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INSTRUCTION IN THE HISTORY OF PHOTOGRAPHY IN HIGHER EDUCATION: THE STATE OF THE ART

DISSERTATION
Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By
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The Ohio State University
1975

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ACKNOWLEDGMENTS

I am indebted to a great number of individuals who made this study possible. My doctoral committee composed of Dr. Alfred C. Clarke, Dr. Paul R. Klohr, Dr. I. Keith Tyler, and Dr. Robert W. Wagner all made valuable suggestions and comments regarding the study. Dr. Wallace C. Fotheringham, Walter A. Johnson, and professors Walter Craig and Galen R. Rarick assisted in the formulation of the questionnaire used in the study.

I wish to express my thanks to the many persons through the United States and Canada who took the time to participate in the study by responding to the questionnaire. These individuals and their institutions are listed in Appendix C.

My appreciation is also extended to the ten individuals who were interviewed for unselfishly sharing their time and thoughts with regard to instruction in the history of photography, they are: Peter C. Bunnell, Van Deren Coke, Robert Doherty, Andrew Eskind, Alan Fern, Arnold Gassan, Jerald Maddox, Beaumont Newhall, Eugene Ostroff, and Robert Wagner.

I am especially indebted to Robert W. Wagner. Without his encouragement this study would never have
become a reality. I also wish to thank the College of Engineering at The Ohio State University for the research grant which funded the majority of the data gathering procedures used in the study.

Finally, I extend my gratitude to my wife, Pauline, and to the other individuals not mentioned by name.
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CHAPTER I

INTRODUCTION

Introduction to the Problem Area

There has been a recent surge of interest in the history of photography by museums, researchers, historical societies, and the public in general. History of photography instruction in North America has almost doubled since 1971 and increased approximately three times since 1968. In view of this rapid rate of growth, the time seems right for an appraisal of the situation, and an in-depth evaluation of instruction in the history of photography.

This is a relatively new and comparatively unpublished area. Little has been written about many of the major pioneers, processes, movements and social implications of photography, and there is almost no information concerning history of photography instruction; no clear-cut outline of the state of the field. We do not know why many institutions consider the history of photography important, nor do we know the planned objectives of their programs. We do not know the content of the majority of
the courses offered, nor the organizing elements used to
draw the curriculum together. We do not know, as educators,
what books and teaching materials are most commonly em-
ployed, nor even at the most basic level, what time periods,
artists, inventors, movements, or ideas are most commonly
dealt with or are even considered essential among the
present programs.

Finally, there has been no projection into the
future to guide present and future curriculum development
in this area. With the increased numbers of majors in this
area, we must ask what our graduates are expected to know,
and by what methods we may best meet their needs and those
of the field itself.

These and other questions will be dealt with in
this study, but the problems in the field will only be
resolved as the discipline matures, as research continues,
as the history of photography is integrated with other
disciplines, and when there is increased communication and
exchange of knowledge among scholars, teachers, and his-
torians in this field.

Although one learns, in part, through trial and
error, one must also learn by the experiences of others.
In a sense, to study history is to study man's accomplish-
ments. History--for the scientist, educator, law-maker,
doctor, or photographer--serves as a base or reference
point from which one can build, integrate new ideas,
analyze past trends, and project into the future.

The study of the history of photography is important because of the following:

1. The photographic images of the past play an increasingly important part in general education at all grade levels and in many disciplines.

2. The history of photography relates to many fields (sociology, history, science, etc.) by supplying visual research material and a means by which to preserve, classify, and analyze this unique human record.

3. The history of photography provides insight and a greater understanding of the present. Through photographic images one can not only trace the technological growth of the world during the past 130 years, but may also document our changing urban landscape, our depleting frontiers and other social concerns. Such images can make clearer countless other developments in the history of nineteenth and twentieth century man.

4. The history of photography helps the photographer understand the technological and artistic developments of the field and contributes to the formulation of his personal philosophy.

5. Finally, man is a many-faceted, many-sided being. This drive to know, to satisfy the growing desire for knowledge in this field, is reason enough for instruction in the history of photography.
From the publication by Comenius in the early seventeenth century of the first school picture book, to the crude drawings of the New England Primer and the woodcuts of some early college texts we have come a long way to photographs in black and white and color. In general education, photography, and in particular, the history of photography is playing an increasingly important role. Since photography compresses time and space, is capable of preserving moments long past, and is a realistic substitute for experiences the student may never have, the use of historic still and motion pictures is becoming more prevalent in contemporary education. This realistic reproduction of physical things through photography affords a high degree of transfer of information and a more positive learning experience results, than would be possible with the more common abstract visual or verbal symbols.

Researchers in many disciplines are becoming increasingly aware of the as yet untapped resources of historic photographic imagery. The sociologist, historian, and scientist, among others are becoming increasingly visually literate as their fields expand and become more complex. In their research and endeavors to explain phenomenon in their respective fields, the use of photographic imagery is becoming increasingly prevalent as an analytic research tool, and is emerging as an indispensable form of research evidence. Due to its nature and
complexity, a single photograph may serve many researchers in various fields, and can be considered a primary source of data. Although any given photograph is but an interpretation of one photographer, made from a single vantage point, capturing only one segment of time, it is still less abstract than the written or spoken word. Researchers or students may draw their own conclusions by analyzing a photograph, and thus arrive at deeper and richer understandings.

At this writing we are entering the period of the Bicentennial of the United States. As Americans look back upon their heritage and historians probe into the past, photographs supply valuable research evidence and a means by which the trained eye can uncover facts heretofore unknown and gain information almost impossible to obtain from the written word. One example of this is the work of David R. Phillips who has analyzed enlargements made from nineteenth century glass plate negatives of Leavenworth, Kansas.

History not only makes clear what was, but also serves in our understanding of the present. For example, through the study of the images of the depression of the 1930's as documented by the Farm Security Administration; the living conditions of the New York poor by Jacob A. Riis; and the photographs of Lewis W. Hine, a sociologist who is best known for his images of the New York immigrants and
child labor; the development of our present social concerns may be better understood. Photography too, played an important role in the ecological and environmental philosophy of the present. Its evolution can clearly be traced through the various geographical surveys photographed by T. H. O'Sullivan and others. Also, the 1871 photographs by William H. Jackson of what is now Yellowstone Park, implemented the creation by Congress of the national park system.

The importance of the history of photography to the photographer himself, cannot be overlooked. An understanding of the various technological developments of the past, of the various movements and trends, and of the changing aesthetic considerations adds to his general knowledge and maturity in the field. The photographer too, can learn from the writings and works of earlier image makers, thus being better equipped to develop a personal photographic philosophy and to speak intelligently about this field with a knowledge of history as a base.

The History of Photography—
The Nature of the Field

Photography, in its origin, was a compilation of many fields and disciplines. An understanding of the reasons for its emergence and later development necessitates much research in the areas of technology, sociology, art, science, and economics. The nature of photography
thus requires that its history be concerned with more than an assemblage of facts on artists and technical improvements. The consideration of its history, stressing only the importance of technics, or only its importance as an art form, or any other single consideration is ultimately nonproductive. Photography is a multi-disciplinary social invention and must be treated as such.

For example, to study transportation in the United States by analyzing the automobile only as a series of mechanical and electrical components in which one moves about from place to place, would seem to fulfill only a partial need—that of the serviceman. In this approach, transportation is not really being studied, but rather the mechanical and technical aspects of a much broader subject. The greater implications of the subject of transportation lie in the realm of social and economic considerations. Photography too, should not be reduced to a series of names and dates, for this will result in a sterile and incomplete interpretation. It is a complex evaluation of the sociology, technology, science, and economic considerations of the time, and an array of other factors which influenced its development and progress.

To say that Joseph Nicephore Niepce invented photography, or that William Henry Fox Talbot developed the negative-positive process during a particular time is
simply not enough for the study of the history of photography. The list of inventors, patents, or accreditations of who was "first," must eventually raise more logical and primary questions such as: (1) Why was photography invented? (2) Was it an early or late invention, and why? (3) What was the nature of the social scene? (4) How did photography evolve in practical application? (5) What was the reason for its development in a particular direction and, in turn, its success? This more complex and sometimes philosophical approach will likely lead to a better understanding of this multi-faceted subject.

The history of photography should also be concerned with the classification, restoration, and preservation of imagery. Both from a research and artistic point of view, the photographs of the past and present are invaluable.

From a research point of view, these images, these visual human records, supply society with a unique look at history and afford an accuracy that no other medium can match. The photographic image may be analyzed by researchers in many different fields. For example, a Daguerreian view of a nineteenth century city may be seen by the architectural historian in terms of construction and design, and by the city planner and sociologist with respect to urban and human environment. Photographs may also contain information concerning transportation, dress, technological advance, or customs. The same images may
serve both the photographic historian and the student of art history.

Photographic art, as a part of the great art works of the past and present should be preserved for future generations. Through these photographic works one can trace the development of the art from its infancy to the present. One can study the masters, the processes, and the trends in the art, thereby better understanding and appreciating photography for its beauty and limitless means of expression. For these reasons, classification, restoration, and preservation should be one of the concerns of those involved in the history of photography.

Presently there is also an increase in the literature of the history of photography, and many institutional and private collections are being established to deal with the proliferation of photographs. Numerous organizations dealing with collecting historic photographs and hardware are in existence, and the value of such historic items has increased tremendously as first evidenced in May 1967 at the Parke-Bernet auction in New York. The public awareness of historic photography is also reflected in the increase of interest in early motion pictures and the revival of historic photographic processes. Many persons, notably Walter A. Johnson, Irving Pobbdravsky and Harvey Zucker are involved in research dealing with making of
Daguerreotypes, Ambrotypes and Tintypes from a technological as well as a sociological perspective.

**Summary**

Interest in the history of photography is increasing, but it must be concerned with more than just dates, technical considerations, or the preoccupation with "firsts." The discipline is clearly a combination of developments in science, technology, sociology and art, and the history of photography should reflect this multi-disciplinary approach. The history of photography should also involve both the philosophical, and the more practical concerns of the art. The aesthetic and social evolution of the photographic image along with its restoration and preservation must also be among topics of priority for those involved in the history of photography.
Footnotes--Chapter I


7Jerald Maddox, "How Much is a Photograph Worth?" Afterimage (February, 1975), pp. 6-8.

8Walter A. Johnson is Curator of Photography and Photographic Historian at The Ohio State University; Irving Pobboravsky is an instructor in the School of Photography at Rochester Institute of Technology; and Harvey Zucker is a collector of photographicia and member of the New York Photographic Historical Society.
CHAPTER II

REVIEW OF RELATED LITERATURE

No known studies or other published materials exist which relate directly to curriculum design in the history of photography, or photography instruction in general. What does exist, however, are two detailed surveys outlining instructional offerings at institutions of higher education in the areas of photography, graphic arts, film and television. Photography and the history of photography are included in these studies.

Review of Instructional Surveys

Surveys by Dr. C. William Horrell show that:

There has been a population explosion in Motion Picture, Still Photography, and Graphic Arts education in the past six years. In 1968 a survey showed there were about 14,000 students enrolled in photography courses and in 1967-68 the figure rose to over 26,000. In 1969-70 there were almost 79,000 students who were reported to be enrolled in motion picture, still photography, and/or graphic arts classes. This is more than 560 percent increase in six years. In 1970-71 there were 627 colleges and universities in the United States and Canada reported to be offering one or more courses in the above fields of instruction, compared to 440 in 1968—an increase of 42 percent.

Part of this apparent increase may be due to the greater number of teachers reached by each successive survey. For example, about 2,200 schools responded in 1967-68,
compared to approximately 2,550 in 1970-71. Also, the addition of Canadian schools to the 1970-71 survey may be responsible for part of the increase.

In his 1974 survey, Dr. Horrell analyzed the responses from over 2,500 institutions. The findings showed only an increase to 690 colleges and universities in the United States and Canada offering motion picture, still photography and/or graphic arts instruction; an increase of sixty-three institutions, or about ten percent in three years. Student enrollment in 1974 rose to 83,700 as compared to 79,000 in 1969-70, a reported increase of six percent.

Using the data from all of his surveys, Dr. Horrell drew the following generalizations:

1. Motion picture, still photography, and graphic arts courses and programs have increased steadily in recent years. Some 1,008 departments have increased their course offerings during the past three years. All but five states reported an increase or the same number of schools teaching in one or more of the above fields since 1968.

2. Programs leading to a degree in motion pictures, still photography, and graphic arts have more than tripled in the past three years; from 107 in 1968 to 387 in 1971. The greatest number of graduates went into the printing and publishing business. There are over 3,063 full-time teachers teaching in the above academic fields.
3. The courses are generally taught as a means of communication, and techniques are an important part of the courses. The greatest strength of the courses and programs is student interest. The greatest weaknesses are characterized as lack of the following: space, equipment, staff, and funds for materials.

4. The number of students who graduate from the Associate, Bachelor, Master, and Doctoral programs with majors in these courses has significantly increased in the last three years, from 761 in 1967 to 3,722 in 1970.  

In his 1967-68 Survey of Photographic Instruction, Dr. Horrell listed history, esthetics, and criticism of still photography as being taught by thirty-eight institutions; offering a total of 117.6 semester hours of instruction. These numbers increased in 1970-71 to a reported sixty institutions offering one or more courses in the history of photography—a fifty-eight percent increase. The number of semester hours of undergraduate instruction also increased, totaling 226—a 125 percent gain. In addition, Dr. Horrell noted that sixty semester hours of instruction were offered in 1970-71 on the graduate level.

The data of the 1974 survey revealed a continued increase in the instruction of the history of photography: 105 institutions listed 350 undergraduate semester hours and seventy-four graduate semester hours of instruction. This is a seventy-five percent increase in colleges and
universities offering instruction in the history of photography, and a thirty-two percent increase in course offerings at these institutions in the three year period from 1971 to 1974.

In a survey of the employment of graduates during 1969-70, Dr. Horrell did not list positions dealing with the history of still photography. Although there was a listing for "Teaching Motion Picture History and Theory," the number of graduates that entered a career in the history of still photography was either very small or nonexistent.

Only one institution in the United States and Canada was listed as offering a degree in the history of photography. At this school, The University of New Mexico, an M.A., Ph.D. and D.Ed. are offered in the history of art with a major in the history of photography.

In an analysis of the employment potential of the fields of study encompassed by his survey (photography, cinema, and graphic arts), Dr. Horrell concluded:

Where are 2,722 graduates going to find jobs? The answer is that probably not all of them will find jobs in their field of academic preparation. All of those studying in the departments of journalism and art, for example, do not go into positions in their respective fields. It appears to this writer that if a student expects to make a living in the field in which he is preparing, he should have a rather broad background which will give him a foundation to move into one of the several positions that may be open to him upon graduation.
The American Film Institute publishes an annual *Guide to College Courses in Film and Television*. The information in the 1973 *Guide* was the result of a questionnaire sent to over 2,500 institutions of higher education. Out of the 2,500 institutions surveyed, 613 schools responded—about a twenty-five percent return.

The majority of the contents of the *Guide* deals with film and television instruction at institutions of higher education. Photography and the history of photography were also included to a limited degree. The *Guide* lists courses and universities, their degree offerings, scholarships, distinctive programs, faculty, general objectives and course titles. Among the institutions surveyed, several list instruction in the history of still photography. Course titles are given, semester hours of credit, graduate or undergraduate level, frequency of offerings per year and the average enrollment. Such information was helpful to this writer because it added to the mailing list of the general survey, and gave some indication of the depth of instruction in the history of photography at the institutions listed in the survey.

Some of the conclusions drawn as a result of this survey, which are relevant to the history of photography are:

1. Film production continued to be emphasized over film history and criticism.
2. Television production courses were widely taught but courses in broadcast history and analysis occur with much less frequency.

3. Film and television studies were placed in an interdisciplinary context on many college campuses: both film and video were often found in courses in journalism, art, languages, and social sciences.\(^9\)

4. In many cases, photography instruction appeared to be an integral part of instruction in the other visual media, such as television or film.

5. All major programs which offered instruction in film, television and photography also offered courses in history as part of their curriculum although these occurred with less frequency than production courses.

**Review of History Texts**

Various published histories of photography have had considerable influence on the content and structure of existing courses. The most popular are: *History of Photography* by Josef Eder,\(^{10}\) *The History of Photography from 1839 to the Present Day* by Beaumont Newhall; *The History of Photography, from the Camera Obscura to the Beginning of the Modern Era*, by Helmut and Alison Gernsheim and *Photography and the American Scene*, by Robert
Generally, these books shaped the thinking of the writer, and most likely many others, with respect to the history of photography.

Josef Eder's book, one of the earliest histories of photography (first edition 1881), approached the subject from a technological point of view. Eder dealt with the evolution of the photographic process; the inventors and discoveries from the pre-history of the medium to the 1940's.

Robert Taft and Helmut and Alison Gernsheim went one step further and dealt with the sociology of photography. Both texts discuss the evolution of photography in society and the reaction of society to the art. Robert Taft limited his history, as the title suggests, to *Photography in the American Scene*, and in particular to nineteenth century American photography. *The History of Photography* by Helmut and Alison Gernsheim is much broader in scope, dealing with a greater time span (to 1914), and including developments in photography throughout the world. But in this history, most of the emphasis was placed upon the European contribution.

Beaumont Newhall, in his *History of Photography* deals with the technological development of the field in a chronological history, interweaving sociological implications, and introducing the reader to changing aesthetics.
Although these are the major texts in the history of photography which most likely influenced the development of the history curriculum, none included contemporary trends and the present aesthetics of the art.

Additional texts on the history of photography may be found in Appendix D.

**Summary**

A review of the literature related to instruction and curriculum design in the history of photography reveals a lack of published information. It was found that there are few useful guides for the educator or program designer in this discipline and the best thinking of the experts in the field is not publicly available. Although no known studies or other published materials were found which relate to curriculum design in the history of photography, two surveys of course offerings in higher education did provide some insight into instruction in the field.

Surveys by Dr. C. William Horrell show:

(1) There has been a dramatic increase in the number of institutions offering instruction in the history of photography, as well as an increase in the total number of history of photography courses at these institutions.

(2) Only one school, The University of New Mexico, offers a degree in the history of photography.
(3) Graduates in photography, cinema and graphic arts may not find employment after graduation. Therefore, education in these areas should be broad to give the student a better foundation to move into one of the several related positions that may be open to him.

The American Film Institute, in its Guide to College Courses in Film and Television revealed that:

(1) Production-oriented instruction was emphasized in film and television over history and criticism.

(2) There was an increased tendency to place film and television in an interdisciplinary context on many college campuses.

(3) Photography instruction appears to be an important part of instruction in the other visual media, video and film.

(4) All major programs offer instruction in history as part of their curriculum.

Although four major texts exist in the history of photography, all differ significantly in scope and time span. These histories shaped the thinking of the writer and others with regard to the history of photography, but were of minimal help in projecting the methods and materials of instruction prior to the formulation of the questionnaire used in this study. It was also discovered that
none of the major texts in the field deal with contemporary photography and current philosophies in the art.

Little direct information exists relating to the topic of the present study. Being a relatively new study, the history of photography has been given little attention prior to this study, and there has been minimal professional organization and interaction among its teachers and the few scholars presently working in this field.
Footnotes—Chapter II


4 Ibid., p. 3.

5 Ibid., p. 11.

6 Ibid., pp. 51 and 54.

7 Ibid., p. 12.


9 Ibid., p. V.


CHAPTER III

PROBLEM AND PROCEDURES

Statement of Purpose and the Problem

The Problem

This study investigates the state of instruction in the history of photography in the United States and Canada using two research techniques:

1. A mail survey of the present state of instruction in the history of photography.

2. A series of focused interviews with a group of experts, consisting of those engaged in instruction in the history of photography, and the directors of the nation's leading museums, galleries, or archives dealing with photography.

The Purpose

The purpose of this study is to define the present state of instruction in the history of photography and to propose a series of generalizations pertaining to the ideal and to future directions of the discipline. The audience that would benefit most from such a study would be those directly involved in the instruction of the
history of photography and particularly those responsible for curriculum design in this area.

**Importance of the Study**

The majority of educators in the area of the history of photography have few useful guidelines in the design of curriculum. The programs in our major institutions and the best thinking of historians and educators in the field are not available in a synthesized and concise form. Part of the problem may be the relative newness of the discipline, compounded by a definite lack of communication among its supporters.

Surveys by Dr. C. William Horrell have shown a consistent increase of instruction in the history of photography in the last few years.¹ This survey, which deals with instruction in cinema, photography and graphic arts is a quantitative study. Statistics describing course offerings and degree programs comprise the bulk of the findings. These data were important to this research project since the 1968, 1971 and 1974 editions of Dr. Horrell's surveys were used as a guide to identify those institutions involved with the history of photography. The Horrell Surveys differ from the present study in that in the latter an attempt will be made, not only to define the quantitative aspects of the state of the art, but also to supply qualitative data leading to generalizations about the
function, direction, and scope of instruction in the history of photography. An attempt will also be made to project into the future of the discipline.

Procedures Used in the Study

General Survey of History of Photography Instruction

All institutions of higher education in the United States and Canada known to be involved with instruction in the history of photography were surveyed. A questionnaire was sent to colleges and universities offering instruction in the history of photography as listed in *A Survey of Motion Picture, Still Photography, and Graphic Arts Instruction* by Dr. C. William Horrell. The mailing list was not limited to Dr. Horrell's 1975 survey, but to insure inclusion of all eligible institutions, was based on a compilation of his 1968, 1971, and latest and yet unpublished edition. One hundred forty-five institutions were involved in this survey.

This questionnaire was addressed to the instructor of the history of photography at each institution. The questions were general in nature, applying only to the existing program of instruction at that institution. It was not the intent of this part of the study to establish rules or guidelines for the instruction of the history of photography, but simply to define the present state and scope of the field.
The questionnaire was divided into three segments: (1) general information, (2) instructional resources, and (3) program and curriculum design in the history of photography.

General Information

Questions of general information constituted a major portion of the questionnaire. The first part of the questionnaire dealt with: enrollment, number of instructors, degree programs offered, and the future projected increase, decrease or stabilization of history of photography instruction. Upon receipt, these data were collated and organized to form a state-by-state listing briefly describing each institution's involvement in the history of photography.

An abbreviated example showing the final form of this information is as follows:

OHIO
THE OHIO STATE UNIVERSITY
The Department of Photography and Cinema
156 West 19th Avenue, Columbus 43210

Courses:
The History of Photography UG3
The study of the history of photography and its contribution to the arts and sciences; from its inception to the present.
Photography: The Early Years UG3
A study of the discovery of photography and its early history, with its contribution to the arts, sciences, and society in the nineteenth century.
Instructors:
Robert W. Wagner, Prof.
Walter Craig, Assoc. Prof.
Walter A. Johnson, Staff
Donald P. Lokuta, Staff

M.A. and Ph.D. offered with an emphasis in photographic history (interdisciplinary).

Instructional Resources

Instructors now have at their disposal more diverse means of enriching the learning environment. The use of traditional media, the spoken and written word, is being supplemented by instructional techniques that are a product of man's recent technology. These techniques, if used wisely, may work more effectively in attaining the objectives of the instructional plan with less effort and time invested by the student and instructor.

The use of various instructional aids was included in the questionnaire. The existence of a photographic gallery and permanent photographic print collection, along with the use of various instructional media such as films, slide presentations, guest lecturers, historic photographic equipment, original photographic prints, and assigned and recommended readings was examined by the survey.

Program and Curriculum Design

The educator, in any instructional setting, must first decide upon the goals the student is to reach at the end of his course or program. He must then select procedures,
content, and methods that are relevant to the objectives; that help the student interact with the appropriate subject matter in terms of learning theory. These objectives, together with the process and content of the history of photography program, were under investigation in this segment of the survey.

The present and future program objectives, the organizing elements of the curriculum, and the scope of the program together with general content considerations were the focus of the third and final section of the questionnaire.

Focused Interviews

Analysis of the data in the first phase of the study gave us a clear picture of what has been accomplished thus far and served as a foundation for the second step in the project, a series of focused interviews with a select group of experts in the field.

Focused interviews were held not only with educators and researchers, but also with the directors and curators of the nation's leading museums which were involved with photography. This panel of experts was selected by a poll of the still photography faculty at The Ohio State University. (See Appendix E for the questionnaire sent to faculty members.) From these questionnaires, the most frequently listed individuals were chosen. They were:
1. Peter C. Bunnell, Director of the Art Museum and McAlpin professor of the History of Photography and Modern Art at Princeton University, Princeton, New Jersey.


4. Alan Fern, Chief of the Prints and Photographs Division at The Library of Congress, Washington, D.C.

5. Arnold Gassan, Chairman of the Department of Photography at Ohio University, Athens, Ohio.


7. Beaumont Newhall, Professor of the History of Art at the University of New Mexico, Albuquerque, New Mexico.

8. Eugene Ostroff, Supervisor of the Division of Photographic History; Curator of Photography at the Smithsonian Institution, Washington, D.C.


10. Van Deren Coke, Director of the Art Museum and Professor of Art at the University of New Mexico, Albuquerque, New Mexico.

11. Robert W. Wagner, Professor, the Department of Photography and Cinema at The Ohio State University, Columbus, Ohio.

After this list was compiled, these individuals were contacted by telephone and asked if they would agree to participate. All but John Szarkowski were available to be interviewed. These interviews were held at the interviewees own institution. They were: The International Museum of Photography at the George Eastman House, The
Smithsonian Institution, The Library of Congress, The University of New Mexico, The Ohio State University, Ohio University, and Princeton University.

Depending upon the returns of the first phase of the survey, the general questionnaire, it was believed that additional institutions might be added to this list if, (1) they offer a graduate degree program in the history of photography, or (2) if their course offerings exceed fifteen semester hours of credit. No additional institutions qualified, other than those on the interview list.

The interviews were designed according to a schedule which would solicit detailed personal opinion from a number of key individuals with varied responsibility (educators, curators, museum directors, and researchers), all having a deep concern and involvement in the area of the history of photography.

The focused interviews were an in-depth probe of what each person believed instruction in the history of photography should encompass, the goals of instruction, and their personal projections into the future of the field based upon their broad experience. Questions involving educational objectives, program design, vocational training, and the future concerns of instruction, were dealt with in each interview.

The questions that were addressed to each of the individuals were determined in part by the outcome of the
general questionnaire. The interview schedule is as follows:

1. Why should we teach the history of photography?
2. What should be the scope of the field?
3. Should instruction in the history of photography be vocationally oriented?
4. Should a degree be offered in the history of photography, or should this study be offered in another major program (art history, photography, etc.)?
5. What other fields should be included in the study of the history of photography?
6. Should a foreign language be required? If so, which?
7. Should the student who is aspiring to be a historian of photography take courses in photography?
8. What do you believe is the reason for the (increase, decrease) of instruction in the history of photography as indicated by the general questionnaire?
9. Is it necessary for an institution to own examples of original photographic prints?
10. Is it necessary for an institution to own examples of original historic equipment?
11. Is it important to dedicate gallery space exclusively for photographic exhibitions?
12. What should be the major objectives in the instruction of the history of photography in higher education?
13. What do you see as the major problems in the teaching of the history of photography?
14. What type of research is needed in the field?
15. What are the future directions and concerns of the field?

Each interview lasted approximately forty-five minutes and was tape recorded and later transcribed. Permission to record was secured at the time of the interview.
Delphi Survey

In the event that there was disagreement between the data gathered from the questionnaire and the response of the experts during the focused interviews, a third research technique, the Delphi, was to be employed. A group of twenty persons were to be chosen in an attempt to reach a consensus regarding specific concerns relating to instruction in the history of photography.

Although the Delphi was considered, in the judgment of the dissertation committee, this phase was later discarded due to the close correlation of response between the survey and the focused interviews.

Limitations of the Study

Two major limitations exist with regard to this study: (1) the recency of the field, and (2) the inadequacies of the questionnaire technique.

Due to the relative newness of the field, little research has been undertaken concerning instruction in the history of photography. Although the Horrell survey listed all of the known institutions involved in the instruction of the history of photography, it may not be complete. Therefore, since the mailing list for the present survey was mainly derived from Dr. Horrell's findings, it, too, may be limited.
Inadequacies of the questionnaire method is another limitation. "The mailed questionnaire is probably the most used and most criticized data-gathering device." In many cases, unless the questionnaire is sent to known individuals or those with a definite interest in the research, the return may be low. With a response below fifty percent the data are often of limited validity and generalizations drawn from such response may be weak. To avoid this, the questionnaire in this study was sent directly to the department involved in the instruction of the history of photography at each institution, and in ten cases directly to the person instructing these courses. To raise the percentage of return the respondent was informed that he will receive: (1) a summary of the final results at the termination of the study, (2) upon request, copies of syllabi of courses which were gathered as a result of this questionnaire, and (3) additional specific information coming from the research.

Although the respondent should have had a genuine interest in the area under investigation, the return fell short of fifty percent of the 142 institutions surveyed. In this case, a second round of questionnaires was mailed to the nonrespondents. The response increased to a total of approximately fifty-six percent of those surveyed (see page 41).
Another limitation of the survey was that some individuals tended to answer questions optimistically, not pessimistically, sometimes making the data more favorable than it possibly should be. For example, several institutions listed three or four instructors responsible for course offerings in the history of photography and later listed only one course offered once per year at that institution. Degree programs in the history of photography were also listed by an institution that offered only one course in the field.

Also, the catalog descriptions and course syllabi which were asked for in the survey were not forwarded in all cases, and if sent, because of changes in instructors and course organization, were not always accurate or up-to-date.

In such a study, the research methods themselves are limited. The mail questionnaire, and the series of interviews are far from refined research techniques. The results of this study will be interpreted with such limitations in mind, but because it will be the first attempt to explore a new field in depth, they should serve as guidelines for the development of a more productive and meaningful curriculum in the history of photography.

However, the strengths of the study outweigh its weaknesses. (1) The entire known population (not a partial
sample) of the instructors involved in the instruction of the history of photography was surveyed, (2) the percentage of return of the questionnaires was high, and (3) all of the recommended experts, except one, were interviewed as part of the study.
Footnotes—Chapter III

1Horrell, A Survey of Motion Picture . . ., p. 3.

2Trow, op. cit., p. 58.

3Ibid., pp. 58-60.


6Best, op. cit., p. 161.
CHAPTER IV

SURVEY OF HISTORY OF PHOTOGRAPHY INSTRUCTION

The Survey

The intent of the survey was to determine the present state and scope of instruction in the history of photography in institutions of higher education in the United States and Canada. The questionnaire investigated the objectives, methods and materials of instruction. It was divided into three major segments: (1) general information, (2) instructional resources, and (3) program and curriculum design (see Appendix A).

Part I--General Information

The first portion of the questionnaire dealt with general data such as:

1. The name of the institution.
2. The name of the person completing the survey.
3. The department(s) in which the history of photography is taught and its address.
4. The names of instructors responsible for history instruction.
Course offerings were also surveyed along with related information dealing with degree programs and student background. The following topics were included in the questionnaire:

1. Course titles.
2. Credit (semester hours or quarter hours).
3. Course level (undergraduate or graduate).
4. Frequency of course offering per year.
5. The average student enrollment per course.
6. The future expansion of instruction.
7. The existence of a major in the history of photography.
8. The number of majors enrolled.
9. The degrees offered.
10. The existence of a minor in the history of photography.
11. The number of minors enrolled.
12. The disciplines from which most history of photography students come.

Part II--Instructional Resources

Part II dealt more directly with the materials of instruction. The following topics were of concern in this segment of the questionnaire:

1. The existence of a gallery or exhibition space for photographs.
2. The existence of a permanent print collection.
3. The number of photographs in the collection.
4. The frequency of use of instructional media such as:
   a. Slide presentations or slide-supported lectures.
   b. Original photographic prints.
   c. Guest lecturers.
   d. Examples of historic photographic equipment.
   e. Videotape.
   f. Computer assisted instruction.
   g. Programmed books.
5. The assigned texts (required reading).
6. The recommended books (supplemental reading).

Part III—Program and Curriculum Design

This final phase dealt with the program or course structure and more directly with curriculum objectives and methods of instruction. The following topics were of concern in this segment of the questionnaire:
1. The approach to teaching the history of photography (multi-disciplinary, thematic or chronological).
2. The inclusion of the history of cinema in the study of the history of photography.
3. The inclusion of the history of electronic imagery in the study of the history of photography.
4. The time period which is most emphasized in the program.
5. The degree of interdisciplinary instruction.
6. The type of instruction (seminar or lecture).
7. The potential of independent credited research.
8. Vocational emphasis or training.
10. Future plans for instruction in the history of photography.

Consultants

Many individuals at The Ohio State University assisted the writer in the formulation of the mail survey with respect to length, form, content, and logical validity. Among those most helpful were Professors Robert W. Wagner and Walter Craig of the Department of Photography and Cinema, Professor Wallace C. Fotheringham of the Department of Communication and Professor Galen R. Rarick of the School of Journalism.

Administration of the Survey

The survey was sent to all known institutions of higher education which were believed to be involved in instruction in the history of photography. The mailing list was compiled mainly from schools listed in A Survey of Motion Picture, Still Photography, and Graphic Arts Instruction by Dr. C. William Horrell. The 1968, 1971 and 1975 editions of this survey were used to compile this list. College catalogs and word-of-mouth recommendations were also used to add every possible institution to the
mailing list. One hundred forty-two institutions were included in the final survey.

The questionnaires, accompanied by cover letters (see Appendix A), and self-addressed stamped envelopes were mailed on November 1, 1974. The requested return date was December 15, 1974. The mailing list consisted of institutions from thirty-five states in the United States and eight schools in Canada. A complete list of these institutions may be found in Appendix B.

By December 15, 1974, forty-eight schools had responded to the questionnaire; a total of 33.8 percent. Due to the fact that this figure was below fifty percent, a second round of questionnaires was mailed to those institutions that failed to respond the first time. On December 20, 1974, ninety-four additional questionnaires were mailed and the reply date was changed to January 20, 1975. After this second round, the response increased to a total of seventy-nine institutions; 55.6 percent of those surveyed.

Of the seventy-nine institutions that replied, seventeen schools stated that they did not offer a separate course in the history of photography. Sixty had such a program of instruction and completed the survey appropriately. Two schools stated that the instructors responsible for teaching the history of photography were on sabbatical and unable to respond to the questionnaire.
Survey Results

Part I--General Information

Much of the information in Part I of the questionnaire was organized in survey form and appears in Appendix C. These data, received from the sixty schools that responded in detail to the questionnaire, are arranged in a state-by-state listing and includes such information as: the name and mailing address of the institution, the courses offered in the history of photography, a description of the courses, their credit, the instructors, the existence of a photographic gallery and photographic print collection, and degree programs.

Departments Involved in History of Photography Instruction

Sixty institutions responded to question number three of the survey: "In what department(s), area(s) or division(s) is the history of photography taught?" The results are listed in Table 1.

As the data of this sample reveals, the majority of instruction in the history of photography occurs in departments of art and photography.
TABLE 1
DEPARTMENTS IN WHICH THE HISTORY OF PHOTOGRAPHY IS TAUGHT

<table>
<thead>
<tr>
<th>Department</th>
<th>Number of Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>24</td>
</tr>
<tr>
<td>Photography</td>
<td>21</td>
</tr>
<tr>
<td>Art History</td>
<td>5</td>
</tr>
<tr>
<td>Industrial Arts</td>
<td>2</td>
</tr>
<tr>
<td>Journalism</td>
<td>2</td>
</tr>
<tr>
<td>Architecture</td>
<td>2</td>
</tr>
<tr>
<td>Reprographics Technology</td>
<td>1</td>
</tr>
<tr>
<td>Design</td>
<td>1</td>
</tr>
<tr>
<td>Film and Television</td>
<td>1</td>
</tr>
<tr>
<td>Speech and Theatre</td>
<td>1</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>1</td>
</tr>
<tr>
<td>Mass Communications</td>
<td>1</td>
</tr>
</tbody>
</table>

Instructors

In answer to question number four: "Please list the names and positions of faculty responsible for instruction in the history of photography at your school," fifty-nine institutions responded. The importance of this question is not simply to compile a list of individuals who are teaching the history of photography. Although such a list is included in Appendix C, the more important consideration is the number of instructors as compared to the number of schools, and the number with full-time¹ versus part-time² responsibility in history of photography instruction.

Of the institutions that responded to this question, a total of sixteen instructors were listed as having
full-time responsibility for instruction in the history of photography and sixty-five were listed as teaching the history of photography as part of their normal responsibility. According to these figures, over eighty percent of the instructors are involved only in part-time teaching of this subject. Also, taking into account the total number of persons responsible for instruction, and the number of institutions offering courses in the history of photography, there is an average of 1.35 history of photography instructors per school.

Course Offerings

Item number five of the questionnaire stated: "Please list all courses, seminars, and other formal or informal offerings in the history of photography at your institution." A total of fifty-three schools responded to this question. Table 2 and Table 3 report the response with regard to course level, semester hours of credit and number of courses.

**TABLE 2**

**DIFFERENT COURSE OFFERINGS IN THE HISTORY OF PHOTOGRAPHY**

<table>
<thead>
<tr>
<th>Level</th>
<th>Number of Courses</th>
<th>Credit (Sem. Hrs.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate</td>
<td>50</td>
<td>137-2/3</td>
</tr>
<tr>
<td>Graduate</td>
<td>9</td>
<td>27</td>
</tr>
<tr>
<td>Undergraduate and Graduate</td>
<td>36</td>
<td>101-1/3</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>95</strong></td>
<td><strong>266</strong></td>
</tr>
</tbody>
</table>
Table 2 reveals that undergraduate courses in the history of photography are the most prevalent, and that most of the courses offered to graduate students are also available to undergraduates. These data also indicate that ninety-five different courses are offered at the fifty-three institutions that responded to this question; an average of about 1.8 courses in the history of photography per school, or approximately five semester hours of instruction per year at each institution.

TABLE 3
TOTAL COURSE OFFERINGS IN THE HISTORY OF PHOTOGRAPHY^a

<table>
<thead>
<tr>
<th>Level</th>
<th>Number of Courses</th>
<th>Credit (Sem. Hrs.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate</td>
<td>62</td>
<td>161-2/3</td>
</tr>
<tr>
<td>Graduate</td>
<td>14</td>
<td>40</td>
</tr>
<tr>
<td>Undergraduate and Graduate</td>
<td>51</td>
<td>137</td>
</tr>
<tr>
<td>Totals</td>
<td>127</td>
<td>338-2/3</td>
</tr>
</tbody>
</table>

^aThis table refers to the total number of courses offered during the year in the history of photography. Courses may be repeated (taught more than one time per year).

Table 3 shows the prevalence of repeated courses at each level of instruction and their semester hours of credit. As compared to Table 2, there are only twelve courses repeated on the undergraduate level, five on the graduate level, and fifteen repeated which are listed as both graduate and undergraduate credit. This is a total
of thirty-two courses repeated during the year for this sample of fifty-three schools.

Including repetitive course offerings, there is an average of approximately 2.4 courses offered by each institution in the history of photography during the school year, with an average of 6.4 semester hours of instruction at each school.

As indicated in Tables 2 and 3, undergraduate courses in the history of photography are the most popular in institutions of higher education. Enrollment in these classes is the greatest as compared to graduate instruction and courses that are composed of both graduate and undergraduate students. These data show that forty out of the sixty-two undergraduate courses list enrollment figures of thirty or more students per class. Institutions such as Southern Illinois University claim enrollments of 170 students in both of their undergraduate courses, "History of Photography" and "Contemporary Photography." Harvard University also lists a course, "20th Century History of Photography," with an enrollment in excess of 140 students.

In graduate courses the reverse is true. There are no graduate level (graduate level only) classes with high enrollment. In fact, the data indicate that most graduate courses have an enrollment of less than ten students. One reason for this low figure, as shown by the
survey, is that these courses are mostly advanced level seminars. In many cases the topics of these classes change each semester to meet the needs of a small group of students.

**TABLE 4**

**COURSE ENROLLMENT**

<table>
<thead>
<tr>
<th>Enrollment</th>
<th>Level</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Undergraduate</td>
<td>Graduate</td>
<td>Both</td>
</tr>
<tr>
<td>Less than 10</td>
<td>4</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>10-19</td>
<td>7</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>20-29</td>
<td>11</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>30 or more</td>
<td>40</td>
<td>0</td>
<td>224</td>
</tr>
</tbody>
</table>

^aThe enrollment figures in Table 4 represent individual courses.

As the survey figures indicate, each school teaches an average of 1.8 different courses in the history of photography during the school year. This means that the majority of institutions involved in instruction in the history of photography (80 percent) only offer one or two different courses in their program. Table 5 illustrates this course distribution among the respondents to this survey.
<table>
<thead>
<tr>
<th>Number of Different Courses</th>
<th>Number of Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>35</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
</tr>
</tbody>
</table>

Of the many schools that offer instruction in the history of photography, only eight institutions offer four or more different courses during the school year. The institutions that offer four courses are: Arizona State University; Southern Illinois University at Carbondale; Princeton University; The University of New Mexico; and Rochester Institute of Technology. Five different courses are offered by Boston University and The University of Rochester (International Museum of Photography staff). Finally, The Ohio State University lists seven courses dealing with the history of photography.

Expansion of Instruction

Question number six asked, "Do you expect your history of photography offerings to be expanded in the next two years____, decrease____, or remain the same____?"
If expanded, please specify what courses you plan to offer." Fifty-four institutions responded to this question. The results are reported in Table 6.

**TABLE 6**

**PROJECTED GROWTH OF INSTRUCTION IN THE HISTORY OF PHOTOGRAPHY**

<table>
<thead>
<tr>
<th>Growth</th>
<th>Number of Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expand</td>
<td>15</td>
</tr>
<tr>
<td>Decrease</td>
<td>1</td>
</tr>
<tr>
<td>Remain the same</td>
<td>37</td>
</tr>
</tbody>
</table>

Approximately seventy percent of the respondents reported that offerings in the history of photography would remain the same at their institution for the next two years. Reasons for this response were given by two schools. The Florida Technological University commented, "Potential for growth is good, budget for extra faculty is poor." Boston University stated, "Expansion possible, but uncertain at this time."

One institution answered "Don't know" to the question. Also, only one school answered the question negatively, projecting a future decrease in course offerings in the history of photography. This institution was Indiana University. As stated on the survey, "Reason for decrease is based on budgetary restrictions imposed on the department by the college and need to adjust limited faculty to other demands of this area."
About twenty-eight percent of the persons responding projected an increase in instruction in the history of photography at their institution. The directions of this expansion in course offerings were listed in the survey as follows:

1. Lecture courses on the relationship of photography to painting, film, Victorian Age, and literature. Independent studies for graduates wishing to research in 19th or 20th century photography (Arizona State University).

2. Criticism of photography and a more detailed and extensive history (De Anza College, California).

3. Expand the survey course from general survey to a two part course going into greater detail in all aspects of the history of photography (University of Bridgeport, Connecticut).

4. The present course is primarily a survey course, future courses will deal in greater depth with different periods and aesthetics (Art School-Society of Arts and Crafts, Michigan).

5. Expand to a full history of photography course, possibly one in "The Concerned Photographer" or "Reality vs. Abstraction" (Webster College, Missouri).

6. To expand the sequence of two courses to a sequence of three; "Early History of Photography," "Photo Secession to 1950" and "Recent Photography 1950 to the Present" (Montana State University).

7. More seminars at the graduate level (The University of New Mexico).

8. From one course to two courses, the history of photography from 1837 to 1940 and from 1940 to the present (Brooklyn College).

9. We are planning to organize a course for people who plan to enter teaching as a profession (Rochester Institute of Technology).
10. We plan to offer a seminar course (The Ohio State University).

11. Expand to offer the history of film (University of Rhode Island).

12. From a one unit course to two units (Sacramento City College).


14. Currently our course is incorporating both the "still photography" and motion picture photography techniques. It combines the "how to" along with the historical aspects to the area. We would like to add one course (Muskingum College, Ohio).

Majors in the History of Photography

Question number seven of the survey asked, "Can a student major in the history of photography at your institution?" The response of fifty-seven institutions was unanimous: all answered "No." Of the schools in this sample, there are no degrees offered, and no majors, undergraduate or graduate, in the history of photography. As can be seen by question eight, all degrees are offered in another discipline, and the student may develop an emphasis in the history of photography while pursuing a major in an area such as: art history, photography, education, or history.
Emphasis in the History of Photography

Question number eight of the survey asks, "If you do not offer a degree in the history of photography, can a student select a major with an emphasis in the history of photography?" Eight schools responded positively to this question. Among these institutions, a total of thirty-nine undergraduate students and thirteen graduate students are reportedly pursuing a degree with an emphasis in the history of photography (see Table 7). At these schools, all programs are offered through the department of art or art history with the exception of The Ohio State University which offers a B.A., B.F.A. and an M.A. in Photography and Cinema, and a Ph.D. with an emphasis in history of photography is possible through an interdisciplinary program with a department or departments offering doctoral degrees in related areas, and Rochester Institute of Technology which offers its degrees through the School of Photography.

History of Photography Students

The final two questions in Part I of the survey dealt with the disciplines from which history of photography students come. Question nine asked, "From what single discipline do the greatest number of your history of photography students come?" The results of the response of fifty-seven institutions may be found in Table 8. It can be seen that over fifty percent of the institutions responding listed photography as the single discipline from which
### TABLE 7

DEGREE OFFERINGS IN THE HISTORY OF PHOTOGRAPHY

<table>
<thead>
<tr>
<th>Institutions</th>
<th>Degrees Offered</th>
<th>B.A.</th>
<th>M.A.</th>
<th>M.F.A.</th>
<th>Ph.D.</th>
<th>Undergraduate</th>
<th>Graduate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arizona State University</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>University of California, Davis</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>University of Maryland, Baltimore County</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>4</td>
<td>none</td>
</tr>
<tr>
<td>Boston University</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>Princeton University</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>none</td>
<td></td>
</tr>
<tr>
<td>University of New Mexico</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>25</td>
<td>5</td>
</tr>
<tr>
<td>Rochester Institute of Technology</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>none</td>
<td>4</td>
</tr>
<tr>
<td>The Ohio State University</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>none</td>
<td>1</td>
</tr>
</tbody>
</table>
the greatest part or their enrollment comes. Art follows
with approximately twenty-five percent of the response.

**TABLE 8**

**DISCIPLINE FROM WHICH THE GREATEST NUMBER OF
HISTORY OF PHOTOGRAPHY STUDENTS COME**

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Number of Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photography</td>
<td>29</td>
</tr>
<tr>
<td>Art</td>
<td>14</td>
</tr>
<tr>
<td>Graphics</td>
<td>3</td>
</tr>
<tr>
<td>The Humanities</td>
<td>2</td>
</tr>
<tr>
<td>Art History</td>
<td>2</td>
</tr>
<tr>
<td>Architecture</td>
<td>2</td>
</tr>
<tr>
<td>Science</td>
<td>1</td>
</tr>
<tr>
<td>Cinema</td>
<td>1</td>
</tr>
<tr>
<td>Journalism</td>
<td>1</td>
</tr>
<tr>
<td>Mass Communications</td>
<td>1</td>
</tr>
<tr>
<td>Industrial Arts</td>
<td>1</td>
</tr>
</tbody>
</table>

Question ten asks, "From what discipline do the
majority of the remaining history of photography students
come? (please check as many as appropriate)." This ques­tion revealed that the remaining enrollment in the majority
of history of photography classes is made up of students
in art, the humanities, photography, and art history. The
response is listed in Table 9.

From these data it would appear that a typical
class in the history of photography consists mostly of
photography majors with a lesser number of art majors.
The balance of the enrollment would consist of students
from the humanities and art history.
TABLE 9

DISCIPLINE FROM WHICH THE REMAINING HISTORY OF PHOTOGRAPHY STUDENTS COME

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Number of Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>26</td>
</tr>
<tr>
<td>The Humanities</td>
<td>20</td>
</tr>
<tr>
<td>Photography</td>
<td>13</td>
</tr>
<tr>
<td>Art History</td>
<td>11</td>
</tr>
<tr>
<td>Cinema</td>
<td>5</td>
</tr>
<tr>
<td>History</td>
<td>4</td>
</tr>
<tr>
<td>Television</td>
<td>3</td>
</tr>
<tr>
<td>Science</td>
<td>2</td>
</tr>
<tr>
<td>Engineering</td>
<td>2</td>
</tr>
<tr>
<td>Audio Visual</td>
<td>1</td>
</tr>
<tr>
<td>Communications</td>
<td>1</td>
</tr>
<tr>
<td>General Education</td>
<td>1</td>
</tr>
<tr>
<td>Graphics</td>
<td>1</td>
</tr>
<tr>
<td>Industrial Arts</td>
<td>1</td>
</tr>
</tbody>
</table>

Part II—Instructional Resources

Part II of the survey dealt with the materials of instruction. Five questions dealing with gallery space, print collections, media of instruction, assigned texts, and recommended readings comprised this section.

The Photographic Gallery

Question number one of Part II of the survey asked, "Does your institution have a gallery or other space exclusively for photographic exhibitions?" Of the fifty-eight institutions offering instruction in the history of photography that responded to this question, twenty-eight were listed as having an exhibition space for photographs, and
thirty stated that they have no such facilities. Therefore, approximately forty-eight percent of the institutions teaching the history of photography have gallery or other space for exhibition of photographs.

Photographic Print Collection

Question number two asked, "Does your institution own a permanent photographic print collection? If yes, how many prints are in the collection?" The response to this question was that twenty-six institutions answered yes and thirty-two answered no. Forty-five percent of the institutions responding have a permanent collection of photographs, while the majority of schools involved in history instruction have no examples of original works.

As shown in Table 10, the number of prints owned by each school ranges from less than ten to over 250,000. The mode, or most common response is 300. The median of the distribution is also 300. Although 300 photographic prints per collection is not the mean, the most frequent responses clustered around this number.

Instructional Media

Question three dealt more directly with the materials of instruction. In response to this question: "In addition to the standard lecture, please check the following instructional media as to the frequency of use in the
TABLE 10
PHOTOGRAPHIC PRINT COLLECTIONS AT INSTITUTIONS OF HIGHER EDUCATION

<table>
<thead>
<tr>
<th>Institution</th>
<th>Number of Prints</th>
</tr>
</thead>
<tbody>
<tr>
<td>De Anza College, California</td>
<td>5 to 10</td>
</tr>
<tr>
<td>University of California--Davis</td>
<td>10</td>
</tr>
<tr>
<td>State University of New York at Oswego</td>
<td>10</td>
</tr>
<tr>
<td>Utah State University</td>
<td>75</td>
</tr>
<tr>
<td>Chaffey Community College, California</td>
<td>Less than 100</td>
</tr>
<tr>
<td>Colgate University, New York</td>
<td>Less than 100</td>
</tr>
<tr>
<td>Grand Valley State Colleges, Michigan</td>
<td>100</td>
</tr>
<tr>
<td>Community College of Philadelphia</td>
<td>100</td>
</tr>
<tr>
<td>Philadelphia College of Art</td>
<td>200</td>
</tr>
<tr>
<td>Florida Atlantic University</td>
<td>300</td>
</tr>
<tr>
<td>Kansas University</td>
<td>300</td>
</tr>
<tr>
<td>Massachusetts Institute of Technology</td>
<td>300</td>
</tr>
<tr>
<td>Arizona State University</td>
<td>400</td>
</tr>
<tr>
<td>Indiana University</td>
<td>400</td>
</tr>
<tr>
<td>University of Nebraska--Lincoln</td>
<td>500</td>
</tr>
<tr>
<td>Harvard University (Fogg Art Museum)</td>
<td>Several hundred</td>
</tr>
<tr>
<td>Rochester Institute of Technology</td>
<td>500 to 1000</td>
</tr>
<tr>
<td>The Ohio State University</td>
<td>3,000</td>
</tr>
<tr>
<td>University of New Mexico</td>
<td>5,000</td>
</tr>
<tr>
<td>University of Maryland, Baltimore County</td>
<td>10,000</td>
</tr>
<tr>
<td>University of Rochester (The International Museum of Photography at George Eastman House)</td>
<td>250,000 to 300,000</td>
</tr>
</tbody>
</table>
history of photography courses at your institution," each school marked one space for each of the media listed. The total response for the fifty-six institutions is listed in Table 11.

**TABLE 11**

**INSTRUCTIONAL MEDIA USED IN HISTORY OF PHOTOGRAPHY INSTRUCTION**

<table>
<thead>
<tr>
<th>Instructional Media</th>
<th>Frequency of Use (Institutions)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Used</td>
</tr>
<tr>
<td>Films</td>
<td>6</td>
</tr>
<tr>
<td>Slide presentations or slide-supported lectures</td>
<td>49</td>
</tr>
<tr>
<td>Original photographic prints</td>
<td>10</td>
</tr>
<tr>
<td>Guest lecturers</td>
<td>2</td>
</tr>
<tr>
<td>Examples of historic photographic equipment</td>
<td>7</td>
</tr>
<tr>
<td>Videotape</td>
<td>2</td>
</tr>
<tr>
<td>Computer-assisted instruction</td>
<td>0</td>
</tr>
<tr>
<td>Programmed books</td>
<td>1</td>
</tr>
</tbody>
</table>

It can be seen by referring to this table, that slide presentations or slide-supported lectures are heavily used by the majority of schools responding to this survey. Original photographic prints are listed as the next most popular instructional medium in the history of
photography. Media such as: films, examples of historic photographic equipment and guest lecturers are apparently seldom used. Computer-assisted instruction, programmed books and videotape are never used by the majority of the institutions.

Books

Questions four and five dealt with assigned and recommended reading in the history of photography. The questions were, "Please list the books you assign as texts (required reading only)," and "Please list the books you recommend to your students as supplemental reading."

The response of fifty-two institutions may be found in Appendix D. This bibliography of assigned and recommended books includes all literature listed in the survey. Those marked with an asterisk (*) are designated by one or more institution as assigned reading. All other bibliography listings are recommended by one or more schools as supplemental reading.

Only one book, The History of Photography by Beaumont Newhall, is consistently listed by institutions teaching the history of photography as required reading. Eighty-seven percent of the respondents to the survey listed it as an assigned text for their students. The second most popular book is Photographers on Photography, edited by Nathan Lyons. Thirty-five percent of the institutions listed this text as required reading. The
remaining assigned texts which were reported as most popular by ten percent or more of the institutions responding are listed as follows:

1. A Chronology of Photography by Arnold Gassan
2. A Concise History of Photography by Helmut and Alison Gernsheim
3. The Latent Image by Beaumont Newhall
4. Art and Photography by Aaron Scharf
5. Looking at Photographs by John Szarkowski.

No single book is listed by the majority of respondents as being recommended reading. Although a number of texts are listed (see Appendix D), those which are suggested as supplemental reading by the greatest number of schools are as follows:

1. The Painter and the Photography by Van Deren Coke
2. A Concise History of Photography by Helmut and Alison Gernsheim
3. Photographers on Photography by Nathan Lyons
4. The Latent Image by Beaumont Newhall
5. The Picture History of Photography by Peter Pollack
6. Art and Photography by Aaron Scharf
7. Photography and the American Scene by Robert Taft
Part III—Program and Curriculum Design

The questions in Part III of the survey deal with methods of instruction, program objectives, and future projections of curriculum development.

Instructional Approaches

Question number one of Part III of the survey asked, "In what order would you rate the following three approaches to the teaching of the history of photography as they apply to your curriculum (multi-disciplinary approach, thematic approach, and chronological approach)?" (See the questionnaire in Appendix A for a definition of terms.)

The response of fifty-five institutions to this question appears in Table 12. These data reveal that the most frequently used instructional approach is the chronological approach. The second most frequently used approach is thematic. The least used approach to instruction in the history of photography is multi-disciplinary. Two respondents stated that there is no particular emphasis in their instruction, all approaches are equally used.

These data, in some cases, may be inconclusive due to the narrow range of responses in several categories. For example, two approaches received nearly the same number of response as the most frequently used. Therefore, it is difficult, with these data, to determine if the
thematic or chronological approach is most popular at the majority of schools.

**TABLE 12**

INSTRUCTIONAL APPROACHES IN THE HISTORY OF PHOTOGRAPHY

<table>
<thead>
<tr>
<th>Frequency of Use</th>
<th>Number of institutions using each instructional approach</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Multi-disciplinary</td>
</tr>
<tr>
<td>Number 1</td>
<td>16</td>
</tr>
<tr>
<td>(Most Frequently Used)</td>
<td></td>
</tr>
<tr>
<td>Number 2</td>
<td>12</td>
</tr>
<tr>
<td>(Moderately Used)</td>
<td></td>
</tr>
<tr>
<td>Number 3</td>
<td>23</td>
</tr>
<tr>
<td>(Least Used)</td>
<td></td>
</tr>
</tbody>
</table>

Also, this question does not take into account different approaches in different courses at the same institution. For example, Mr. J. Stephany at the University of Maryland stated that in his 19th century history of photography course, the emphasis is on a multi-disciplinary approach with least emphases on themes, whereas, in his 20th century history of photography course, the thematic approach is stressed with less concern for chronological sequencing. This variance in approaches may also be true for graduate versus undergraduate courses or seminar versus formal instruction.
History of Cinema

Question two asked, "To what extent do you relate the history of cinema to the history of still photography in your curriculum?" From the response of fifty-seven institutions, the data suggest that cinema is related to history of still photography at least superficially at the majority of schools (see Table 13).

TABLE 13

INCLUSION OF THE HISTORY OF CINEMA AND ELECTRONIC IMAGERY IN HISTORY OF PHOTOGRAPHY INSTRUCTION

<table>
<thead>
<tr>
<th>Coverage in History of Photography Courses</th>
<th>Cinema</th>
<th>Electronic Imagery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thoroughly</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Moderately</td>
<td>13</td>
<td>10</td>
</tr>
<tr>
<td>Superficially</td>
<td>29</td>
<td>27</td>
</tr>
<tr>
<td>Never</td>
<td>11</td>
<td>19</td>
</tr>
</tbody>
</table>

History of Electronic Imagery

Question number three asked, "To what extent do you relate the history of electronic imagery to the history of still photography in your curriculum?" The majority of institutions, in response to this question, stated that they superficially, or never, dealt with this topic in their instruction (see Table 13).

Time Period Emphasis

Question number four asked, "On what time period is the most emphasis placed in your history of photography
program?" The fifty-seven respondents were given three choices: (1) nineteenth century, (2) twentieth century--to 1950, and (3) contemporary--1950 to the present. One, two, or all three of these time periods could have been indicated if equal emphasis was placed on each in a history of photography program.

The result of this question is that nineteenth century and contemporary photography are equally stressed, but twentieth century history of photography to 1950 is the most popular (see Table 14).

<table>
<thead>
<tr>
<th>Time Period</th>
<th>Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nineteenth century</td>
<td>35</td>
</tr>
<tr>
<td>Twentieth century--to 1950</td>
<td>42</td>
</tr>
<tr>
<td>Contemporary--1950 to the present</td>
<td>33</td>
</tr>
</tbody>
</table>

Multi-disciplinary Approach to Nineteenth Century History of Photography

Question number five in Part III of the survey asked, "In the courses at your institution dealing with nineteenth century history of photography, what other areas are most commonly referred to?"

Of the various disciplines, art history is listed by over eighty-six percent of the fifty-one responding institutions. The study of history is also listed by a
majority of the institutions as commonly included in the instruction of nineteenth century history of photography—fifty-three percent of the respondents.

Disciplines such as: history of science, sociology, history of technology, philosophy, psychology, art criticism, literature, poetry and music are also noted in the survey (see Table 15).

**TABLE 15**

MULTI-DISCIPLINARY INSTRUCTION IN THE HISTORY OF PHOTOGRAPHY

<table>
<thead>
<tr>
<th>Disciplines</th>
<th>The number of institutions involved in multi-disciplinary instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>19th Century History of Photography</td>
</tr>
<tr>
<td>Art History</td>
<td>44</td>
</tr>
<tr>
<td>History of Technology</td>
<td>20</td>
</tr>
<tr>
<td>History of Science</td>
<td>10</td>
</tr>
<tr>
<td>Sociology</td>
<td>24</td>
</tr>
<tr>
<td>History</td>
<td>27</td>
</tr>
<tr>
<td>Philosophy</td>
<td>2</td>
</tr>
<tr>
<td>Psychology</td>
<td>1</td>
</tr>
<tr>
<td>Art Criticism</td>
<td>1</td>
</tr>
<tr>
<td>Literature</td>
<td>1</td>
</tr>
<tr>
<td>Poetry</td>
<td>1</td>
</tr>
<tr>
<td>Music</td>
<td>1</td>
</tr>
</tbody>
</table>

Multi-disciplinary Approach to Twentieth Century History of Photography

Question number six of the survey asked, "In the courses at your institution dealing with twentieth century history of photography, what other areas are most commonly referred to?"
Over seventy-eight percent of the institutions that responded to the survey listed art history, approximately fifty-seven percent listed sociology, and about fifty-one percent listed history (see Table 15). Other disciplines that were reported as being part of instruction in twentieth century history of photography were: the history of science, the history of technology, music philosophy, poetry, literature, psychology, and art criticism.

Course Structure

Question number seven dealt with the structure of history of photography courses. The question asked, "Are most of your courses formal or informal (of the seminar type)?"

Of the fifty-one respondents, twenty-two stated that the majority of their courses are formal, seven stated that their courses are informal (seminar), and twenty-two were listed as fifty/fifty. As can be seen by these data, formal lecture courses greatly outnumber the informal seminar.

Question seven continued by asking, "If formal, do you offer seminars in the history of photography?" Out of the twenty-two institutions that stated that the majority of their instruction in the history of photography is formal, six listed seminar courses in their curriculum and sixteen stated that they had no seminar offerings.
Independent Research

Question number eight of the survey dealt with independent study or independent credited research in the history of photography. Of the fifty-one institutions responding to this question, the majority offered the student independent instruction. Forty-three institutions stated they had such a course and eight stated that they did not.

Specific Training in the History of Photography

Question number nine dealt with instructional offerings in specific areas of training in the field of the history of photography. This does not necessarily infer vocational education, although at particular institutions this may be the case.

Of the fifty-one institutions responding to this question, thirty-six stated that they had no specific training emphasis. The fifteen remaining institutions listed training of the following: (1) the museum curator, (2) the photographic critic, (3) the historian, (4) the history of photography educator, and (5) the photographic archivist (see Table 16).
TABLE 16
SPECIFIC TRAINING IN AREAS RELATED TO THE HISTORY OF PHOTOGRAPHY

<table>
<thead>
<tr>
<th>Areas</th>
<th>Number of Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photographic Critic</td>
<td>9</td>
</tr>
<tr>
<td>Historian</td>
<td>9</td>
</tr>
<tr>
<td>Museum Curator</td>
<td>10</td>
</tr>
<tr>
<td>History of Photography Educator</td>
<td>7</td>
</tr>
<tr>
<td>Photographic Archivist</td>
<td>4</td>
</tr>
<tr>
<td>No specific training</td>
<td>36</td>
</tr>
</tbody>
</table>

Objectives

The objectives of instruction in history of photography programs vary widely according to the needs of the students, resources, instructional staff, and departmental philosophy. Clearly stated instructional objectives should reflect directions and emphasis in education, and should, theoretically, give us the reasons why each institution believes the history of photography is important.

An instructional objective, as Robert Mager defines it,

... is an intent communicated by a statement describing a proposed change in a learner—a statement of what the learner is to be like when he has successfully completed a learning experience. It is a description of a pattern of behavior (performance) we want the learner to be able to demonstrate.3

Instructional objectives are instructional blueprints and they must be measurable in order to determine if the end result of the instruction met the specified
These objectives not only serve as a guide to the instructor, but also provide a means by which the student may evaluate his own progress at any place along the route of instruction.

A meaningfully stated objective, then, is one that succeeds in communicating your intent; the best statement is the one that excludes the greatest number of possible alternatives to your goal.

Although educational objectives commonly contain phrases such as "to appreciate" and "to create awareness," as did many of the responses to the questionnaire, these are not explicit enough and do not describe what the student will be doing or what he is to know at the termination of the course.

These vague and broad statements can be replaced by terms such as: "to identify," "to recognize," or "to define." The respondents to the questionnaire too frequently listed instructional objectives too broad to be meaningful.

An example of more meaningful objectives, according to Mager's definition, was stated by Chaffey Community College, California:

1. Students will be able to recognize and identify works of the best known photographers and have a basic knowledge of the historical sequence of technical developments and artistic movements affecting the arts since 1820.

2. Students will practice the basic activities of historical research using secondary resources.
The remaining objectives may give us some idea of the direction and emphasis of history of photography instruction at the different institutions although they do not give any indication of what the student is required to know or how he will be required to perform. The following is a list of objectives of the existing history of photography curricula as reported in the survey:

1. a. To give studio photographers a greater appreciation of their heritage and to show the strong and practical links between the experiences of nineteenth century and contemporary photographers.

   b. To introduce art historians to the rich field of research available in the history of photography and how the development of art and photography since 1839 are inextricably linked.

   c. The pleasure of discovery (Arizona State University).

2. To provide a broad survey background for art majors, photography majors (transfer students) and vocational photography majors (Orange Coast College, California).

3. To study nineteenth century through contemporary photographers, including some of the local photographers, their style, format used and approach (Sacramento City College).

4. a. To make the student aware that the history of photography is related to the history of art and to the cultural history of a period.

   b. To make the student aware that many people have looked at the world in many personal ways.

   c. To prevent the student from learning everything about photography, aside from his own work, from his classmates.

   d. We feel that the history of photography will spread his vision and prevent him from becoming insular (San Francisco Art Institute).
5. The history of photography course (and projected courses) are used to augment the studio art program in photography and to provide some background for art and art history majors (University of Bridgeport, Connecticut).

6. To support the offerings of the art department in art history and photography (Florida Atlantic University).

7. To present the student with the historic content of the medium, its movements, preoccupations, ramifications, innovations, implications, images, and personages so that the student may better be able to talk, photograph, relate, correlate and in general draw upon the karma of this unique perception (Florida Technological University).

8. The history of photography is a part of photojournalism courses and serves as a historical perspective (University of Florida).

9. The history of photography provides the student with a basic background in the visual development of photography (Southern Illinois University).

10. a. To broaden the understanding and stimulate deeper appreciation of the antecedents of the current body of photographic work.

b. To encourage respectful but critical attention to what has been done in the past as related to current trends (Indiana University).

11. Allow the student a broader context for his own photography through an introduction to the history of photography (University of Kentucky).

12. a. To create an awareness of the history and aesthetics of photography.

b. To give the photography or art student a solid foundation in the technical and creative advancement made in the last 130 years. (Emphasis is placed on the images rather than the process.) (Louisiana Technical University)

13. The major objective is to expose as many students as possible to photographs and the ever-growing number of approaches to their history in the broadest sense. The focus is on meaning in the light of the history of picture-making of all kinds. The interest thus
ranges from aesthetic to political and social meanings. Photography in this department is one of the several media of nineteenth and twentieth century picture-making (Boston University).

14. The history of photography serves primarily as background information and provides an awareness of trends, individual photographs and photographers (Art School--Society of Arts and Crafts, Michigan).

15. To assist the student to put the current status of photography in perspective, and to illustrate influential trends, individuals and techniques (St. Cloud State College, Minnesota).

16. The major objective of the history is intelligent thinking in the medium (Stephens College, Missouri).

17. To try to give a broader knowledge of the medium to the student who is learning to see and use photography. To know what has been done and what people are doing--their concerns. To get them to think how this relates to what they are doing (Webster College, Missouri).

18. To give our students, who are rather isolated geographically from the major trends in visual communications a chance to relate their ideas and work. One of the main objectives was to jar their image of photography and make them re-evaluate their philosophy.

In essence, our offerings in the history of photography have been oriented toward a better understanding of a photographic aesthetic and its place in today's art scene (Montana State University).

19. The history of photography is a service course to the studio majors in photography (University of Nebraska--Lincoln).

20. To offer students an opportunity to study in depth and acquaint themselves with a broad spectrum of history of photography. Objective--to understand! (Michael Smith College, New Jersey)

   b. Train future teachers of the practice of photography.
   c. Train American studies scholars.
   d. General humanistic study.
   (University of New Mexico)
22. To teach the history, its specifics and methods of approach, how the history is important when considering perception, and how work is seen and evaluated and why (Cooper Union, New York).

23. a. We hope to make students aware of the enormous impact photography has had, and still has on the world.

b. To help our art history majors see the interaction and influences between photography and other art forms.

c. To acquaint photography students with photographic ideas and images as these relate to and stimulate their own image-making (Colgate University).

24. a. To explore the work and writings of photographers who have shaped the history of photography and the work and ideas of painters, optical technicians and others who first brought about the mechanical means of recording visual images.

b. The value standards expressed in static visual media when mechanically recorded or subjectively, humanly controlled (and altered) will be considered in context of both ancient and contemporary cultures.

c. To explore the cultural significance of photography in the twentieth century and its organic nature to understand the human values of the medium, and to relate photography's past with the present it has generated (Ithaca College, New York).

25. a. To examine the dominant trends and movements, the master photographers, the technical developments and aesthetic issues of photography from its invention to the present.

b. To enumerate definitions of terms by examining the works themselves, critical writings by both photographers and critics published in educational as well as popular journals, with emphasis on collating the material for a possible book (Pratt Institute, New York).

26. a. To provide the student with adequate instruction in practical research methods. This includes a brief general survey on research methods, and more specifically on procedures for using museum research
centers, both combined with an aim toward historical research projects in photography.

b. To provide a solid base for the student in terms of the nature of the medium itself. Its characteristics and variation, also its place in the larger fabric of culture should be dealt with to some extent. For example, its importance in relation to its social, psychological, and esthetic roles.

c. To establish the importance of a critical/analytical approach to photography as an extension of the creative act. This will be done both through dealing with writings on photography as well as by writing done by students themselves.

d. To deal with various concepts of ordering and presenting visual material. Concepts include the series and the sequence as an essential correlate to image making. Modes of presentation will include shows, albums, film slide-tape presentations, video-tape and the visual book (Rochester Institute of Technology, New York).

27. a. To present the scope of seeing, the spectrum of images in the growth of photography.

b. To provide familiarity with major trends, styles and with a body of work of major photographers.

c. To provide acquaintance with technical developments in the field (School of Visual Arts, New York).

28. To provide an art history elective for photography, audio-visual, art and art history majors (S.U.N.Y. College at Oswego, New York).

29. To trace the impact of photography upon the communication medium through a historical, theoretical and practical study of still and motion picture photography (Muskingum College, Ohio).

30. To provide cultural and technological awareness of the aesthetic history of the medium in the area of art (versus technological or commercial) history (Ohio University).

31. a. To establish an awareness of the historic developments of the medium.
b. To provide a context to see and study the work of significant photographers and the development of their vision and style.

c. To present alternative styles and methods of image-making and vision through discussion, study and analysis of photographs.

d. To understand goals and methods of image-making and hopefully introduce a sense of conscious control in the image-making process (Community College of Philadelphia).

32. To make the student aware of the history—both its existence and its specific nature, and to encourage the student to look and to think about what they have seen, how they saw it, why they looked, etc. (Philadelphia College of Art).

33. To establish basic respect and knowledge of the medium of photography and to establish knowledge of preceding historical events in relationship to current contemporary work (Utah State University).

34. a. To understand the interrelationship of the arts.
b. To follow the critical trends in photography.
c. To develop in the student a broader horizon. (Fanshawe College, London, Ontario)

35. To start the student thinking in terms of the traditions of the profession which he is becoming involved in. As such, the history of photography has great emphasis on the work of the masters of photography and their approach and techniques with regard to the medium (Red River Community College, Winnipeg, Manitoba).

Future Developments

The final question of the survey dealt with plans or projections for future changes or additions in the existing objectives of the history of photography curriculum. The intent of this question is not to survey new courses to be offered in the near future, but to determine how the existing courses, as listed in the survey, will change in
emphasis and how they will deal with the constant flow of new information and images being added in the field. This question also gave some insight into how the influx of students is changing the existing courses and it also gives us some idea of the projected methods and materials of instruction in the field. The response is as follows:

1. To emphasize that the history of photography cannot be understood apart from the history of literature, painting, sociology, technology, etc. To emphasize that all history is, of necessity, inter-disciplinary (Arizona State University).

2. To add to the curriculum instruction in original research and the training of the museum curator (Chaffey Community College, California).

3. To establish a connection with a gallery dealing with contemporary as well as historical work in which to teach classes (University of Bridgeport, Connecticut).

4. We need: (a) more information on contemporary people and movements, (b) more and better visuals (slide collections, etc.), (c) historians that are interested in photography for its content not its science, and (d) a better way to critically look at this medium (Florida Technological University).

5. To acquire more visuals—actual prints to show the students (Southern Illinois University).

6. a. To establish an archives mainly for oral history from photographers to correct the errors in current published histories.

b. To collect bodies of work that demonstrate the continuing biases on which the current representation of work in the histories of photography is based (Indiana University).

7. a. To develop a closer connection with studio programs.

b. To develop better interdisciplinary relationships.

c. To develop resources for more direct study: gallery space and print (and object) collections.

d. To expand the teaching staff in the future to at least one more instructor.
e. To develop greater cooperation or exchange with other institutions (Boston University).

8. Expand the coverage now offered and develop at least one history of photojournalism course (St. Cloud State College).

9. To develop a full course in the history of photography taught in the art history area examining both the chronological development and the major issues in the field (Webster College, Missouri).

10. a. The future objective is to offer one course in the history of photography from the pre-history to the Photo Secession, one including the Photo Secession up to 1950, and the third course dealing with contemporary photography from 1950 to the present.

b. Another future aspect will be an interdisciplinary approach to the history of photography, together with the art department and seminars integrating visual arts, literature and music in a more thematic approach to problems of expression.

c. Work is also underway to establish a gallery for photographic exhibits and to build up a permanent collection of photographs. It is almost impossible to teach the history of photography and the aesthetic aspects of the field without a collection of original work (Montana State University).

11. To develop a more complete program that would eventually allow for a major in the history of photography as is now the case with history of art majors (Brooklyn College, New York).

12. To increase the integration of photographic history with that of other mediums (Cooper Union, New York).

13. To increase the number of courses to provide the student with general background and more specific knowledge and awareness of problems in the history of photography (documentary, art, etc.) (York College, C.U.N.Y.).

14. a. To offer a seminar in selected topics in the photographic history as a sequel to History of Photography.

b. To restructure the History of Photography course to reach a wider audience (S.U.N.Y. College at Oswego, New York).
15. At the present time we are restricted to the one course offering. We would like to at least expand into two course offerings, but our academic structure makes it difficult to accomplish this (Muskingum College, Ohio).

16. a. To offer a second semester dealing with photographic trends since 1950.

b. To incorporate demonstrations in nineteenth century processes in the lecture series, together with lab sessions dealing with non-silver and manipulative printing processes (Community College of Philadelphia).

17. To add at least one and possibly two courses, add to the collection of books at the library, and begin a collection of original photographs (Beloit College, Wisconsin).

Summary

A questionnaire was formulated to survey the present state and scope of history of photography instruction at institutions of higher education. The questionnaire was divided into three major segments: (1) general information, (2) instructional resources, and (3) program and curriculum design.

The survey was mailed to 142 institutions known, or believed to be involved in instruction in the history of photography. The mailing list was compiled mainly from A Survey of Motion Picture, Still Photography, and Graphic Arts Instruction by Dr. C. William Horrell. Two rounds of questionnaires were mailed, and the final response was 55.6 percent of the institutions surveyed.
Part I of the survey dealt with general information. Some of the findings are as follows:

1. The great majority of history of photography courses are reported as being taught in art or photography departments.

2. A total of sixteen instructors are listed as having full-time responsibility for instruction in the history of photography, and sixty-five are listed as teaching history as part of their normal responsibility.

3. There is an average of 1.35 persons involved (full- or part-time) in instruction in the history of photography for each school offering one or more courses.

4. Undergraduate courses in the history of photography are the most prevalent, and most of the courses offered to graduate students are also available to undergraduates.

5. There is an average of approximately 1.8 different courses per institution, or about five semester hours of instruction per year at each school in the history of photography.

6. The majority of institutions offer only one or two different courses in the history of photography.

7. Of the many schools that offer instruction in the history of photography, only eight institutions offer four or more different courses during the school year.

8. Including repetitive course offerings, an average of approximately 2.4 courses are offered by each institution in the history of photography during the school year.

9. Enrollment in undergraduate classes in the history of photography are greater than graduate level courses. Forty out of the sixty-two undergraduate courses list enrollment figures of thirty or more students per class.

10. The majority of graduate courses have an enrollment of less than ten students.

11. The majority of institutions, seventy percent, report that offerings in the history of photography would remain the same during the next two years. Twenty-eight percent project an increase in course offerings.
12. There are no degrees reported offered, and no majors, undergraduate or graduate, in the history of photography. All degrees are listed as interdisciplinary, with a major in another field such as art history, and an emphasis in the history of photography.

13. Eight institutions report offering an emphasis in the history of photography. In these programs, thirty-nine undergraduate students and thirteen graduate students are enrolled.

14. Over fifty percent of the institutions that responded to the survey list photography as the single discipline from which the greatest part of their enrollment comes. The remainder of the enrollment in the majority of history of photography classes is made up of students from art and the humanities.

Part II of the survey dealt with the materials of instruction. Some of the findings are as follows:

1. Forty-eight percent of the respondents offering instruction in the history of photography list having a photographic gallery or other exhibition space for photographs.

2. Forty-five percent of the institutions that responded have a permanent collection of photographs.

3. The slide presentation or slide-supported lecture is listed as the most heavily used instructional media in the history of photography. Original photographic prints are listed as the next most popular instructional aid.

4. Only one book, *The History of Photography* by Beaumont Newhall, is consistently listed by institutions teaching the history of photography as being required reading. The other five most popular assigned texts are: (1) *A Chronology of Photography* by Arnold Gassan, (2) *A Concise History of Photography* by Helmut and Alison Gernsheim, (3) *The Latent Image* by Beaumont Newhall, (4) *Art and Photography* by Aaron Scharf, and (5) *Looking at Photographs* by John Szarkowski.
Part III of the survey dealt with methods of instruction, program objectives, and the future projections of curriculum development. Some of the findings are as follows:

1. The most frequently used instructional approach in teaching the history of photography is either the chronological or thematic approach.

2. The history of cinema is related superficially to the history of still photography in the majority of the institutions surveyed.

3. The history of electronic imagery is related superficially or never to the history of still photography in the majority of the institutions surveyed.

4. The most popular time period in the study of the history of photography is listed as, "Twentieth Century History of Photography to 1950" by the majority of the institutions.

5. Art history is listed by over eighty-seven percent of the institutions responding to the survey as being the discipline most commonly referred to in the instruction of nineteenth century history of photography.

6. Art history, sociology, and history is listed by a majority of the institutions responding to the survey as being the disciplines most commonly referred to in the instruction of twentieth century history of photography.

7. The majority of the courses offered in the history of photography are formal (lecture type).

8. Over eighty-four percent of the institutions that offer instruction in the history of photography also offer independent study or independent credited research as part of their history of photography curriculum.

9. Of the institutions surveyed, the majority of schools do not specifically train students in areas related to the history of photography. Those that did list the following areas: (1) the museum curator, (2) the photographic critic, (3) the historian, (4) the history of photography educator, and (5) the photographic archivist.
10. The objectives of history of photography programs vary widely according to the needs of the students, resources, instructional staff, and departmental philosophy. Most did not give any indication of what the student is required to know or how to perform, and are therefore weak instructional objectives (by Mager's definition). Some of the more commonly listed major objectives are as follows:

a. To give studio photographers a greater appreciation of their heritage and to show the strong and practical links between the experiences of nineteenth century and contemporary photographers.

b. To help the student learn in a formal and more economic way, historic aspects of photography, which they had been learning in informal ways and from classmates.

c. To make the student aware of the enormous impact photography has had, and still has on the world.

d. To provide cultural and technological awareness of the aesthetic history of the medium in the area of art history.

11. Future developments or projected instructional emphasis in the history of photography at the institutions surveyed center around, (1) the addition of new courses to the curriculum, (2) the development or expansion of print collections, and (3) the development of interdisciplinary relationships.
Footnotes—Chapter IV

1 Instructors who teach the history of photography exclusively.

2 Instructors who have other responsibility in addition to teaching the history of photography.


4 Ibid., p. 3.

5 Ibid., p. 4.

6 Ibid., p. 10.
CHAPTER V

RESULTS OF FOCUSED INTERVIEWS

Focused interviews were conducted for the purpose of soliciting the informed personal opinion of ten experts in various aspects of the field of the history of photography.

All interviews were held individually with no mention of the response from sessions with other experts. The purpose of the interviews was to determine what each person believed to be the state of instruction in the history of photography and their projection of future developments in the field. These interviews were also conducted to determine whether or not there exists a consensus with regard to the fifteen topics discussed, and if the personal opinion of this panel coincides with the present state of instruction as previously surveyed in this study.

The interview is, in a sense, an oral questionnaire. Instead of writing the response, the subject gives the needed information verbally in a face-to-face relationship. In many cases this technique may be superior to other data gathering devices. Among the many reasons this procedure may be more successful than others are:
1. People are usually more willing to talk than to write.2

2. The interviewer can explain the purpose of his investigation, and can explain more clearly just what information he wants.3

3. If the subject misinterprets the question, the interviewer may follow it with a clarifying question.4

4. Through the interview technique the researcher may stimulate the subject to greater insight into his own experiences, and thereby explore significant areas not anticipated in the original plan of investigation.5

As a research technique, the focused interview was standardized and widely used during World War II by Robert Merton.6 Originally, the focused interview was used to provide some basis for interpreting statistically significant effects of mass communication.7 The first studies were designed to analyze psychological effects and propaganda in pamphlets, radio programs, and motion pictures.8

This data gathering technique has been widely used in many types of research. In this method, the interview allows the interviewee to place responses in a proper context rather than force them into categories as in other techniques. This approach also offers the interviewee an opportunity to be more articulate and provide supporting information based on his own experience.

The direct approach, or question-and-answer interview, was avoided in this study. Rather, fifteen topics were used to stimulate conversation in a particular
direction. In this approach, the interview schedule, or list of topics was a critical step in the procedure. The topics stimulated comments and systematically revealed personal opinion and supporting evidence.

The interviewees were chosen by a poll of the photography faculty at The Ohio State University (see Appendix E). The persons involved in making this selection were: Professors Harry Binau, Alfred C. Clarke, Walter D. Craig, Clyde Dilley, Walter A. Johnson, Willie F. Longshore, Ardine K. Nelson, Dana Vibberts and Robert W. Wagner.

The experts selected by this poll were:

1. Peter C. Bunnell, Director of the Art Museum and McAlpin Professor of the History of Photography and Modern Art at Princeton University, Princeton, New Jersey.


4. Alan Fern, Chief of the Prints and Photographs Division at the Library of Congress, Washington, D.C.

5. Arnold Gassan, Chairman of the Department of Photography at Ohio University, Athens, Ohio.

7. Beaumont Newhall, Professor of the History of Art at the University of New Mexico, Albuquerque, New Mexico.

8. Eugene Ostroff, Supervisor of the Division of Photographic History; Curator of Photography at the Smithsonian Institution, Washington, D.C.


10. Van Deren Coke, Director of the Art Museum and Professor of Art at the University of New Mexico, Albuquerque, New Mexico.

11. Robert W. Wagner, Professor, the Department of Photography and Cinema at The Ohio State University, Columbus, Ohio.

The only individual not able to participate in these interviews was John Szarkowski of the Museum of Modern Art.

Each interview was tape-recorded with the permission of the interviewee due to the fact that writing during the interview might have had a distracting influence, both to the interviewer and to the subject. Recordings also permitted later replay, which allowed for an accurate transcript and an objective analysis at a later time.
In many cases, not all interviewees responded directly to some questions. In other cases, some responses were so similar that a representative sample is included in this chapter.

The results of the focused interviews are as follows:

**Focused Interviews**

**Why Should We Teach the History of Photography?**

When dealing with the reasons why we should teach the history of photography we are indirectly evaluating the need for the discipline and the particular reasons why each member of the panel believes instruction in the history of photography is important.

Alan Fern commented on the need for the history of photography to the professional photographer and artist:

... for the practicing artist it's a very important thing to be exposed to history. I don't think you should re-invent the wheel, and one way of avoiding that is to know the history of your craft...

I don't understand why a person shouldn't build upon the achievements of the past. Suppose you had a student who went to work without understanding contemporary practices in exposure and printing, and who hadn't seen the imagery of somebody like Stieglitz and Strand, or Weston. Or if Jerry Uelsmann started to work without knowing about Henry P. Robinson and the others who made composite pictures--how ridiculous that would be. It's only a person who could begin from the point others left off who will get somewhere.

In cinema the same thing is true. Suppose everyone started without knowing about changing from medium shots to close-ups and without understanding how you can destroy something with sudden shifts in direction...
and lighting. You may learn a great deal by studying the history of the field and seeing these things. Another thing is that you might find something intensely stimulating in the past, something that speaks to you directly...11

Eugene Ostroff added:

We build on the contributors who precede us, and if man stopped to pioneer every step of the way without building upon the learnings that preceded us, we certainly would not make the progress we are capable of making right now.

Understanding the history in a particular field helps to establish our relationship, not only to the events of the field itself, but to events generally, and helps us to understand how our field relates to society.12

Many members of the panel made direct reference to the need that exists to supplement photography education with instruction in the history of photography. In this regard the history of photography serves as a foundation for the technical and aesthetic development of the student as a photographer and artist. With respect to photography education, Van Deren Coke added:

Now that we have dozens of graduate schools all over the country offering practice of photography graduate work, there is a need to make these students aware of the traditions—maybe to stimulate them to re-explore certain processes out of the past. If they don't see how these things came into being, where they fit into history, they missed some of the richness of the imagery that took place in the past.13

The value of the history of photography in relation to the effect of photography on society and how society affects photography was expressed by Andrew Eskind and Robert Doherty. Eskind stated:
I look at it very broadly and wouldn't limit my thinking to history of photography as an art, but the whole social implication that photography has always had, and how photography affects society and how the photographs throughout history, in the hands of society, gives us insight and affects us.14

On the issue of the societal value of the history of photography, Peter Bunnell added:

Photographers have contributed to the enunciation of values, of making judgments and setting criteria for living. Photographers as people within society have offered us guidelines for our [own] existence.15

The role of the history of photography in visual communication was dealt with by several members of the panel. Beaumont Newhall believes that the history of photography is important because we are living in a photographic environment. We are constantly being bombarded by photographic imagery. He stated:

... there's no question whatsoever, if you take a broad look at the image environment, a majority of images that are seen by people are those created by a lens, and the medium is photographic--film, television and video tape.16

Arnold Gassan added:

The study (the history of photography) is useful in the general sense to develop photographic visual literacy. The students that we get are raised on a mixture of verbal literacy and television visual communication and yet are not analytical for the most part about the roots of the meaning of those images. By taking images out of the realm of their normal context and dealing with them in terms of aesthetic structure--denotation, connotation, semiology, their position in society as of a certain time and the change and meaning of the image over time with societal changes, I find they really do begin to learn to look at all images with this eye, not taking for granted that 'Gee, that's a neat image!' or 'That's the way things really are!'17
The role of the history of photography in teaching visual literacy was also dealt with by Robert Wagner:

If you look at the photograph or film as a symbol system in the way we look at printed words and other communications arts, then you do, I guess, have to learn to read a picture. I don't think the analogy is that precise, but it deals with the experience with which the viewer comes to that photograph. We see what we know.

If you take some person who has not been in touch with photographs, he might not see that Ansel Adams picture as a landscape--particularly if these are plains people. The scale is wrong. It's two-dimensional. It's black and white. But it wouldn't be long if you could show them what you are picturing. If you show them a picture of themselves. I had that experience in Ankara many years ago. I took a picture of this little shoe-shine boy on a corner, and I had prints made. The next time I went there I gave him a print. He looked at it. This was a picture of himself, and he didn't recognize it. As he looked at it he even turned it sideways and so forth. There were a couple of older kids around him, and they could see him and they could see the picture and said, 'That's you!' Suddenly it dawned on him. It was just like a light inside of him lit up, and he ran away with the picture.

You know the story of "Nanook of the North." When Flaherty showed the rushes of his picture, the Eskimos, who had never seen a film before, when the polar bear came on the screen, they threw their spears at it.

The public has to be educated to understand photographs. I don't think you can teach them to read them as we teach verbal language. I think you can teach them to be critical of and appreciative of good vs. bad pictures.18

In the opinion of Robert Wagner, the study of the history of photography is also important because photography itself is becoming much more popularized and is also taken more seriously as the monetary value of the photograph becomes greater. He stated:
you have a field that's expanding and that almost dictates historical consideration—where it came from what were the conditions under which it was made and so forth.

Also, due to the popularity of the field, Wagner stated:

the numbers of photographs that are being made is proliferating so fast that we face an immediate problem of how to handle it all, and that requires some historical perspective, too. By that I mean, somebody makes a photograph, you begin to say how good is it, then you have to say compared to what, and then you tend to go back into work that has become somewhat classic for comparisons. Now we are just at the point in time where the field of photography has become old enough to become somewhat respectable. In other words, we now have enough information to make value judgments—in fact, to have history at all.

Finally, the study of the history of photography is valuable in understanding the future directions of photography. Robert Doherty believes that the more we know about our past and the more we understand what has gone before, the better able we are to make decisions in terms of predicting the future of the field. He stated:

We are going to predict better where we are going by the experiences we have had in the past. If we can know and understand what has gone before and assimilate this as experience, I think we are going to predict, much better and logically, the future consequences of our actions, and presumably have a more productive future.
What Should be the Scope of the Field?

The scope of the field of the history of photography must be defined if we are going to deal effectively with instruction in this area. We must ask what the study of the history of photography should include. What other disciplines are related to this field, and in what way? Also, if the study is not simply a chronology of names and dates, what are its main issues and concerns? This examination was attempted in the interviews for the purpose of exploring deeper understandings of what the history of photography may come to mean.

In the view of Robert Doherty, "The roles of photography are considerably broader than the traditional concepts of the history of art, and if you look at the full potential of photography in terms of the scope of its history," he added, "the field is broader than even the graphic arts combined with all the rest of art." Doherty continued:

If you are going to talk about the whole thing, you are going to talk about science, and the technology, and the development in relation to cameras and techniques and things of that nature.

This interdisciplinary nature of the history of photography was mentioned by all persons interviewed. Wagner stressed its importance by saying:

As people become interested in anything, it drives them back to origins, to a deeper consideration of it . . . In the case of photography it is ubiquity.
This word describes photography very well. It applies to many different fields, the sciences, the social sciences, the anthropologist becomes interested in it as a method of recording events, its into art, its into education, it's in all of these fields that you find the curricula of photography ... People in literature have now become interested in photography because it provides a visual complement to the verbal image. So as that happens they begin to look at pictures more seriously and they begin to learn the names of Weston ... who he was ... Steichen ... Stieglitz, ... when photography originated. These are all the questions which follow. The ubiquity of photography is the reason why we are now more concerned with the history of photography.

Arnold Gassan further stressed that the scope of the field of the history of photography reaches to many disciplines. He believes that photography is a sociological-technological interaction because as he said, "How could you have photography before you have the technology to bring it to the masses?" In this respect he believes that it is important in the instruction of the history of photography to show how the technological changes have changed the spirit of photography. With regard to sociology, Gassan stated that, "Photography as a medium is in continuing interaction with the social fabric of the time, and the socioeconomic and caste traditions in which it exists." For example, he added:

The specific content of the documentary image is only as accurate as its documentation in a place in time and in a certain social context, and there is no way of dealing with the aesthetics of the image independently of this.
Van Deren Coke also stated that it is important to stress the interdisciplinary nature of the history of photography. Being such a concrete medium, such an indelible document, he believes photography is important to historians, anthropologists, ethnologists, and sociologists, as well as being used as a means of artistic expression.

Coke went on to point out the importance of an awareness of sociology when dealing with photography:

A great deal of the photography done in the nineteenth century and even into the early years of the twentieth century would have to be thought of as documents of a social nature. Quite early, even in the period of the daguerreotype, there were pictures made that were meant to convince people of a condition that needed to be changed.

The earliest great photographers in the history of the medium, Hill and Adamson, in their pictures of the fishermen at New Haven, were asked to indicate by their pictures the openness of the boats. These photographs were used to prevail upon the contractors, who sent the fishermen to the sea, to give them covered boats to keep them from being drenched by the North Sea which had consequently caused a lot of them to die of pneumonia.

The photograph is so impressive as a document. It is not surprising that people interested in social change turned to it in the nineteenth century as they are turning to it in our time. A most graphic example of this is what happened to all of us in the Vietnam War. As we watched the TV we saw it actually happening thousands of miles away, and we saw it change the attitude of a large portion of our population.

Beaumont Newhall also expressed his belief in interdisciplinary study as those fields relate to the history of photography:

I certainly would not want to think that there is any such thing as THE history of photography. The time is past for that. It is time now for us to examine photography in a broad way and to integrate it with all the disciplines.
For example, he continued:

I would think the sociologist would need to know the history of the use of film in sociology. How could you understand the effectiveness of Hitler's dictatorship without knowing his passion for photography? He had a private photographer . . . This, a sociologist has to know.

Newhall also pointed out the continued importance of the study of photography to the scientific community; the geologist, geographer and now the space scientist.

Finally, another aspect of the scope of the field as seen by Beaumont Newhall is the integration of film, television, and video tape in the history of photography:

I think one of the most important things we have to do in the history of photography is the integration of these three fields. Few who teach the history of photography teach the history of film. Sure, photography is different from film, sculpture is different from architecture, and architecture is different from painting, but they are all related, and I don't think you can consider the person who is being trained in the visual arts to have a fully rounded education without a knowledge of the history of these three media.

Should Instruction in the History of Photography be Vocationally Oriented?

When an institution offers instruction in a particular area, for example the history of photography, it is for one of two general reasons. First, the instruction may be offered as supplemental education. The history of photography could serve as background of part of the foundation for the student's major field of study. This was dealt with in part in the previous interview question. Second,
instruction in the history of photography may be vocational, or job-oriented.

Vocational instruction in the history of photography may take many directions. The teacher of the history of photography, the archivist, the researcher, and the museum curator are the most obvious. If a university or college approaches this aspect of instruction, two major points should be considered. (1) What areas of expertise in the history of photography should be developed at a particular institution, if any? When answering this question the institution must seriously evaluate its instructional staff and resources, and provide the necessary environment for such instruction. (2) The institution must constantly be aware of the job market with regard to both the professional requirements of the graduates and the number of graduates that are needed in the respective fields.

Van Deren Coke, who is a professor of art at the University of New Mexico, amplifies this point by stating:

At this university we have two kinds of history of photography. We have undergraduate courses of which possibly only one percent of the students would eventually be historians, and we have a graduate degree that focuses on the history of photography.

In regard to the degree programs at the University of New Mexico, Van Deren Coke added:

I have never felt, nor has Beaumont Newhall, that we ought to separate out the history of photography as a separate study. Its got to be linked to the history
of art. Just as I think the history of art from 1839 to the present day has got to be linked to the history of photography.

There is not a person today who truly has a Ph.D. degree in the history of photography. I think there is eventually going to be an increase in interest in adding art historians who have this specific capability in the history of photography to staff art history departments and art departments that teach photography. There is evidence to support this. We have had inquiries from a number of institutions. In most cases they can't afford to hire a person like Newhall who does nothing but teach the history of photography. Most schools, at least initially, would like to have an art historian who could teach one or two courses in the history of photography and also teach nineteenth and twentieth century art history. That's what we are turning out, and I think that is probably the most realistic goal of our people today.

Peter Bunnell, who directs the history of photography program at Princeton University also believes that vocational training in various areas of history of photography is needed. With regard to the graduates of these programs, he said:

... the field is prepared to absorb very few of these people. Therefore, the universities have a responsibility not to over-kill, to just turn out graduates. I do not think there is any market whatsoever for history of photography trained people who are so limited in their professional abilities that they can only deal with the history of photography. My interest is in educating an historian of art of the modern era with a focus on the history of photography. Eventually graduates will arrive at the point, in terms of their professional responsibility and their professional ranking within the university, where they can emphasize only photography. But for the first several years of a young Ph.D. graduate's career I do not see jobs available for someone who cannot teach, for instance, the history of art survey, French Impressionism, twentieth century American art, and the history of photography. I do not think jobs are available exclusively in the history of photography and therefore, the preparation for what I described above is the thrust of this program.
None of the persons interviewed stated that there are presently ample job opportunities for those who will graduate with expertise in the history of photography. Alan Fern, Chief of the Prints and Photographs Division at the Library of Congress, believes that although training in the field is necessary, a broader education is needed. Commenting about the availability of employment at museums, he said:

I have noticed in a number of the fields about all the visual arts, not just photography, that you have a problem in training people in an area where there may not be enough jobs, and that you may be raising their expectations unrealistically. How could you train somebody at a university without raising their hopes that they are getting a kind of vocational education, and they will step forward and immediately upon graduation go into a good job? I am aware that there are very few job opportunities. Every time a job opens up here [The Library of Congress] we are flooded with applications, and I imagine it's the same at the other comparatively few institutions that have collections.

Speaking about the present need for the person trained as a museum curator, Jerald Maddox made the following observations:

I don't think there is enough demand to set up large programs to train curators of photography. Very few curators are going to work in a museum situation where all they are responsible for is photography. So I think they are better off having a general museum training background. Specialization as far as photography is concerned is probably a little limited and unrealistic because the number of institutions that are exclusively involved in photography is limited. This is likely to be the case in a smaller institution where they can't afford the staff.
Mr. Maddox also stated that teaching the history of photography is a bit different because of the large number of schools at which photography is being taught.

Robert Doherty also believes there is a present need for educators in the history of photography:

There is a need because there are approximately 80,000 or 90,000 people studying photography in its various forms right now. If they are going to be studying photography they probably ought to know a little bit about what has gone before. Then obviously you are indicating a vast market.

With respect to training in the archival aspects of photography, preservation and restoration of photographs, Andrew Eskind believes that there aren't half a dozen people in the country who have a real expertise in this area.

He goes on to say:

The problem is finding an institution to sponsor it. There are only a few places in the country where you can get adequate training for that kind of thing. In fact, I'm not sure there is one place you can get all the training that is desirable. A university may be a good place to start because the proper background for a conservator for photographic purposes should include some sound college chemistry, organic and inorganic, and a little physical chemistry wouldn't hurt. Somewhere along the line the person should go to a place like Cooperstown and learn some basic paper conservation. Finally, some time should be spent with an expert in the field doing those things which are special to photographs.

There is not a guaranteed job market. The need is out there, but most of the museums and institutions that are becoming active and collecting historic photographic materials are not in the position where they can bring on a full-time person to do nothing but restoration. The material is out there and in need of care.
With regard to fields of expertise and job opportunities, Robert Wagner predicts that in the future, "There will be places of employment for a lot of people." He added:

Because you have the history of photography for social purposes, you have it for purposes relating to the history of art, you have it for relating to industry, you have it relating to the history of national development. So that's another kind of thrust. In other words I think there are numerous positions beyond the teaching of the history of photography into which people with this kind of knowledgeability will fit.

Wagner goes on to say that another employer for graduates in the history of photography may be libraries. He noted that the trend appears to be that universities and colleges are moving audio-visual components--films, charts, maps, and photographs from the audio-visual center to a library center:

So it would be important for people in the field of the history of photography to get some sense of library management and the most recent technology, computer-based information banks and that kind of thing.

That leads to another aspect of the history of photography which is not taught anyplace. It deals with management of information as seen in photographs. It also involves development of a taxonomy of images which we don't have. This may be the second frontier of photography. This may be 1839 that we are again moving into.
Should a Degree be Offered in the History of Photography, or Should This Study be Offered in Another Major Program?

When answering this question we must also deal with two related major points. First, should the history of photography have its base in any one particular discipline such as the history of art, photography, or American studies? Second, should training in the history of photography be at both the undergraduate and graduate levels?

Although all of the individuals interviewed believed that some degree of vocational instruction should be available to students interested in pursuing in-depth study in a particular area of the history of photography, the necessity of a specific degree in the history of photography seems questionable.

Beaumont Newhall reflects the attitude of many members of the panel when he said:

I feel that it really doesn't matter in what field you get your degree. I think what matters is the discipline that you acquire. I don't even think its the knowledge that you acquire. I think its the attitude and the techniques for extracting information and the help that an older and more experienced person can give in weighing the evidence and detecting, to use an old corny phrase, the forest and not just all the trees.

With regard to the ideal department or discipline from which a history of photography program should emerge, Robert Wagner does not see any existing department which is adequate. He continued by saying:
I don't see any of the existing departments being adequate because I don't know to what extent art history deals with electronic imagery. I am sure television is not considered to be an art, just as photography is not considered to be an art by some. I would say there is an area that I would define as the photo-electronic image systems, which could be found in a unified department . . . In it you would have your own collections and your own technology for examining things. You would have a home base, a department of photo-electronic communication that provides the core courses and the advisement. The majority of the courses, as in an interdisciplinary program, would include crossing departmental lines to go to where the materials and other people are, art history, sociology, photojournalism, and so forth.

This interdisciplinary philosophy is also expressed by Andrew Eskind:

An institution should have available a variety of different experiences, a history department, art history department, sociology department, psychology department, and with enough flexibility, photography people could pursue their own interests and attack it from any of a variety of different directions.

All of the persons interviewed believed that graduate instruction in the history of photography is necessary, and the curriculum, although interdisciplinary in nature, should be specialized enough to make available an in-depth education in one or more of the fields related to the history of photography (the history of photography educator, the archivist, the curator, or researcher). It was the majority viewpoint that these various degrees need not be in the history of photography. One of the related fields which would have a curriculum flexible enough to allow study in the history of photography, such as art history,
history, American studies, or photography, may fulfill the needs of the student.

With regard to an undergraduate degree in the history of photography, the majority of the panel questioned the practical need for such a program. Many individuals expressed the following concerns: (1) A broader education should be acquired at the undergraduate level. The Masters degree, for example, would then give the student a chance to emphasize or specialize in a particular area of the history of photography (the art history of photography, education, museum work, archival practices and restoration). (2) Many individuals such as Eugene Ostroff, Alan Fern, Jerald Maddox, and Arnold Gassan feel that the field is not large enough at the present to absorb the students from such undergraduate programs. With regard to this point, Jerald Maddox said:

An undergraduate major in the history of photography seems a little ridiculous to me. I don't think there is enough demand in the discipline to sustain that major . . .

On the other hand, the majority of the panel expressed the future necessity of having a Ph.D. in the history of photography or with emphasis in the history of photography. Although the present major researchers in the field do not possess this degree, it was the opinion of the panel that the time will come when it will be expected. Robert Wagner expressed this point of view by saying:
There will be people who will just be across-the-counter service type people in the field, but I would think that anyone who is really serious would have to have a Ph.D. I don't think you can rise beyond a certain level unless you have developed research methodologies that would enable you to be in a position of doing research. There are a lot of exceptions now, but I would think that the key jobs in any organization would eventually become Ph.D. situations.

What Other Fields Should Be Included in the Study of the History of Photography?

All of the persons interviewed believed the history of photography is an interdisciplinary study, being involved in several academic disciplines.

Not only is the history of photography important to the art historian, historian and sociologist, but art history, history and sociology is also essential to the understanding of the history of photography. Without these fields of study, as many members of the panel indicated, the history of photography would be degraded to a series of names and dates with no concern for the aesthetics of the art, the reasons for its development in a particular direction, and no concern for photographic philosophy or the intent of various artists.

It appeared to be agreed that without some insight into various other fields, a person is only semi-literate in the history of photography--part of his education is lacking. Andrew Eskind commented on this point:
People who want to get into the history of photography can come from wherever they want to come from, and no matter what their background is, they can get a crack at it. If they come into it without any art history or history background they are certainly going to have to learn about it. How can you understand the history unless you can understand the history of the other media that make up the history of photography?

Several disciplines were listed by the panel as being important in the instruction of the history of photography: history, art history, sociology, history of technology, science, and photography.

Since the history of photography is such a complex field, and no one person can effectively be involved in all of the aspects of the field, the thrust of the individual will determine the direction of the instruction in the area. As Peter Bunnell stated:

You cannot understand the history of photography and not be 99 percent committed to the history of art if you are dealing with the history of photography as an art form. If you are dealing with the history of photography as a science, then you better not omit the history of science as a theoretical and philosophical discipline as well as the techniques in chemistry and physics which have to do with this field.

The most frequently mentioned discipline which was believed to be important in the study of the history of photography, as expressed by the panel, was art history. The reason for this is explained by Beaumont Newhall:

Most people who have written the history of photography are art historians. It has happened because the discipline of studying, of advanced study in the history of art, trains a person to handle pictures and to handle the facts and to get a sense of the stylistic development.
Although it is extremely important, Mr. Newhall believes that the history of photography should not stop with art but should encompass and integrate all disciplines that the field touches.

When discussing the history of photography with the panel, the interdisciplinary nature of the field constantly emerged, and much of what was said previously also applies to this question.

**Should a Foreign Language be Required?**

*If so, which?*

The response to this question was mixed. All of the historians interviewed believe a foreign language is essential. On the other hand, some curators and museum personnel question its absolute necessity.

Peter Bunnell commented about this question by saying that the knowledge of foreign languages for anyone interested in research and scholarship in the history of photography is "absolutely crucial." He added:

You cannot deal with photography in the nineteenth century unless you know French and German. Just from a literary point of view, you cannot be in the community of scholars without being able to communicate in the two primary scholarly languages in art which are French and German.

With about the same reaction to the necessity of foreign languages, Beaumont Newhall commented:

For graduate work, definitely. Foreign language is required here for a Ph.D., it ought to be required for the Masters. I simply could not operate myself without French and German. I don't see how you can
work without at least knowing those languages, and if I were a young person I certainly would learn Russian. When I started my studies there was no scholarly work in the English language at all.

Several persons that were interviewed reacted to the necessity of a foreign language in much the same way Eugene Ostroff did, by saying, "It varies, depending upon what aspect of photography one has prime interest in."

Robert Wagner also commented on this point by stating:

I would say that if your dissertation project is centered on French photography or the German developments in photography, it would be essential to know that language. It would be important to have a reading knowledge of it. As a general rule I much favor a foreign language, just on the basis of experiential development.

Should the Student Who is Aspiring to be a Historian of Photography Take Courses in Photography?

Many persons who are not educators or do not deal with training historians or scholars in the history of photography did not wish to respond to this question. Of those that did respond, all agree that some understanding of photography and its processes is needed by the historian in this field, although not all agreed that formal courses in photographic techniques are needed.

Peter Bunnell reacted to this question by saying, "Absolutely, it is required in order to understand the methodology of the medium, though one need not set himself up as a photographer." As an example, Peter Bunnell believes that
when dealing with the history of view camera photography, the concept of the inverted and upside-down image on the ground glass screen is a crucial element of creativity, or vision, and of the structure of the picture. This can be seen by the fact that the photographs of William Henry Jackson that dealt with reflections were derived stylistically by looking at the picture upside-down. In this respect, it is Mr. Bunnell's belief, that certain technical considerations must be introduced to the student and are necessary in understanding the photographic aesthetic.

With regard to the same question, Beaumont Newhall said:

I think that the detailed history of what we might call the engineering aspects of the instrument are not necessary for a person who is doing an art history approach, but there are certain aspects of camera design that are absolutely essential to understand.

At Harvard, the art historians all had to take a studio course whether they could draw or paint or not. They had to experience what it was like to make a fresco on wet plaster, where you couldn't make a change. You had to make laboriously polished gesso panels and lay gold leaf on it. I don't think I would go quite that far, but I would recommend that every graduate student take at least one studio course to understand the problems of the photographer.

Personally, I do not consider myself a photographer, but if I had not mastered the photographic technique, I could not have understood the problems, and I would not have commanded the respect of a Weston, of a Steiglitz, of a Strand, of a Cartier-Bresson. So I think it would be a great mistake if you didn't know anything about the technique.

In a separate interview, Van Deren Coke, using an example in art, reacted to this question in much the same
way as Newall by saying, "I think that if they are going to understand Renaissance fresco techniques, it would be well to do some of it. Students won't understand it nearly so well if they just read the techniques." With respect to the teaching of nineteenth century history of photography Mr. Coke added:

The same is probably true if they actually made daguerreotypes, they could understand it a lot better. For a while Dick Rudisill had the students making daguerreotypes here at the University of New Mexico, and I'm sure once you did it, you would have a much greater appreciation for the process. I think this is a valid approach, but not necessary.

Mr. Arnold Gassan does not believe separate classes in photography are essential for the training of a historian of photography, but he does believe that the technical aspects of the medium must be made clear to the student. He stated:

The students with no background in photography materials can be brought to an intellectual background of what happened by providing them comparisons out of their own experiences. As long as you make the technical aspects of the medium clear, then the implications of how the particular aesthetics and particular kinds of images resulted in that time becomes clear. For example, it should be explained that every time Jackson wanted to make a picture he had to set up his tent. What I do at one point in the class, when dealing with Weston for example, is deliberately present some of these images upside-down and reversed left to right, and show through a duplicate slide how the composition changes.
What Do You Believe is the Reason for the Increase of Instruction in the History of Photography?

The increase of instruction in the history of photography has been great during the past seven years as reported in surveys by Dr. C. William Horrell. In 1968, 117.6 semester hours of instruction were offered in the history of photography. In 1975, 530 semester hours of undergraduate instruction and 80 hours of graduate instruction were reported. The writer also discovered, through the survey for this study, that the projected future plans of the responding institutions will produce an increase in history of photography course offerings in almost 30 percent of the programs studied.

The experts in the field believe this increase in history of photography instruction is due to a variety of reasons, such as: (1) the popularity of photography in general, (2) the increase of photography programs, (3) the realization of photography as a valid means of communication and research, and (4) the interest in collecting historic and contemporary photographs and equipment.

Robert Doherty believes the trend of increasing history of photography instruction will continue. He said, "I think it will level off, but the leveling off is probably twenty years away."

In response to the question of why this increase in history of photography instruction has occurred,
Robert Doherty and Andrew Eskind had similar viewpoints.

Doherty said:

We have commissioned a sociologist to do a study for us, which we intend to publish in Image, on the whole phenomenon of photography on the American campus today, particularly within the liberal arts schools. If you pick any campus, there are a great number of cameras. You have the feeling that they are wearing cameras like jewelry. Is this also, or could it possibly be the same kind of phenomenon that the typewriter played at the turn of the century, where people are beginning to realize that this is a valuable and viable method of communication, and that they are using photography in order to simply say something—say something that they perhaps can't say or find a way to say or express in any other way. We are curious about it so we asked someone to look at it from the standpoint of a social phenomenon, and perhaps come up with some answer.

Doherty has confidence that this will give some insight into the increase in the popularity of the history of photography, because he believes, as photography instruction increases, so will history of photography instruction.

Arnold Gassan stated that the increase in history of photography instruction is due to,

...photographic education, which increased incredibly between 1960 and the present. The history of photography is catching up with it. I think it will parallel what is happening in photography instruction in general.

About the popularity of the history of photography,

Beaumont Newhall adds:

Its increase is not just in colleges, not just in teaching. Its in the art market for the first time. Photography has really reached the art market and the inflated prices are incredible. This indicates that there is a tremendous desire somewhere for collecting photographs and an interest in photography that goes far beyond the dilettante stage.
With respect to the art market and its relationship to the increasing popularity of the history of photography, Robert Wagner commented,

... for example, Parke-Bernet was on the Today (TV) show... They were showing images and discussing prices... a lot of people saw that broadcast and suddenly said, 'My gosh, photographs are that valuable?' Collectors are buying them as investments, just as they buy paintings, and that leads to going back into the history of the works. Who did it? When was it done? What else has been done? Who else is important? How old can a photograph be? So the field gets talked about, people get into it. The people who get into it, like yourself, talk more about it. I, as a teacher, talk more about it. More gets written about it. Look at the proliferation of books on photography recently. This has occurred mostly in the last ten years. We didn't have much before that. The very popularity of it drives people back to the study of the history of it.

Another aspect of the popularity of the history of photography was proposed by Eugene Ostroff:

One factor has been the interest by creative photographers in exploring new creative techniques and resurrecting the historically earlier processes. I think photographers have become interested in these earlier processes and have become interested, as a result, in the history of the field. They want to know how these processes came into existence and how the techniques can be reproduced.

Finally, Peter Bunnell attributes the popularity of the history of photography to "the general popularity of the medium" which he said is the "now thing" in our society. He went on to explain that, "Most of what you call the history of photography is really a preparation for the study of photography in the seventies. True history is not really being dealt with in many courses."
Is it Necessary for an Institution to Own Examples of Original Photographic Prints?

The response to this question was unanimous. All persons interviewed believe that original examples of photographs are necessary in effective instruction of the history of photography.

With respect to this question, the survey for this study revealed that the majority of the institutions that offer instruction in the history of photography (55 percent) do not own examples of original photographs. The survey also revealed that slide presentations or slide-supported lectures are the most commonly used media of instruction in the history of photography. Original photographic prints were the next most popular instructional aid.

Of the individuals that responded to the question of need for original photographs in history of photography instruction, Van Deren Coke was the most vocal, and his statements may be considered the majority viewpoint:

Its very difficult to teach the history of photography in any kind of sensible fashion without a collection of original material. You can't speak with any degree of enthusiasm or authority about the nature of an albumen print--the nature of a 16" x 20" contact print done in 1865, unless you have got something there for the student to look at. . . . the great stumbling block is going to be the lack of original material at the universities for the students to look at. It is true that they have been teaching the history of art for a long time with slides. It's being done, but I don't think its a good idea. But, there's less of an excuse in the history of photography. In my graduate seminar I have people from all over America, and they have come from schools
that haven't had original material, and when they come here, and we show them the actual material, they change their whole attitude and get new ideas about the material.

I think the need for a sizable collection is going to cut down the increase in the history of photography programs, not in numbers, but in the quality of what can be done. I don't think you can have a collection of slides, and from those slides, you can teach the history of photography. I think it would be a great mistake to try to do so. If a department, or if they have a museum, could get a study collection of no more than fifty pictures. They should have some stereos, some albumen prints, some daguerreotypes, ambrotypes, tintypes, cyanotypes, gum prints, bromoils, and aristotype prints.

The nature of the material is so important in photography . . . The character of the material has so much to do with the effect the image has on you. If the student has a good albumen print, or a good salt print, then they could look at it, and you could extrapolate from that and say, 'This is the nature of the surface, this is the nature of the color, now the next twenty-five pictures I'm going to show you are slides and they look like that.' It wouldn't be a vast investment . . . it would be ridiculous not to do it, but few schools are acquiring a collection.

With regard to the establishment of a study collection, Alan Fern commented:

Slides are never going to substitute for the real thing. You can't expect university museums to look like the National Gallery or the Boston Museum. They just don't look like that and they are never going to. What you need are serious study collections. Instead of having 20,000 Bradys you just need a few, or something of that time period.

You need a good slide collection and selection of books, this is easy. After you see the reproductions you have got to see what a daguerreotype looks like, what an ambrotype looks like, what a good print from a collodion plate looks like from that period because people don't make them any more. You should have a platinum print or two by someone good. There are traveling exhibitions that may be gotten from time to time to enrich the experience of the people at these institutions.
Although Peter Bunnell believes that in undergraduate instruction in the history of photography, "A collection can be limited beyond belief to only a teaching tool, . . ." this will not do for advanced instruction. He said:

On the graduate level it is a different situation. On the graduate level you must have a collection of substance or have access to such a collection. . . . you teach from the finest works possible and you teach from originals.

Dealing with the very different needs for collections of photographs in undergraduate and graduate courses in the history of photography, Robert Wagner commented:

You will always have an increasing number of courses taught by second-hand materials such as slide sets. There will be more films. There will be more packaged materials that can be used by inexperienced teachers, and this will help the student. It will buffer the fact that you have a lot of people who don't know what they are talking about, and they are teaching it. Good material that comes out in a package, if it is well done, will be helpful. But there is no question that serious study centers will have to have access to original materials. I would say that every decent program in the teaching of photography will have one or more courses in the history of photography, sometimes taught with original materials, but more often taught with slide materials and that kind of thing. But the serious places, which will be mostly at the graduate level, will have to provide access to sources locally, and also provide the student ways to get access to materials that are elsewhere and always will be elsewhere.

Finally, Beaumont Newhall parallels the needs of the history of photography student to those of the history of art student:
Every institution that teaches the history of art should make available, as far as they can, good examples of what has been produced. Certainly, no institution can have everything. The museum is an adjunct to every vital art department and any student who goes to an art department that doesn't have a museum or collection, or access to one, is making a mistake.

**Is it Necessary for an Institution to Own Examples of Original Historic Equipment?**

The survey for this study reveals that most institutions seldom use examples of historic photographic equipment in their instruction. Also, all of the experts that were interviewed agree with Peter Bunnell, who said, "There are examples that could be highly instructional, but not as important as prints."

The lack of use of this instructional aid is caused by three major reasons, as explained by Van Deren Coke:

1. the published histories that are most popular do not deal with equipment to any great extent, and
2. few people know very much about equipment, and
3. there are not many places to go where you can get information.

Van Deren Coke explains by saying:

Equipment has been much underestimated in the history of photography for many reasons. The first one being, when Newhall went to Harvard he was trained entirely as an art historian. He was visually oriented, and therefore, the equipment, although he knows a lot about it, never was of much interest to him. Gemsheim you would have thought would have dealt more with equipment because he was a professional photographer, but as a young person he was trained in art history. The few histories that deal with equipment are not well known. Braive's history, which is sort of a picture book has some equipment illustrated, but there is no
information about it; and very few students have ever seen Lecuyer, the great French history of photography which has lots of pictures of equipment. But most can't read French, so that's the limitation.

There is a need, and when I was director of the George Eastman House I thought I met the need by getting the only real scholar we have in all America, Eaton Lothrop, to prepare a book on 100 choice cameras from the George Eastman House collection (*A Century of Cameras*). That was a step in the right direction, but I would say very few of us know very much about it, and there are not many places we can go to get much information.

The trouble with the historians of cameras is that they get so immersed in whether Leica put on this or that model another screw on the left-hand side or the right-hand side of a mount. This has to do with the history of technology, not the history of photography. On the other hand, if you do not explain to students the nature of an early 1855 stereo cameras, they cannot understand the extraordinary importance of stereo photography and how a whole new way of looking at the world evolved by using that camera. It was a small negative, and a short focal length lens was used—slightly wide angle in many cases, and the resulting distortions were quite unusual. The stand camera of the day did not generally incorporate such vision because of different focal length lenses. This was the first real snap-shot vision. With drop shutters an exposure of about 1/25th of a second could be achieved. This stopped action on the streets of Paris and on Broadway in New York City. Cameramen began to take pictures of things that had never been photographed before. If students don't know about the early cameras, what they looked like, I don't mean they have to see one physically because they are very rare and expensive, but if they don't have them explained to them with a picture at hand, it's hard to understand aspects of the history of photography.

Van Deren Coke believes that in many cases, photographs, construction details, and replicas may serve the purpose of instruction in this area when original examples are not available. He added:

... we have a modern mock-up of a camera obscura we show the students. Its exactly the right size—its made with plywood rather than with an earlier wood, but they can see the principle of it.
Is it Important to Dedicate Gallery Space Exclusively for Photographic Exhibitions?

The results of the survey for this study reveals that the majority of institutions (55 percent) do not have an exhibition space for photographs. The interviews with experts in the field reveal that they believe such an exhibition space would be helpful in the instruction of the history of photography. As Arnold Gassan stated, "Yes, it is desirable. You need to be able to make frequent periodic evaluations."

Although it would be beneficial for an institution to display original study prints to be viewed by the students at their convenience, the actual need for such a facility may be determined by the thrust of the institution insofar as their emphasis in undergraduate and graduate instruction is concerned.

At Princeton University, where there is more emphasis on graduate instruction in the history of photography, Peter Bunnel believes that a gallery space for photographic use is not required, a small exhibition space for teaching exhibits may suffice. He explained by saying,

The real thrust is the print room, where the student can go and look at the original works. The problem is, however, that the research area or print room cannot handle large numbers of students, plus the prints themselves would not hold up. Teaching exhibitions then become necessary.

The ideal on the graduate level is to deal with original works, and teach the course right in the print room. I don't have a permanent gallery. I don't think that's required, although it should exist for the general public.
What Should be the Major Objectives in the Instruction of the History of Photography in Higher Education?

Objectives tell us the important directions and emphasis in instruction. This question will therefore probe what should be the main thrust and responsibilities of programs in the history of photography.

Both Arnold Gassan and Robert Wagner responded to the need of the history of photography to cross disciplinary lines, to teach research methods, and more thoroughly deal with the chronology and aesthetics of the medium as they relate to the other arts. Robert Wagner outlined the major concerns of a history of photography curriculum as follows:

First, you will have to be knowledgeable in the chronology of photography. You will have to be knowledgeable in the technical processes . . . you have to have some knowledge of the craft. You have to have a knowledge of art history, particularly the period of the nineteenth century. You have to know something about history as history, the discipline of history. What are the historical methodologies? I think the students have to have some sense of the technological developments, particularly in the nineteenth and twentieth century. Then, some knowledge of library science, the management of archival materials and information retrieval. I think they should have some sense of music and other related arts. I think they ought to have some understanding of behavioral science and particularly the research methods in the behavioral sciences along with research methods in history.

You have historical methodologies which help you develop the material as a chronology and as evaluative studies, then you have the behavioral science part of it which involves the interaction of the image with the viewer and the image maker. All of these effects that images have on people are partly psychological, but social psychology is the area.
Speaking in more general terms, Eugene Ostroff defines the objectives of a history of photography program in terms of the responsibility of the instructor:

The role of the instructor is to teach the student sources of information—where he can go for information—to reinterpret the information that's being digested, and to produce a creative individual in the field rather than someone who can repeat what has been expressed.

Beaumont Newhall believes that one of the most important objectives of instruction in the history of photography is the integration of the fields of film, television, and videotape into the history curriculum. He believes that a person trained in the arts should have a knowledge of the history of these three media.

Peter Bunnell adds, with regard to the responsibility of the department to the student and to the field of the history of photography, something must be done to upgrade instruction in this area. Mr. Bunnell believes that one of two objectives should be sought insofar as the physical and human resources at educational institutions are concerned: As he put it:

There eventually has to be some degree of specialization where certain institutions recognize their faculty and physical resources, or faculties are developed that are multi-aware.

What Do You See as the Major Problems in the Teaching of the History of Photography?

Each person interviewed approached this question from a different point of view. Although all agreed that
the field is new and much needs to be accomplished, the
major concerns of the members of the panel included:
(1) the lack of qualified researchers and teachers in the
field, (2) the limited published material in most areas of
the history of photography, (3) the limited knowledge on
the part of educators and researchers of the technical
aspects of the field, (4) limited resources, and (5) the
need for emphasis on the many facets of photography
(commercial, photojournalism, scientific) not just photo-
graphy as an art.

Commenting about the need for qualified researchers
and more published material, Van Deren Coke said:

We have so little knowledge about such a vast
field. There are photographers of considerable
quality that we don't know anything about. All we
know is the name, and with some of them we don't
even have a name, all we have is a body of work.
The field is in its infancy.

We're finding out new things all the time,
but there are so few photographic historians it is
slow going. You can count them on two hands—in the
world! We find out a lot about the history of photo-
graphy from people who aren't photographic historians.
Time and again people in allied fields get involved
with the history of photography or personalities in
the history of photography. But there aren't enough
historians that are trained to ferret out the informa-
tion and do something with it once they have got it.
We're in a very primitive stage.

The whole history of photography has been depen-
dent largely upon two people, Newhall and Gernsheim,
because they wrote books in English. As a consequence,
if it wasn't in Newhall, and if it wasn't in Gern-
sheim, it didn't exist. What we need are broader
texts. I think we probably need a text for nine-
teenth century photography and another one for twen-
tieth century photography. I think we need a text,
if it could be written, about photography since 1950.
During that quarter of a century photography moved further than any time in its history from an artistic standpoint. More people were trained at a higher level to use photography as a creative medium, and an avalanche of material has been produced that must be sorted out and studied. It's an extraordinarily critical time. We will look back on it in the future somewhat as we see art in the first twenty-five years of the fifteenth century in Florence during the Renaissance.

Commenting on the lack of technical knowledge of photography on the part of instructors in the history of photography, Peter Bunnell said:

One of the great problems in teaching the history of photography is a limited knowledge on the part of most people of the technical developments of the medium, and I think that's important. Why, in the passage of the scientific development of the mid-nineteenth century, did the daguerreotype materials come together as they did? What do they do? What were the options that William Henry Jackson had available? Not how you make a wet-plate, but what effect did the lenses have that outfitted his camera? What effect did that have on seeing?

How do you deal with Emmet Gowin, who takes a lens of incorrect focal length for an 8x10" view camera and thus comes up with a stylistic exposition of what is termed the 'circle of confusion'? Where the definition of the lens falls off and you have a circular image surrounded by a ground of varying intensities of gray to black. How do you deal with this critically if, first of all, you do not even understand what he did?

Peter Bunnell suggests that if you do not understand the technical aspects of the field, you may not understand that Gowin, "... had to make a critical choice, that this is the way he was going to do it, that he accepted it."

He added, "You also have to know how to teach it."

Alan Fern believes that another problem in teaching the history of photography is that you have something that comes close to agreed history.
You always see the same example of what Brady did, what O'Sullivan did, what Atget did, what Lange did . . . as if they had only done that one thing. In a survey course you have got to boil it down. The danger is, we tend to assume that in 1840, the example we use is the whole history of the daguerreotype, and that the only calotypes made were by Hill and Adamson for the painting, and you don't go into other interesting questions. There are technical considerations, personality factors . . . The danger is, you get to the point that one slide set or book sets up a canon, a sort of agreed history, and everybody looks at the same thing and makes all their judgments on the same basis.

An issue that emerged several times in discussions with the panel involved professional standards with regard to the training of history of photography educators. The concern of some professionals in the history of photography is that a number of institutions are unwilling to maintain standards of excellence due to their staff, inadequate facilities, or their possibly superficial attitude with regard to instruction in this area. It is believed that course offerings are sometimes shallow, and as Peter Bunnell said, "True history is not really being dealt with in many courses," and that institutions are offering courses, and in some cases, creating people with a supposed expertise in this area just to satisfy a demand. Commenting about this problem, Robert Doherty said:

I would like to simply urge an element of caution. I would hate to put my fate in the hands of a surgeon who is going to do an appendectomy on me who has had the low level of training that many people in the whole field of photography have had. The idea is that of professional standards. There are people like that who are teaching the history of photography, there are people like that teaching the history of
film. One incident I know of, a young man, who a year ago admitted to me that he had no knowledge whatever of the history of film, he was very interested in film-making and the art film, and now a year later he is supposedly an authority on the history of film and is going to be teaching it. This appalls me. I know this is happening because of the rapid demand, and to some extent the inmates are running the institution.

What is happening, is that colleges are responding to this kind of phenomenal need, and using methods and policies that they sure wouldn't use in their chemistry or their biology, or their medical school. I resent that superficial attitude on the part of the administration of colleges, and I resent it on the part of naive people who will participate in this simply because they enjoy teaching or something of that sort.

Beaumont Newhall believes that the history of photography should have many immediate goals: the integration of film, television and videotape into the history of photography curriculum, increasing emphasis should be placed on the interdisciplinary approach in the study of the field, and the effect of images on society and the editorial policies of the press should be examined and included to a greater degree in the study of the history of photography.

Explaining the third point, Beaumont Newhall said:

I've become increasingly aware of the layman. The layman is a very important figure in the use of photography in our culture. There are people who use the photographs. It's not enough to just leave the history of photography with the finished print. I'm putting more and more emphasis in my lectures on the publication of the photographs in books, on the editorial use of photographs, what happens when the photograph leaves the hand of its creator, and the teamwork of photojournalism as brought to a classic point by Life's editorial work. This is tremendously important for the students to know. The moral responsibility of the editor when using photographs, what can happen with the placement of
the photograph on the page, the cropping of the photograph, the use of the word with the photograph, all of this is tremendously important. This does not form a part of the history of photography as we look at it today. I'm personally aware of this, because I did shape the pattern in which histories of photography are written, and I'm now re-examining this whole thing, and I'm re-doing my history of photography as a text book and there will be a lot of changes.

What Type of Research is Needed in the Field?

All of the persons interviewed believed that the study of the history of photography is still young and much work needs to be done in all aspects of the field. In answer to this question, Peter Bunnell reflects the attitude of the majority by saying, "Every type of research is necessary. I don't think we know anything."

Speaking about more specific needs, Alan Fern added:

You need serious research in every aspect of photography. It is still a new field. The first thing in history is to find out what there was, how it was done and what it physically was, and get the dates, places, and people straight. After that, you have to ask what its all about. We have to get to the stage of literary or painting history, or architecture history, where we are really grappling with what it really means . . .

Photography criticism is needed. Not just writing reviews of shows, but the aesthetics of photography must be dealt with. A serious approach to the meaning of what photographers have done is required.

Speaking about the needs of the literature in the field, Jerald Maddox commented:
The histories have been the history of photography as a thing in itself . . . there hasn't been very much effort made to see photography in a larger context.

Other than its interdisciplinary need to view what has happened in a greater context, Mr. Maddox also believes that many obvious concerns of the field still need research. For example, he said, "There aren't very many critical studies of the so-called great photographers, even now."

Also commenting about the need for research in the history of photography, Beaumont Newhall said:

We need to have much more thorough study of the small fields. It's been too general. We haven't done obvious things. The time is past when one man can write one book, and that's the history of photography. We need to branch out. Every paragraph in my history is a potential book. We haven't looked, we've just taken things for granted. We have just begun in this field.

What Are the Future Directions and Concerns of the Field?

This question was asked, not only to determine what directions the history of photography is taking, but more important, to discover what the future directions and concerns of the field ideally should be in the opinion of those interviewed. The response to this question gives a feeling, not only for what the concerns are in the field, but also offer constructive comments as to the directions that may be taken in instruction and in the field of the history of photography in general.
In answer to this question, Peter Bunnell commented that the future directions of the history of photography are "unlimited." He feels that there is a need for a great deal of hard work, a need for true professionalism, and a need for searching critical analyses which takes nothing for granted. He commented:

If you are aware of the present situation in the medium you can sense our basic inability to know how to deal with it on a variety of fronts. All we get is one book after another of pictures and no substantive and interpretative text. Few have yet undertaken the hard work and the fruits of what research has been done have not been fully made available. What we have today, instead, is the surfacing of the ultimate product—the pictures. We deal with a kind of product history. We have a product on the one hand, meaning the pictures, but then we must also have the history and the critical insight to put them all together.

Speaking about the history of the art of photography, Beaumont Newhall added:

The time is going to come when we will look upon the history of photography in the same way that we've come to look upon the written or spoken word. For example, we don't expect to equate a medical report with a piece of poetry, and we recognize there is such a thing as literature, and I suppose that's the art of writing. In my field, my particular interest and thrust is the literature aspect of photography. That is, literature is a form of expression as well as communication and that's my interest . . .

Commenting more directly about the future direction of history of photography instruction, Beaumont Newhall believes, "It is time now for us to examine photography in a broad way and to integrate it with all the disciplines."
Of the many disciplines that Mr. Newhall mentions, he believes that the history of photography should integrate the photographic media of film, television, and videotape. Dealing with this same issue, Robert Wagner discusses what he would like to see in the future of graduate studies in the history of photography:

I would like to see a strong graduate program in the history of photography which is related to cinema and to television. We will have people who are interested in cinema who should also know the history of photography. Anyone who goes through the history of film should know the cross-over points, and vice versa, and he should know something about electronics. The camera is the standard on all three media. A photographic historian who doesn't know how to simply describe or diagram the method by which a television image is produced is suspect.

Wagner believes that one of the directions of the history of photography should be a deeper involvement with the technology of the medium in order to better understand the aesthetics:

There are many people in the field of film and photography who say, 'I'm interested only in the art.' Film critics are commonly heard to say, 'I don't care how the image got up there, all I'm dealing with is what the image is as art. I don't care about the technical problems they had. I don't care about the problems of color or light,' or whatever, . . . I think it's a rationalization. The medium and the message are inseparable. To discuss a photograph in any depth, in any detail, I think you have to know how it originated. I think when you are dealing with a technological medium it becomes much more important to integrate the technology and the art. I don't see them as being separate items. I see them as one thing.
With respect to history of photography instruction, Van Deren Coke sees the future following in the same direction that instruction in the history of art has taken:

The history of photography will be segmented. When I came here twelve years ago, the history of art was taught in six courses, today there are offered thirty to thirty-five courses. In the history of photography eventually you will have courses that will be on photography during the twenties, that will become a whole course. I think you will also have courses that may very well be focused on landscape photography in the nineteenth century.

Finally, Robert Wagner commented more broadly about what he believes are the immediate future needs of the history of photography:

We don't have enough good teachers in this field. We have to develop new types of research methods in the visual field. . . . we don't have a taxonomy of images. A lot of basic research has to be done to establish it as a discipline. We have a great proliferation, a great mass of stuff that's being accumulated now. If we can't even handle the past history of the field reliably, how are we going to handle the contemporary field? We need people who are already beginning to sort out the vast amount of stuff that's coming out so that it will be manageable in the future, otherwise we're going to be snowed under with an immense number of images.
Summary

Focused interviews were conducted for the purpose of soliciting the informed personal opinion of ten individuals considered to be experts in various aspects of the field of the history of photography. Eleven potential interviewees were originally chosen by a poll of nine members of the photography faculty at The Ohio State University. The persons selected were: Peter C. Bunnell, Robert J. Doherty, Andrew Eskind, Alan Fern, Arnold Gassan, Jerald Maddox, Beaumont Newhall, Eugene Ostroff, John Szarkowski, Van Deren Coke, and Robert W. Wagner. All of these persons are nationally or internationally known. The only individual not able to participate in these interviews was John Szarkowski.

A question and answer approach was avoided during these interviews. Instead, a nondirective, informal approach was used. Fifteen topics were used to stimulate conversation in the search for informed opinion and key ideas with relation to instruction in the history of photography.

The consensus findings on each topic are as follows:

1. Why should we teach the history of photography?
   a. It is important for the artist and the professional photographer to be exposed to the history of their
field so they can build upon the achievements of the past.

b. Understanding the history of a particular field not only helps establish relationships of events within the field itself, but also helps relate this field to society, and to historical and cultural events in general.

c. The history of photography is important in visual communications because we live in an image environment. A majority of images that are seen are those created by a lens, and the medium is photographic.

d. The study of the history of photography is useful in the development of photographic visual literacy.

e. The study of the history of photography is valuable in understanding the future directions of photography itself.

2. What should be the scope of the field?

a. The field is interdisciplinary. Instruction should touch all fields that influence or affect its development (sociology, science, technology, history, art history, etc.).

b. The history of photography should integrate the fields of film, television, and videotape.

c. The study of the history of photography must include the documentary uses of the medium due to its powerful social influence.
d. Photography must be considered as a means of artistic expression.

3. Should instruction in the history of photography be vocationally oriented?
   a. Most of the people interviewed believe that the job market for students trained as curators, researchers, archivists, and history of photography educators is very small at this time.
   b. Most experts believe that training in the history of photography is most productive at the graduate level.
   c. Because the field can presently absorb very few graduates in the history of photography, it would be wise if the student had a broad background in photography and associated fields to insure employment in a related area if need be.
   d. Because of limitations in staff and physical facilities, few institutions are presently qualified to train students in specific areas in the history of photography.

4. Should a degree be offered in the history of photography, or should this study be offered in another major program?
   a. Peter Bunnell, Jerald Maddox, and Arnold Gassan believe that an undergraduate degree in the history
of photography is not practical at this time due to the limited demand in the field, but all persons responding to this question believe that graduate programs are needed in various aspects of the field (research, instruction, restoration and preservation, and curatorial responsibilities).

b. Fifty percent of the panel stated that it does not matter what field the degree is in. It is the discipline, attitude, and techniques for extracting information that is important.

c. What is needed is an institution that offers the student a variety of different experiences in a program that has enough flexibility so that the students can pursue their own interests in a number of different directions.

5. What other fields should be included in the study of the history of photography?

a. There appeared to be consensus that without some insight into certain other fields, a person is only semi-literate in the history of photography. The most frequently mentioned fields were: history, art history, sociology, history of technology, science, photography, cinema and television.

b. Of the many disciplines listed, the most frequently mentioned field was art history. Six interviewees
stressed its importance to the study of the history of photography.

6. **Should a foreign language be required? If so, which?**
   a. All of the historians that were interviewed believed that a foreign language is essential, usually French and/or German.
   b. Of the others that were interviewed, four of the persons did not offer much comment about the subject, and Eugene Ostroff and Robert Wagner believe that although a foreign language may be helpful, it is not absolutely essential.

7. **Should the student who is aspiring to be a historian of photography take courses in photography?**
   a. All persons believed that some background in the field of photography would be helpful and desirable, but none of the persons interviewed believed that the history student should be required to take formal studio courses in the practical aspects of the art.
   b. The historian must be aware of certain technical considerations of photography in order to fully understand photographic aesthetics.
   c. The student can be brought to an intellectual background of the practical techniques of photography and how they affect the imagery by the
history of photography instructor, no additional laboratory courses would be necessary.

8. What do you believe is the reason for the increase of instruction in the history of photography?
   a. History of photography instruction has increased due to the recent increase of photography instruction in general.
   b. Photography is becoming a more popular means of communication and research.
   c. The general interest in the field may also be due to the increased amateur interest in collecting historic and contemporary photographic art, literature, and equipment.
   d. In the past decade there has been a significant increase in the literature of the history of photography.
   e. More museums and galleries are exhibiting photographic art and bringing the medium closer to the public.

9. Is it necessary for an institution to own examples of original photographic prints?
   a. The response was unanimous. All persons interviewed believed that an institution should own or have access to original photographic prints.
b. It is believed that on the undergraduate level, a small study collection consisting of examples through the history of photography will suffice.
c. On the graduate level, the student must have access to a more in-depth collection.
d. The lack of adequate collections will seriously limit the number of institutions that can legitimately offer graduate education in the history of photography.

10. **Is it necessary for an institution to own examples of original historic equipment?**

   a. The consensus was that although it may be desirable, it is not necessary for an institution to own examples of historic photographic equipment.
   
b. Reproductions of key pieces of equipment or slides of the originals may be adequate for general instruction.
   
c. A student wanting specific training in this aspect of the history of photography must have access to one of the few museums having a collection of historic equipment and related research material (the International Museum of Photography and the Museum of Science and Technology of The Smithsonian Institution, for example).
11. **Is it important to dedicate gallery space exclusively for photographic exhibitions?**
   
a. A large exhibition space may not be required and may not be possible at many schools.
   
b. An area for the display of teaching exhibits may suffice.
   
c. The print room or study center may also serve this function for a smaller group of students, usually on the graduate level.

12. **What should be the major objectives in the instruction of the history of photography in higher education?**
   
a. To develop a knowledge of the chronology of photography.
   
b. To develop a knowledge of the technical processes of the medium.
   
c. To develop a knowledge of the various disciplines that influenced the development of photography and that continue to shape its future (art history, history, sociology, history of technology).
   
d. To provide, on the graduate level, the necessary resources and training in the history of photography to meet the individual needs of the student.
   
e. To integrate the other visual media (film, television, videotape) into the study of the history of photography.
f. To provide the student with sources of information, a knowledge of research methods, and experience in scholarly communication.

13. What do you see as the major problems in the teaching of the history of photography?

a. There is a lack of qualified researchers and teachers in the field.
b. There exists limited published materials, both in quality and in quantity, in most areas of the history of photography.
c. There is limited knowledge on the part of educators and researchers of the technical aspects of the field.
d. The print collections and other resources of many institutions are too limited.
e. Additional written histories are needed to bring fresh viewpoints to the field.
f. There is a need for an emphasis on the many facets of applied photography (commercial, photojournalism, scientific) not only photography as art.

14. What types of research are needed in the field?

a. More work needs to be done in all aspects of the field.
b. A more serious approach to photographic criticism and aesthetics is needed.
c. The field must be analyzed in the larger context: in terms of interdisciplinary study and research.

d. A much more thorough study and re-evaluation of the written history of photography is required.

15. What are the future directions and concerns of the field?

a. There is a need for professionalism and searching, critical analysis that takes nothing for granted.

b. The history of photography must be related to the other disciplines that helped shape its history and will affect its future, and must be integrated with other photographic and electronic visual media such as cinema, television, and videotape recordings.

c. As the history of photography increases in popularity and specialization, it will probably pursue the same course as instruction in history and art history. Offering more detailed and focused instruction, the history of photography will be divided into more specific courses.

d. We must begin to sort out the vast numbers of photographs that have been produced and are being produced, and develop a manageable system and a taxonomy for this visual material if a truly scholarly discipline is to be in the history of photography.
Footnotes—Chapter V


2 Ibid.

3 Ibid.

4 Ibid.

5 Ibid.


7 Ibid.

8 Ibid.

9 Best, op. cit., p. 187.

10 Ibid.

11 All passages quoting Alan Fern are statements from a personal interview, December 17, 1974 (Library of Congress, Washington, D.C.).

12 All passages quoting Eugene Ostroff are statements from a personal interview, December 16, 1974 (The Smithsonian Institution, Washington, D.C.).

13 All passages quoting Van Deren Coke are statements from a personal interview, February 6, 1975 (University of New Mexico, Albuquerque, New Mexico).

14 All passages quoting Andrew Eskind are statements from a personal interview, February 21, 1975 (The International Museum of Photography, Rochester, New York).

15 All passages quoting Peter Bunnell are statements from a personal interview, December 19, 1974 (Princeton University, Princeton, New Jersey).
All passages quoting Beaumont Newhall are statements from a personal interview, February 7, 1975 (University of New Mexico, Albuquerque, New Mexico).

All passages quoting Arnold Gassan are statements from a personal interview, February 21, 1975 (Ohio University, Athens, Ohio).

All passages quoting Dr. Robert Wagner are statements from a personal interview, February 26, 1975 (Ohio State University, Columbus, Ohio).


All passages quoting Jerald Maddox are statements from a personal interview, December 17, 1974 (Library of Congress, Washington, D.C.).

CHAPTER VI

SUMMARY AND CONCLUSIONS

Summary

The study of the history of photography has increased in the past decade at institutions of higher education. However, little has been written in this area, and prior to this study, no clear-cut information existed concerning the state of the field. We did not know why many institutions considered the history of photography important, nor did we know the planned objectives of their programs. We did not know what books and teaching materials are commonly employed, nor what time periods, inventors, artists, movements, or ideas with which they most commonly deal or even consider essential in the study of the history of photography.

In a review of the literature relating to this dissertation it was discovered that no published materials exist which deal directly with curriculum in the history of photography. What does exist, however, are two detailed surveys outlining instructional offerings at institutions of higher education. They are: three editions (1968, 1971 and 1975) of A Survey of Motion Picture, Still
Photography, and Graphic Arts Instruction by Dr. C. William Horrell published by the Eastman Kodak Company, and the Guide to College Courses in Film and Television published by the American Film Institute.

The studies by Dr. Horrell provided the greatest assistance to this writer because they were used to formulate the mailing list for the questionnaire used in this study, and they gave some idea of the increasing popularity of history of photography courses over an eight year period.

The present study investigated the state of instruction in the history of photography by the use of two research techniques: (1) a mail survey of the state of instruction in the history of photography at sixty institutions of higher education, and (2) a series of focused interviews with a select group of ten experts in the various fields of the history of photography.

Using the mail survey, a questionnaire was sent to all institutions of higher education in the United States and Canada known to offer instruction in the history of photography. The survey was mailed to 142 institutions, resulting in a final response of 55.6 percent of those surveyed. The questionnaire was divided into three major segments designed to determine the present state of instruction: (1) information concerning course offerings
and enrollment, (2) instructional resources, and (3) program and course design.

The questionnaire dealt with topics such as: faculty, courses, enrollment, frequency of course offerings, degree programs, print collections, gallery space, instructional media, assigned texts, supplemental reading, time periods emphasized, independent study opportunities, vocational training, instructional objectives, and future plans.

Much of the data which pertains to college and university offerings in the history of photography is included in Appendix C. Appendix D also contains a bibliography of assigned and recommended readings at these institutions as reported by the survey.

A series of ten focused interviews was also conducted with experts in various areas of the history of photography. The purpose of the interviews was to solicit informed opinion with regard to various issues and especially to prognosticate about instruction in the history of photography in higher education.

The persons involved in these interviews were chosen by a poll of the photography faculty at The Ohio State University. The interviewees selected were: Peter C. Bunnell, Robert J. Doherty, Andrew Eskind, Alan Fern, Arnold Gassan, Jerald Maddox, Beaumont Newhall, Eugene Ostroff, Van Deren Coke, and Robert Wagner.
The interviews were tape recorded with the permission of the individuals involved, each session lasting about forty-five minutes. During the interviews, fifteen selected topics were discussed as follows:

1. Why should we teach the history of photography?
2. What should be the scope of the field?
3. Should instruction in the history of photography be vocationally oriented?
4. Should a degree be offered in the history of photography, or should this study be offered as part of another major program?
5. What related fields should be included in the study of the history of photography?
6. Should a foreign language be required? If so, which?
7. Should the student who is aspiring to be an historian of photography take courses in photography?
8. What do you believe is the reason for the increase of instruction in the history of photography?
9. Is it necessary for an institution to own examples of original photographic prints?
10. Is it necessary for an institution to own examples of original historic equipment?
11. Is it important to dedicate gallery space exclusively for photographic exhibitions?
12. What should be the major objectives in the instruction of the history of photography?
13. What do you see as the major problems in the teaching of the history of photography?

14. What type of research is needed in the field?

15. What are the future directions and concerns of the field?

Finally, in the conclusions of this study, an attempt was made to compare, analyze and integrate all of the data gathered, both from the survey and the interviews, and to formulate a list of generalizations about the present state and future directions of the field of instruction in the history of photography.

**Conclusions**

As a result of this study the following conclusions were reached:

**Purpose of History of Photography Instruction**

**Findings**

1. Clearly stated instructional objectives of history of photography courses were generally lacking. Only two institutions stated these objectives according to Mager's definition, and all other responses were very broad reasons for offering history of photography instruction. Typical responses were:

   a. To give studio photographers a greater appreciation of their heritage and to show the strong and practical links between the experiences of nineteenth century and contemporary photographers.
b. Courses in the history of photography are used to augment the studio art program in photography and to provide some background for art and art history majors.

2. Expert opinion solicited during this study shows that instruction in the history of photography may have social value and that such study is, or should be, interdisciplinary.

a. The history of photography serves to educate the student, and ultimately the public, to be both appreciative and critical of photographs. The study of the history of photography may make a person more visually literate in a society which is dominated by imagery—most being photographic in nature.

b. Photography is beginning to be more seriously regarded as a viable interdisciplinary research tool. The sociologist, anthropologist, and historian have come to regard photographs as primary research evidence.

c. In a broad context the history of photography is regarded as useful because it reflects the history of a society, the history of technological progress, and the use of this art as a statement of values.

Analysis

It is the opinion of this writer that the stated objectives of the history of photography programs were lacking because few instructors are trained specifically to teach this field. Over eighty percent of the instructors involved in this area are teaching the history of photography as only part of their normal responsibility. Their main responsibility being, art and photography instruction. Also, the response to the questionnaire shows
very clearly that institutions initiate history of photography programs so that the students of photography and art will simply be exposed to the history of their field. This "enrichment" education is the reason for the existence of the majority of history of photography programs.

However, the contribution of history of photography instruction in general education should not be underestimated. The real purposes of history of photography instruction that should be reflected by these institutions would be:

1. The photographic images of the past play an increasingly important part in the general education at all grade levels and in many disciplines.

2. The history of photography relates to many fields (sociology, history, science, etc.) by supplying visual research material and a means by which to preserve, classify, and analyze this unique human record.

3. The history of photography provides insight and a greater understanding of the present. Through photographic images one can not only trace the technological growth of the world during the past 130 years, but may also document our changing urban landscape, our depleted frontiers and other social concerns. Such images can illuminate countless other developments in the history of nineteenth and twentieth century man.
4. The history of photography helps the photographer understand the technological and artistic developments of the field and contributes to the formulation of his personal philosophy.

5. Finally, man is a many-faceted, many-sided being. This drive to know, to satisfy the growing desire for knowledge in this field, is another reason for instruction in the history of photography.

Academic Departments Involved in History of Photography Instruction

Findings

1. Departments of photography and art offer the majority of instruction (75 percent) in the history of photography at institutions of higher education.

2. An analysis of the questionnaire also shows that of the students enrolled in history of photography courses the greatest number (50 percent) are photography majors followed by art majors (26 percent).

3. As a result of the interviews it was discovered that the experts in the field agree that there is no single department that should ideally be responsible for instruction in the history of photography at the present time.

Analysis

It is not surprising that most instruction in the history of photography is offered by photography and art departments. But, as long as the history of photography
is offered primarily as an undergraduate service course in art and photography programs, or as an undergraduate elective, a discussion of departmental affiliation is nonproductive. It simply does not matter if there is no program for history of photography majors. This may eventually become the concern of the administration however, since, as undergraduate programs increase, degree programs may develop in the history of photography.

When we turn our attention to graduate offerings, and to the students who aspire to enter one of the fields of the history of photography, the question of which academic department offers this instruction becomes more meaningful. In this regard the student must weigh his goals with what each educational institution has to offer. (The survey for this study shows that only fourteen percent of the institutions teaching the history of photography offer a degree with an emphasis in photographic history.)

This writer believes that at the present there is no single ideal department in which instruction in the history of photography should be based. Two reasons for this conclusion are:

First, both the demand for history of photography graduates and the field itself is too small at this time to warrant a separate department in the history of photography.
Second, the history of photography is too interdisciplinary to relate to a single discipline or to be offered by any one of the existing academic departments. For example, in terms of vocational opportunities:

There is the historian of the art of photography associated with an art history program.

There is the historian of photography in the broad sense who might emerge from a history, art history, or photography program.

There is the history of photography educator who may have his degree from a department of education, photography, or any number of related fields.

There are also other positions related to the history of photography that touch many other disciplines such as: the photography archivist, the curator of photography, and the specialist in restoration and preservation of photographic materials.

Therefore, the primary concern of institutions that offer training in the history of photography should be to design their program to be flexible enough to allow the student to cross disciplinary lines and tailor his education to his particular interest and needs.

As the field matures, departments will emerge which will give special emphasis to instruction in this area and training in its many aspects. Whether the name of this department will be the Department of Photo-Electronic
Image History, The Department of the History of Photography or something else, its scope will be considerably broader than the present programs in existence.

The formation of such a department will inevitably be due to the vast proliferation of photographic images as compared to the other art forms and the broad spectrum of related photographic-electronic image forms.

For the future this writer envisions a department which satisfies the following requirements:

1. A single independent department would be the administrative base and be responsible for degree programs and student advisement in the history of photography.

2. The proposed department must support or be affiliated with a museum that contains a good collection of original photographs. As part of this facility, a print room for study purposes and graduate seminars would be necessary.

3. Access to a good research library not only of photography books and journals, but also of literature in related disciplines is essential.

4. The department must have a full-time professional staff whose background includes specific training in the history of photography.

The department involved in the history of photography must be responsible for the design of and instruction in a small core of required courses for its degree
programs. These courses would include instruction in the
history of photography, cinema and electronic media, li-
brary science as applied to photographic and related mater-
ials, museum management, restoration and preservation of
photographic materials, and instructional technology.

The department must also provide the student with
access to courses in other disciplines at the college or
university. The majority of course work for any graduate
student would be interdisciplinary in nature, allowing the
history of photography major to choose from a variety of
courses in art history, sociology, philosophy, language,
cinema, photography, the physical sciences, telecommuni-
cations, research methods, etc.

Degree Programs

Findings

1. No institutions presently offers a tagged degree
in the history of photography.

2. Only eight schools offer degree programs with
an emphasis in the history of photography. At these insti-
tutions the degree is in a related discipline. For exam-
ple, a student may earn a degree in art history, history,
education, or another field, with a major emphasis in the
history of photography.

3. The survey shows that graduate work in the many
aspects of the history of photography is limited due to
inadequate facilities at most institutions.
a. Only forty-eight percent of the schools surveyed have exhibition space for photographs.

b. Only forty-five percent have begun to assemble a collection of photographs for instructional use (original photographic prints).

c. Original materials are only moderately used in instruction—most of the teaching is done from slide reproductions.

4. The majority of the panel interviewed questioned the need for an undergraduate degree in the history of photography. The following concerns were expressed:

a. A broad education should be acquired at the undergraduate level, and the Masters degree would provide the student with the emphasis in a particular area of the history of photography.

b. Four members of the panel emphasized that the field is not large enough at the present to absorb the graduates from large undergraduate programs in the history of photography.

5. All of the experts interviewed believed that graduate instruction in the history of photography is necessary for those who wish to pursue this field professionally.

6. The majority of the panel expressed the necessity of the Ph.D. in the history of photography for the future scholar.

Analysis

This writer believes that a degree specifically in the history of photography is not an important
consideration at the present time. However, in the future, as interest in the field grows, degrees in the history of photography will become more available and necessary.

The undergraduate degree in the history of photography will mean little where administrative, teaching, and research positions are concerned. The person with a B.A. will probably be qualified to hold supportive positions in museums, libraries, and institutions of higher education.

The graduate student with an M.A. will be the history of photography educator and curator of photography. He will be knowledgeable in basic research methods and have a broad knowledge of the disciplines related to the history of photography (art history, technology, sociology, etc.).

The degree of Ph.D. will be essential for the future scholar in the history of photography. Although many of the key people presently in the field do not possess this degree, the aspiring historian will experience increased competition as the field matures. The level of scholarly training on which the Ph.D. focuses will need to be high. This degree will also become essential for the history of photography educator in the near future if this has not already occurred.

Interest in the history of photography is going to increase because of the growing body of material to be
studied and because of its growing importance to other fields. Although interest is growing, the history of photography has had a slow start. Unlike cinema history for example, collections of still photographs have not been common or accessible. Even now, few centers have the necessary material where serious history of photography studies may be carried out. Therefore, graduate work in the many aspects of the history of photography is limited at this time due to inadequate collections and research facilities and the limited number of qualified instructors.

With regard to graduate instruction, we must avoid a major problem which has emerged in other disciplines. That is, a college or university wishing to implement a degree program in the history of photography must not do so solely because of sheer demand and large enrollment. Although student interest is important, it is not the only factor to be considered. If an institution wishes to make a serious contribution to the field by training professionals, (1) adequate research materials are necessary, (2) the student must have access to a good collection of original works, (3) there must be adequate scholarly literature on the subject, and (4) the student must be guided and inspired by individuals with proven competencies—not by instructors who pursue the history of photography in a dilettante fashion.
Vocational Opportunities

Findings

The findings from the focused interviews are as follows:

1. The consensus of the experts is that job opportunities in all areas of the history of photography are scarce at the present.

2. An individual wishing to enter the field should have more than expertise in just the history of photography at this time.

3. The largest outlet for people trained specifically in the history of photography appears to be teaching.

4. Alan Fern and Jerald Maddox also point out that employment prospects for curatorial and archivist positions are poor for the narrowly-trained individual.

Predictions

Among the ten persons interviewed for this study, only Robert Wagner and Robert Doherty would make predictions with regard to the future employment prospects in the field. Both believe that interest in the history of photography will increase for many years. Robert Doherty predicted that this interest will bring about the need for more instructors in this area at our colleges and universities. Robert Wagner believes that positions related to the history of photography will emerge in disciplines such as sociology and history, and archival jobs will increase
as needs and interest in photography and cinema are more fully realized and especially as the volume of material in these media and the uses to which they may be put escalates with time.

Analysis

Although a job analysis has not been attempted, it appears that employment is scarce in all areas of the history of photography.

Even with respect to training the history of photography educator, the demand is not sufficient for institutions to set up large programs in this area. Since most colleges and universities offer only one or two courses in the history of photography at present, the majority of educators (80 percent) teach this subject in addition to other assigned responsibilities. Therefore, the graduate in this area may have to instruct classes in photography, art, or art history, in addition to a class in the history of photography. The aspiring educator in this field will have to settle for something less at first while gradually working into a more desirable position.

With regard to employment in curatorial and archivist positions, the museums, art galleries and other institutions with photographic collections large enough to employ personnel on a full-time basis are few. Another problem is financial. Although there is a need at many institutions
to expand and add staff, financial support is not available at this time.

A person with narrow training in the history of photography is not in great demand. This writer believes that success for the graduate in the history of photography is related to versatility. He should have not only a background in the history of photography, but also a good understanding of related areas. For example, the graduate could also place special emphasis during his study on the history of art, the history of cinema and television, of the preservation and restoration of other art media (not just photographs). The student must not be so narrowly trained that upon graduation he finds that he is not employable.

It is not the intent of this writer to portray a totally negative future. It must be understood that the field is still in its formative stages. As photography becomes more popular, individuals with history expertise will be in greater demand. More jobs will develop in county and state historical societies, in museums which are now beginning to acquire photographs, at archives in universities and private companies, in the publication industry, the photographic art market, and certainly in the field of education.
Instructors and Course Offerings

Findings

1. A total of 339 semester hours of instruction in the history of photography is offered at institutions of higher education in the United States according to the survey.
   a. 162 semester hours are offered on the undergraduate level only.
   b. 40 semester hours are offered on the graduate level only.
   c. 137 semester hours are offered to both undergraduate and graduate students.

2. There is an average of only 1.35 instructors involved in the history of photography for each school which offers instruction in this area.

3. Eighty percent of the teachers of the history of photography are involved with other courses (art, photography, art history, etc.) as part of their normal responsibility. Twenty percent teach only the history of photography.

4. Eighty percent of the institutions surveyed offer only one or two courses in the history of photography.

5. Less than ten percent of the courses offered are exclusively designed for graduate students.

6. The course offerings in the history of photography average 1.8 different courses per year at each institution.
7. There is an average of approximately five semester hours of instruction (different courses) and 6.4 semester hours (counting repeated courses) of instruction in this area per school year at each institution.

Analysis

With regard to the numbers of full-time history of photography instructors (twenty percent or sixteen individuals), an inconsistency arises when one examines the total number of courses offered at these institutions. Only eight of the institutions responding to the survey offer four or more different courses in the history of photography per school year. Therefore, it is difficult to believe that sixteen instructors are involved exclusively in history of photography instruction when it appears that few departments have programs that would justify such an individual on a full-time basis.

With regard to college and university course offerings, it may be concluded that instruction in the history of photography is not widespread, and of the institutions that do offer instruction in this area, most have only one or two courses. Also, the level of these courses is basically undergraduate with only a small percentage (twelve percent) being exclusively at the graduate level.

It may be concluded from these findings that instruction in the history of photography is in its infancy.
The programs that do exist are small, and few offer graduate-level instruction. Also, the majority of instructors in this area are not devoting their full attention to the field since they are responsible for other courses in photography, art, or art history. These instructors, for the most part, do not appear to have been trained specifically in this area. It is safe to say that the majority of the people teaching the history of photography lack the extensive formal training which is required in this field.

Expansion of Instruction

Projections

From the data gathered during this study it appears that instruction in the history of photography will increase forty to fifty percent in the next few years for the following reasons:

1. Many institutions that offer instruction in photography do not yet offer history of photography instruction. This number, it is predicted by the interviewees, will increase as the popularity and importance of photography in general increases.

2. According to the survey, thirty percent of the schools that now teach the history of photography plan to increase their offerings in the next two years with one or more courses.

3. Response to the survey indicates that the demand
for expansion of history of photography offerings exists at many other institutions, but due to budgetary restrictions, it appears to be impossible at the present.

Analysis

It is the opinion of this writer, based on interviews with educators in the field and the results of the survey, that the increase of popularity in the field is due to the following factors:

Photography education has increased tremendously in the past decade and history of photography is still catching up. Schools which offer training in the practical aspects of the art are beginning to realize that a knowledge of the history of the field is essential to a well-rounded education.

There has been an increase in the literature of photography in the past ten years, especially that dealing with images and artists.

There has been an increase in the popularity of the field of photography with the public in general, and this interest will carry over to the history of the medium as well.

Photographs have also reached the art market, they have found their way into more museums and galleries, and numerous photographic historical groups have emerged whose members are involved in collecting and preserving images and equipment.
Original Instructional Materials

1. It was the unanimous agreement of the experts who were interviewed that examples of historic and contemporary photography are an essential part of instruction in the history of photography. Less than half (45 percent) of the institutions involved in teaching this subject have collections of original photographic works.

2. The graduate student in particular, must have access to a good original collection of photographs.

3. As a substitute for original photographs, the survey has revealed that slide presentations and slide supported lectures are heavily used.

4. Examples of historic photographic equipment are seldom used in history of photography instruction.

5. It is the consensus of the panel that it is not necessary for an institution to own examples of historic photographic equipment.

Analysis

The most valuable instructional aid in teaching the history of photography is the original photographic work.

On the undergraduate level a small "study collection" of fifty to one hundred items may suffice. Using such a collection, the student might be shown good examples of daguerreotypes or albumen prints prior to viewing slide
copies of significant photographs made by a similar process. The students will then be able to relate what they had seen to the images on the screen, and to the aesthetic elements that are part of the process itself.

This writer believes that at the present there is no excuse for an institution not to have a representative sample of original photographs for instructional purposes. An assortment of daguerreotypes, calotypes, tintypes, ambrotypes, stereo cards, cyanotypes, albumen prints, a good platinum print, and a selection of prints by major artists will serve the purpose. These study collections should be established now while the cost of such an undertaking is still within reason. Although at the present it is not necessary to spend a great deal of money, the majority of the colleges and universities may recognize this need too late.

On the graduate level an in-depth collection is required. The graduate student must be able to study and compare various works at his leisure and in the proper environment. Because of this, it is also necessary for the collection to be housed in a study or research center. If the institution does not own a good collection or have such a research facility, the school must provide access to one.

It is the opinion of this writer that it is not necessary for an institution to own examples of historic
photographic equipment. But, it is essential for the history of photography major to understand how the technology of photography effected the photographic aesthetic.

To expect an institution to purchase examples of a daguerreotype camera or camera obscura is impractical. Both the tremendous cost and the scarcity of some of these items make purchase out of the question for all but a few institutions. Reproductions, drawings, and slides of the original equipment may be sufficient for instructional purposes.

However, if a person is interested in pursuing a career in the history of the technology of photography he must go to one of the few museums where he will have access to this type of rare and historic equipment (e.g. the International Museum of Photography or the Smithsonian Institution).

Foreign Language Requirement for History of Photography Majors

Findings

Although the question of a foreign language requirement for history of photography majors was proposed to the panel, there was no consensus on the issue.

Analysis

This inconclusiveness may be the fault of the question itself. The question does not take into account the many areas of emphasis within the history of photography
and the special training required by each. Therefore, it is the belief of this writer that the requirement of foreign language in the curriculum of the history of photography major should be based upon his major thrust in the field.

If a student is interested in historic research, a foreign language is essential. In this case, French and German would be the most useful. However, there are many other aspects of the history of photography that would not require researching of foreign language sources (curators, archivists, etc.). In some of these cases, a background in education, chemistry, library science, and management systems, etc., might be as essential to these students as a language would be to the historian of photography.

Although this writer believes that all graduate students in the history of photography should be required to know at least one foreign language, it would be crucial only to the historian in this field. But, this is not to say that a person can never be a scholar without being proficient in another language.

Photography Instruction

Findings

It was the unanimous opinion of those who responded during the interviews that the student of the history of photography must be knowledgeable in certain technical
aspects of photography in order to fully understand the photographic aesthetic.

Analysis

The student of the history of photography need not be a photographer nor does he have to take courses in the practical aspects of the field. However, in this writer's view, a studio course in photography may be in the best interest of the student. An understanding of photographic processes and technology as they effect imagery can be imparted by a knowledgeable history of photography instructor and through appropriate readings, independent study and picture-making.

The History of Cinema and Electronic Imagery

Findings

1. The survey for this study has shown that instruction in the history of photography presently deals almost totally with still photography. None of the objectives or course outlines that were supplied included, to any degree, film or electronic imagery.

2. Both cinema history and the history of electronic imagery are superficially related to the history of still photography at institutions of higher education.

Analysis

It is the opinion of this writer that the scholar
of the history of photography must deal with all photographically related imagery—still photography, the motion picture, and the various forms of electronic imagery. For example, more than fifty percent of prime-time television programming originates on photographic film. In this respect the photography scholar must deal not only with the still image as art, but also with how these forms of photographic imagery fit into and affect society, and in turn how society has affected their development.

**Major Concerns of the Field**

**Findings**

All of the experts who were interviewed agreed that the field of instruction in the history of photography is new, and there is much that yet needs to be accomplished. The major concerns of the panel included:

1. The lack of qualified researchers and teachers in the field.

2. The limited amount of significant published material in most areas of the history of photography.

3. The limited knowledge on the part of educators and researchers of the deeper technical aspects of the field.

4. The limited resources (collections, print rooms, exhibition space, instructional materials, etc.).

5. The need for emphasis on the many facets of
photography (commercial, photojournalism, scientific) not just photography as an art.

Analysis

At present, there is a lack of qualified researchers and educators in the field. The majority of the individuals in the history of photography are dealing with the history of "the photograph," the thing itself, and the history of "the artist." They are not dealing with the history of the field in a larger context. Although much work needs to be done to clarify what has been said, and countless unanswered questions in the field need answers, all but a few persons have dealt superficially with the subject.

The history of photography has been a list of names and dates, the simple reprinting of photographs in books with no text, and an attribution of who was "first" with a given process or style of imagery. Although history must begin with a catalog of events, persons, and things, we must not stop there. At the moment the field lacks the scholars required to raise it beyond this embryonic stage. The question of "Who?" must eventually give way to "Why?" and the question of "When?" must give rise to more important questions such as, "What does the data reveal when placed in its proper time frame and in comparison to other known events?" Therefore, the history of photography must
be more analytical and must begin to cross disciplinary lines if it is to be a true discipline in its own right.

Part of the problem with the history of photography, and particularly instruction in the history of photography is the newness of the field. It has existed for only about 135 years—a relatively brief period in the history of art. Because of this, the future will see many more scholars contributing to the history of photography. More of the answers to the important philosophical issues in the field may first be attempted by the historian, sociologist, or art historian who discovers something personally interesting in photography or discovers a particular photographer, event, or theory which involves research that crosses the lines of his discipline into the history of photography.

More has been published concerning the history of photography in the past decade than in the first 100 years of its existence. But, even with this large number of books and other publications in the field, there is still a lack of serious scholarly work.

Few histories of photography exist, and with the exception of Newhall and Gernsheim, there are few scholarly interpretations of the history of photography. As far as instruction is concerned, other than The History of Photography by Beaumont Newhall, there are few adequate texts,
and there are none that deal exclusively with the history of twentieth century photography.

Few critical reviews have been written in the field and few articles and papers which are revealing or insightful. There are few that put forth new philosophies and viewpoints—which excite enthusiasm—which challenge what has been said—or which invite revisionist theories. We need scholars who will deal critically with photography (as art historians and critics in that field have done for some time), and we need more scholarly journals.

Many recently published books have been superficial. More effort must be put into the analysis of meanings, photographic philosophies and the relationship of photography to the arts and to society.

The survey for this study has shown a general lack of resources at institutions which teach the history of photography. An institution would not attempt to teach photography without darkrooms and enlargers, yet institutions do attempt to teach the history of photography without showing the students original photographs. The obvious lack of other instructional materials in a field which is composed essentially of visual images is a curious phenomenon.

With regard to undergraduate instruction, the author believes that a small study collection of fifty to
one hundred examples of original photographs is required, a selection of good quality slides, a library of currently published books and monographs, and a display (gallery) space for showing several examples of prints dealing with topics currently under study.

Instruction for the student majoring in the history of photography is a different matter. Before attempting to implement a degree program in this field, every institution should thoroughly evaluate both its physical resources and instructional staff.

The student must have access not only to a broad collection of original photographs but also to a research library which contains both current and historic literature in the field of photography and related disciplines. If the institution decides to become involved in the training of curators, archivists, and persons who will be responsible for restoration and preservation, a museum setting would be essential and a program of library science would be desirable. The student must also be able to plan his program with relation to his particular needs. Therefore, the academic offerings of various other departments must be open to him. Courses in art history, sociology, history, cinema, communications, and various other areas must be made available to the serious history of photography major.
Who should teach the history of photography is another serious question institutions will face whether they plan to offer one or two courses or plan to expand to a degree program.

The institution which is offering history of photography instruction on the undergraduate level as supplementary education in a department of photography or art is most likely to have a member of the staff teach this subject as part of his other responsibilities, as the survey for this study indicated. Therefore, it is the belief of this writer that as better instructional media such as films and slide sets are developed, and more complete texts in the history of photography are written, it will be increasingly possible for basic courses to be taught at a higher level of competence.

On the graduate level the institution must define its instructional objectives clearly and choose its faculty wisely. It is doubtful if any institution, at the present, can adequately deal with all of the areas of the history of photography. So, with its particular goals well defined, it is essential that the institution seek an experienced and active staff—one which is professionally involved in the field and willing to advise and guide students through their program toward scholarly goals.

Instructional media are lacking at the majority of the institutions that teach the history of photography.
Slides are the major teaching tool in almost all of the present programs. More effort should be placed on the establishment of archives of "oral history" from the photographers themselves. Also, it seems ironic that in a field that is so dependent upon the visual, so few visual teaching materials exist outside of slides. More films need to be produced and a greater effort could be made in reprinting (photographically) many of the historic images that are in our museums and archives. In some cases works printed by the artist himself may not be essential. A good contemporary print from the original negative or a high-quality copy negative may serve the instructional need. Other instructional aids which are also too infrequently used are videotape, guest lectures, and amplified telephone conversations and lectures.

The Future of the Field

Findings

The focused interviews provided the following predictions with regard to the future of instruction in the history of photography:

1. The field will experience increased course enrollments of thirty to forty percent within the next few years, and there will be a sharp increase in the number of majors in the history of photography.

2. History of photography will follow in the same direction as did art history. There will be more seminar
courses dealing with advanced issues, and the major topics that comprise the general courses that now exist will each become a separate course in the future. For example, there will be courses in nineteenth century French photography, abstract photography, American documentary photography of the 1930's, etc.

3. More emphasis will be placed on the interaction of photography, film, and electronic imagery in the history of photography curriculum, and there will be more of an interdisciplinary direction for the history of photography major.

4. In the future we shall begin to deal more philosophically and critically with the history of photography.

5. A deeper concern will also develop for understanding the technology of the field and how it relates to aesthetics.

6. There will be more and better instructional media for the history of photography instructor.

7. Advances will be made in library science to code, catalog and retrieve photographic information using computer systems leading to the development of a taxonomy in the field of photographic imagery.

Analysis and Final Statement

The history of photography is still primitive with regard to research, publication, and instruction.
Collections of photographs have not been accessible or even common until lately; graduate programs in history of photography studies are only beginning; and published written material and imagery though steadily increasing, is still lacking depth.

But already the student of the history of photography faces an increasing body of material to be sorted through. This proliferation involves thousands of possibly significant images each year—in numbers greater than any other art form in the history of man. The study of and instruction in the history of photography will predictably increase by the simple fact of this increasing body of material to be studied. From such study must come the organization of these images and a scholarly approach to their history, meaning, and value.

In order to deal adequately on many levels with this complex of visual material an interdisciplinary approach must be taken in the history of photography. Also, the history of the still black and white photograph must not be isolated from the other image forms. We must take into account the motion picture, electronic image systems, and the many emphases of potential study within each of these areas (art photography, commercial photography, documentation, scientific photography, etc.).

Instruction in the history of photography must be concerned with how photographic imagery has affected society,
and how society has affected the types of image systems and the visual material which is produced. We must deal with photography as a communication medium, as an art form, and as a research tool. This is a complex task, and in order for an education in the history of photography to be complete it must be interdisciplinary. Instruction in the history of photography must reflect the complex structure of the field itself.

Suggestions for Further Research

This is the first study of its kind, and much research needs to be done in all aspects of history of photography instruction. This study asks only a few of the critical questions in the field, and every part of the study could be expanded in future scholarly research.

A job analysis is also needed in the field of the history of photography to identify future vocational opportunities. Catalogs which identify and locate collections and research materials for the scholar need to be developed. The nature and content of learning materials needed in the field must be analyzed in terms of carefully designed instructional objectives.

This writer believes that the present approach of a questionnaire combined with personal interviews was successful. But, future researchers will be faced with a
greater problem due to predicted expansion of photography in higher education.

It is the author's hope that the findings of the present study may provide guidelines on the state of the art which will lead to further research and to the continued thoughtful development and the scholarly study of the history of photography.
APPENDIX A

GENERAL QUESTIONNAIRE SENT TO INSTITUTIONS OF HIGHER EDUCATION THAT ARE INVOLVED IN INSTRUCTION IN THE HISTORY OF PHOTOGRAPHY
Dear Instructor of the History of Photography:

The purpose of this letter is to solicit your assistance in a research project investigating instruction in the history of photography. Two sources of data will be involved in this project: (1) a general survey probing the present state of history of photography instruction in the United States and Canada, and (2) a series of focused interviews with a select group of experts both in the history of photography and the directors of the nation's leading museums dealing with photography. The first source of data, and the one we are concerned with here, will involve a general survey of history of photography instruction.

The intent of this part of the study is not to establish rules or guidelines for the instruction of the history of photography, but simply to define, for the first time, the present state and scope of the field.

This questionnaire should be completed by the instructor of the history of photography at your institution. If this letter has not found its correct destination your cooperation will be greatly appreciated in forwarding it to the intended individual.

Respondents to this questionnaire will receive: (1) a summary of the final results at the termination of the study, (2) upon request, copies of syllabi of courses which were gathered as a result of this questionnaire, and (3) additional specific information coming from the research.

Enclosed is a self-addressed stamped envelope for your use. What we request is: (a) completion and return of this questionnaire by December 15, 1974, and (b) a copy of the syllabus and course description for each of your history of photography courses.

Your investment of several minutes of time in answering this questionnaire is sincerely appreciated.

Sincerely,

Donald P. Lokuta
A SURVEY OF HISTORY OF PHOTOGRAPHY INSTRUCTION
IN THE UNITED STATES AND CANADA

In the following survey, please feel free to comment, make additions, or clarify any statement as you wish in describing the history of photography curriculum at your institution.

PART I

1. Name of institution: _____________________________________________________________

2. Name and title of person completing this survey: ____________________________________

3. In what department(s), area(s) or division(s) is the history of photography taught? ______

Mailing address: __________________________________________________________________

4. Please list the names and positions of faculty responsible for instruction in the history of photography at your school.

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Position</th>
<th>(hist. of photography instruction)</th>
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<tbody>
<tr>
<td></td>
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<td>Full-time</td>
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5. Please list all courses, seminars, and other formal or informal offerings in the history of photography at your institution. (please check the appropriate response under level, frequency, and enrollment.)

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Credits</th>
<th>Level</th>
<th>Frequency offered/yr.</th>
<th>Average Enrollment each offering</th>
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<tr>
<td></td>
<td>Qtr. Hrs. □</td>
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</table>
6. Do you expect your history of photography offerings to be expanded in the next two years? ______
   Decrease ______, or remain the same ______? (please check)
   If expanded, please specify what courses you plan to offer.

7. Can a student major in the history of photography at your institution?  ______Yes  ______No.
   If yes,
   A. How many undergraduate history of photography majors are currently enrolled?
   B. How many graduate history of photography majors are currently enrolled?
   C. What degrees are offered?

8. If you do not offer a degree or major in the history of photography, can a student select a major
   with an emphasis in the history of photography?  ______Yes  ______No.
   A. How many undergraduate students with an emphasis in the history of photography are enrolled?
   B. How many graduate students with an emphasis in the history of photography are enrolled?

9. From what single discipline do the greatest number of your history of photography students
   come? (please check only one)
   _____ Art  ______ Graphics
   _____ Photography  ______ Cinema
   _____ Science  ______ Television
   _____ Engineering  ______ Art history
   _____ The history of photography  ______ History
   _____ The Humanities  ______ Other (specify)

10. From what discipline do the majority of the remaining history of photography students come?
    (please check as many as appropriate)
    _____ Art  ______ Graphics
    _____ Photography  ______ Cinema
    _____ Science  ______ Television
    _____ Engineering  ______ Art history
    _____ The history of photography  ______ History
    _____ The Humanities  ______ Others (specify)
PART II

1. Does your institution have a gallery or other space exclusively for photographic exhibitions?  
   ____ Yes   ____ No.

2. Does your institution own a permanent photographic print collection?  ____ Yes  ____ No.
   If yes, approximately how many prints are in the collection?

3. In addition to the standard lecture, please check each of the following instructional media as to the frequency of use in the history of photography courses at your institution.

<table>
<thead>
<tr>
<th>Used heavily</th>
<th>Used moderately</th>
<th>Seldom used</th>
<th>Never used</th>
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<tbody>
<tr>
<td>Films</td>
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<tr>
<td>Slide presentations or slide-supported lectures</td>
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<td>Original photographic prints</td>
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<td>Guest lecturers</td>
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<tr>
<td>Examples of historic photographic equipment</td>
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<tr>
<td>Videotape</td>
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<tr>
<td>Computer assisted Instruction</td>
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<tr>
<td>Programmed books</td>
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<tr>
<td>Others (specify)</td>
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</table>

BOOKS YOU CONSIDER MOST IMPORTANT IN THE INSTRUCTION OF THE HISTORY OF PHOTOGRAPHY.

4. Please list the books you assign as texts (required reading only). You may attached a bibliography with your selections indicated.

<table>
<thead>
<tr>
<th>Author</th>
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5. Please list the books you recommend to your students as supplemental reading.

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<th>Author</th>
<th>Title</th>
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PART III

1. In what order would you rate the following three approaches to the teaching of the history of photography as they apply to your curriculum. Please rate 1 to 3 (1=most frequently used, 3=least used).

   - Multi-disciplinary Approach- An emphasis on the study of the interaction between the many fields which make up the history of photography. (art, science, technology, sociology, etc.)
   - Thematic Approach- A concern with issues, movements or processes in the field of photography.
   - Chronological Approach- Stressing the importance of the sequence of historic events in the development of the field.

2. To what extent do you relate the history of cinema to the history of still photography in your curriculum? (please check)
   - Thoroughly
   - Moderately
   - Superficially
   - Never

3. To what extent do you relate the history of electronic imagery to the history of still photography in your curriculum? (Please check)
   - Thoroughly
   - Moderately
   - Superficially
   - Never

4. On what time period is the most emphasis placed in your history of photography program? (please check)
   - 19th century
   - 20th century - to 1950
   - Contemporary - 1950 to the present
5. In the courses at your institution dealing with 19th century history of photography, what other areas are most commonly referred to? (please check)
   ______ Art history
   ______ The history of technology
   ______ The history of science
   ______ Sociology
   ______ History
   ______ Others (specify) ____________________________________________
   ______ None

6. In the courses at your institution dealing with 20th century history of photography, what other areas are most commonly referred to? (please check)
   ______ Art history
   ______ The history of technology
   ______ The history of science
   ______ Sociology
   ______ History
   ______ Others (specify) ____________________________________________
   ______ None

7. Are most of your courses formal or informal (of the seminar type)?
   ______ Formal ______ Informal (seminar) ______ About 50/50
   If formal, do you offer seminars in the history of photography? ______ Yes ______ No

8. Can a student at your institution pursue independent credited research in the history of photography? ______ Yes ______ No.

9. Does your curriculum provide specific emphasis for the training of any of the following? (please check)
   ______ The photographic critic
   ______ The research historian
   ______ The museum curator
   ______ The history of photography educator
   ______ The photographic archivist
   ______ Others (specify) ____________________________________________
   ______ None

10. What are the major objectives of the existing history of photography curriculum at your institution? (attach bulletin or other descriptions where possible)


11. In terms of the future developments in the field of history of photography studies, what changes or additions would you make in the existing objectives?


ALSO, PLEASE INCLUDE A BRIEF DESCRIPTION AND SYLLABUS FOR EACH COURSE IN THE HISTORY OF PHOTOGRAPHY OFFERED AT YOUR INSTITUTION.

PLEASE RETURN THIS QUESTIONNAIRE IN THE ENCLOSED ENVELOPE BY DECEMBER 15, 1974.

YOUR COOPERATION WAS SINCERELY APPRECIATED.
APPENDIX B

MAILING LIST FOR THE GENERAL QUESTIONNAIRE
The following is a list of 142 institutions of higher education in the United States and Canada that were identified as offering instruction in the history of photography. This list also comprised the mailing list for the general questionnaire.

ARIZONA

Arizona State University

CALIFORNIA

Art Center College of Design
California College of Arts and Crafts
California State University, Fullerton
Chaffey Community College
City College of San Francisco
College of the Holy Names
College of Marin
College of the Siskiyous
De Anza College
Fresno City College
Fresno State University
Laney College
Orange Coast College
Pasadena City College
Sacramento City College
San Francisco Art Institute
San Francisco State College
San Joaquin Delta College
University of California, Davis
University of California, Extension, Berkeley
University of California at Los Angeles
University of California at Santa Barbara
University of Southern California

COLORADO

University of Colorado

CONNECTICUT

University of Bridgeport
FLORIDA

Florida Atlantic University
Florida State University
Florida Technological University
University of Florida
University of South Florida

GEORGIA

Georgia State University
Massey Junior College
University of Georgia

ILLINOIS

The Art Institute of Chicago
College of Dupage
Columbia College
Illinois Institute of Technology
Illinois State University
Southern Illinois University, Carbondale
Southern Illinois University, Edwardsville
University of Illinois Chicago Circle
University of Illinois at Urbana

INDIANA

Indiana University

IOWA

Drake University

KANSAS

University of Kansas

KENTUCKY

Morehead State University
University of Kentucky
University of Louisville
LOUISIANA
Louisiana Technological University

MAINE
Endicott Junior College

MARYLAND
Cecil Community College
Maryland Institute College of Art
University of Maryland

MASSACHUSETTS
Boston University
Franklin Institute of Boston
Harvard University
Massachusetts Institute of Technology
Southern Massachusetts University

MICHIGAN
The Art School of the Society of Art and Crafts
Central Michigan University
Ferris State College
Henry Ford Community College
Grand Valley State College
Northern Michigan University

MINNESOTA
Bemidji State College
Minneapolis College of Art and Design
Moorhead State College
St. Cloud State College
University of Minnesota

MISSOURI
Kansas City Art Institute
St. Louis University
Stephens College
Webster College
MONTANA
Montana State University

NEBRASKA
Creighton University
University of Nebraska

NEW HAMPSHIRE
Colby Junior College

NEW JERSEY
Jersey City State College
Mercer County Community College
Michael Smith College
Montclair State College
Princeton University

NEW MEXICO
New Mexico State University
The University of New Mexico

NEW YORK
Adelphi University
Brooklyn College
City College of New York
City University of New York (York College)
Colgate University
The Cooper Union Art School
Educational Alliance
The International Museum of Photography--The George Eastman House, University of Rochester
Ithaca College
Nassau Community College
The New School for Social Research
New York University
New York Institute of Technology
C. W. Post College of Long Island University
Pratt Institute
Rochester Institute of Technology
St. John Fisher College
NEW YORK (Continued)
School of Visual Arts
State University College, Geneseo
State University College at Oswego
Syracuse University

NORTH CAROLINA
Appalachian State University
Drake University
Randolph Technical Institute

OHIO
Bowling Green State University
College of the Dayton Art Institute
Muskingum College
The Ohio State University
Ohio University
University of Dayton
Wright State University
Xavier University

OREGON
The University of Oregon

PENNSYLVANIA
Bucks County Community College
Community College of Philadelphia
Moore College of Art
Philadelphia College of Art

RHODE ISLAND
University of Rhode Island

TENNESSEE
East Tennessee State University
The University of the South
TEXAS
North Texas State University
Sam Houston State University

UTAH
Brigham Young University
Utah State University

VERMONT
Goddard College

WASHINGTON
Central Washington State College
Evergreen State College

WISCONSIN
Beloit College
Madison Area Technical College
University of Wisconsin

CANADA
Conestoga College
Fanshawe College
Loyola College of Montreal
Northern Alberta Institute of Technology
Red River Community College
Ryerson Polytechnical Institute
University of Alberta
University of Ottawa
APPENDIX C

QUESTIONNAIRE RESULTS FOR A SURVEY OF
HISTORY OF PHOTOGRAPHY INSTRUCTION
IN THE UNITED STATES AND CANADA
The following is a list of institutions of higher education offering instruction in the history of photography. (U) indicates undergraduate and (G) indicates graduate credit.

**ARIZONA**

**ARIZONA STATE UNIVERSITY**  
Art Department  
Tempe, Arizona 85281

Courses:
- **19th Century Photography**  
- **20th Century Photography**  
- **Photography in the 70's**  
- **Seminar in the History of Photography**

Instructor:  
Bill Jay, Asst. Prof.

Permanent photographic print collection of approx. 400.  
Photographic gallery.  

**CALIFORNIA**

**CALIFORNIA COLLEGE OF ARTS AND CRAFTS**  
Department of Film Arts  
5212 Broadway  
Oakland, California 94618

Courses:
- **History of Photography**  
  The history of photography from its inception to the present. Topics included are: invention, early photographic exploration, Pictorialism, mythology, news photography, portraiture, early history, nudes, social documentation, Photo Secession, self discovery, Edward Weston, Moholy-Nagy, action, snapshots, meditation, new technology, photography now, etc.

Instructor:  
Toby Raetze, Instructor.
CALIFORNIA STATE UNIVERSITY, FULLERTON  
Art Department  
800 North State College Blvd.  
Fullerton, California 92634  

Courses:  
**History and Aesthetics of Photography**  
The history of photography from its inception to the present. Topics included are: pre-history and invention, photographs as documents, the witness to war, art photography, the dry plate, straight photography, the F.S.A., Confrontation Realism, contemporary art photography, etc.  

Instructor:  
John D. Upton, Assoc. Prof.  

CHAFFEY COMMUNITY COLLEGE  
Department of Communications—Creative Arts  
5885 Haven Avenue  
Alta Loma, California 91701  

Courses:  
**History of Photography**  
U 3 Qtr. Hrs.  
An appreciation and history of the development of photography as a medium of artistic communication. This course deals with the development of photography, the great names of photography, and the historical development of photography as it parallels developments in the other graphic arts such as painting, printmaking, and the motion picture.  

Instructor:  
Robert E. Smith, Prof.  

Permanent photographic print collection of approx. 100.  

DE ANZA COLLEGE  
Photography Department, Division of Fine Arts  
21250 Stevens Creek Blvd.  
Cupertino, California 95014  

Courses:  
**History of Photography**  
U 3 Qtr. Hrs.  
The history of still photography from the earliest investigations of the camera obscura to the mid-twentieth century. Emphasis on the role of photographs as social and cultural forces,
DE ANZA COLLEGE (Continued)

and on our artistic heritage of camerawork.

Instructor:
George M. Craven, Prof.
Permanent print collection of approx. 10.

FRESNO CITY COLLEGE
Reprographic Technology--Technical and Industrial Div.
1101 E. University Avenue
Fresno, California 93741

Courses:
Courses in Photographic Technology and Basic Photography deal with the history of photography.

Instructors:
Richard Chow, Instr.
Keith Emmerett, Instr.
Brian Wilhite, Lect.

FRESNO STATE UNIVERSITY
Industrial Arts and Technology Dept.
Cedar & Shaw
Fresno, California 93710

Courses:
Photography for Industry and Technology
U 3 Sem. Hrs.

Instructor:
Wayne L. McComas, Prof.

ORANGE COAST COLLEGE
Department of Photography
2701 Fairview Road
Costa Mesa, California 92626

Courses:
History and Aesthetics of Photography
U 3 Sem. Hrs.
The history of photography from its inception to the present. Topics included are: pre-history and invention, the Daguerreotype, methodology of pictorial analysis, the photograph as document, witness to war, photography of the American West, survey of 19th century art and its interaction with photography, the dry plate, photography and social reform, Confrontation Realism, the Equivalent, the contemporary social and urban landscape, etc.

Instructors:
John D. Upton, Assoc. Prof.
Tina Lent, Instructor
SACRAMENTO CITY COLLEGE
Photography Department
3835 Freeport Blvd.
Sacramento, California 95822

Courses:

**History of Photography**
U 1 Sem. Hr.
The history of photography to the present, including local photographers, their style, approach, and format.

Instructors:
Andrew N. De Lucia, Instr.
Dick Fleming, Instr.

SAN FRANCISCO ART INSTITUTE
Photography Department
800 Chestnut Street
San Francisco, California 94133

Courses:

**History of Photography**
U 1 Sem. Hr.
The history of photography from its inception to the present. Topics included are:
1. The beginnings of photography
2. Victorian England
3. 19th century France
4. 19th century America
5. The Photo-Secession
6. Photography and social conscience
7. F/64
8. The F.S.A.
9. Robert Frank and his influence
10. Contemporary trends
11. Color
12. Women in photography
13. Pictorialism
14. In-depth discussions of various contemporary photographers.

Instructor:
Margery Mann
Permanent photographic print collection.
Photographic gallery.
UNIVERSITY OF CALIFORNIA, DAVIS
Art Department
Davis, California 95616

Courses:
Theory and Criticism of Photography  U G 4 Qtr. Hrs.
The development of photographic vision, ideas and aesthetics and their relationship to the fine arts from 1839 to the present.

Instructor: Harvey Himelfarb, Asst. Prof.
Permanent photographic print collection of approx. 10. B.A., M.F.A. and M.A. offered with a major or emphasis in the history of photography.

CONNECTICUT

UNIVERSITY OF BRIDGEPORT
Photography Department
Bridgeport, Connecticut 06602

Courses:
History of Photography  U 3 Sem. Hrs.
This course is presented in slide-lecture form with a view toward broadening the historical survey with a thematic approach. Topics include:
1. Early history
2. Pioneer photographers
3. American beginnings--documentary tradition and "information" pictures
4. The painter and the photographer
5. New directions in photography
6. Documentary beyond documentary
7. Dadaism and Surrealism
8. The contemporary issues in photography
9. New directions in contemporary photography

FLORIDA

FLORIDA ATLANTIC UNIVERSITY
Art Department
Boca Raton, Florida 33432

Courses:
History of Modern Media U 4 Qtr. Hrs.
Instructor:
Sydney Tal-Mason, Asst. Prof.
Permanent photographic print collection of approx. 300.

FLORIDA STATE UNIVERSITY
Department of Art
Tallahassee, Florida 32306

Courses:
History of Photography U G 4 Qtr. Hrs.
Instructor:
R. W. Fichter, Asst. Prof.

FLORIDA TECHNOLOGICAL UNIVERSITY
Art Department
Box 25000
Orlando, Florida 32816

Courses:
History of Photography (Art 324) U 3 Qtr. Hrs.
The history of photography to the present.
The course includes topics such as: pre-history, Daguerre, Niepce, Talbot, Herschel, the Daguerreotype in the U.S.A., the Ambrotype and its ramifications, the qualities of Victorian images (photographic and art), The Civil War, 19th century commercial photography, the box camera and its ramifications, Stieglitz, the F.S.A., documentary photography, contemporary photography, etc.
Instructor:
Charles Wellman, Prof.
UNIVERSITY OF FLORIDA  
College of Journalism  
Rm. 429 Stadium  
Gainesville, Florida 32611

Courses:  
Instruction in the history of photography is included in the following courses: Photojournalism, Reportorial Photography, and Advanced Reportorial Photography.

Instructors:  
Cathe Bedard, Interim Grad. Teaching Assistant  
Nancy Hamilton, Interim Instructor

ILLINOIS

COLUMBIA COLLEGE  
Department of Photography  
469 East Ohio Street  
Chicago, Illinois 60611

Courses:  
History of 19th Century Photography U 3 Sem. Hrs.  
A slide lecture course that traces the discovery of photography in 1826 to the end of the 19th century. The emphasis of the course will be on the art of photography. Technical developments will be treated on the basis of how they helped to shape the aesthetic of the photographic image. Another major area of concern will be photography's relation to the other visual arts, I.E. painting and graphics, during this time.

Problems in 20th Century Photography U 3 Sem. Hrs.

Instructors:  
John M. Mulvany  
Richard Pare

Photographic gallery.

ILLINOIS STATE UNIVERSITY  
Department of Industrial Technology  
Normal, Illinois 61761

Courses:  
The history of photography is included in courses in Graphic Communication and the course: Man and Technology.

Instructors:  
Joe Metcalf, Instr.  
Perry Young, Asst. Prof.
Don Ruby, Instr.  
R. Dean Blomgren, Prof.
SOUTHERN ILLINOIS UNIVERSITY—CARBONDALE
Cinema and Photography Department
College of Communications and Fine Arts
Carbondale, Illinois 62901

Courses:

**History of Photography** U 3 Sem. Hrs.
The history of still photography from 1839 to W.W. II. The course stresses history, aesthetics and appreciation of photography. A weekly exhibit of historic imagery is used to supplement instruction.

**Seminar in The History of Photography** G 3 Sem. Hrs.
Selected topics in the history of photography.

**Contemporary Photography** U 3 Sem. Hrs.
The uses, styles and influences of contemporary still photography from W.W. II to the present. This course also deals with three dimensional photography, mixed media, the nude, and a wide range of uses of the photograph being explored by the contemporary photographer (the photograph and its relation to the senses, the photograph as an ornament, etc.).

**Seminar in Contemporary Photography** G 3 Sem. Hrs.
Selected topics in contemporary photography.

Instructors:
Charles Swedlund, Assoc. Prof.
Dr. C. William Horrell, Prof.

Photographic gallery.

INDIANA

INDIANA UNIVERSITY
Department of Fine Arts
Bloomington Campus
Bloomington, Indiana 47401

Courses:

**Fine Arts A 477** U G 3-5 Sem. Hrs.
**Fine Arts A 470** U G 3-5 Sem. Hrs.

Instructors:
Henry Holmes Smith, Prof.
Reginald Heron, Assoc. Prof.

Photographic gallery.
Permanent photographic print collection of approx. 400.
KANSAS

KANSAS UNIVERSITY
Journalism Department
Lawrence, Kansas 66045

Courses:  
History of Photography  U G 3 Sem. Hrs.

Instructors:  
James Enylars
William O. Seymour, Chairman

Permanent photographic print collection of approx. 300. Photographic gallery.

KENTUCKY

UNIVERSITY OF KENTUCKY
Pence Hall, College of Architecture
Lexington, Kentucky 40506

Courses:  
Selected Topics in the History of Photography  U 3 Sem. Hrs.
This course deals with selected topics in photography from its conception as a recording medium to its contemporary use as a means of documentation, self-expression, and/or exploration of form.

Instructor:  
Wallace Wilson, Asst. Prof.

Permanent photographic print collection.

LOUISIANA

LOUISIANA TECHNICAL UNIVERSITY
School of Art and Architecture
Ruston, Louisiana 71270

Courses:  
History and Aesthetics of Photography

Instructor:  
Thomas P. Jimison, Asst. Prof.
MAINE

ENDICOTT COLLEGE
Photography Department
Beverly, Maine 01915

Courses:
History of Photography U 2 Sem. Hrs.
Instructor:
William T. Graham, Prof.

MARYLAND

UNIVERSITY OF MARYLAND BALTIMORE COUNTY
Art Department
5401 Wilkens Avenue
Baltimore, Maryland 21228

Courses:
History of Photography U 3 Sem. Hrs.
An investigation of the origins of photography and its progressive development in the 19th and 20th centuries. Emphasis is placed on photography as an aesthetic discipline and its relationship to art and history.
Topics in Art U G 3 Sem. Hrs.
Seminar class dealing with selected topics.
Special Studies U G
Independent study.
Instructors:
J. Stephany, Assoc. Prof.
Jim Fasanelli, Assoc. Prof.

Permanent photographic print collection of approx. 10,000. Photographic gallery.
B.A. and B.S. offered with an emphasis in the history of photography under an interdisciplinary program (American Studies, etc.).
MASSACHUSETTS

BOSTON UNIVERSITY
Department of Fine Arts
College of Liberal Arts
Room 406
Boston, Massachusetts

Courses:
Photography and the American Scene  U G 4 Sem. Hrs.
An exploration of how and why the European inventions of the Daguerreotype and the photograph have been exploited with particular popularity and success in America, and how they contributed to the formation of the image of America.
Approaches to the History of Photography  U G 4 Sem.Hrs.
The evolution of a way of seeing which led to and developed from the invention of photography. Concentration on the visual image and its relation to form and content in contemporary pictures in other media.
Seminar in Photography  U 4 Sem. Hrs.
Problems in Photography  G 4 Sem. Hrs.

Instructor:
Dr. Carl Chiavenra, Assoc. Prof.

Students may pursue a degree with an emphasis in the History of Photography.

HARVARD UNIVERSITY
Fine Arts Library
Fogg Art Museum
Cambridge, Massachusetts 02138

Courses:
History of Photography, 19th Century
The history of photography from 1839 to WW I.
History of Photography, 20th Century
The history of photography from 1919 to the present.

Instructor:
William Johnson, Lecturer.

Permanent photographic print collection and exhibitions at the Fogg Art Museum.
MASSACHUSETTS INSTITUTE OF TECHNOLOGY
Department of Architecture
77 Massachusetts Avenue
Cambridge, Massachusetts 02139

Courses:
The history of photography is integrated into courses in photography and film studies.

Instructor:
Jonathan W. Green

Photographic gallery.
Permanent photographic print collection of approx. 300.

SOUTHERN MASSACHUSETTS UNIVERSITY
Department of Design
North Dartmouth, Massachusetts 02747

Courses:
Photography IV (Art 382) U 3 Sem. Hrs.
A continuation of Art 381 with further exploration of experimental techniques and their application to applied and personal photographic statements. A brief survey is made of the history of photography.

Instructor:
Theodore P. Mead, Prof.

Photographic gallery.

MICHIGAN

ART SCHOOL--SOCIETY OF ARTS AND CRAFTS
Photography Department
245 E. Kirby
Detroit, Michigan 48202

Courses:
History of Photography U 3 Sem. Hrs.
Survey of the history of photography.

Instructor:
Bill Rauhauser, Instr.

Photographic gallery.
Photographic print collection of approx. 300 (instructor's personal collection).
GRAND VALLEY STATE COLLEGES
Biomedical Communications Department
Allendale, Michigan 49401

Courses:
The history of photography is included in two courses offered within the department. No separate course exists.

Instructors:
Curtis B. Menning, Director
Robert Burns

Permanent photographic print collection of approx. 100. Photographic gallery.

MINNESOTA

ST. CLOUD STATE COLLEGE
Department of Mass Communications
Stewart Hall
St. Cloud, Minnesota 56301

Courses:
Instruction in the history of photography is included in the following courses: Introduction to Photojournalism, Advanced Photojournalism, and Photo Technology.

Instructors:
Robert K. Mackert, Asst. Instructor
Adelaide Turkowski, Asst. Instructor
John Bouril, Instructor

MISSOURI

STEPHENS COLLEGE
Art Department
Columbia, Missouri 65201

Courses:

**History of Photography**
This course is structured around topics such as: technological developments as related to aesthetics, Stieglitz, photography as a political tool, the history of photographic criticism, modern trends, etc.

**Senior Seminar in Art History**

Instructor:
Diana Hulick
WEBSTER COLLEGE  
Dept. of Art  
470 East Lockwood  
St. Louis, Missouri 63119

Courses:  
History of Documentary Photography  
and Journalism  
U 2 Sem. Hrs.

Instructors:  
Susan Hacker, Instr.  
Tom Oates, Dir. of Media Center

MONTANA

MONTANA STATE UNIVERSITY  
Film and Television Department  
Bozeman, Montana 59715

Courses:  
History of Photography  
U G 3 Qtr. Hrs.  
Pre-history to the Photo Secession. Topics included are:  
1. Trends toward a scientific image of the world.  
2. Camera obscura and the trend toward linear perspective.  
3. Scientific Naturalism  
4. The invention of photography.  
5. Early photography and its tendencies toward naive realism.  
6. Early photography and its tendencies to rival academic and Victorian art.  
7. Daguerreotype in the U. S., Ambrotype, etc.  
8. Negative-positive process.  
9. Portrait photography  
10. Documentary photography  
11. Trends leading to the Photo Secession, etc.  
12. Non-silver processes and art.  
13. Photography and other visual arts.  
Contemporary Photography  
U G 3 Qtr. Hrs.  
This course is guided by opposing views and philosophies. (Abbot vs. Pictorialism; Overt meaning vs. Banality; Purist vs. "All is allowed"; ambiguity vs. absolute statement; color vs. B&W; relevance vs. what is relevant? professional photography vs. photography as another means of private expression, photography for photography's sake.)
MONTANA STATE UNIVERSITY (Continued)

Instructor:
Rudolf W. Dietrich, Asst. Prof.

NEBRASKA

UNIVERSITY OF NEBRASKA--LINCOLN
Art Department
203 Woods Building
Lincoln, Nebraska 68508

Courses:
- History of Photography U G 3 Sem. Hrs.
- Directed Individual Readings
  in the History of Photography U G 2-4 Sem. Hrs.
- Colloquium in Photography G 3 Sem. Hrs.

Instructor:
Jim Alinder, Assoc. Prof.

Permanent photographic print collection of approx. 500.
Photographic gallery.

NEW JERSEY

MICHAEL SMITH COLLEGE
Photography Department
Box 274 RD #1
Frenchtown, New Jersey 08825

Courses:
  A survey course in the history of photography
  from 1826 to the present.
- History of Photography 401 U G
  Independent research in the history of photography.
  Topic is selected by the student.

Instructor:
Michael Smith, Instructor
Courses:

**History of Photography U**
A survey of the evolution of nineteenth and twentieth century photography with consideration of the medium as creative expression and of its fundamental cultural context, including the study of portraiture, landscape, the relation of photography to painting and literary conventions, mass communications and pictorial journalism, the snapshot, urban documentation, cultural anthropology, and scientific exploration. The course concentrates on images and ideas, but gives attention also to the major technical developments, including those prior to the nineteenth century, which shaped the nature of the photographic image.

**Twentieth Century Photography U**
A survey of the aesthetic and stylistic development of photography as a medium of creative expression in the twentieth century, including study of movements and related critical theory, and of the artistic achievement of photographers such as Atget, Stieglitz, Moholy-Nagy, Man Ray, Weston, Evans, Cartier-Bresson, Adams, Frank, White, and Uelsmann. Consideration of the mixed media uses of the photographic image and of aspects of the motion picture television.

**Seminar in Nineteenth Century Photography G**
The study of a single photographer, or research problems of nineteenth century photography. Possible topics include the relation of painting aesthetics to photography, problems in style or iconography, critical theory, the illustrated book, the landscape, or the portrait.

**Seminar in Twentieth Century Photography G**
The seminar will be concerned with the work of a single European or American photographer, or with a significant movement, in the twentieth century.

**Instructor:**
Peter C. Bunnell, McAlpin Professor of the History of Modern Art.

Permanent photographic print collection.
Ph.D. offered in the history of art with an emphasis in the history of photography.
NEW MEXICO

UNIVERSITY OF NEW MEXICO
Art Department
Albuquerque, New Mexico 87131

Courses:

- 19th Century Photography
- 20th Century Photography
- Photography Since 1950
- Graduate Seminar in the History of Photography

Instructors:

- Beaumont Newhall, Prof. of Art
- Thomas Barrow, Assoc. Prof.
- Van Deren Coke, Prof. of Art

Permanent photographic print collection of approx. 5000.
Photographic gallery.
B.A., M.A. and Ph.D. offered in the history of art and photography.

NEW YORK

BROOKLYN COLLEGE
Art Department
Brooklyn, New York 11210

Courses:

- Workshop in the History of Photography

Instructor:
Walter Rosenblum, Prof.
COLGATE UNIVERSITY  
Fine Arts Department  
Hamilton, New York 13346

Courses:

History of Photography  U 3 Sem. Hrs.
The history of photography from its inception to the present. Topics included are:
1. Pre-history and early developments in France
2. Early photography in England
3. Photography in America
4. War photography--from Fenton to Vietnam
5. Rejlander, Robinson, Cameron and Carroll
6. Expeditionary photography, to the present (NASA)
7. Action--Muybridge, Marey and Eakins
8. Photography as an art and influence on other media
9. Documentary
10. Weston
11. News photography
12. Family photography and snapshots
13. Portraits
14. Composite and sequential images
15. Nude and erotic photography
16. Development of landscape photography
17. Photography and discovery
18. Recent works of specific photographers.

Instructor:
Marion Faller, Instructor

Permanent photographic print collection of approx. 100.

COOPER UNION  
Department of Art History  
Cooper Square  
New York, New York 10003

Courses:

History of Photography  U 2 Sem. Hrs.
The history of photography from its inception to the present. Topics included are:
1. Invention
2. Places explored/travel
3. News events, esp. war
4. Message/social document
5. Commercial: portraiture and ads
6. Pictorialism
7. Photo Secession
8. F64/Atget
9. Sualism/Bauhaus
COOPER UNION (Continued)

10. Post War/Europe
11. F.S.A.
12. Symbolism/Surface reality
13. Social landscape
14. Staged reality/photosculpture

Instructor:
Anne Tucker, Visiting Instructor.

ITHACA COLLEGE
Cinema Studies and Photography
Ithaca, New York 14858

Courses:

History of Photography  U 3 Sem. Hrs.
This course will explore the work and writings of photographers who have shaped the history of photography and the work and ideas of painters, optical technicians and others who first brought about the mechanical means of recording visual images. The value standards expressed in static visual media when mechanically recorded or subjectively, humanly controlled (and altered) will be considered in context of both ancient and contemporary cultures.

Instructor:
William A. Storrer, Asst. Prof.

PRATT INSTITUTE
Photography Department
11 Fulton Street
Brooklyn, New York 11201

Courses:

History and Aesthetics of Photography  Course 217  U 2 Sem. Hrs.
The first hundred years of the history of photography, approximately from 1839 to the beginning of World War II. Topics include: the invention of photography and its first generation, examination of the themes of early photography, the exploration and war photographers, dry plate documentary photography, Pictorialism, the Photo-secession, straight photography, experimental photography, American documentary photography of the 1930's, etc.
PRATT INSTITUTE (Continued)

History and Aesthetics of Photography
Course 218 U 2 Sem. Hrs.
The second semester deals with careful analysis of a dozen or so twentieth century photographers. Students will be expected to learn to recognize landmark photographs and write analyses of them, to do independent research at libraries, museums and galleries in the area, and to discuss and judge photographs.

Problems of Research and Criticism U 2 Sem. Hrs.
This course is an in-depth investigation of the major photographers, movements, new processes and aesthetic ideas within the period from 1946 to the present. The course will deal with the works themselves, critical writings by both photographers and critics published in educational as well as popular journals.

Instructors:
Marvin Hoshino
Diana Edkins

ROCHESTER INSTITUTE OF TECHNOLOGY
Department of Photography
Rochester, New York 14607

Courses:

History and Aesthetics U G 3 Qtr. Hrs.
This course will provide the student with a good background in the history of photographic picture-making. This includes information on processes, photographers and their work, research methods, the importance of the medium in relation to its social, psychological, and aesthetic roles, as well as the establishment of the importance of a critical/analytical approach to photography as an extension of the creative act.

Advanced Critical Problems in Photography U G 4 Qtr. Hrs.
The student will acquire a working knowledge of some major texts which relate representation to other fields of study: Psychology (including perceptual studies), Anthropology, Sociology, Philosophy, Linguistics, and Art History. In addition to these readings class work will entail examining what applicability such disciplines have when dealing with picture history, or with a critical approach to an existing body of work.
ROCHESTER INSTITUTE OF TECHNOLOGY (Continued)

Independent Study                      G U Variable
Museum Practices                        G Variable

Instructor:
Alan Klotz, Instructor

Permanent photographic print collection of approx. 500-1000.
Photographic gallery.
Graduate degree offered with an emphasis in the history of photography.

SCHOOL OF VISUAL ARTS
Photography Department
209 East 23rd Street
New York, New York 10010

Courses:

History of Photography                 U 3 Sem. Hrs.
(First Semester)
1. Pre-history of photography--social, cultural and technical.
2. The Daguerreotype--to 1855.
3. The paper negative--Bayard, Talbot, Hill and Adamson, etc.
4. Wet plate I--invention and J. M. Cameron
5. Wet plate II--R. Fenton, M. Brady, W. H. Jackson
6. The dry plate, roll film and equipment--1840-1900
7. Pictorialism
8. Naturalism
9. Documentary photography--to 1930
10. Conquest of movement--Muybridge, etc.
11. Scientific and abstract photography.

History of Photography                 U 3 Sem. Hrs.
(Second Semester)
1. Stieglitz and the Photo-secession
2. Edward Weston
3. Ansel Adams and Paul Strand
4. Walker Evans, documentary photography since 1930 and the F.S.A.
5. Dorothea Lange
6. Henri Cartier-Bresson and 20th century photojournalism
7. Fashion and illustrative photography
8. Irving Penn and Richard Avedon
9. Portraits
10. August Sander, Man Ray (portraits) and Diane Arbus
SCHOOL OF VISUAL ARTS (Continued)

11. Duane Michals, Jerry Uelsmann, R. Gibson, L. Krims, etc.
12. Humor
13. The nude.

Instructor:
W. L. Broecker, Instructor.

Photographic gallery.

S.U.N.Y. COLLEGE AT OSWEGO
Art Department
Tyler Hall
Oswego, New York 13126

Courses:

**History of Photography** U 3 Sem. Hrs.
Historical and critical investigation of the photographic image in relation to art and science from C. 1839 to the present day. Topics included are: pre-history of photography, development of different processes, influences on painting, aesthetics of photography, 20th century painting and film, science and technology and the mass media, etc.

Instructor:
John Fuller, Assoc. Prof.

Permanent photographic print collection of approx. 10.

UNIVERSITY OF ROCHESTER--THE INTERNATIONAL MUSEUM OF PHOTOGRAPHY AT THE GEORGE EASTMAN HOUSE
900 East Avenue
Rochester, New York 14607

Courses:

**Introduction to 19th Century Photography** U 4 Sem. Hrs.
**Introduction to 20th Century Photography** U 4 Sem. Hrs.
**Seminar in 20th Century Photography** U 4 Sem. Hrs.
**Seminar in Photojournalism** U G 4 Sem. Hrs.
**Seminar in 19th Century Photography** U G 4 Sem. Hrs.

Instructors:
Robert J. Doherty
Andrew Eskind
Robert Sobieszek
Philip L. Condax
William Jenkins

Permanent photographic print collection of approx. 250,000–300,000. Photographic gallery.
YORK COLLEGE, C.U.N.Y.
Fine Arts Department
150-14 Jamaica Avenue
Jamaica, New York 11432

Courses:

**History of Still Photography**
The history of photography from its inception to the present. Topics included are: the invention of photography, various 19th century processes and their uses, outstanding 19th century artists, the Kodak, the relation to impressionism, the amateur, photography and social change, photography as personal expression and art, etc.

Instructor:
Naoni Rosenblum, Instructor

NORTH CAROLINA

APPALACHIAN STATE UNIVERSITY
Industrial Arts and Technical Education
Boone, North Carolina 28607

Courses:
The history of photography is included in courses in photograph and the graphic arts.

Instructor:
Dr. Robert A. Banzhaf, Assoc. Prof.

Photographic gallery.

RANDOLPH TECHNICAL INSTITUTE
Department of Photographic Technology
Drawer 1009
Asheboro, North Carolina 27203

Courses:

**History of Photography**
Survey of major technical and aesthetic achievements from Niepce to the present. Special concern is given to the relationship of technical advance, visual exploration, and the work of the professional community. The effect of photography on other applied media is also considered.
MUSKINGUM COLLEGE
Speech and Theatre Department
New Concord, Ohio 43762

Courses:

**Film History in Action** U 3 Sem. Hrs.
This course traces the impact of photography upon the communication medium through a historical, theoretical and practical study of still and motion picture photography. The first part of the course will concentrate on the historical and practical application of still photography. The second part will concentrate on the historical development of motion picture techniques and their application.

Instructor:
Judson D. Ellertson, Asst. Prof. (Chairman)

THE OHIO STATE UNIVERSITY
The Department of Photography and Cinema
156 West 19th Avenue
Columbus, Ohio 43210

Courses:

**The History of Photography** UG 3 Qtr. Hrs.
The study of the history of photography and its contribution to the arts and sciences; from its inception to the present.

**Photography: The Early Years** UG 3 Qtr. Hrs.
A study of the discovery of photography and its early history, with its contribution to the arts, sciences, and society in the nineteenth century.

**20th Century Photography to 1940** UG 3 Qtr. Hrs.
An in-depth survey of twentieth century history of photography dealing with topics such as: pictorialism, the photographic industry, straight photography, and the documentary approach to 1940.

**History of Photography: 1940–present** UG 3 Qtr. Hrs.
An extensive study of selected topics dealing with contemporary photography.

**The Reality Image I** UG 5 Qtr. Hrs.
The photograph and motion picture as images of reality, form; styles; social functions; evidential, critical, creative, and humanistic issues involved in developing documentary imagery.
The Reality Image II
The photograph and motion picture as images of reality; a continuation of Photography and Cinema 608.

Nineteenth Century Photographic Processes
Nineteenth century photographic processes, their production and relation to the technology, science, sociology, and art of the time.

Independent Study in the History of Photography
UG 3-5 Qtr. Hrs.

Instructors:
Dr. Robert W. Wagner, Prof.
Dr. Alfred C. Clarke, Prof.
Walter Craig, Assoc. Prof.
Walter A. Johnson, Staff
Donald P. Lokuta, Staff

Permanent photographic print collection of approx. 3000. Photographic gallery.
M.A. and Ph.D. offered with an emphasis in the history of photography (interdisciplinary).

OHIO UNIVERSITY
School of Art
Athens, Ohio 45701

Courses:
History of Photography
UG 4 Qtr. Hrs.
A three quarter sequential course in the esthetic history of photography as a medium of art from about 1800 to the present, with an introduction concerned with representational image needs predating photographic technology. First two quarters are combined courses for graduate and undergraduate students. Third quarter involves seminar research for graduate students on problems of criticism of contemporary photography and a separate lecture sequence for undergraduate students in definitions of contemporary photography.

Instructor:
Arnold Gassan, Asst. Prof.
COMMUNITY COLLEGE OF PHILADELPHIA
Industrial Photography
34 South 11th Street
Philadelphia, Pennsylvania 19107

Courses:
History of Photography
This course covers the important technological developments in photography and links those developments to the kinds of images produced. Topics included are: the Daguerreotype, early paper processes, wet and dry plate photography, flexible film, The Photo Secession, Stieglitz, Steichen, Strand, Weston, photo-journalism, urban documentation, contemporary creative photography, etc.

Instructor:
William Stapp, Instructor.

Permanent photographic print collection of approx. 100. Photographic gallery.

PHILADELPHIA COLLEGE OF ART
Broad—Pine Street
Philadelphia, Pennsylvania 19102

Courses:
The history of photography from 1839 to 1960. Topics included are:
1. Invention
2. Places explored/travel
3. News events, esp. war
4. Message/social document
5. Commercial: portraiture and ads
6. Pictorialism
7. Photo Secession
8. F64/Atget/Strand
9. Surrealism/Bauhaus
10. Post World War/Europe
11. F.S.A.
12. Symbolism/surface reality
13. Social landscape.

History of Photography 1960-present U 3 Sem. Hrs.

Instructor:
Anne Tucker, Instructor

Permanent photographic print collection of approx. 200. Photographic gallery.
UNIVERSITY OF RHODE ISLAND
Department of Art History
Kingston, Rhode Island 02881

Courses:

**History of Photography and Art** U 3 Sem. Hrs.
The history of photography to the present.
The course will include topics such as: the invention of photography, the Daguerreotype, 19th century art photography, stereo, photographers of the American west, war photography, documentary photography, the influence of photography on artists, the American landscape, The Photo Secession, Camera Work, social commentary, photographers of movement, photography in the 20th century, mixed media, the urban scene, etc.

Instructor:
Dr. Elizabeth Lindquist-Cook, Assoc. Prof.

UTAH

UTAH STATE UNIVERSITY
Art Department
Logan, Utah 84321

Courses:

**History of Photography** U G 3 Qtr. Hrs.

Instructor:
A. J. Meek, Prof.

Permanent photographic print collection of approx. 75.

WISCONSIN

BELOIT COLLEGE
Art Department
Box 185
Beloit, Wisconsin 53511

Courses:

**Photographic Images** U 4 Sem. Hrs.
The purpose of this course is to introduce the student to a broader understanding of the making
and seeing of pictures, photographic or otherwise. The course illustrates the development of photography as a medium of expression and the concurrent value of photographs as socio- logical, psychological and historical records.

Instructor:
Michael Simon, Asst. Prof. of Art

CANADA

FANSHAWE COLLEGE
Photography Department
P.O. Box 4005 Terminal "C"
Oxford Street E
London, Ontario, Canada

Courses:
Art and Photography U 2 Sem. Hrs.
A study of the photographers, philosophies, and trends through the history of photography, and their relationship to the various arts.

Instructor:
A. Walter, Co-ordinator

RED RIVER COMMUNITY COLLEGE
Creative Arts Department
2055 Notre Dame Avenue
Winnipeg, Manitoba, Canada R3H 0J9

Courses:
Historical and Experimental Photography U 2 Sem. Hrs.
Introduction to Photography U 3 Sem. Hrs.
The history of photography is dealt with for one quarter of this course.

Instructor:
Malcolm D. Paterson, Instructor.

Photographic gallery.

RYERSON POLYTECHNICAL INSTITUTE
Photographic Arts Department
122 Bond Street
Toronto, Ontario, Canada M5B 1E8

Courses:
History of Photography U 26 Hrs.
To present man's concern for representation and the factors that lead to the development of a method of synthesizing image-forming devices. Visual material will be the focus of the course in order to trace the substance of technical inventions and pictures since the early 19th century.

Instructor:
William Inglis

Permanent photographic print collection.
APPENDIX D

BIBLIOGRAPHY OF ASSIGNED AND RECOMMENDED BOOKS
The following is a list of assigned and recommended books compiled from the questionnaire. Those which are marked with an asterisk (*) were listed by one or more institutions as assigned reading, all others were recommended by one or more institutions as supplemental material.


Frank, Waldo; Mumford, Lewis; Norman, Dorothy; Rosenfeld, Paul; and Rugg, Harold. *America & Alfred Stieglitz*. New York: Doubleday, Doran & Company, Inc., 1934.


APPENDIX E

QUESTIONNAIRE SENT TO THE STILL PHOTOGRAPHY FACULTY MEMBERS AT
THE OHIO STATE UNIVERSITY
Interviewees were chosen by a poll of the still photography faculty at The Ohio State University. Letters soliciting their assistance and the questionnaires (see the following two pages) were distributed on November 1, 1974.

Although twenty-three individuals were recommended, only the most frequently mentioned were chosen for the final interviews. The prospective interviewees were those who were recommended by three or more faculty members. They were: Peter C. Bunnell, Robert J. Doherty, Andrew Eskind, Alan Fern, Arnold Gassan, Jerald Maddox, Beaumont Newhall, Eugene Ostroff, John Szarkowski, Van Deren Coke, and Robert W. Wagner.

Other individuals which were recommended by one or two faculty members were not asked to take part in the research. They are as follows: Thomas Barrow, Walter Craig, Phil Davis, David Haberstich, Walter A. Johnson, John Kuiper, Nathan Lyons, Floyd Rinhart, Marion Rinhart, Richard Rudisill, Henry Holmes Smith, and Paul Vanderbilt.
Dear

As you know, I am involved in a research project dealing with instruction in the history of photography. The research will involve two sources of data: (1) a general survey to determine the present state of the art, and (2) a series of focused interviews with a select group of experts in the field.

This letter is concerned with the second source of data. Selected individuals who are considered to be the experts in the field need to be identified. These individuals may be teachers, researchers, historians, curators, gallery directors, or archivists. They should have considerable depth of knowledge (based on study, research, experience, or intuition) about what ought to be the scope and direction of instruction in the history of photography.

Once these individuals have been identified, they will be asked to participate in this in-depth interview and to respond to a series of questions drawing from their knowledge and intuitive judgment.

To assist in this study, please list the names and institutions of the ten persons involved in the history of photography whom you consider to be the most experienced and knowledgeable in this area. (Please use the attached sheet for your response.)

Sincerely,

Donald P. Lokuta
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Your cooperation is sincerely appreciated.

(Please return before November 15, 1974.)
BIBLIOGRAPHY

A. Books


B. Articles in Journals


C. Published Reports


