

QUALIFICATIONS

Focus on two of the Society's specialist accreditations

Get your skills recognised by the RPS

Imaging Scientist Qualifications (ISQ)

for those who have professional careers within the fields of engineering, science and technology

Creative Industries Qualifications (CIQ)

for those working in the media – including picture editors, art directors and curators

REAP Distinction

applicants submit an academic paper, essay or website, illustrated with images, in which they share knowledge and develop aspects of photography

Film Distinction

to support and encourage the production of innovative, challenging, high-quality moving-image work



A qualification for the creative industries

Unique certifications for those working with photography but not as photographers is described by Dr Michael Hallett ASICI FRPS FBIPP

AUTHOR PROFILE



Dr Michael Hallett ASICI FRPS FBIPP is a professional image-maker and an internationally published photo historian. He is chair of the Society's working group

THE CREATIVE INDUSTRIES Qualification uniquely celebrates the achievements of professional practitioners and managers who predominantly work with the photographic medium. It provides a formal structure leading to professional qualifications and has particular relevance for those in the media industry including picture editors, art directors, curators and designers, as well as those within elements of education.

The backstory has everything to do with people and how they respond to one another. If you can build a group dynamic of fundamentally like-minded individuals with diverse skills and achievements you build an opportunity. They can query, question and disagree among themselves while respecting the agreed public persona. This is how I would describe the Society's education working group, which includes Peter Hayes, Pete James, Jonathan Shaw, Andy Golding and myself as chair.

Our brief under Roy Robertson HonFRPS's presidency was to improve and enhance the Society's standing as an educational charity, and we certainly tried. Many of our suggestions for change were signposted but discarded at the time, although more recently have been reconsidered as an opportunity by the Society.

One anomaly at that time was that the science panel offered a

LEFT
Dominic Lipinski/PA
The Duke and Duchess of Cambridge with their newborn son, Prince George, 2013



ABOVE
Tommy Clarke
North Amadores,
Gran Canaria, 2015

professional qualification while there was no similar opportunity for the arts. There was no reason why this could not be achieved as long as the argument could be made. In 2012 the creative industries were worth £77 billion in the UK and there was a logic we should support and embrace that potential. By 2018 this had become a £100bn industry. With support from Professor Ralph Jacobson, who was then chair of the Society's Imaging Scientist Qualification (ISQ), we created the Creative Industries Qualification (CIQ) as a mirror

image of the ISQ. Collectively, we made it happen. Academic institutions in the United Kingdom do not currently acknowledge the skills and experience that photographic professionals acquire. The CIQ recognises skills and expertise to help secure employment in today's competitive working environment. Applicants for this qualification are required to demonstrate – at an appropriate level and as required by their particular professional circumstances – an ability to undertake a body of

work, write reports and papers, work within a team and produce successful outcomes.

Each of the four qualification stages also carries with it an additional Society Distinction:

- **Stage 1:** (QICI & LRPS) Qualified in Imaging in the Creative Industries & Licentiate: for those with academic qualifications below degree level.
- **Stage 2:** (GICI & ARPS) Graduate in Imaging in the Creative Industries & Associate: for those with a first degree.
- **Stage 3:** (AICI & ARPS)

TOMMY CLARKE



Accredited in Imaging in the Creative Industries & Associate: for those with postgraduate experience in the creative industries.
● **Stage 4:** (ASICI & FRPS) Accredited Senior in Imaging in the Creative Industries & Fellow: the senior professional qualification.

Below are brief biographies of the current board:
Matthew Butson ASICI FRPS has overseen the world-renowned photographic collections at the Getty Images Hulton Archive for 17 years. He joined the archive in 1988 when it was still under the ownership of the BBC. As vice president, Butson has global responsibility for direction and strategy of Getty Images' archival offering, including sales, marketing, positioning and product/content development. He is also involved in the development of the Getty Images Gallery in

MICHAEL HALLETT FRPS; NASSIMA ROTHACKER



ABOVE
Michael Hallett
FRPS
From the series
Inconsequential
Images

LEFT
Nassima Rothacker
Interior



ABOVE
Martin Keene/PA
The Princess of Wales in front of the Taj Mahal, 1992

London. The archive itself, based in east London and containing more than 80m images, is the world's largest in private ownership. Butson's role also involves overseeing the Bettmann Archive in the USA and the Sygma Archive in France. In 2009 he was honoured by the Society with the J Dudley Johnston Award. Dr Michael Hallett ASICI FRPS FBIPP is an educator, photographer and internationally published photo historian. He has written the authorised biography *Stefan*

Lorant: Godfather of Photojournalism and published interviews with many iconic 20th-century picture journalists. Since 1990 he has been involved with the Society's Distinction process, and simultaneously chair of the Distinctions advisory board and the Fellowship board (2007-11), plus chair of education (2011-13) as well as chair of research, education and application of photography (REAP) (2002-07). Martin Keene ASICI FRPS is group picture editor of the Press Association (PA) – a

national news agency of the UK and Ireland. One of the UK's longest-serving picture editors, he runs a team of staff photographers who provide news, sport and entertainment pictures for newspapers, websites, broadcasters and other customers. Before moving to the desk, Martin was PA's royal photographer covering overseas tours, including historic visits by Queen Elizabeth II to South Africa and Russia, and the Princess of Wales at the Taj Mahal. He is the author of

MARTIN KEENE/PA

Practical Photojournalism: A Professional Guide. Emma Ward ASICI FRPS has worked within the BBC archives, pre-digital, surrounded by transparencies, negatives and prints dating back to 1930. Moving to the publicity department at BBC Worldwide she worked with the international press across a broad spectrum of programmes from *The Natural World* to *EastEnders*. She moved to BBC Magazines to become a picture editor focused on the teen market on titles such as *Girl Talk*

PA ARCHIVE/PA IMAGES; TERRY FINCHER/EXPRESS NEWSPAPERS/GETTY

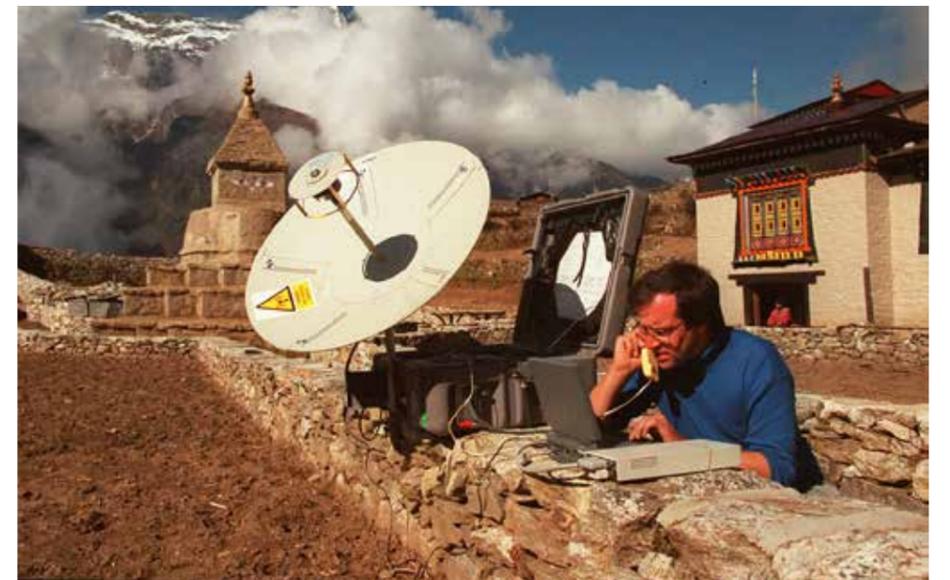
and *Top of the Pops*. She then went freelance as a picture editor, working on newspapers and magazines across a variety of genres. Ward was appointed picture editor then picture director of the Condé Nast publication *Glamour*. She stayed with the publisher for 10 years until the title's print edition was closed. A change of direction has allowed her to rejoin forces with her former boss from the BBC days at The Miss Jones Agency. Luminaries of the ASICI and their professional role at the time of receiving the qualification include: Carla Magrelli, CEO of SIE Photo and head of the Scuola Romana di Fotografia e Cinema in Rome; Anthony Holland Parkin, creative director at Getty Images, London; David James, subject leader

for the MA in creative media at the University of Worcester; Pete James, curator of photography at the Library of Birmingham; Roger Tooth, head of photography for *The Guardian*; Bridget Coaker, photo editor of *The Guardian* and director of photography for Troika Editions; Dewi Lewis, co-owner of Dewi Lewis Publishing; Howard Bossen, professor of photography and visual communication at the School of Journalism and adjunct curator of photography at the MSU Museum at Michigan State University; Both Andy Golding and Andrea Liggins have had senior posts in education and have been advisors to the Society. And it will be obvious that many of those with the ASICI qualification give back to the Society. We are all winners.

ABOVE
PA Archive/
PA Images
Martin Keene using a satellite telephone and an early Apple laptop and negative scanner to transmit a picture while on assignment in Nepal, 1993



LEFT
Terry Fincher/
Express
Newspapers/
Getty Images
Marine chaplain Eli Tavesian gives communion to marine Louis A Loya, at Forward Command Post, Hue, Vietnam, February 1968



Research, education and application of photography

The people and the process surrounding a unique Distinction are described by the chair of REAP, Dr Michael Hallett ASICI FRPS FBIPP

RESEARCH, EDUCATION AND APPLICATION OF PHOTOGRAPHY (REAP) is one of the Society's Distinctions which accepts evidence in written form rather than moving or still images. Its continued strength lies in supporting the place of the RPS as an educational charity and learned society.

REAP has been in its current form since 1990, although its genesis in education goes back to the 1960s. In 1968, at the age of 27, I obtained my Fellowship in education. In 1990 Professor Margaret Harker was the first chair of REAP, with myself as her deputy. Taking over as chair on her retirement was a sharp learning curve for me. We have at times considered closer links to academic qualifications and, arguably, we should now further clarify and develop that. The Society must continue to move forward.

The formal requirements for a Distinction are available on the Society's website, and the awarding panel is required to measure your submission against those objectives and expectations. In general, any Licentiate (LRPS) applicant must show competence in approach and technique. For Associate (ARPS), evidence is needed of creative ability and personal style, plus control of the technical aspects of photography. Fellowship (FRPS) is given for excellence and distinguished ability in photography and normally this is only open to Associates of the Society. While these general

requirements are usually for image-based applications, they also indicate levels of expectation that may be transferred from other forms.

Additionally, both LRPS and ARPS can be awarded by exemption where, in the previous five years, the applicant has successfully completed a specific course of study relating to photography.

Applications are usually of a written and scholarly nature. A submission for REAP may take various forms including thesis, dissertation, exhibition, website, published magazine articles or books. Where this already exists the awarding panel may request additional information providing details of methodology, research, assessment and potential merits of the body of work.

If there is a submission of work outside our collective expertise we will bring in an advisor who has specialist knowledge. With close links between the CIQ and the ISQ we have a library of knowledge at our fingertips. The equivalency and maintenance of standards along with quality issues are essential to what we do. Again, collective knowledge of the Society's Distinction and Qualification processes, and the requirements of further and higher education, make our requirements safe. Our continuing dialogue with Andy Moore, Ben Fox and Simon Vercoe, who manage Distinctions at the Society's headquarters, expands and



shares our prior knowledge. With REAP, the unexpected is more common than you'd think.

Our recently successful applicants and their submission include:

- **Wendy Allard FRPS** – The role of the photographer in community projects.
- **Marion Sidebottom ARPS** – What are the key artistic influences and personal motivations of 21st-century tree photographers?
- **Dr Rachel White-Jackson FRPS** – PhD in professional practice.

- **Emma Wood ARPS** – Preliminary investigation into the life and work of George Charles Beresford (1864-1938), portrait photographer.
- **Paul Gilmore ARPS** – The application of photography in tackling emerging crime.

Either myself, or one of the panel, will consider and advise a potential candidate on their outline proposal and suggest a way forward. At this stage Society membership is optional but you will be required to join before a Distinction is awarded. Links between special interest

groups have a mutual advantage. The Historical Group has frequent 'research days' and these are useful opportunities to discuss a potential project. My understanding is that there are links between the Contemporary Group and the Contemporary Panel. The flexibility and the narrative between words and images shows added potential for a REAP Distinction.

The Distinction emphasises the key role of the RPS as a learned society. The main requirement for an application to be 'usually of a written and scholarly nature' supports that notion.

Research days held by the Historical Group give you the chance to get feedback on project ideas you might have

THE PANEL



● **Professor Afzal Ansary ASIS FRPS** is chair of the ISQ board and the

Medical Group, and a member of the science committee. An accredited senior imaging scientist, he has more than 50 years' experience, and has been awarded six Fellowships and two Honorary Fellowships. He was awarded the Fenton Medal and honorary life membership in 2013 and is an honorary professor at the University of Nottingham.



● **David James ASICI FRPS** has a practice encompassing photography,

graphic and motion design, illustration and video production. He studied at the University of Reading and the Slade School, University College London, and then spent 30 years as an art director/designer for ITV. His subsequent career as a university lecturer focused on media arts. He has authored seven degree courses, including a creative media taught master's degree.



● **Andrea Liggins ASICI FRPS** is an emeritus professor

of photography, a photographic artist and researcher who has exhibited and published worldwide, specialising in alternative landscape (PhD) and in art/science collaborations. She has led a number of research projects, the most recent funded by the AHRC and ACW which brought artists and scientists together to help conserve bees and other pollinators.