

## MASTER OF ARTS IN PHOTOGRAPHIC PRESERVATION AND MANAGEMENT (GPF)

### **Presentation:**

The Master of Arts (MA) in Photographic Preservation and Management is unique in Europe, a program that aims to fill a gap in the market by offering a specialized curriculum that will allow conservators, restorers, archive managers, photographers, and image makers to develop and implement specific protocols to ensure the preservation, management and dissemination of photographic archives and collections through the knowledge of the latest technological tools .

There is no other institution, public or private, that currently offers a specialized and highly qualified postgraduate program incorporating an integral and comprehensive training based on the needs of archives and photographic collections. The recent and ever increasing interest of institutions in photographic heritage clearly highlights the need for professionals with this specific profile.

### **Objectives and Methodology:**

This curriculum is intended as a way to specialize within the traditional focus of collections management. The photographic object requires special care, which, in many cases, does not correspond to that required for painting, sculpture, printmaking and similar objects. Through this course students will have the opportunity to learn about photographic techniques and materials from the beginning of the medium's history until today. Systems for storage, management and conservation of photographic images will be reviewed; the program will put a special emphasis on digital technologies and their influence on the management of collections, as well as the deleterious effects that time has on digital files.

Finally the MA will provide models for effective preventive conservation in exhibits and collections.

### **The purpose of this MA is:**

1. To train specialists with the necessary knowledge to understand the importance and the historical and cultural value of photography.
2. To provide the necessary training to document, protect, manage, and make accessible any collection of photographs that contain both photographic and digital images.

3. To offer students the historic, aesthetic, social, technological, critical and theoretical knowledge of photographic production and management.

### **Learning methodology**

#### 1. ON-SITE (Theory and Practice)

Teaching modules will expand on the subjects that are part of each unit to give students a solid basis by analyzing real examples and case studies that exemplify the content of the unit.

#### 2. LECTURES BY PROFESSIONALS IN THE DIVERSE FIELDS

The speakers participating in the program are professionals from different fields who, through their presentations, will offer the students their experience and practical knowledge.

#### 3. CASE STUDIES

Through the study and analysis of real and significant examples, students will have the opportunity to acquire the knowledge needed to deal with specific situations.

#### 4. PROFESSIONAL VISITS

During the academic year there will be several visits to photographic laboratories, archives, galleries. Likewise, the students will have opportunity to attend product displays and demonstrations.

#### 5. FINAL COURSE PROJECT/MASTER'S THESIS

By developing a real project, the key element for the implementation and further development of the knowledge acquired in the program, the student will be evaluated. This project is mandatory.

Evaluation criteria:

1. Attendance to classes and other activities
2. Personal work in the form of papers, research, discussions, etc.).
3. Final course project.

### **Prospectus:**

**Duration:** 1.500h. Beginning: October 2011. Ending: December 2012

**Teaching language:** Spanish and English. Classes will be taught in English or Spanish. Documents and other materials used in classes will be in either English or Spanish and students should have a working knowledge of both languages.

The course of study will follow the current European regulations, offering a total of 60 ECTS credits (1,500h), which distributed over a 15 month period divided as follows:

- **625 hours of on-site education**
- **875 hours of distance learning, including 500 hours dedicated to the Master's thesis that the student will defend before a Tribunal.**

#### UNIT 1. Photographic Preservation

This module starts with reviewing the history of photography, from its beginnings to the current day. It will teach each student how to identify different photographic processes that have been used to form photographic images, various photographic formats that have been used to disseminate photographs, as well as the most common deterioration patterns for each process. It will also provide information on the use of nineteenth and twentieth century processes in contemporary photographic practice. Finally, it will describe the chemistry involved in photographic processes, highlighting preservation and conservation techniques and describing preventive disaster preparedness plans.

1. History of Photographic media. An introduction to Photography from its beginnings until the present day.
2. History of photographic materials.
3. Photographic Chemistry. The formation of photographic images.
4. Preservation and Conservation.

#### UNIT 2. Photographic Techniques and Technology

This unit provides a forum for the student to understand the photographic technologies behind various photographic artifacts. This information forms the basis for discovering and treating possible deterioration patterns. It also illustrates the evolution of photographic objects.

1. Photographic phenomena and cameras.
2. Photographic technology throughout the ages.
3. Ways to obtain photographic images. Practical work.

### UNIT 3. Bases of Photographic Restoration

Many of the problems that arise when caring for a collection can be solved with a basic knowledge of restoration practices. This unit aims to provide the collections manager, archivist or preservationist, with the knowledge necessary to perform simple stabilization treatments..

1. Photographic restoration
2. Photographic restoration: mechanical and physical stabilization.
3. Practice on deteriorated objects, including photographs and related materials.

### UNIT 4. Digital Technologies

The rapid evolution of digital technology in the last ten years has meant a fast development of the tools available in the field of collection management and in the field of creating art. This module aims to address digital technology as a tool for collections management, in the form of files that may be collected by institutions, and as a method used to document objects, as well as the use of digital technology in the production of works of art.

1. Introduction to digital technology.
2. Digital printing.
3. Materials for the protection and exhibition of photographs.
4. Preservation of digital materials: supports and copies.
5. Digital preservation and digital tools in preservation
6. Photographic reproduction of original works of art.

### UNIT 5. Collection Management

This unit covers concepts related to aspects of collections management, including techniques for cataloging and dating photographic materials, the use of databases and migration techniques for digital information. It considers each of these topics within the practices of museums, archives and libraries. Professionals working in this field provide first-hand knowledge of current practices and state of the art practices..

1. Management.
2. Private and public collections.
3. Cataloguing techniques for photographic objects
4. The selection of the right database.
5. Digital applications in collections management.

## UNIT 6. Photographic curatorship

Photographic collections managers should have, at a minimum, a theoretical knowledge of curatorial practice. This module conveys the basics of curating exhibitions, from conceptualization of the first idea to the transportation, insurance, etc., of the objects exhibited and will offer a review of the preservation needs that should be considered when organizing an exhibition. As collection managers, there will be many times when one is asked to organize an exhibition from start to finish, so this module will provide the necessary skills to successfully carry out that task.

1. Organizing exhibitions.
2. Managing photographic objects to be auctioned
3. Photographic gallery management.
4. Preservation and cataloguing concerns for exhibitions.

## RESEARCH UNIT

This unit teaches students the skills necessary to carry out research based on primary or secondary sources, on topics related to the history of photography and photographic preservation. Learning in this module will take place during the development of a master's project that follows academic research practices and scientific research models. This is a cross-module that progresses throughout the year, so it can address the different issues that make up the Master's agenda.

1. Research Methods: how to write biographies, bibliographies, conduct literature surveys, catalogue articles, collections descriptions, exhibition texts, text panels, etc.

## OPTIONAL UNIT ON VISUAL CULTURE (ADVANCED COURSE ON PHOTOGRAPHY AND VISUAL CULTURE IN ENGLISH)

• This optional unit will take place at the end of the core units in June/July. This course considers the way in which photography is part of human culture and how it functions as an object and an image within the disciplines of sociology, anthropology, philosophy, film, literature, etc. This course is open to anyone interested in photography and its struggle to find a place in contemporary postmodern society as part of the interdisciplinary culture (extra charge may apply).

## MASTER'S THESIS

The project's objective is to enable students to conduct further research on a topic of interest. The project can be presented either in written form or in the form of multimedia presentations, exhibition, catalogue records, research papers, etc.

**MASTER OF ARTS IN PHOTOGRAPHIC PRESERVATION AND MANAGEMENT**

B19-UCJC

[www.b19.es/master-gpf](http://www.b19.es/master-gpf)

info@b19.es

UNIT	TOTAL HOURS			
	On-site		Distance	Unit total
	T	P	NP	TM
Photographic Preservation (9 créditos)	100	55	70	<b>225</b>
Collections Management(5 créditos)	75	12	38	<b>125</b>
Digital Technology(6 créditos)	50	71	29	<b>150</b>
Photographic curatorship(4 créditos)	50	0	50	<b>100</b>
Basis for Photographic Restoration (5 créditos)	50	75	0	<b>125</b>
Photographic Techniques and Technology(4 créditos)	75	-	25	<b>100</b>
Research Unit(4 créditos)	26	-	74	<b>100</b>
Master Thesis (20 créditos)	4	-	496	<b>500</b>
Master classes (3 créditos)	20	-	55	<b>75</b>
<b>TOTAL amount of hours</b>	<b>450</b>	<b>175</b>	<b>875</b>	<b>1.500</b>

**Faculty:**

Program director:

Ms. Angélica Soleiman (B19 Fotografía)  
 MA Photographic Preservation and Collections Management, Ryerson  
 University/George Eastman House.  
 Photographic Preservation and Management specialist

Academic advisor:

Ms. Marta Braun, Program Director, Photographic Preservation and  
 Collections Management, Ryerson University, Toronto, Canada.

Supervisor:

Mr. Ignacio Rubiera (B19 Fotografía)  
 Bachelor in Communications, UCM  
 Associate professor of photography.  
 Lecturer  
 Photographer

Program administrator:

Mr. Luis Torres (Universidad Camilo José Cela)

Some of the professionals that will be lecturing in the MA program.

**Jamie Allen**, Assistant curator, George Eastman House, Rochester, NY.

**Blanca Berlín**, Galerist, Madrid.

**Joan Boadas i Raset**, Archivist at the Girona Municipality, Girona.

**Marta Braun**, Program Director, Photographic Preservation and Collections Management, Ryerson University, Toronto.

**Alejandro Castellote**, independent curator, Madrid.

**Siobhan Creem**, President and founder of Photograph Preservation and Research LLC, Summit, NJ.

**Asunción Domeño**, Professor at the Universidad de Navarra, Fondo Fotográfico Universidad de Navarra manager, Pamplona.

**Isabel Elorrieta**, Director of Fundación Ankaria y previous director of Estampa, Madrid.

**Ángel Fuentes**, Photographic conservator in private practice, Zaragoza.

**David Iglesias**, Photographic Documentation Technician CRDI, Girona.

**Martin Jürgens**, Photographic conservator, Rijksmuseum, Amsterdam.

**Martí Llorens**, Alternative techniques photographers, Barcelona.

**Celia Martínez**, Paper conservator, Madrid.

**Juan Naranjo**, Specialist in Photography, Auction House Soler i Llach, Barcelona.

**Elena Navarro**, director of Canopia (Aperture España), Madrid.

**Alison Nordström**, Curator of Photographs at George Eastman House, Rochester, NY.

**Rosa Olivares**, Curator of photography and director of EXIT magazine, Madrid.

**Dee Psaila**, Archive Technician Archives of Ontario, Toronto

**Nacho Rubiera**, Photographer and associate professor, Madrid.

**Angélica Soleiman**, Specialist in Photographic Preservation and Management, Madrid.

**Candidates:**

Due to its characteristics the Master GPF can be followed by anyone with a Bachelor's/ undergraduate degree in Fine Arts Documentation, Conservation, Humanities, etc. It is also aimed at professionals of the museum sector: curators, conservators, technicians, archivists, etc. who work with photographic collections or archives. It is also useful to photographers interested in managing their own archives and the correct preservation of photography.

**Academic organization:**

The MA runs for 15 months, from October to December of the following year.

Regular program: Monday to Thursday, 5 hours daily from 16 to 21h. Eventually, there will be activities, visits and workshops running at other times that will be announced in advance.

Executive program: Weekends. Friday from 18 to 22h, Saturday from 9 to 22h and Sunday from 9 to 15h. Eventually there will be activities, visits and workshops running at other times that will be announced in advance.

NOTE: In the case of free spaces, the organization would offer the units separately. If you are interested in this opportunity, please contact [info@b19.es](mailto:info@b19.es)

Except for professional visits, classes will usually take place at B19 Fotografía installations in Madrid, c/Joaquín María López 25, 28015 Madrid. For organizational reasons, we reserve the possibility of teaching off site in another location that will be announced before the start of classes.

**Admission and information:**

B19 Fotografía.

[info@b19.es](mailto:info@b19.es). +(34) 915 444 993

**Admission process:** According to the regulations for postgraduate studies a person can access these studies by complying with the following:

- The possession of an undergraduate degree, or BA.
- or
- Having a recognized professional experience in the area of managing collections, or partial accredited studies in conservation (In the latter option the spaces are limited and acceptance will also depend on an interview)

**Certificate:** The Universidad Camilo José Cela will issue a MA in the case of a positive evaluation of the student.