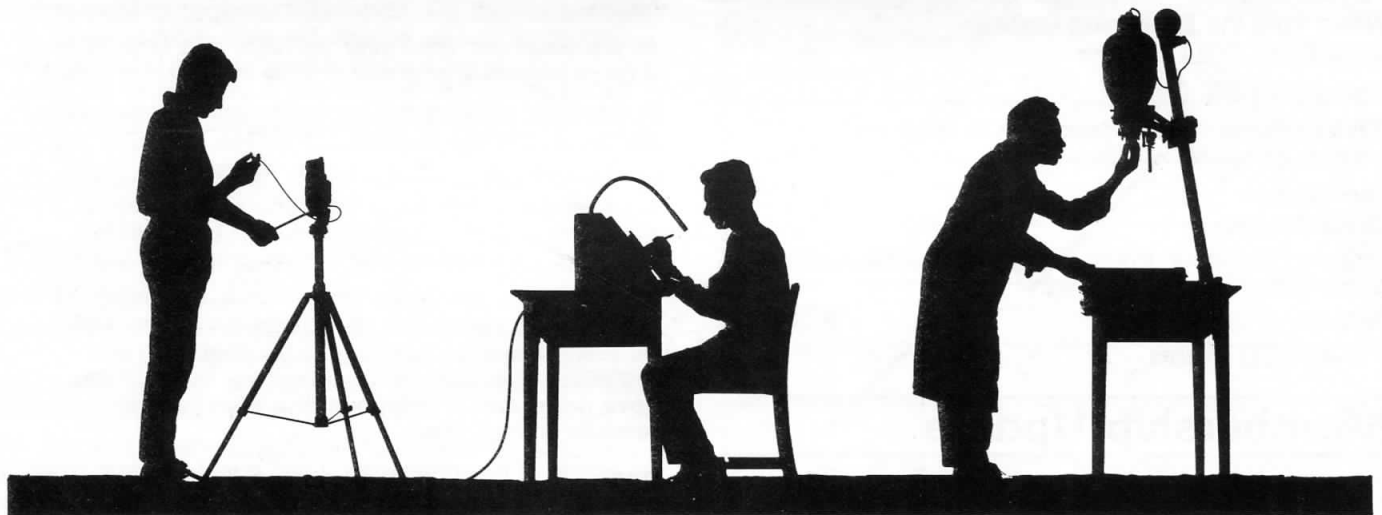


**PEG**

**Photographic Education News**



**Newsletter**

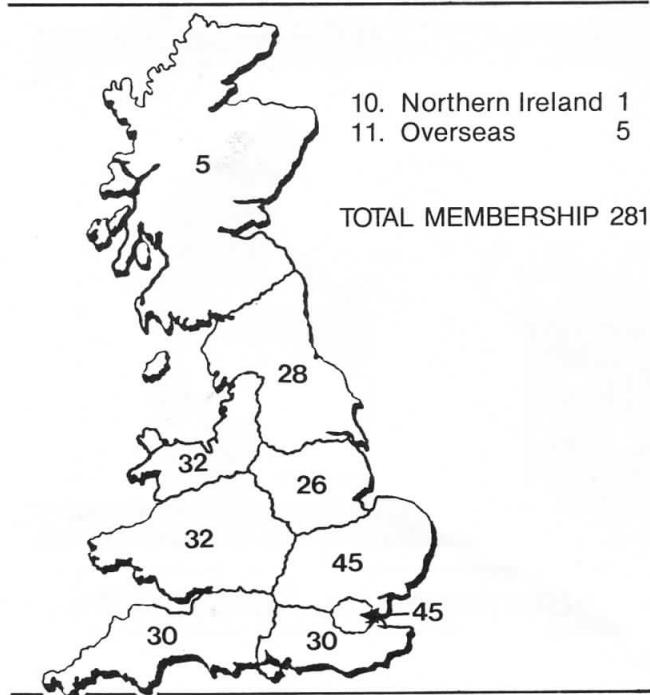
**ISSUE No. 6 Summer to Autumn 1988**

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## Membership Update



### Inertia, Communication and PEG

Previous editorials have been mainly concerned with the development of the group, our links with other bodies and our potential for influencing the broad direction of photographic education. As I re-read them they still appear to be fair assessments and projections, all of them justified by the evidence of our growth and range of activities and the support given to us by industry and other bodies.

It is possible that these reports may have created an impression of a group which has come into being almost automatically with little expenditure of effort and where everything is so neatly tied up that nothing is required of the membership.

The reality is the group only functions as a result of the efforts of a handful of people and we lag behind in implementing many of our aims.

Although we now have a national group it is not succeeding in drawing in enough people who are willing to be more than passive members. Until more come forward who are willing to be active participants there can be no certainty about our future.

As we enter our third year perhaps it is time to take a more objective and self critical view of the group.

In my view, most of our problems stem from inertia and poor communications.

Although much time and effort has been expended in developing links from the centre to individual members and the regional reps we have yet to complete an effective two way circuit.

Over the last two years I have made a number of requests for views and comments on issues which on first sight would appear to be central to our professional concerns as educators, so far these have not drawn a response, the membership remains almost inert.

As editor of the newsletter, I still await the first letter for publication. I must be fair and say that I am encouraged by the increase in the number of articles submitted, of the total, a disproportionate but welcome number come from one or two colleges, most after a hint or two from me. Does nothing newsworthy ever happen in other establishments?

At the Kodak sponsored Spring Conference the members present gave enthusiastic support for our past and proposed activities but little criticism or constructive comment on things we should be doing.

Elsewhere in this issue you will read, that despite the loss of revenue from around 10% of the membership who have yet to pay their 1987/88 subscriptions and a larger number who have yet to respond to requests for payment of the 1988/89 subs due in June last, our finances are in a satisfactory state.

If we continue to recruit new members it should not be necessary to increase the level of subscriptions next year.

You should know that this is due to the success of ►

our day conferences, but unfortunately, this is not a true indicator of membership interest, the real reason for our favourable balances is the fact that our events have been supported by substantial numbers of non-members who pay higher rates.

Another area of concern is the uneven level of regional activity. In several regions the members meet regularly and there is little cause for concern beyond attracting greater numbers of participants. Regrettably, there are some that have yet to meet together for the first time and others where the support for activities is disappointingly low.

There is still considerable scope for increasing our membership in all categories, but I know from the enquiries for membership information made centrally that very few new members are introduced by member colleagues.

Inertia and lack of communication of the kind described is a threat to the continued viability of the group.

During this coming term we must all aim to recruit new members, to this end we hope to circulate a full and up to date PEG membership list to supplement to regional lists which are distributed by the regional reps. This will enable you all to identify non-members in your areas. Encourage your colleagues to join and if you hear of the formation of a new class or course in a local college, school or evening institute, drop a line to me and I will see that details of membership are sent, better still, also make contact yourself.

Make sure that your own membership is up to date, if you have not yet renewed for 1988/89 then send your subscription (£10) to Mrs Sylvia Barnes, ASAP.

During this term I hope that we can activate the dormant regions and keep activities going where they have already commenced, but this can only be effective with your support.

By the end of this session we will need to replace the present temporary arrangements for running our affairs by an elected management group. Another reason why the regions need to meet on a termly basis.

Finally, if you believe yourself to be a professional communicator, why not put pen to paper, or the electronic equivalent, and make contact with your regional rep or myself, we can all do with some help to organise and plan effective regional and national programmes. If there is not a regional newsletter in your area why not offer to start one, or volunteer to act as the local programme secretary for a while. Perhaps your rep would welcome some help to write and distribute a questionnaire on members views. Those surveys conducted in the North West, Northern and Central regions have been helpful in deciding venues and topics for meetings.

We need your help, views and constructive criticism, don't just sit back and allow PEG to become just another good idea, whatever happened to it? ■

Frank Hawkins.

The cover design on this issue is somewhat dated, 1959 to be precise. The subject, "the first first year" shows all nine of the very first students at Harrow.

For the technically minded, the silhouettes were shot on half plate process film negatives, butted together to form a strip which was fed through the enlarger, image by image and projected on to 24" wide projection document paper, which was also advanced in step. The result was a very long, big print used as a centre piece of the first college open day exhibition. The whole thing was done as a group project involving staff, (Peter Bourne and Frank Hawkins) and students on two afternoons. These were the "bad old days" of photographic education when students were shown what to do, worked hard and had very little time to get bored.

Unfortunately the original do not suit our PEG page format and has been rearranged.

Reading from top left to bottom right:- Jack Barucki (now at Birmingham Poly), Cobina Cumming, Mike Foster, Pete Smith, ? Jetha, Nat Kortie, Bryan Smith, Angela Williams (editorial and was a Part-time lecturer at Corsham Court), Gordon Read (now at Blackpool teaching on the HND/PQE).

Where are they now? ■

## P.E.G Financial Report

During the Spring Conference at Kodak, Treasurer Frank Blackwell presented the current state of our finances. He has kindly updated the figures up to the end of our second financial year, (May 31st) when the position was:-

Current account	£ 706.19
Deposit	£2344.41

With a full years subscription to come our position can be said to be very satisfactory. The sum in reserve is mainly due to the profit on conferences where of course non-members pay a higher fee.

## Subscriptions

The 1988/89 subscriptions were due on the 1st of June last, thanks to all those who renewed promptly but a large number did not and are now overdue.

We also have some 30 members? who failed to renew for 1987/88, as none have sent in resignations they will shortly be receiving an invoice for £20.00. ■

You may know that AFAEP Education Officer and PEG member Jackie Kelly runs open Careers Meetings at the AFAEP offices. To answer some of the questions that are raised about assisting, Jackie asked AFAEP assistant Kiran Master to write up his duties. So if your students are looking towards the bright lights here is Kirans list and job description.

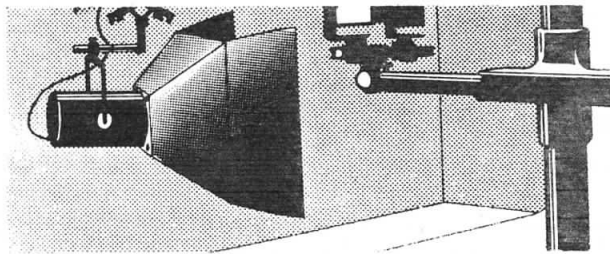
#### Job description:

To learn through active participation in, and accepting responsibility for, the photographic work of the studio, its day to day running and general administration.

To anticipate the needs and requirements of the photographer and the studio.

Work the hours required to achieve these aims using whatever means appropriate.

Forget about 9-5 routines, long weekends off and a whirlwind social life.



#### Photographic work in the studio:

To ensure the preparation of the set meets the relevant deadline, that it is correctly built, and to organise set-builders when necessary.

Check lists of props, organise and store them.

Set up the camera required ensuring the correct lenses, filters and accessories are available.

Organise the ordering and collection of sufficient film for the shoot, store it and have it ready for use when required.

Set up lighting checking that all bulbs, flash tubes and fuses are operative and that sufficient power points, extension cables, etc. are available.

Set up reflectors and masks where required. Check lights can be operated during shoot without disturbing the set.

Ensure the set is clean and all elements are correctly positioned.

Take meter readings and appropriate polaroids.

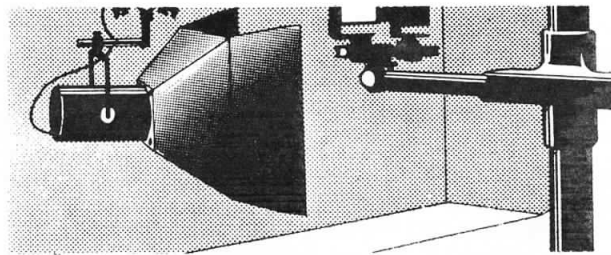
Load film and check everything is ready for shooting ie. lights off, windows masked, set clean, people still.

Keep written records of film type used, exposures, lighting diagrams and polaroids taken. List names and telephone numbers of clients present and details of any models, stylists and home economists used.

Keep written records of all orders sent out.

Organise, number and store all exposed film. Deliver and collect it from the processing laboratory.

Print up black and white photographs when required.



#### Photographic work on location:

All as listed above plus:-

If required, travel to and check location for suitability ie. availability of power points, supplies (both photographic and general) and adequate processing facilities if necessary.

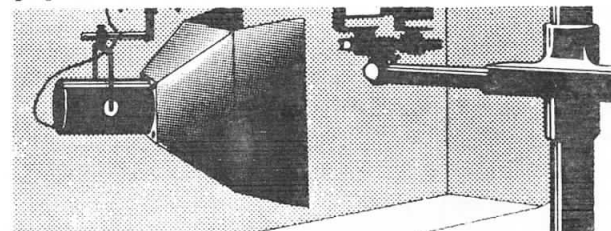
Check access to location ie. road routes, train and bus timetables, the availability of suitable accommodation and communication facilities.

Check location studio (if being used) for suitability for shoot ie. ceiling height, number of power points, kitchen, darkroom, toilet and changing rooms, access and parking etc.

Organise transport and drive it. Prepare and load equipment for transportation.

Set up on location and check equipment is working.

Ensure safe storage and transportation of all film and equipment.



#### General responsibilities in daily running of the studio:

Making tea/coffee and ensuring all essentials for life are available (where possible). Likewise for all clients, guests and others.

Check studio is clean and orderly. Clean it and bring order to it if it isn't. Sweep floors, wash up, clean toilet, dispose of rubbish, etc.

Constantly check and re-supply all items required for daily running of the studio from washing-up liquid, coffee and stationary to gaffer tape and D.I.Y. materials. Check all items used are replaced.

Answer the phone, take messages and insulate the photographer from unwanted intrusions.

Deliver film, papers, props, etc. where required.

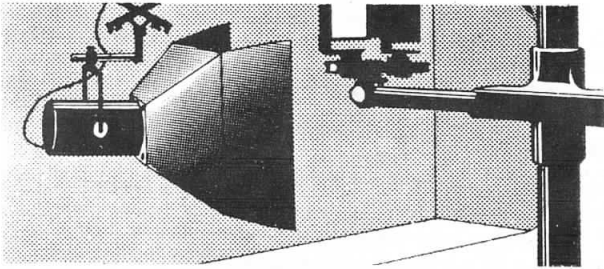
Carry out routine maintenance on studio, ie. painting, fitting locks, etc., and organise builders/carpenters if required.

Organise breakfast, lunch and dinner.

Check studio is secured and locked up.

Carry, drive, cycle, run and walk to get everything done.





#### Administration duties:

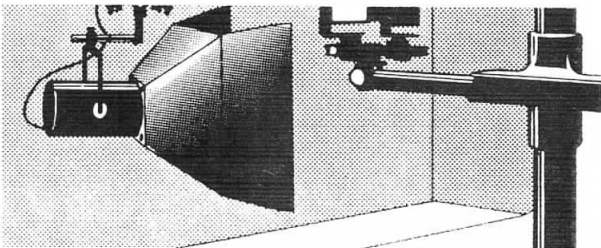
Deal efficiently with clients and customers.

Take messages and supply information when appropriate.

File papers, invoices, bills payed and to pay, details of shoot, etc. Bank cheques etc.

Organise the repair of all equipment; chase up suppliers and dealers. Familiarise yourself with their whereabouts.

Research and obtain information when required.



#### Use of equipment:

Become familiar with the operation, break-down, re-assembly and idiosyncracies of all equipment used in the studio.

In my case these are:

Lighting - Strobe 5000J pack  
Strobe 1000J pack  
Strobe location pack  
and all relevant mains, sync and pack to pack leads.  
All Strobe C-type heads, soft boxes, fish fryers and striplights.  
Elinchrom flash kit  
Minim tungsten kit  
Amlight tungsten kit  
Redhead tungsten kit  
and all leads, fuses, bulbs and stands

Cameras - 5"×4" camera kit and lenses  
sync leads, extension poles, polaroid backs, bellows.  
Mamiya RB and RZ 6×7 outfits, lenses and backs.  
All filters and holders for cameras.

Studio accessories - auto poles and clamps  
flats and polyboards  
reflectors and diffusers  
backgrounds and scoops

In the darkroom - 5"×4" and 35mm enlargers  
papers, chemicals and printing techniques ■

Research in all aspects of photography has been and is currently being carried out by many individuals for a range of distinctions and qualifications. One major problem for researchers is that there is no central register for this valuable body of research.

In order to overcome this problem and to provide this central register, the Photographic Education Group, in conjunction with the Birmingham Institute of Art and Design, Birmingham Polytechnic is attempting to produce a list of research carried out in Britain in the last twenty-five years. This will be published, and updated, in two categories: 'Research Completed' and 'Research in Progress'. If you have carried out research for a distinction of the BIPP or RPS or as part of a qualification in education (leading to an award by the CNA or university), please photocopy and complete one of the following forms.

#### RESEARCH COMPLETED

Name:

Title of Research:

Qualification/Distinction awarded (include qualifying body)

Date of Qualification:

Name of any Institution where a copy of the results of your research is lodged:

#### RESEARCH IN PROGRESS

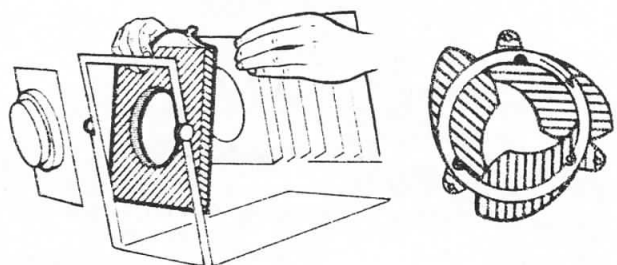
Name:

Working Title of Research:

Qualification/Distinction for which this research is being carried out (include qualifying body)

Proposed Date of Completion:

When complete, please return to Michael Hallett, School of History and Complementary Studies, Birmingham Institute of Art and Design, Birmingham Polytechnic, Corporation Street, Birmingham B4 7DX. ■



## The Snap Shop, Salisbury's photographic workshop.

David Cousins

A couple of years ago students from Salisbury College of Art Department of Photography produced an educational entertainment for local schools, on the subject of light, vision and photography. This was well received and built a bridge between the college and the local primary and junior schools. One or two teachers extended the project by introducing simple photography into their classes. As a result the idea of a travelling workshop, staffed by college students was born.

We pride ourselves at Salisbury on our good relations and contacts with both the profession and local industry, so obtaining sponsorship was relatively easy. The Hedges Wright Group, one of the souths foremost photographic operations, (who provide lab services, video and film production, A/V and rostrum) generously supported the project.

Senior Lecturer Dave Cousins ably assisted by technician Alex Grant and a handful of second year B/TEC HND students carried out a trial run at a friendly local school. The creation of a darkroom was found to be relatively simple, a case of black plastic by the yard applied with gaffer tape! A suitable light trap to allow access to the hordes of diminutive photographers proved more difficult to achieve. The initial plan of nailing the door open and hanging plastic curtains across the openings was, it was discovered an efficient method of illuminating the entire area every time a body traversed it! Back at collect Alex designed a double trap constructed from

1 1/4" plastic waste pipe and fittings swathed in black plastic and holding a fabric curtain in addition to a plastic set. This strange dismantlable device taped onto a door opening and worked well.

It was about this time that Bill Shepley mentioned he was to address a meeting of civil service photography managers. A heaven sent opportunity

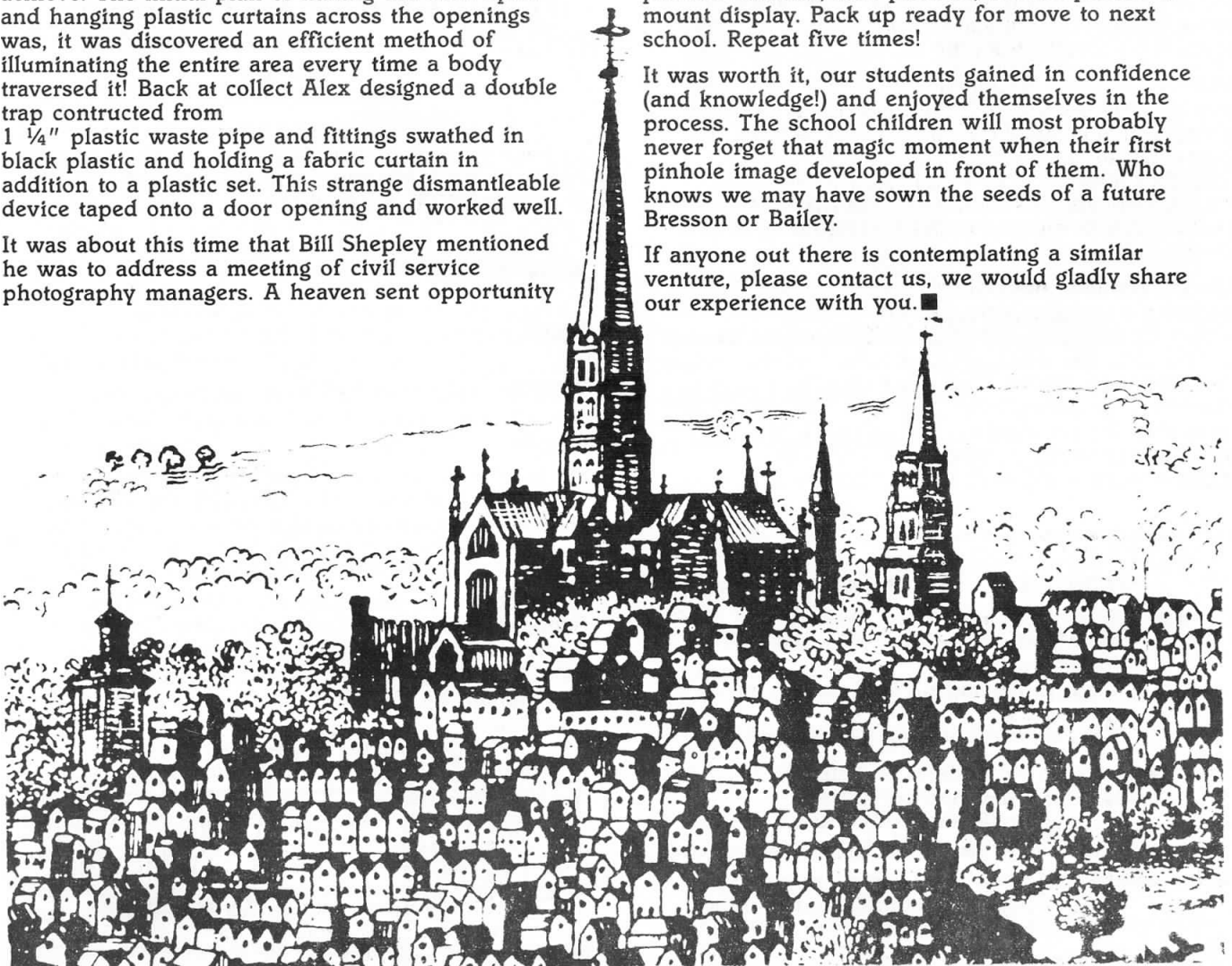
to seek donations of outdated photographic paper. We were not disappointed, quantities of Grade O RC came flooding in, plus some interesting rolls of lightly fogged Multigrade, simply perfect for making photograms and paper negatives in pinhole cameras.

An assembly was written and prepared involving a giant 1.5 metre square collapsible camera and a set of re-halogenised negatives and positives which could be 'developed' in the light. Child proof contact frames were made by fixing a ten by eight piece of clear perspex to a matching sheet of hardboard with two elastic bands. Tests were carried out on ferro-prussiate sensitisers to establish exposure times for sun printing (ten minutes!). T shirts bearing the Snap Shop logo were printed. The five 'lucky' schools were visited and plans for the content of the workshop discussed.

The fortnight of the Snap Shops was incredibly hard work. Arrive at college, drive team to school, set up equipment for assembly, start building darkroom. Present assembly, introduce class to sun-printing, coat paper make prints, start making pinhole cameras. Teach handling of photographic papers, make thematic photograms. Day two, test pinhole cameras, take pictures, contact positives, mount display. Pack up ready for move to next school. Repeat five times!

It was worth it, our students gained in confidence (and knowledge!) and enjoyed themselves in the process. The school children will most probably never forget that magic moment when their first pinhole image developed in front of them. Who knows we may have sown the seeds of a future Bresson or Bailey.

If anyone out there is contemplating a similar venture, please contact us, we would gladly share our experience with you. ■



## Training within Industry and the Photographic Profession

Following from the Training Needs Survey described in the last issue of the newsletter, the Training Commission has invited the BIPP to form a Lead Industry Body for the industry.

The Laboratory Associations together with representatives of AFAEP, BIPP, NUJ (representing newspaper photographers) and IMBI met at the AFAEP offices on the 6th of June to consider forming the new independent body. Representatives of the Occupational Standards Branch of the Commission and the officer responsible for developing the National Council for Vocational Qualifications work in the media industry attended the meeting to explain the relationship between the work of the Training Commission, Lead Bodies and that of NCVQ.

The Lead Body will have the task of identifying all occupations within the industry and be responsible consulting with employers to define standards, developing appropriate vocational qualifications and negotiating approval from the NCVQ.

There was general agreement on the need for a cross industry approach to the development of training and vocational qualifications. The group of representatives are to meet again on the 20th of September after they have consulted within their own associations. The Council of the BIPP has already given its support to their involvement in the new group.

Once in operation the LIB will act as the link between the various sectors of the industry, the Training Commission and the NCVQ. It will be the first time that the photographic bodies and the laboratory associations have been directly responsible for determining their own training needs and setting the standards required; previous attempts to organise training have linked the various sectors to different training boards. ■

### Looking Ahead to 1989

Following the success of the PEG Spring Conference held at the Marketing Education Centre of Kodak Ltd; the Company have announced their intention to host another similar event in the spring of 1989.

## Associated Examining Board and Southern Examining Group

The GCSE Photography examination has got off to a good start with an entry of 3484 candidates.

The AEB A level continues to go from strength to strength with an increase of more than 25% in the number of candidates to 1294.

The A level results from last year (1987) show that 17.4% of candidates achieved a result in grades A or B. These candidates are able to enter the Licentiate grade of the Royal Photographic Society without the need for validation of practical work.

The most successful A level candidate in the 1987 examination was Mr John F. Bentley of Chesterfield. Mr Bentley studied photography at the Huncote Centre in Derbyshire. He became eligible for the RPS award of a years free membership of the Society.

## City and Guilds of London Institute New scheme 747

The draft of scheme No 747 Photography Part 1 has been published for consultation. The scheme has been presented on a competence basis, in anticipation of NCVQ requirements and incorporates checklists for the practical tasks which are intended to be carried out as part of course work assessment.

The scheme has drawn on the evidence of employer need published in the report of the Training Needs of the Photographic Industry Study.

It is designed for the maximum flexibility and a wide range of modes of study and preparation is possible.

There are eleven groups of practical skills or competences. These will be assessed locally and a Record of Achievement issued for each completed satisfactorily. The award of the Part 1 Certificate is made on the completion of all the Competences (listed below).

- Operating camera equipment
- Selecting and handling sensitive materials
- Photographic film processing
- Photographic printing
- Lighting for photography
- Design and reprographics
- Presentation and finishing techniques
- Testing repair and maintenance
- Tape slide presentation
- Observing safe practices
- Industrial studies

It is hoped that the scheme will be available for piloting on a restricted basis in 1989 and on a full national basis in 1990. ►



## City and Guilds 923

This popular scheme continues to attract record numbers of candidates. Registrations since the start of the scheme will shortly top 10,000.

This has put the present method of centralised assessment under some strain. During this session a new system based on local assessors will be introduced. All centres will be notified of the change so please do not ring CGLI for information. ■



## People in PEG

**Sylvia Barnes** at present Head of Photography at Granville College Sheffield and who also acts at PEG's careers specialist and membership secretary has been appointed as Head of the School of Photography at Bournemouth and Poole College of Art and Design. She takes up her new post in September. The School at Bournemouth offers both OND and HND Photography and contributes to the post HND Diploma in Media Production. Sylvia is currently chairing the CGLI Working Party responsible for drawing up the new 747 competence based scheme.

**Brian Nevitt** one of our most recently joined members is Photography Course Director at the Buckinghamshire Adult Education Centre of Missenden Abbey. The centre is unusual in offering not only weekend workshops in a variety of photographic topics but also a two year certificate and an advanced certificate programme.

**Richard Abraham** teaches LEAG GCSE Photography in Hong Kong and claims to be the only such teacher in Asia. He feels isolated and would like some contact with other members teaching the same scheme. He would particularly like information on suitable projects and book lists. His address is:

Island School, 20 Borrett Road, Hong Kong. ■



## One Day Conference To Celebrate The 150th Anniversary Of The First Public Announcement of The Invention of Photography 1839 - 1989

### Preliminary Notice and Call For Papers Rewriting Photographic History

At Birmingham Polytechnic  
(precise venue to be decided)  
**Friday, 29 September 1989**

The Conference will concern itself with two inter-related themes: that of 'local photographic histories', and the 'rewriting of photographic history'. Local photographic histories may include such topics as care and conservation, cataloging, making such collections available at local and regional level, or case histories of a local and regional interest. Rewriting photographic history could encompass the problems of research, authorship and publication of papers, articles and books at a local, regional and at a national level.

Call for Papers: Papers of 20-25 minutes duration on either of the themes are invited. A title and a 150 word outline should be returned to the Conference Organiser by mid-October 1988. It is expected that the programme will be finalised and participants informed by December 1988.

It is anticipated that the Proceedings of the Conference will be published by the School of History of Art and Complementary Studies as part of their 'Occasional Papers' series.

Details of proposals for papers and requests for additional information as it becomes available should be addressed to Michael Hallett, Conference Organiser, 'Rewriting Photographic History', School of History of Art and Complementary Studies, Birmingham Institute of Art and Design, Birmingham Polytechnic, Gosta Green, Birmingham B4 7DX.

Telephone: 021-331 5880/5881. Fax: 021-356 2875. ■





## Spreadsheets, their application to teaching photography

The teaching of new technology is somewhat hampered by a lack of suitable programmes. This short note is a heavily edited version of a much longer paper by Mike Fitton of Salisbury. For those interested Mike has promised to provide the full programme on disc (and a copy of the complete article) (Ed)

Mention 'Spreadsheets' to computer users and no doubt the large majority will conjure up visions of financial applications like Cashflow Analysis, Sales Forecasting, Balance Sheets etc. These are of course legitimate applications of the Spreadsheet but to a first year student maybe a little too distant to be of immediate relevance.

In the Image Technology Unit at Salisbury, a resource of computers and associated equipment shared between three departments, the stress is on the integration of Information Technology with the current curriculum. To this end I decided on a sideways approach when introducing students to spreadsheets, linking the applications with their existing theoretical studies.

It is not the purpose of this article to delve into long explanations on the workings of the spreadsheets but for those who have not yet used them, they consist of a **grid of cells** with letters and numbers on the **columns** and **rows**. Each cell can therefore be uniquely referenced, eg A3, C28 etc. To use the spreadsheet you must enter information into cells to build up a **model**. This information may be

1. A **label** (Text)
2. A **value** (Number)
3. A **function** (A simple addition, multiplication, or a complex calculation)

It is usual to express the calculations with reference to values in other cells. eg In cell D30 there may be the formula  $C12 * C24$  whereby the values in cell C12 are multiplied by those in C24 and displayed in cell D30. In this manner any changes made by the user in cell C12 or C24 are immediately and automatically reflected in D30.

Spreadsheets are quite simply to set-up, and can offer a number of advantages over the use of hand calculators in the way they can display formulas, permit simultaneous display of multiple sets of information, allow the model and results to be saved onto floppy disk and also printed out for hard copy.

In my work at Salisbury I have attempted to show that there are alternative approaches to introducing spreadsheets to photographic students, and that they are also a means of exploring some theoretical aspects which are directly related to practical working conditions. There are, I'm sure, many more areas that could be investigated eg. reciprocity failure, filter factors, colour printing filter calculations etc.

What I do not claim is that spreadsheets are always the most appropriate means of calculating the values in the models on a **day to day basis**, leaving this to the programmable calculator.

I will be pleased to send the programs on disk (Nimbus format) on receipt of formatted disk and mailing envelope.

M. R. Fitton, Image Technology Unit,  
Salisbury College of Art, Southampton Road,  
Salisbury SP1 2LW.

## Resources

Teachers in schools and adult centres, in fact anyone teaching beginners the basic stages of photographic processing and printing may be interested in a series of leaflets published by the Ilford Photo Company.

The A4 size three fold data sheets are well illustrated and cover the following topics:-

Mastering Photography—how to turn picture taking problems into opportunities.

How to process your first black and white film.

How to make your first black and white print.

They are available from:- Ilford UK Sales, 14-22 Tottenham Street, London W1P 0AH.

A reminder that copies of the **Kodak Education Pack** which contains posters and worksheets are still available by contacting Peter Sutherst of Marketing Publications A11B, Kodak Ltd., POBox 66, Hemel Hempsted, Herts HP1 1JU.

*Please Note.*

**WILL ALL MEMBERS PLEASE  
NOTE THAT FROM  
1st OCTOBER 1988  
THE MEMBERSHIP SECRETARY  
MRS SYLVIA BARNES  
WILL BE MOVING  
TO:  
HALAM HOUSE,  
HILL VIEW,  
ALDERHOLT,  
DORSET.**

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# Book Reviews

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Three books have come to hand recently which may be of interest to readers.

The first, **Photographic Retouching** has been specially written for Kodak by Vilia Reed who taught and demonstrated retouching, artwork techniques and the use of Kodak materials for over 30 years at the Kodak Company in the USA. The book deals comprehensively with many techniques beyond simple spotting and finishing methods. It is well illustrated with step by step photographs which show clearly the before and after appearance and how to handle tools and materials.

The contents include:- Tools and materials, Black and white negatives, Colour separation negatives, Colour negatives, Black and white prints, Colour prints, Dye-transfer prints, Colour transparencies, Emulsion stripping, Cutting and butting, Restoring old photographs, Restoring old negative films, Airbrush retouching, Print finishing, Formulas, there is also a useful section on Safety.

A valuable addition to a rather neglected topic area.

The A4 paperback runs to 116 pages and is priced at £24.95.

The second book from Kodak is **Landscape Photography**, a Kodak guide written by Jeff Wignall. It attempts to answer the question, "What is a Landscape" and works through examples of natural places, the land, the sea, inland water, the sky, rural places, suburbia and cities. There are chapters on Reading the Land; Dimensions; Design; Light on Land; Weather on Land; Cameras, Lenses, Films and Filters and, Seeds of a personal style.

It is a book for those starting off in Landscape and could perhaps been more aptly titled "Landscape Photography in Colour" as all but a handful of the photographs are reproduced from colour transparencies. The illustrations are both technically excellent and well chosen to demonstrate points made in the text but are somewhat lacking in

emotional appeal.

Altogether a useful addition to the college library.

A4 paperback, 112 pages. Priced at £12.95. Both of the above titles are available from Fountain Press Ltd. 45 The Broadway, Tolworth, Surrey.

**Youth, Culture and Photography** is the title of a recent addition to the series, Youth Questions, published by Macmillan Education. It is the result of collaboration between Andrew Dewdney and Martin Lister, both from the Department of Cultural Studies at the Cockpit Arts Workshop. Their book is a review of several years of development work with secondary school children who were helped to use photography as a means of exploring their own culture. It looks hard at the child's view of life in an inner city and attempts to decode the imagery of youth.

The authors make a strong argument for an alternative to the text based, exam orientated curriculum. Photography is used as an investigatory tool to develop ideas about meaning, class and social structure. The evidence collected through the production and analysis of many thousands of images allows a glimpse into youth culture and some understanding of its values.

It is not a "how to do it" manual, the authors are concerned with the opportunities that working class young people have for the expression and clarification of their experience.

The book is extensively illustrated with the work of the young people who took part in the projects. Unfortunately the graphic reproduction techniques employed and the use of heavy tint grounds have not been kind to the illustrations. Production of the book was assisted by a grant from the Arts Council.

Youth, Culture and Photography, 146 pages. £25 Hard cover, £7.95 in paper back. Macmillan Education Ltd. ■

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# Book Reviews

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I spotted the article printed below in a recent copy of the "Photo News for Educators". It is reprinted by courtesy of Eastman Kodak Company (Ed).

Several photo educators have requested information to help them grade their students' classroom and laboratory assignments. Here are some suggestions.

To promote education and growth in your students' photography, make your comments pertinent and constructive, and communicate them in a positive, encouraging manner. For instance, critique their work on what they have accomplished during the photo assignment, not what they didn't achieve.

### Camera technique

- Subject is clear & sharp with good detail
- Good background/foreground
- Good exposure
- Level horizon (no tilting walls, ceilings, floors)
- Good choice of point of view (eye level, high, or low angle)
- Filled frame—moved in close
- Good depth of field
- Framed the subject (with trees, bushes, parts of a building, etc)
- Used leading lines

### Light

- Good direction of light (front, side, back, diffuse)
- Quality of light (flat, bright sunlight, time of day)
- Flash—proper range  
—reflective surfaces

### Negatives

- Clean—free of lint, dirt, scum, fingerprints
- Provided proofsheet
- Properly exposed—good contrast

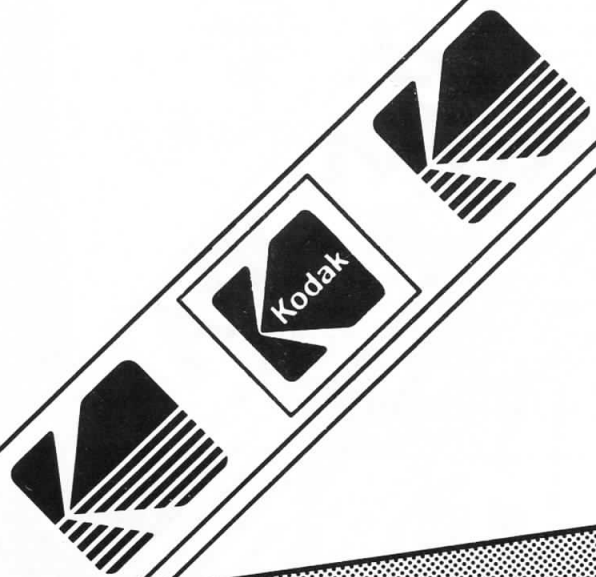
### Printing

- Proper density/contrast
- Good trim and position
- Good highlights
- Clean—no lint spots or spotting

### Bonus points for Creativity

- Evokes mood/Creates illusion
- Natural looking
- Compelling/Spontaneous/Intriguing/Impact
- Beautiful
- Effective use of filters
- Degree of difficulty
- Simple
- Nicely presented
- Original
- Inventive/Expressive
- New concept or style/Fresh look or approach

Note what's good with your students' images. Build up their confidence and encourage them—before making appropriate suggestions for improvement. Using a positive approach will promote their interest in photography and encourage technical and artistic excellence.



## Future PEG Events Spring Conference 1989

Kodak has already announced their intention to host another PEG conference at their Marketing Education Centre on a Saturday next spring. Like the first spring conference the idea is to present a programme with a mix of topics to suit the interests of most members. At this stage your ideas on topics would be welcome and if anyone would like to present a paper please let the editor know the proposed title and length (20-25 mins. preferred).

The date will be circulated as soon as discussions have been held with the company, this time we will avoid Cup Final Saturday.

750/744/YTS Day Conference at Mid Cheshire College provisionally planned for February/March. This will be organised by Beri Hare. Details will be later.

Several other topics are being investigated, a day on the Training Needs Survey and another on the new CGLI 747 scheme but no firm arrangements can be made before the publication of the Training Needs report and the 747 scheme. Both are expected early in the Autumn Term.

PEG

## Chrisi Bailey Memorial Award For Photographic Education with Younger Children

In association with the Arts Council of Great Britain, the British Film Institute, ILFORD PHOTO Company and the Society for Education in Film and Television

Chrisi Bailey, Research Fellow to the Ilford Research Project at King Alfred's College, Winchester, was an extraordinary explorer of photographic education with primary-age schoolchildren until her tragic death in 1986 at the age of 32. A major example to media educators in the 1980s, her work is commemorated in this annual award for innovative developments in photographic activity and media education with younger children.

The award is open to groups, workshops, schools and other institutions. It is particularly intended for whole programmes of work which sustain and develop young people's practical and critical interest in light-sensitive materials and related media. The award panel will be looking for projects which show possibilities for future development.

The award will comprise approximately £150, plus the equivalent of £100 in materials from Ilford. In addition, the award confers national recognition of the value of work being done in this area, and is intended to attract public and institutional attention to the work with which Chrisi Bailey's name is so closely associated.

The Arts Council, the BFI, SEFT and King Alfred's College will nominate a panel to judge the award each year. Applications may be made by individuals and groups or nominations made by others on their behalf. Entry forms are available from the Chrisi Bailey Memorial Award, SEFT, 29 Old Compton Street, London W1V 5PL, to be returned by July 31st.

## 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.