



photo imaging council

December 2004

NEWS RELEASE FOR THE INDUSTRY AND GENERAL PRESS

THE PHOTO IMAGING COUNCIL AWARD

The 2004/2005 winners of the Award are **Rebecca Dearden**, who is studying for a Foundation Degree in Photography at the Herefordshire College of Art & Design, and **Christopher Davis**, who took a PG Dip Photojournalism course at the London College of Printing.

Rebecca Dearden has produced a series of life-size, full-body portraits of blind and partially-sighted people and has been working with a range of companies and organisations to explore ways of making tactile portraits from these images. Techniques include embossed paper, ceramic tiles and a 'talking tactile tablet' that incorporates audio comments from the participants.

Christopher Davis has worked with the Mother Teresa Society and in particular, its maternity clinic in Pristina, Kosovo. Kosovo has the highest child mortality rate in Europe. Christopher's photos will be used for the Society's publicity campaign.

Rebecca was awarded £1250 and Christopher £1000. As their budgets were higher than this, PIC looked to industry companies to help sponsor the students with the product which they needed. The following companies were very generous in giving product or services: **Epson** – for printer ink, **ICI Imagedata** – for inkjet paper, **Kenro** - for negative and print storage sheets, **Konica Minolta** – for film, **Kodak** – for paper and film, **Agfa** – for film, **Kentmere** – for paper, **Leica** – for camera service and **Ferrania** – for paper. Rebecca also received help from **MPS Photographic** in Newcastle on Tyne in producing the life-size prints and Christopher received generous assistance from **Redwood Photographic** in Colchester for processing.

The volunteer judges for the 2004/ 05 Award were: PIC Chairman, Gerry Dingley; Axel Flaig, MD of Keyphoto Europe Ltd, representing PIC; Siobhan Woods (daughter of Jack Jackson after whom the PIC Award was originally named); Dr Bill Gaskins, FCSD, FRPS, FBIPP representing HEAD and John O'Neil, MBE, FRSA, FAE, FNSEAD representing HEAD.

The two winners are presenting their work to members of the photographic and imaging industry and trade press on **Tuesday 11 January 2005** at the Copthorne Hotel, Slough.

The work will also be on display at ***Focus on Imaging, NEC, Birmingham from 27 February – 2 March 2005*** (courtesy of Mary Walker Exhibitions Ltd).

Winner: Christopher Davis

The Serb repression of Kosovo's Albanian majority led to Albanians being dismissed from their jobs and evicted from their homes; their institutions were closed down in a methodical effort to expunge them from the province's social and political life. The Albanians set up their own institutions in response to this repression thereby creating a 'parallel society'. The Mother Teresa charitable society was founded in 1990 as part of this parallel society but does not discriminate between race or religion.

By 1998, the Mother Teresa society had over 7,000 volunteers and 1,700 doctors, with 92 clinics around the province. The society also operated a maternity clinic in Pristina, provided special services to the disabled and elderly and distributed food and clothing to over 30,000 needy families a year.

In 1999, everything changed with NATO's bombing campaign and the removal of Serb forces from Kosovo. In the wake of the NATO action, international relief agencies flooded into Kosovo, bringing with them uncounted numbers of aid workers and massive amounts of funding. How many organisations came, and how much money flowed into Kosovo, will never be known. The Kosovans welcomed these organisations as their rescuers and will always be grateful to them, and to their countries.

Now that the emergency phase is over, the international humanitarian organisations have withdrawn from Kosovo, leaving the Mother Teresa society without means to continue. Today in Kosovo levels of employment are high, up to 80%, and it suffers one of the highest child mortality rates in Europe. The need for the society's healthcare initiatives to continue is as acute today as it was in the early 1990s.

Christopher worked with Mrs Sadije Llaloshi, Manager of the Mother Teresa maternity clinic in Pristina to create a photographic essay that documents their pre-and post-natal care programmes. These include educational programmes such as birth control, breastfeeding and women's and infant health and are the only ones of its kind in the entire country.

Winner: Rebecca Dearden

Rebecca has produced a series of life-size portraits of partially-sighted and blind people. The portraits have then been turned into tactile images using a variety of techniques. For some of the people involved – blind since birth or from a very young age – this is the first time they have ‘seen’ their own image.

Although tactile diagrams and simple line drawings are fairly common, very few blind and visually impaired people have the opportunity to experience the photographic image – and certainly to nowhere near the extent that sighted people take for granted.

American research, though, has shown that blind people can not only appreciate pictures by touch, but that the ability to understand how a flat image represents the three-dimensional world can be very important to the development of other skills.

The project also raises fascinating questions about the relationship between the photographer and the subject, between the subject and the viewer and about the status of a ‘distanced’ vision as opposed to the intimacy of touch.

Very often, when a photograph is taken, it is done without the subject’s knowledge or permission – or, at the very least, they are unlikely to see the resulting images.

Portraits of people who could never physically see the end result highlights this one-way relationship, in which the photographer is in control of the image and the photographed becomes an object for other people to look at.

The images had to be carefully composed, bearing in mind that perspective, tone and detail all cause problems for blind or sighted people using touch to read an image from a flat piece of paper.

These black and white photographs were the basis for conversion into tactile portraits. Rebecca has worked with the University of the West of England on innovative tactile ceramic tiles, with the T3 team the Royal National College for the Blind on a talking tactile tablet, which uses touch to trigger spoken information, with Viewplus Technologies in the States on embossed paper prints and with Anglia Polytechnic on raised-line inkjet prints.

Research is continuing and Rebecca is working with a range of organisations to widen access to the results of the project.

The Winners' Contact Details:

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Images can be sent to the press on request for the purpose of promoting the Award and the winners' work.

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Notes to editors

1. Presentations on 11 January 2005

The presentations are at 13.45 hours at the Copthorne Hotel, Slough. Press members are cordially invited to lunch at 13.00 hours and to a presentation on legislation implementing the WEEE Directive immediately after the student presentations.

2. Applications

About £2,000 is awarded each year, as one or several lesser sums according to the applications received. Applicants, who must be full-time students on higher education courses in any discipline of art and design, need to present a brief written scheme with a budget proposal showing detailed costings plus a statement from their college

or university in support of their application. Thus the Award is NOT a photographic competition as such (ie it is the project that is judged as no photographs are submitted).

Application forms are available by e-mail contacting tracey.newton@ntu.ac.uk, and from the PIC web site – www.pic.uk.net - or by writing to the HEAD Trust, The Nottingham Trent School of Art and Design, The Nottingham Trent University, Burton Street, Nottingham. NG1 4BU enclosing a stamped addressed envelope. The closing date for applications for the 2005/06 Award is 1 May 2005.

A judging panel made up of representatives of PIC and the HEAD Trust meet soon after the closing date and prizewinners are notified early in June so they can make the necessary arrangements to carry out their projects.

The prizewinners provide a brief written report and two sets of a portfolio of 20 photographs – one for the HEAD Trust and one for the presentation and exhibition - by the end of November. Prizewinners are required to give a formal presentation to PIC members and the trade press and may have the opportunity of display their work at the *Focus on Imaging* exhibition in February.

3. History and Purpose of the Prize

The Prize was established in 1992 by the former BPIA, whose members now form part of PIC, when all companies agreed to pay substantial capital funds to establish a scholarship scheme. PIC represents businesses distributing a wide range of photographic and imaging equipment and materials and its member companies vary in size from multi-nationals to small specialised concerns (see contact details of members and their products on the web site: www.pic.uk.net).

The Award was known as the Jack Jackson Award until January 2004. Jack Jackson was a well-known and highly respected member of the photographic industry who died in 1991 after many years membership of the BPIA. The Award recognised his vitality and encouragement of young people. As fewer people now remember Jack, it was decided to rename the Award as the Photo Imaging Council Award, in recognition of the many who give their time and efforts to serving the Council. The Prize is unique because it promotes no brand labels, being generically funded by the industry. This gives singular freedom to prizewinners to develop projects in the way they see best.

The scholarship scheme is administered by the Foundation for Higher Education in Art and Design (HEAD Trust). The HEAD Trust, a registered Charity, is dedicated to the improvement of visual education and to supporting students of art, craft and design. The value of the scheme was augmented by a government grant through the Business Sponsorship Incentive Scheme (BSIS) and the resulting income enables about £2,000 to be awarded each year, as one or several lesser sums according to circumstances. The scheme has been kept deliberately simple so that the overwhelming majority of the monies generated by the capital funds are paid to the beneficiaries rather than lost in administration costs.

The scholarship is available to students undertaking higher education in any discipline of art and design to fund a project “where the use of photography would make a difference” (there are over 20,000 students in nearly 70 colleges who are eligible to apply). PIC members deliberately did not make the scope of the project more specific, believing that the use of photography helps to highlight project situations.

4. Recent Previous Winners

- 2003/04 winners were Belinda Lawley whose project was on telemedicine – bringing heart care to the poor in rural India - and Fiona Campbell whose project took a look at the world of masters athletics showing mature athletes who had reached their goals irrespective of age.
- 2002/03 winners were Marcello Bonfani - whose project was to document the world’s biggest ship breaking complex of Alang, on the Indian coast of Gujarat - and Aubrey Wade, whose project concerned The Buddy Scheme – Holland’s programme to integrate unaccompanied juvenile refugees.
- 2001/02 winners were Harjeet Kaur, whose project Dark Tales at Bedtime looked at perceived women’s roles in society by reflecting on the nature of narrative using old fairy myths, and Tina Stallard who depicted children with a range of disabilities, of different ages and from different social backgrounds.
- 2000/01 winners were Ikuko Tsuchiya for a photographic documentation of therapeutic community life in Botton Village, North Yorkshire, home to UK adults with learning difficulties and co-workers from all over the world and Marc Newton whose project was on Bondway, a London housing shelter for homeless men.
- 1999/2000 winners were Sam Bell for her project urban deserts in Glasgow, Newcastle Upon Tyne and London and Christopher Anderson for his documentary projection on the Cooperative Minera Central Mixto De Minas Libres Ltda in Potosi, Bolivia.
- 1998/99 winners were Letiticia Sabatto Valverdes who documented the life of the street children in Rio de Janiero and Fran Marques-Faulkes who photographed the elderly and disabled at a day care centre in Dundee.

All prizewinners went on to develop their interest in photography, some embarking on a photographic career, others using photography as an adjunct to their career. Work has been placed in the *Sunday Times Magazine*, the *New Statesman*, the *Photographic Journal* and the *British Journal of Photography* among others and several have won further scholarships such as the *Jo Spence Fellowship*. All presented their work to company representatives and to the trade press and all made useful contacts for their careers through winning the Prize.

5. Further information, contact:

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The Photo Imaging Council

was formed in January 2002 from the merger of the four lead organisations for UK manufacturers representing the interests of importers, of exporters, of UK based manufacturers and of those involved with photo waste. PIC represents a wide spectrum of the supply side of the industry with around 110 leading companies together with several of the major trade and professional organisations ranging across camera, film, chemicals, minilabs, accessories and specialist services.

PIC aims to promote the interests and deliver services to photographic and imaging supply businesses based in the UK. Its work includes lobbying government and other authorities as appropriate. It aims to promote the industry through generic activities such as student awards and educational events. It provides a forum for companies to discuss matters in common and runs general statistical and survey services. Companies are kept up to date on legislative, technical and other new or proposed developments which could affect them (consumer, environmental, technical, chemical...). It organises attendance at and obtains grants for trade exhibitions overseas and facilitates display opportunities for non exhibiting companies. PIC also has close ties with other national associations in Europe.