Course Meeting Time
Tuesday, 9-12, UTA 1.506B
Several class meetings will be held in other locations.

Course Description
This course covers photographic materials found in cultural heritage collections, some obvious, some hidden. We will consider the materials from various perspectives including researchers, collectors, archivists and curators. There are no pre-requisites for this course. This course requires substantial participation from students. There will be several hands-on sessions where we will work with reagents that require personal protective equipment and proper lab attire. The syllabus will be posted and should be checked regularly for any changes.

Documented Disability Statement
Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, telephone 512-471-6259.

Religious Holy Days
According to UT Austin policy, please notify me of any pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day and I will give you an opportunity to complete the missed work within a reasonable time before or after the absence.

Instructor: Karen L. Pavelka
Email: pavelka@utexas.edu
Lab phone: 512-471-8269 Office phone: 512-471-8286 (Infrequently checked)
Paper lab: 1.506B Office: 5.422
Lab hours: TBD Contact: Use email, phone, or stop in.

Objectives
Explore the significance of photographic images in cultural heritage collections.
Contrast the informational value of photographic images with other types of information.
Examine the role of photography in society.
Understand the benefits and challenges of including photographic materials in collections.

Learning outcomes
Be able to identify various types of photographic images.
Develop the tools and understanding to critically examine the role of photographic materials in collections.
Understand the complexities of managing photographic collections.
Understand how to care for photographic materials.

Lab rules (Memorize)
• No food or drink is allowed in the labs. You may leave beverages in covered containers in the cubbies in the ante room.
• Closed toe shoes are required; no high heels. You may keep a pair of lab shoes in the designated space in the ante room.
• Protective clothing must be worn as appropriate. No short shorts. On days when we work with reagents pants and long sleeves are required.
• Do not put your hands in your mouth while in the lab, ever. We will be working with carcinogens.
• Avoid touching your face.
• Backpacks, purses, sweaters, etc. are to be stored in cubbies during class. Tables and counters should remain as clear as possible.
• Chairs are not tables.
• Always leave the lab cleaner than you found it.
• Only use materials, tools and equipment for which the instructor has given you permission.
• No pens; pencils only.
• Follow the instructor’s directions. If you have a question about procedure, ask the instructor rather than another student.
• Nothing is to be removed from the lab or ante room without the explicit permission of the instructor.

Assignments

Class participation (15 points)
Due: On-going
A large part of your grade is dependent on active class participation. You are expected to have completed all reading before each class meeting, be prepared to discuss the readings, and to share ideas. Participation is collaboration, not dominance, and involves listening to others and creating an atmosphere where even the most shy person is comfortable speaking up.

There may be class exercises or impromptu assignments; these will be graded as class participation.

Portfolio (15 points)
Due: On-going. Final due date Friday December 8
Each student will choose one glass plate negative and one film negative for use throughout the semester. Students are responsible for keeping the negatives in good condition and will return them at the end of the semester.

Each student will acquire a small object (no larger than 4 1/2 x 5 x 1/16”) for printing photograms. The object should be thin and flat and will need to last in good condition until the end of the semester. It will be used for contact printing under glass. Please consider the qualities of a good photogram when selecting the object rather than picking up a leaf on the way to class because you had forgotten you would need something.

We will make several types of photographs during the semester. Students should keep a lab notebook detailing working method, successes and failures. Notes should include application method, exposure time, wash time, paper type and anything else that is relevant to the quality of the print. You may want to compare your prints to other examples of that process.

The final portfolio will include the prints and notes on processes and will be stored in an appropriate housing.

A picture is worth 1000 words: Compare a photographic image to a written description of the same event (10 points; 5 points for each part)
Journalism relies on both verbal and pictorial descriptions to convey information and each medium has various strengths and weaknesses as far as effective communication. Each student will select a numbered photograph from the collection in the lab. The following week you will receive the corresponding article in a numbered envelope.

Part I
Due September 12
Open the first envelope and write a short description of the photograph. First give an objective description, noting the people, the objects, geographic evidence and other significant details. Then write a more subjective description of what emotional impact the photograph has.
Part II
Due September 19
After you have finished your description of the photograph you will be given the associated article. Give a short summary of its content. State why the photograph was chosen to accompany article and give an example of what you think might have been a more appropriate choice. You must offer a more appropriate choice, even if the difference is very small.

Questions for speakers (20 points; 3 points for each question, 2 points for existing)
Due: Various dates, see below
We are asking several experts to give their time for this class. Most professionals enjoy this sort of opportunity, but it is a more satisfying experience for everyone if it is a dialogue rather than a lecture and if the audience is fully engaged. One way to promote this dialogue is for the audience to prepare questions in advance of the meeting and so each student will prepare one substantive question for each speaker listed below several days before the scheduled class meeting.

You will be graded on the quality of the questions. A good question should reflect that you have familiarized yourself with the speaker, the collection, or both. For instance when we visit the Briscoe Center you might ask what impact Russell Lee’s work had on the Spanish-speaking community in San Antonio. A weak question is one that can be asked of almost anyone such as, “How long have you been doing this and how did you get into the field?” or “What is your educational background?”

Questions will be submitted by noon on Friday before each site visit or speaker presentation. Dates are detailed below. Because these questions are for the benefit of the speakers, late submissions will not be accepted.

Guidelines for questions
Lawrence T. Jones III: Due Friday September 22 at noon
Larry is a historian, scholar, photograph collector and dealer. He is also the person who has donated most of the photographs in our teaching collection. My objective for his visit is to see how someone weaves various aspects of the field together.

Halley Grogan, TSLAC: Due Friday September 29 at noon
State and federal archives are bound by different guidelines than other institutions. Halley will address some of the complexities of working in a government archive. She is a recent iSchool graduate.

Linda Briscoe Myers, Ransom Center: Due Friday October 13 at noon
With the foundation of the Gernsheim collection, the Ransom Center has a world class collection. Linda will address the strengths and breadth of the collection and the opportunities and challenges of working in a rare book context.

Nancy Sparrow, Alexander Architectural Archive: Due Friday November 10 at noon
While architectural drawings and supporting materials make up the bulk of the collections at the Alexander, Nancy will show us some of the more hidden collections.

Amy Bowman, Briscoe Center: Due Friday November 17 at noon
Amy is the photo archivist at Briscoe. She has been using social media to promote use of the collections and you might take a look at the various social media sites for the Briscoe Center (Flickr, HistoryPin, Facebook) as well as some other sites (Traces of Texas on Facebook, Flickr Commons) before you write your question. The Briscoe Center has recently completed an extensive building renovation program.

Austin History Center: Due Friday November 24
You've been living in Austin for a while. This should be easy.
Post a photographic image to blog (10 points; 2 points for each posting)
Due: On-going  Late submissions will not be counted.
Each student will take a photograph based on the theme identified for that week, and write a brief statement describing the social or historic significance of the image. When describing the image, emphasize cultural value, commentary on society, and larger issues. Your description should be global rather than personal.
September 12: New environments
September 26: Texas
October 10: Community
October 31: Myth and ritual
November 21: American

Memo to move collection (10 points)
Due: October 24
Cultural heritage institutions acquire collections in a variety of ways including purchase and donation. Often more than one institution is interested in a collection. In that case a complex array of factors including budget, politics, personal collections, prestige, restriction agreements and others come into play. In some cases the institution that gains custody may not seem to be the most logical case.

Each student will identify a collection of photographs, owned by one institution, but perhaps better suited to another institution. When you have identified a target collection, post the name of the collection and institution on Canvas. Students may not work on the same collection, so identifying a collection early is to your advantage.

Write a persuasive memo identifying where you believe the collection should be housed and giving a strong rationale as to why. This might include ease of access, ability to care for collections, institutional mission or anything else you deem relevant. Keep in mind institutions do not part with collections easily, and saying the two institutions will agree for the mutual benefit of society is probably not a realistic argument.

Final project: Interview for potential archive (20 points)
Interview completed: October 10
Notes from interview and plan due: November 21
Reaction from interviewee due: December 5
Many people keep some type of personal archive. Occasionally an archive becomes something that is sought after by cultural institutions because the person has attained some level of fame or historic significance. At that point the papers may be well organized and cared for, or they may be piles of paper and debris housed in paper bags.

I. Identify someone who is a good candidate to have an archive of interest to one or more collecting institutions. This should not be someone you know well, rather someone you know by reputation. Contact that person and arrange an interview to discuss what types of materials they have or are likely to amass, and how they are storing that material. The archive must include at least some photographic material.

II. Create a plan for maintaining the archive so it remains useful to the individual, but can be easily transferred to a collecting institution. The plan should consider basic preservation and cataloging strategies, but must be simple and straightforward enough that it can be accomplished by the creator of the archive. For instance, most people will not be able to afford or have space for metal flat files, even if that is the best storage option. Consider the person’s life style. Do they move frequently? Do they have any disposable income? Do they live with small children? If all the materials they create are digital, do they understand basic tenets of digital preservation?

III. Present your interviewee with a copy of your plan and request feedback.
Attendance:
Since class participation is so important in this class, attendance is also important: you can’t participate if you are not there. If you are actually ill I don’t want you to come and spread contagion, but please notify me if you must miss class and I will suggest a make-up activity.

Schedule
September 5 Week 1
Significance of photographic materials
Prepare paper for cyanotypes
Readings
Read the short essay on Camera Work and click on the View in Collection link. Browse the images, or look at all of them if you are truly obsessive.

September 12 Week 2
Blog posting due: New environments
Photo description due
Identifying photographic processes I
Printing cyanotypes
Readings

September 19 Week 3
Article description due
Preservation
Readings


**September 26 Week 4**

**Blog posting due:** Texas

**Guest speaker:** Larry Jones

**Readings**

Jones, L. T. (2014). *Lens on the Texas frontier.* College Station: Texas A&M University Press. pp. IX-XIII; 1-14; 141-150. Spend some time skimming the images and text on pp. 17-137. NB: This text is available through UT Libraries on-line, but there are many relatively cheap copies on Amazon. If you bring a copy of the book to class, you can get Larry to sign it for you. It’s a gorgeous book, well worth owning.


**October 3 Week 5**

**Guest speaker:** Halley Grogan, TSLAC

**MESSAGE JULY 3 CHANGE TO 11/14 OR 11/28 JULY 5**

**EMAIL, OCTOBER 3 GOOD FOR HER**

**Readings**


**October 10 Week 6**

**Blog posting due:** Community

**Salted paper prints**

**Discuss individual interviews**

**Readings**


**October 17 Week 7**

**Meet at HRC**

**Guest speaker:** Linda Briscoe Myers

**Readings**


**October 24  Week 8**
Blog posting due: Community
*Gum prints*

**October 31  Week 9**
Blog posting due: Myth and ritual
*Identifying photographic processes II*
Readings

**November 7  Week 10**
*Photo display*
Readings

**November 14  Week 11**
*Meet at Alexander Architectural Archive*
Guest speaker: Nancy Sparrow
Assignment: Post a photograph to the class blog. Due October 27
Readings

**November 21  Week 12**
Blog posting due: American
*Meet at Briscoe Center*
Guest speaker: Amy Bowman
Readings

**November 28  Week 13**
*Review of site visits*
*Meet at Austin History Center-Pending*
Readings

**December 5  Week 14**
Blog posting due: Ritual
*Evaluation and wrap-up*
Discuss final projects