4 the Arts Council has offered grants for development projects in photography and education, through RAAs, to a wide range of independent photography and other organisations across the country. Each application was assessed on its own merits and against RAA priorities rather than against any national determined criteria. All the projects funded in 1983/84 and many in 1985 were monitored and reports written for the Arts Council by Jim Hornsby.

Rather than continue in this way the Arts Council now believes that it should devote a major part of its funds to a smaller number of significant national projects, which will support and encourage regional initiatives in a different manner. This paper sets out the broad aims for an Arts Council policy for Photography and Education and proposes a number of priorities for attention over the next few years.

General Policy and Aims

The Arts Council and Education: A Policy Statement (1983) is concerned not only with young people but with all individuals and groups of whatever age, ability and social or cultural background. It also places particular emphasis on working with both the formal and informal sectors and on cooperation with other cultural and educational bodies.

The policy for Photography and Education recognises that every day in our society we come into contact with a very wide range of photographic forms. It is, therefore, based on two important principles:

- that all forms of photographic representation are worthy of serious study;
- that photography has its base in both popular practice and mass media.

The Council's general aims are therefore:

1. to develop and improve the knowledge, understanding and enjoyment of all forms of photography, among the widest possible public, and;
2. to encourage all photographers to question standard practices and received ideas in both the taking and consumption of images.

Education Aims

More specifically the Council's educational aims in this field are:

1. to help place in the minds of as many people as possible the critical tools which will enable them to make sense of all the forms of photographic representation which surround us. This entails an exploration of knowledge about the languages of photography, their social contexts and particularly the institutional bases of production and distribution;
2. to help place in people's hands the tools of production so that they are empowered to express through photographs and allied cultural forms their knowledge, opinions and viewpoints for any audience they wish to address.

Objectives

The objectives of this policy are:

1. to join with other national and regional bodies concerned with the arts, recreation, media and education (HMI, BFI, SCDC, LEAs, RAAs, teachers' organisations, validating bodies, broadcasters, etc.) to argue for an agenda for education which recognises the central importance of the study of photography and other mass media forms;
2. to help create a core group of cultural workers (teachers, community workers and independent practitioners) who are knowledgeable about current debates concerning photography, visual literacy and media education;
3. to provide support for such workers in terms of training programmes, teaching resources and advisory or animateur posts; ▷

4. to facilitate the widest dissemination of information concerning good practice in both the formal education and independent and community sectors;
5. to involve the interested public in making decisions about the most appropriate forms of photography education provision and activities to meet their needs;
6. to develop opportunities and photographic education practices which do not discriminate on grounds of class, sex, race, age, sexual preference or disability.

Action

In the short term the Council proposes:

1. to consult with RAAs, LEAs and interested independent photography organisations how best to develop both national and regional strategies to realise the objectives;
2. to work with LEAs and other interested bodies to establish advisory posts and teacher or community worker secondments in this field;
3. to support the production of teacher led and designed classroom materials and to support their national distribution;
4. to use magazines and teachers' networks to disseminate and exchange information on working projects, resources and ideas;
5. to support and collaborate with publishers in the publication of books, papers and essay collections which address specific issues in photography and specific education audiences;
6. to argue for and support an increased provision of specialist training for photography teaching;
7. to commission research and act as a national centre for information exchange, comment and debate concerning issues in photography and education;
8. to encourage the Arts Council's clients — The Photographers' Gallery and the magazines *Creative Camera* and *Ten.8* — to continue to develop their education policies and programmes and to review them in the light of this document's objectives.

Photographic Education

Overseas

Siegfried Remann, our link with the AJPI in Germany has written of his interest in some of the articles in the PEG Newsletter. He comments that their situation is not unlike that described in the report of Photography in Cambridgeshire schools. Photography is largely an out of school activity and very dependent upon the enthusiasm of individual teachers. The idea of the peripetetic teacher and the photo-caravan used in East Cleveland is something they are hoping to try out.

The AJPI newsletter lists 26 practical courses and teacher workshops for the second half year 1987. The journal "Kamera und Schule" also lists many teacher courses, often heavily supported by the equipment manufacturers and suppliers. We have a long way to go!

Incidentally, issue 2/87 contains an article describing a method of using Cibachrome as direct colour material in a pinhole camera, with recommendations for exposure determination, use of filters and processing. Readers of German send SAE (A5) for photocopy.

We now have a directory of college courses in the USA. The Eastman Kodak Company has supplied a copy of the survey by Dr C William Horrell (1983) "A survey of College Instruction in Photography" The survey covers Motion Picture, Graphic Arts and still Photography and lists 1439 departments offering courses. It is a good start point for getting the total picture but does not provide more than college addresses and main subjects offered. Copies can be obtained from: Elizabeth Eggleton, Photographic Product Group Publications, Eastman Kodak Company, Rochester, New York. 14650. Kodak Publication T-17, price in the USA \$4.95.

Another useful and informative publication from Eastman is the, "Newsletter for Photography Instructors".

New Courses in Photo Laboratory work

The pages of the professional journals and trade magazines seem always to have plenty of opportunities for laboratory staff, especially in the London area. With but one or two exceptions colleges do not cater for employment in this field. Now that is to change with two colleges introducing courses specifically for the 16 year old school leaver. Ware College in Hertfordshire which is an approved Managing Agency for the two year Youth Training Scheme "Training for Skills" is offering a

two year scheme for Photographic Laboratory Practices, during which time the trainees will be given two days a week Off-the-Job training at college and the remainder in supervised work experience.

The college element is based on the hitherto little used GCLI 750 Photo-Laboratory option and leads to the award of the 750 Photographic Technicians Certificate.

A similar 750 Based scheme is being offered by Barking College of Technology.

by Ivor Mitchell MRO Southwark Teachers' Centre

Photography has played a significant role in education for many years, and teachers have utilised a number of approaches. Perhaps the most common of these, especially in the later years of schooling, has been by way of what Frank Webster has termed the 'technicist' approach. Students spend much time and effort in learning the techniques of developing and printing as well as becoming conversant with all the associated gadgetry. Another way in which photography has been used is in the area of recording important events within the life of the school. One thinks of the school play or educational visits as examples of this approach.

A third approach capitalises upon the ability of photography to reveal objects out of context or in extreme close-up. Thus the fly's wing, when enlarged, becomes not only an object of scientific study but also a means whereby the teacher can encourage pupils to look carefully at objects — perhaps from a 'creative' point of view — or in order to stimulate work in art/craft or creative writing/poetry.

All of these approaches are of course perfectly valid and useful ways of exploring the potential of photography in the classroom, and as such have at one time or another informed the type of in-service provision offered to enable teachers to undertake such work with confidence. However it is comparatively rare to find any sustained and coherent study of photographic images as examples of constructed, mediated representations, apart from work in media studies. A start has been made in some schools, but this is often in a rather haphazard fashion, where teachers have to rely on their instincts in order to undertake work with their pupils which is to any depth and rigour.

Often teachers are in need of additional training in such areas, thus emphasising the need for appropriate in-service education. Such an in-service course has been running at Southwark Teachers' Centre in London, for the past seven years.

The impetus for the course came about after reading of the interest of the Royal Photographic Society in this area. The RPS invited educators to design a new course for teachers to be entitled the 'Certificate in Further Professional Studies'.

Together with two colleagues from adjacent teachers' centres, it was decided to participate in this venture. The course was designed to be offered on a part-time basis after school for one year. For the first time it was felt that some of the fundamental questions regarding the ability of

photography to create meanings, could be addressed. The possibility of the certificate at the end of the course was an important incentive for the participants!

Naturally 'tool training' formed a part of the course but this was considered less important than an exploration of some of the pedagogical implications of the systematic study of photographic images. Ideally the two complemented each other, much of the work made use of very simple cameras. Small, compact, auto focus models are ideal for use in busy classrooms and by advocating their use, the emphasis was thus shifted from the hardware on to the resulting software — the photographs.

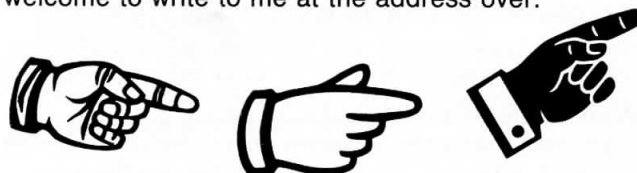
A number of exercises were undertaken which were intended to problematise some of the more taken-for granted aspects of photography. Concepts such as realism, viewpoint, genre, time and subverting the image (photomontage) were considered in order to address questions such as: Are photographs a true representation of reality? How would their meaning be altered if they were taken from different angles? How does a documentary photograph differ from a family snapshot?

A lot of very interesting work can be carried out without recourse to darkrooms and expensive equipment. The colour supplements of Sunday newspapers offer rich pickings for the teacher, and a collection of photographic images can be built up comparatively quickly and cheaply. These can be used to discuss genre, viewpoint, lighting, caption work, framing etc.

Within this approach the task of the teacher is to enable pupils to see that all of these images were constructed *by someone, for an audience and for a particular reason.*

Ultimately an approach to photographic education which is solely technicist becomes sterile when compared to the emancipatory work possible using an approach, which problematises the product rather than the tools of the trade.

The course encourages exploration and is therefore not prescriptive. With this emphasis, combined with the essential ingenuity of the course members, a lot of innovative work has been carried out which is impossible to document in such a short article. Teachers who wish to find out more about the methodology of the course are welcome to write to me at the address over.



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References: The New Photography — Frank Webster
The British Journal of In-Service Education, Vol. 13
No 1.
Winter 1986 "Photographic Work as an In-Service
Activity" I. Mitchell.

Centres which currently offer the RPS Certificate of
Further Professional Study "Photography in
Schools":

King Alfred's College, Winchester
Thurrock Teachers' Centre
Hackney Teachers' Centre
Crosskeys College, Gwent
State College, Victoria, Australia.

Photography in the Postgraduate Certificate of Education

From this session postgraduate students on the
London Institute Certificate of Education course
will be able to opt for, "Photography in Education",
as a special interest subject or Further
Professional Option.

The course, tutored by Dr Richard Ingle, aims to
develop personal competences in the area of Black
and White photography and to apply these to a
whole range of situations; social, educational, in
art and in science. The creative potential of
darkroom work will also be explored. Throughout
this section of the course, photography will be
presented as a technique which sharpens the
perception of the world, and as a means of
communication with others.

The second aim and area of study involves making
use of the competences in an educational setting,
work in the Institute will focus on photography as a
means of communication in the school, table top
editing using microcomputers will be investigated
as a means of combining images and text. Visits to
schools using photography in a range of modes
also forms part of the course.

Students will be encouraged to enter their work in
pursuit of an award of the CGLI (923) or the RPS
Licentiatehip (LRPS).

Diploma in Professional Studies in Education (DIPSE)

CNAA Course "Photography and related Media studies"

From September 1987 a 2 year PTD/Evening course
leading to the award of the DIPSE will be available
at Hertfordshire College of Art and Design.

According to the course brochure, "It is designed
to provide qualified teachers with an
understanding of the many uses of photography,
tape slide and video within the school and college
curriculum. It aims to develop the expertise to
teach photography in relation to a main subject, in
the context of Media Studies or as a subject in its
own right.

Photography is an interdisciplinary medium and
the course recruits teachers from a variety of
subject disciplines, science, art, humanities as
well as from middle, secondary and further
education sectors."

The course is a development of a college diploma
evolved over several years experience. The
sessions will be held on Mondays from 2.00 pm
until 8.30 pm.

Memory Lane — Whatever happened to those
unintentional Bon mots of the examination scene
— the howlers? Anyone with a recollection which
goes back as far as the 50's and 60's must have a
store of gems spawned in the stress of answering
'six out of ten', in three hours. One, from the old
IBP Intermediate examination, in answer to the
question, Write brief notes on three of the
following terms, (including Pan and Tilt), went,
"Pan and tilt is a method of development, you put
the plate in a pan and tilt it"!

Another, from a finals paper in response to a
question asking for information on early
photography researchers, described Mannes and
Godowsky as, "Two Russian astrologers who
invented reciprocity failure". A boon hardly likely to
have attracted the award of the RPS Progress
Medal.

Where are the modern versions — send them in for
future issues of the Newsletter. (Ed).

Royal Photographic Society awards in 'Work on Photography of an Educational Character'

The Distinctions of the Society at Associateship and Fellowship level are awarded in the above category.

The Associateship may be granted either,

- (a) on the use of photography for educational purposes, ie., as an educational tool, in which case adequate evidence demonstrating the educational use of photography should be submitted and must be the work of the applicant; or
- (b) for the teaching of photography or for publications on photographic matters including historical research. Teachers must present evidence of their ability to teach photography; authors are required to submit copies of their work.

The panel will take into consideration the fact that resources in schools are much more limited than those in other parts of the educational system.

The Fellowship requires; Evidence to show distinguished ability in the organisation and direction of schools or education in photography at an advanced level, or the authorship of books, or editing or direction of photographic journals of an advanced nature, or original Historical research in photographic subjects or applications.

Ordinary members of the Society and Licentiates are eligible to apply. The panel meets twice a year to examine work and make recommendations to the Council. Full information on how to make application is available from The Secretary, Royal Photographic Society, The Octagon, Milsom Street, Bath.

News from the Examining Bodies

Associated Examining Board

The provisional results of the Summer 1987 examinations are now to hand, standards have again improved, in the Ordinary level GCE, of the approximately 5000 results, 80% gained grades A, B, or C. This is the last year of the examination and the best yet.

At Advanced Level, 840 candidates achieved results, with a commendable 82% passing with a grade A, B, C, D, or E.

Southern Examining Group

With the first exam of the GCSE due in 1988 the Group is extremely busy making preparations. They have just published a "Teacher's Guide in Photography". The guide is available from the SEG Publications Department Stag Hill House, Guildford, Surrey, GU2 5XJ at £2.00 a copy.

Midland Examining Group GCSE Scheme

The MEG scheme for Art and design offers five areas of study: Drawing and Painting, Graphics, Photography, Textiles and Three Dimensional Studies. All areas share the same Aims and Assessment Objectives. It is possible to combine two areas for which an unendorsed Art and Design certificate will be awarded, or to study just one area, in which case the certificate is endorsed with the area studied. The Photography Certificate will be in the form, Art and Design (Photography) syllabus code: 1303.

City and Guilds

744—1 91 Certificates Awarded
69 Unsuccessful

744—2 1 Unsuccessful

745—1 24 Certificates Awarded
11 Unsuccessful

745—2 3 Certificates Awarded
4 Unsuccessful

750 93 Certificates Awarded
65 Unsuccessful

923 A massive number of entries has resulted in the final numbers not yet being calculated. These will therefore be published in due course.

City and Guilds Assessors

City and Guilds wish to acknowledge an overwhelming response to their request for assessors for the 923 examinations.

Applicants please note that these are being processed and will be dealt with in due course.

Kids' Stuff—Low budget video

An item of interest picked up from the Financial Times.

Fisher-Price the US toy company plans to introduce a video camcorder which will cost about \$150 in the US and will be able to record 11 minutes of black and white pictures on an ordinary C90 audio cassette.

Known as the PXL 2000 the camcorder is largely automatic and features "point and shoot" operation. It weighs only 2lb and uses six AA size batteries that last for about four hours. Fisher-Price is aiming its camcorder sales drive at anyone over eight years old.

Now the kids can plug the camcorder into the family TV set and see themselves on-screen.