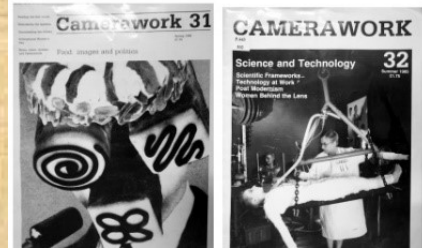




**Camerawork Moment:**  
 placing the British  
 photojournal *Camerawork*  
 (1976-85)  
 within the politics of photography

# Camerawork 1976 - 85



# 32 Issues

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### **Acknowledgements**

I am greatly indebted to photographers Paul Trevor and Mike Goldwater for giving their time and agreeing to be interviewed in this, the 40<sup>th</sup> year since the idea of the photographic journal, , *Camerawork*, the publishing project of the Half Moon Photography Workshop in East London, was born. I can only wish this dissertation will be accepted as a small, but fitting tribute. I am also indebted to *Camerawork* contributing photographer, Tom Learmonth, for assisting me in making my collection of the thirty two issues of *Camerawork* complete!

*"Right," said Fred, "Both of us together*

*One each end and steady as we go."*

*Tried to shift it, couldn't even lift it*

*We was getting nowhere*

*And so we had a cuppa tea...**Bernard Cribbins**<sup>1</sup>*

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<sup>1</sup> Ted Dicks (Music) and Myles Rudge (Lyrics), *Right Said Fred*, (Parlaphone, London 1962)

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## 1.0 ABSTRACT

This dissertation examines the world of British documentary photography through the lens (pun intended) of *Camerawork*, the magazine of the Half Moon Photography Workshop (HMPW) in East London, from 1975 to 1985. This dissertation places the magazine within the framework of the development of theory of the politics of photography, particularly British photography.

Through an examination of the historiography of photography as well as of the evolution of HMPW and the magazine from its conception through to its demise, I will propose *Camerawork* as a central conduit to this process of development. To aid this research, an examination of the archives of the Arts Council of Great Britain, the Archives of the 'Oral History of British Photography' at the British Library and the *Camerawork* magazines themselves was undertaken.

I will contend that *Camerawork* the magazine, resonated in perfect harmony with the development of a critical theory associated with the photographic image, especially the documentary image, during the 1970s. I will argue that the magazine played an essential role in this development. I will also argue that the magazine was guilty of losing its powerful politics of documentary after critical editorial team changes were made and that the magazine became a 'non-symbolic' entity after the content effectively altered from documentary to one of gender politics. Furthermore, I will contend that *Camerawork* should be remembered as a uniquely British intervention into the wider aspects of the history of photography and that this should be remembered as the '*Camerawork* moment'.

I conducted interviews with former members of HMPW and these were compared with previously recorded interviews held at the British Library. These latter recordings were from the catalogue of *British Photographers* at the British Library, London<sup>2</sup>. Copies of *Camerawork* are in my possession, and early on in the project, copies from the British Library were also consulted. The written archives that were researched were two very large files of documents belonging to the Arts Council of Great Britain and housed at the Victoria and Albert Museum, Blythe House, London<sup>3</sup>. There are two referenced files since the HMPW changed its name to 'Camerawork' during this period.

Because it was a previously forgotten publication, existing scholarship is not prolific. In fact, most writers have concentrated on its demise and have failed to relate it directly to the burgeoning theory of photography during the 1970s, preferring, like Peter Hamilton of the Open University, in a review for the *Times Higher Education* (1997), to pass off the emergence of a critical theory turning towards gender politics, at the time of the demise of *Camerawork* as pure 'co-incidence'<sup>4</sup>.

Paul Trevor pointed out to me after our recorded interview in January 2015, 'It's forty years since it all began and no-one has done anything to remember it. It's a shame!'. The collected essays and articles from *Camerawork*, in the volume *Camerawork Essays* (1997), addresses to some extent these concerns, but they do not go far enough in placing *Camerawork* in what

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<sup>2</sup> British Library Catalogue reference C459

<sup>3</sup> Arts Council reference: ACGB/29/16 and ACGB/29/16

<sup>4</sup> Peter Hamilton, 'The overlooked in the frame', *Times Higher Education*, 1<sup>st</sup> August 1997 pp. 1 – 2  
<https://www.timeshighereducation.co.uk/books/the-overlooked-in-the-frame/159958.article> [Accessed 11th July 2015]



I believe is its rightful place within the history of photography. I address some of these concerns in this dissertation.

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## 3.0 INTRODUCTION

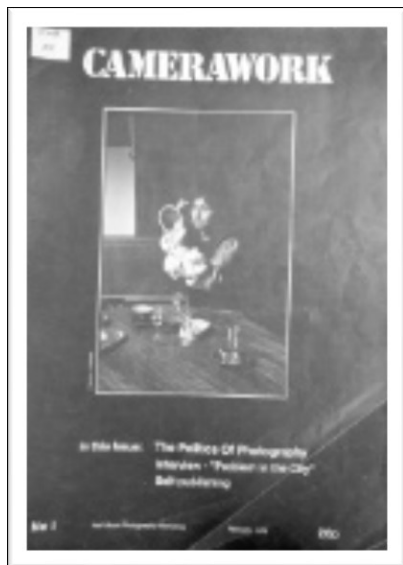


Figure One: *Camerawork* Issue 1  
January/February 1976

In her introduction to the 1997 text *Camerawork Essays*, Jessica Evans admits that the magazine *Camerawork* has become all but forgotten in the history of radical photography in Britain and that what was lost with it was a 'set of authoritative ideas on critical photographic theory and practice'<sup>5</sup>. She continues that widely used language today such as 'enpower, representation, positive/negative image and politics of representation' all gained currency in the 1970s and

in *Camerawork* in particular<sup>6</sup>. Evans admits also that her

introduction 'does not do justice to the wider social and political context of British culture' during the 1970s and 1980s<sup>7</sup>. It seems to me that given the passing of almost another decade and a half since her publication, *Camerawork* the publishing project of HMPW be given another appraisal.

HMPW started in East London in October 1975. It was an amalgamation of the Half Moon Gallery, operating within the confines of The Half Moon Theatre during the early 1970s, and the East London based Photography Workshop, operated by the late artist Jo Spence (1934 –

<sup>5</sup>Jessica Evans, *Camerawork Essays*, (Rivers Oram Press, London 1997) p.15

<sup>6</sup>Jessica Evans, *Camerawork Essays*, p.15

<sup>7</sup>Jessica Evans, *Camerawork Essays* p.16

1992) and Terry Dennett (1938 - ). The Mission statement of HMPW was published in the first edition of *Camerawork*, their publishing vehicle, during February 1976. The following is an outline of the brief for their publication project:

*To publish a magazine designed to provide a forum for the exchange of ideas, views and information on photography and other forms of communication. By exploring the application, scope and content of photography, we intend to demystify the process. We see this as part of the struggle to learn, to describe and to share experiences and so contribute to the process by which we grow in capacity and power to control our own lives.*

*To publish materiel in other forms that emerge from any of the other projects of the HMPW. For example, educational worksheets, video-tapes and posters<sup>8</sup>.*

This dissertation will examine the archival material available as well as the literature and propose that *Camerawork* was at the heart of the development of theory of the politics of photography in Britain and, although much of the literature refers to an American idea, *Camerawork* forms an integral part of a British politics of photography. In addition to the archival material, I have conducted two interviews with British photojournalists, Mike Goldwater and Paul Trevor, that were critically important members of HMPW in its early format.

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<sup>8</sup>No author, *Camerawork* (Half Moon Photography Workshop, London) February 1976, Issue One, back page

In support of my ideas, I will demonstrate how *Camerawork* became a successful project during the early years and how changes to editorial personnel as well as external political pressures, resulted in the demise of the magazine by the mid-1980s.

The dissertation is divided into several sections. Firstly, I discuss the existing literature which includes an introduction to the notion of the photographic index and its changing cultural value, through an examination of the historiography and criticism associated with the image. I will also discuss the development of nineteenth and twentieth century documentary photography and the politics of photography. The next section covers the history of the Half Moon Photography Workshop and the complete life cycle of *Camerawork*, including its funding, critical reception and its demise during the mid-1980s.

The next section will show how *Camerawork* became a central conduit for the discussion of a theory of politics of photography and how the magazine changed, parallel to the move towards a more gender based critical theory of the image during the 1980s. Finally, I will propose how *Camerawork* lost its political power during a period of internal and external changes and by doing so, became non-symbolic in the process. I will also argue that both internal and external pressures resulted in *Camerawork* becoming a victim of its own progression. In other words, how the change of politics in the wider society, in addition to internal and funding pressures conspired to have *Camerawork* fail in the process.

## 4.0 LITERATURE REVIEW

### 4.1 GENERAL HISTORIOGRAPHY AND CRITICISM ON PHOTOGRAPHY

Adorno in his essay *The Culture Industry* claimed that the notion of 'high art' is indicative of an elitist approach to the notion of culture<sup>9</sup>. But, as the twentieth century's culture industry can be considered an integration of 'high' and 'low' art, this 'reconciliation is damaging to them both'<sup>10</sup>. As a member of a privileged upper-middle class, he viewed himself and his class as being the only one capable of appreciating 'high art', whereas the lower classes, or the 'masses', could appreciate only the 'low art' or 'popular culture'. According to Deborah Cook, in her text *The Culture Industry Revisited* (1996), the 'masses' included both workers and the bourgeoisie, although no homogenous group actually existed<sup>11</sup>. Rather, both classes are subjected to 'the same political and economic powers [...] and [...] this mass is an historical outgrowth and continuation of class society'<sup>12</sup>. It follows, continues Cook, that a 'mass culture' must be the historical consequence of a class culture'<sup>13</sup>. Thus, photographs in magazines, for instance advertisements that create desires, can be both appreciated and consumed by both classes in a capitalist society.

Adorno suggests that in a capitalist society, human needs (some of which may be true and some of which may be false) are created by magazines, via advertising in particular, but can include any published visual media such as photographs<sup>14</sup>. Adorno does not distinguish between true and false needs though, but suggests that the distinction remains possible and that they are both a function of the profit

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<sup>9</sup> Theodore Adorno, *The Culture Industry* (Routledge, London 1991) p. 22

<sup>10</sup> Theodore Adorno, p. 20

<sup>11</sup> Deborah Cook, *The Culture Industry Revisited: Theodor W. Adorno on Mass Culture* (Rowan&Littlefield, Maryland 1996) p. 12

<sup>12</sup> Deborah Cook, *The Culture Industry Revisited* p. 12

<sup>13</sup> Deborah Cook, *The Culture Industry Revisited* p. 13

<sup>14</sup> Deborah Cook, *The Culture Industry Revisited* p. 62 - 3

interests.

Walter Benjamin in his text *The Work of Art in the Age of Mechanical Reproduction* (1936) states that art was considered a unique object that produced the feeling of ‘aura’ over the audience<sup>15</sup>. He continues that the mass produced, and particularly the photograph, has brought forth an age where, due to the loss of its uniqueness, its ‘aura’ has become diminished or ‘withered’. He suggests therefore, that this art, as reproduced by the photographic process, is no longer subject to ritual, but is instead based on politics.

Susan Sontag in her text *On Photography* (2005) states that ‘photographed images do not seem to be statements about the world so much as pieces of it, miniatures of reality that anyone can make or acquire’<sup>16</sup>. Even when photographers are determined to mirror reality as in documentary, she continues, they are ‘haunted’ by their ‘own imperatives of taste’. With this, they bring to the photograph their own requirements for the final image. For instance, the examples Sontag mentions are that of Walker Evans and Dorothea Lange, of the Farm Security Administration Project in the late 1930s in America. These photographers would ‘take dozens of photographs’ of the same person till they were satisfied that it represented their own personal notion of poverty or exploitation<sup>17</sup>.

Rolande Barthes, in the text *Camera Lucida* (2000), argues that interest is stirred from a photograph by a rational intermediary which he refers to with the Latin word ‘studium’, as he can think of no

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<sup>15</sup> Walter Benjamin, ‘The Work of Art in the Age of Mechanical Reproduction’, Harry Zohn (trans.), (UCLA School of Theatre, Film and Television, 2005) <https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm> [Accessed 27th June 2015]

<sup>16</sup> Susan Sontag, *On Photography* eBook (Rosetta Books, New York 2005) p. 2  
<http://art.buffalo.edu/coursenotes/art314/sontag.pdf> [Accessed 5th May 2015]

<sup>17</sup> Susan Sontag p. 4

French word that would suit his purpose<sup>18</sup>. Barthes also introduced a second element which he referred to as the ‘punctum’. This, he states, describes something in a photograph that ‘pierces’ or stands out and will also ‘disturb’ the ‘studium’<sup>19</sup>.



Figure Two: Don McCullin, Bangladesh Refugees, Times Supplement Page, June 8th 1971

John Berger, in his text *Ways of Seeing* (1972), argues that what we see is ‘affected by what we believe’ or know<sup>20</sup>. Knowing, therefore affects what we see in a photograph and also in our relationship to the world around us. Considering the colour supplements of weekly newspapers for instance, he advocates that ‘publicity exerts an enormous influence and is a political phenomenon of great importance’<sup>21</sup>. Considering a photograph by Don McCullin of Bangladesh refugees, he claims that when juxtaposed against an advertisement the whole becomes

essentially ‘eventless’ (Figure Two). Although the real events, in the top photograph of Bangladesh, are tragic, it could have as easily have been taken in Birmingham, he suggests, with no less starkness. ‘Publicity’, states Berger, ‘is the life of a capitalist society and within this society the masses are manipulated by the false dreams which is this publicity’<sup>22</sup>. In other words, the individual becomes trapped between his current existence and what he would like it to be. Publicity and advertising in particular, use this idea. Berger’s ideas concern advertising, but a response might also be political and result in the overthrow of capitalism.

<sup>18</sup> Roland Barthes, *Camera Lucida* (Vintage, London 2000) p. 26

<sup>19</sup> Roland Barthes p. 27

<sup>20</sup> John Berger, *Ways of Seeing* (Penguin, London 1972) p. 8

<sup>21</sup> John Berger, p. 153

<sup>22</sup> John Berger, p. 153



## 4.2 THE DEVELOPMENT OF A THEORY OF PHOTOGRAPHY

Charles Sander Peirce (1839-1914), first proposed that ‘a sign [...] is something which stands to somebody for something in some respect or capacity’<sup>23</sup>. Signs, he continues, ‘are divisible by three trichotomies’ or divided into three parts<sup>24</sup>. The second, whereby ‘a Sign may be termed an Icon, an Index, or a Symbol’, is the trichotomy that is most utilised in photographic theory<sup>25</sup>. Of these, the Index is the most important sign in terms of the photograph, being an honest interpretation of the truth value of the object as an event. The early photographs from the nineteenth century were thus believed to be exact copies of the original subject matter and therefore by definition, truthful. ‘The Index is physically connected with its Object; they make an organic pair, but the interpreting mind has nothing to do with this connection, except remarking it, after it is established’, as Peirce states it.

Over many decades, the importance of the index has diminished in its power as a statement of truth or a recording of the event. In its place, the ubiquitous photographic image has given way to multiple and therefore sometimes subjective interpretations. These images can be said to have lost their indexical truth value and any recorded event becomes open to different interpretations. The point when photographs took on this secondary value can also be considered a point of emergence of the post-modern, at least a photographic post-modern<sup>26</sup>. This point happened somewhere between 1970 and 1980 although the exact moment can neither be stated nor guaranteed, given the complexity of the issue. According to Douglas Crimp in his text ‘Pictures’ in the influential journal *October* (Spring, 1979), ‘if postmodernism is to have theoretical value, it cannot be used merely as another

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<sup>23</sup> Charles Sander Peirce, ‘Logic as Semiotics: The Theory of Signs’ in *Philosophical Writings of Peirce*, Justus Buchler (ed.) (Dover, New York 1955), pp.99

<sup>24</sup> Charles Sander Peirce, p. 101

<sup>25</sup> Charles Sander Peirce, p. 102

<sup>26</sup> Douglas Crimp, ‘Pictures’ in *October*, Vol. 8 (Spring, 1979), p. 87 One cannot be more specific since the use of photographs in art was a gradual process started in the 1970s.

chronological term; rather it must disclose the particular nature of a breach with modernism'<sup>27</sup>. As far as art is concerned, the post-modern abandonment of the medium provided photography a recognisable future as art. This American-biased viewpoint has been the basis for criticism of photography in the post-Cold war period. The 'October moment', as it is referred to by Robin Kelsey and Blake Stimson in their text *The Meaning of Photography* and in particular their essay 'Photography's Double Index', is the subject of much recent critical debate around the question of photography as a contest of meaning and to whether this was still a true representation of photography<sup>28</sup>. The authors' doubts that the 'October Moment' is still as valid as it was in the 1980s, called into question the understanding that the meaning of photography has 'stemmed [...] from its double indexicality' whereby it points 'outwards to the world' and 'inwards to the photographer behind it'<sup>29</sup>. The authors' suggest that the times we live in give rise a further dispersal of the indexical nature of photography and bring into contest two possible outcomes. The first, suggests that photography no longer has a 'different nature' to other media<sup>30</sup>. The alternative, they suggest, is that photography's meaning re-emerges in 'some new form'. The future of photography, they suggest, rests with the notion of accountability or its ability to 'facilitate social commitments'. Photographs are thus needed to not only provide evidence, but to support the very principle of evidence itself, which is the photograph's uniqueness<sup>31</sup>. In this way, Kelsey and Stimson claim that photographs provide a means of accountable power. The sense of the double index becomes a value around which consensus 'takes hold'<sup>32</sup>.

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<sup>27</sup> Douglas Crimp, p. 87

<sup>28</sup> Robin Kelsey, Blake Stimson (Eds.), 'Photography's Double Index', *The Meaning of Photography* (Sterling, Massachusetts 2008) p. ix

<sup>29</sup> Robin Kelsey, Blake Stimson p. xi

<sup>30</sup> Robin Kelsey, Blake Stimson p. xxii

<sup>31</sup> Robin Kelsey, Blake Stimson p. xxiv

<sup>32</sup> Robin Kelsey, Blake Stimson p. xxv

Of course, the historiography of photography is an extensive debate and concerns some complex issue, but the brief analyses above are some of the foundations on which this dissertation makes its arguments. It may not refer directly to all the debates, but the dissertation conclusions are drawn from an understanding of the above theories.

## 4.3 THE DEVELOPMENT OF A THEORY OF DOCUMENTARY PHOTOGRAPHY

‘The purpose of documentary photography is to provoke a response in viewers. More specifically, by revealing hardship and mayhem and the suffering they generate, documentary aims to induce viewers to act to remedy the events that it depicts’<sup>33</sup>.



Figure Three: Jacob Riis, Street Children in "sleeping quarters" taken by Jacob Riis in 1890.

This statement, from James Johnson’s text ‘The Arithmetic of Compassion: Rethinking the Politics of Photography’ (2011), sums up quite adequately the twentieth century’s accepted responsibilities for documentary photography and by association it explains the purpose of photojournalism. It was though, the late nineteenth century when

photographs began to take on a social responsibility in the work of photographers such as Jacob Riis (Figure Three) and Lewis Hine. Concentrating on the individual, this body of work recorded the plight of the poor and the sick in particular, and invoked a compassionate response in its audience. This audience, typically the bourgeoisie, were expected to support social reform on seeing images of the plight of homeless children and other scenes of depravation from the inner cities. The indexical nature of the photograph at the turn of the century, was enough to convince audiences of the need for reform.

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<sup>33</sup> James Johnson, ‘The Arithmetic of Compassion’: Rethinking the Politics of Photography’, *British Journal of Political Science*, Volume 41, Issue 03, July 2011, pp 623

The trend in documentary photography continued into the 1930s when in the United States, the Farm Security Administration (FSA), employed photographers such as Dorothea Lange and Walker Evans, to record the plight of victims of the economic depression that swept across America and beyond. Again, Evans and Lange concentrated on the individual, but as in the earlier photographs, the FSA images became, 'exemplars of a group or circumstance'<sup>34</sup>. Later in the twentieth century, this continuation of the depiction of 'victimhood' was criticised as being due to the 'subjectivity of the image-maker' and becomes a concern as well as an 'accusation of insincerity' or even their [a new breed of photojournalists] 'contrivance', in the events they record. One such criticism came from the influential scholar, Susan Sontag in her text *Regarding the Pain of Others* (2003)<sup>35</sup>. This evolving suspicion appeared to result from the mass usage of such images with a faltering power of the index as already discussed. These events also coincided with the beginnings of the incorporation of photographs in artwork, as a formalist art gave way to art of a more conceptual nature. Cindy Sherman, for instance, utilised photographs of herself taking part in varied performative, feminine roles during the late 1970s and these were to become some of the iconic art photographs of the time<sup>36</sup>.

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<sup>34</sup> James Johnson, p. 636

<sup>35</sup> James Johnson, p. 631

<sup>36</sup> Cindy Sherman, 'Untitled Film Stills, 1977–1980'



Figure Four: Don McCullin, Shell-shocked US soldier awaiting transportation away from the frontline, Têt offensive, Battle of Hué, Vietnam, February 1968

Concurrent to these post-modernist events, images of the Vietnam War by photographers such as Don McCullin and other photojournalists, were being widely exhibited in galleries around the world as well as having already appeared in mass newspapers during the previous decade. This was the point where the so-called ‘politics of compassion’ as Johnson would describe it, the documentary, or war photograph, appeared to transform itself into a culturally valuable artefact and thus become a commodity, in its own right. Of course, this transformation was directed by the very institutions that sought to exhibit them. In the UK, for instance, the *Photographer’s Gallery* in London became a central element in the life cycle of

the photojournalists’ images, and thus a burgeoning body of associated art criticism began to appear accordingly.

The assumption by critics, claims James Johnson, is that ‘the point of photographs must be to elicit compassion among viewers’<sup>37</sup>. But, he continues, compassion ‘is a trap’ and can only lead to ‘pity, indifference, cynicism and resentment’<sup>38</sup>. It was compassion that awakened the Victorian reformist notions from Riis’ subject matter. By the time of the Vietnam War, its ‘documentary function’ and therefore its indexicality, had given way to a form of political irrelevance as news metamorphoses into art under the aegis of the art gallery and other similar institutions.

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<sup>37</sup> James Johnson, p. 621

<sup>38</sup> James Johnson, p. 622

‘Yet documentary still exists’, claims Martha Rosler, in her text ‘In, around, and afterthoughts (on documentary photography)’ (2003)<sup>39</sup>. But, she continues, it is more like a horror movie, whereby the imagery transforms ‘threat into fantasy’. This filmic, yet manageable visual subject matter, becomes suitable for distribution, albeit with state certification in mind (horror is for adults only). You can be shocked, but then again, you know it is not real. Rosler believes the documentary photograph having two moments, the ‘immediate’ and the ‘aesthetic-historical’ moment<sup>40</sup>. The former is held up as testimony, and the latter is ‘less definable by its boundaries’. According to Rosler, it provides the viewer a pleasurable moment which is also an aesthetic, ahistorical moment. By definition, this latter moment occurs in the art gallery and thus under the aegis of those institutions.

It seems prudent here, to add a small section on the environment of the photograph. That is, the place in which it is observed and in particular journals and newspapers. According to Karen Becker in her text ‘Photojournalism and the Tabloid Press’ (2003)

‘Photograph attain meaning only in the settings in which they are encountered. These settings include [...] historically constructed discourse in which special topics and styles of photography are linked to particular tasks or patterns of practice. The photograph’s setting also includes the concrete, specific place it appears in and how it is presented’<sup>41</sup>.

Becker suggests that photojournalism has attained the status of popular art, and that what once was confined to the daily and weekly press, now receives accolades from critics and audiences alike<sup>42</sup>.

Although Becker is more concerned with photographs in tabloid newspapers, she confirms the notion

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<sup>39</sup> Martha Rosler, ‘In, around, and afterthoughts (on documentary photography)’, in *Photography Reader* (Routledge, Abingdon 2003) p. 263

<sup>40</sup> Martha Rosler, p. 267 - 8

<sup>41</sup> Karen E Becker, ‘Photojournalism and the Tabloid Press’ in *The Photography Reader*, Liz Wells (Ed.) (Routledge, Abingdon 2003) pp. 302

<sup>42</sup> Karen E Becker, p. 305

of the photograph as artwork by being formally displayed ‘outside the margins of the daily press’.

What might be seen in such newspapers as ‘compositionally flat’ or ‘ordinary pose’, in the gallery, it is considered an artwork. As artwork it can be considered to have lost some of its political might. So what then of the photograph that is shown on the pages of the Half Moon’s *Camerawork* magazine?

How might those photographs be understood?



## 5.0 A HISTORY OF THE HALF MOON GALLERY AND THE HALF MOON PHOTOGRAPHY WORKSHOP

### 5.1 EMBRYONIC FORM



Figure Five: Paul Trevor in Mozart Street, Toxteth, Liverpool 8 in 1975

Paul Trevor, the first real force behind the Half Moon Gallery project, says that when he walked into the foyer of the Half Moon Theatre in East London one day, he noticed some photographs mounted on the walls of the foyer<sup>43</sup>. This was the original gallery at that time (1972) in a deconsecrated synagogue

adjacent to the Half Moon public house in Aldgate,

central London. The theatre served to accommodate the actors as well as provide a space for performances. An American girlfriend of one of the actors, Wendy Ewald, was keen on photography and had placed some of her work in the foyer<sup>44</sup>.

The first three of her displays were of Americans as she knew few British people at the time. Paul involved himself with this gallery space on a voluntary basis, although he had yet to even take up photography. By 1974 Paul was running what was now known as the Half Moon Gallery. In addition to arranging exhibitions of photography it



Figure Six: The Dairy, Kentish Town, Jeremy Ross 1974

<sup>43</sup> The Author, Interview with Paul Trevor, (London, January 2015) See transcript Appendix II

<sup>44</sup> Wendy Ewald, In 2012, along with Elizabeth Barret, was awarded a Guggenheim Fellowship for Creative Arts - Photography.

was creating postcards and posters from some of the works on show in the gallery space and eventually running a series of workshops for photographers in the theatre space. These seminars became very popular. During this time Paul had met Mike Goldwater, a physics graduate who had already established himself in and around Camden with a photography project for what became known as 'The Dairy Show'<sup>45</sup>.

'Peter Kennard introduced me to the Half Moon Gallery', says Mike Goldwater, 'I rang up and arranged to see Paul Trevor and Julie Meadows'<sup>46</sup>.

An exhibition of his work was arranged and Mike eventually became involved with the organisation of the gallery space and in the running of the seminars and other gallery functions. The seminars were advertised under the title 'Camera Obscured?'. The subjects were varied and included Photojournalism, Education, Women, and Fashion. A3 Posters were produced advertising each seminar from the series and Mike Goldwater arranged for each seminar to be recorded to video tape.

During 1976, Paul left to form, with colleagues, *The Exit Group*, which were commissioned to produce photographic essays on living in the inner cities<sup>47</sup>. Paul moved to Liverpool for about 6 months as part of this project and some of his photographs were later exhibited in Liverpool.<sup>48</sup> Before leaving the gallery, Paul and Mike negotiated with members of Photography Workshop in East London to merge their respective, albeit loosely-held organisations to form the Half Moon Photography Workshop and Gallery (HMPW). The original Photography Workshop members were

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<sup>45</sup> 'Dairy' was a Student Community Housing squat in Prince of Wales Crescent in Kentish Town, London

<sup>46</sup> Mike Goldwater, Interview with the Author (London, 2015). See transcript, Appendix II

<sup>47</sup> The *Exit Group* consisted of Paul Trevor, Nick Battye and Chris Steele-Perkins. They published a photographic book of their photographs from Birmingham, Newcastle and Liverpool: *Survival Programmes: In Britain's Inner Cities* (Open University Press, 1982).

<sup>48</sup> Paul Trevor, *Like you've never been away*, Photographs, 13 May to 25 September 2011, Walker Art Gallery, Liverpool

the artist Jo Spence and Terry Dennett. These two had actually met at the ‘Camera Obscured?’ seminars. They had recently (1975) specialised in promoting photography amongst children in the East End of London and this remained one of the aims for the newly combined HMPW in its early years of existence.

‘Being involved with them gave me a buzz’, suggests Goldwater, ‘I got involved organising the show [...] Paul wanted to leave [...] asked me to run it’, Goldwater tells Val Williams in an interview for the British Library’s “Oral History of British Photographers’ project” during 1991<sup>49</sup>. ‘I paid myself £10 a week’, Goldwater continues, ‘and we were offered a tiny, filthy space for our administration at the theatre. The roof leaked and it was very cold’.

This is where the idea for a journal had formed in the minds of those running HMPW. Funding had always been a problem at the gallery, but Goldwater organised what became known as Jumble Sales, but the main revenue came from the auctioning of donated photographic prints from well-known photographers. The first reference to these is in *Camerawork* issue one, where it is recorded that an auction was to be held on Sunday 22<sup>nd</sup> February 1976<sup>50</sup>. By issue six, the journal provided a thank you notice for the funds raised by an auction held on 13<sup>th</sup> March. It raised in the region of £1800, primarily from the sale of original prints from photographers such as David Bailey, Fay Godwin and Bill Brandt amongst many others.

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<sup>49</sup> Val Williams, *Interview with Mike Goldwater*, British Library Oral History of British Photography, C459/40/1-5, Tape F4633

<sup>50</sup> *Camerawork*, Issue One, Jan/Feb 1976 p. 3

To supplement its revenue, HMPW had funding from the Greater London Arts Association (GLAA). They received £700 during 1975 towards the cost of providing the six seminars mentioned above together with £900 towards salaries for the photography workshops. They had though, at that early stage, ‘administrative difficulties’ according to meeting notes<sup>51</sup>. The Arts Council of Great Britain (ACGB) and the GLAA were at that time, encouraging ‘young professional photographers and the East End enthusiast [to] see and exchange views on original photographic work’ the notes show. There had been an ‘intense re-awakening of interest in photography on the public’s part’ and together with the success of the first few ‘Camera Obscured?’ seminars, it was partially supported by the GLAA in conjunction with the ACGB.

During May 1975 the gallery became a registered company and negotiations with ACGB continued about further funding. In July 1975 Goldwater wrote to Barry Lane, the ACGB Visual Arts Officer, to point out its ‘grave financial situation’<sup>52</sup>. This resulted from the delays to funding given by GLAA which did not plan to advance the £900 till the September of the same year, thus resulting in a deficit to HMPW’s finances. ‘Unless a further grant is forthcoming in the very near future the gallery will be forced to close’ states Goldwater. It clearly did not close, but just how it kept going is not immediately clear. The Arts Council finally provided a proposed grant in November 1975 of £1800 together with other guarantees<sup>53</sup>. By March 1976, a period during which *Camerawork* had been launched, an internal Arts Council document confirms funding recommendations of £8000 for the 1976/7 financial year, together with a further £1000 for seminars, giving the reason for the large increase to its funding as the ‘pioneering’ nature of HMPW<sup>54</sup>. It also confirmed that during the

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<sup>51</sup> Greater London Arts Association Visual Arts Panel meeting 12<sup>th</sup> February 1975. Arts Council Archives ref: ACGB/29/41. See Appendix IV Specimen One

<sup>52</sup> Letter from Mike Goldwater to Barry Lane, ACGB 14<sup>th</sup> July 1975. ACGB/29/41. See Appendix IV Specimen Two

<sup>53</sup> Letter from Roy Shaw to Mike Goldwater, ACGB/29/41. See Appendix IV Specimen Three

<sup>54</sup> Arts Council internal memo Barry Lane/Chris Cooper ACGB/29/41. See Appendix IV Specimen Four

previous year HMPW received a total of £5470 from ACGB and GLAA combined. Thus some stability had been returned to the organisation during this time.

## 5.2 THE ORIGINS OF THE *CAMERAWORK* MAGAZINE

The idea of a magazine to accompany the other work HMPW were organising, was being considered before the end of 1975. It would appear it was Jo Spence's idea to have a magazine, having written the aims of the combined organisation. 'Jo was the one who wanted to do a magazine' states Paul Trevor in my interview with him in 2015<sup>55</sup>. 'We were the ones that could hardly do a magazine, we hadn't got any money'.

Camerawork became the publishing project of HMPW and its aims had been published by Jo Spence in the first issue of the magazine in early 1976. Under the title 'Publishing Project' it read:

'To publish a magazine designed to provide a forum for the exchange of ideas, views and information on photography and other forms of communication. By exploring the application, scope and content of photography, we intend to demystify the process. We see this as part of the struggle to learn, to describe and to share experiences and so contribute to the process by which we grow in capacity and power to control our own lives.'<sup>56</sup>



Figure Seven: Interior layout of the French magazine *Contra Jour*

The magazine was of an A3 format which was then folded to provide an A4 front and back cover on the same side of paper. This format and some of the style seemed to have been borrowed from a French visual image magazine of around the same time: *Contra Jour*<sup>57</sup>.

<sup>55</sup> The Author, *Interview with Paul Trevor*

<sup>56</sup> *Camerawork*, Issue One, back cover

<sup>57</sup> The Author, *Interview with Paul Trevor*

*Camerawork* certainly had similarities in style to *Contra Jour*, but the magazine was of fully in-house design. Paul Trevor remembers that he found ‘Letteraset’ letters in a drawer in their tiny office to set out the title and other legend<sup>58</sup>.

There were other photography magazines well established in the UK at the time. Mainly for keen amateurs, these provided technical information. But the magazine that was streets ahead of the rest was one named *Creative Camera*

(CC). It was CC that led the UK in its desire to establish itself as an art photography magazine. In her essay *Crowned with Thorns Creative Camera 1965 – 1978*, Val Williams discusses the formation of CC, under the aegis of its editor Bill Jay, who had transformed it from its originally named *Camera Owner* to *Creative Camera* during his stewardship from 1968<sup>59</sup>. Jay made this magazine the ‘undisputed organ of new British art photography’ Williams states, claiming that art photography was an untenable notion before *Creative Camera* made its appearance as a magazine as ‘the first non-technical photo-magazine’<sup>60</sup>. It appears that there is nothing that Jay could not do right in the search for the acceptance of a photographic art in this country according to Williams. However, what Williams has not taken into consideration is Jay’s own ‘rules’ of engagement on criticism which he forcefully applied, coincidentally, in *Camerawork* issue ten.

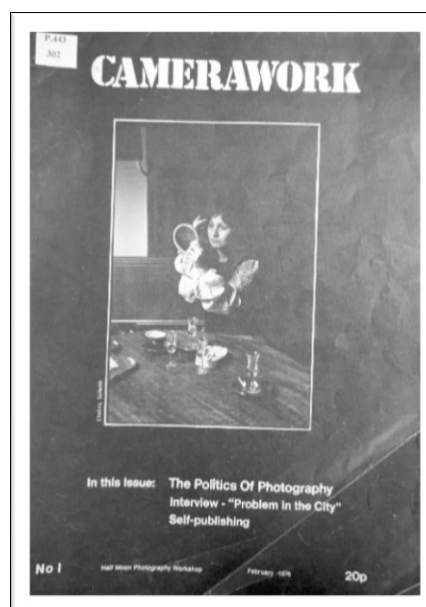


Figure Eight: *Camerawork* A4 front cover Issue One

<sup>58</sup> The Author, *Interview with Paul Trevor* ‘Letteraset’ is a trade name of stencil letters available around that time.

<sup>59</sup> Val Williams, ‘Crowned with Thorns, *Creative Camera 1965 – 1978*’ in *Illuminations* (I B Taurus 1996) pp.223 - 30

<sup>60</sup> Val Williams, p. 223

<sup>61</sup> Val Williams, p. 223

‘I find negative criticism much more provocative, in the sense that it encourages dialogue [rather] than praise’, Jay states, whilst writing the first of what was billed as a series entitled ‘Letter from America’<sup>62</sup> <sup>63</sup>. What Williams had missed, was that Jay left this country for America having given up trying to establish a ‘British art photography’ magazine. What Jay had achieved though, was to give young photographers a ‘sense of belonging to a movement’<sup>64</sup>. He eventually left Britain in 1970 to study in the USA and then stayed on to teach the history of photography. Exactly why his ‘Letter from America’ never materialised as a series in *Camerawork* is not known, but Jay’s early influence on how photographic magazines should establish themselves, was not forgotten to the members of the Half Moon Photographic Workshop a decade after *Creative Camera* had become a ‘mecca for young British photographers’<sup>65</sup>. The difference between what was to eventually appear as the *Camerawork* matter of policy, *Creative Camera*, had defiantly considered ‘photographic debates about ‘issues’ to be beyond its parameters’<sup>66</sup>. Formalist aesthetics remained CC’s only concerns during the period that *Camerawork* became established and thereby the two magazines fulfilled different agendas, although the readership might have been the same or similar.

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<sup>62</sup> Bill Jay, ‘Letter from America’ in *Camerawork*, Issue 10, July 1978, p. 12

<sup>63</sup> The ‘Letter’ series though, never materialized, this was the sole content authored by Bill Jay in *Camerawork* throughout its existence.

<sup>64</sup> Val Williams, p. 225

<sup>65</sup> Val Williams, p. 227

<sup>66</sup> Val Williams, p. 229



The first issue of *Camerawork* appeared during the first two months of 1976 after much deliberations between the members of HMPW.

‘There were mistakes, [so we] put [them] into the bin and we cut out letters of other words to put over those words’ says Trevor, ‘and then right at the end we ran out of time [so] I wrote it by hand’<sup>67</sup>.

The original members of the workshop were not experienced writers. Spence was an artist and Trevor had been an accountant. Together with Goldwater they produced the first edition. Amongst the articles was the first essay by Jo Spence ‘The Politics of Photography’, Paul Trevor’s ‘The Price of Expression’ and Tom Picton’s review and interviews: ‘Problems in the City’, with Ron McCormick, Nick Hedges and Larry Herman<sup>68</sup>. In addition, it contained reviews of fashion photography, technology and some news items. It was quite a sparse edition being just 8 A3 pages.

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<sup>67</sup> The Author, *Interview with Paul Trevor*

<sup>68</sup> Rom McCormick, Nick Hedges, Larry Herman, *Problems in the City*, exhibition of photographs, Institute of Contemporary Arts, London 12<sup>th</sup> Dec 1975 – 6<sup>th</sup> Jan 1976

### 5.3 GEARING UP FOR A WIDER DISTRIBUTION

The first print run had been in the region of 1500 copies. There appear not to be any records in the ACGB archives detailing the early *Camerawork* publications. Documentation starts to appear for the financial year 1979/80 and several documents exist outlining the expenditure and income for *Camerawork* including estimates of circulation. The reason for the missing documentation is not exactly known.

During the period 1977 to 1979, the members were busy proposing to move to a new building at 121 Roman Road in East London<sup>69</sup>. They had secured a lease from the London Borough of Tower Hamlets, a double-fronted shop with a basement at reduced rent. This might have pre-occupied the organising committee given that HMPW published issues one, two, three and four during 1976 and issues five, six, seven and eight during the following year<sup>70</sup>(See Table One).

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<sup>69</sup> Proposals for New Building in Roman Road, East London. See Appendix IV Specimen Five

<sup>70</sup> In much of the documentation the workshop refers to publishing six issues per year. This statement continues for several years, but HMPW never produced more than 5 issues in any one calendar year (table one).

**Table One**

<b>Year</b>	<b>Issues of <i>Camerawork</i> published during year</b>	<b>Circulation (Estimated)</b>	<b>Reprints (Estimated)</b>
1976	One	1130	2000
	Two	1130	2000
	Three	1130	2000
	Four	1130	2000
1977	Five	1130	2000
	Six	1130	
	Seven	1130	
	Eight - (special issue)	1130	
		1130	
1978	Nine	No statistics	2000
	Ten	No statistics	
	Eleven	No statistics	

1979	Twelve	5000 - 7000	
	Thirteen	5000 - 7000	
	Fourteen - (special issue)	5000 - 7000 5000 - 7000	
	Fifteen	5000 - 7000	
	Sixteen	5000 - 7000	
1980	Seventeen	No statistics	
	Eighteen	No statistics	
	Nineteen	No statistics	
	Twenty	No statistics	
1981	Twenty One	No statistics	
	Twenty two	No statistics	
	Twenty Three - (special issue)	No statistics	
1982	Twenty Four	No statistics	
	Twenty Five	No statistics	
	Twenty Six	No statistics	

1983	Twenty Seven/Eight - (combined special issue) Twenty Nine	No statistics  No statistics	
1984	Thirty	No statistics	
1985	Thirty One Thirty Two	No statistics No statistics	

The annual report to ACGB shows that in 1979, the year 5 issues of *Camerawork* were published, the group reported that demand for *Camerawork* increased. ‘As well as selling direct to subscribers and directly in bookshops, there is a constant demand for back issues’ the report states<sup>71</sup>. A rising overseas interest was also noted. This would appear to be the best year to date for publication. Although there are no actual figures for distribution available, it is probable the estimates are reasonably accurate. The way the numbers are presented is ambiguous, but these estimates, including subscriptions and reprints of several issues, total distribution probably accounted for about 5000 copies per issue during 1979 to 1980<sup>72</sup>. The revenue estimates for 1980 to 1981, show a projected income from *Camerawork* sales at £16800 at a cost of £15765<sup>73</sup>. It appeared then, that the publishing project should at least be covering its costs by the end of the financial year 1980 to 1981. Despite this progress, it is clear from the accounts that HMPW were reliant on their sponsors and the Arts Council in particular. The 1980

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<sup>71</sup> HMPW Annual Report 1979 – 80 p. 1 See Appendix IV Specimen Six

<sup>72</sup> HMPW Annual Report 1979 – 80 p. 21

<sup>73</sup> HMPW Annual Report 1979 – 80 p. 17

to 1981 report, for instance, showed an estimated deficit for all operations within MPW of approximately £63000<sup>74</sup>.

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<sup>74</sup> HMPW Annual Report 1979 – 80 p. 33

#### 5.4 REACTIONS TO THE INTRODUCTION OF *CAMERAWORK*

There was reasonable coverage of *Camerawork*'s launch in the industry's press. Under the heading 'The politics of *Camerawork*', an article appeared in the journal *Industrial and Commercial Photography* in May 1976. It's 'surely an act of faith' claims the editorial concerning the 20p price tag attached to the first issue of *Camerawork*<sup>75</sup>. But it was Spence's essay on politics that caught the attention of editors appraising the new publication. After all, it was in their interest to review what could have been considered 'the competition'. *Amateur Photographer* examined Spence's attack on commercial photography, giving Spence the benefit of a whole column equivalent, but asks only at the end of the article 'Is she right?'<sup>76</sup> *Amateur Photographer* left it up to its readership to make their own decision. *Spare Rib*, a feminist magazine in the United Kingdom that had emerged from the counter culture of the late 1960s had noted that *Camerawork* had begun to ask the question, not 'Is it art', but 'who is it for'<sup>77</sup>. It could be... important for women' it states, 'women [are] often manipulated as fantasy...and reduced to a smile' it continues. With the rise of women photographing themselves towards the end of the 1970s, *Spare Rib* had recognised a political conduit in *Camerawork* from its very beginning, urging that women photographers 'to get in touch'.

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<sup>75</sup> No Author, 'The politics of *Camerawork*', *Industrial and Commercial Photography*, Vol 16, No. 5, May 1976 p. 39

<sup>76</sup> No Author, 'The Political Viewpoint', *Amateur Photographer*, 4<sup>th</sup> March 1976 p. 120

<sup>77</sup> Ann Scott, 'Journals and articles: *Camerawork*', *Spare Rib*, No. 46, June 1976, p. 23

## 6.0 THE LIFE CYCLE OF *CAMERAWORK*

### 6.1 EVALUATING THE AIMS OF *CAMERAWORK*

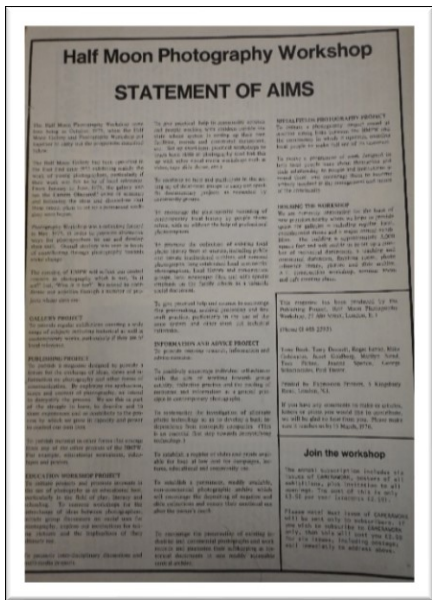


Figure Nine: Statement of Aims, HMPW Issue One, back page, 1976

The aims for the whole group were set out in the first issue of *Camerawork* (Figure Nine)<sup>78</sup>. The style of this document, and style of Jo Spence’s essay, makes me believe that it was Spence’s agenda, her utilisation of photography as a social and political tool, which was the all-powerful motivator within HMPW and its various projects. Like her photographic artwork, where she works as both photographer and the photographed, she immersed herself into the very notions of HMPW’s aims. Thus *Camerawork* identified itself with Spence and vice versa. I doubt the other

members of the early co-operative would have seen it in exactly the same terms having given so much of their own time and effort to make the magazine successful. After all, individuals other than Spence, came up with unique and brilliant ideas. Touring photography exhibitions with laminated photographs for ease of transport, seminars on aspects of photography, video-taped for distribution to libraries and educational establishments, all added to the overall impetus of HMPW. The overtly political power though, lay in the ideas of Jo Spence and her partner Terry Dennett.

‘Terry was an unreconstructed hardliner’, comments Mike Goldwater, in his interview with Val Williams<sup>79</sup>. Both Spence and Dennett held strong socialist views. Everything to them was a struggle,

<sup>78</sup> A full size version can be seen in Appendix IV Specimen Seven

<sup>79</sup> Val Williams, *Interview with Mike Goldwater*, Tape F4634



a class war in fact. This can be seen from their venture: *Politics/Photography: One* (1979) after Spence was removed from HMPW within 18 months of its launch<sup>80</sup>. ‘Our expansive definition of photography is paralleled by an equally expansive definition of politics. Our starting point is the class struggle’, Spence and Dennett claim in the preamble of their text created after leaving HMPW<sup>81</sup>. It was those values they sought for the major part of HMPW and for *Camerawork*.

It is not widely known, but the combination of the Photography Workshop with the Half Moon Gallery, was not the only option for Goldwater at the time. ‘Sue Davies at the Photographer's Gallery said we should also join forces’ admits Goldwater in our interview<sup>82</sup>. However, thinking that Davies would ‘swallow them up’ they opted for a merger with Spence and Dennett. Neither Trevor nor Goldwater claim to be hard left activists although they do claim to be active photographers. I detected no Marxist dogma in their ideas either. Explaining how they compared themselves to Davies’ gallery project, Trevor states, ‘we saw ourselves as younger, alternative, more socially aware. Her remit was art, ours was documentary’.

HMPW was made up of a mix of Marxist ideologists in Spence and Dennett, and a group of young photographers with a social consequence in Trevor, Goldwater and others. It is probably this mix, albeit what must have seemed strained relationships at times, which made HMPW a successful project in its early days. Much credit for holding things together for those two years of partnership must go to Mike Goldwater, who after leaving due to his own frustrations in 1980, went on to form the Network

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<sup>80</sup> The circumstances and actions of this episode are not relevant to the outcome of this essay and have been left out of the discussion. It does though, serve as a reminder that not all successful projects are peopled by individuals that can stay together on a permanent basis throughout the life cycle of the project.

<sup>81</sup> Jo Spence, Terry Dennett, *Photography/Politics: One* (Photography Workshop, London 1979) p. 1

<sup>82</sup> The Author, *Interview with Mike Goldwater*

photography agency that lasted for over twenty years<sup>83</sup>. ‘Just before you finish,’ says Goldwater finally, ‘ I just want to say it was a highly rewarding time, helped me as a person and gave me confidence to go out into the world and be a photojournalist’<sup>84</sup>.

Another of HMPW’s members was the photographer Ed Barber<sup>85</sup>. Barber, one of the first students to attend the prestigious Polytechnic of Central London photography course in 1973, was interviewed by Shirley Read, another early member of the HMPW co-operative in 2006 and again in 2008<sup>8687</sup>. Barber says of HMPW ‘[it was a] seminal place [a] little minnow in [a] big cultural pond’. Although Barber was mainly occupied with the organisation of the gallery projects and distribution of the touring exhibitions, he does appear listed in the editorial team for several issues. ‘*Camerawork* was on issue three when I arrived’, he remembers. He also recalls the front cover photograph by Laurence Migdale, ‘Travelling Circus’ from the current Half Moon gallery exhibition<sup>88</sup>. Migdale was a third year student at the same institution in London as Barber. ‘That place [Half Moon]’, he recalls, ‘had something of a counter culture about it, it seemed radical to me’<sup>89</sup>. There was

‘...an uneasy relationship between ideological, almost Stalinist purity and tyranny of ‘Photography Workshop’ and the mad image driven lunacy of HMG. *Camerawork* became a battleground, an ideological battleground, when you had political people who liked

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<sup>83</sup> The last appearance of Goldwater on the *Camerawork* editorial team was March 1980.

<sup>84</sup> The Author, *Interview with Mike Goldwater*

<sup>85</sup> Barber started with the group during the summer of 1976. Read started during 1977.

<sup>86</sup> Shirley Read, *Interview with Ed Barber* (MP3 file), 2006-12-18, 2008-03-04, ref: C459/193, <http://soundserver.bl.uk:81/C0459XXXXXX/021A-C0459X0193XX-0001A0.mp3>

<sup>87</sup> Polytechnic of Central London 1970 – 1991, then became the University of Westminster.

<sup>88</sup> Laurence Migdale, ‘Circus Travelling’, Exhibition of photographs, Half Moon Gallery, London, July 1976.

<sup>89</sup> Shirley Read, *Interview with Ed Barber*

photography and people like John Tagg who wrote articles people like me could not understand’.

Barber sounds astute and provides an important insight into the working of HMPW and *Camerawork* during those seminal years. ‘At *Camerawork* we were not elitist. We didn't give a shit about gender, etc. Obscure language did not appear in *Camerawork* until Don Slater and others arrived’.

Barber left, also during 1980, after which he taught photography and also became involved in *TEN 8*, a clone of *Camerawork*, published out of Birmingham<sup>9091</sup>.

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<sup>90</sup> Shirley Read confirms the originators of *TEN 8* visited HMPW before they launched their magazine.

<sup>91</sup> John Rearden, Derek Bishton, Brian Horner founded *TEN 8* from premises in Handsworth, Birmingham between 1979 and 1994.

## 6.2 THE CHANGES TO EDITORIAL DECISIONS

Barber's comment about 'obscure language' is an interesting one and one that provides a clue to what emerged after Trevor, Goldwater and Barber left the organisation. What amounts to obscure language to Barber, can only be interpreted as a feminist language, given how the magazine altered in content from 1980 onwards. More and more feminist articles appeared. For example, in issue twenty, the editorial team announced its restatement of aims.

It is not a magazine of documentary reportage, nor a theoretical journal for academic debate: It is an attempt to feed [...] these into informed socialist and feminist interventions across a range of photographic and other cultural practices<sup>92</sup>.

This issue alone had two articles on women: 'Immigrant Women' and 'Cover Women'. The subject of women became a recurring theme in many of the later issues.

It was not a sudden change, but one that developed over time with changes of the personnel responsible for the magazine's output. Goldwater and Barber's last edition was issue eighteen in March 1980. It was in this issue that Slater's first article appeared. A critique of the market for amateur photography, which, according to Slater, 'needs to be closely analysed' given its 'ideological significance'<sup>93</sup>. Drawing on Marx's notion of production creating the consumer, the article examines the market for products related to the amateur photographer: film, cameras, etc., relating to the reader that the way the industry is split into different markets, it creates 'mystified snapshooters, fetishist amateurs and the graded escalator running between them'<sup>94</sup>. This must be the 'obscure language' of

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<sup>92</sup> No Author, 'Editorial', *Camerawork*, December 1980, p. 1

<sup>93</sup> Don Slater, 'Marketing The Medium: An Anti-Marketing Report', *Camerawork*, issue 18, March 1980, pp. 6-7

<sup>94</sup> Karl Marx, Frederick Engels, *The German Ideology: Part One*, C J Arthur (Ed.), (International Publishers, New York 2004) p. 132

which Barber refers. It's not so much obscure, more the writing of a scholarly mind, something of which the early movers of *Camerawork* regarded themselves as not possessing<sup>95</sup>.

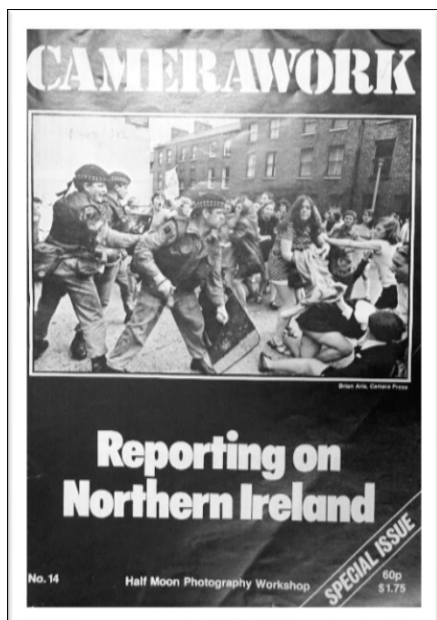


Figure Ten: Northern Ireland, Issue Fourteen, August 1979

In a later *Camerawork* essay, 'The Object of Photography', Slater admits that even though it was a productive period, it was also a somewhat confused period at *Camerawork* and that he went on to form an editorial makeup that needed to 'break with *Camerawork's* past', which he saw as the 'untenable contradictions between the representation of politics and the politics of representation'<sup>96</sup>. The former, believes Slater, is where photographs 'represent a truth', exemplified for instance in *Camerawork* special issues 'Northern Ireland', number fourteen, in August 1979. The latter, he thinks, is different and represents the 'loss of the real'.

This, I believe, is the first indication that the complete life cycle of *Camerawork* magazine may be considered as being inextricably linked to the history of photography which I outlined above in the section on the theory of photography. 'Representational realism entails an obligation or responsibility to a truth or reality beyond subjectivity' says Slater. The pictures tell the story, but they cannot do so without a conduit such as *Camerawork*. What is surprising, is that *Camerawork* was never credited with being directly associated with this transformational moment in British photography and with the practice of photojournalism in particular. 'A feeling of breaking out of a brittle shell' as Slater recalls

<sup>95</sup> Don Slater is currently Associate Professor (Reader) of Sociology, London School of Economics.

<sup>96</sup>Don Slater, 'The Object of Photography' in *Camerawork Essays*, Jessica Evans (Ed.) (Rivers Oram Press, London 1997) p. 88

it, 'that we could have fun'<sup>97</sup>. This moment of 'fun' though , as represented by changes to *Camerawork* content, is also a warning to those that place the importance of subjectivity above objectivity, as we shall see later in the dissertation.

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<sup>97</sup> Don Slater, 'The Object of Photography' p. 89

### 6.3 CHANGING FORTUNES AND DECLINE

Arts Council records show that the projected salaries bill for the financial year 1982 – 83 had reached £67,970 which was double the previous year<sup>98</sup>. It appears that the group now consisted of 10 permanent positions. The magazine had its own full-time employee, this position being occupied by Don Slater. During this period the organisation changed its name from HMPW to *Camerawork* confirming the previous success of its in-house magazine<sup>99</sup>. The announcement was made in a low key manner within issue twenty three, a special issue: 'Reporting Back on Northern Ireland'. But there were concerns about this issue too.

At the January 1982 meeting of the ACGB Council, they decided to defer their funding for the organisation pending the report of their Photography Working Party during February of the same year<sup>100</sup>. *Camerawork* had also been asked to submit budgets both with and without the magazine. In the internal memorandum, ACGB confirmed it had brought to the attention of *Camerawork*'s management, concern over issue twenty three. It was also reiterated that funding would only be forthcoming for a 'photographic magazine'. It was clear that something had upset the Arts Council for it to consider withdrawing funding for the magazine. The editorial group for that issue had been Catherine Bradley, Greg Kahn, Cathy Myers, Shirley Read and Don Slater, although several others are listed as assisting with the content of the magazine. The editorial refers to Northern Ireland as 'Britain's imperial war' and complains about news being 'managed [and] constructed to maintain

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<sup>98</sup> Tom O'Mara , Letter to ACGB 28<sup>th</sup> July 1983 See Appendix IV Specimen Eight

<sup>99</sup> *Camerawork*, December 1981, Issue 23, p. 3

<sup>100</sup> Joanna Drew, Anthony Field, Internal Memorandum ACGB/29/16 See Appendix IV Specimen Nine

consensus<sup>101</sup>. It emphasises editorial changes from previous issues, whereby both photographer's and non-photographer's pictures were now being utilised. That word 'struggle' also appears again to emphasise the 'people's experiences of the war'.

In another confidential memorandum during April 1982, the ACGB Council decided to withhold funding until the committee had the opportunity to consider the questions raised concerning the 'overtly political character of some of the organisation's activities'<sup>102</sup>. The council might have withdrawn funding, as discussed earlier, but decided to have the organisation revise its priorities and to restate its aims in writing instead. On the 12th May 1982, Catherine Bradley for *Camerawork*, wrote to ACGB, offering 'firmer editorial control' whereby the editorial group would in future, first submit content to the whole collective for a decision on publication well before the publication date<sup>103</sup>. Previously it would appear, the editorial group had been working in isolation on content. In a second letter from *Camerawork* during September 1982, Shirley Read assured the council that they would 'work within the stated aims and objectives'<sup>104</sup>. This was accepted by ACGB and funding was again considered to include the *Camerawork* magazine.

The publishing of *Camerawork* suffered during this period of change. Just three issues during 1981, though one was a special issue, were produced. The following years it was three issues (1982), two issues (1983), just one issue (1984) then two issues (1985). Clearly the magazine was in decline. It is difficult to believe that just one issue (twenty three) had this effect on the whole of the organisation from late 1981 onwards. During March 1982 a publishing plan was introduced by the organisation

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<sup>101</sup> No author, *Camerawork*, issue 23, p. 1

<sup>102</sup> Joanna Drew, ACGB Internal Memorandum May 1982. See Appendix IV Specimen Ten

<sup>103</sup> Catherine Bradley, Letter to ACGB, 12<sup>th</sup> May 1982 See Appendix IV Specimen Eleven

<sup>104</sup> Shirley Read, letter to ACGB 3<sup>rd</sup> September 1982. See Appendix IV Specimen Twelve



and was presented to ACGB along with budget estimates<sup>105</sup>. There had been some internal soul searching too about the magazine.

Some time during 1983 -84, Stevie Bezencenet and Mike Weaver, both *Camerwork* organisation members, voiced their opinions on the magazine<sup>106</sup>. '...the problem here is not that people don't buy it, but they don't read it' Bezencenet is recorded as saying in an internal document together with 'the magazine will never be right, as long as the internal ideology of the organisation is in confusion'. 'I would suggest we continue to support it. But I sincerely think that *TEN 8* has displaced it for quality, if not for layout' states Weaver. These are damning comments, especially coming from within, and provide clues as to the lack of progress of the magazine during the period and highlights the difference of opinions within the organisation.

However, the demise of *Camerawork* needs closer examination as to the reasons for its failure to get published at four or more issues as in the previously successful period, especially after 1979 during which, five issues were published and distributed. During the autumn of that year, the Arts Council received a copy of a letter on behalf of Margaret Thatcher, dated 1st October 1979. It appeared that she was 'disturbed' by the tone of the articles in issue fourteen of *Camerawork*, claiming that she 'shares your distaste' when referring to a letter received from Mr L. T. Coton dated 18th September 1979<sup>107</sup>. Mr Coton had complained of 'biased reporting' and accused *Camerawork* of being a publication of an 'ultra-seditious kind' (presumed to mean seditious). He also drew attention to the fact that it was funded by Arts Council grants. It is clear from the archival documentation that the complainant had tried to speak to the Arts Council's Secretary-General direct, but had been 'foiled by

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<sup>105</sup> Publishing Plans, *Camerawork* organisation, 30<sup>th</sup> March 1982 See Appendix IV Specimen Thirteen

<sup>106</sup> No author, *Camerawork* organisation, Internal document, 1983 – 84 See Appendix IV Specimen Fourteen

<sup>107</sup> L T Coton, Letter to Margaret Thatcher, 18<sup>th</sup> September 1979 See Appendix IV Specimen Fifteen

his staff<sup>x</sup> which might also imply some complicity in denying Mr Coton access to the Director-General<sup>108</sup>.

Margaret Thatcher's Conservative government came to power during 1979 and funding for the arts came under pressure from the politicians. As an article in the Guardian by Michael Billington suggests,

'Margaret Thatcher may not have cared passionately about the arts, but she left her emphatic mark upon them. Under her watch from 1979 to 1990 we saw a shift away from public subsidy to corporate sponsorship, a transformation of the Arts Council from an independent agency to an instrument of government, and the growth of a siege mentality in arts organisations<sup>109</sup>.

Billington was comparing the period under discussion with today, but it is quite an accurate assessment of the arts funding squeeze under Thatcher's government. There are several ACGB letters referring to cuts in funding and warnings to recipients, about not being able to provide the same funding as in previous years.

The later concerns over issue twenty three as discussed above, appeared to have emanated from another complaint. J W M Willet of London wrote direct to ACGB's Joanna Drew stating that *Camerawork* magazine had 'gone right off the rails' and that 'it is polemical journalism' complaining also that it was not at all about photography<sup>110</sup>. He had likened *Camerawork* to the work of the early twentieth century artist John Heartfield (1891 – 1968) and was quite appreciative of a 'left wing

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<sup>108</sup> S F Wright for Margaret Thatcher, Letter to L T Coton, 1<sup>st</sup> October 1979. See Appendix IV Specimen Sixteen

<sup>109</sup> Michael Billington, 'Margaret Thatcher casts a long shadow over theatre and the arts', *The Guardian* 8<sup>th</sup> April 2013 <http://www.theguardian.com/stage/2013/apr/08/margaret-thatcher-long-shadow-theatre> [accessed 27th June 2015]

<sup>110</sup> J W M Willett, Letter to ACGB 26<sup>th</sup> January 1982 See Appendix IV Specimen Seventeen

photo-politics'. However issue twenty three was about Northern Ireland and 'nothing about photography'. It can be no coincidence that both complaints concerned articles about Northern Ireland and nothing about photography I feel.

This was an emotive subject and given the recent death of the Conservative Minister, Airey Neave at the hands of Irish Republicans during March 1979 at Westminster, anything which criticised the British government's handling of the troubles, would be seen as subversive and unwanted. Such infamy certainly would provide an excuse to have the funding of the magazine withdrawn. As it happens, this did not occur, but with all these pressures the organisation must have decided at some point, that it was not worth keeping it going. Even so, *Camerawork*, the organisation, still reported their plans for publishing to ACGB<sup>111</sup>. The new editor, Kathy Myers, reported during 1983 to Barry Lane at ACGB, that a new format had been introduced and that the content would now have 'a large "intro" section'. This would act as a 'forum for ideas on photography', Myers stated.

Even with the apparent enthusiasm it managed just one issue during 1984 and two issues in the following year. It is not clear exactly when the axe was wielded on the magazine, but my view is that it just vanished as it became too complicated a process to keep it going and that there was no 'decisive moment' to coin the Cartier-Bresson phrase<sup>112</sup>. External pressures and internal arguments over content most likely caused its downfall. It had succumbed to the cuts in arts funding by Conservative Britain, where state sponsorship disappeared in favour of private sponsorship, together with the failings of a management during these latter years, where apparently careers became more important than presenting good photography. Is this why it became a forgotten publication despite its often impressive content and its excellent authorship?

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<sup>111</sup> Kathy Myers, Letter to Barry Lane, ACGB, 4<sup>th</sup> August 1983, ACGB/29/16 See Appendix IV Specimen Eighteen

<sup>112</sup> Henri Cartier-Bresson, *The Decisive Moment (Images à la sauvette)*, (Editions Verve, Paris 1952)

## 7.0 THE POLITICS OF PHOTOGRAPHY OR THE PHOTOGRAPHY OF POLITICS?

John Roberts, in his text 'Photography after the Photograph: Event, Article and the Non-Symbolic' (2009) discussed a re-reading of the decisive moment<sup>113</sup>. Roberts believes that rather than there being a moment that has 'a precise formal content', this moment (he refers to it as a singular event) being more a 'space of historical disclosure'<sup>114</sup>. In this way, the photograph may provide us with a view on the 'pastness of the past' or, as reduced by Roberts, to its 'historical textuality'. There is a privileged relationship between the photograph and the event it is meant to depict, and that this provides an historical knowledge, he continues. However, once it is edited or cropped or juxtaposed with text or by juxtaposition with other images, such as in the example in Figure Two, this otherwise special moment or 'singular event', becomes open to 'systematic meaning'. There can surely be no better example of observing this process of change than in documentary photography.

It is my contention that *Camerawork* the magazine, as a conveyor of extensive realism and social documentary, and via its own historical textuality, it acted as both instigator and victim alongside the theoretical discourse concerning the politics of photography. In other words, the rise and fall of *Camerawork* matched perfectly well with the theoretical debate on the index. Thus, the magazine's 'pastness' resonated in perfect harmony with the critical theory associated with the photographic image, and especially the documentary image during the 1970s. I argue that the demise of what Roberts refers to as the 'documentary image-culture', did not simply coincide with the rise of 'art-as-photography', *Camerawork* the magazine, and actually played an essential role in the process<sup>115</sup>.

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<sup>113</sup> John Roberts, 'Photography after the Photograph: Event, Archive and the Non-Symbolic' in *Oxford Art Journal*, 32.2 2009 p. 281 - 298

<sup>114</sup> John Roberts, p. 283

<sup>115</sup> John Roberts, p. 284

Roberts's contention is, with this demise in the documentary culture, there has been 'an intellectual regression within photography's division of labour.' In other words, as the documentarist disappeared, their role as informant was subsequently replaced with the academic. In addition, Roberts believes that new imaging techniques rarely leave their specialist discipline to be immersed in a broader cultural and critical theories of photography. However, these techniques were not available in the timeframe under discussion, so it is the former notion of regression that interests me with respect to *Camerawork* the magazine.

The first part of *Camerawork*'s publications (1976 to 1979) were issued without much discovered documented internal or external argument. That is, there is little archival evidence to suggest that the content was not broadly in line with the editorial policy, where the politics of photography was of paramount importance and therefore in line with the organisation's declared statement of aims. Between 1976 and the middle of 1979, the personnel responsible for its publishing remained relatively constant. By the end of 1979, several critical changes were made in the editorial team as well as the overall management of the organisation<sup>116</sup>. This, as the historiography of the magazine set out above shows, was at a time when the content was now being criticised both internally as well as at government and funding body levels. In much the same way as the individual documentary photograph was being seen as a site of a contest of meaning, et al Rosler and Sontag for instance, the content in *Camerawork* took on a parallel existence. Thus, I argue, the magazine was as *guilty* as the

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<sup>116</sup> See Appendix III for individual editorial teams for each issue.

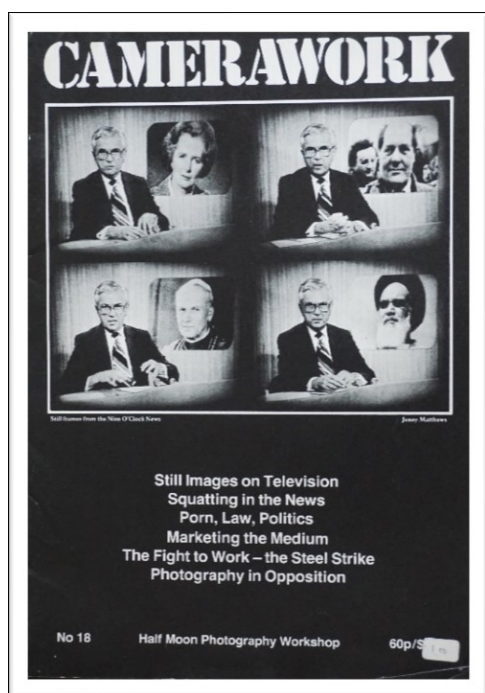


Figure Eleven: *Camerawork* Front Cover, issue 18  
March 1980

photographs it carried of losing its political power after the period of editorial team changes. In other words, the document that consisted of image and text thus became ‘non-symbolic’ as per Roberts understanding<sup>117</sup>.

Let us look at some examples. As well as the article by Slater on Marketing the Medium as discussed above, articles on Porn, Law, Politics (pp. 4 – 5), together with The Fight to Work – The Steel Strike (pp. 8 – 13) and Photography in Opposition (p. 12) also appeared in issue eighteen. The other articles were on Television and

Squatting in Westminster. The final entry in the magazine

was an article on The Arts Council and their proposals to cease treating photography as a special subject area.

Porn, Law, Politics by Mary Bos and Jill Pack, in which they argue that ‘pornography is a site for the struggle over the representation of women’<sup>118</sup> was overtly feminist. In the article, their notion of decency is predicated on Juliet Mitchell’s idea that for sexuality to be ‘decent’ it has to have an object<sup>119</sup>. Psychoanalysis, feminism and sexuality were hot topics around 1980 within scholarly debates and thus the subject of feminism appearing in *Camerawork* may not have appeared out of place, at least not to the writer and to some members of the editorial team. Certainly *Camerawork* was a natural outlet for political commentary on women. Previously though, they had concentrated on

<sup>117</sup> John Roberts, p. 284

<sup>118</sup> Mary Bos, Jill Pack, ‘Porn, Law, Politics’ in *Camerawork*, issue eighteen, March 1980 pp. 4 - 5

<sup>119</sup> Juliet Mitchell, *Psychoanalysis and Feminism: A Radical Reassessment of Freudian Psychoanalysis* (Basic Books, New York 2000) p. 16

discussing women's photography and items on



**Figure Twelve: Several Camerawork photographs from issue eighteen showing BSC strikers picketing steel works at Swansea and a private works, Hadfields in Sheffield**

Community type projects. This particular article represented a break from the past by placing women rather than photography at the heart of the discussion.

The Fight to Work – The Steel Strike by Martin Meteyard, concentrated on the photographing of working class Britain and in particular on a strike at British Steel (BSC) in South Wales. This had been the first overall strike to be called by the main union since 1926 and it came at a time when the Thatcher government was in the process of changing the law related to secondary picketing<sup>120</sup>. Along with this article a secondary (no pun intended) article appeared juxtaposed to Meteyard's. It consisted

<sup>120</sup> The Employment Act 1980 outlawed secondary picketing.

of *Daily Express* headlines from January of that year concerning the BSC strike. The text, by John Flower, contradicted the newspaper headlines such as ‘Anarchy Has Won’, with statistics of days lost to strikes in Britain being lower than in nine other industrialised nations. Although these articles represented the more documentary slant of earlier issues in *Camerawork*, it appeared to be politically charged in favour of the unions, considering it was published during a period of extensive industrial relations reform by a Conservative government.

The final article to consider was *Photography in Opposition*, by author not known, although a quotation appears by John Berger: ‘If there is one truth that propaganda reveals, it is that it tells you the truth about the people who manufacture it’<sup>121</sup>. This quotation appears at the top of the article to reinforce the writer’s criticism of the charity *Shelter*, about the charity’s choice of photographs for several of its publications. To further illustrate the use of propaganda, the writer quotes Susan Sontag from *On Photography*, in much the same way as already outlined above. That is, photographs are used to reflect the ideologies of the group(s) that utilise them. The writer’s final statement ‘who are they aimed at’ was also a common theme in *Camerawork*’s early history and this article represents a discussion on documentary evidence and the politics accompanying the use of the documentary photograph. Whether this article was the leaving shots of Goldwater is not known, but it is always a possibility.

There is a mixed symbolism in these articles. What disappeared was the overarching dominance of documentary and photojournalism (other than in *Photography and Opposition*), where ‘the symbolic...exercised...critical leverage’, as Roberts states it, for a more non-symbolic alternative that reduced the magazine to a site of politics with photographs<sup>122</sup>. Just as in mass culture, where the

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<sup>121</sup> Nick Hedges, *Camerawork*, Issue Eighteen, March 1980 p. 12

<sup>122</sup> John Roberts, p. 285



symbolic is ‘crowded out’ by the non-symbolic, *Camerawork* became a site for political argument, particularly feminist argument, and based more or less on the editor’s preference only. Issue eighteen, I maintain, carries all the hallmarks of this metamorphosis. This I argue, was the *Camerawork* moment, in much the same manner as there was, in the USA, the *October* moment, as discussed above. However, the dominant American debate concerning the theory of photography, together with its preoccupation towards art photography, meant *Camerawork’s* moment passed relatively unnoticed. It is my contention that it should now be remembered as a uniquely British intervention into the history of photography.

## 8.0 CONCLUSIONS

*Camerawork*, was described by Val Williams as ‘uncompromising, leftist and anti-aesthetic’<sup>123</sup>. Even ‘puritan’ came to mind, ‘you never get a pink poster or a blue poster’, she argued with Paul Trevor in her British Library interview. Williams was referring to the particular house style which spread across all their published items including posters and postcards. The hard faced monochrome text and highly contrasting images was a consistent feature of *Camerawork* through its entire life cycle. Williams’s view is just one of several attempts to analyse HMPW and *Camerawork*. One of the largest collections of criticism though, came in 1997 in the previously mentioned *Camerawork Essays*, edited by Jessica Evans.

Paul Trevor commented on the appearance of this volume in a web-based article for [buildingsoflondon.co.uk](http://buildingsoflondon.co.uk), operated by the photographer Peter Marshall<sup>124</sup>. Trevor is highly critical of the texts, especially the absence of Jo Spence’s essay from the first issue, discussed above. He states,

*Camerawork* was lively, visual, user-friendly, polemical. *The Camerawork Essays* is dry, didactic, specialist, pretentious. Different times, different motives, different audiences.

Change the context and the meaning changes. Without a hint of irony the book is subtitled *Context and Meaning in Photography*.

It is a defining statement of the differences between the two parts of *Camerawork* under discussion. On the one hand it was by photographers for photographers up to about mid-1980. After that it became a vehicle for politics with photographs. Everything about *Camerawork*, argues Trevor, was ‘of its time’. Even its mission statement which Trevor ‘drafted and others approved’, was of its time.

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<sup>123</sup> Val Williams, *Interview with Paul Trevor*, Tape F5609

<sup>124</sup> Paul Trevor, *The Camerawork Essays*: Review, March 1998  
<http://www.buildingsoflondon.co.uk/pm/lip/mar98/ptrev.htm> [Accessed July 7th 2015]

On Evans' criticism that the magazine 'oscillated between hard-line Marxism, humanist individualism and the rhetoric of the 1960s counter-culture', Trevor retorts that 'we knew what we were doing'. I think that is true, I think Evans analysis is hypercritical and over-reactive and based more on a knowledge of late twentieth century critical theory than on bearing much historical accuracy.

Trevor repeated several of these points in our interview during 2015. There is a remarkable consistency in what he says now to what he said back in 1991 in his British Library interview and in his web-based review of 1998. It's not that Trevor is right and Evans is wrong, it is just more evidence of a '*Camerawork* moment', namely, the transformation of content by photographers to content by writers/photographers or just plain writers. It's not that there were no writers in the early days, there were. John Berger in issue ten (*Ways of Remembering*) and Victor Burgin in issues one (*Art, Common Sense and Photography*) both influential and well received scholars. As Goldwater confirmed in our interview, everyone 'wanted to get involved'<sup>125</sup>.

Many of the essays in Evans' text have a new introduction by the original text, which, when contributed by the original author, provides a kind of self-reflexive intervention based on their current thinking on the subject. For instance, John Tagg in his introduction to his article 'The World of Photography or the Photography of the World', reflects on the 'emergence of [...] complex discursive spaces' that revealed 'the emergence of theory'<sup>126</sup>. Let us not forget he says, but remember these spaces that 'cannot be ruled out'. In other words, *Camerawork* was a discursive space, one that allowed room for manoeuvre. No doubt Tagg and other academics saw this space as a meaningful part of their overall strategy. Certainly Tagg 'wanted to get involved' too. However, as Trevor criticises,

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<sup>125</sup> The Author, *Interview with Mike Goldwater*

<sup>126</sup> John Tagg in *Camerawork Essays*, p. 65

‘they rarely, if ever, came through the door’<sup>127</sup>. ‘They’ being an impressive list of academics that were published in *Camerawork*. (See Appendix III)

This dissertation places the magazine within the framework of the development of theory of the politics of photography, particularly a British photography. It has briefly explained the historiography associated with photography as well of the history of HMPW and the magazine from its conception through to its demise. *Camerawork*, through an examination of the archives of the Arts Council of Great Britain, the Archives of Oral History of the British Library and the *Camerawork* magazines themselves, has made some bold claims.

I have contended that *Camerawork* the magazine, acted as both instigator and victim alongside the theoretical discourse concerning the politics of photography and that it resonated in perfect harmony with the critical theory associated with the photographic image, and especially the documentary image during the 1970s. The magazine therefore played an essential role in the process. I have also argued, the magazine was guilty of losing its political power after critical editorial team changes were made and that the magazine became ‘non-symbolic’ in as much as the changes led to political argument, especially on gender, without the need for emphasis on the photographs it carried. Furthermore, I have contended that it should now be remembered as a uniquely British intervention into the wider aspects of the history of photography and that this should be remembered as the ‘*Camerawork* moment’.

What is also important to remember is that which was left out of the magazine, particularly after 1979, *Camerawork*’s most successful year. In issue thirty one during 1985, *Camerawork*, published an article by Gwen Lee and Simon Griffin under the headline ‘Documenting the

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<sup>127</sup> Paul Trevor, *The Camerawork Essays: Review*

Miners'<sup>128</sup>. It is the only reference to coal mining in Britain throughout the entire series. It was a review of a touring exhibition with the title 'Easington', which attempted to highlight the problems of representation of the working class through a socialist photography. It examines two strands of photography, one that observes and one that participates. In doing so, it claims that it exposes the 'claim of neutrality to advocate social change'<sup>129</sup>. The exhibition of photographs and this review was worthy of inclusion in any *Camerawork* issue before 1980 of course, as part of HMPW's remit to be challenging on documentary photography. However, the coal strike had lasted from 1984 to 1985 and was the largest strike since the miners' strike during 1926 which went on to precipitate a general strike in Britain. During 1984, concerned by pit closures, the National Union of Miners, led by Arthur Scargill, put over 140,000 miners on strike. It became the bitterest and often most violent strike in post-war history and led to the eventual demise of coal mining in Britain. *Camerawork*, before the spring of 1985, published no photographs or articles of this direct action, despite it being the main news for several months.

In July 1981, in Handsworth, Birmingham, three days of riots broke out across the streets. Prior to this, on the streets of Brixton in London, similar riots had taken place (April 1981). Further parallel disturbances were seen in Toxteth, Liverpool and Moss Side, Manchester. Dubbed as copycat riots, they became big news around the UK. The riots were said to have been caused by a breakdown in relations with young black people and the police and were labelled as being

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<sup>128</sup> Gwen Lee, Simon Griffin, 'Documenting the Miners', *Camerawork*, Spring 1985 pp. 20 - 24

<sup>129</sup> Gwen Lee, Simon Griffin, p. 24

racially motivated. *Camerawork* has no coverage of the photography that emerged during and after these riots, held in mainly poor areas of the inner cities.

These examples highlight the way changes to editorial decisions after 1979 affected what was included in the magazine. The reason to ignore the turmoil of one of the twentieth century's most significant trade union disputes and the socially disruptive events of racial riots was most probably a political one. Specimen documents eleven and twelve make it plain that they were under extreme external pressures to make sure they conformed to their restated aims and not produce content that would be in conflict with funding conditions and for there not to be any conflicts to these aims of the organisation. Basically, *Camerawork*, the organisation, had given up publishing anything controversial and in particular, anything which could be construed as being at odds with a Conservative government's diktat so as to ensure funding would not be withdrawn from the organisation as a whole.

For every argument there is of course a counter-argument. My arguments are based on observation and historical accuracies, or if you prefer, possibly coincidence, backed by historical documentation. Did *Camerawork*, the magazine, act as an instigator and become a victim during a period of critical thinking on documentary photography? The counter-argument would suggest that it being produced at the same time as this critical thinking towards gender based ideas was evolving as coincidental. However, many of the ideas published were born because the magazine was there to publish them. For instance, John Tagg, although he states that his essay first appeared in a Communist Party of Great Britain pamphlet, he recognised

that Jo Spence's project *Camerawork*, 'was her new and energetic project'<sup>130</sup>. Thus, it was recognised as a place for such an article on the politics of photography and that it 'seemed to offer room for manoeuvre'. Victor Burgin admits that he wrote his essay 'at the request of Jo Spence', although it had been taken from a much longer version published in *Studio International*<sup>131</sup>. After the changes outlined above, more essays and articles were products of in-house cooperation such as Don Slater's essay discussed above. It is clear to me that any counter-argument would be quite weak in the face of these examples.

Was *Camerawork* a victim? I do not believe there are any credible counter-arguments given the historical facts. One might argue that the outside pressures of getting funding far outweigh any internal editorial changes and mission restatements, but since there were a total of 32 issues, if that were so, I cannot see why a further fourteen issues were produced from 1980 to 1985. Surely it would have folded much earlier, especially given the continual struggle the cooperative had in getting funding.

I also argued that the magazine became 'non-symbolic' after editorial changes. Let's examine Roberts' usage in his essay discussed above. The documentary photograph, according to Roberts, began to lose its 'organising function as a site of distinction and distance from within the working class movement'<sup>132</sup>. This loss of what had been considered a 'symbolic space' during the period from 1920 to about 1980, was due mainly to the gradual loss of the image's

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<sup>130</sup> Jessica Evans, *Camerawork Essays*, p. 64 - 5

<sup>131</sup> Jessica Evans, *Camerawork Essays*, p. 74

<sup>132</sup> John Roberts, p. 284

index or truth value, during this period. A ‘decomposition of an older class politics since the 1980s’ resulted in a documentary culture being no longer available’ he suggests. The result, through a process of naturalism, is a photographic space that has no external social and historical forces. He calls this a non-symbolic space, within a frame work of a philosophy of photography et al Vilém Flusser<sup>133</sup>. The tendency towards operating a limited set of ‘normative categories’ such as ‘national identity’ and ‘the community’, Roberts suggests, become the ‘vanishing mediators of the ruling editorial interests and perceptions’<sup>134</sup>.

Considering *Camerawork*, the magazine, the accompanying changes made to the format of the magazine, under categories dreamt up by the later editor(s), seems to conform to the above theoretical argument. One counter-argument might be that I dreamt up the relationship to ‘fit the curve’ of theory. However, if so, this counter-argument must show why I am not right in my assessment of the situation. Such a proponent might say that overt categorisation within the magazine did not start till issue twenty nine during winter 1983-84, in which ‘Off The Wall’ accounted for several sub-titled articles on the music industry, cable and picture agencies to name but three. There were only two further issues before the magazine folded, but as Roberts suggests, categorisation were powerful, but also ‘largely invisible’<sup>135</sup>. I would maintain that the editors after 1979 performed within imaginary categories such as ‘let’s talk gender’ and ‘let’s talk race’, perhaps without even realising they were conforming to a non-symbolic language. This language, with the onset of burgeoning technology especially after 1990, would

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<sup>133</sup> Vilém Flusser, *Towards A Philosophy of Photography*, (Reaktion: London, 1983) This essay specifically addresses technical photographs.

<sup>134</sup> John Roberts, p. 285

<sup>135</sup> John Roberts, p. 285



soon give way to the 'metadata' of the future or rather the now. Therefore *Camerawork's* perceived 'moment' could also be seen as the embryonic intervention in the creation of this metadata.

Word Count including footnotes: 14,272

*"All right," said Fred, climbing up a ladder  
With his crowbar gave a mighty blow.  
Was he in trouble, half a ton of rubble landed on the top of his dome.  
So Charlie and me had another cuppa tea  
And then we went home.*

*(I said to Charlie, "We'll just have to leave it  
Standing on the landing, that's all  
You see the trouble with Fred is, he's too hasty  
You'll never get nowhere if you're too hasty.")* **Bernard Cribbins**

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## APPENDICES

### NOTES

Environment: Please note that Appendices are printed on both sides of the page.

Appendix III: Table of Contents can be utilised as a database for searching *Camerawork* issues with metadata. This metadata is not to be considered exhaustive. Some proper names that appeared in *Camerawork* issues may be missing from the tables.

APPENDIX I – ETHICAL COMMITTEE CONSENT FORMS

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ETHICS COMMITTEE CONSENT FORM, COUNTER-SIGNED COPY WITH INTERVIEW AGREEMENTS  
AND QUESTIONNAIRE



**Proposal for Ethical Review Form – research involving human participants**

This form is to be completed by the student or member of staff completing the project. It should be completed for any piece of research involving human participants. For students it is the type of work that will be the basis for a dissertation or thesis (i.e. a Certificate / Diploma / Degree or postgraduate dissertation, or PhD thesis).

**Attachments** - please indicate the attachments enclosed with this form (delete as appropriate)

Signed Interview Agreements \* 2

Model Questionnaire \* 1

**Please answer ALL of the questions listed below. If they do not apply write n/a:**

	<b><i>Question</i></b>	<b><i>Answer (write n/a as appropriate)</i></b>
1.	For students: my supervisor / course director has approved my proposal, its aims and methods as relevant and worthwhile, and is satisfied that ethical issues have been addressed adequately:	Yes Name of supervisor/course director: Dr Patrizia de Bello
2.	Rationale and description of proposed project: <i>This should be a summary of key aims and research questions, derived from your research proposal.</i> What question/s do you aim to	Camerawork, the leftist magazine, was produced by the Half Moon Photography Workshop in East London, between 1976 to the mid-1980s. This essay will examine its place in the social history of Britain during a period of political strife and social upheaval. Emphasis will be on the political aspects of its content and its place in the formation of a theoretical approach to documentary photography. In 1997 Paul Trevor, a co-editor of the magazine from its conception, was asked by the website <i>LondonPhotographs.co.uk</i> to comment on a scholarly text edited by Jessica Evans: <i>The Camerawork Essays</i> .  'Camerawork...[The magazine]...was lively, visual, user-friendly, polemical' writes Paul, 'The Camerawork Essays is dry, didactic, specialist, pretentious'. Paul is not the only photographer with connections to the original magazine that has given deflated reviews of <i>The Camerawork Essays</i> . I think that Camerawork the Magazine may not have been given a high enough status in the development path of the history of photography in Britain. There may be good reasons, there may not, but I suspect it is due to the leftist nature of <i>Camerawork's</i> original essays and contributors and the layout and format, being similar to Socialist Worker, ANL, etc.

	<p>answer and why?</p>	<p>I am particularly interested in why Jo Spence's original article on 'Politics in Photography' was not included within <i>Camerawork the Essays</i> text. I may never find out, but that essay will be the starting point of the research programme. As yet I have not finalized the arguments although I know the desired outcome is to elevate the magazine as being central to the history of social documentary photography in Britain.</p> <p>The research will centre on the various archives spread around London including the Joe Spence Archive, Birkbeck College, Arts Council Archives, V&amp;A Blythe House, British Library Oral History Archive, British Library Journals&amp;Newspapers.</p> <table border="1" data-bbox="523 640 1273 1155"> <tr> <td data-bbox="523 640 842 696">Name(s) of applicant:</td> <td data-bbox="842 640 1273 696">Shaun Villiers Everett</td> </tr> <tr> <td data-bbox="523 696 842 752">Status (e.g. student, member of staff)</td> <td data-bbox="842 696 1273 752">Student</td> </tr> <tr> <td data-bbox="523 752 842 808">Course of study (if student) – subject and title:</td> <td data-bbox="842 752 1273 808">MA History of Art – Photography pathway</td> </tr> <tr> <td data-bbox="523 808 842 864">Department:</td> <td data-bbox="842 808 1273 864">History of Art</td> </tr> <tr> <td data-bbox="523 864 842 920">Supervisor (if applicable):</td> <td data-bbox="842 864 1273 920">Dr Patrizia de Bello</td> </tr> <tr> <td data-bbox="523 920 842 976">Thesis, dissertation, academic staff research:</td> <td data-bbox="842 920 1273 976">Dissertation</td> </tr> <tr> <td data-bbox="523 976 842 1099">Project Title:</td> <td data-bbox="842 976 1273 1099">Camerawork (1976-1983): A vehicle for understanding the development of a theoretical basis for British Social Documentary Photography</td> </tr> <tr> <td data-bbox="523 1099 842 1155">Funding source for study (if Applicable):</td> <td data-bbox="842 1099 1273 1155">Self funded</td> </tr> </table>	Name(s) of applicant:	Shaun Villiers Everett	Status (e.g. student, member of staff)	Student	Course of study (if student) – subject and title:	MA History of Art – Photography pathway	Department:	History of Art	Supervisor (if applicable):	Dr Patrizia de Bello	Thesis, dissertation, academic staff research:	Dissertation	Project Title:	Camerawork (1976-1983): A vehicle for understanding the development of a theoretical basis for British Social Documentary Photography	Funding source for study (if Applicable):	Self funded
Name(s) of applicant:	Shaun Villiers Everett																	
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Project Title:	Camerawork (1976-1983): A vehicle for understanding the development of a theoretical basis for British Social Documentary Photography																	
Funding source for study (if Applicable):	Self funded																	
3.	<p>What method(s) of data collection are planned? (e.g. self-completed questionnaires; interviews; observation, experiment etc): (If designing an experiment, observation, action research etc. What exactly will you do)?</p>	<p>Interviews Direct access to archives: Arts Council, British Library, Jo Spence Archive</p>																
4.	<p>Who will be the participants and how many participants will be included in the study?</p>	<p>Paul Trevor (agreed) – form appended Mike Goldwater (agreed) – form appended</p>																
5.	<p>How will you recruit</p>	<p>Request by email and/or telephone follow up. Have discussed with Paul the broad aims of the project and we have agreed</p>																

	<p>participants? Is there any possibility that participants might feel coerced to take part and if so how can you manage this issue?</p>	<p>that his participation will be limited to how the Camerawork started and his interactions on the journal as editor during his term there. Mike Goldwater was Director at the Half Moon Photography Workshop from 1975 – 80 and oversaw it's growth and the changes that took place. He is also a fine photojournalist, responsible for setting up the former Network Agency.</p>
6.	<p>How will participants be made aware of what is involved in the research [prior to, during and after data collection]? [Attach information sheet]</p>	<p>By a verbal introduction of the aims and pointing out the positive nature of the project. Participants will see the interview results and have the right to exclude or change anything they do not agree with before it is submitted as part of the project dissertation.</p>
7.	<p>How will you ensure that participants really do understand their rights? [Attach consent form]</p>	<p>Obtain consent forms for each participant if required.  Paul Trevor attached signature, emails available if required. Mike Goldwater attached signature, emails available if required.</p>
8.	<p>Is there a risk of harm to participants, to the participants' community, to the researcher/s, to the research community or to the College? If so how will these risks be managed?</p>	<p>I assess risks in all categories as low. Management of these risks will be by confirmed agreement at all stages of the inclusion of the participants.</p>
9.	<p>If conducting a survey or interviews, what questions will you ask? [Attach draft questionnaire/ interview schedule/aide memoir]</p>	<p>See draft questionnaire, attached</p>
10.	<p>How will you record and</p>	<p>Notes and digital audio form.</p>

	store the data [e.g. notes/audiota pe/video/othe r]?	
11.	What plans do you have for managing the confidentiality and anonymity of participants in this study?	Anonymity is not requested. Confidentiality is by agreement between the parties.
12.	Are there any potential conflicts of interest for you in undertaking this study?	None
13.	How will the findings be used on completion of the study?	Transcriptions will be as an appendix to the dissertation. Answers to questions may be referred to as part of the arguments concerning Camerawork and its role in documentary photography in Britain.
14.	Does this work raise any other ethical issues and if so, how will you manage these?	None to my knowledge
15.	What training or experience do you bring to the project or will you undertake to enable you to recognize and manage the potential ethical issues?	No special training appears necessary to perform this part of my research.

*Signatures (if emailed hard copy signatures are not needed):*

<i>Applicant: Shaun Villiers Everett</i>	<i>Date: 14<sup>th</sup> April 2015</i>
<i>Supervisor (if applicable): Dr Patrizia de Bello</i>	<i>Date:</i>

***For use of Departmental Research Ethics Officer or School Research Ethics Committee:***

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**Decision:**

Acceptance ✓

Refer to School's Ethics Committee

Refer Back

Rejection

**Classification of project:**

ROUTINE ✓

NON-ROUTINE

**Signature:**



Departmental Research Ethics Officer:

Date:

**Course: MA History of Art with Photographic pathway**

**Supervising Tutor: Dr Patrizia de Bello**

**Dissertation Title: Camerawork(1976-1985): A vehicle for understanding the development of a theoretical basis for British Social Documentary Photography**

**Brief Overview of Project:**

Camerawork, the leftist magazine, was produced by the Half Moon Photography Workshop in East London, between 1976 to 1985. This dissertation will examine its place in the social history of Britain during a period of political strife and social upheaval. Emphasis will be on the political aspects of its content and its place in the formation of a theoretical approach to documentary photography. In 1997 Paul Trevor, a co-editor of the magazine from its conception, was asked by the website *LondonPhotographs.co.uk* to comment on a scholarly text edited by Jessica Evans: *The Camerawork Essays*.

'Camerawork...[The magazine]...was lively, visual, user-friendly, polemical' writes Paul, 'The Camerawork Essays is dry, didactic, specialist, pretentious'. Paul is not the only photographer with connections to the original magazine that has given deflated reviews of *The Camerawork Essays*. I think that Camerawork the Magazine may not have been given a high enough status in the development path of the history of photography in Britain. There may be good reasons, there may not, but I suspect it is due to the leftist nature of *Camerawork's* original essays and contributors and the layout and format, being similar to Socialist Worker, ANL, etc.

I am particularly interested in why Jo Spence's original article on 'Politics in art' was not included within *Camerawork the Essays* text. I may never find out, but that essay will be the starting point of the research programme. As yet I have not finalized the arguments although I know the desired outcome is to elevate the magazine as being central to the history of social documentary photography in Britain.

**Agreement to interview**

**Interviewer: Shaun Everett**



**Interviewee: Paul Trevor:**



**Course: MA History of Art with Photographic pathway**

**Supervising Tutor: Dr Patrizia de Bello**

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**Agreement to interview**

**Interviewer: Shaun Everett**



**Interviewee: Mike Goldwater:**

  
18/02/2015

**Model Questionnaire**

How did you first get involved with Camerawork?

Did you know the other editors prior to the formation in 1976?

What was its primary funding?

Was it profitable?

What was the original target audience of the journal?

How was it distributed in the public arena?

What was the estimated circulation and geographical extent?

What was the target frequency of publication?

Was there any one person 'in charge' of editorial content or was everything decided by committee?

What made a good submission?

How did you secure content for each edition and cover copyright issues, if any?

What in your view, were the aims of the publication?

Did it succeed in those aims, up the point of your departure?

How did you arrive at its format and style?

Have you any favourite articles and editions can you remember?



APPENDIX II – TRANSCRIPTS OF INTERVIEWS HELD DURING 2015 CONCERNING *CAMERAWORK*  
(1976 - 1985)<sup>136137</sup>

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INTERVIEW WITH PAUL TREVOR (PT), PHOTOJOURNALIST (INTERVIEW 001)

**Location:** London

**Date of interview:** 27th January 2015

**Shaun Everett:** The Author (TA)

**SHAUN EVERETT**        *OK this is \_\_\_\_\_ and I'm interviewing a very well known photographer, a social documentary photographer, Paul Trevor. Hello Paul pleased to meet you.*

PT        Pleased to meet you Shaun

**SHAUN EVERETT**        *Paul what we are going to talk about is your time at Camerawork. How di you actually first get involved in Camerawork.*

PT when I got involved it wasn't called *Camerawork*. It was called In the very beginning the Half Moon Gallery. The Half Moon Gallery was just the foyer of the Half Moon Theatre. The Half Moon Theatre was actually a squat in an old synagogue. It got its name from, the \_\_\_\_ Alley, and next to it was the Half Moon pub. So a lot of the action actually happened in the pub. So the actors lived in the old abandoned synagogue. They put on performances. One of the girlfriend's of one of the actors who has now become a very major figure, a young American student called Wendy Ewald was into photography and put up her photographs in the foyer. The first three exhibitions were of Americans, she didn't know any Brits.

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<sup>136</sup> Copyright (2015) of their words remains with the the Author.

<sup>137</sup> Robert Perks, *Oral Histories- Talking About The Past* (The Historical Association, London 1992) p, 22 These transcripts have been created in accordance with Perk's recommendations.

**SHAUN EVERETT**      *So she didn't know anybody over here.*

PT A local photographer, he wasn't really a photographer, \_\_\_ round the corner, made contact, got involved. At that time it was 1972 I hadn't really started to take pictures. I had trained as an accountant I was working round the corner, a part time student in an art college. Doing ceramics and drawings, they didn't offer photography. I wandered along one lunchtime, wandered in, saw the photographs and got involved as a volunteer. Basically that consisted of, you know, \_\_\_ this was pre-internet days so we needed to make enough money to make posters, \_\_\_ we all coughed up 50p or 25p, that was it. We had mailing lists, membership, that was it and there was a monthly show in the Half Moon.

**SHAUN EVERETT**      *In the foyer?*

PT      Then what happened, I don't know whether I'm preempting, but what happened is that I got involved with another group, you know in 1974

**SHAUN EVERETT**      *Was that the Exit Group?*

PT      The Exit group. We were given a commission, we were into a big project about in the inner city areas in the UK. So at that point, this is two years further on, I was running the Half Moon. It was all volunteer and I suddenly found myself the only one there. \_\_\_\_\_ And then one of the last shows that was given was by a guy called Mike Goldwater. He was a young student, come up from Sussex, he'd done an exhibition about a housing estate in Camden and I thought if I leave, the gallery would shut and I thought Mike was a very bright guy and I locked him up in my car and said Mike I'd like you to take over and he said No Way!

**SHAUN EVERETT**      *He didn't want to?*

PT      Absolutely not. I said what we are going to do is make a film of a series of seminars we are going to hold to keep him interested.

**SHAUN EVERETT**      *Yeah Yeah, to keep him interested.*

PT      He came round, with a friend we devised this series called Camera Obscured

**SHAUN EVERETT**      *Camera Obscured?*

PT      Camera Obscured Question mark. It was a series of seminars, one every month. Mike organised them. There were films, art films some of the videos, half have been lost, but some are still around so you will see like, very young and impressive persons. We did one on women we did one on education, one on publishing \_\_\_\_\_. We had the dream \_\_\_\_ fashion, so we had..and people would meet in the pub afterwards and that's where Jo and Terry met the Half Moon. I used to come down every month from Liverpool where I was based and we had a discussion: why don't you combine the photography workshop, which was their baby with the Half Moon? It became the Half Moon Photography Workshop.

The theatre people gave us a tiny little cubby hole, a room upstairs to work where the magazine was born. The magazine Camerwork..the whole time I was involved the organization was never called *Camerawork*, it was the Half Moon Photography Workshop. *Camerawork* was our publishing project. We had many other projects. \_\_\_\_\_. All \_\_\_\_\_? You know I wrote it.

**SHAUN EVERETT**      *You came up with ideas?*

PT      My job as a volunteer was to go to meetings, work on \_\_\_\_\_, Get involved in the magazine, I did the lot. It's format was based on a magazine called *Contra Jour*.

**SHAUN EVERETT**      *Contra Jour?*

PT      A French one and it had this folding thing and in Black.

**SHAUN EVERETT**      *Since I wrote that question actually, I've discovered another Brit one, British*

*one called Aspect. I found it in the Jo Spence archives.*

PT OK, OK

**SHAUN EVERETT** *and that is A3 with folding.*

PT Jo was the one who wanted to do a magazine. We were the ones that could hardly do a magazine, we hadn't got any money and Jo..

**SHAUN EVERETT** *Yeah that was the next question. What was the primary funding for the magazine?*

PT There was no funding

**SHAUN EVERETT** *None at all? How did you get the first issue out then?*

PT The first issue was a joke, We thought, we didn't[...]Ok I haven't written about this. Jo was ill that day. We thought we could do it in a day. I was in, Yeah![...]..

**SHAUN EVERETT** *To the printer next day?*

PT The *Camerawork* logo,,, I found some Lettraset in a drawer, that was it, that became[...]no great design concept. Just that's it and we didn't have a name. We had a list of ideas. Jo was ill in bed, people were around, I had to do the layout, artwork and pasteup, so I read the list and when I got to *Camerawork*, Jo said Oh I like *Camerawork*. Everybody ok, yeah? that's it? \_\_\_\_\_ it might have been interesting what it might have been called.

**SHAUN EVERETT** *With no funding how did you get the first coy to the printers? Because printers don't do it for nothing*

PT As far as I know we still didn't have funding, we were about to have funding.

Wait a minute, 75, \_\_\_\_ but if it was it was only a tiny bit of money for Jo and Mike to go in one day a week or half a day, but as far as I know we didn't really[...]what we were doing,,, we had membership we were doing all kinds of fund raising, you know we had jumble sales. We did many things. What we needed to do was pay the printer we formed a very good friendship with, in Hackney to pay for those posters. He did a nice job, a nice guy. A husband and wife team working in a bedroom initially. Other photographers' galleries started to use them. They were called Expression Printers. We told Expression look we were going to a thing which really meant doing four posters and you know maybe we had a bit of credit. We sold them for 25p.

So on that first day, I worked, \_\_\_\_\_ in and of course there were mistakes. A guy called Dave Hoffman who is quite a well known photographer came in about two o'clock in the morning, we ordered some coffee and bagels and \_\_\_\_ mistakes and we'd dive into the bin and we cut out letters of other words to put over the words and then right at the end we ran out of time I wrote it by hand. Our alternative chemistry, our alternative photography \_\_\_\_ is in my handwriting, because we ran out of time. We had no sleep that night. We delivered on time to the printers. We never ever, while I was there, had the money to collate the pages.

**SHAUN EVERETT**      *Would you consider it was ever profitable in your time?*

PT      No. What we did do, Mike organised these folding parties. When the stuff was delivered, over a weekend people would come down. We had music, food and people would fold, collate. So at the end of two days, or one day, there they'd all be. We'd save them the money for collating.

**SHAUN EVERETT**      *So they folded?*

PT      So they were delivered as \_\_\_\_\_.

**SHAUN EVERETT**      *Did you have a target audience in mind when you first started? That first issue?*

*You know, was it for other photographers was it for general public?*

PT We had been doing, it's now 75 so now we had three years of documentary photography. The only other gallery in the country was the Photographer's gallery, Sue Davies. We were all great friends, but we saw ourselves as a younger, an alternative, a more socially aware. Her remit was art, ours was doc know us, so \_\_\_\_ and we met, we were always, we were young and we met other photogrpahers. You know it was like a \_\_\_\_ so like young people are anyway. It's just that we'd all like to be together and do things together. Jo was older than us, Jo, a guy called Tom Picton, photographer, very good photographer. Looked very small guy, worked for Life, The Times, like had a retainer. Worked on a retainer and was at that time teaching at the Royal College. But he was the one who encouraged us to write. I struggled to get \_\_\_\_ I mean I hadn't been to university. Other people were educated. Jo hadn't been to university, but Jo was very clear about her feminist socialist ideas. We others were much more \_\_\_\_ I was just basically, like a lot of people, egalitarian. I think we are all in it together, we all sail the same ship, love and affection and just enjoy life. So I'm not so much hard line socialism, but at that time I was doing this project about the inner cities and I was given a real education. I mean I was living there. So our audience was people like us, photographers who were coming to our shows.

**SHAUN EVERETT** *There was a lot of word of mouth basically? It grew that way did it?*

PT Yeah, the magazine would go abroad. Somebody in the outback of Australia would see a copy and when they came to London they would call us up. \_\_\_\_ They didn't know anybody in London so they had a bunch of friends all wanting to do the same thing. It was very much \_\_\_\_ we were young, we were socially aware and we expressed that. And we thought, I suppose, photographers were not idiots. Like, Bert Hardy, as a great photographer was the first actual editor, because before then they

didn't even print the photographers, just the photograph<sup>138</sup>. We thought that we \_\_\_\_ as independent\_\_\_\_\_ we didn't do as other publishers.

**SHAUN EVERETT**      *As Jo states, many publishers tend to take photographs out of context on many occasions.*

PT      Actually, that essay was very good. \_\_\_\_\_. There are things in it I realised later that, \_\_\_\_\_ people like the woman, the academic, but I can't remember what \_\_\_\_\_. Because she was so \_\_\_\_ there are people that are always \_\_\_\_ they know where the line is and they want it.. I learnt the word \_\_\_\_ hagiography. Hagiography is like putting Jo on a pedestal \_\_\_\_\_, like a demi-God.

I think Jo was a lovely women \_\_\_\_ she had problems like all of us \_\_\_\_ tremendous energy, a real \_\_\_\_\_. \_\_\_\_\_ made us want to be together. That's what I meant by the goodwill. I was there eight years there and never received a penny.

**SHAUN EVERETT**      *Can you remember the print run?*

PT      Probably about two thousand \_\_\_\_ I would guess. Mike would know better, it may be more conservative, maybe one thousand.

**SHAUN EVERETT**      *It's still a lot isn't it, to print up? How was it distributed, can you remember?*

PT      We had our mailing list. Also Mike and I designed a poster, 'They Said It', I don't think you've seen it, 'They said It', The British Journal \_\_\_\_\_ London Underground \_\_\_\_\_. So we advertised it. We generated quite a bit of what would you say today traffic. I mean the *BJP* picked up on it, *Amatuer Photography* picked up on it. The Guardian\_\_\_\_\_ that got publicity. \_\_\_\_\_ there were lots, we didn't tell \_\_\_\_\_ bit by bit.

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<sup>138</sup> Reference to Bert Hardy is also a reference to *Creative Camera*

**SHAUN EVERETT**      *Camerawork Essays got reviewed by the Guardian. I think your name came up in that.*

PT      Really, I haven't seen that.

**SHAUN EVERETT**      *If I find it I will send you a copy or get you a link to it.*

PT      Are you getting the picture

SE      Yes

PT      We had goodwill, no money[...]actually the money became our undoing. \_\_\_\_\_

SE      *Obviously, with academics we like to be accurate at all times. It's not always possible, but one of the conflicts I found in the limited amount of information was the number of editions per annum. Did you have a target, because Camerawork Essays, I think it's Camerawork Essays, it's in some magazine somewhere, talks about six issues a year.*

PT      We did target an issue every two months so yes.

**SHAUN EVERETT**      *I didn't work though did it?*

PT      Well, well, exactly, No, no I'm saying

SE      *No it didn't Paul because I've seen every one at the British Library.*

PT      Why not at \_\_\_\_\_. Because they don't have it?

SE      No not to my knowledge.

PT      Somebody told me they are not all there. They don't have every single issue.

**SHAUN EVERETT**      *They do have every issue. There's thirty two. There is two missing, twenty six*



*and twenty seven, but there's no twenty six and twenty seven, There's a special issue that comes in the middle and the date is right, so my guess is that it replaces those issues and there were never going to be a twenty six and a twenty seven.*

PT I started in 72 and I left in 1980. I'd done eight years and they were the boom years. They were the years of ascendancy. While I was there for these years, really for me personally, it was just some fun and after eight years, too much arguing, there was nothing in it for me. And the money became a serious issue. So what would happen is that as it grew and had new buildings.. we needed to line up architects, designs and all that. So also the budget as it grew with the magazine and the exhibitions people came in and were getting wages.

**SHAUN EVERETT** *What sort of distribution were you getting over the period you were there? What sort of numbers?*

PT You are asking the wrong person.

**SHAUN EVERETT** *I'm hopefully seeing Terry Dennett, so I'll ask him that.*

PT He may not know. The person who would know was Mike Goldwater, more than anybody else. And I would also. Mike was the main, well he continued after I left. So and then he left. And as I told you, the remit, the mission statement change after I left. I would never have said what they said 'we are socialists'.

**SHAUN EVERETT** *Can you remember what issue you got up to? Will that be in the magazine?*

PT Yeah, they show everyone who was in it about 13 or 14. So when mt nme disappeared.

**SHAUN EVERETT** *What about editorial. How was a story decided, because you talk about mission statements. Did people bring in ideas then the editorial team choose particular?*

PT Very informal, a group of friends. We met, we had a chat, throw around ideas. Let me tell you that, Jo's initial thing for the magazine, she brought in articles, from my memory, it was like you would imagine like a Sunday school thing coming off a duplicator. Like a newsheet. We kind of looked at each other. Not easy! If we're going to do something it has to have photographs in this.

SE *Called Camerawork!*

PT We didn't know what we were getting into, we kind of worked it out. I've described the first issue, we got better and the third I think we really started to have an idea. And the meetings then we realised that we needed to plan a bit ahead. We needed to come up with ideas. For example, Ed Barber, he was at London Communications College and he was a photographer and he came up with ideas on portraiture. We said OK you do it. The onus was on him to generate, there was a thing with the mass observation one. Jo and Terry mentioned mass observation. We said what's that? We started out, collaborated with clients, we used, we asked people, we begged, we threatened.

**SHAUN EVERETT** *What about copyright. When I've looked at some of the magazines, granted a lot of it was after your time, how did you cover copyright, in terms of some of the major photographers that you were reproducing in your magazine.?*

PT Well the pictures of people we knew, who gave us pictures

**SHAUN EVERETT** *They wanted it. There's a lot of historical stuff in the later editions*

PT I don't know.. what I'd say is that when you reviewed a book there's this thing called fair usage. We didn't use a lot maybe one or two images per review. Generally people were pleased to be reviewed. So we got you know, John Tagg wrote. We said well look this is a common standard, can you write that for a person like me? He said It's bad form for us to be seen, yeah but our readership we'd like them to access your ideas, not the, they don't know all the terminology or the language. John

Berger, you know, we were all big fans of John Berger. Jo or Mike or, you know we'd get onto them, please, you know. Oh yeah hey I'd like to do that for free. No one was paid, everyone wanted to be involved. Magnum photographers, \_\_\_\_\_. The issue we did on Lewisham.

SE *I was going to ask about that actually.*

PT You got Peter Marlow there.

**SHAUN EVERETT** *Chris Steele-Perkins?*

PT Yeah, but Peter Marlow was like the.. before he was in.. he was in Sigma at the time. Sigma was a lot more newsy and he was at the top of his form. He was in Northern Ireland, \_\_\_\_ was there with Steele-Perkins, Helmut Stein. When at Sigma he charged people. Like I said we were all young and \_\_\_\_\_.

We had together, created a channel for us to express ourselves, which wa unheard of.

**SHAUN EVERETT** *Were you offering those agencies and mainstream news outlets as well, because some of the photographs, the Lewisham issue states that our photographers already said that some of the photographs had been used on front covers, it was major news in those days.*

PT It was terrifying, I nealy had my leg broken.

SE *Was that by a horse?*

PT \_\_\_\_\_ The police were clearing a way and a lot of people blocking Lewisham High Street. I was stood with a lot of other people on top of a Victorian toilet and it was protected with an iron, metal cage.

**SHAUN EVERETT** *It was all round it?*

PT Yeah, and I was on top. My leg slipped between it and everybody was pushing one way or the

other and I very nearly broke my leg

**SHAUN EVERETT** *And there, you'd taken the high ground which is what all the war photographers would do.*

PT I was \_\_\_\_ and I didn't know what would happen. \_\_\_\_ some woman shouted at me 'What you taking pictures for?' I reported that, I reported that, and Tom said Ok lets ask everybody what you taking pictures for? And you know we published, Tom had been to the National Front Rally and we published the words of the National Front. Newspapers wouldn't do that. You see, the socialists wouldn't do that. \_\_\_\_\_ the fascists. That's what we \_\_\_\_, \_\_\_\_ dont give us fucking lines. Life isn't about a line??? Life is about being intelligent, making up your own mind, being respected. You know people here generally in their private lives, I think, are treated with great contempt by the mainstream. You know ordinary people are treated with contempt. By the way that they are addressed, by the way \_\_\_\_ and people are not idiots.

SE *Generally speaking have you done any other protests like that? Were you at the Welling riots?*

PT What's the Welling riots?

**SHAUN EVERETT** *It was a BNP, a march on the BNP headquarters in Welling, South London.*

PT No I did stuff of that National Front of that era. Because I moved on. Because I went to Manchester, I don't know about the Welling riots.

**SHAUN EVERETT** *93 it was I think.*

PT My \_\_\_\_\_.

**SHAUN EVERETT** *Extended speak by me here about Welling and not relevant to interview and this project.*

PT Things have changed. [Much more about police databases, terrorism, etc again not relevant.]

**SHAUN EVERETT** *Was there any one person in charge of editorial content? I think you've answered most of that. Barbara Hutton was the Director. Why was Barbara Hutton the Director? What sort of influence did she have?*

PT This again is after me. When I was there we didn't have a director. Had I been there I personally would have not accepted those changes.

SE *It was Babara Hutton that the academic asked. She wasn't there?*

No because what happened, I said in my web message I questioned the fact that careerists came along they could see career opportunities<sup>139</sup>. I would go to meetings and people would say to me, you know, well as if to say, as if to say, we're here all day long working, and you come in the evening what gives you the right, what gives. So I thought what are they doing. The content, the substance came from us. They had the form, they were educated they would do the admin, they had the form they didn't have the content. As soon as the people

SE *The slickness of the marketing people?*

There was a gap, between the time when the original four left was the time they got found out. Because then they scurried around for a new direction, they were a different bunch of people. Well that's fair enough, because a magazine is only an expression, a reflection of its people and the times. That's all it is.

**SHAUN EVERETT** *Do you think it succeeded in its aim? You know that early list of wishes, that*

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<sup>139</sup> In a follow-up email, Paul points out that he did not question careerists coming along.

*sort of thing.*

PT More than, more than \_\_\_\_\_ what I didn't appreciate was the energy and our goodwill was much much greater than you could imagine. 90 exhibitions, a monthly show, a magazine, Art's Council funding coming our way. A brand new building. Staff rooms! \_\_\_\_\_ an explosion of ascendancy and you know I'm lucky, I was only there for the good times. I don't know about the decline.

**SHAUN EVERETT** *Hopefully, I'll find out how that happened.*

PT We fulfilled our mission statement.

SE *Have you got any favourite articles or issues you can remember other than Lewisham?*

PT I was very proud of all of them. I did the artwork. \_\_\_\_\_ I couldn't do it anymore, I used to go round to Mike's place, sleep overnight, sleep another night. You know we were, half of its because we were young, we didn't have commitments, we didn't have mortgages. We were in a position to exploit our services if you like, we enjoyed it. That's basically it, it was fun. So I loved, I'm so proud of issue one. \_\_\_\_\_ We got it out, two we were learning, three, it was very good Every time I saw that now we have got a magazine...

**SHAUN EVERETT** *What was the circulation by the time you left? You can't[...]?*

PT No not at all. I would guess we printed...

**SHAUN EVERETT** *More than two thousand?*

PT I wouldn't know. Mike would know.

**SHAUN EVERETT** *Did it go up for any awards, the magazine or the editors?*

PT No I've never, we didn't know about awards. You know it was rewarding for us, you know you are there for eight years and you see what you've created \_\_\_\_\_ I mean look, Martin Parr had his first show, 'The Non-conformists'. Twenty years later the book comes out. \_\_\_\_\_ he's part of the family. He comes down and stayed in my flat in the East End. \_\_\_\_\_ when you see that, the magazine, actually, that is the hub of the people who love it, and the expression of those people. And it changes \_\_\_\_\_ and later on what did they do, they called the organisation *Camerawork*, because everybody knew *Camerawork*. \_\_\_\_\_ I was always there, I was a volunteer, a co-founder of the Half Moon Photography Workshop. *Camerawork*, I could see the substance. You know then one day I wandered in. I wandered into this thing. Nobody knew who I was. There was a \_\_\_\_\_ show about fashion. I thought well, they're expressing this moment for them. And things go in cycles. And we had the Thatcher generation come along with all the enterprise culture. \_\_\_\_\_ Amazingly, *Camerawork*, the building, you know we owned the building. With landlords, they couldn't even make that work. The thing collapsed<sup>140</sup>. \_\_\_\_\_.

**SHAUN EVERETT** *It's still there then? Wjhat's the address of that building?*

PT 119-121 Roman Road. You can go there now. (A couple of minutes here, outside the scope of this dissertation).

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<sup>140</sup> Here, Paul is talking about the later *Camerawork* organisation which went on after the period of this dissertation.

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INTERVIEW WITH MIKE GOLDWATER (MG), PHOTOJOURNALIST (INTERVIEW 002)

**Location:** London

**Date of interview:** 18th February 2015

**Shaun Everett:** The Author (TA)

**SHAUN EVERETT** *Today I am interviewing a long term photojournalist, who's going to talk about his time at Camerawork and the Half Moon Gallery and Photography Workshop, its Mike Goldwater. Hello Mike pleased to meet you.*

**MG** Pleased to meet you too Shaun.

**SHAUN EVERETT** *Right, I've got some standard questions which I'll give you a copy of afterwards. Paul Trevor has sort of already answered a lot of these, but there were one or two things that didn't. He couldn't sort of qualify because he actually left within. He was there for 8 years.*

**MG** Paul was instrumental, Paul was an ideas man, he was instrumental in helping to shape our things that evolved, but he wasn't involved in the day to day.

**SHAUN EVERETT** *No that's basically what he confirmed. So how did you first get involved in Camerawork and the HMPW?*

**MG** I don't know whether you know, it was called the HM gallery. It was in the foyer of the theatre, called Half Moon Theatre which was actually a deconsecrated synagogue in Ailee Street in Whitechapel. It was just a small gallery in the foyer of the theatre and I had an exhibition there called 'Estate' and it was about a housing estate in Chalk Farm. The person who was running the gallery at the time was Paul. So I took my pictures to show him and another person.



**SHAUN EVERETT** *Were you a professional or were you a student at that time?*

**MG** No, I had left university. I was running, I was involved in a community arts group called 'Action State'. It was for an event. A group of us had studios in a place called The Dairy, which is round the corner from here actually, in Chalk Farm<sup>141</sup>. We organized a thing called the Dairy Show, which was a five day kind of event/extravaganza kind of thing. Before that I did a tape/slide show based around housing estates. Anyway that exhibition which was both pictures and an audio track was exhibited at the Half Moon. Paul was going to start a project called \_\_\_\_\_ with two other photographers Chris Steele-Perkins and Nick Battye and he asked me if I would take over the gallery. So I was twenty two, I think I was twenty two so I thought I would do it for a year so I said OK. We had almost had no money, nothing. There was a tiny little budget from Tower Hamlets Borough Council.

**SHAUN EVERETT** *That's interesting, he never mentioned Tower Hamlets. That was a question I was going to ask -where did the money come from?*

**MG** Well there was very little money, and Paul said you know, the gallery put on a monthly exhibition, we published a poster. There was an exhibition committee. There was me and a woman called Julia, what was her name, anyway Julia. The problem was there was not, almost no money and Paul said, we were chatting about what to do and Paul suggested, it was Paul's suggestion, that we do a series of seminars on photography to put the gallery on the map, because either we had to do something to make the gallery's presence more widely known or it would just fade away. So we came up with this series of seminars on photography called Camera Obscured? A series of six seminars and video was just in its infancy then and Action State had a video camera so I arranged, we arranged to video these seminars. So, and to tie in with these seminars we organized an exhibition to go with each of the seminars in the theatre foyer. So, it was a lot of organizing and I paid myself £10 a week. I ran the gallery office from my darkroom which was in Chalk Farm. It was an old fridge, a vast old fridge and I'd take nothing for that \_\_\_\_\_. I was in a community housing flat in Primrose Hill, which I paid £2 a week so was able to keep, so I was able to do this. I just committed myself 100% to doing it, and making it

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<sup>141</sup> Mike is referring to his home here, where this interview took place.

happen. It was a real buzz getting it all together. It was an enormous amount of work and we had people who published and printed the posters for us.

**SHAUN EVERETT** *Was that Sensation or something similar?*

**MG** No, it was called Expression. They had a quality printing, was very good. Anyway we had it distributed. We had volunteers, a group of volunteers, who did volunteer to come and fold posters and there was one guy called, I can't remember his first name, Solomonides was his second name. Anyway he and I basically did the day to day for the first few months in getting it altogether and when we held our first seminar, which we held in the theatre, we negotiated to have it in the theatre. There was a good audience, it was really, anyway the whole thing created a buzz. It created a big buzz. A lot of people came and we talked about the photographic press and a lot of people came many times. One of the people who came to all of them was Tom Picton.

**SHAUN EVERETT** *Ah yes his name comes up*

**MG** and he was always asking interesting questions, always getting the discussion going at the seminar. So we started to look forward to seeing Tom at these events, because he was such an intelligent, thought provoking and thoughtful man. So Tom was a regular and Joe Spence and Terry Dennett were also with him. Of all things it was a fertile time, socially and politically

**SHAUN EVERETT** (looking at copies of Posters produced by HMPW). *Especially that one with the juxtaposition of the thirties, the one before that, the thirties and today. The mid-seventies with all its trouble and strife [...]*

**MG** Yes

**SHAUN EVERETT** *Very much like today actually [...] unfortunately*

**MG** In some ways, in some ways. (Sifting through the posters), we'll come to the Camera Obscured ones probably at the end. So we were, so the whole thing, we were filling the gallery at the theatre with the audience and it was, it was being successful. The strategy which we, again it was Paul's idea, was to spend our budget on organizing the first and second seminars and then go to the Arts Council and saying look, unless we,

unless we fund, unless you give us some money to fund this programme the whole thing will collapse. We've got such a buzz going with the exhibitions and with the seminars, you are morally obliged to cough up. And the chap that was running the Arts Council at the time, Barry Lane, was up for it. I remember having a meeting in my fridge (looking at posters) that's good. I remember having a meeting with Barry (pause as he looks for a poster again) and with one or two other people and basically we wrote a proposal and Barry came up with the money. So that was the key thing. They came up with enough money to fund a series of seminars and that was \_\_\_\_\_. So once we'd done the seminar, at the end of the seminars, Joe and Terry who had this thing called Photography Workshop [...]

**SE** *This is where they came together?*

**MG** We came together (sifting through posters again) we decided to have a meeting and Joe and Terry suggested that we join forces. Around that time also, Sue at..

**SHAUN EVERETT** *Sue Davies?*

**MG** Sue Davies at the Photographer's Gallery said we should also join forces.

**SHAUN EVERETT** *Really?*

**MG** Anyway we chose to go with Joe and Terry who were more in line with us and we thought we would get swallowed up by Sue if we went that way. We called the thing Half Moon Photography Workshop. Barry said he would give us the money on the basis that we generated some money. So we thought how are we going to do that?

**SHAUN EVERETT** *(pointing to posters) you were selling at 25p or 50p these posters. Is that correct?*

**MG** Maybe

**SHAUN EVERETT** *Paul said that's what it was.*

**MG** Well that wasn't the way we made the money. Maybe we did sell posters for 25p. The main thing was we came up with a photo jumble sale and an auction. So I got to do that. And separately we managed to

negotiate with the theatre for a little office at the back of the theatre, on the top floor. It was a lean to glass house, strange kind of place full of pigeon droppings. We cleared it all up. It was freezing cold, but we had an office by the gallery which was the big thing and Joe and I came to work together. So now there was two people, not just me. George Solomonides, that was his name, George, I think he took a very small salary, he came to the photography workshop \_\_\_\_\_ anyway he left, and then it was Joe and me.

The first thing was the planning of a series of exhibitions. To raise the money to do the 'Camera Obscured?', we did the jumble sale and print auctions. So that was it. A lot of work. We toured around the country hiring a van, picking up all this stuff. We got prints from

Bailey, \_\_\_\_\_, Bill Brandt, \_\_\_\_\_ it was enormous fun.

**SHAUN EVERETT** *A lot of people were in favor of this working, succeeding?*

**MG** There was a lot of goodwill. A lot of people came to volunteer, to do whatever they could to help. Just being involved. It was the place to be at that time. And we decided to do a magazine. Jo was particularly keen on doing one. So on this committee for Half Moon Photography Workshop was Paul, Me, Jo, Terry, Tom Picton

**SHAUN EVERETT** *Dave Hoffmann's name comes up*

**MG** Dave Hoffmann had no involvement at all

**SHAUN EVERETT** *His name came up in some of the issues, the early ones.*

**MG** Dave had no involvement in the running of the Gallery or the theatre

**SHAUN EVERETT** *According to the editorial list his name was there I think.*

**MG** I don't remember his ever contributing anything except maybe to one or two issues, but he was not actually involved. So Tom came up with the idea of the design for the magazine, the format for it. The A4 format.

**SHAUN EVERETT** *With the folding?*

**MG** Folding. A4 then opening out to A3

**SHAUN EVERETT** *Paul suggested the idea came from a French magazine at that time, called Contra Jour*

**MG** Contra Jour, yes. Tom's involvement was the overall design of it and also in the editing. He was good at editing gallery proofs and that kind of stuff. I managed to find somewhere we could do the \_\_\_\_\_graphy. A woman volunteer a woman called Marilyn Dyke Noad. She would type it and she wanted to be involved and she typed all this stuff. I found a machine, a golf ball typewriter we could use overnight. We used to work through the night and she would type it and I would read it. (Looking at Issue eight) This is the proof for *Camerawork* eight, the one on Lewisham. These are the interviews with the photographers and these are Tom's marks.

**SHAUN EVERETT** *That's an historic document.*

**MG** Yes

**SHAUN EVERETT** *Well worth keeping hold of*

**MG** It was all a wonderful buzz. It's just the energy of the whole thing was just amazing and the thing was, that it was a small group and we basically supported each other with ideas. (Still looking at issue eight) In these early issues we just, the quality of the idea was the key thing.

**SHAUN EVERETT** *Finding your way as to what was successful for future issues?*

**MG** It wasn't about success it was about what we wanted to say.

**SHAUN EVERETT** *OK, that's a fair comment. Did you have a target audience for the journal in the early days for it? Even throughout the whole history of the journal?*

**MG** The key thing was the photography, the journalism and the social comments and the documentary photography in the current planet. I've come across people who were really interested in photography, but weren't interested in what the magazine was about. So it was a broad spectrum of people interested in social issues. I think probably that will suffice

**SHAUN EVERETT** *Documentary is the big thing in Camerawork and within the whole organization?*

**MG** The raison d'être of the Half Moon was promoting documentary photography as a way of commenting on the issues of the time.

**SHAUN EVERETT** *Obviously putting a magazine together creates more expenses above and beyond what your posters were costing you?*

**MG** \_\_\_\_\_ As I said Barry Lane said he would put the money into the Half Moon on the basis that we would also raise money. Our print auctions/jumble sales gave us a budget and that paid for salaries for me a Jo. I mean, the salaries was fantastically low.

**SHAUN EVERETT** *Do you know what the circulation figures were of it or was that depending on who joined the photography workshop, as a member sort of thing?*

**MG** No we sold them, we had magazines in the shops.

**SHAUN EVERETT** So you did sell them in the shops?

**MG** If the question is what was the print run?

**SHAUN EVERETT** *The first print run according to Paul, he estimates 2000, but since then I've seen it down at 1500*

**MG** I think that's probably right.

**SHAUN EVERETT** *A conservative estimate to start with?*

**MG** By the time we got to *Camerawork* eight we did 5000 with a second print. I think we did a second print run. The thing was, it was developing its own voice and its own kind of aesthetic. That's the first issue (pointing at issue one). Visually it wasn't particularly stunning, actually, the first issue, but the articles were good. It was all done with, the \_\_\_\_\_ were stuck on to boards and taken off to Expression who printed them. But as we gained in confidence in our, that's our statement of aims (looking at back page of issue one) and we started to make it more visual. We were just having fun with it really.

**SHAUN EVERETT** *So it was exciting times?*

**MG** It was.

**SHAUN EVERETT** *It was stated in the magazine on the back or somewhere else that the stated aim was for 6 issues per annum. That never happened, ever happened. The most I can get it to is four issues a year<sup>142</sup>.*

**MG** I think it was more than four, maybe five.

**SHAUN EVERETT** *I've actually seen all 32 issues and over the years sometimes it didn't even get up to four issues a year.*

**MG** Well I think all the time I was running it, all the time I was there, it did.

**SE** *Oh yes, you certainly did four a year in the early years, but four a year not six a year. Unless there are other issues which don't follow the numbering sequence.*

**MG** I don't think that's a big deal. I left in 1980. So the issues, four or five, (sifting through further copies of *Camerawork*) Paul Strand, by John Berger, \_\_\_\_\_, we was doing double page spreads. This is a Richard Greenhough Picture \_\_\_\_\_ trying to get people thinking about issues of the day.

**SHAUN EVERETT** *You say you secured content basically because a lot of people wanted their photographs in the magazine itself? How did you therefore handle the copyright, any potential copyright issues?*

**MG** People volunteered. Basically we had no money to pay people for them.

**SHAUN EVERETT** *No, that's really what I was referring to. Again it comes down to goodwill does it?*

**MG** Yes. Yes.

**SHAUN EVERETT** *So when you had special issues on El Salvador, that sort of thing, Lewisham etc., photojournalists were they more than glad to have their photographs included?*

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<sup>142</sup> Further research during 2015 confirmed that during 1979 5 issues had been published.

**MG** Yes in El Salvador some of those pictures were my pictures actually. (Looking through another issue)

\_\_\_\_\_ That's a very interesting thing talking about different people's approaches to telling a story.

**SHAUN EVERETT** *Which you can obviously identify with having been in war zones, etc.*

**MG** Yes although I haven't been in any since then. (Sifting through more issues, Mike picks up issue 8).

This was a particularly interesting one, *Camerawork* eight

**SHAUN EVERETT** *Yes, Lewisham. That's my favorite issue that one, the Lewisham issue.*

**MG** That was very good.

**SHAUN EVERETT** *Peter Marlow did a lot of the photographs I understand for that issue.*

**MG** And Mike Abrahams. \_\_\_\_\_ did some, \_\_\_\_\_ .

**SHAUN EVERETT** *and you also put the National Front, statement from the National Front as well.*

**MG** Yes

**SHAUN EVERETT** *Which I wouldn't think any of the mass market, the dailies would even consider, whatever the colour of their politics*

**MG** There's a quite interesting article on the back cover of Lewisham, in what kind of stuff they were used in. I think the police was the main kind of picture they used so it is very interesting. I think that was Tom's photo (pointing to one). Anyway, we had \_\_\_\_\_ picture story.

**SHAUN EVERETT** *Whose idea was it to do specials by the way?*

**MG** Well it seemed there was so much material on Lewisham that we should do an issue on Lewisham. I wanted to do a whole issue on Lewisham so I said maybe we should do that, that's what we should do, in some issues. Then we started off a project on squatting. (Sifting through more issues)[...].\_\_\_\_\_ the magazine was doing well.

**SHAUN EVERETT** *Would you say you left at a high point for the magazine in terms of its standing?*



**MG** Not necessarily, no I mean things changed. We had a dispute with Jo and Terry and they left and that was acrimonious and unnecessary and a rather sad episode.

**SHAUN EVERETT** *Apart from that, it was fairly early on I understand, after the third issue or something like that? Jo and Terry were still involved but then they were no longer involved.*

**MG** No, no, basically we booted them out. Was it Sue Forth? It was a sad episode. The thing is, this is what happens when organizations grow, and

**SHAUN EVERETT** *Not everybody can grow at the same rate or have the same ideals or ideas even.*

**MG** What I was going to say was, up to that point everybody was involved with photography or involved in directing photography. \_\_\_\_\_. As the thing grew, by this time the gallery, the theatre building was being demolished, was going to be demolished for some big housing development or office block. Anyway we had to find another location to move to. So I scouted all around the area, I found this building in Roman Road. 121 Roman Road, a double shop with a basement. It belonged to the council and they said we could have it for low rent. It was full of dry rot and it was just in and it needed an enormous amount of work, but at that time also we were talking about building a centre for photography. Of having a darkroom open to the public and workshops and a project group, a cafe and make it into a combined \_\_\_\_\_. In fact the only one I know that worked is called \_\_\_\_\_, in Bangladesh, in Dakar run by \_\_\_\_\_. That's what I wanted for us. Anyway that's another story. So we found this building and then managed to persuade Manpower Services to give us a grant to develop.

**SHAUN EVERETT** *Manpower Services?*

**MG** Yes. I think it was a large budget to develop the building and we had a lot of grants for this project, the whole thing. It was relatively speaking big bucks. I can't remember the figures now.

**SHAUN EVERETT** *I'm actually going to the Arts Council archive at the V&A tomorrow to look these up. I'll let you know what it is!*

**MG** Barry Lane was the man, he was great for all this, but what I was going to go on to say was there was

Jo and me and Ed on the staff, but with all the money coming in to do all this project work , all this development work and stuff we needed more staff. So we started to bring in people to do the accounts, because Ed and I were organizing the exhibitions \_\_\_\_

**SHAUN EVERETT** *So Manpower Services being a government agency concerned with employment, if I remember rightly, would have been interested in creating jobs, hence I can understand their involvement.*

**MG** So we had a foreman, but a lot of people doing the work didn't know up from down and didn't know down from up, so work progressed at a leisurely pace, but that was my problem. But anyway we had plenty more on the staff and also Ed and I came up with the idea of laminating exhibitions. We'd actually done them up before we moved, because there was a leak in the roof and it damaged one of the \_\_\_\_ exhibitions actually. The next one we tried \_\_\_\_\_. Then we came up with the idea of lamination. So then we started to laminate the shows and once we had done one laminated show we found it fitted into one box. We thought that was fantastic so we said why don't we circulate, not circulate, syndicate, not syndicate, tour the exhibition? All the subsequent shows were laminated shows and so that every time we did a show we got a laminated show, we did a tour.

**SHAUN EVERETT** *You could wipe them down and put them up?*

**MG** Exactly, it was fun quite a nice thing to do and each show we designed differently in some subtle way, but basically \_\_\_\_ so we built up a whole collection of these shows and after a time we needed someone to handle the touring these shows and it generated income. It more than paid for it, so there was more people but meanwhile we were still running as a collective. Nominally I was a Director, but in fact, we were running it as a collective. So that collective only worked when everybody was singing from the same hymn sheet. Everybody believed in the same ideal, but all you need is one person who's got some other agenda then suddenly there's a catch hook on the stair carpet and it's not going to move. So that's what happened and because we had had a structure which was, when anybody came in the door had an equal vote. One particular person started to manipulate things so that instead of basing things on the quality of the idea, it was on the basis of whose idea it was and that was completely, wow what's going on here! (Flipping through photos again), but we had a structure. I could have stamped on it, I could have taken, I could have said OK. I was in my

twenties.

**SHAUN EVERETT** *You were still learning to an extent?*

**MG** Absolutely, I mean I'd done a degree in Physics, no business experience. I had energy and commitment, but it didn't help with experience in that area. But, I had an idea.

**SHAUN EVERETT** *Did you find the travelling exhibitions added to your subscriptions to the magazine?*

**MG** I'm sure it did. The shows were all good shows. We got a good circuit going. \_\_\_\_\_ promote the name of the Half Moon and that of the magazine \_\_\_\_\_

**SHAUN EVERETT** *So you left in 1980. That was to further your career I presume elsewhere? Am I correct?*

**MG** The person who was manipulating the staff was Shirley Read.

**SE** *That's not a name I've heard before actually.*

**MG** I'd brought her in, so Shirley was kind of manipulating the whole thing. I went off to, 79 and we did one on Northern Ireland.

**SHAUN EVERETT** *That was another special issue wasn't it?*

**MG** and Shirley created a battle over the issue of Northern Ireland issue because she wanted to do some other issue. Anyway so, finally we managed to, the photographers managed it load down the administrators and we got the issue out and it was a highly successful issue. This one got republished at least once and Northern Ireland was the big issue of the day.

**SHAUN EVERETT** *It absolutely was.*

**MG** Anyway I knew that on the basis of what \_\_\_\_\_. I wanted to stay on until we got the darkrooms built and up and running and I got someone employed to do the darkrooms, run the workshops and I had also set up a picture agency.

**SHAUN EVERETT** *An agency that was another idea?*

**MG** Yes it was it was. Martin Slavin We even interviewed Martin Slavin for the job of running the darkrooms because by then the darkrooms were built, I got all the enlargers from the States, they were about to be installed, the gallery was coming on, I got someone, architects to design the whole system of lighting for the gallery and it was all, you know moving on. But meanwhile Shirley Read was maneuvering \_\_\_\_\_ and I went off to Cambodia in the summer of '79. The Thai-Cambodian border I got pictures published in a magazine, 'Now' I think.

**SHAUN EVERETT** *Now?*

**MG** Three or four pages I think. From that story that sort of launched my career.

**SHAUN EVERETT** *Was that self-financed?*

**MG** Yes

**SHAUN EVERETT** *That was your first major war zone type assignment?*

**MG** It wasn't an assignment

**SHAUN EVERETT** *No? It was self-funded then?*

**MG** What actually happened was I had a girlfriend at the time and she, we had a friend in Hong Kong. We were going to go out to Hong Kong that summer and I was going to do something about the boat people. I happened to bump into Philip Jones-Griffiths in the street, in Oxford Street and he said come and have a cup of coffee. He said what are you up to? I said I'm going to do the boat people. He said don't do that don't do that do the Thai border much more interesting.

He said I've got a room in a hotel called the Hotel Trocadero and you can stay there. \_\_\_\_\_ So we went off to Hong Kong stayed there for a couple of days and she went off with our friend, to Japan actually and I went to Bangkok and bumped into some people on the way from the airport who said where are you going. I said I was going to the border and they said there's no way, it's absolutely impossible. I got to the hotel and the manager said there's someone in the room, let me call. It turned out to \_\_\_\_\_ . \_\_\_\_\_ said anyone a friend

of Philip's is a friend of mine so up you come. So I went up and I had a Leica and he had a Leica and he said I've been ill, I'm going up to the border tomorrow morning at 4am, do you want to come? I said sure, so he said give me your passport and I'll get my driver to organize your permissions. So this driver, a guy called Peter, an English name, he organized everything and I thought I'm going to the border with \_\_\_\_\_

Martin Slavin, who I'd interviewed to do this job of the workshops, he accepted the job and then got offered by Colin Jacobson, picture editor on *Now* magazine, to be his assistant, so Martin said I think I should do that job instead, so he had left. So when I got that arrangement that afternoon, I sent a telex to Martin that I was going to the Thai border with \_\_\_\_\_, do you want my film? Back came a message from Colin saying yes you are on assignment.

**SHAUN EVERETT** *So you had truly left Camerawork and the Half Moon Photography Workshop behind by then?*

**MG** Well I came back, I still wanted to get the thing up and running, but found that Shirley had maneuvered, it was just very difficult to stay.

**SHAUN EVERETT** *There's another name that comes up Barbara Hutton I think it is. Have you heard of her? Maybe she was a Director after your time there.*

**MG** Well what I was going to say was in December of 79, Ed Barber and I both resigned at the same time. We sent a letter to Barry Lane at the Arts Council saying we didn't think Shirley was an appropriate person to be running the place, because she was taking the whole thing down a separate and feminist route. Which is where it went and went into a deep cul-de-sac, which is why it died.

**SHAUN EVERETT** *Do you think it could have gone that way even quicker had Jo Spence been there because she was the feminist kind of artist?*

**MG** Jo had a sensible head on her shoulders and wasn't a fashionista like Shirley.

**SHAUN EVERETT** *Like chalk and cheese then?*

**MG** Possibly, Shirley was doing things for all the wrong reasons whereas Jo did things for all the right

reasons. I respected decisions Jo came to because they were founded in \_\_\_\_\_, an understanding of the world, a perspective on the world that was honest.

**SHAUN EVERETT** *Well that certainly finishes my set of questions to you and I can only say thank you very much for that insight into your time at Camerawork. I hope it has been amusing to you for your reminisce as well.*

**MG** Just before you finish I just want to say it was a highly rewarding time, helped me as a person and gave me confidence to go out into the world and be a photojournalist.

**SHAUN EVERETT** *So your personal aims were met in that respect, some of your personal aims?*

**MG** I wanted to be a photojournalist, but I didn't fulfil that goal while I was there unfortunately, but I did start a picture agency.

**SHAUN EVERETT** *The Network Agency?*

**MG** Yes, it ran for 21 years so I must have learned something from the Half Moon days.

APPENDIX III – TABLE OF CONTENTS AND ASSIGNED METADATA FOR EACH ISSUE OF  
*CAMERAWORK* (1975 – 1985)

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
1	February 1976	The Politics of Photography	Article, Politics, Education Art Photojournalism	Jo Spence
		Helmut Newton Photographer's Gallery, London	Review	No Author
		Alternative Technology	Processes Techniques Education	Terry Dennett
		News	Jumble Sale, Auction Print Sale Exhibition Next Show by Claire Schwob project on women – Cover Picture South Island Children's Workshop, Museum of London move and photographic collection Visual Art Award Ikon: Children Photographed exhibition invite to submit Images of Women newsletter research request Hackney Flashers Collective The Other Cinema fund raising	



Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			SCAN film magazine Let's make a Film Festival, London	
		Well It's a nice beginning! <i>Problem in the City</i> Exhibition at Inst. Of Contemporary Art, London	Interview Community Photography Ron McCormack, Nick Hedges, Larry Herman	Tom Picton
		The Price of Self-Expression	Article Self-Publishing Book Examples including <i>Camerawork</i> statistics	Paul Trevor
		Half Moon Photography Workshop: Statement of Aims	Aims and Objectives Gallery Publishing Project Education Workshop Project Information and Advice project Housing the Workshop	No Author

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
2	April/May 1976	Growing Old	Exhibition Mike Abrahams Half Moon Gallery, London	No Author
		Thoughts of a Third World Photographer	Article	Mark Edwards
		More Politics	Article Politics Photojournalism Jo Spence War Photographers Documentary	No Author
		Through the Gas House Window	Article Community Photography Third World Biafra Pakistan Vietnam	Tom Picton
		Letter	Reaction to Jo Spence Article 'Only intellectuals read books or go to exhibitions'	David Hoffman, 3 <sup>rd</sup> year Communication Design student, North East London Polytechnic
		Doing Photography	Article Exhibition: Doing Photography at Half Moon Gallery Blackfriars Settlement, East London	Paul Carter

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Children	
		Mock Advert	Cameras War photography	
		Diary of a Mede <sup>143</sup>	Article	Keith Kennedy
		How to Find That Photographic fact	Article Library resources in London	
			Cartoon Contact sheet Queen with corgi	Ralph Steadman
		Forthcoming Exhibitions Seminars/Workshops Camera Obscured video tapes Touring Exhibitions	Various	No author
		Photo-Adverts for Half Moon gallery exhibitions	Advert	No author

Editorial team: Tony Bock, Terry Dennett, Mike Goldwater, Janet Goldberg, Neil Gulliver, Dave Hoffman, Carl Johnson, Marilyn Dalick-Noad, Tom Piction, Joanna Spence, Paul Trevor

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<sup>143</sup>*Inhabitant of media* according to the author

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
3	01/07/76	Art, Common Sense and Photography	Article Art Politics Ideology Form and content Family of man exhibition Signs, Semiotics Roland Barthes	Victor Burgin
		Bravo Bravo! Manual Alvarado	Exhibition Photographers' Gallery, London Interview	Tom Picton
		Golden Rules OK?	Interview Robert Golden Politics Marxism Zone System	Jo Spence
		Description of Coronation Street	Social realism	Manual Alvarado
		Excerpt from letter to ACCT Journal	Letter Rights of workers British Leyland	Film and Television Technician, June, 1976

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Extract from Mass Media and Mass Society	Cameras Bourgeois society Spying Collectives	Hans Magnus Enzensberger trans. Stuart Hood.
		Photo-Poster insert	Kellingley Colliery, Yorkshire  discussion before the shift	No author
		Driving down Park Avenue with Robert (Frank) [...]	Background and Interview Ralph Gibson Quadrant exhibition, Castili Art gallery, New York, USA  Workshop at Photographer's Place, Derbyshire	Ron McCormick
		Excerpt from introduction by Peter Turner to a portfolio of Gibson's Quadrants pictures in creative Camera International year Book 1975		Peter Turner
		We also use film to take pictures	Slide talk Kids and photography South Island workshop Handmade lenses Honey jar lens DIY cameras Pinhole types Pinhole box	Terry Dennett

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		In My Daughter's Image	Article photography of children	Sue West
		Announcements	Move to 15 half Moon passage E1 Exhibitions including Circus travelling Laurence Migdale Touring exhibitions Workshops and seminars Camera Obscured tapes	No author

Editorial team: Tony Bock, Terry Dennett, Mike Goldwater, Dave Hoffman, Marilyn Dalick-Noad, Tom Picton, Joanna Spence, Paul Trevor

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
4	01/11/76	Never Mind the Quality [...]	Exhibition, Quality of Life National Theatre Jürgen Schaderburg Christopher Schwarz Adrian Ford Martin Gower Herbie Yoshinori Yamaguchi Judy Goldhill Willie Wise Jessie Ann Matthew	Tom Picton
		Play Males	Pinups Playgirl Playboy	Margaret Walters
		Women are Beautiful	Book The Light Gallery Garry Winogrand	William Messer
		Growing Up Female	Book Abigail Heyman	Marilyn Noad
		Children are beautiful too [...]	Children Photographed Travelling exhibition Children's rights Workshop IKON Neil Gulliver Janine Wiedel Andrew Mann	No Author

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Christine Vincent	
		Smashing the myth of the Noble Savage	Bantu Film Experiment Colonial Film Unit	Ifriqiy Ah Film Collective
		Letters	Replies	Robert Golden
		Arts Council	Photography Committee	
		Box Room gallery, London	Closing down Comment	Shirley Read and Mike Goldwater
		Quality Control	Exhibition Quality of Life National Theatre Buckingham Palace	
		The Unimportance of being Mr Brandt	Bill Brandt	Tom Picton
		The Unprejudiced Eye	Bill Brandt	Bill Brandt

Editorial team: Edward Barber, Terry Dennett, Mike Goldwater, Marilyn D-Noad, Tom Picton, Jo Spence, Paul Trevor



Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
5	01/02/77	It It's Art, We Can Support It! Arts Council Objectives Barry Lane Bill Gaskins		Tom Picton Barry Lane
		Where the Money Went 1973/74 1974/75 1975/76 1976/77	List of recipients Half Moon gallery £500 £0 £2020 £0	
		Bill Gaskins	Questions on applications to Arts Council	
		Photography Committee	Arts Council list	
		Half Moon	Comment on the Arts Council	
		Every Picture Tells a Lie	Article Photographs in newspapers Newspaper Headlines	Frank Webster
		Letters		
		The Box Room Saga (Continued)	Article Box Room	Shirley Read Mike Goldwater
		Forever Amber Side gallery and cinema	Article Amber Associates, Newcastle co-	Tom Picton

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			operative Ron McCormick	
		Print That Neg.	Article Technical and processes	
		Flashing	Article Technical and processes	
		Contrast Control and Light Sources	Article Technical and processes	
		Reciprocity Failure Effects	Article technical and processes	

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Pre-Baths	Article Technical and processes	
		Chemical Dodging	Article Technical and processes	
		Four Penn'orth of Hope	Article Picture Post Bert Hardy Tom Hopkinson	Mike Goldwater
		Visual Journalism	Course review	

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Bad News	Book review Glasgow University Media Group	Stuart Hood
		Thoughts on Thap(Tower Hamlets Arts Project)	Article Eyesites Greater London Arts Council Tower Hamlets Basement Photography project Jo Spence	Dave Hoffman
		Redressing the Balance	Book review Barry Kay The Other Woman	Ed Barber

Editorial team: Ed Baber, Marilyn Dalick-Noad, Mile Goldwater, Liz Heron, Sue Hobbs, Eric Molden, Tom Picton, Jo Spence, Paul Trevor

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
6	01/04/77			
		Paul Strand	Obituary	John Berger
		Factory Fantasies?	Article Documentary photography West Midlands Arts Association	Nick Hedges
		Kids and Photography	Article Education Workshops	Tom Picton Jo Spence
		Pinholing: From Here to Infinity	Article Technical and processes	Steve Hoare
		Life at Work	Book review Centreprise Working Lives Two Sally Greenhill Barry Lewis Neil Martinson Michael Ann Mullen, Jo Spence	Tom Picton
		The World of Photography or Photography of the World?	Article Photography yearbook	John Tagg
		Letters and Arts Council Extra	British Journal of Photography misquote of	

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			<i>Camerawork</i> An Unfashionable Opinion Roger Mayne	
		Jumble Thank You  Touring Exhibitions	Results of the 2 <sup>nd</sup> 'jumble sale'  Multiple photographers donated prints for sale.	
		Join the Workshop  Touring Exhibitions	Men Women: Who are We? Claire Shwob Circus Travelling, Lawrence Migdale The Orkney Islands, Chick Chalmers Doing Photography Blackfriars Young Photography Group People Portraits, Ed Barber Family Self-Portrait Richard Greenhill Portugal: a social revolution, Paul Harrison	

Editorial Team: Ed Barber, Terry Dennett, Marilyn Dalick-Noad, Mike Goldwater, Liz Heron, Sue Hobbs, Eric Molden, Tom Picton, Jo Spence, Paul Trevor

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
7	01/07/77			
		Joie de Viva	Interview and Exhibition Newcastle Co-operative of 6 photographers + administrator in Paris Herve Gloaguen Martine Franck Exhibition, Side Gallery	Mike Goldwater Tom Picton
		The Real Paris of the Thirties?	Book review Paris du Nuis Brassai Book review Front Populaire Robert Capa David Seymour(Chim) Cartier-Bresson Georgette Elgey(text)	Liz Heron
		The Unpolitical Photograph?	Article Class system Consciousness of photographer Socioeconomic gradings National Readership Surveys Educational Slide	Terry Dennett Jo Spence

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			shows	
		Letters	Response to Roger Mayne Robert Golden	
		Reviewing the Situation	Book review method technological Ideological Aesthetic List of books received	Ed Barber
		The Photographer as Hero	Article Philip Jones Griffiths Don McCullin	
		Photojournalism seminar	Ealing Technical College Gary Woodhouse (Picture editor) Frank Wenster(Organizer) Interview with Philip Jones Griffiths (extracts)	
		Just One More War	Article Photojournalism TV Programme Don McCullin	Jana Bokova
		Appeal Fund	Move to Roman Road, East London	
		New Touring Shows	People Portraits	

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Family Self-Portraits Classrooms The Thirties & Today	

Editorial Team: Ed Barber, Marilyn Dalick-Noad, Mike Goldwater, Liz Heron, Sue Hobbs, Eric Molden, Tom Picton, Jo Spence, Paul Trevor



Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
8	November 1977 Special Issue	Lewisham August 13, 1977 National Front March Riot Police	Article Racialism	
			Photographs	
		John Tyndall's Vision	Article reproducing the address given by the National Front leader.	
		Fascism and the National front	Article Patriotism Fascism International links	Maurice Ludmer
		What the Papers Said	Article Sketch showing weapons used and ideas Daily Mail Front Page – Now Who Will Defend Him? (Policeman)	Tom Picton
		What are you taking pictures for	Article Mike Abrahams Chris Steele-Perkins Peter Marlow Phil McCowen Chris Schwarz Homer Sykes Ray Rising Paul Trevor	

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		A Personal View	Article on riot	Tom Picton
		Fleet Street pictures of Lewisham	Chart of newspapers using photographs from riot, August 14 <sup>th</sup> , 15 <sup>th</sup> 1977	

Editorial team: Ed Barber, Jan Clarke, Mike Goldwater, Ann Murphy, Sue Hobbs, Tom Picton, Richard Platt, Shirley Read, Swanee Swanson, Paul Trevor, Wendy Wallace

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
9	01/03/78	It might be my house next [...]	Article Eviction from Abercrombie Street, Battersea Squatters	Wendy Wallace William Wise (photographs)
		Home Bacon	Article Documentary photography Artist in residence Pendle District Council Annual pig killing Interview Daniel Meadows	Daniel Meadows
		Apology	<i>Camerawork</i> 8 Chris Steele-Perkins not Chris Schwarz cover picture Homer Sykes picture on page 6	
		Lecture by John Berger	Advertisement Image and Text (Their Political use) Nottingham Playhouse 9 <sup>th</sup> April 1978	
		The history of the picture story [...]	Article Picture stories	Tom Picton
		British Troops on Irish	Article	Philip Jones

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Streets	Photojournalism Life Magazine	Griffiths(photographs )
		Inside Offshore	Article North Sea Oil Industry	Don James (photographs)
		My Boxing Day	Story Board Day in the life of [...]	Richard Platt(words and photographs)
		The Picture Story	Article Documentary photography Gwent College of Higher Education	David Hurn(Magnum)
		Quotes [...]	Quotations from various authors/photographers	

Editorial Team: Ed Barber, Jan Clarke, Mike Goldwater, Sue Hobbs, Peter Marlow, Tom Picton, Richard Platt, Shirley Read, George Solomonides, Paul Trevor, Wendy Wallace.

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
10	01/07/78			
		Jumble Sale Thank You	Third sale £1800 raised Prints donated included those by Bill Brandt John Blakemore and Nick Hedges	
		Join the Workshop	Advertisement	
		Ian Stern	Obituary BBC Assistant Cameraman Photographer	
		Ways of Remembering	Article Migrant workers Jean Mohr Sven Blomberg John Berger On Photography Susan Sontag Photograph relation to objects Photography Theory	John Berger
		Jean Mohr: Ways of Working	Interview	Shirley Read Tom Picton
		'A Seventh Man' p Theory in Practice	Photographs from book	John Berger

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Conversation with Jean Mohr	
		Ian Berry's Pictures of the English	Exhibition and book review and article	Ginger Pritchard
		Born to Work	Half Moon Photography Workshop Touring Exhibition Nick Hedges Shelter Quotations from Workers at British Steel, Bilston	
		On Photo-montage	Article Half Moon Touring Show A Document on Chile Peter Kennard Ric Sissons	Shirley Read
		Doing it yourself: Touring Exhibitions	Article with diagrams heat-sealing Lamination Mounting Hanging Publicity	Ed Barber
		Children reviewed	Book Review The Child in the City Colin Ward The Family of Children Jerry Mason	Jenny Matthews

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Apology	Jenny Matthews not being credited for Issue 9 interview with Daniel Meadows	
		Letters from America	Article in the form of a letter Function of a critic American photography	Bill Jay
		Danny Lyon: The Last Photographer	Interview Exhibition Photographer's Gallery	Tom Picton

Editorial Team: Ed Barber, Mike Goldwater, Sue Hobbs, Peter Marlow, Jenny Matthews, Tom Picton, Richard Platt, Shirley Read, Siddhartha, Paul Trevor.

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
11	01/09/78			
		Public Busybody No 1	Daily Mirror reprint from 1938 about a 'slasher' in Halifax and elsewhere  Mass Observation	
		Three Brother Phtographs by Karli Gros	Advertisement for Half Moon Gallery exhibition  August 21 <sup>st</sup> – September 21 <sup>st</sup> 1978	
		Mass Observation	Article  1936 – 1947  Humphrey Spender  Britain and The Thirties 1975  Archives, University of Sussex	
		A Very Public Espionage	Article  Mass Observation  1976 Book: Living through the Blitz  Tom Harrisson  Humphrey Spender  Exhibition: Worktown	Tom Picton  research by Derek Smith, Nick Stanley and Shirley Read
		Mass Observation: The Intellectual Climate	Article  Documentary and Books  Surrealist Aesthetic  Archives	David Mellor, co-organiser of the Real Thing, Cityscapes and Worktown exhibitions



Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Mass Observation: Limited	Interview John Parfitt Managing Director Mass Observation Ltd Consumer Research Links to MO 1930s	Shirley Read
		Humphrey Spender: M.O. Photographer	Interview Humphrey Spender	Tom Picton Derek Smith
		Opposition Culture: Yesterday and Today	Article Mass Observation	Ken Worpole, Centreprise, Hackney
		Mass Observation Publications	List of publications	
		Nation, Mandate, Memory	Article about Mass Observation Deconstruction and re-interpretation	Don Macpherson
		Nigel Henderson	Article David Mellor Archives Bethnal Green	Dave Hoffman Shirley Read
		Observation denied [...]	Article Public Elections N.U.J. Press Credentials Metropolitan Police card Anti-Nazi league	Andrew Wiard, Report Co-operative

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Inspection Processing	Article Technical processes Darkroom	William Wise

Editorial Team: Ed Barber, Harry Chambers, Prodepta Das, Mike Goldwater, Nicky Hughes, Sue Marie, Jenny Matthews, Richard Platt, Shirley Read, Siddhiratna, Trev Sparrow, Paul Trevor.

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
12	01/01/79			
		Some Approaches to Portraiture	Article Portraiture Richard Avedon Yousef Karsh Diane Arbus Irving Penn Bruce Davidson August Sander Arnold Newman	Ed Barber
		Family Snapshots	Article Popularisation of photography Book: The Snapshot Photograph	Stewart Mann
		Familiar Faces	Article Royalty Politicians Celebrity	David Faddy, Head of Film and Photography, Polytechnic of Central London
		From Commercial Beginnings	Article History of Portraiture Daguerreotype Beard of London Claudet Calotype Frederick Scott-Archer Wet Collodion Celebrity	Stevie Bezencenet, Lecturer in Photographic Theory, London College of Printing

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Nadar	
		Contemporary Portraits	Exhibition review HMPW Touring Show Ian Macdonald Glyn Williams Karen Knorr Olivier Richon Nick Hedges	
		Living Dolls and 'Real Women'	Article Photographing Women Photographer's Gallery Storyville Portraits Hollywood Glamour Portraits E J Bellocq David Hamilton	Frances Borzello, Annette Kuhn, Jill Pack and Cassandra Wedd, all of North London Women's Photography Group, Second Sight
		Portrait of the Artist	Article Image making by music recording companies Portraits and Album covers	
		Self-Image: Persona; is Political	Article Self-Portraiture	Angela Kelly, lecturer, Manchester Polytechnic

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Jo Spence Hackney Flashers	
		Apology	The Photographic Gallery, Southampton University for not being credited in <i>Camerawork 11</i> for extracts from diaries of mass observers.	
		Book List	List of books on Portraiture	

Editorial Team: Ed Barber, Mike Goldwater, Jenny Matthews, Shirley Read, Siddhiratna, Bruno Simes.

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
13	01/03/79			
		Directory of Community Resources	Table of information Photographic resources across the UK	
		Working in the Community	Article Community photographers and projects Photograph and short descriptions	No author
		Photography For The Community	Article Documentary Alternative press Arts Council funding	Paul Carter, Blackfriars Photography Project
		510 Centre	Article North Paddington Community Darkroom Phil Wolmuth Split Image, Manchester Helen Bridges Beaford Archive, North Devon James Ravilious Union Place, Lambeth Dave McKay/Terry Crabtree	Nicky Hughes
			Tom Learmonth, East End Estate	Mike Goldwater

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Book: What More Can You Ask For?	
		Community Under Attack: Brick Lane 1978	Article Community Photographer Book: Bethnal Green and Stepney Trades Council: Blood on the Streets	Paul Trevor
		Portable Darkroom – The Photo-kit Dave Hoffman	Article Technical and processes	Shirley Read Bruno Simes
		Tape-Slide in Community Action	Article Coin Street example Blackfriars Photography Project Using tape-slide shows	Caro Webb, Blackfriars Settlement
		How to do it	Article producing the tape-slide show	

Editorial Team: Santiago Castrillon, Denisce Dilanni, Mike Goldwater, Liz Mackie, Jenny Matthews, Tom Picton, Richard Platt, Shirley Read(co-ordinator), Siddhiratna, Bruno Simes

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
14	August 1979 Special issue			
		Chart Showing number of Catholics Employed in Northern Ireland Industry for every ten Protestants	Chart	
		Short History of Ireland	Article Photography in Northern Ireland Troops Withdrawal Extracts from: Troops Out Movement slide show	No author
		Catholic West Belfast	Photo Article	Chris Steele-Perkins (photographs and captions)
		The British Press and Ireland	Article Research by Philip Elliot, University of Leicester Continued on page 18	
		The Economics of Sectarianism	Article	Ed Moloney, Worker's Research Unit, Belfast
		Pictures from Protestant Ulster	Photographs and captions	Various photographers
		Camera on Patrol	Article Ex-Army Photographer report on how the	



Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			camera is used by the army in Northern Ireland	
		A Troubled Picture	Article Various Photographer interviews	Bo Bijeson Chris Steele-Perkins Raissa Page Colin Jones Syd Shelton
		Terminal Surveillance	Article from TimeOut Magazine April 1979 Government Surveillance	Ron McKay Steve Peak Karen Margolis
		Interviews continued		Buzz Logan
		Amnesty International	Article Diplock Courts treatment of people under investigation	
		British media continued	Article Truth: The First Casualty Quotations	Liz Curtis, Campaign for Free Speech on Ireland
		Family Album	Article	Belinda Loftus
		Interviews continued		

Editorial Team: Santiago Castrillon, Mike Goldwater, Liz Mackie, Jenny Matthews, Tom Picton, Richard Platt, Kate Saunders, Siddhiratna, Chris Steele-Perkins

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
15	01/09/79			
		Through the Lens Fantasy	Photomontage Article Peter Kennard Pornography	Jenny Matthews
		All That Glitters	Article Tate Gallery Advertising as Art	John A Walker, Lecturer, History of Art, Middlesex Polytechnic/West Surrey College of Art
		Problems of an Alternative Image	Article Feminist critique Women's Identity Angela Kelly Jo Spence	Judith Rugg
		Clydeside 1974 1976	Article Working class of Glasgow Joint Shop steward Committee, Govern Shipbuilding Third Eye Centre	Larry Herman(photographs ) Laurie Flynn
		Photography for the Disabled?	Exhibitions Being Disabled,	Graham Wade Letter by Jessica

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Photographic Gallery, Southampton A Kind of Life Halvard Kjaervik Half Moon Gallery Letter to <i>Camerawork</i> about	James, tutor, Kingsway-Princeton College Peter Kennard (photomontages)
		The Collector	Article Symposium on Photographic collecting, October 1978	Mark Haworth-Booth, Assistant keeper of Photographs, Victoria and Albert Museum
		V&A Policy	Article on museum policy of photographic collection	Mark Haworth-Booth
		Photography Without Electricity	Article by reader about producing photographs in Cameroon	Malcolm Green
		Thank You	Thank you for the donated prints for the jumble sale and print auction raised £3200 Typically from Sir Cecil Beaton John Blakemore Bill Brandt and many other photographers Auctions ran by Christies staff.	
		Moonbeams	Article	Theodore

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			John Szarkowski Dir. Of Photography department, MoMA and a review: Photographic Education 'Oxford Photographic Workshop' David Hurn, Magnum and others Six days Oxford Polytechnic	Scheimpflug
		Free for freelancers	Article Organisation of terms and conditions at publishers for freelance photographers Model Conditions of Contract Check list of negotiating points	
		Information	London Community Photography Projects <i>Camerawork</i> Price Rise Politics on Art Education (book advert)	

Editorial Team: Santiago Castrillon, Mike Goldwater, Liz Mackie, Jenny Matthews, Tom Picton, Richard Platt, Shirley Read (co-ordinator), Siddhiratna

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
16	01/11/79			
		HMPW Touring Shows	Brick Lane 1978 Paul Trevor Coming and Going – travellers in London Barry Lewis Lost at School George Plemper Bethnal Green 1949- 52 Nigel Henderson	
		Bethnal Green Postcards	Set of Six Postcards from 'Bethnal Green 1949-52'	
		Any Old Albums? - building a people's history	Article Manchester Archive at 'Manchester Studies' -oral history and archive at Manchester Polytechnic	David Russell and the Manchester Studies Team
		Nicaragua	Article Originally on Nicaragua, but turned into article on news photographs Alon Reininger/Colorific	Jenny Matthews
		After Somoza: Socialism or reform?	Article on Nicaragua	George Black, Nicaraguan Co- ordinating Committee, London

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Japanese Photography	Article on Exhibition of Japanese photographs Canon Exhibition Eikoh Hosoe Yoshikatsu Saeki	Mark Holborn
		Camera Obscura	Article on the history of the Camera Obscura and technical diagram on making one.  Globetown Festival, Bethnal Green	Richard Platt (drawings and text)
		What Are We Taking Pictures For?	Thesis amended and edited based on <i>Camerawork</i> early editions including Lewisham Political photographs Arts Council	Bob Long, Student, Polytechnic of Central London
		Letters	Comments on Community photography Philip Wolmuth Railway closure in Northern Ireland Being Disabled comments Contract comments	
		Information	<i>Camerawork</i> Reader's Meeting at	

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Whitechapel Art Gallery No sense of direction Design too staid Future: Analysis of theory	
		Legal Change for the Visual Arts?	Advert Artlaw Services Ltd, National Conference Whitechapel Art Gallery	
		Ink Links	Advert Photographic year book 1979-80	

Editorial Team: Santiago Castrillon, Mike Goldwater, Liz Mackie, Jenny Matthews, Richard Platt, Shirley Read (co-ordinator), Siddhiratna, Mike Swift

Distribution: Keith Cavanagh

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
17	January/February 1980			
		New HMPW Touring Shows	The Teds Chris Steele-Perkins, Richard Smith  Bringing it all Back Home  includes Peter Marlow	
		Fashion	Article Fashion Photography Helmut Newton Guy Bourdin Deborah Turbeville	Rosetta Brooks, St martin's School of Art
		Who Killed Blair Peach?	Article Exhibition of photographs Graham Birkin, Neil Martinson, Ken Worpole HMPW Touring Exhibition Death of Blair Peach in Southall April 1979 Friends of Blair Peach Special Patrol Groups Chronology of Events at Southall 1979	Ken Worpole
		Photography/Politics: One	Article Photography/Politics annual	Terry Smith



Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Theoretical and historical handbook Exhibition Women- Work in Hackney	
		Pictured History: Match-Girl's Strike 1888	Article Labour history Cassell's Saturday Journal 1887	Terry Smith
		Pictures from the National Museum of Labour	Article Limehouse Town Hall	
		Pictured History: Match-Girl's Strike 1888, continued	Article Labour history Cassell's Saturday Journal 1887	Terry Smith
		Nuclear Wastes	Article Windscale	Mike Abrahams (photographs)
		Wish You Were Here	Article Postcards history Manchester Studies Archive	
		Making Your Own Postcards	Article Printing your own postcards	Richard Platt
		Postcards as intervention	Article Politics in Postcards	Peter Kennard

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Photography and the Law	Article Copyright Privacy Property	Adrian Barr-Smith
		Information	Advert HMPW Pinhole Photographs and Cameras Advert issue on Women and Photography	
		Letter	Northern Ireland issue Comments on possible inaccuracies and terminology	Name and Address withheld

Editorial Group: Mike Goldwater, Greg Kahn (co-ordinator), Jenny Matthews, Richard Platt, Shirley Read (co-ordinator), Terry Smith

People who worked on the issue: Ed Barber, Emma Diamond, Nicky Hughes, Liz Kessler, Liz Mackie, Marguerite McLaughlin, Nick Oakes, Jill Pack, Siddhiratna

Distribution: Keith Cavanagh

Issue Number	Date of Publication	Title	Type and Metadata	Author
18	March 1980			
		HMPW Touring Show	Advert Beyond the Oil Rush – Scotland's far North Glyn Satterley	
		Frozen Moments – still images on television	Article 'Camera' Television programme Stills freeze frames	Alan Horrox(text) Jenny Matthews (photographs)
		Exposé Exposed	News of the World Sensationalism Wessex Gardens Estate, Westminster Squatters 'Parasites from France, Germany, Italy and Spain' Interview with squatters	Tony Sleep
		Porn, Law, Politics	Article Pornography, Law Mary Whitehouse Williams Committee Report Context representation of Women	Mary Bos Jill Pack

Issue Number	Date of Publication	Title	Type and Metadata	Author
		Marketing the Medium An Anti-Marketing Report	Article Structure of Photographic Marketing Amateur Photography Consumption Marxism Kodak Eastman	Don Slater
		The Fight to Work	Article Steel Strike Bill Sirs Nick Hodges Hannes Wallrafen John Sturrock	Martin Meteyard
		Photography in Opposition	Article Nick Hedges 'Report' Photographic Agency Left Press	Philip Wolmuth

Issue Number	Date of Publication	Title	Type and Metadata	Author
		Reviewed	Reviews Andy Warhol's Exposures Book The Great British, Arnold Newman, Book André Kertész Exhibition, Walker Art Gallery and Graves Art Gallery, Sheffield	Jenny Matthews (Warhol) Greg Kahn (Great British) Don Slater ( Kertész)
		Letters	Response to Brining it all Back Home photograph Response by HMPW Bob Long article Nicaragua comments and response	Jenny Matthews
		Errors	Issue 16 grammar and spelling Issue 17 Bradwell not Breakwell	
		X Factor, Women's Arts Alliance	Review of now gallery, London	
		The Arts Council and Photography Photography Sub-Committee Chairman's Statement	Article Axed by the Arts Council 1979	Mike Weaver
		Open letter to The Arts Council	Complains at the loss of the Photography sub-Committee	<i>Camerawork</i> Editorial Group

Editorial Group: Mike Goldwater, Greg Kahn (co-ordinator), Jenny Matthews, Richard Platt, Shirley Read (co-ordinator)

People who worked on this issue: Ed Barber, Nicky Hughes, Liz Kessler, Liz Mackie, Marguerite McLaughlin, Nick Oakes, Jill Pack, Siddhiratna, Don Slater

Trade Distribution: Full Time Distribution, 27 Clerkenwell Close, London

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
19	July 1980			
		Campaign for re-instatement of Photography Sub-Committee	Petition Arts Council	
		Edith Tudor-Hart Pictures from the Rhondda	Photographs Rhondda Valley	
		Edith Tudor: Problems of Hindsight	Article 1930s Documentary in the Thirties Worker's Film and Photo League	
		Edith Tudor-Hart Working in the Thirties	Article History Bauhaus Geographical Magazine 'Working Class Wives' Margery Spring-Rice, Pelican	Robert Radford,
		Context as a determinant of photographic meaning	Article Shifting Contexts as site changes (newspaper, gallery, etc.) Jo Spence, Beyond the Family Album	John A Walker, lecturer, Art History and Theory, Middlesex Polytechnic

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Community Arts Under Attack	Comment and advert Bootle Arts & Action community group	Greg Kahn
		Reviewed	Exhibition: Observers of Man Photographer's Gallery Anthropology	Jenny Matthews
		The State of the Nation by E P Thompson:	Reproduced extracts from 'Writing by Candlelight'	Photomontage by Peter Kennard
		Centre spread	Comment on NATO Cruise Missiles in the UK	
		Women, History and Photographic Imagery	Article/Dissertation Documentation and the lives of women	Gen Doy
		The Arts Council and Photography	Comment on the loss of the Photography sub-committee Campaign Petition Lobby	
		Letters	Open letter to Simon Gutterman of 'Report' Exhibition 'Three Perspectives on Photography, Hayward Gallery Bringing in the Bacon Camerawork 16	Dr Nachum Tim Gidal Don Slater Bob Lang



Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Bob Lang reply	
		Cultural Collaboration	Article Photographer's gallery Argentina, Chile travelling exhibitions Military Dictatorships Open letter to Sue Davies and others Sue Davies reply	Jenny Hughes, Chile Solidarity Committee Stephen Dorley-Brown Sue Davies

Editorial Group: Greg Kahn (co-ordinator), Jenny Matthews, Richard Platt, Don Slater, Shirley Read (co-ordinator)

People that worked on this issue: Emma Diamond, Ingrid Emsden, Marguerite McLaughlin and Rebecca Wilson

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
20	December 1980			
		New HMPW Touring Show	'To Build Jerusalem', John Gorman	
		Editorial	Restatement of aims for <i>Camerawork</i>  Politics of Photography  'Forum for analysis, critique, theory and information[...].photography within socialist and feminist practices'  Politics of representation	
		National Conference of Socialist Photography	Advert Leeds, 8-9 <sup>th</sup> November	
		Immigrant Women	Article Bertien van Manen (photographs)	
		Cover Women	Article Magazine covers	Anthea Hinds
		Political Photomontage Heartfield to Staeck	Article Klaus Staeck Staeckbrief newsletter John Heartfield	David Evans Sylvia Gohl

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Community Photography A New Left?	Article Intrinsically socialist process. Which produces militants Article self-organisation	Don Slater
		Zimbabwe CHIMURENGA the resistance war	Article History Zimbabwe National Archives Colonialism	Lesley Ruda
		Photography Art & Money	Article Hutchinson working party TUC Organisation and procedures	Tom Evans
		Work in progress Portraits – ways of taking	Article Account of a project 63 portraits	Mike Hughes
		Reviewed	Book: The New Photography – Responsibility in Visual Communication Frank Webster	
		Half Moon Touring	Advert	

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Shows	includes The teds, Reporting Northern Ireland and others	
		Screen Education 36	Book review	
		World's Largest Bookshop	Creative Camera, 19 Doughty Street, London	
		Cockpit Photography	Advert Touring exhibitions	
		Wandsworth Photography co-operative	Advert	

Editorial Group: Greg Kahn (co-ordinator), Jenny Matthews, Shirley Read (co-ordinator), Don Slater

People that worked on this issue: Dave Allen, Emma Diamond, Ingrid Emsden, David Gordon, Mike Hughes, Richard Harris, Mike Leedham, and Dorothy Leng

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
21	No date(s) specified			
		Postcards Current Exhibitions Touring Exhibitions	Advert Women's Photography Collective postcards Leyton Ladies Band postcards Kids by Kids postcards Boston 1980 Susan Greenburg 'The Nonconformists' Martin Parr Hebden bridge	
		Passing the Buck – games for multinational drug companies	Photomontage by Peter Dunn and Loraine Leeson	
		Editorial	Comment on Arts Council cuts to drama projects <i>Camerawork</i> price rise	
		The Representation of the Handicapped Through Photography	Article 'Londoners' Nancy Hellebrand Tufnell Park Diane Arbus Documentary Disabled	Jessica James

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		No Access	Article/Touring Exhibition Disabled Accesses for the disabled	Trisha Ziff
		We're Outsiders Now	Film stills ATV February 1980	Raissa Page
		Family and Disability	Article Disabled	Lynda Freebrey
		Who Are You Staring At?	Article Teaching and Learning aid Riva Klein	Mike Abrahams
		Photography: Copyright	Article Ownership and copyright details	Adrian Barr-Smith
		<i>Camerawork</i> Back Issues	Advert Various	
		New Touring Show	London Blitz: War Photographs September 1940 – May 1941	
		Gaining Momentum  8 women photograph women	Birth at Hospital or Home Navratri Well-Being Under-standing and Caring Women and Work	Vicky White Sarah Wyld Chris Moan Jessica Ann Matthews Nicky Blakeney Gina Glover

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Experiencing Motherhood Positive Negative	Sue Arrowsmith
		One Law For Women and One Law For Men	Article	Rachel Finkelstein
		Towards a Political Practice	Interview Lorraine Leeson, Peter Dunn	No Author
		Peter Magubane	Interview	No Author
		News, Reviews, letters	'The Media Machine' John Downing Bootle Arts and Action Edith Tudor-Hart ( <i>Camerawork</i> 19) concerning Worker's Film and Photo League	Susan Greenburg Don Slater Terry Dennett
		National Conference of Socialist Photography	Advert Open meeting	

Editorial Group: Greg Kahn, Jenny Matthews, Shirley Read, Don Slater

People who worked on this issue: Catherine Bradley, Caroline Kraabel, Mike Leedham

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
22	No date published			
		Current Exhibitions and Touring Show	No Access, by disabled people	
		Women and Documentary Photography in Northern Ireland	Article Political involvement subversion of the 'objective eye' Poster Film Collective	Jude Rugg Pat Harper Annie Worthington Cass Breen Christine Halsall, member of Poster Film Collective
		Danish Women's Photographic Archive	Article Archive Barbara Adler Karin Lützen Brita Wielopolska	Barbara Adler Karin Lützen
		When the Black Tide Met the Thin Blue Line	Article March 2 <sup>nd</sup> 15000 black people from new Cross to fleet Street Deptford fire deaths Photographers at Brixton The Spoilers	Jennie Lazenby
		El Salvador	Article American imperialism	Don Slater



Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Narita Airport: Images of resistance	Article Photographs by Takashi Hamaguchi Extract from 'A Political History of Japanese Capitalism'	John Halliday
		Policing Photography in Denmark	Article Photographs from 'Kampen om Byggeren' Adventure Playground Right to photograph Confiscation of equipment	Blaine Stothard
		Teaching about Power and Photography	Article use and study pf photography in schools	Andrew Bethell
		Using Photography	Article Pictures over words Making a picture book with own photographs	Keith Kennedy
		Second Photography: Cameras as Convivial Tools	Dissertation Pinhole photography with teenagers Article taken from 'Shooting People is Wrong'	Owen Kelly Dermott Killip

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Advert	Derby Lonsdale College BA(Hons) in Photographic Studies (CNAAB)	
		Another Standard	Advert newsletter Shelton Trust Community Arts	
		Photography Working Party set up by the Arts Council	Article Examine all aspects of the Art's Council's policy towards photography Chair: Anthony Quinn	
		News, Reviews	Book: 'About Seventy Photographs' Chris Steele-Perkins Exhibition of Girl's Photographs HMPW Feminist Photography Gallery Leeds Dinah Clark, Anna Harvey, Shirley Moreno, Caroline Taylor	Don Slater

Editorial Group: Catherine Bradley, Greg Kahn, Jenny Matthews, Shirley Read, Don Slater

People that worked on this issue: David Gordon, Mike Leedham, Setsuo Kato

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
23	December 1981 Special Issue			
		Oppressing the masses For Fun and profit	Comic Strip	
		Editorial	British Imperialism	
		Introduction	Political statements	
		New <i>Camerawork</i> Exhibitions for Hire	El Salvador: repression and revolution El Salvador Solidarity Campaign Eyeopeners Andrew Bethell Mass Observation: The Worktown Project 1937 – 38 Humphrey Spender	
		Advert	<i>Camerawork</i> Darkrooms Bethnal Green	
		Statement	Change of name from HMPW to <i>Camerawork</i>	
		The Changing Face of the Irish Economy	Article How the economy has changed during the 20 <sup>th</sup> century in Ireland	Don Flynn

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Northern Ireland – An Economy of Collapse	Article Industrial decline	Peter Chalk
		Economy North and South	Economic comparison	
		Housing	Article Northern Ireland Housing Executive Differences between Catholic and protestant housing conditions	Bill Rolston
		Women and Nationalism	Article Emergence of groups from 1969 North/South Women of Ireland group	
		Women and Republicanism	Article repression	Marie Mulholland
		Monopoly	Extracts from an interview Belfast, 1980	Unknown
		Reporting Bobby Sands' Funeral	Article How media covered the event	Roy Ashbury
		Reporting Resistance	Article Account of daily life	

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		The Many headed British Intelligence Operation in Ireland	Article 'Future Terrorist trends in Northern Ireland' Document 39	Michael Maguire
		The Sixty year Long Emergency	Article Special Powers Act Terrorism and Human Rights	Philip Rendle, Connolly Association
		Irish Prisoners in English Gaols	Article Michael Gaughan Price Sisters Frank Stagg Annie Maguire	Sue O'Halloran, Sinn Fein POW Dept.
		Ireland's Political Parties	Article Various parties explained	
		Loyalism	Article History of English and Scottish Settlers	Tom Green Joanne O'Brien Maurice Coakley

Editorial Group: Catherine Bradley, Greg Kahn, Cathy Myers, Shirley Read, Don Slater

Reporting Back on Northern Ireland Editorial Group: Cass Breen, Maeve Forman, Larry Herman, Greg Kahn, Jeremy Nichol, Joanne O'Brien, Philip Wolmuth

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
24	March 1982	Montage	Montage by Claude Cohen	
		The Politics of Graphics Design	Article Montage Andre Kertész Broken Plate 1929	Don Slater
		Spare Rib	Interview Lorrie Epstein, designer Sian Thomas Manpower Services youth employment scheme	Kathy Myers Yve Lomax
		Hot Pink Heart graphics	Interview Ruth Gregory Sid Shelton	Yve Lomax Kathy Myers
		Huddle	Interview Roger Huddle Socialist Worker press Art Workers	Don Slater Mike Hughes
		Poster Film Collective	Discussion Poster Film Collective members	Yve Lomax Don Slater
		David King	Article Anti-Nazi League City Limits Rock Against Racism	Don Slater

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Montage	Article Womens' Workshop Politics of Montage	Yve Lomax Loraine Leeson
		I Never Realised Bangladesh was in Colour	Article Exploitative relationship British Imperialism	Tom Learmonth
		The People's March for Jobs	Article People's March For Jobs May 1981 Jovan Djordjevic Union Support	
		Phornography	Article Photo-World Exhibition, Olympia	Ulrike Preuss (Images and Text)
		Towards a Feminist Erotica	Article One day discussion for women Pornography Politics of Sexual Representation Women Against Violence Against Women	Kathy Myers
		Recall	Article Recalling past memories Elderly people	Nick Alderton Carmel Sammons

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Reviews	Book: Nicaragua Susan Meiselas Interview Exhibition Pollysnappers Mary Ann Kennedy Jane Munro Charlotte Pembury Jo Spence	Shirley Read Megan Martin
		Exhibition Listing	Various	

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Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
25	No published date except 1982	Front Page Photograph		
		Photograph	Old newspaper	Don Slater
		Behind the Fragments	Discussion with Ros Coward Positive Images of Women	Yve Lomax Kathy Myers
		Perfect Body: Perfect Production	Article Gay Male Images Work of Arthur Tress Robert Mapplethorpe	Tony Benn
		Black People, Culture and resistance	Article The Politics of Black Culture Policing the Domain of the Ethnic The Pathologisation of Black Cultures Surplus Knowledge and the New Socialist Subject	Errol Francis Kobena Mercer Mike Hughes (Graphics)
		In The Picture	Comic Strip using photographs Jenny Grey, Secretary	
		Heading>	Interview with Jan Brown, freelance graphics designer Latin American design work BFI Broadcasting research Unit	Kathy Myers

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Die Wahrheit über das Treffen Orlowsky und Ghadhafi s.23	Article with sub-heading Rumours Alternative List Raising funds for squatters in Libya Silvia Gohl and David Evans on photography as political medium. Worker photography Photomontage Arbeiter-Illustrierte-Zeitung Worker's Illustrated Newspaper Alternative Documentary: Worker Photography AIZ – Marxist-Leninist Picture Magazine Alternative Juxtapositions Alternative Photomontage	Birgit Voss (translator) Silvia Gohl David Evans
		Reviews	Book: Camera Lucida: Reflections on Photography Roland Barthes Book: Our Own freedom Photographs by Maggie Murray	Alan Harkness Ann Thompson
		Replies	Kathy Myers' Towards a Feminist Erotica	Alics Henry Kay Syrad

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Advert	TEN 8 magazine ILEA Darkroom Screen Magazine	

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Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
26	No published date			
		There's always a tearing up of old frontiers	Photomontage No explanation	
		Camerawork price increase	£1.00 Statement: <i>Camerawork</i> is now published quarterly	
		Editorial	Models of Vision - Moments of Representation  Copyright statement 1983	
		Nicaragua: Mediation: Mieselas	Exhibition: Susan Meiselas HMPW Transcript: Discussion Opening Night  Sarah Kent, David Hoffman, Carlos Augusto Guarita, Colin Jacobson, Willhelmina Oroszo, Chris Steele-Perkins, martin Slavin	Graham Evans
		Photographer as Executioner	Article about war photography	Paul Womble
		Mafia: Documentation	Article Surveillance  Centro Siciliano di Documentazione 1977  Evidence collection	Helena Attlee

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		The Object of Photography	Article Photography, power and knowledge Bertholt Brecht The Consumption of Signs Walter Benjamin	Don Slater
		Photographs	Olivier Richon	
		When Roses are no longer given meaning in terms of human future	Article Photographs and representation of the real world Technology and computers	Yve Lomax
		New technologies: A Variety of Disclosures	Article MAVICA digital images Video Disc Video Distribution Computer Graphics	Phil Reeve
		Dead Looking	Article Technological revolution New Wars, photos by Jo Chiles	Jonathan Miles
		The Closure of Guesswork	Article 'Fragments toward a dream of personal life 1982'. Reality of women	Marie Yates
		On the Air on a Shoestring	Article Video and	Mike Highes

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Photography	
		Letters	<i>Camerawork</i> 25 Black people Advert Rentasnap, Nottingham photo library Womens' groups	
		Reviews	Reflections on Television, article in Screen Beirut: Frontline Story Selim Nassab, Caroline Tisdall, Chris Steele-Perkins Nicaragua Centre for Photographic Studies Museum of Modern Art Oxford Artist's International Association	Mike Hughes
		TEN 8 Undercut	Adverts	
		Touring Shows Darkrooms	Various	
		Left Curve City Limits	Adverts magazines	
		Photography Open Submission	Advert Pavillion, feminist photocentre, Leeds Women's Art programme	

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Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
27/28	August 1983 Special issue El Salvador			
			Article El Salvador Dedication: Marianella Garcia Villa	John Pilger
		Editorial	Comment Media war Updated and extended catalogue of exhibition Le Salvador: Repression and Revolution	
		Early History	Article	
		Socio-Economic Background	Article	
		Recent History	Article	
		The Government and The United States	Article	
		The New Cold War	Article	David Fig
		Repression	Article	
		Refugees	Article	
		The Church	Article	



Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		War, The Body and Distance	Article	
		Children	Article	
		Women's Lives	Article	
		War Correspondent	Article	
		The Opposition		
		Media	Article	
		Solidarity	Article	
		<i>Camerawork</i> Statement	<i>Camerawork</i> is now published quarterly	

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
29	Winter 1983/84			
		Editorial	New look to <i>Camerawork</i> Interests expanded to include other aspects of the media off the Wall Intro section in first half of magazine	Kathy Myers, Editor
		Off The Wall Music Photography	Article Sight and Sound Album Cover	David Corlo, Freelance photographer
		Off The Wall Cable	Article Future of cable music Malcolm McLaren	Kathy Myers
		Off The Wall Technical Info	Article Taking TV Pictures	Philip Wolmuth
		Off The Wall Picture Agencies	Article Alternative Photo Agency round-up Network The Photo Co-op Rentasnap Format	
		Off The Wall Reviews	Article Book:	Neil Martinson

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Survival Programmes Inner Cities 1974-1979	
		Off The Wall Community photography	Article Collectives	Philip Wolmuth
		Off The Wall <i>Camerawork</i> Gallery Touring Report	Article Beirut – The Israeli Invasion of Lebanon Chris Steele-Perkins Judah Passow <i>Camerawork</i> still committed to touring shows Cont. Page 36	Graham Evans Noelle Goldman
		Off The Wall Darkrooms	Article about the darkrooms and their usage	Kate Polak
		Off The Wall Community Practice	Article Rio Tape slide Newsreel Community cinema, Dalston, E8	Will Kemp
		Off The Wall Video Report	Article Isaac Julien's video of Who Killed Colin Roach  Interview: Merville 'Silver' Cubitt	Sean Cubitt

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Stuart Hall Left In Sight	Interview Stuart Hall 'Whistling in the Void', new Socialist, May, 1983 Photography and the Left Montage	<i>Camerawork</i>
		Women's Photos	Exhibition at <i>Camerawork</i> Della Grace	
		What is a Political Photograph?	Article Writers, photojournalists, etc. Write about new ideas about political photographs	Judah Passow Liz Heron Mike Hughes Simon Watney Monochrome Photography Collective Jo Spence Yve Lomax John Roberts
		Loves Labour Lost	Article Labour lost election Campaign and advertising	No author

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Design of the Times	Interview new order album cover Peter Saville	Kevin Sutcliffe
		<i>Camerawork</i> still committed to touring shows Cont. from page 14	Article Commitment to touring shows	Noelle Goldman
		Back issues	Various	

Editor: Kathy Myers

Production Manager: Yve Lomax

Design: Andy Dark

Advisory Group for this issue: Sean Cubbitt, Sylvia Gohl, Neil Martinson, Nick Oates, Jini Rawlings, Mitra Tabrizien, Philil Wolmuth

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
30	Spring 1984			
		Editorial Changed format from A3 folded Notice of retrospective of alternative photography, Festival Hall		
	Photomontage	+Back cover Stella Jayne Whalley, artist		
	Off The Wall Viewpoint	Fiction Red Letter Day: Promoting Südhost Express Berlin Community newspaper	Mike Hughes	
	Off The Wall Technical	Article Are your prints stained? Advice on how to renovate and store pictures	<i>Camerawork</i>	
	Off The Wall How to prepare and present texts for exhibitions	Technical advice	Philip Wolmuth	
	Off The Wall DIY	Article Postcard production and distribution	Kevin Sutcliffe	

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
	Off The Wall <i>A Camerawork</i> Darkroom Exhibition	Various photographs Steve Coalan Stephen Lovall-Davis Teresa Siedner Brenda Agard Jill Toohey		
		Off The Wall Video Report	Article Photomontage today: Peter Kennard	Rieteke Ooord
		Off The Wall Reviews	Book: Art in the Age of the Mass Media John A Walker	Sean Cubbitt
		Off The Wall Exhibition Review	Hockney at the Hayward Exploration of photography Mapplethorpe at the ICA Black stereotypes	Charles Taylor John Akomfra
		Off The Wall Sight and Sound	Article/Interview Anne Arnone Reggae Sound Systems	Mark Garland
		Off The Wall Cable Report	Article Seminars on cable Arts Centre Bracknell	Dave Stewart
		Off The Wall My Favourite	Article The Savage My	Jane Graves, art school lecturer

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		Pictures	Kinsmen Personal thoughts on a photograph series	
		Off The Wall A Love Story	Photographs Alternative to Heroism	
		Off The Wall The Imperial War Museum Archive: Definitions of War	Article IWM photographic archives Jane Carmichael, archivist	Kathy Myers
		Beyond The Pleasure Principle	Article Visual Perception	Sean Cubbitt
		Video Killed The Radio Star	Article Image appropriation in the music industry Simon Milne, director of pop videos	Kevin Sutcliffe
		The Road To Liberty	Interview Loli Galver el Salvadorian Film Institute	Bob Lopez
		Pictures of Women: Sexuality	Article Channel Four independent film slot Christine Pearce, Sarah Montgomery from POW collective 'Eleventh Hour'	
		Letters	Two thanks letters	



Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
		<i>Camerawork</i> darkroom Courses	Advert	
		Touring shows	Various	
		Square Peg	Advert	
		Back issues	Various	

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
31	Spring 1985			
		The Food Shows	Advert <i>Camerawork</i> Exhibitions Food As Politics Food As Ritual Food As Metaphor	
		Editorial	Food Eritrea, Tigre, Ethiopia, Sudan Starvation Third World relationships Picture Postcards Apologies for the magazine being missing over the last few months	Liz Wells
		Feeding The First World	Article Lipton's Natives Channel Four series The Commodities Project	Allistair Goulding
		Feeding The First World	Article Working for Gulf and Western	Philip Wolmuth, text and photographs
		Feeding The First World	Article Fruit Preserving – women workers in	Maria Luiza de Melo Carvalho, text and photographs

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Brazil	
		Feeding The World	Article Britain Behind The Scenes	
		Feeding The World	Article Slaughterhouse Sprout Growing. Worcestershire	Malcolm Grout Colin Shaw
		Feeding The World	Postcards from L.A. Sharon Kivland Collection	
		Stimulating The Appetite	Article Filthy Foreign Food	Dena Attar
		Stimulating The Appetite	French Postcards: Colourful presentations Recipes Postcards from the Sharon Kivland Collection	
		Stimulating The Appetite	Article The Hidden Costs of Pleasure Advertisements Text/Image	Mariette Clare
		Food For Thought	Comment on Front Page Photograph	
		Photography Summer School	Advert Watershed	

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Bristol John Sturrock Susan Butler Mike Weaver	
		Documenting The Miners	Article Mining in South Wales Image/Text	John Podpadec, photographs
		Documenting The Miners	Article Easington: The Case For a Socialist Photography Representation of working classes Bruce Rae	Gwen Lee Simon Griffin
		Documenting The Miners	A Few Hotheads: Representing the Strike Tondu Photo Workshop	Pam Gill Graham Evans
		International Women's Day	Fleet Street on International Women's Day Photographs from newspapers	
		News, Views, Reviews	Article Surveying The Newport Project Ron McCormack Newport Survey Documentary photography Book: The Sexuality	Derrick Price Simon Cuncliffe Liz Wells

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			of men, Andy Metcalf Picture This Monthly meetings at Watershed	
		News, Views, Reviews	Chiascuro The Black Audio Film Collective Tape/Slides Expeditions: Signs of Empire and Images of Nationality	Sean Cubitt
		News, Views, Reviews	Women photographers Battersea Arts Centre Discussion Beyond Poor Images exhibition in posters, Child Poverty Action Group The Photographer's Gallery fortnightly meetings for photographers The Photographer's Place Workshops Ashbourne, Derbyshire One Eye New quarterly magazine Film and Video	Susan Trangmar
		<i>Camerawork</i>	The Youth Show Appropriation and Control	

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			David Bailey Black Images A Social Security Paul Raftery Four Walls East End Festival Helen Chadwick Hannah Collins Keith Frake Tony Sinden	
		<i>Camerawork</i>	Forthcoming shows and darkroom	
		Touring Shows	Various	
		Back issues	Various	

Editor: Liz Wells

Design: Robert Burs

Production: Susan Foll

Yve Lomax

Alistair Beckett

Sarah Butterfield

Anna Fox

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
32	Summer 1985			
		Nuclear Emergency Operations Centre Hexham Northumbria	Photograph by Chris Wainwright	
		<i>Camerawork</i> Science and technology	Advert  The medicine Show Gil Galvin, Bruce Rae, Paul Rutishauser, Jo Spence  Women And Science Roberta Graham, Susan Trangmar, Sandra Lahire  Blinding With Science Terence Bond, Greg Daville, Gadi Hollander, Kieran Lyons, Annie Morrad, Chinese Educational Experiments, John Wood and David Godbold	
		Editorial	Science and Technology	Liz Wells
		Scientific Frameworks	Article Science has made it possible	David bate
		Scientific Frameworks	Article On Foucault:	David Green

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Disciplinary Power and Photography Politics of the body Photography and power Photographs from the Royal Anthropological Institute	
		Scientific Frameworks	Article/Exhibition Watershed Brunel’s Kingdom Rob Powell Photography and the making of history Brunel’s Great Eastern Steamship London Illustrated News photographs	No author
		Technology at Work	Article Fast Operators Women at the Workstation VDU Operators Word on Apple Macintosh	Anita Phillips
		Technology at Work	Illumination Phtographs Bill Colbert Andrew Pepper	
		Post-modernism	Article Carl Gardner discussion	Yve Lomax



Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Jean-Francois Lyotard Argument Philip Derbyshire No Resolution	
		Women Behind The Lens	Article Documentary Story American and Canadian Indians	Wendy Ewald
		Women Behind The Lens	Article Through The Lens: Female Power-Fantasies?	Grace Lau
		The Word Say More Than Pictures	Jo Spence’s Work Reviewed	Liz Wells
		News, Views, reviews	Arts Council Conference on Photography in Education	Various views
		News, Views, Reviews	The Myth of TV Book by Len Masterman	Liz Wells
		News, Views, Reviews	Article Classroom Photography Carol College	
		Letters	Tondu Photo Workshop	
		Projects in Crisis	Cambridge Darkroom Underfunding	Liz Wells

Issue Number	Date of Publication	Title	Type and Metadata	Author(s)
			Also at Camerawork	
		<i>Camerawork</i>	Works Janine Rook Eat You slide/tape	
		<i>Camerawork</i>	Feeding Photography Food and politics show Women's Workshops Courses Touring Exhibitions	
		<i>Camerawork</i>	Contribute to <i>Camerawork</i> New identity Theme for next issue will be Leisure Back issues Listings	
		Adverts	Creative Camera: Bookroom Aberystwyth Arts Centre Elements of landscape Television Training Centre	

Editor: Liz Wells

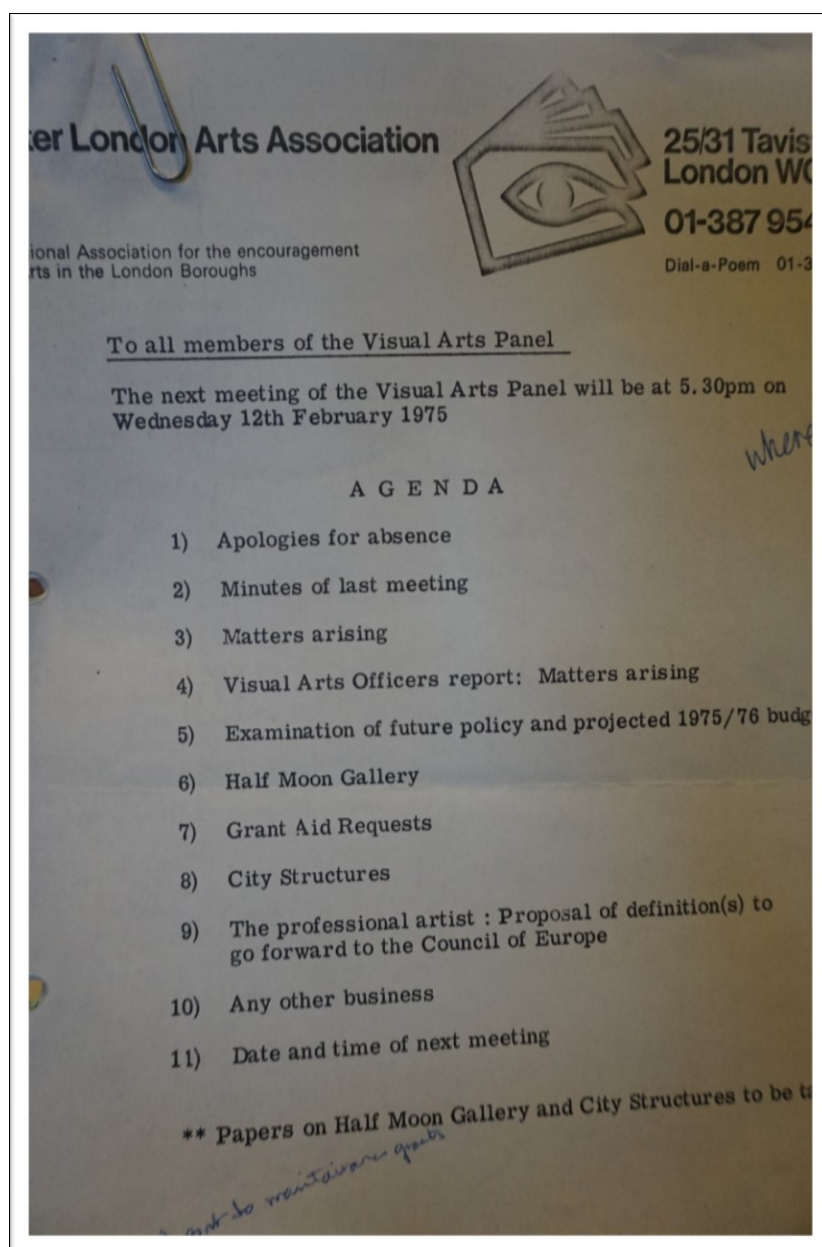
Design: Sue Foll

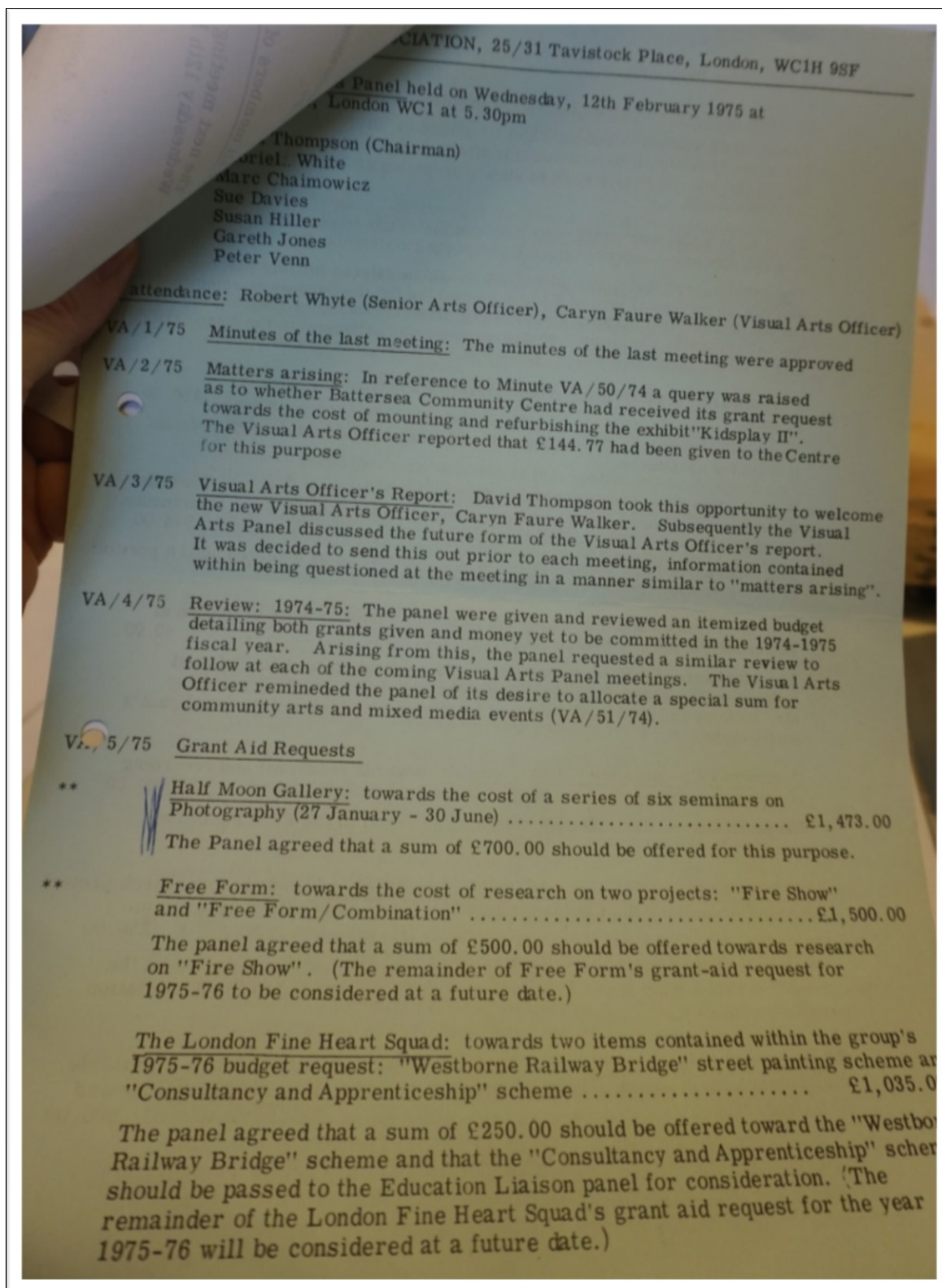
Production: Yve Lomax, Sue Foll

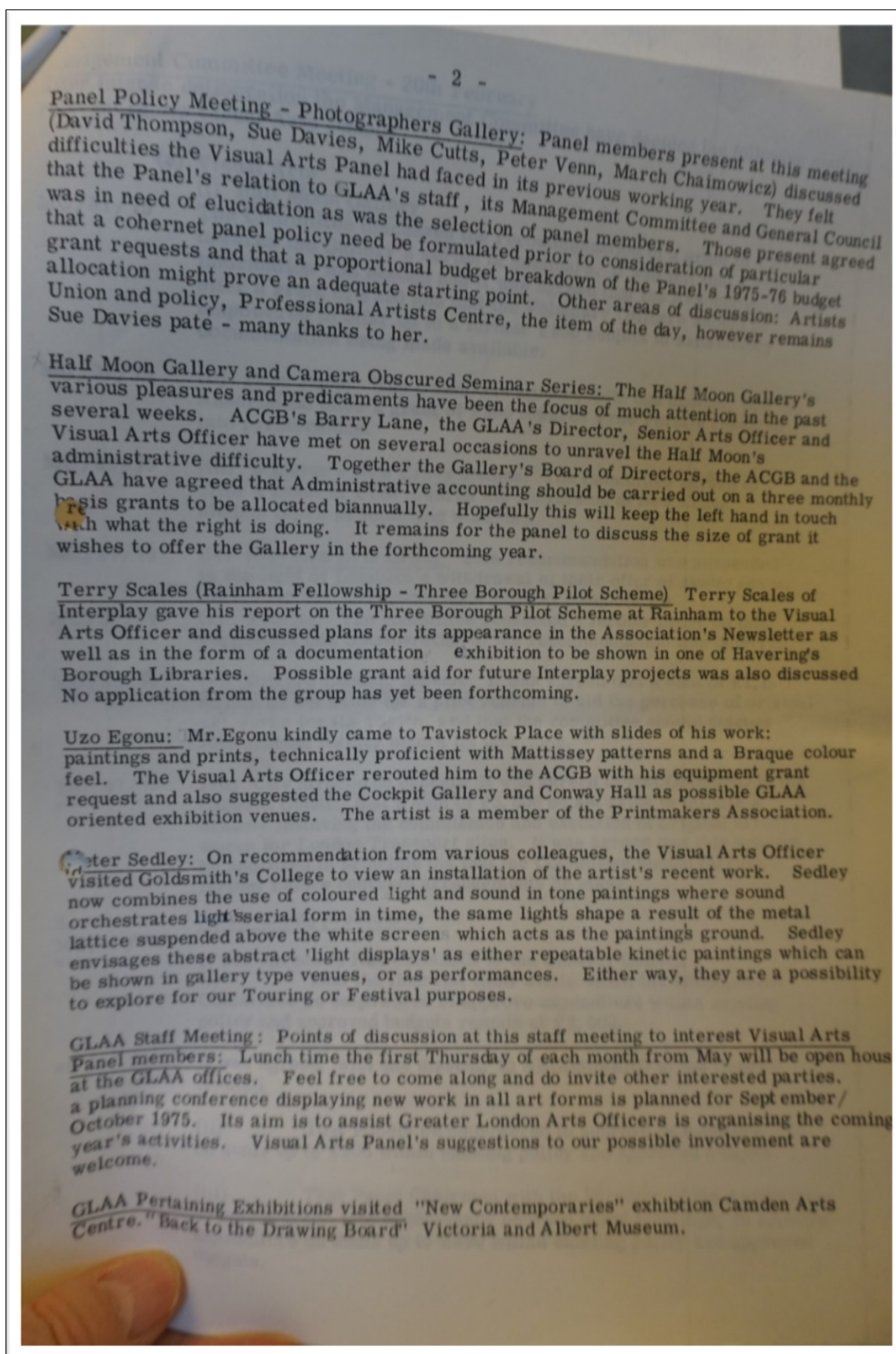
## APPENDIX IV ARTS COUNCIL OF GREAT BRITAIN ARCHIVES

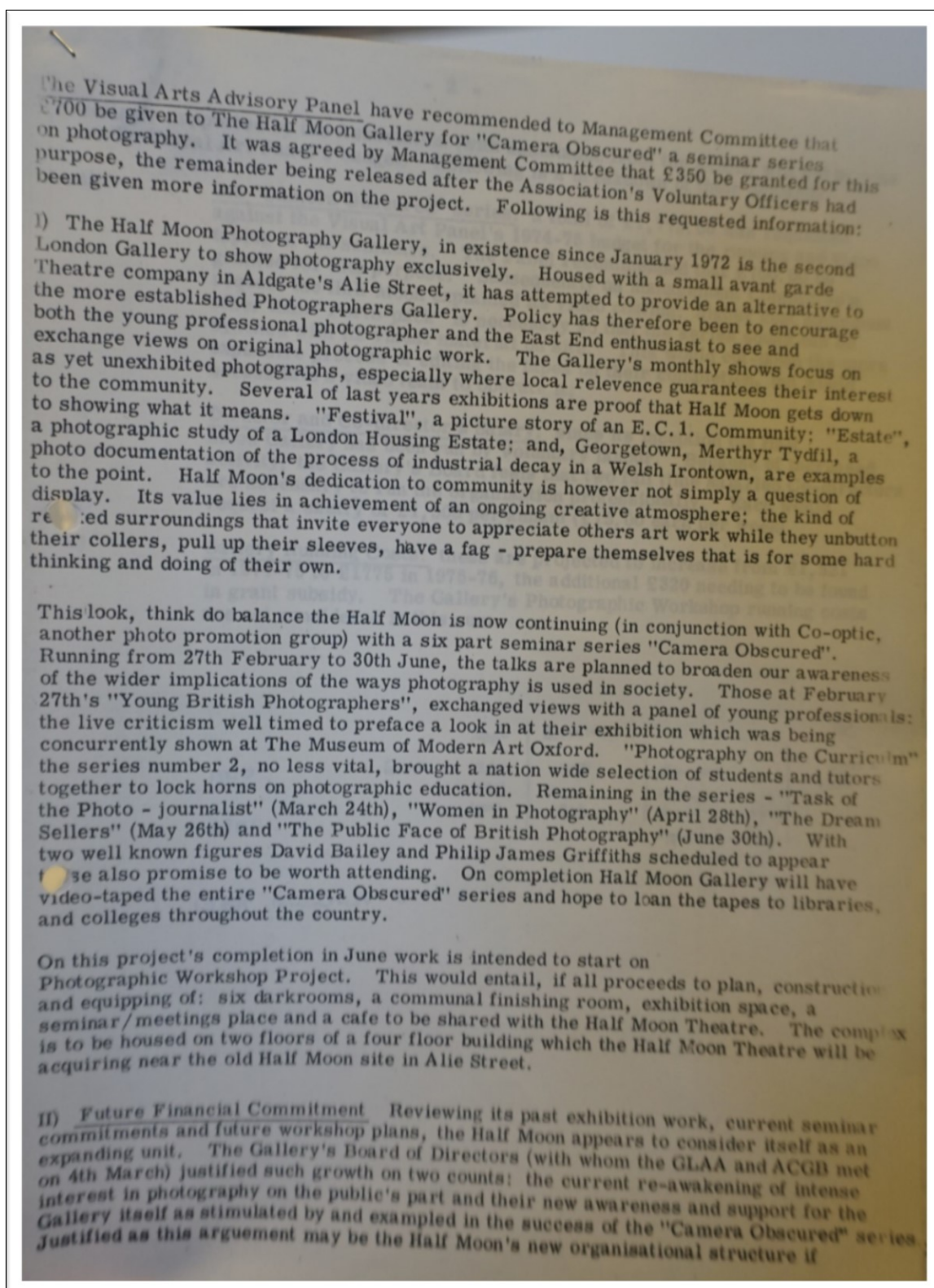
ACGB/29/41 This is a general file containing thousands of pages of correspondence and other documentation regarding Half Moon Photography Workshop funding. There are no sub-headings or numbering per individual document. Where this file is referenced I have included a copy of the original correspondence here.

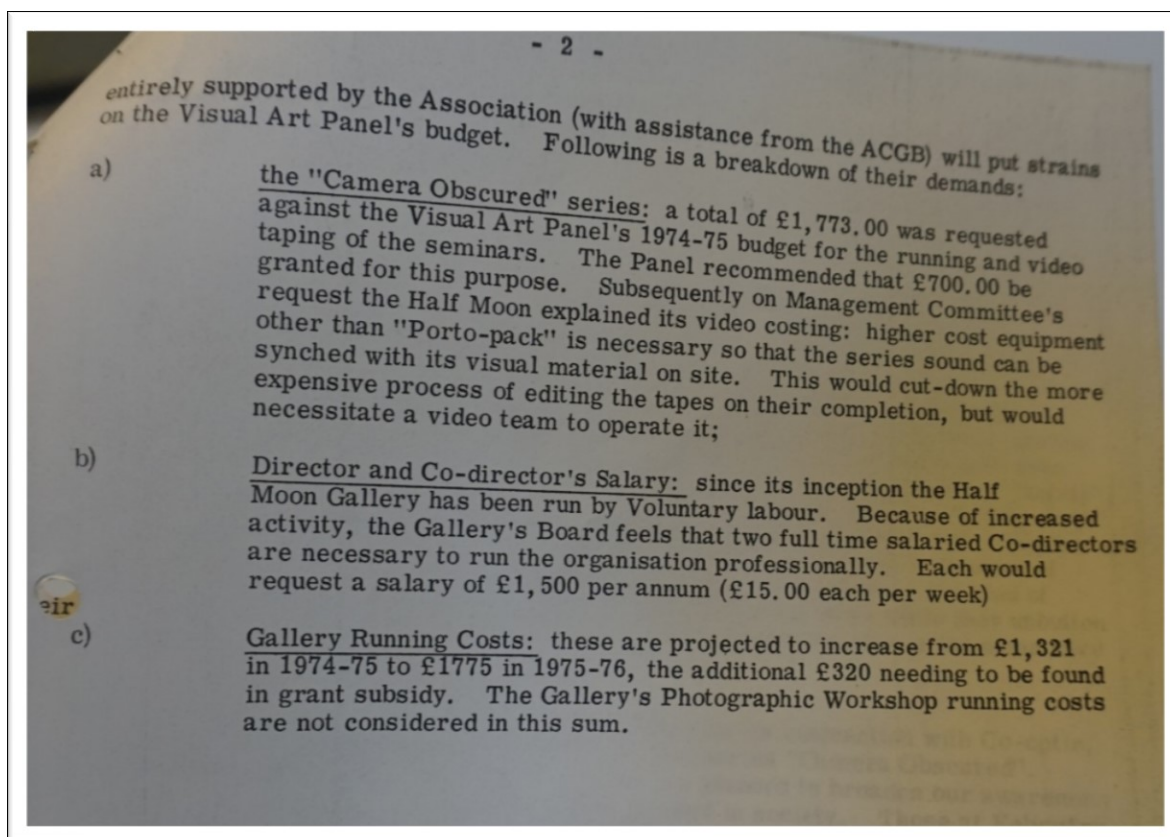
## Specimen One: Greater London Arts Association February 1975 Visual Arts Panel meeting ACGB/29/41





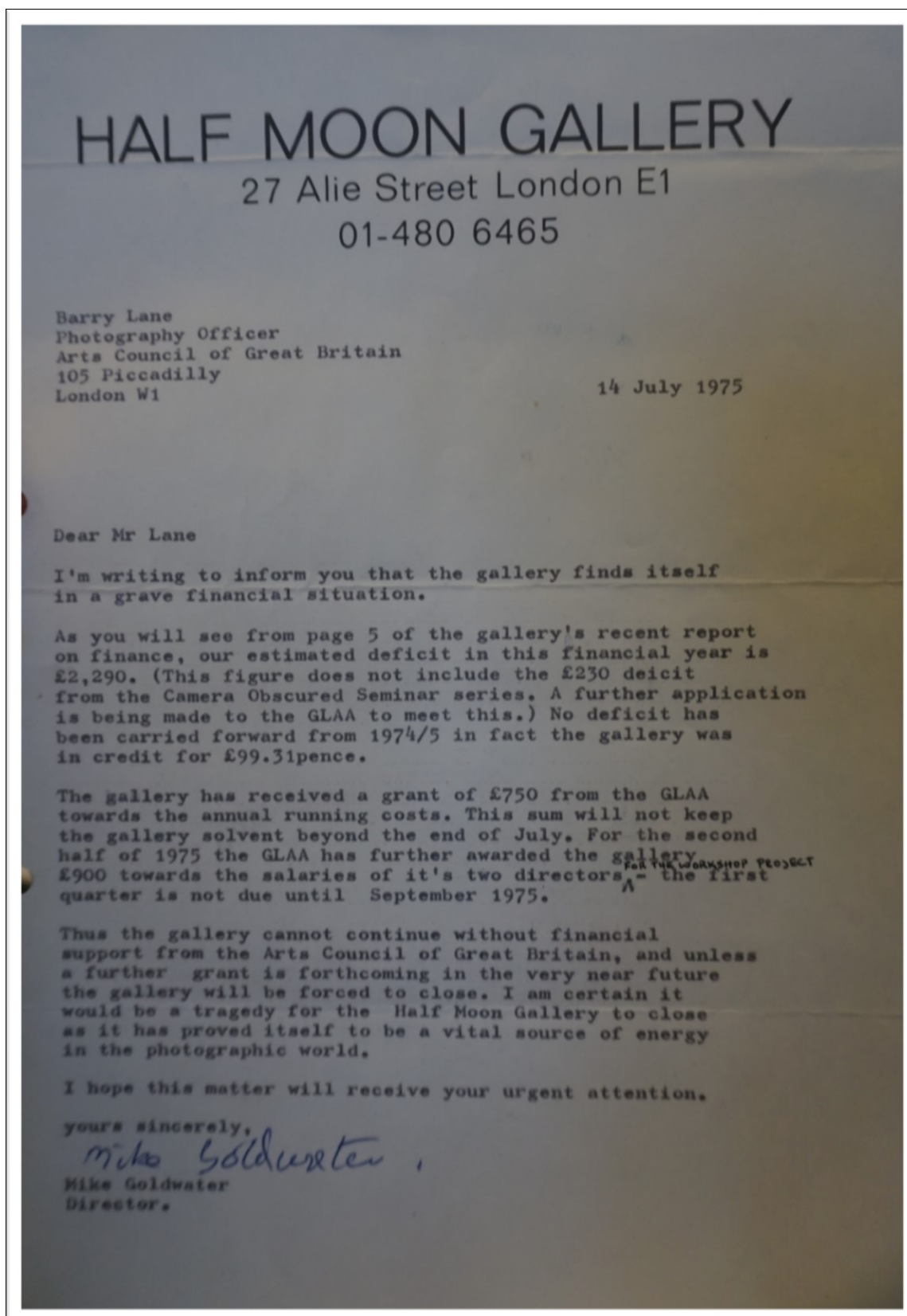


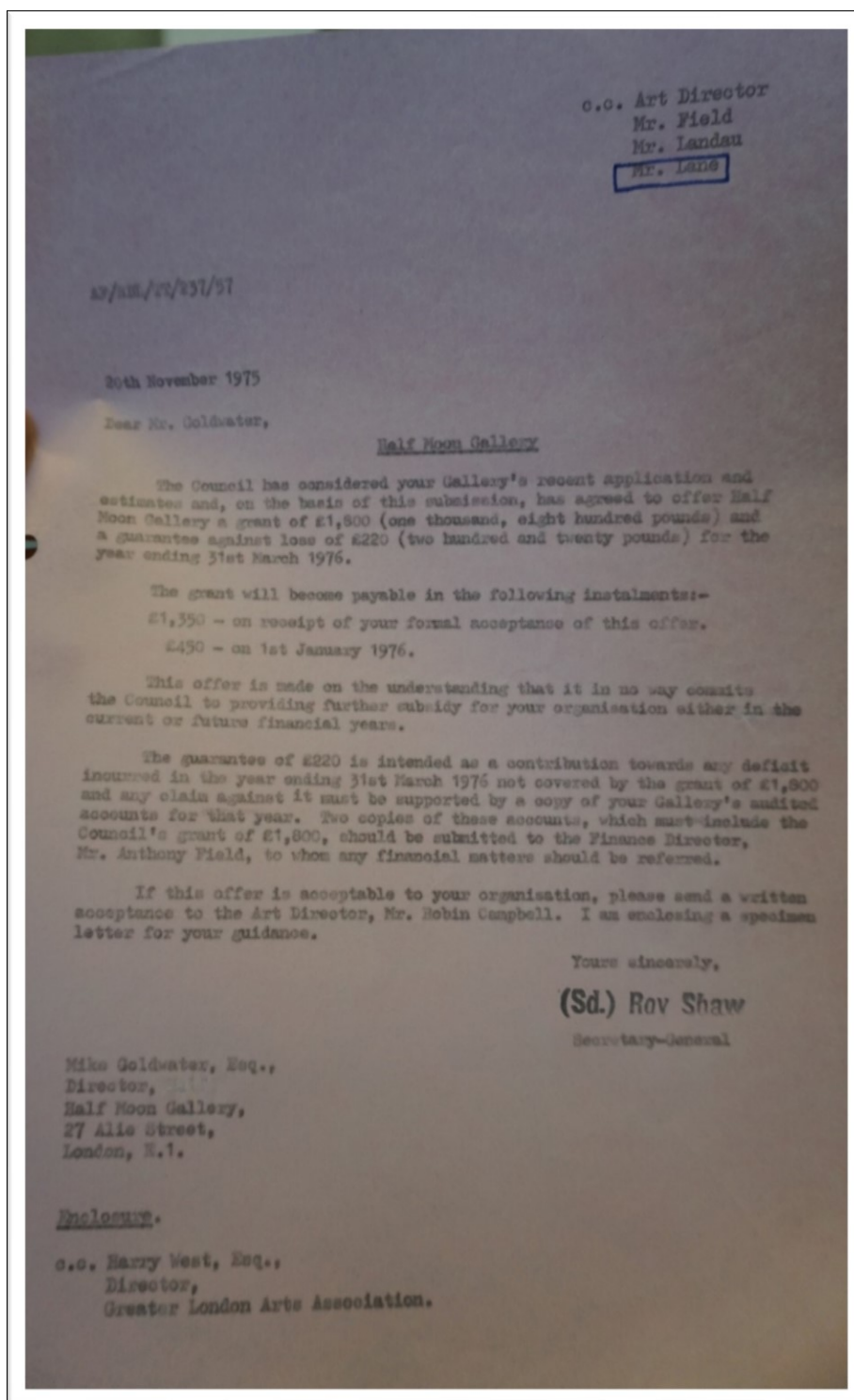




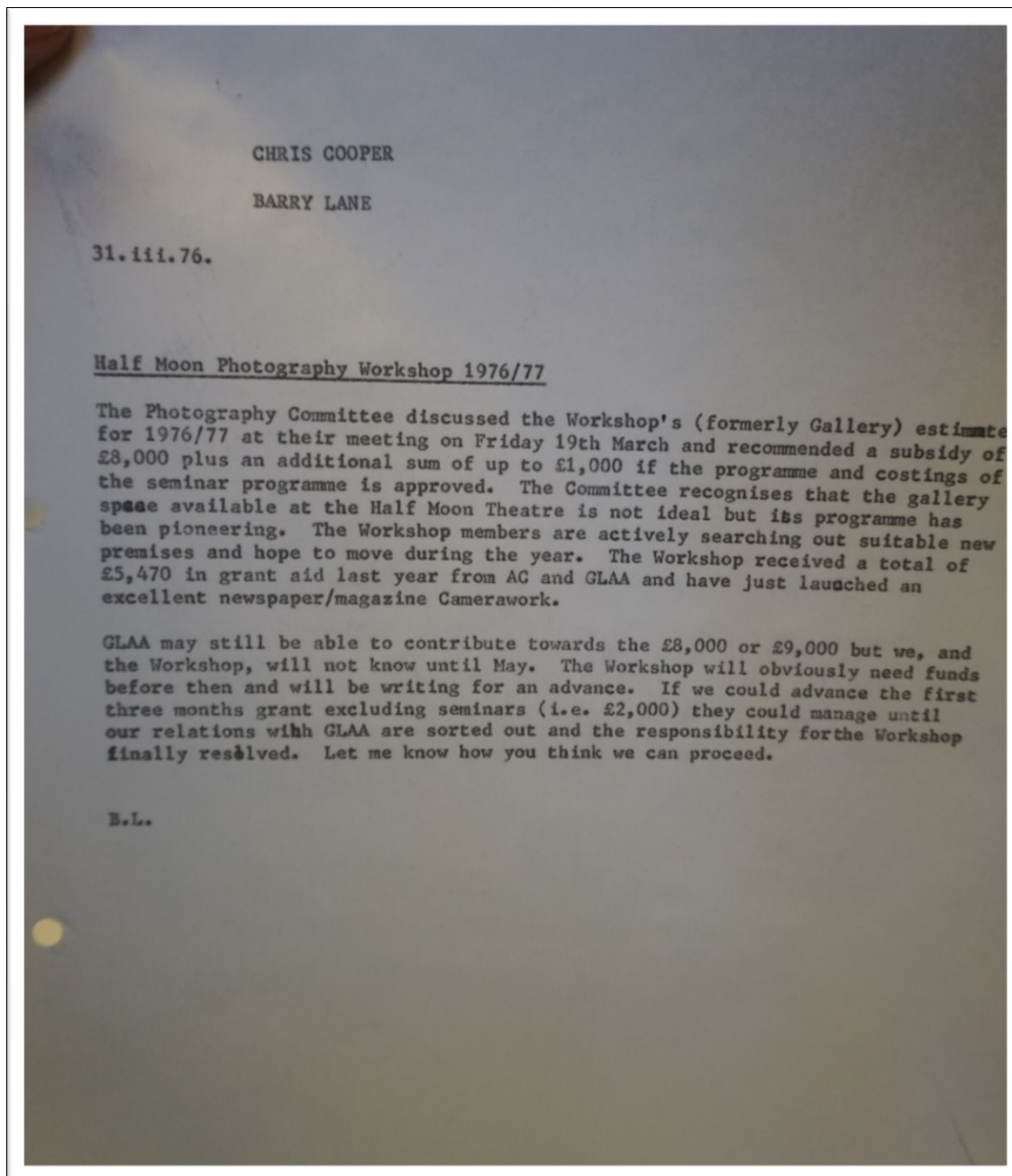


Specimen Two: Letter from Mike Goldwater, HMPW to Barry Lane, ACGB dated 14th July 1975 ACGB/29/41:

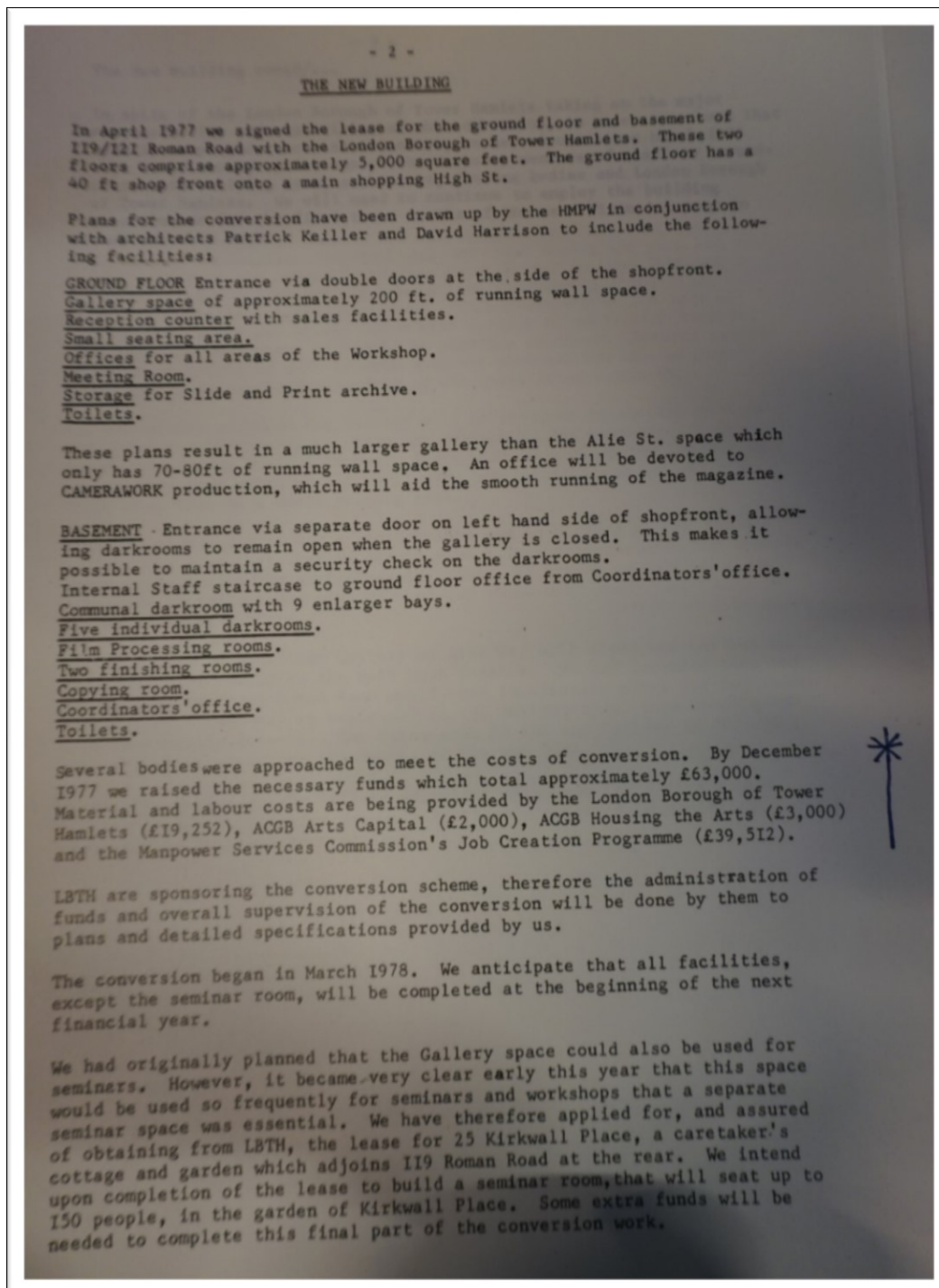


Specimen Three: Letter from Roy Shaw, ACGB to Mike Goldwater, HMPW dated 20th November 1975  
ACGB/29/41

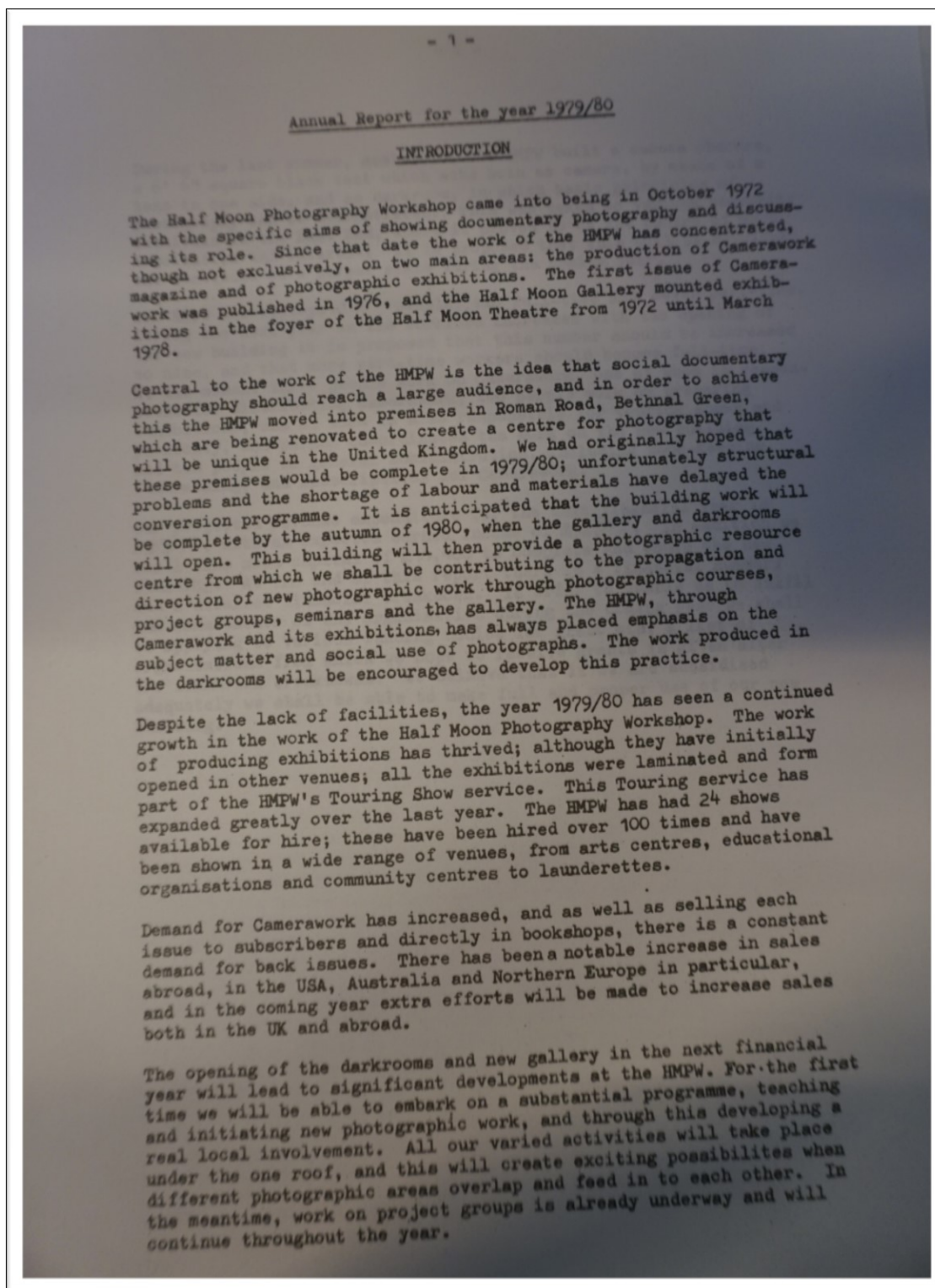
## Specimen Four: ACGB Internal Memo Barry Lane/Chris Cooper ACGB/29/41



## Specimen Five: HMPW: The New Building at Roman Road ACGB/41/29



## Specimen Six: HMPW Annual Report 1979 – 80 ACGB/29/41



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HALF MOON PHOTOGRAPHY WORKSHOP - FINANCIAL ESTIMATES

Financial Year 1980/1981

SUMMARY

<u>1. REVENUE</u>	<u>INCOME</u>	<u>EXPENDITURE</u>
	300	56384
Administration	16800	15765
Camera work	3315	3514
Practical workshops	2780	1330
Darkrooms	8675	12321
Gallery	628	1100
Publications		4500
Project groups		
Archive	<u>375</u>	<u>958</u>
	TOTAL	32873
		95872
<u>2. CAPITAL FIXTURES &amp; FITTINGS</u>		
(see notes)	2300	14400

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INCOME

<u>Administration</u>		
Photocopier use	100	
Use of van	<u>200</u>	
TOTAL	300	300
<u>Camerawork (6 issues)</u>		
P.D.C. (2500 per issue @ 35p each)	5250	
Subscriptions (1100 @ £4.50)	4950	
(100 @ £12.00)	1200	
Direct sales (inc. back issues)		
1000 @ 60p	600	
12000 @ 40p (orders of 10 plus)	<u>4800</u>	
TOTAL	16800	16800
<u>Practical workshops</u>		
Beginners courses (6 weekend courses)		
10 per course @ £20 each	1200	
3 per course @ £10 each (students)	180	
3 per course @ £2 each (unwaged)	36	
Documentary photography workshops (1 day per week x 26)		
12 per course @ £2 per week	624	
6 per course @ 50p per week (unwaged)	78	
Specialist short courses (4 courses - 6 weeks each, 2 sessions per week, 24 weeks)		
7 persons @ £5 each per week	840	
2 persons @ £2.50 each per week (unwaged)	120	
Seminars		
(6 seminars, 80 people per seminar @ 50p each)	<u>240</u>	
TOTAL	3315	3315
<u>Darkrooms</u>		
Membership fees		
(full fees £10 p.a., unwaged £5 p.a.)		
200 @ £5 (6 months only)	1000	
50 @ £2.50 (6 months only)	125	
Darkroom hire:		
Communal darkroom (9 enlargers for 15 sessions per week @ 50p per person per session. Assuming 50% capacity)	844	
Individual darkrooms (5 darkrooms for 15 sessions per week @ 75p per person per session. Assuming 50% capacity)	731	
Camera obscura	<u>80</u>	
TOTAL	2780	2780

## Specimen Seven: Half Moon Photography Workshop – annual report, 1976

## Half Moon Photography Workshop

### STATEMENT OF AIMS

The Half Moon Photography Workshop came into being in October, 1975, when the Half Moon Gallery and Photography Workshop got together to carry out the programme described below.

The Half Moon Gallery had been operating in the East End since 1972 exhibiting mainly the work of young photographers, particularly if their work was felt to be of local relevance. From January to June, 1975, the gallery also ran the Camera Obscured? series of seminars and following the ideas and discussions that these raised, plans to set up a permanent workshop were begun.

Photography Workshop was a collective formed in May, 1975, in order to promote alternative ways for photographers to use and develop their skill. Overall strategy was seen in terms of contributing through photography towards social change.

The running of HMPW will reflect our central concern in photography which is not, 'Is it art?' but, 'Who is it for?' We intend to coordinate our activities through a number of projects whose aims are:

**GALLERY PROJECT**  
To provide regular exhibitions covering a wide range of subjects including historical as well as contemporary works, particularly if they are of local relevance.

**PUBLISHING PROJECT**  
To publish a magazine designed to provide a forum for the exchange of ideas, views and information on photography and other forms of communication. By exploring the application, scope and content of photography, we intend to demystify the process. We see this as part of the struggle to learn, to describe and to share experiences and so contribute to the process by which we grow in capacity and power to control our own lives.

To publish material in other forms that emerge from any of the other projects of the HMPW. For example, educational worksheets, video-tapes and posters.

**EDUCATION WORKSHOP PROJECT**  
To initiate projects and promote interests in the use of photography as an educational tool, particularly in the field of play, literacy and schooling. To convene workshops for the interchange of ideas between photographers; initiate group discussions on social uses for photography, explore our motivations for taking pictures and the implications of their ultimate use.

To promote inter-disciplinary discussions and multi-media projects.

To give practical help to community activists and people working with children outside the state school system in setting up their own facilities, mobile and communal darkrooms, etc. Set up short-term practical workshops to teach basic skills in photography (and link this up with other visual media workshops such as video, tape slide shows, etc.)

To continue to help and participate in the setting up of short-term groups to carry out specific documentary projects as requested by community groups.

To encourage the photographic recording of contemporary local history by people themselves, with or without the help of professional photographers.

To promote the collection of existing local photo history from all sources, including public and private institutional archives, old personal photographs, long established local commercial photographers, local history and conservation groups, local newspaper files, and with special emphasis on the family album as a valuable social document.

To give practical help and courses to encourage fine printmaking, archival processing and fine craft practice, particularly in the use of the zone system and other short cut technical rationales.

**INFORMATION AND ADVICE PROJECT**  
To provide ongoing research, information and advice resource.

To positively encourage individual self-reliance with the aim of working towards group activity, collective practice and the pooling of resources and information as a general principle in contemporary photography.

To systematize the investigation of alternate photo technology so as to develop a basic independence from monopoly companies. (This is an essential first step towards demystifying technology.)

To establish a register of slides and prints available for loan at low cost for campaigns, lectures, educational and community use.

To establish a permanent, readily available, non-commercial photographic archive which will encourage the depositing of negative and slide collections and ensure their continual use after the owner's death.

To encourage the preservation of existing industrial and commercial photographs and work records and guarantee their safekeeping as historical documents in one readily accessible central archive.

**SPITALFIELDS PHOTOGRAPHY PROJECT**  
To initiate a photography project aimed at creating strong links between the HMPW and the community in which it operates, enabling local people to make full use of its resources.

To evolve a programme of work designed to help local people learn about themselves and their relationship to people and institutions around them, and encourage them to become actively involved in the management and future of the community.

**HOUSING THE WORKSHOP**  
We are currently negotiating for the lease of new premises nearby where we hope to provide space for galleries – including regular, local, experimental shows and a major annual exhibition. The building is approximately 5,000 square feet and will enable us to set up a number of individual darkrooms, a teaching and communal darkroom, finishing room, photo reference library, picture and slide archive, A.T. construction workshop, seminar room and cafe meeting place.

This magazine has been produced by the Publishing Project, Half Moon Photography Workshop, 27 Alic Street, London, E 1  
(Phone 01 488 2595).

Tony Bock, Terry Dennett, Roger Eaton, Mike Goldwater, Janet Goldberg, Marilyn Noad, Tom Picton, Joanna Spence, George Solomouides, Paul Trevor.

Printed by Expression Printers, 5 Kingsbury Road, London, N1.

If you have any comments to make or articles, letters or prints you would like to contribute, we will be glad to hear from you. Please make sure it reaches us by 15 March, 1976.

**Join the workshop**

The annual subscription includes six issues of CAMERAWORK, posters of all exhibitions, plus invitation to all openings. The cost of this is only £3.50 per year (students £2.50).

Please note! Next issue of CAMERAWORK will be sent only to subscribers. If you wish to subscribe to CAMERAWORK only, then this will cost you £2.00 for six issues, including postage; mail immediately to address above.

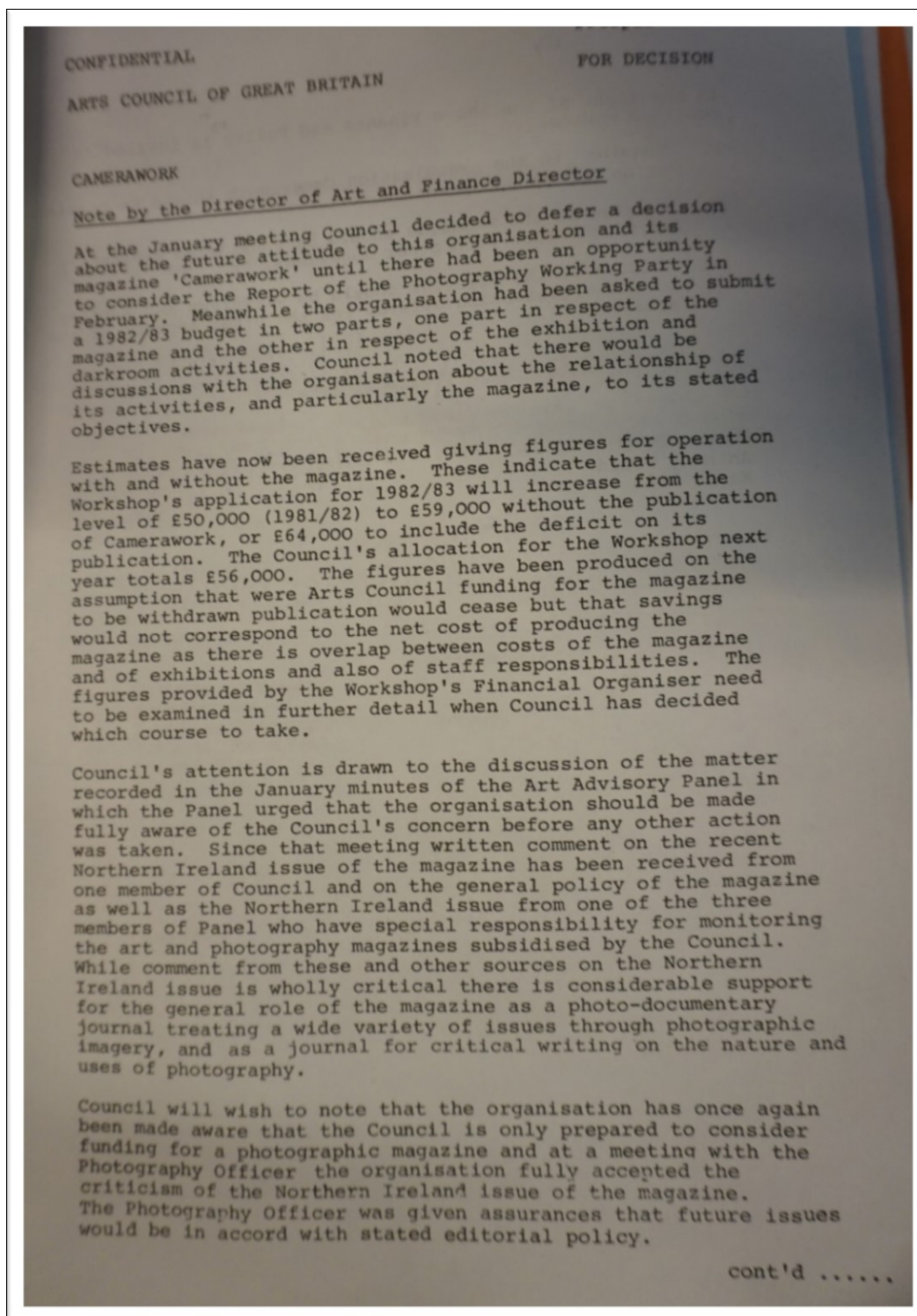


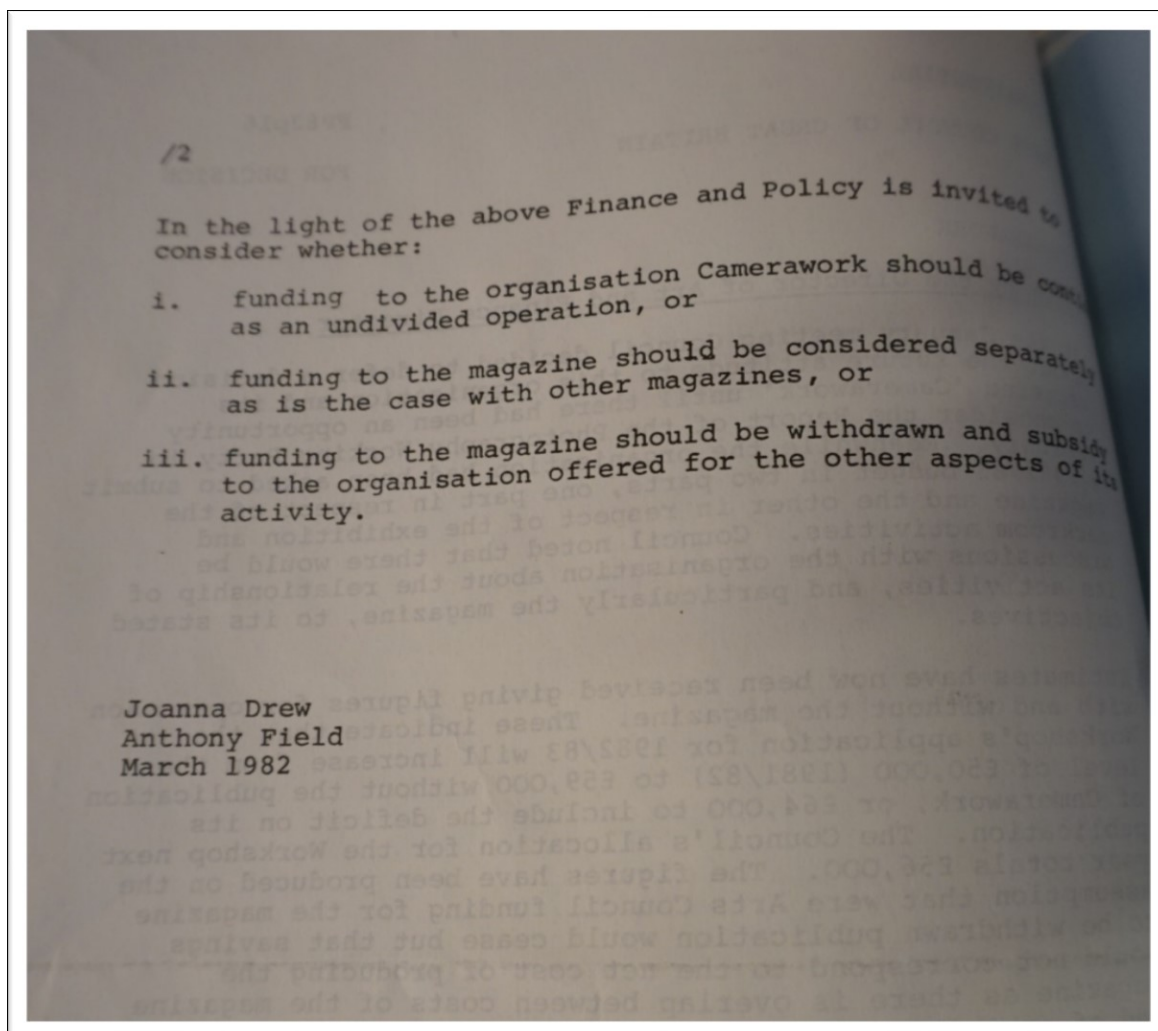
Specimen Eight: Tom O’Mara, Letter to ACGB dated 28th July 1983 ACGB/29/16

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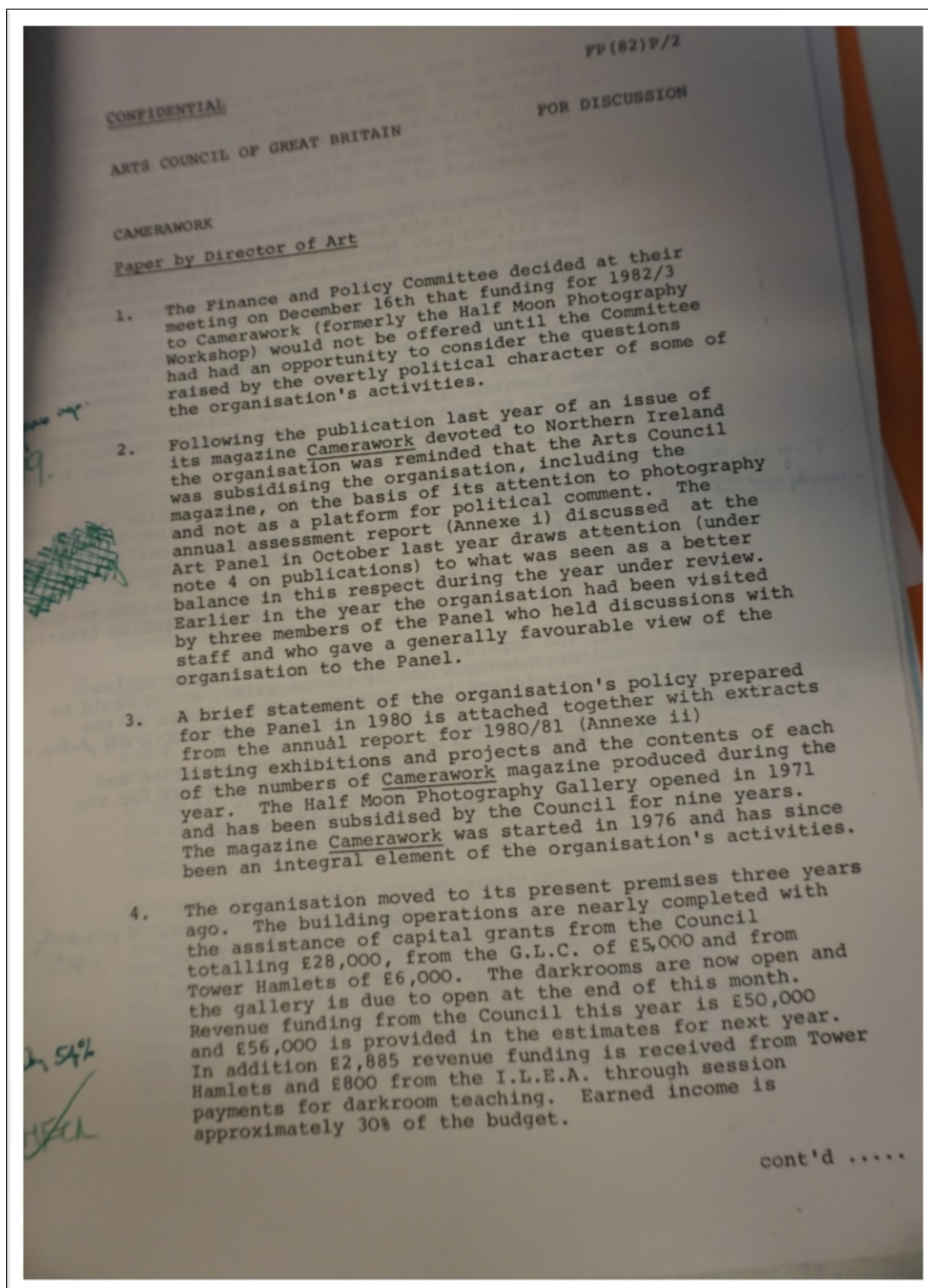
1981/82 Projected Actual Total £		SALARIES, WAGES AND NATIONAL INSURANCE		Position held	Gross £	1982/83 Budget	
		Name				N.I. £	Total £
<u>Permanent Staff</u>							
5,437		Catherine Bradley	Financial Organiser	5,830		594.84	<del>6424.84</del>
	5,841	Richard Harris	Darkroom Worker	5,830		594.84	6,424.84
	5,841	Greg Kahn	Magazine Worker	5,830		594.84	6,424.84
	5,841	Marguerite McLaughlin	Exhibition Worker	5,830		594.84	6,424.84
	5,033	Shirley Read	Exhibition Worker	4,664		477.36	5,141.36
	5,437	Donald Slater	Magazine Worker	5,830		594.84	6,424.84
	5,437	Trisha Ziff	Darkroom Worker	5,830		594.84	6,424.84
173 NI back contributions							
		Anna Kolpy	Darkroom Worker	5,668		36.00	5,866.00
		David Gordon	Darkroom Worker	+ 162			
		Another person		4,628			
				+1,202		164.76	5,994.76
				<u>6,628</u>		<u>464.76</u>	<u>5,994.76</u>
				<u>£ 62,964</u>		<u>£ 5,006.76</u>	<u>67,970.76</u>
<u>£39,040</u>							
<u>Part-time/Casual</u>							
<u>Total (as per estimate on page 2)</u>							

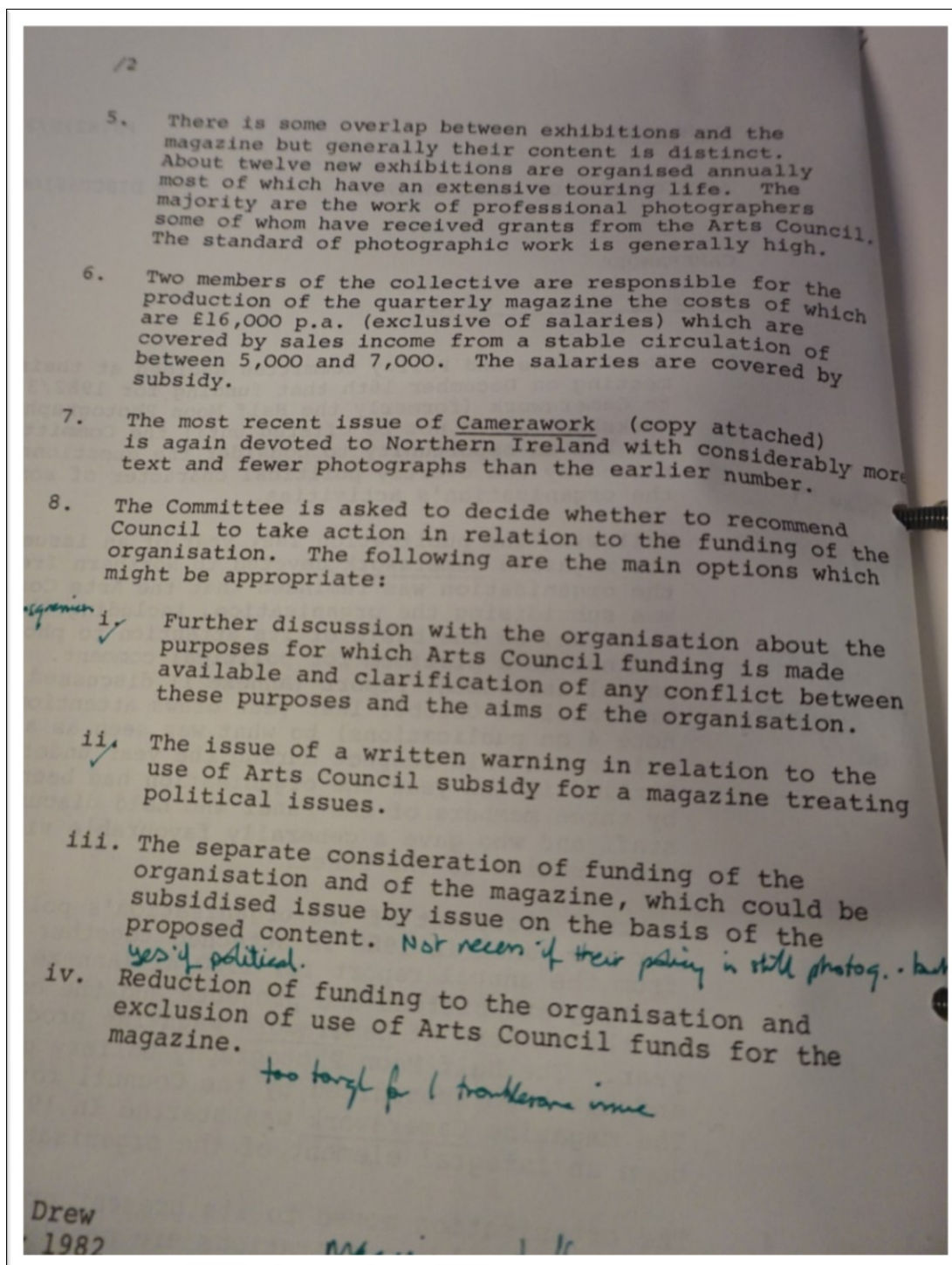
## Specimen Nine: Joanna Drew, Anthony Field, Internal Memorandum March 1982 ACGB/29/16



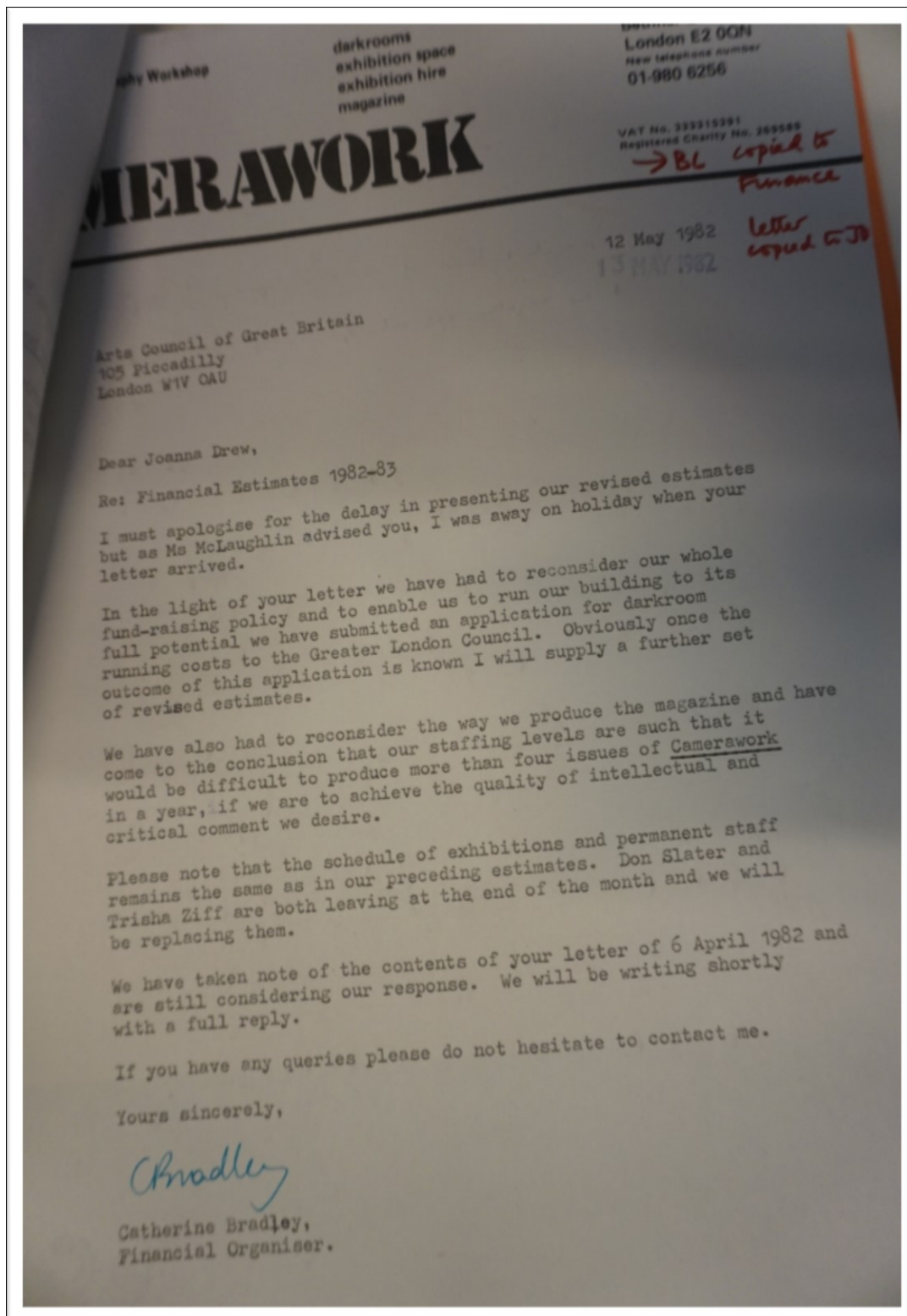


## Specimen Ten: Joanna Drew, Internal Memorandum, May 1982 ACGB/29/16

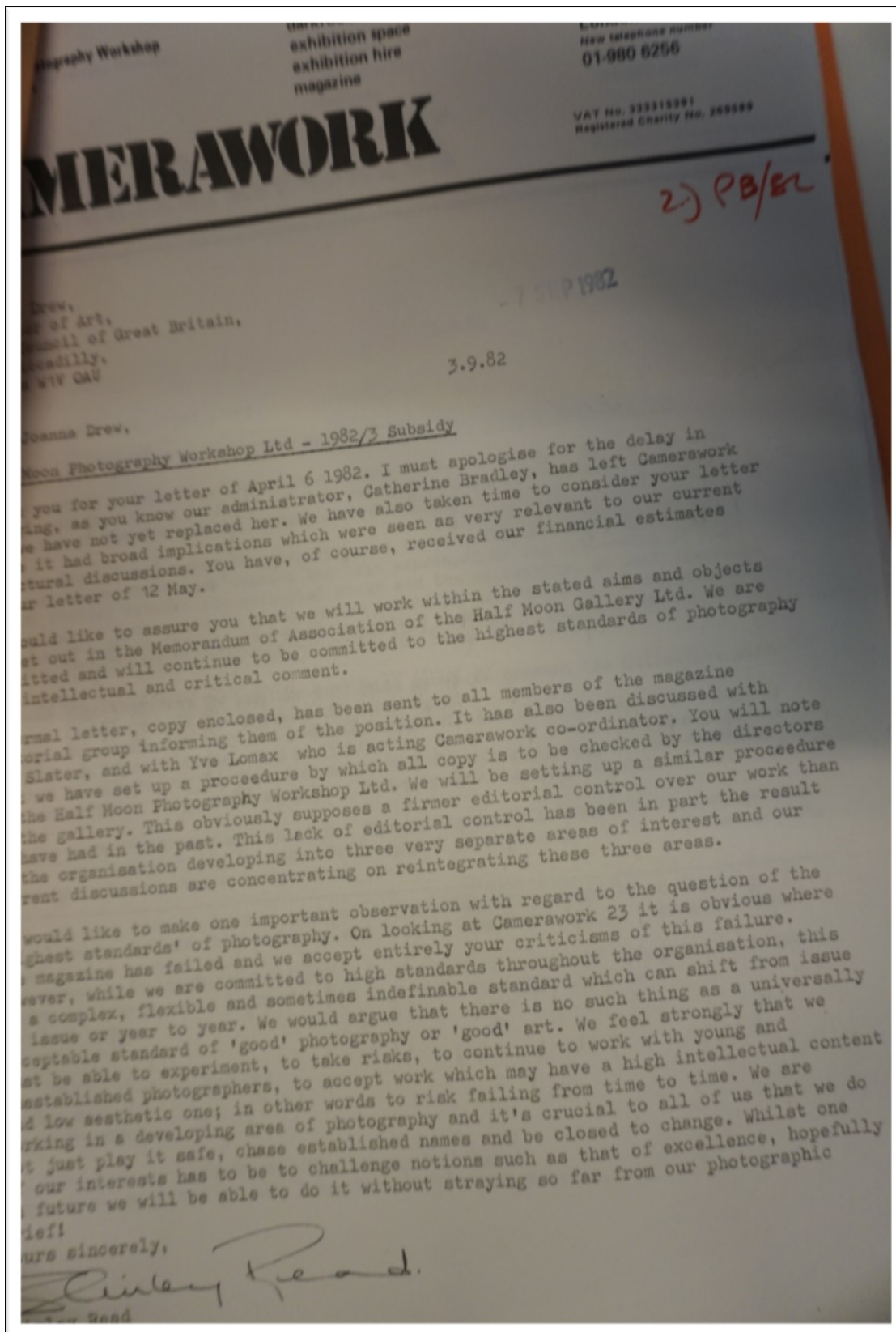


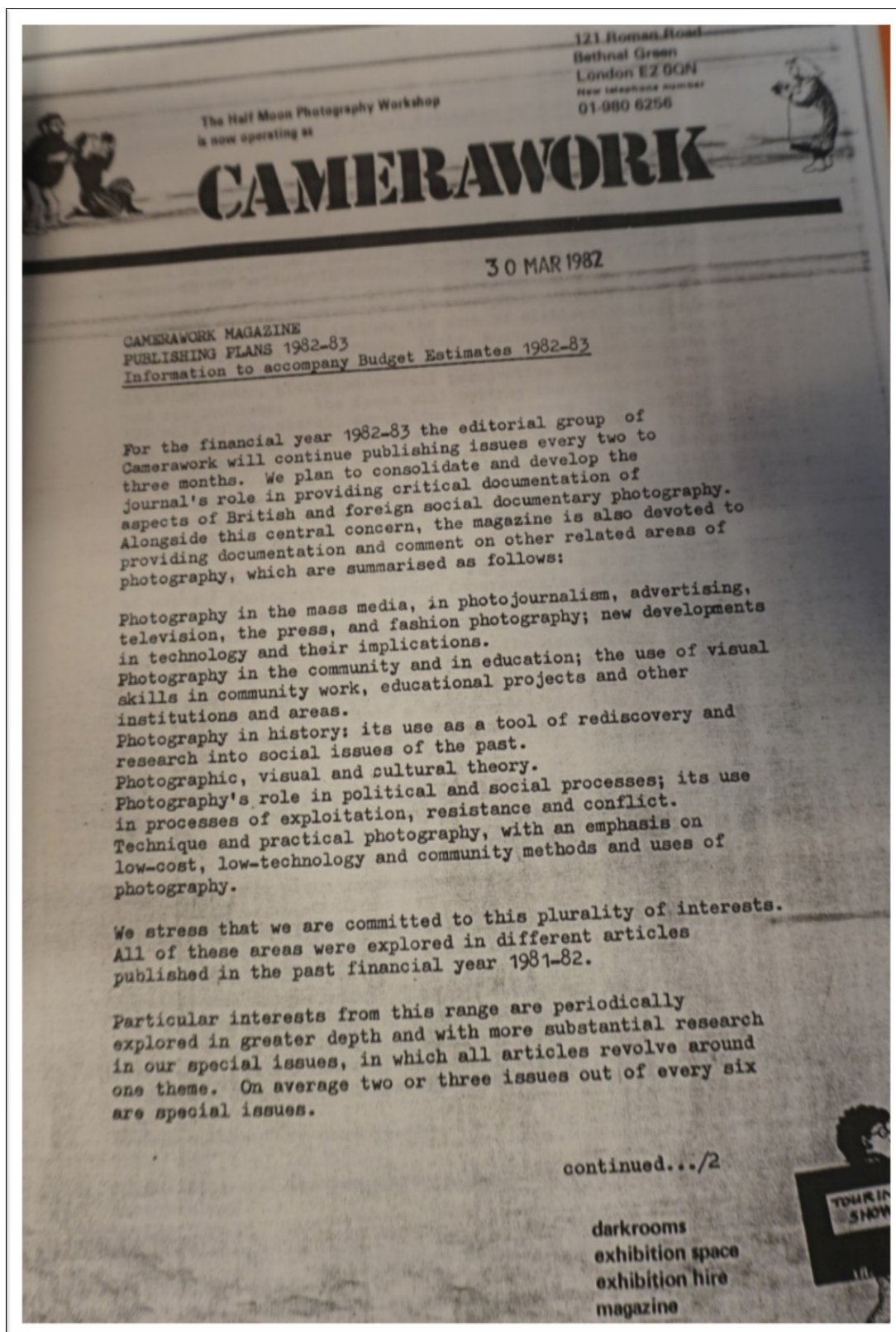


Specimen Eleven: Letter from Catherine Bradley to ACGB 12th May 1982 ACGB/29/16

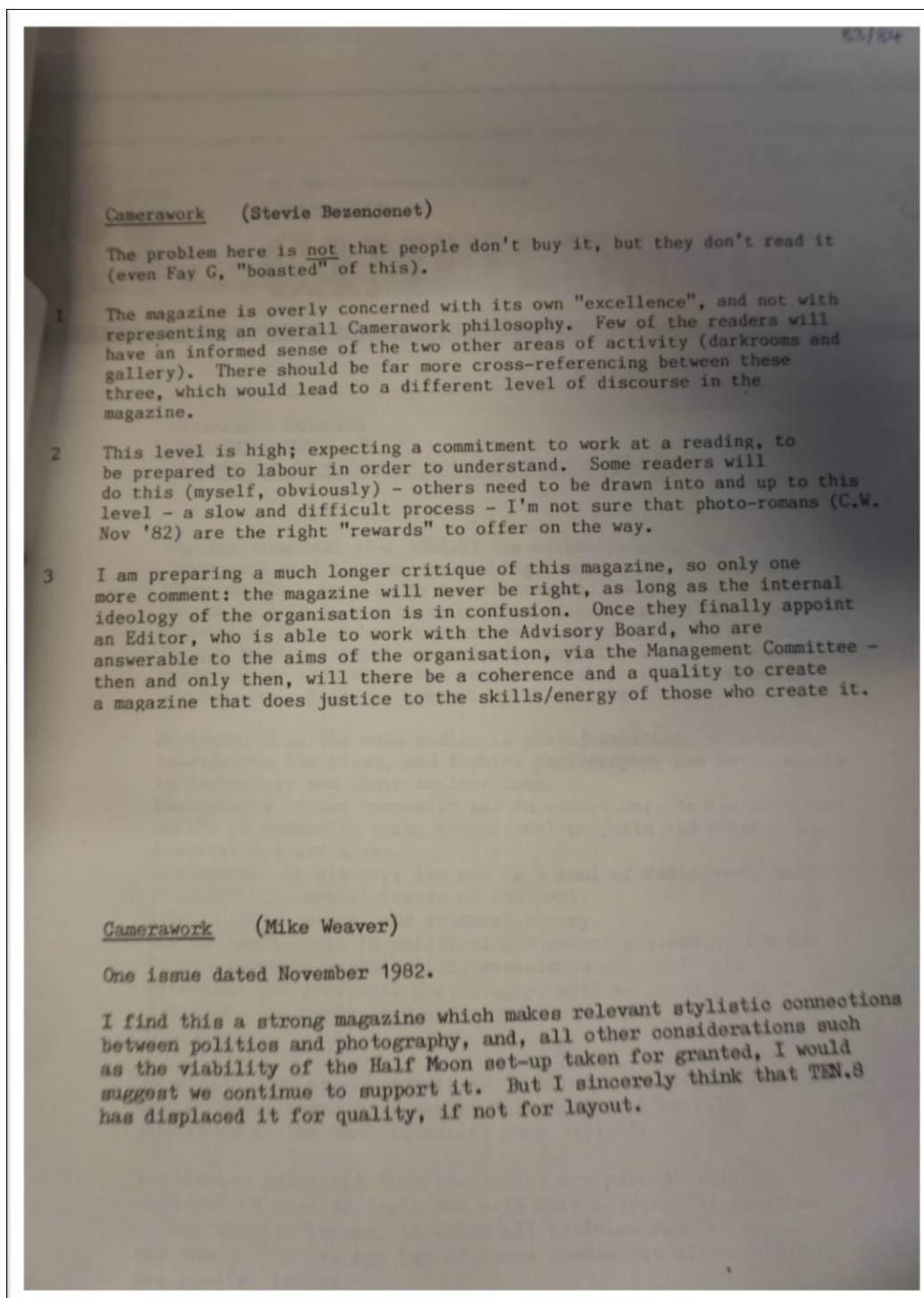


Specimen Twelve: Shirley Read, letter to ACGB 3rd September 1982 ACGB/29/16

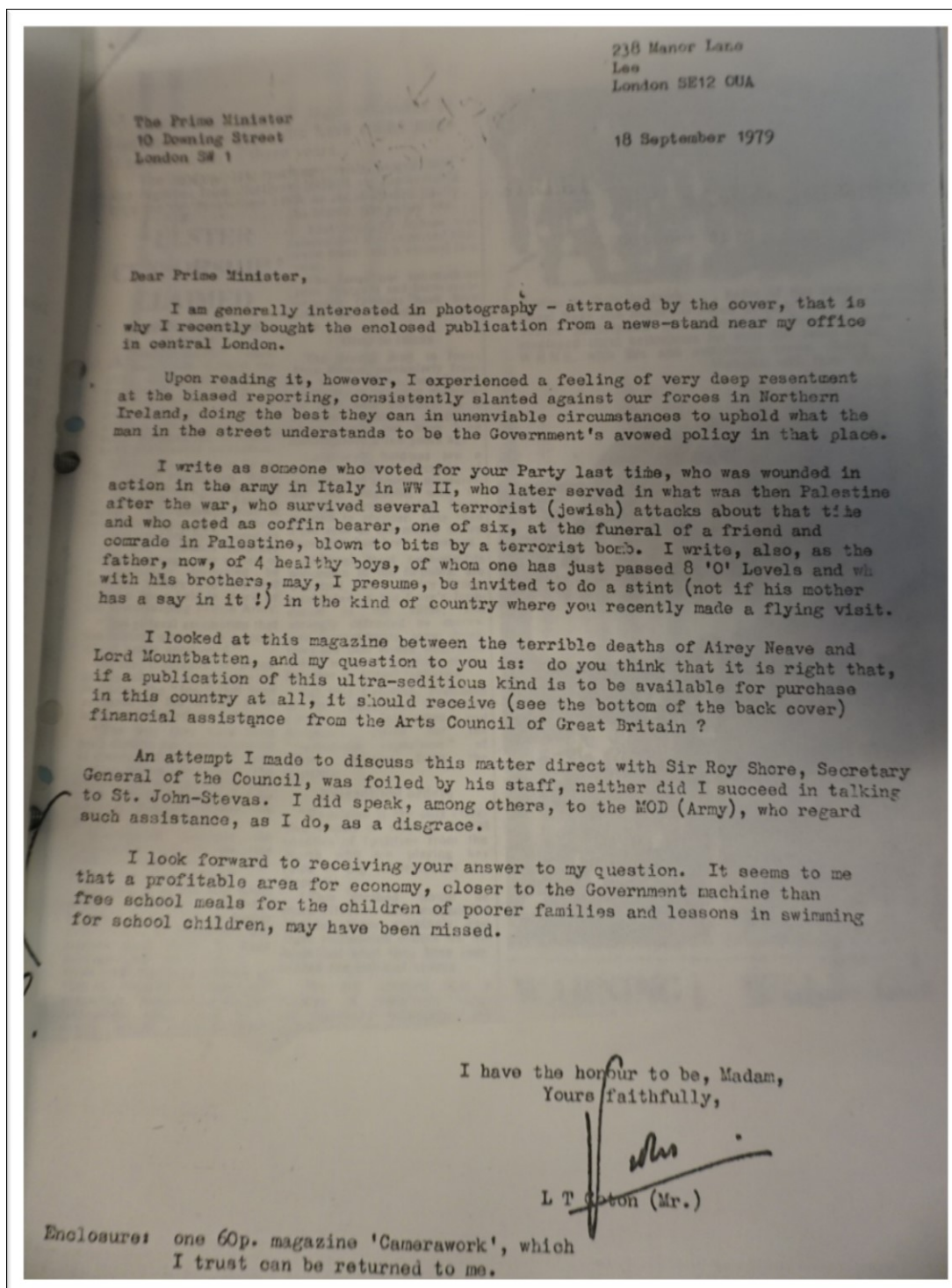


Specimen Thirteen: *Camerawork* publishing plans, 30th March 1982 ACGB/29/16

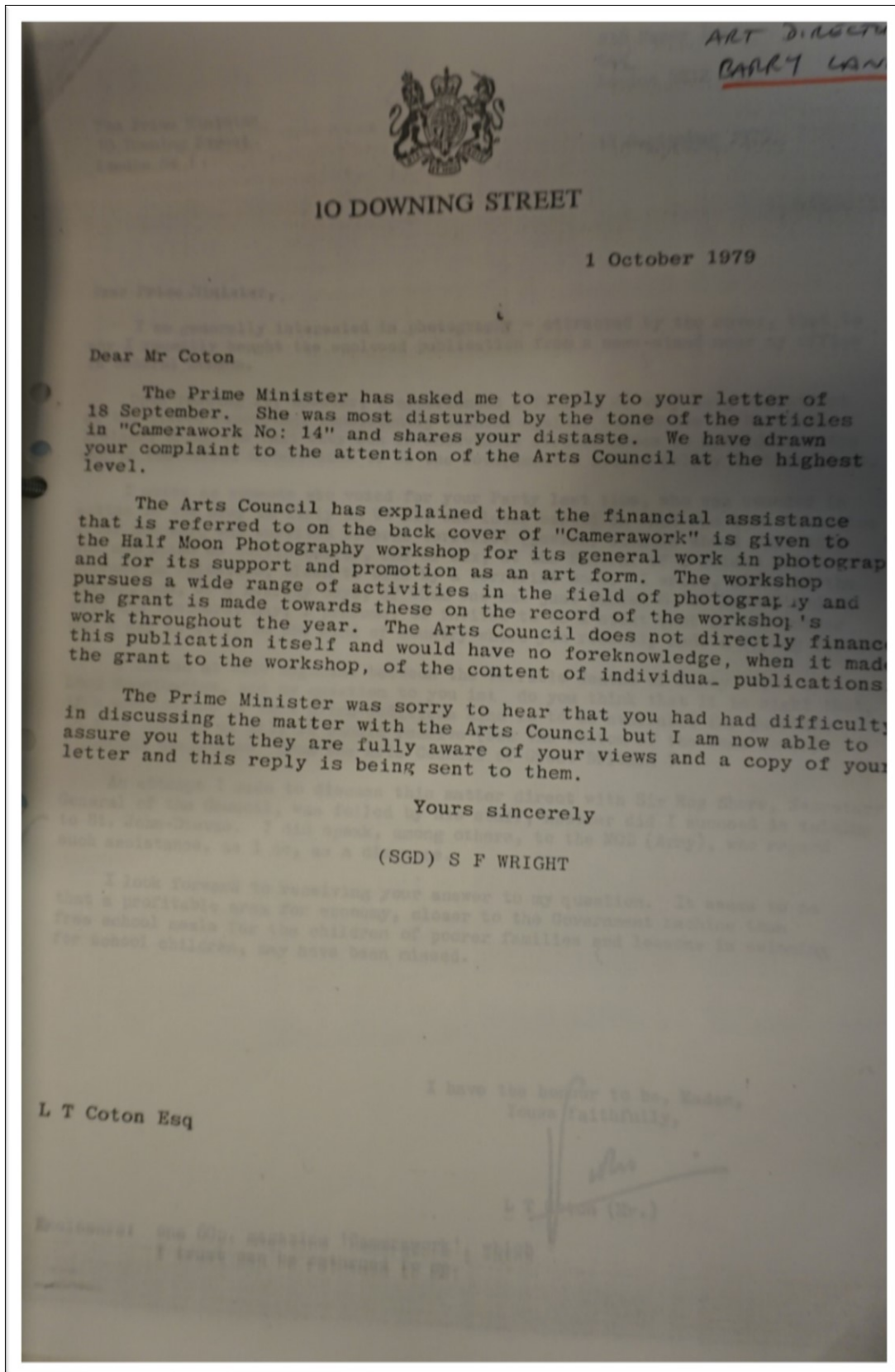


Specimen Fourteen: *Camerawork* organisation, internal memorandum, 1983 – 84 ACGB/29/16

## Specimen Fifteen: L T Coton, Letter to Margaret Thatcher dated 18th September 1979 ACGB/29/16



Specimen Sixteen: F S Wright, Letter for Margaret Thatcher, 1<sup>st</sup> October 1979, ACGB/29/16



Specimen Seventeen: J W M Willett, Letter to ACGB 26th January 1982 ACGB/29/16

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<u>INCOME</u>			
<u>Administration</u>			
Photocopier use		100	
Use of van		<u>200</u>	
	TOTAL	300	300
<u>Cameraswork (6 issues)</u>			
P.D.C. (2500 per issue @ 35p each)		5250	
Subscriptions (1100 @ £4.50)		4950	
(100 @ £12.00)		<u>1200</u>	
Direct sales ( inc. back issues)			
1000 @ 60p		600	
12000 @ 40p (orders of 10 plus)		<u>4800</u>	
	TOTAL	16800	16800
<u>Practical workshops</u>			
Beginners courses (6 weekend courses)			
10 per course @ £20 each		1200	
3 per course @ £10 each (students)		180	
3 per course @ £2 each (unwaged)		<u>36</u>	
Documentary photography workshops (1 day per week x 26)			
12 per course @ £2 per week		624	
6 per course @ 50p per week (unwaged)		<u>78</u>	
Specialist short courses (4 courses - 6 weeks each,			
2 sessions per week, 24 weeks)			
7 persons @ £5 each per week		840	
2 persons @ £2.50 each per week (unwaged)		<u>120</u>	
Seminars			
(6 seminars, 80 people per seminar @ 50p each)		<u>240</u>	
	TOTAL	3315	3315
<u>Darkrooms</u>			
Membership fees			
(full fees £10 p.a., unwaged £5 p.a.)			
200 @ £5 (6 months only)		1000	
50 @ £2.50 (6 months only)		<u>125</u>	
Darkroom hire:			
Communal darkroom (9 enlargers for 15 sessions per week @			
50p per person per session. Assuming 50% capacity)			
		844	
Individual darkrooms (5 darkrooms for 15 sessions per week			
@ 75p per person per session. Assuming 50% capacity)			
		731	
Camera obscura		<u>80</u>	
		2780	2780

Specimen Eighteen: Kathy Myers, Letter to Barry Lane, ACGB 4th August 1983 ACGB/29/16

