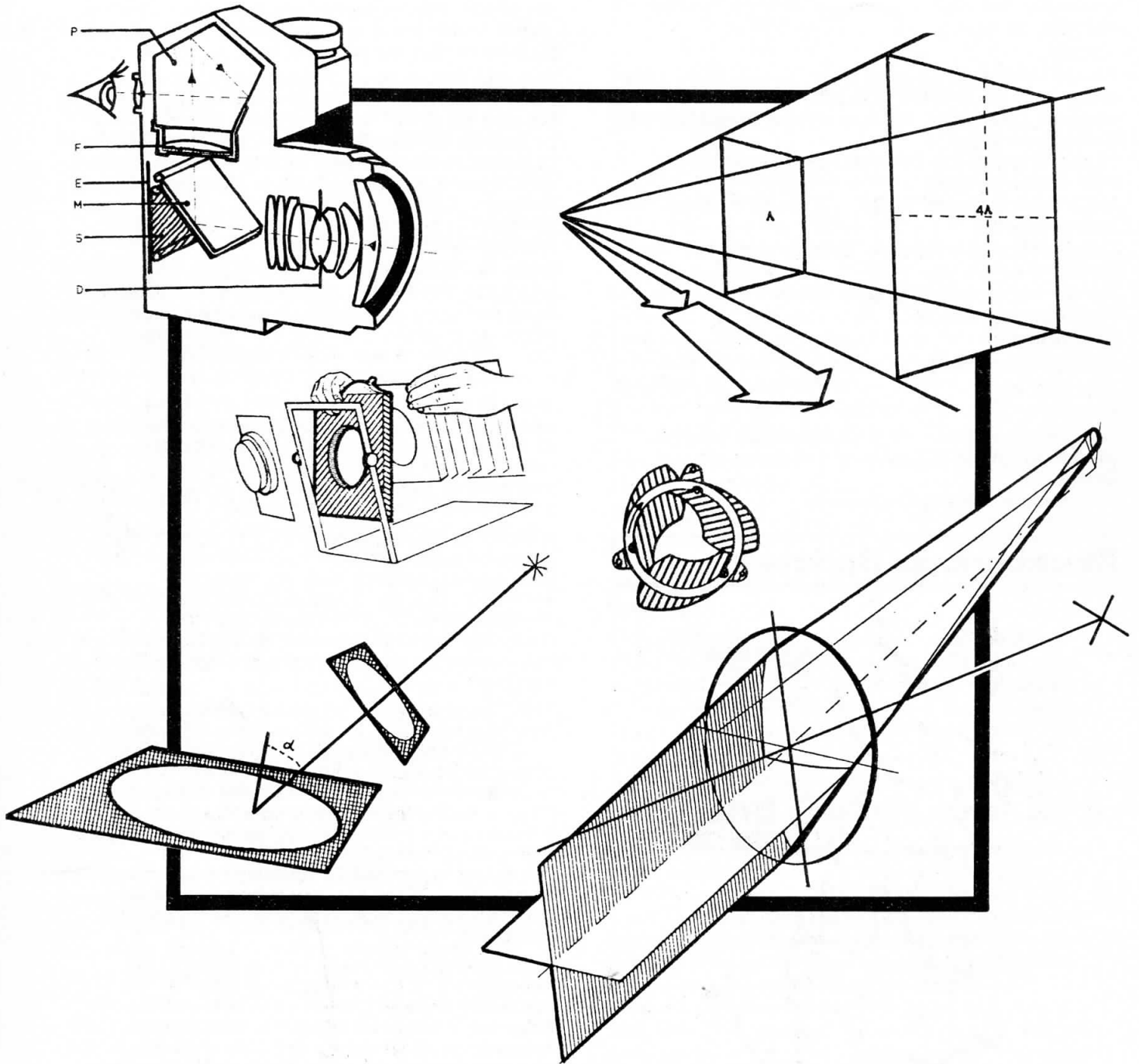


PEG

Photographic Education News



Newsletter

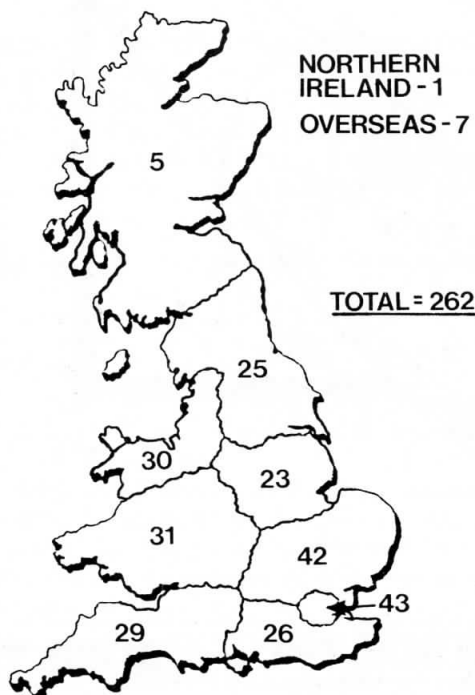
ISSUE No. 5 Spring 1988

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Membership Update



I am sure that you have all done your share of writing comments on reports or essays and are well versed with the double meaning built in to many of them. The well worn "steady progress has been maintained throughout this term" really means the kind of movement only capable of detection with time lapse cinematography, and, "showing greater confidence", another which masks the tutor's frustration with the hesitant progress of a student. Well there are no such double meanings built into this report. PEG is maintaining a steady pattern of growth and is building up experience and confidence in a very positive way.

This, our fifth issue of "Photographic Education News", reports on several developments including the start up of our release scheme already piloted by Belinda McKee. The Spring Conference hosted by Kodak is a further sign of very welcome support from Industry and perhaps more important, there is evidence of greater involvement of individual members in organising events and of identifying priorities for PEG development.

There has never been a time of greater change in education, the Reform Bill, tertiary reorganisation, novel and untried examination schemes, new initiatives from the MSC and now the National Council for Vocational Qualifications, bringing with it another set of criteria and standards.

There is an ever increasing need for everyone working in photographic education and training at all levels to have the support of a responsive national group. PEG through its wide based membership has the ability to see the whole picture and to identify the support required.

Whether in the longer term PEG is able to deliver in-service training, create links with industry and other bodies, act as a clearing house for information, set standards and provide an arena for informed professional debate through its publications and conferences, really depends upon the commitment to these aims of each and every member.

The "Training Needs" report will undoubtedly provide ammunition for critics of the HFE system, The Times Educational Supplement has already shown its readiness to trade on the eye catching headline with, "College courses out of Focus". No mention was made of the low priority given to education and training by the membership of the professional and trade associations or that (according to the sample of college leavers in the study) only one out of every two young people recruited from colleges are given training by their employers.

If the profession as a whole is to share in the development of new markets (eg. see "Trends" in this issue) and reap the benefits of technological advances it will need to show a more unified approach to its education and training needs. It will also require the support of those who are charged with providing the service. It is time to put an end to the absurd divisions between the associations themselves and to work towards a new partnership which includes a proper recognition of the role of education and training.

For their part, colleges and the validating bodies will need to undertake a critical review of what is taught and to improve the match between their courses and the needs of their students and industry.

PEG is already looking at ways of encouraging and assisting the process of professional development.

Competence is now the name of the game! ■

People in PEG

Kenneth Lassiter is Director of Photographic Trade Relations at Eastman Kodak in Rochester NY. He is very interested in photographic education and was recently in the Europe doing a whirlwind tour assessing the state of our educational effort and making contacts in Germany the UK, France and Spain. Ken was responsible for the Satellite link up reported elsewhere in the issue. Welcome to PEG.

Kim Walden was recently appointed to Hertfordshire College of Art and Design as one of the new Arts Council sponsored Research Assistant/Animators and will be working on the Photo-Media Studies project, a three year experiment set up in collaboration with Eastern Arts. Kim has an MA in Film and Television Studies. She is on the Educational Board of SEFT.

Jonathan Robbins is perhaps best known to PEG members as the SEG Chief Examiner. He is also a member of the escapers club, having left full-time teaching to set up "The Talent Centre" a short course centre for the visual arts at The Orchard, Nottingham, Nr Weymouth in Dorset. The literature says, "We realise your potential", so, if your creative spark plugs need a de-coke send off for the brochure, there is even a short course in Air Photography.

Professor Tom Drysdale, Chairman of the Department of Photography at New York University has just written to ask PEG members for information about their programmes. So if you are interested in developing your own links the University offers co-operation. The New York University is a private University in the public service. The Address is: Tisch School of Arts, Institute of Film and Television, Department of Photography, 721 Broadway, 8th Floor Washington Square, New York, NY. 10003. ■

London and East Anglian Group for GCSE Examinations

Ken Jones of LEAG has sent news of a revamp of their Photography GCSE. They are drafting a new syllabus for 1990 onwards which places more emphasis on coursework and eliminates the Practical Examination.

Southern Examining Group

The Board has now issued advice in respect the practical examinations in photography (G/S88/PHOT/MLIST). It offers advice on location work. (time spent travelling not to be counted as working time). Polaroid prints are not acceptable for practical examination work but... slight ambiguity here between self-processing materials (which polaroid is said to be), self processed and manually processed materials. The centre assessed component requires; at least half of the work submitted by the candidate is in the form of self-processed monochrome prints. I think I know what they mean? (Ed)

Estimates suggest 5000 plus candidates for the first examination this Summer.

The GCSE Photography "Teachers Guide" is a useful publication designed as self study material for those unable to take part in organised training sessions. It was written by PEG member J H Robbins.

Philip Williamson writes that his work as subject officer for GCSE Visual Arts has been taken over by Mr Richard Lilley. Phillip continues with the AEB but with wider responsibilities to a larger range of A and A/S level subjects. He will continue as PEG's contact with SEG and AEB.

City and Guilds and RPS

Work continues to clarify the standards required of 923 candidates who wish to present themselves for the RPS Licentiate. The RPS has invited 923 tutors to attend their Licentiate assessment meetings free of charge. This should be very helpful to those teachers who do not have experience of the RPS grades and the standards required. The next sessions are timed for the 20th May, 12th August and 18th of November. The venues for the first two meetings have yet to be decided but the November meeting will be in Bath.

Numbers are restricted to 10 at any one session so if you wish to attend you are asked to phone Mr Kenneth Warr, the RPS Secretary at Bath to find out the position (0225 62841). ▶

There is also some welcome news for those few candidates who completed modules of 923 prior to the introduction by the CGLI of the graded pass and have found themselves unable to satisfy the points required. (Before April 1987). If their work was graded by the centre as pass, credit or distinction but these clarifications were not inscribed on the CGLI certificate, these certificates can be accepted by the RPS if the work has been countersigned by a CGLI Assessor (Not the college assessor). All of this is set out in a new set of RPS regulations for Licentiate applicants. Where the certificates are neither classified or countersigned by the CGLI Assessor, application may still be made subject to the applicant sending 10 prints, preferably not less than 10" x 8" in size of what the candidates believe to be their best work in the 923. They can be entirely from one module or, if preferred, at least five from one module and five from any or all of the other four modules.

City and Guilds Photography schemes 744 and 750

Reports of the Examiners on the practical work submitted by 744 and 750 candidates in the 1987 examinations. It is worth remembering that the examiners meet to review student work which has already been assessed by college tutors.

The student work is carried out over the period of the course to satisfy the requirements of project briefs set by the staff in the colleges. It is therefore unfortunate to read in the 744 report of a lack of professionally orientated projects and of poor work in portraiture, studio work and exterior and interior architectural subjects.

The examiner for the 750 scheme was more favourably impressed and noted improved presentation, content and technique, as well as narrowing of the range of quality. He goes on to comment on the need for college staff to tighten up briefs given to students and to ensure that assessment criteria are appropriate.

The CGLI National Advisory Group met on the 17th of December and considered reports from the syllabus revision working party. A competence based scheme was approved in principle and work and consultation continues towards producing a full draft scheme. ■



In November last I was sent a copy of a poster showing a piano keyboard bearing the message "Learn to extend your range of black — and — white compositions". It gave details of a live TV programme featuring two American photographers, Bruce Davidson, whose work has been exhibited at the Museum of Modern Art and John Sexton, a former assistant to Ansell Adams, supported by Eastman film expert Dr John McLaen and Paul Curtis of Eastman Marketing Planning. The programme was designed to demonstrate the advantages of the newly introduced Kodak T-Max films.

The unusual aspect of this announcement was the technique employed to bring the programme to every photographic school in America and to provide the opportunity for a question and answer phone-in session. The two hour live Teleconference was transmitted twice permitting two opportunities for colleges to receive the programme in each of the four US time zones.

So far viewing reports have been sent in by 221 Colleges, plus 54 Kodak sites and estimates suggest that as many as 600 Colleges actually took the programme, making the viewing audience many thousands.

120 telephone calls were logged, the maximum that could be handled and altogether 56 were answered on the air.

Satellites Westar and G Star 1 were employed. The project was the brainchild of Kenneth Lassiter, Eastman Kodak Director of Photographic Trade Relations.

Three more programmes are planned for this year. The first on April 19th will feature colour photography with master outdoor photographer Galen Rowell and low-light level black and white photography, with Time-Life Photographer Bill Pierce. This programme will be beamed to Europe and may be available at the London College of Printing. ■



PEG Resource Bank

Dave Dennison has provided a report on the progress towards establishing a PEG resource bank. The idea is that as many members as possible contribute copies of their teaching materials, handouts, OHP's and other materials to be held in a central bank.

Dave has offered to classify the material and provide a listing so that any PEG member may request a copy for their own use.

So far, all the materials sent in are paper based and are listed below.

Dave suggests that regional reps might like to have copies to hold in their regions (how about reduced photocopies for reference Ed.) and asks for interested people to get in touch with him, preferably enclosing material for adding to the list but adds, no copyright problems please. His address is: Blackpool and Fylde College, Division of Photography, Palatine Road, Blackpool FY1 4DW

Material Held (The front cover design shows some examples)

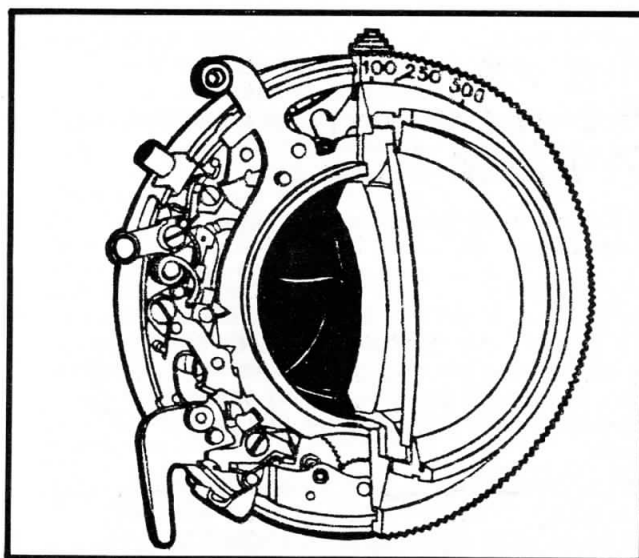
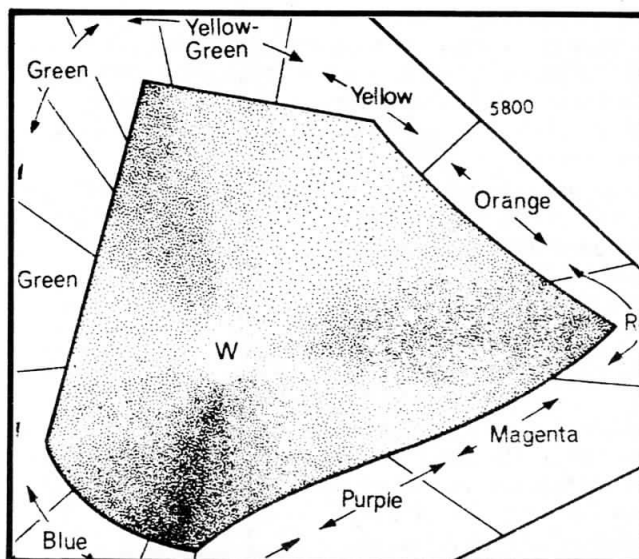
Information Sheets

Some basic ideas about portraiture
Using fill-in flash
Lith masking
Subject magnification
Lens flare and multi-coating
Copying black and white originals
Lens coverage
Camera movements
Using the Sinar F1

Each of the above consists of one to four sheets of A4 and include diagrams

Diagrams

Internal reflection and optical thickness
Refraction and dispersion via prisms
Refraction and reflection
Inverse square law
Curvature of field and spherical aberration
Distortion-barrel and pincushion
Coma and astigmatism ■



Most of the FHE people will know that the TNS steering group has reached the stage of publishing the interim report of its survey and is now doing follow up interviews in industry, some colleges and with the validating bodies prior to formulating its final report to the MSC.

The interim report brings together the results of surveys of the memberships of the British Institute of Professional Photography, the Master Photographers Association, the Association of Fashion Advertising and Editorial Photographers, The Professional Photographic Laboratories Association and the Association of Photographic Laboratories. In addition, all colleges with full-time course provision were circulated with a College Questionnaire. The colleges were also asked for their help in locating students who left their courses in 1986. These then were the three main strands of the study.

The work has already raised many questions relating to training in industry, the role of FHE, college resources, and the match of courses to industrial need. An analysis of the data supplied by colleges reveals very substantial variations in resource levels and technical support. In one college the financial allocation for equipment over three years was insufficient to purchase one major item of a professional specification. In other colleges the cost of almost all of the consumable materials is increasingly met by direct charges on the students.

In non-advanced centres the number of places on offer has increased and some new courses have been started. The demand for places continues to rise but centres offering courses for the Laboratory sector have difficulty in recruiting students of the right calibre who wish to enter this part of the industry.

The student survey reveals an equally patchy range of provision. Communication studies, business studies and the relationship of photo theory to practice came in for some severe criticism on the grounds of relevance and poor teaching. At the basic level, 55% of leavers in the sample thought their courses provided an adequate basis for employment, but only 42% thought the new technology content was adequate.

Release for industrial experience is generally highly valued but it is not available on every course and not all students are prepared for the release period. Students on some degree courses are not encouraged to look towards industry and offers of industrial placements have been declined.

Overall, with the exception of the service subjects, most students said that they were reasonably satisfied with their courses of study, in a few cases describing them as excellent. However, other comments suggest that courses are not very demanding, one student commented, "it would have taken a conscious effort to fail". When asked to classify courses by selecting from a range of descriptors, several seemed appropriate to a career in photography" and "out of touch with professional photography and photographers". Other courses were described as having considerable choice and

freedom, but this was several times coupled with "it was easy to get by".

For the degree courses the most frequently used descriptor was, "Stimulating, gave considerable scope for individual choice and direction". That used most frequently to describe the PQE courses was, "A very professional course with lots of contact with working photographers"

Industry's view of the match of courses to industrial need varied with the course but 75% of all responses fell into the category of adequate or above. The score for BIPP PQE Courses was 79%, degree courses, 59%, 73% for part-time courses, 73% for BTEC Diplomas and 78% for BTEC Higher Diplomas.

However, the scores for courses meeting needs "Very well" were:

2 Year Certs 15%, BTEC Diplomas 17%, Degrees 19%, BTEC Higher Diplomas 21%, Part-time courses 26% and BIPP PQE's 43%. Scope for considerable improvement.

The survey identifies a shortage of laboratory technicians with many applicants for posts inappropriately trained for the sector's requirements.

Applications for the 17 BTEC Diplomas courses in Photography in the survey sample increased by 69%, from 789 in 1984 to 1339 in 1986. Acceptances by 49%, from 239 in 1984 to 357 in 1986.

About 9% failed to complete their courses and 6% failed to gain the Diplomas.

Some 15% of those accepted came from A Level courses, 2% came from Foundation, 3% were admitted as "specials", 9% were aged 25 and over and 3% came from overseas.

The percentage of students progressing to advanced courses from Diplomas averaged 25% for the years 84, 85 and 86. The BTEC figure for all subjects is about 60%.

At Higher Diploma level, for the five courses in the sample about 20% of applicants gain places. Of those accepted, 21% are recruited with 'A' levels, 27% from Foundation courses, 36% from BTEC Diplomas, 6% are special entry, 6% are aged 25 or over and 3% came from overseas.

The entry from BTEC Diplomas includes applicants from GVD and GAD courses. Applicants from Photography Diplomas are not automatically preferred, being regarded by one college as "rather narrowly trained and not well suited to advanced study".

College recruitment preferences come out strongly. One takes 50% from 'A' level courses. Two colleges recruit heavily from Foundation courses with 44% and 37% respectively. Recruitment from BTEC Diplomas ranges from 10% to 62% of the intake.

Student destinations for those HND colleges without the PQE third year show over 80% entering photographic employment.

PQE courses show an 85% employment rate.

MSC/BIPP Training needs study

CNNA Degrees. The sample included four degrees and one photographic option. (Two other returns were made but these arrived too late for inclusion in the analysis.)

The remarkable aspect of these courses is the very large number of applications. In 1986, 2547 for 155 places or 6% of applicants gaining places. Of those accepted, 20% were mature or special entrants, 9% came from BTEC Diplomas, 26% from Foundation, 31% with 'A' levels, and 7% came from overseas.

In 1986, the college destination analysis shows 53% employed in photography, (all sectors including video), 11% to unrelated employment and 3% to postgraduate study. The student survey for the same year produced 25 returns from graduate leavers from 8 courses. This gave two employed in photography, eight in PT Teaching and self employment, three in temporary jobs and two to postgraduate courses, with ten, or 40% unemployed, a not dissimilar position.

Less than half of all the leavers entering employment were given induction training by their employers, although the position was better in the laboratory sector where some were sent on manufacturers training courses to learn the operation of specific equipment and processes.

Also included in the 66 page report is a detailed skills analysis for the main sectors of employment.

Summary of main points and issues

INDUSTRY

- 1) The survey identifies a shortage of trained technicians. Who currently does the training?
- 2) Is the shortage related to the expansion of firms noted on pages 6, 12 and 13?
- 3) Are there standards by which training can be assessed?
- 4) Who sets these standards, individual firms or the industry?
- 5) Management and supervisory skills appear to rate a low priority.
- 6) So does financial and technology planning, how can this be justified in a competitive market?
- 7) Industry places considerable reliance on training within the company, is this compatible with the skills shortages identified?

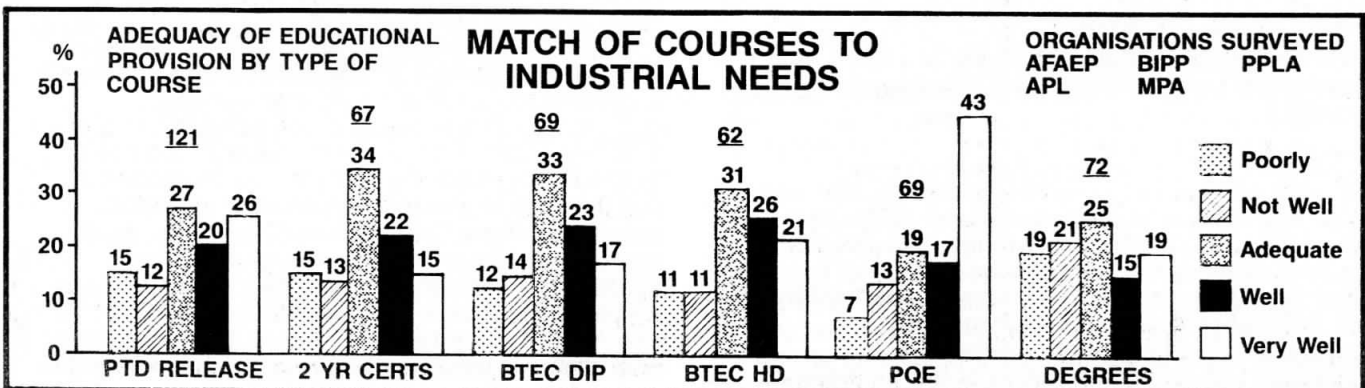
- 8) Who trains the trainers?
- 9) How does industry propose to deal with training in the general social skills, all of which have a high score of "essential"?
- 10) Is the position reported by college leavers concerning limited opportunities for induction training general throughout the industry?
- 11) The colleges report large numbers of highly qualified applicants for their courses, this is the reverse of the position in many industries where there are shortages of applicants. Is industry making best use of this talent?

COLLEGES

- 1) Some courses appear to be a poor match to the needs of industry, how can they be improved?
- 2) Some courses (say the students) are remote from industry and have only limited contact with practicing photographers, what needs to be done to bring colleges and industry closer together?
- 3) Do all colleges follow-up the progress of leavers?
- 4) Do colleges have effective mechanisms for monitoring their courses and bringing about change?
- 5) What is the "standard" of college courses and how is it possible to have nationally recognised standards when resources vary so greatly?
- 6) The survey has some clear messages for some of the service subjects, in particular the business orientated subjects, there also appears to be difficulty in relating theory to practical situations, what can be done to increase the relevance of these subjects to the students about to enter an industry of predominately small firms?

EXAMINING AND VALIDATING BODIES

- 1) The survey suggests that the validating and monitoring procedures are not fully effective in ensuring effective links exist with industry and that courses are properly resourced.
- 2) Student evidence suggests that the teaching of basics takes second place to creative approaches. Is the development of basic skills given sufficient emphasis? ■



During the past two terms I have had the opportunity to visit a range of photographic establishments for one day per week with a view to discovering the possible outlets for students seeking a career in photography. The placements varied immensely, but one message I received from all was that **a college certificate did not guarantee a job**, in fact it was not a prerequisite for many employers.

First Placement:

Week 1: Photographic Company running 'In store' Portrait Studios and a colour processing laboratory. Quite an eye opener. It was a branch of photography so tightly organised that innovation and individuality had no place. The company employ a large number of "photographers" or "camera operators" as they are called to take portrait photographs in shops and shopping precincts nationwide.

The company set the lighting and the camera, so that all the photographer is required to do is to take 3 poses per person (close-up, medium and novelty shot). One week after having their photograph taken the client returns to the shop and is presented with a package of photos to purchase. There is no obligation to buy and no charge for having the photograph taken; photographs must, therefore, be of good quality to sell. It was not surprising given the requirements of the company that staff recruitment is not from photographic courses but from a selling/marketing background. The main quality is the ability to work well with children and parents. The frustrations for a trained photographer in such a de-skilled job would be obvious. However, it was apparent that some of the problems picked up in the lab were caused by lack of knowledge in the part of the camera operators.

Week 2: Photographic Company as above. In the lab.

The lab only undertakes work from the company's regional photographers. Film processing and printing can therefore be standardised and highly mechanised. Most of the employees have no prior knowledge of photography and are first employed as packers. The work is divided out between teams and the newest employees are trained in-house to do the range of jobs required; from colour printing to reading a test. They need the visual ability to "read" a test as well as the strength to carry out a repetitive task.

Week 3 and 4: As above

Each week I followed an employee through a range of tasks and observed their in-house training process.

Week 5: Film processing

This was carried out by skilled personnel, although again new staff were trained in-house. It seemed to be the key word of the organisation, that people, not their qualification were placed first when it came to staff selection. **Enthusiasm, adaptability and dedication to the job in hand** were considered most important qualities. I was impressed with the co-operation of the employees

and their understanding of the time pressures. If a job was scheduled for completion that day then employees would stay for however long it took to get the work completed.

It is easy to regard mass-produced, commercial photographs as inferior to the individualised and hence more creative approach, but the company I visited maintained a high standard of quality in their photography and enable large numbers of the population to have access to quality photographs.

Week 6: 2nd Placement — am: Association of Fashion Advertising and Editorial Photographers

An introduction to the role of AFAEP. Lots of useful information regarding the Associations ongoing involvements with professional photographers and its educational role for would-be photographers. The work output for a relatively small office team was most impressive.

Also discussed was AFAEP's exhibition space, useful not only for professional photographers to show their work but again for students to look at current trends and standards. Expansion plans sound good.

pm: Studio Visit: Professional Photographer — Editorial

Editorial photography may not carry the same financial rewards as other branches such as advertising photography, but coming from education the figures seem high! In this case a saving was made by not using professional models (photography students instead) and the props and set design were rather ad hoc. It was interesting watching the relationships between photographer and assistant, and photographer and art director. I was to observe these dynamics with continued interest in the forthcoming weeks.

In most other areas of the media e.g. Film and Television, jobs and responsibilities are divided between members of a team, some of them technical experts, their efforts co-ordinated by the person in overall charge. This is not so in photography where the photographer is required to respond creatively to what is sometimes a less than adequate brief from the client at the same time coping with the technical requirements. Photographers also need to have a keen business sense, be able to put clients at ease and be concerned for their comfort.

AFAEP explained some of the problems facing photographers with non payment of bills etc., and I realised the **necessity of an adequate business studies component in any photography course** if a professional photographer is to survive.

Week 7: Studio Visit — Advertising Photography

My first bath shot — a scene I was to become familiar with in the next few weeks, this time for computers. There was no expense spared on the shot; professional model, comprehensive set, rented lighting etc. This time the assistant organised and prepared the shot while the photographer just checked on the polaroids. I began to realise the role of the assistant had to be redefined with each

photographers. It is one of those jobs where he/she is expected to know everything and do anything. Assistants' qualifications ranged from none or a little at school, to BTEC or degree level. Most had a qualification, but their reaction to its help in securing a job varied. Photographers were not, it seemed, always impressed with a paper qualification **but wanted work experience** and the ability to apply knowledge in a practical situation.

Week 8: Studio Visit — Advertising Photography

Another bath shot this time for the bath itself. Again a professional model and well constructed set, but a very different way of working. The photographer gave up his time and attention to help his assistant learn but in return expected a high degree of commitment and no errors. In the rat race to gain a place as a photographer's assistant, it is fatal to relax once successful. A chance to assist in a studio is only the start of a whole new learning process.

Week 9: Visit to Processing and Printing Laboratory

The company called themselves "middle of the road" processors to professional photographers, dealing with some specialist work but this did not form the main part of their business. They dealt with black and white and colour, both machine and hand printing. The work was expanding all the time and they were constantly increasing the equipment and the personnel. Despite the skills involved, none of the staff had any college training although most had experience from other London laboratories. This seemed to suggest I would have found the same situation in other laboratories. The reasons for not recruiting staff with qualifications were that they felt paper qualifications did not automatically tell them what a person could do. A reference from another company would do this.

Week 10: Studio Visit — Advertising Photography

am — Another bath shot. This time for a catalogue. I began to think myself an expert in the various ways of photographing a bath. This one however did not get completed on time as the client had not supplied all the correct fittings and the photographer and assistant were subjected to one of those frustrating delays that are part of the days work.

pm — Visit to specialist black and white printers

This was very much a one man show. The printer in question had employed a succession of staff but had not found anyone reliable. I found this quite an indictment. The work was all varied, plenty of scope for innovation and a chance to experiment with a range of fascinating processes and techniques. The results were unique prints of beautiful quality. It was a pleasant change to have the black and white hand processing I was most familiar with, discussed for its merits and to be given plenty of ideas to take back to college.

These 10 placements formed the basis of my first terms secondment. The next term was to take me into another branch of visual media; that of television. I found the whole experience of the first

term disquieting at times, but invaluable none the less. It was my first venture out of education and I realised it only highlighted the gaps in my experience and that one day per week was by no means sufficient to remedy the chasm.

I think to recommend Industrial Release is to not state the case strongly enough. I read with interest the changes NCVQ are likely to create in vocational education. For those of you not familiar, in the future NCVQ will only give its seal of approval to a qualification if it is modular based in the following areas; subject knowledge, the ability to apply that knowledge and lastly the competency to do the job as defined by the industry. It is vital that the lecturers who will be implementing the recommendations are themselves more aware of the needs of industry and are prepared to adopt a more flexible curriculum to meet those needs. ■

Trends

One of the objectives of the MSC/BIPP Training Needs Study has been the detection of trends in the specialist sectors of the industry. How far are changes in technology influencing sector activities, are some activities on the decline and others rising?

In respect of Video and AV, very few responders listed this as their first or main activity, however, it ranked fourth as a secondary activity, it also showed a percentage change of 55% and 33% in respect of increased employment of AV Creators and AV Technicians. Admittedly the base was small but interviews with a sample of employers carried out since the postal survey confirms the trend. Photography unit managers in industry say that video is taking over from conventional AV.

Recent articles in the Media Pages of the national press also point to very substantial growth in the Video sector. Maggie Brown writing in "The Independent" describes the rapidly growing corporate video sector as, "a seething mass of 900 small companies with a turnover of perhaps £150-f200 m.". The newly established International Visual Communication Association (IVCA) says applications for membership are running at nine a week.

Last years output of corporate videos is estimated at 6000, costing something like £5000 for a short news report on the opening of a new factory to £150,000 for an interactive programme linking computer and video which actualy asks the view questions.

"The Times" reports an interesting development in "How videos have taken the place of traditional teachers". It described how companies such as Marks and Spencer are using videos to supplement company training programmes with the leaner studying at home using a mix of videos, written advice and audio cassettes. The article says the market is thought to have doubled in the last twelve months. ■

Regional Notes

The North West Region held a meeting on the 1st of February at Lancashire Polytechnic Preston in John Brook's photographic unit. They discussed the production of regional careers material and an exhibition of members/students work. They are looking into suggestions for visits to photographers, laboratories and AV production houses. Their next group meeting is provisionally fixed for Thursday 28th June at Stockport College. Regional notes have also been sent to members.

Northern Region met for the first time in the Education Department of the National Museum of Photography, Film and Television (thanks to Adrian Budge). The members spent some time considering future meetings and activities. Margaret Whittle has kindly agreed to act as programme secretary and has produced and circulated a revised membership list.

Central Region members responded well to a questionnaire about regional activities. There were several offers to host meetings and agreement on a termly pattern moving round the region to give all members at least one chance of attending a local venue. The usual problem has emerged, there is no one day or time that suits everybody. One member has offered to produce a regional timetable of Diploma Shows. The suggested visit to industry is being arranged. Updated membership lists have been sent to members.

South Midland and Eastern have now held two meetings in college departments: Ware College and Herts College of Art and Design at St Albans. They are planning a regional exhibition.

David Pratt in the **South East Region** has been circulating members with the view to organising visits later this session, he has also been busy handing out PEG careers information sheets at careers conventions.

Note to Regional Reps: Please send news, minutes and plans for meetings to the newsletter. ■

Memory Lane

My item on the examination howler in the last issue triggered several replies for which I am grateful. In recent years the 'O' level papers appear to be the main source and to have taken over from the old IBP Prelim, which could always be relied upon to yield a crop of amusing answers. The selection below shows that the howler is still going strong.

The definition of infinity: "the nearer you get to it the further it is away". (Could this candidate have been influenced by theories of the expanding Universe.)

Floating lid: "the name given to the lid of a film when it cannot be found in the dark".

"Paul Strand took pictures of his wife, exploring her in every way possible."

"Fox Talbot invented paper, before him people wrote on stones and wood".

"the wet Caledonia process was slow to catch the battle action."

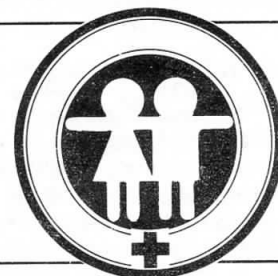
"to freeze the movement of, for example a cat poncing into the air"

"the latitude of a film depends on where on the earth you are positioned when you take the photograph".

Thanks for these contributions, keep them coming — I hope to include another short selection in the next issue. Ed. ■

Competition

"Children in Focus"



A photographic competition to raise funds for the work of the RED CROSS internationally has been launched, with Lord Lichfield as international patron and chairman. The competition is open to professional photographers and the general public.

Within the general theme of "Children in Focus" entrants can submit photographs on a range of subjects: Children in Sport, Children at Play, Children in Need, Children at Home or Portrait of a Child.

Entries must be sent in by 16th May 1988. Application forms and further details from The British Red Cross Society, 9 Grosvenor Crescent, London SW1. ■

Hasselblad "College Days"

The Hasselblad Company has formulated a presentation expressly aimed at photographic students. It is a mix of high quality slide shows, product demonstration, hands-on and photo sessions, and general discussions.

Obviously the presentation is based on Hasselblad equipment, but the company believes that the subject matter is of great interest irrespective of the cameras used. If you are a member of staff of a photographic college or department, contact Hasselblad for full details at: Hasselblad (UK) Ltd. York House, Empire Way, Wembley, Middlesex HA9 0QQ.
Tel: 01 903 3435

City and Guilds Photography Competition

The CGLI intends to publish a Calendar made up of the winning entries of a competition. The theme is the "Seasons." It is open to all 923 students who are at present on courses or who have already taken one or more of the certificates. It is open for entries until the 30th of June. Details from The Publicity Officer, City and Guilds, 46 Britannia Street, London WC1X 9G.

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.

NOTICE BOARD

STAFF DEVELOPMENT: PROFESSIONAL UPDATING

JOHN BIGGLESTONE, SALISBURY COLLEGE OF ART

Since last September, STAFF DEVELOPMENT has taken over a great deal of my thinking week; not only because I was given some remission from class contact in order to organise SD for my colleagues, but also because the whole concept is so absorbing in terms both of time and mental energy. I find that, because new resources are available, staff are accepting the opportunities offered for updating in a wide range of areas of work. Many have opted to go on courses dealing with subjects from management and marketing to student counselling, from information technology to good old-fashioned camera movements! Others have chosen to form discussion groups dealing with the needs of staff within curriculum development, or with hardware for today's teaching methods.

However, one of my favourite methods of trying to maintain an understanding of contemporary photography is by visiting practising photographers, usually just for a day at a time, and noting their methods; staff development theorists call it 'shadowing'. I have been particularly fortunate in working for many years in a department which has provided the London advertising photography community with many of its members. We now have a significant list of photographers (mainly in London) who are prepared to host a teacher for a day or more; in fact some (such as the ever-helpful Norman Gold) prefer to take students on release only if their lecturers have been there first!

PEG has also built up a range of professional contacts and we now plan to extend the pilot scheme undertaken by Belinda McKee.

I am prepared to act as the clearing house for the PEG scheme so if you wish to take advantage of the opportunity write to me at the address at the end of this article.

A release period of one day a week is recognised as eligible for support under the GRIST arrangements. For this purpose PEG will offer a "course" of industrial up-dating. Usually this will be in the form of five or six one day visits. Obviously this will be subject to the limits of the range of contacts available.

Please bear in mind that most of the placements are London based though there are one or two in

the Midlands and Manchester area.

You will have to be responsible for any accommodation required and see that you are insured for the periods while on the photographer's premises. I do suggest that you confirm your position regarding insurance with your LEA before you embark on release. PEG will endeavour to match placements to your professional needs by arranging introductions for you, but cannot be held responsible for cancellations or any costs or claims arising from your visits however caused.

Remember, this is a pilot scheme and we may have to place a limit on the numbers accepted. However, at this stage please write, stating the areas of work in which you are interested, preferred days and dates and allow plenty of time for arrangements to be made.

PEG Release Scheme Address:

John Bigglestone, Department of Photography,
Salisbury College of Art, Southampton Road,
Salisbury, Wilts. SP1 2LW.■

PEG EVENTS

Spring Conference — Saturday 14th of May

This is the first general conference. The programme will consist of a number of short papers on topics about recent developments in photographic education drawn from the Further and Higher Education and Schools sectors of membership. Several speakers and topics have been agreed and more are under discussion. Those agreed:

Jonathan Robbins Chief Examiner SEG will speak on, "Photography in the GCSE Examinations, National Criteria and the National Curriculum".

Roger Pullin has agreed to speak on, "Photography as an element in TVEI"

Sylvia Barnes is reporting on "Competences and the proposals for new Modular CGLI schemes".

Report on the MSC Training needs survey of the Professional Photographic Industry.

Ian Campbell of Glasgow College of Building, "Photographic Education in Scotland".

There will be a session on the future development of PEG.

Kodak Ltd is kindly hosting the conference at their Management Education Centre in Hemel Hempstead herts. The MEC is an extremely well equipped training centre and there will be an opportunity to tour the facilities during the day.

This event is strictly by registration in advance, details and booking forms will be circulated soon.■