

SHIFTING DESTINATIONS: EXPLORING CRITICAL PHOTOGRAPHIC PRACTICE IN THE CONTEXT OF EMERGING TECHNOLOGIES

Adam Brown

The School of Creative Arts, James Cook University, Queensland, Australia / University for the Creative Arts, Maidstone, UK.

Abstract

Undergraduate students electing to study imaging encounter the challenge of developing their practice both technically and in terms of critical or theoretical agendas.

In order to align theoretical and practical learning, the team at UCA Maidstone developed units and teaching strategies which challenged institutional and cultural divisions between the technical and the critical. Using insights from Actor Network Theory and Fine Art practice, as well as a solid understanding of professional contexts, the team worked with online publication, street workshops, and experimental studio work, challenging students to open the 'black box' of imaging and media technologies.

This paper will reflect on attempts by students and staff to critique vernacular uses of image production and distribution technologies, exploring new opportunities and encountering potential dangers. The challenge of defamiliarising the user-friendly world of contemporary media requires inventive solutions and an awareness of how critical practice needs to adapt to technologies which dictate their own representation, and present a seamless interface to uncritical consumers.

Introduction: defining the vernacular

In data gathered from undergraduate students entering the first year of the BA in Photography and Media Arts at UCA Maidstone, about 50% reveal themselves to be active photobloggers, (own data) using sites such as Facebook, Flickr or DeviantArt. If ten years ago it would have been exceptional for an undergraduate photography student to have had their images published globally, and to have received feedback from a global audience, this is fast becoming the norm. It is increasingly clear that individual photographic practices derive from a process of production which is embedded in and originates from social practices and discursive environments.

In 2004, after the publication of images of abuse by US troops in Iraqi prisons in the global media, Susan Sontag remarked that 'the pictures taken by American soldiers in Abu Ghraib reflect a shift in the use made of pictures - less objects to be saved than messages to be disseminated, circulated' (Sontag, 2004, 26). This notion of photographic images as a form of communication in themselves, as opposed to objects to be subjected to language, is a noted feature of digital photographic practice.

Reflecting on contemporary photographic culture seems to continually reveal truths about photographic practices since their inception: the impression of a revolutionary change from analogue to digital is driven by technological developments, but socially, the forces that feed our need for images and the way in which they are used demonstrate constant relationships and patterns. Even before the advent of digital imaging, theorists such as Barthes (1981), Baudrillard (2001), Sontag (1990) and others represented constant voices reminding practitioners of the place of images in discursive contexts. It would seem that changes in broader culture from physical to immaterial forms of the image mean that conceptualisations of practice which prioritise physical works, individual artists, and material distribution channels, are becoming less pragmatic than those which consider images within the context of communication and social interaction.

However, within practices which make a feature of the constant exchange of images, the application of critical language is an intrusion. Cohen (2005) reveals how critique would appear to have no place in the world of the blog. There would seem therefore to be a need to place such work and practices within a reflective context, and critique the culture which provides students with their first experiences and models of photographic practice. In the projects myself and the staff team at UCA Maidstone devised for second year students on the above course, we were motivated by two convictions: that the activity we were observing online possessed a productive energy, and that the site of reflection, in the form of critique, needed to be deferred to another location. If the response to images was other images, where was discussion taking place? What blogging technologies were doing was redefining the sites of both production and reflection. Such changes offered an exciting opportunity to reinvent the photographic workshop, and explore altered relationships between image, maker and critique.

Critique, reflection and the blog

In research based on conversations with photobloggers, Cohen (2005) identifies a resistance to reflection manifested by users of popular photoblog sites such as Flickr and Fotolog. In a cogent and imaginative analysis, he analyses the activity and attitudes of bloggers as they obsessively catalogue their everyday experiences and post them online. However, his attempts to discuss intentionality with regard to the images themselves seem out of place.

(The) theme of instinct, of acting against conscious intention, is persistent in conversations with photobloggers. It's part of the reason why photoblogging is so hard to talk about in the language that theories of photography have set out for it (Cohen, 2005, 893).

Furthermore,

When asked too many questions about the nature of their photography ... many retreat into self-critique or self-parody: 'My photos are often of really boring stuff, just what I see'. These responses appear to be entirely ingenuous ... in at least one sense: they are an honest reaction to being forced by the interviewer to think too much and *in the wrong way* about their own practices (Cohen, 2005, 890, author's italics).

If responses relating to intention are hard to elicit from photobloggers, then the same can be said of first year undergraduate photography students, many of whom are encountering for the first time the idea that there *could be* theoretical approaches to photographic practices. (Steers, 2003, 19-31). In Darren Newbury's 1997 analysis of photography undergraduates and their theoretical orientation, echoes can be found of Cohen's insights into photobloggers' intentional unintentionality

Few of the students were even keen to discuss questions of meaning or communication. ... My attempt to impose a theoretical mode of discussion of images derived from a background of cultural and media theory, failed to connect with the students' practical mode of engagement with photography. The students did not want to be photographers to communicate certain ideas, but because they wanted to *do* photography (Newbury, 1997, 424).

Students conception of engagement with the subject seemed to take the form of immersion in practice, avoiding the distancing necessary for reflection to take place. Newbury's observation is possible due to the persistence of a dominant model in which 'cultural or media theory' is *applied to* cultural products, whereas in the making process, the relationship between object, idea and process is complex and cyclical. Reflection is key to a mature making practice, but theorisation and critique must, by definition, be applied to *objects* – be they completed pieces of work, or processes which can be described as if resolved.

The popularity of photography is in part due to the fact that it sustains itself without needing a theoretical armature, or a meta-discourse, unlike literature, or painting. Bourdieu, (1990) writing before the advent of digital imaging as we know it argues that the popularity and widespread practice of photography is due to its lack of a formalised or institutionalised hierarchy of values or canon.

If, more than any other cultural practice, the practice of photography appears to respond to a natural need, this is doubtless due to the extent of its popularization, but also because, unlike going to museums or concerts, it does not have the support of an authority with the explicit role of teaching or encouraging it. (Bourdieu, 1990, 70)

It would appear that photography did and can sustain itself very happily without formal education, and it is therefore worth noting that students entering full time education to specialise in photography are making a leap from a socially self-sustaining practice, to one in which reflection and acknowledgement of intention are required.

Cohen (2005) provides an insight into this resistance, and rather than framing it as a problem, explores how it can be both a creative opportunity, and revelatory of key truths relating to past and present photographic practices. Cognizant of Latour's (1993) notions of the cyclical and sometimes blind relationship between technology, intention and action, Cohen finds that his chosen field confounds any straightforward application of such ideas due to the element of desire. Photobloggers' practices resist easy categorisation as neither products of pure desire for which technology provides an outlet, nor behaviours similar to those of Flusser's 'functionaries', (Flusser, 2000, 27) who are compelled to produce by the fact of access to technology. They would appear to be some strange intertwining of technology and desire which results in 'a thing that always *will have been* made: the photoblog' (Cohen, 2005, 896, authors italics). It seems to exist both before and after the individual events from which it is composed – both photographic and social. The form of the blog, then – in both its material manifestation and its role in practice - would seem to demand critique, rather than the individual images posted. If the mechanism of publication, the forum, were to become the object of reflection, then the field of enquiry would open up to include the social, the technological and the personal, and provide a very productive field for the photographic student to explore. In planning the curriculum at Maidstone, then, it seemed valuable to explore the nature of distribution technologies as productive of photographic work, rather than coming after the work, as in traditional models. This reversal of causality is characteristic of ideas deriving from Actor Network Theory (ANT), which in its emphasis on the agency of non-human actors, provides valuable metaphors for the way in which technologies provoke or stimulate human activity in response to what appears to be their own internal logic.

ANT, developed by Latour and other sociologists of science and technology (Latour et al, 2004), explores ways of describing both technological and social phenomena as if they were involved in complex, cyclical relationships. From an ANT perspective, social phenomena are located in technological contexts as much as technological phenomena are located in social ones. It is therefore possible to attribute agency to objects and technological systems, as they originate from the social, and inasmuch as they play a role in its creation. It would be possible to claim that the camera is very much an actor in the creation of photographic work and in students' everyday lives. Collaborator, science experiment, status symbol, it comes alive like Marx's table in *Capital*, which dances on its head as it comes into being as a commodity (Marx, 1974, 76). Notions of the agency of photographic apparatus can be very useful to both students and staff in unpacking assumptions in relation to this key question of 'what am I learning?' and 'what is progress', and assumptions of a linear and uncomplicated progression from everyday usage towards sophistication. What makes such an approach so fruitful is that it levels the ground – discussion turns to the operation and influence of the network, not the actors or their individual histories, relevant as they are. The idea of the agency of objects and structures provides a productive model for talking about how society reinforces certain practices and modes of behaviour, without diminishing the position of the individual in the whole process.

True to Cohen's (2005) and Newbury's (1997) ideas, as well as notions of student centred learning, the key to drawing first year undergraduates towards more self-conscious and intentional approaches to theory would seem to be to work with their resistance and understand it. The only way of preserving the character of this productive moment, while expanding students' exposure to and ownership of a broader and deeper theoretical and critical engagement has to be through reflective, problem-solving learning situations. This is not least because transmission models of education are precisely what such slippery practices have developed to resist, and because, as educators, we need to learn from the users how these practices manifest themselves, in order to facilitate discursive and critical engagement. If students are already working with the image as a unit of communication, however untheorised this is, then there is no sense in taking any kind of detour through the auratic image to get to the other side, if the goal of practical media education is to engage students in a discursive and critical relationship to their practice.

Shifting Destinations

In the revalidation of the BA(Hons) Photography and Media Arts at UCA Maidstone in April 2007, the unit *Shifting Destinations* was introduced at the beginning of year 2 in order to introduce a shift of gear and emphasis from a thematic, foundational year 1, to a wholly self directed year 3. Students at the end of year 2 are required to produce a public outcome in the form of an exhibition, event or publication. However at the beginning of the year, the opportunity to reflect on the location of the work and its production in a public context was deemed crucial. If it is taken that the work is made *in public* – within the context of a publicly funded institution – then the institutional and social context of the making process needs to be understood by the student. This became the first stipulation of the unit - that the origins of the work derive from a collaborative process of idea generation. The second requirement of the unit was merely that a piece of work be made. The third requirement, that the work was to be produced in a reproducible form which takes the context of display into consideration, required the student to reflect on how this could affect the production and reception of the work.

In the context of contemporary technologies, cultivating an awareness of form brings one into collision with fast moving, complex technologies which present friendly interfaces to the user yet are too complex for the non-expert to *detourne* by accessing code. In the past, mail art tactics could be used to deconstruct slow communications technologies which involved the passing of objects from hand to hand: in relation to email and the internet, key elements of human interaction have been delegated to objects, presenting a different set of challenges.

With this in mind, a briefing activity was devised which was intended to bring into collision the material world of public interaction – exemplified by the city of London – and the virtual environment of online communication - accessed via the wi-fi network which encompasses London's square mile, and is accessible at key access points, via the purchase of coffee and other beverages both within the city and outside.

The workshop takes to the streets

In September 2007, as part of the briefing for this unit, artist / educator Gareth Polmeer and myself took a group of students out into the street to make images and upload them to the web on the day. We made use of the universal availability of wireless internet access throughout the City of London, purchasing tokens online, and dipping in and out of various chain pubs and cafes, buying drinks to qualify for free access. Before the day, students were inducted into the necessary technical procedures for the day, the blog was tested, and the year group subdivided into three smaller teams. The framework for the day was explained to them: as they made their way through the city, teams were encouraged to upload to the blog images they had made in the street, and comment on each others' images by adding comments to blog posts. The rules of the game were defined such that they could post comments of a metaphorical, informational, reflective or critical nature on the work of other groups, but when posting their own images, they should limit their posts to the purely descriptive.

A discussion concerning anonymity and privacy took up a considerable amount of time during the unit briefing. Students were concerned as to whether their images would be critiqued fairly. There was a general consensus that participants wished to remain anonymous while online, due to these fears. This appeared curious in the context of a group which had participated in many live critique situations in previous projects, and which normally had a great deal to say about each others' work. This issue was raised during the discussion. There was a feeling that, due to prior negative experiences in online situations, including social networking sites commonly used by students, anonymity would protect against personal repercussions from (either perceived or real) harsh criticism or personally wounding comments.

The kind of comments left by visitors to photoblog sites are generally limited to formal discussions of technique, or praise (Cohen, 2005). We attempted to encourage the group to

give – and receive – critical comments in the spirit of the course, but also to understand that the critiquing of each visual product was only one possible direction in which the discussion could move: comments could be informational, ideas and locations could be exchanged, and images seen as contributing to a collective product, rather than the output of individual creators.

On the day in question, some took part by submitting still or moving images and sound, some uploaded found text relevant to the images posted, and some adhered to the rules and commented on each others' submissions. The notion of 'making a work in response to another work', a significant feature of photoblog culture, seemed to emerge as the dominant mode by which the conversation evolved. In a subversive activity, some participants downloaded images which others had posted to the blog, manipulated them digitally, and reposted the altered images. William Blake's tomb became Banksy's, and other images gained additional subjects. In response to the absence of University facilities, students devised creative ways of making use of the rules which we had established. One student acquired a disposable fisheye camera, and throughout the course of the day shot a roll of analogue images, processed the film to digital files in a consumer laboratory, and uploaded them to the blog. Another produced object installations in street locations which were photographed, removed, and barcode tags left in their absence which allowed subsequent visitors to the scene to view what had occurred in that space a few minutes before, using mobile phones. Students displayed a high degree of inventiveness in response to the facilities, location and potential of the medium. At the end of the event, the group reconvened at the Barbican centre, and a debriefing session concluded the activity.

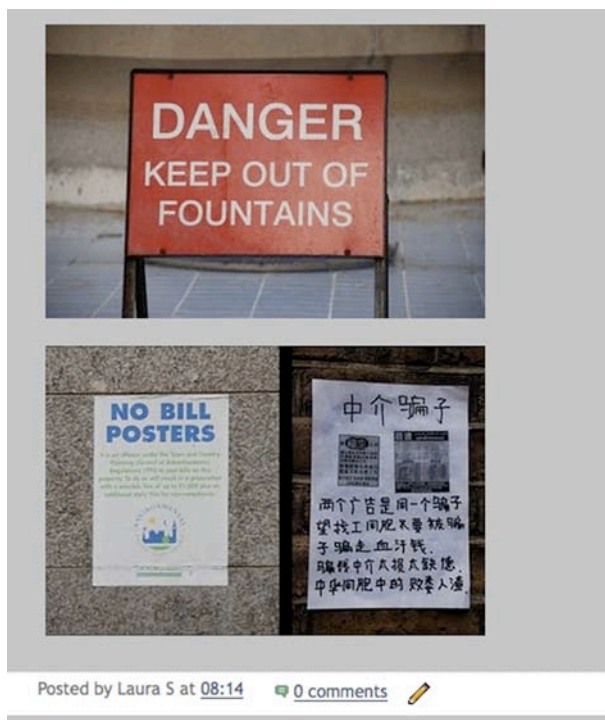
The purpose of producing the blog as part of the briefing activity was not to arrive at a beautiful presentation or even a coherent archive, but to materialise the trace of a conversation or event. In taking the risk to play with the format by working with it in the 'wrong' place and time, we introduced the possibility that it would not look as neat as the kind of blog produced by someone over a longer time period and edited and revised at leisure. Viewing the blog, there are both interesting and predictable examples of student work, some risky excursions and some bad decisions. As a whole, its appearance owes a great deal to the fact that this is the first foray of a group of students experimenting with the creative potential of a new medium, who have previously engaged with web 2.0 technology as consumers. As the establishing activity of the 10 week unit, it succeeded in launching some students into the territory of relational aesthetics and autonomous collaborative working. Furthermore, and more importantly, it reduced students' reliance on the safety net represented by the production of neatly framed and mounted images, the proliferation of which had characterised previous years' work.



Student work from blog *Shifting Destinations* (2007)



Student work from blog *Shifting Destinations* (2007)



Student work from *Shifting Destinations* (2008)

Altered outcomes

If we draw a circle around the year 2 experience, the effectiveness of such an approach could be tested by the success of the public outcome to the year, and the amount to which students were able to work collaboratively, understand their relationship to audience, and produce work which took confident and informed risks with ideas of public display.

The key learning outcome of the unit was to get students to realize that they did not have to take existing photographic practices and ways of using technologies as given, but that they themselves were free to redefine the relationship between maker, image, and viewer. If the activity described above consisted of two educators taking an existing technology and *detourning* it to serve the interests of psychogeography, then students were free and encouraged to make their own networks of people, things and places.

What proved significant to both work produced on the day and final project submissions was the proliferation of hybrids and the importance of the document in relation to an event or object. One student allowed his original canvasses to be stolen from public locations at night, deploying objects which inherited auratic status from their use of canvas as a support medium. However, as their theft or appropriation was recorded on film, the location of the work became unsettled from any material object, but existed as pure event, in which the objects played a part, but were not the final destination.

In 2008, a student studying the same unit focussed on how cultural differences influence the production of magazine covers across the globe, shooting dummy covers following an investigative series of emails to the picture editors of *Vogue* magazine in Mumbai, New York and Japan. Her researches represented a survey of the codes which determined the construction of *Vogue* covers in specific locations and cultural contexts. Another student travelled London's underground system for a day, collecting quantities of free newspapers distributed to passengers, which he proceeded to redistribute a day after their publication and collection as 'yesterday's news', producing a very entertaining and illuminating video of public reactions to his performance. In 2009, one student produced a multiple in the form of a *detoured* image of the cover of a popular magazine with key words and phrases obliterated by technicolour cake icing, prints of which he then surreptitiously re-inserted into the pages of the magazine on sale later the same day.

In one of the most significant outcomes to this unit, in 2007 one student produced a 2 metre by 1 metre composite image composed of hundreds of photographs appropriated from social networking sites belonging to class members, their friends, and friends-of-friends. *Mosaic* caused controversy within the group, by revealing how a pervasive culture of picture-making, which seems benign when viewed from the perspective of a participating individual, can appear threatening, intrusive and controlling when individuals are represented as a mass.

Site specific work made by a student in 2008, which took the form of archive family photographs from World War II displayed in an abandoned bunker near Dover, was presented at the final critique purely in the form of documentary images. In his insistence that the bunker represented the destination of the work, the student took risks with both the institutional location and time of assessment, and the status of the document in relation to an evolving piece of work. Six months on, anonymous visitors to the bunker, coming upon this piece unexpectedly, had made contributions and additions to the work, none of which had been destructive or abusive.

This approach characterized many of the submissions for the final critique. The rules of engagement ensured that pieces submitted were 'in progress' at the time the institution decreed its arbitrary assessment deadline, and that student and staff reflection needed to take into account that third parties were, at the moment of critique, completing and activating the work. Resolution could be reflected upon by considering the degree of to which a system or process the students had facilitated manifested the most fruitful or engaging response for viewer and participant. One student, whose work manifested itself as a series of Ebay auctions in which stories of provenance were traded, had produced a work which possessed

the potential to gather hits and bids during the assessment event. In other cases, events were in progress which required visitors to complete feedback forms in public libraries, or submit instant photographs to a book held at a local museum. As a group, we found ourselves no longer critiquing objects which occupied a fixed space and time, but processes, networks, timeframes, and multiple audiences.

When working with traditional media and existing forms of photographic practice, it is challenging to get students to understand the historical contingency and social location of these technologies and practices. Traditional critical theory, applied to the image, quite often seems to subject the image to an inquisitive and antagonistic gaze (Bal, 2002). In the approach taken at Maidstone, we attempted to awake students not only to the existence of these factors in imaging practice, but to understand how they presented opportunities for the production of challenging and exciting work, as opposed to academic writing or class discussion.

Though some students chose to continue working this way for the remainder of the course, most returned to traditional photographic or moving image practices. However, evidence from the public exhibition which students were required to produce as the culmination of their second year demonstrated a level of maturity in relation to audience and context: it was no longer sufficient to mount a photograph on a wall and assume that an audience would materialize.

Conclusion: a place for critique in the workshop

In terms of the critical or theoretical background of the subject of photography, much work has been done to apply insights from the broader humanities and social sciences to imaging practices – Burgin (1996, 2-23) outlines the importance of the application of ideas from psychoanalysis, gender studies, film studies and linguistics to the emergence of critical theory in the 1980s. This critical turn was necessitated by a set of political and social circumstances which involved a renegotiation of ethnic, social and gender relationships across Western society as a whole. It was necessary for the academic institution, and public structures, to reassess entrenched positions in relation to established discourses and power bases. At this point, the research element of artistic education shifted from traditional forms of art historical study to explorations of and broader cultural and political contexts - including concepts from the social sciences – as art history reassessed itself in turn. These negotiations are still very much open within society and the institution, necessitating a continuing effort on the part of the art educator to facilitate an expansion of students' awareness of the broader social and political import of their thinking and making processes.

For Barnett (1997), the emergence of 'critical thinking' in the higher education institution is a positive development across all disciplines, however the manner in which it occurs can be instrumental, or limit the critical to a mere 'transferable skill', useful to students only insofar as it enables them to operate within their discipline, and unrelated to a holistic or socially engaged practice:

students are expected to show that they can perform in various ways and to be self reflective and in control of themselves. But the instrumental, the technological and the performative are liable to squeeze out the hermeneutic, the liberal and the contemplative. ... Critical thought becomes defined by interests in promoting effectiveness, economy and control (Barnett, 1997, 44)

If higher education is to attempt educate the whole person, thinking and action have to meaningfully relate to one another. Critical thinking alone is not enough, it needs to be related to both knowledge of self and action in the world:

critical being has been understood as critical thinking ... critical being in the other two domains of the self and of the world has, until recently, been neglected; in so far as they have been given any attention, critical self reflection and critical action have been accorded a marginal place. (Barnett, 1997, 77)

In institutions which have not made efforts to meaningfully integrate theory and practice within their learning strategies, it is possible for students to get the sense that critique has its proper place in the lecture theatre, or in the construction of essays: one leaves critique behind as one enters the studio. It was important for the team at Maidstone to re-establish the place of thinking in the making of work. Often in photographic education, students wishing to 'do' photography, to use Newbury's (1997) phrase, find themselves in the company of lecturers who wish to 'think' photography, and who may see the work of education as the inculcation of a perspective on practice. Rather than come down on either side of the line, or worse, encourage this separation, it is productive to see making as an active, evolving process involving both reflection and action.

In the project *Shifting Destinations*, student work, staff work and cultural precedent were located in a discursive context, but it was always stressed that the work itself had the capability to enhance or derail verbal or written discussion. This was particularly true of work which deployed communication technologies, though accepting existing practices and channels was found to reduce, rather than enhance critical activity. Though purportedly enabling a freer exchange of ideas, the depth of students' critique is limited by their habitual relationship with such technologies: they are not seen as the proper place for thinking of this kind. As soon as we extended the activity into an active, making process, which existed in 'real' time or space and of which the communication technology was a constituent part, then the true potential of such media opened up, and some challenging work became possible. This resonated powerfully with Barnett's observations: we found that, when confined within established channels, critical thinking alone became limited or stultified – brought into the street, it came alive.

Latour's (1993) insights have proved especially valuable for myself in providing a way of thinking about the cyclical, intertwined and messy relationships involved in undertaking creative, discursive work using creative technological media. Actor Network Theory provides a context for consideration of the place of desire, objecthood, and self, and provides a constructive model for the way in which the material and social collide in new media practice. It is always difficult to introduce students, particularly art students, to the notion that their work may show the influence of location, background and social class. For some, this is perceived as an assault on their autonomy and identity, and encounters considerable resistance – however, talking about the influence of technology, and its social context, allows for this perspective to be introduced sideways, as it were. Furthermore, it resonates with students' own experiences, which we share as educators, of finding oneself acting automatically, or of changing one's perspective in response to outside circumstances, as technologies change and develop. Rather than restricting discussions of social or cultural context to the seminar, lecture or tutorial, students and educators find themselves talking about experiences of social and political change in the workshop, or in our case, the street.

A case study showcasing further examples of student work is available online at <http://www.adm.heacademy.ac.uk/resources/case-studies/city-reflection-street-text-using-mobile-networking-technologies-to-facilitate-reflective-workshop-practice-on-location>.

References

- Bal, M. (2002). *Travelling Concepts in the Humanities, A Rough Guide*, Toronto: University of Toronto Press
- Barthes, R. (1981). *Camera Lucida*, New York: Hill and Wang.
- Baudrillard, J. (2001). Photography, or Light Writing: Literalness of the Image, in *Impossible Exchange*, trans C Turner, London: Verso.
- Barnett, R. (1997). *Higher Education: A Critical Business*, Buckingham: The Society for Research into Higher Education / Open University Press,
- Benjamin, W. (1978). The Author as Producer, trans. Edmund Jephcott in *The Essential Frankfurt School Reader*, ed. by A. Arato & Eike Gebhardt, New York, Urizen Books.
- Bourdieu, P. (1990), *Photography, a Middle Brow Art*, Stanford, California: Stanford University Press.
- Brown, A (2010). *City Reflection / Street Text: using mobile networking technologies to facilitate reflective workshop practice on location* , Brighton, Higher Education Academy, accessible online at: <http://www.adm.heacademy.ac.uk/resources/case-studies/city-reflection-street-text-using-mobile-networking-technologies-to-facilitate-reflective-workshop-practice-on-location>. Accessed 19 / 07 / 2010 Adam Brown.
- Burgin, V. (1996). Introduction: Cultures in Cultural Studies, in *In/Different Spaces*, Berkeley and Los Angeles: University of California Press.
- Cohen, K. (2005). What Does the Photoblog Want? In *Media, Culture and Society*, London: Sage Publications, Vol 27, no. 6. 883-901
- Flusser, W. (2000). *Towards a Philosophy of Photography*, London: Reaktion.
- Latour, B. (1993). *We Have Never Been Modern*, Cambridge Massachusetts: Harvard.
- Latour, B. (2004) On Recalling Actor Network Theory, in Law, J. and Latour B. (eds), *Actor Network Theory and After*, Oxford: Blackwell
- Marx, K. (1974). *Capital, a Critical Analysis of Capitalist Production*, London: Lawrence and Wishart, 1974
- Newbury, D. (1997). Talking about Practice: photography students, photographic culture and professional identities, London: *British Journal of Sociology of Education*, Vol.18, no. 3, 421-34.
- Sontag, S. (1990), *On Photography*, New York: Anchor.
- Sontag, S. (2004). *Regarding the Torture of Others*, New York: New York Times Magazine, 23 May 2004, p. 25-29.
- Steers, J. (2003). Art and Design in the UK: The Theory Gap, in *Issues in Art and Design Teaching*, Addison, N and Burgess, L. (eds), London: Routledge Falmer.
-