Introduction

The first stage of the 'teaching and mentoring programme' was for newcomers and will continue to be mainly about learning. Its primary focus is on gaining new knowledge, about photography primarily as part of the visual arts and then starting to put this into practice in a safe environment. It will be held again in 2019 if there is sufficient interest.

Then for those who have previously been involved, and have now requested to be involved further, the next stage or level is to focus primarily on allowing members to gain experience as photographers and along the way continue to increase their knowledge. Here the order of the initial focus has been changed. These notes relate to literature and research from our field and then other fields about this, to unpick some of it, and then adapt it to better 'fit' our visual art form.

In this one of the main concepts or ideas for the photographer is to 'expect' or to 'find' the 'unexpected', whether it be subject matter, or lighting conditions, or the use of specific camera technology, or all three: yet remain within the framework of reasonably sound visual design elements, otherwise our audience may have difficulty in understanding our imagery or storytelling. In this it is essential that we each develop as individual and unique artists. The adjustments made to the programmes to be offered by the "club" during 2019 should support this.

A Bit of My Story

One of the first books that I read in our field was subtitled 'A visual design workshop for film and digital photographers' by a Canadian photographer – Freeman Patterson. I still have a copy. The first chapter is about learning how to explore. To be curious and then to use my imagination to try and be creative in seeing the world around me in different ways. Patterson, and I would agree with him, for he comments that from the participants that he observed, in what they did, and now we do, you and me, were or are consciously or unconsciously trying to gain something far more important than the art form itself, photography - that is to express their or our creative selves.

He goes on to say that sometimes this can be buried deep within us as we go about our busy lives, so it can be difficult to acknowledge its existence, let alone do much about it. It can take a friend or a course, or programme such as ours to help by being sensitive to the situation.

He provides the example of one who now retired from a quite structured life, had enrolled in a course as a retirement gift to herself. The hardest part to overcome was the rules that had been established within the life she had lead in her professional career and the difficulty there was in now letting go of a lot of this. Initially her images were all quite formulaic, highly structured and predicable. Given this book was first published about 1994 and that his examples would predate this, it was not surprising. Suggested reasons for this follow in the paper.

The Process of Organising

It is useful to occasionally remind ourselves that each time we press the shutter some basic organising has occurred. We have been attracted to a subject or topic, and seen a particular part that might work for us. We can call this an **enactment** with the environment or what ever!

We then start the 'framing' process, and if this has not already occurred we work out the exposure value, depth of field and shutter speed that we will require. This then is the **selection** part of the part of the process.   We then press the shutter button.

Now we look at the play-back screen. This is the review and **retention** part of the process.

As part of the review we may not be satisfied with what we see. The information could be confusing, ambiguous, have too much contrast, or be technically flawed. For these reasons it is likely to lack the impact that we each require. So we try again and again to overcome some of this. In time the initial attraction which created the *enactment is* likely to fade away.

All three [*enactment, selection and retention*] together can be referred to as a **cycle**. Each time you make an image there is a new cycle, a fresh process. This occurs elsewhere in our daily lives. This information is from the findings of Karl Wieck.

While we may tend to focus on the first two – that is **enactment and selection,** in order to gain photographic experience or for that matter experience generally the more important part to consider is the **retention** part of the process. It is here that you either retain the previous information as is, modify it, or reject it replacing it with the newly found information. This is a key to developing experience. It is here that we can continually encounter the small natural and acceptable steps related to changing, rather than the more dramatic and often resisted steps that significant change can bring when organisations or even us individually, attempt to break out of a period of stagnation or torpidity.

This form of review is not something that should become an obsession but to consciously or mindfully include during a photographic session or when later reviewing or discussing images.

The Process of Seeing
We dealt with this in the early sessions of the initial programme. The words used were 'feeling', 'thinking' and 'acting'. Here these are expanded – the initial attraction or *enactment* requires emotional intelligence [feeling], then this is coupled with cognitive or rational intelligence [thinking]. Without these working in tandem there is unlikely to be any effective action, or adaptive intelligence [acting or doing]. In other words – *selection*. As time goes by for us this is often by acting in a timely manner. Capturing the moment. It is key step to seeing. Another important factor can be discussed later. That is the ways that our eyes are designed to facilitate this.

The literature in this area [social psychology] indicates that organisations and people are often emotional before they are rational.

To achieve this affectively or effectively there needs to be a stable base, in our lives before there can be any flexibility which is probably a key way to finding the **unexpected.**

Coupling, and for us organising and the art of seeing together, Weick then confirms that with more confidence and increased maturity some ongoing change rather than stability could, or even should be the norm or routine practice in any organisation or for us here, when organising our imagery. This means that people should be able to learn to live within streams of ongoing events or multiple cycles. There still has to be a balance in all of this. This has to do with how much each of us can cope with effectively. He then touches on the need for there to be **interdependence**. We become sociable by relating together and by sharing a continued stream of ideas and for us visual scenes.

Human Growth
Recently I returned after many years to the University where part of my studies were completed. An enjoyable afternoon. Lots of discussion. At one stage we were discussing the issues around 'feeling', 'thinking' and 'acting' in a different field, and one present had another way of looking at this. She said that as part of her studies they had touched on human growth differently. She then explained.

At first when young we are entirely **dependent,** on our parents, families and other caregivers. Hopefully and in all good time we are both taught and more so, allowed to become **independent.** This at times can be quite painful and errors are made for we may lack maturity, understanding and judgement as this process proceeds. We can be more concerned with our ego including its fragility, our place in the world, and even become quite competitive as our personalities grow and develop.

Finally comes the stage that some may never quite fully achieve for it may require the balance that only stability and then flexibility brings, for these two values can be seen as mutually exclusive. Here there is the need to have empathy and to co-operate with one another. To listen, to share, to lead when necessary and at other times to follow where and when necessary. This then could be the **interdependence** that Weick suggests.

Decision Making
To be effective as individual photographers and also as members of effective groups can require some understanding of decision making.

At the time Patterson was writing his book, which often included storytelling as part of sharing experiences some significant observations were being made about the different approaches to and styles of decision making especially in the business world and within governmental agencies.

While it may still be useful especially when teaching students a full range of ideas or helping those who do no know what they do not know the highly structured '**rational choice model**' of the past has its uses however it can also become cumbersome and rule bound. This can result in rigidity of thinking and processing rather than flexibility, and also result in elements of chaos. One of the reasons seems to be that the ordinary human mind seems to be hardwired to deal more than adequately with gaps in the information base, a degree of complexity, some confusion, and even conflicting information. It helps us formulate our ethics and values and gradually improves our ability to make effective judgements. However not always, and this needs to be understood.

The rational choice model is time consuming but it offers in the beginning some basic understandings. So we, and the list is not inclusive:
* look for a wide range of options
* try to assemble a range of reasons why for each – or objectives
* carefully analyse the benefits and risks in each option
* try to imagine the advantages and disadvantages
* then consider some contingencies if we make the wrong decision.

This is often taught as a theoretical model. Its benefits are that it is rigorous, and it helps newcomers identify what they do not know. It is also described as the **comparative evaluation approach.**

Just imagine trying to make an image of a moving object in all of this. However it would appear that this was quite a standard model in many forms and structures of organisations not so long ago.

In the beginning it may be helpful, though eventually, and if habitually followed, it could be difficult to break out of these patterns of behaviour. It would appear that the person, and it could also have been a male, who Patterson was trying to help had elements of this. [page 1]

What we need, as was required generally some time ago, is something different. By doing research in the field it was found that those who had appropriate experience in fact often used a **singular evaluation approach.** The person who researched the differences in the two approaches was the late Herbert Simon.

He found that rather than making comparisons people would quickly work through a few options and select the first one that worked for them.

He called this decision making strategy 'satisficing'. It is different to optimising, or coming up with the best strategy. Optimising can be hard and take a long time. Satisficing is more efficient. The *singular evaluation approach* is based on this concept.

It has been implied in what has been written so far, that we rely quite a lot on the ordinary human mind, both as individual photographers and when working cooperatively in groups. Within this framework either in a formal group or together in the field we are constantly interacting with the social minds [*social psychology*] of others. Here but in a different format the concepts described as either *'rational choice' or 'satisificing'* have their place and are both effective: people can be logical and systematic in processing information about others based on perceptions and other cues, or they can be quick and efficient.

Both also have risks of error as we assess the behaviours of others. It depends on the situation. When we use *interdependence* within a group setting we are constantly involved in this. Often we use mental shortcuts when forming impressions of others. These are known as **heuristics.** A different form of satisficing.

Our use of Satisficing when Leading
There is one area in which Alistair, Keith and I are agreed when being involved with the group. This is the use of the semi automatic camera mode of aperture priority – either A or Av for Canon users. We know there are other ways of setting up your camera. However for us when teaching it is the easiest, or most efficient option which meets our requirements in reaching our aim or goal: that is to help each of you to become photographic artists.

We do this in three steps:-
* Set the camera on A or Av. This means that each has immediate access to the exposure compensation feature. ['+' or '-' compensation] Getting the correct exposure value for you is an important first step.
* Then to set the aperture *or 'f' stops* control to get the depth of field that you require. This adjusts the amount of information which is critically sharp, blurred or within the zone of transition in between in an image. Here trial and error is effective once a degree of confidence is gained.
* Then by use of the ISO setting to alter how slow or fast your camera operates to get the shutter speed that you require. If you try to alter this in another way, the other settings can change.

We are aware that some who are already involved, or may seek to join us have either been taught to use, or have found other camera settings more appropriate for them. If you use another option that is fine, continue with it. However if you are asked to help others would you *please refrain from teaching, or even showing them your option.*

If in doubt please ask of us, otherwise confusion, and even a reduction in confidence levels in some may occur. In this we are not being inflexible, simply practical until the individual members of the group gain confidence and are comfortable in what they are doing.

Some Examples where 'Satisficing' is Used Effectively Elsewhere
1. The Approach of Graduates: Some time ago these students were taught the rational choice strategy at a prestigious American College – the MIT Sloan School of Management. This may still apply. In order to obtain his doctorate Soelberg researched how his students would use this information to select their first jobs beyond college.

Maybe that they would rely on the systematic ways of thinking that they had been taught. Wrong!, instead they made gut instinct choices along the lines of satisficing.

When asked to contribute to his research they fudged their answers, by trying to show that their choice was better than another comparative example. In fact they were not describing how they made their decisions but constructing a justification possibly in their minds, to satisfy their tutor.

Now this has some interesting implications. Here some of the now, former students may have felt obliged to conform or meet perceived expectations, even though this was not intended. It may have arisen out of the possible implications of the recently ended relationships of tutor to students. These people had graduated.

Sir Ken Robinson makes the point that it is essential [for example in this instance as young professionals], for us [as we attempt to become individual artists with our own unique style] to be able to discover ourselves. This would be to model or act out our values and remain true to our aspirations. This was something that Freeman Patterson was trying to achieve.

Robinson goes on to say 'that you cannot be yourself when you are trapped in a compulsion to conform'. Then he continues - 'that you cannot be yourself in a swarm.'

It can be quite subliminal even subversive when we face this element of human behaviour. In one of his TV programmes about the 'Curious Human Mind' Nigel Latta showed what occurred when people were introduced to an existing group [other people] which then carried on what they were doing without much further interaction with the newcomers. Quite soon there was an attempt join in, mirror or emulate the behaviours of the group itself. Just one resisted. It was set up in such a way that this did not involve value judgements, just basic actions: but in other circumstances this could encourage, where emotive situations arise, attempts by one or more to manipulate, disempower or even coerce some others within a group.

Another form of this behaviour is ethnocentrism. Weick discusses the way in which 'in' groups can also depreciate the value of perceived 'out' groups in the same organisation or wider grouping. This is primarily a form of building group loyalty though it could easily have a negative impact on individual self discovery which [for us] seems to be a critical factor in our development as artists.

2. Firefighters and Intensive Care Nurses: This has been described to some of you earlier. Before providing brief details some comments about terminology might help. All who come to this programme are either well experienced in what they do or have retired from work. In this most will have reached a stage of either expertise or mastery in what they do or have done. In mentoring photography as an art form we need to connect with, or tap into, this already proven ability.

During the period where there was a significant shift in the way people observed how people managed, Dreyfus and Drefyus did some work with a government agency in California. They developed a model in five stages about the way adults acquire skills. The fifth step is to become an expert. After that mastery is reached. Here is what they wrote about the expert- "the proficient performer, immersed in the world of his or her skilful activity, sees what needs to be done and decides how to do it. The expert not only sees what needs to be achieved: thanks to her or his vast repertoire of situational discriminations [that is makes or sees many distinctions from their knowledge base], she or he also sees immediately how to achieve this goal. She or he does not solve problems. She or he does not even think. He or she just does what normally works, and of course that is what usually happens."

This decision making is described as either being instinctive or intuitive. Some writers seem to have different interpretations so here is what the Concise Oxford Dictionary suggests:

Instinctive - the ability of humans to act without conscious intention, or through innate or inborn impulses. For example the fight, flight or freeze responses to danger.

Intuitive – Immediate understanding or in some circumstances, uneasiness, of the mind without any apparent reasoning.

Gary Klein has done a lot of field work during and after the change. His researchers have had to adapt how they operate to fit in with the new ways of being. He has written a book entitled 'Sources of Power – How People Make Decisions'.

In the area that we have suggested, that is the use of instinct or intuition he writes about intuition or as some call it - our sixth sense. This he suggests depends on the use of experience more than anything else to recognise the key patterns which identify the dynamics, that is the energetic, active, or strong aspects of any situation. For us within photography it can be where patterns are broken thus creating the unexpected.

Klein then wrote - "Because these patterns can be subtle [for me certainly so in photography] people cannot often describe what they noticed or how they judged the situation to be typical or atypical." [certainly we are often looking for the atypical, the unusual, or that which does not conform]. He goes on - "therefore intuition has a strange reputation" He concludes - "that skilled decision makers [as described by Dreyfus 'et al'] know that they can depend on their intuition, but at the same time may feel uncomfortable, or uneasy [the dictionary definition] in trusting a source of power that can seem so accidental".

 First an example from **firefighting.** The officer in charge attends a simple house fire in a residential neighbourhood. There is a fire at the back in the kitchen. He leads his crew to spray water on the fire, but it just roars back at them. Odd he thinks – the water should have more impact, so they try again and get the same result. They retreat slightly to regroup and the officer starts to feel something is not right. So he orders his men out of a perfectly ordinary building with a kitchen fire.

As soon as they leave the floor where they had been collapses. Had they been inside they would have plunged into the fire below.

He puts this command down to intuition or sixth sense. The researchers start to ask questions. He had no suspicion that there was a basement, or that it was under the kitchen. But they find when probing that there were clues that he intuitively responded to out of his significant experience.

* He had started to wonder why the fire did not react as expected. It was atypical.
* Then the living area was hotter than he would have expected for a fire of this nature
* Then it was very quite. For a fire of this extra heat it should have been very noisy.
* So the whole pattern did not fit right. It was atypical.

This shows how people with experience make decisions very quickly in a manner that is neither deliberate or without any immediate conscious awareness.

** The lessons for us here relate to how we each use questions to allow members to gain insight into their own photographic practice and then the fact that when patterns are broken and the atypical appears, shoot first. 'Just do it'.

The enactment and the selection parts of the cycle then start to become 'attractively' automatic. What we need to do is prepare and set up our 'gear' at locations in advance for what might be possible. We may not get it right at first, so we may need to start to use the *enactment/selection /retention cycle* to gain new forms of experience, for example, improved eye to hand coordination.

This confirms the value of consciously changing our practice in small, natural and acceptable ways. This encourages the ongoing use of a growth mindset. Some describe this as continuous improvement, or more simply that there must always be a better way.

Then an example from an **intensive neonatal unit.** Very premature babies may develop life threatening infections. On of the difficult decisions that the experienced nurses had to make was to judge when the early stages of a septic condition were unfolding – for example possible blood poisoning. For those very small this can spread though the entire body and kill them before antibiotics can be effective. Noticing this as soon as possible is vital. Somehow they could do this. The nurses could tell the paediatric physician when it was time to start the antibiotics. This was even before laboratory tests would come back with a positive confirmation.

The researchers would ask how!! The responses would either be – it's just intuition, or it's through experience. The nurses had nothing more to say – They looked [clinical observation]. They knew. End of story, and the clinicians invariably accepted this judgement and prescribed treatment. They were at either the expert or mastery levels in their experience, judgement and decision making. The observations made by Dreyfus 'et al' at page five are confirmed in this.

Beth, a very experienced member of Klein's team had obtained special grant funding to undertake this research. Using the concepts of story telling she probed them on difficult cases. Each nurse could recall incidents, and remember like the officer at the fire supposedly in the kitchen, the conceptual details. The cues given to Beth varied from case to case. She then compiled a master list of the cues, a data base, and validated it with specialists in neonatology.

In some instances these were the same as in medical literature, though almost half were new. While some were the opposite for sepsis cues in adults. For example adults become irritable, while premature babies become less irritable. These were used in future teaching. Beth was involved.

The research and listening to the stories was draining and at times still heart breaking for the nurses when babies had not survived.

** What further lessons are there for us. It affirms the place of asking questions, and allowing members to respond as part of their learning. Then from a series of stories to probe deeper, and find how each can see things in different ways, and provide different cues. Then that we might have someone develop a data base which can be shared so that 'trial and error' in using the ideas of others that are attractive, can be attempted more widely as a means of growing the experience of all. This may provide each of us with more ways to become better photographic artists.

Storytelling.
Most of the latter part of the document is based on the use of intuition gained from significant experience as a source of power in decision making. It also relies heavily on the use of storytelling.

While this can be explored further: this document is already long enough: there are lessons to be learned from good stories. These can rely on drama, humour, surprise, empathy for others, and as a means of conveying wisdom. Also a degree of complexity and subtlety. Then it can be about human relationships. Good listening skills are essential. So more some other time – **JHE 12/201**