



# PHOTOGRAPHIC MANAGEMENT PLAN

**Wyoming State Archives**  
Division of Cultural Resources  
Wyoming Department of State Parks and Cultural Resources

November 2003

## TABLE OF CONTENTS

I.	Mission Statement.....	3
II.	Introduction.....	3
III.	Policies, Plans and Procedures.....	3,4
IV.	Preservation of the Photographic Collection.....	5
V.	Access to the Photographic Collection.....	6
VI.	Laboratory Services.....	6,7
VII.	Disaster Recovery.....	7
VIII.	Public Education and Outreach.....	7
IX.	Training, Seminars and Workshops for Staff.....	8
X.	Volunteer and Intern Program.....	8
XI.	Short Term Photographic Management Plans.....	8
XII.	Long Term Photographic Management Plans.....	9
XIII.	Resources for Managing a Photographic Collection.....	9
	A. Books	
	B. Internet	
XIV.	Glossary .....	10-12

## PHOTOGRAPHIC MANAGEMENT PLAN

***I. Mission Statement: The Wyoming State Archives preserves government and non-government records which have been determined to have permanent administrative, legal, and/or historical value. These records document and interpret the history of Wyoming and the region, and serve as an educational resource which encourages administrative and scholarly research in the Wyoming State Archives collections.***

### II. INTRODUCTION

The Wyoming State Archives' Photograph Collection of approximately 500,000 images encompasses a time period from mid 19<sup>th</sup> Century to the present, and contains a representation of photographic processes since the birth of photography in 1839. Photographs in the collection are from private donations by means of a legally binding donor form or transferred to the archives by other state agencies. Images in the collection are cataloged according to subject matter, major collection, or specific photographer. The Wyoming State Archives acquires, manages and provides access to its collections under the authority of the Wyoming Statutes 9-2-401 through 9-2-419. These laws authorize the Archives to serve as custodian of the historical records of the State of Wyoming. The guidelines and procedures described in this plan have been developed to carry out the Archives' statutory responsibilities. In order to maintain physical and intellectual control as well as provide conservation, duplication and access to the photographic collection by our patrons, the Archives has established the Technical Services Unit and the Archives Historical Research Unit.

### III. POLICIES, PLANS AND PROCEDURES

In order to administer the photograph collection of the Wyoming State Archives, several policies, plans and procedures are currently in place, and are incorporated in this plan.

A. "Photograph Use Policy," Procedure No. 24.

Established guidelines that govern the use of the historic photograph collection by patrons. Addresses such issues as personal use, commercial use, credit line, publication and exhibition, appropriate use, educational use, copyright, violation of terms, and fees.

B. "Policy for Loaning Archival Records for Exhibition," Procedure No. 31.

Conditions that govern the loan of textual and photographic records to Wyoming governmental agencies and private cultural and educational non-profit organizations. Records are not to be loaned to individuals or for out-of-state exhibition.

C. "Deaccession Procedures for Non-government Historical Records and Photographs," Procedure No. 41.

Process by which records donated by an individual or non-government entity are deaccessioned and disposed of.

D. "Procedures for Accessioning Privately Donated Records." Procedure No. 42.

Procedures for accessioning textual and photographic materials being offered for donation.

E. "Photograph Processing Procedure," Procedure No. 48.

Steps that govern the processing of donated photographic materials are addressed: examination, inventory, condition report, provenance, accession number, numbering, and housing of photographic materials.

F. "Photograph Ordering Procedure," Procedure No. 44.

Procedures followed by the Archives and Historical Research staff and Technical Services staff to complete a photograph reproduction order.

G. "Collection Management Policy." Procedure No. 50.

Describes how collections are acquired and managed, and how access is provided to the public. Collections are defined and classified as: government records, manuscript collections, map collections, building plans, oral history collection, printed materials, and photographic collection.

H. "Photograph Collection Use Fees," Procedure No. 52.

Fees charged to out-of-state residents, businesses, or government agencies that request use of one or more photographs for purposes other than personal or educational.

I. "Copy Fee Schedule", Procedure No. 54.

Prices and policies for the reproduction of photographs for patrons.

#### **IV. PRESERVATION OF THE PHOTOGRAPHIC COLLECTION**

The photographic collection of the Wyoming State Archives includes a wide range of photographic images that include glass plate negatives, film negatives, motion picture film, color negatives, transparencies, postcards, and prints or photographs made by a variety of early processes. Each of these materials can have its own conservation problems requiring special treatment. Photographs are extremely vulnerable to damage from mishandling and neglect. A survey of the collection will be done in order to determine three points of information necessary for planning a management program:

1. Determine the number of photographs in the collection and their approximate volume.
2. Determine the types of photographic processes represented and their comparative numbers.
3. Determine the general condition and conservation requirements of the types of photographs in the collection and any special requirements that might need advanced care.

In the case of new material entering the existing collection, it is mandatory to inspect the images and containers the collection arrives in for the presence of dirt, mold, or insect infestation. This inspection will be done in the Conservation Laboratory. Infected material (currently in the collections as well as new acquisitions) will be isolated, reviewed for importance to the collections, treatment options noted and the items discarded, after review by the Acquisitions Committee, to prevent problems from spreading to other collections.

Once the collection has been identified, cataloged, and arranged, proper archival enclosures and boxes will be used to store the material in a climate controlled and secure vault. Periodic inspections of the collections will be done to check for deterioration. Because of the size of the collection, this will be done by a sampling method at regular intervals. Industry standards recommend that new material be inspected at two-year intervals until the material has been in the Archives about eight (8) years. Older material should be examined every five (5) years.

All conservation treatments of photographic materials will be done according to SAA and AIC standards and by and/or under the direction of the staff conservator. Only the conservator will be responsible for testing photographic materials in order to identify the processes used in the creation of the image or the treatment method to be used.

Creating traditional dark room photographic prints and negatives is still the recommended method for providing long- term preservation of images. Whenever feasible, darkroom techniques will be used to provide copy negatives and/or research prints.

Digital images will also be created by the Archives, but primarily as an access tool. Digital images should be considered a type of preservation medium because they reduce the need to handle original images. Never should they be considered a replacement for the originals. The Photograph Curator and the Photograph Historian will be responsible for scanning all images in the collections in order to maintain the standards developed for scanning and create the metadata required for each image. Scanning and metadata standards will be developed by the Archives based on the Dublin Core standards for metadata and the scanning standards developed by the Colorado Digitization Project.

As resources allow, the original photographs, currently stored in the Archives vault, will be properly housed and placed on shelving in the Micrographic/Negative storage vault. Only the Technical Services Supervisor, Photograph Curator and Photograph Historian will retrieve original photographs and negatives from the vault.

## **V. ACCESS TO THE PHOTOGRAPHIC COLLECTION**

Photographs in the collections of the Wyoming State Archives are accessible to the public at the Archive's reference room and through exhibition of duplicate prints. Use of the photographic collections requires cooperation among the users, staff members, and the curators and conservators responsible for preserving them. These parties must make every effort to safeguard historical photographs to ensure their long-term preservation while making them available for the use and enjoyment of the public.

Reference prints of historical photographs may be viewed at the Wyoming State Archives reference room. Images are organized by subject or as a collection of an individual photographer or donor. Reproductions of photographs may be purchased for personal use, publication, or display. Fees are assessed based on the size of the print and any special requests. Use of photographs for publication or commercial display requires the completion of a Permission to Publish Contract and may incur additional use fees. Copyright restrictions may also apply. Wyoming State Archives staff may refuse to provide a copy of a photograph if, in their judgment, such reproduction would violate the copyright law, violate a donor agreement, or pose a threat to the physical integrity of the item.

A primary guiding principle for Wyoming State Archives' staff when reproducing a photograph is faithfulness to the original image. Following this principle insures that the photographer's intent and the complete historical record captured in the image are not compromised. Therefore, no alterations of the original image are allowed in a reproduction. Exceptions to this policy may be made if a portion of the original is damaged or marked.

Wyoming State Archives' staff takes seriously their responsibility as stewards of Wyoming's heritage, and the resources, which document that heritage. Uses of these resources, which inform and/or contribute to an appreciation of the region's history, are encouraged. The Archives reserves the right to refuse the use of a photograph from its collections if it determines that such use is excessively frivolous or unethical and will reflect inappropriately on the State of Wyoming, the donor, or the subject of the photograph.

If, in the determination of staff of the Wyoming State Archives, the terms of a publication or exhibition agreement are violated, future requests by that user may be refused. The Division of Cultural Resources may also pursue prosecution of the individual or corporate body in violation of a publication contract.

## **VI. LABORATORY SERVICES**

### **a. Dark Room Laboratory:**

1. Produces copy negatives for prints without negatives.
2. Produces copy negatives of glass plate negatives in order to preserve the glass plate negatives.
3. Produces black and white prints in a variety of sizes for research, patrons and exhibits.
4. Produces slides for staff and patrons.

Oversized prints and colored prints are outsourced to laboratories that are equipped to handle these services.

### **b. Conservation Laboratory:**

1. Repair and clean damaged and/or soiled photographic prints and negatives.
2. Construct special housing for oversized prints.
3. Construct special housing for damaged glass plate negatives.
4. Mount prints for exhibits.
5. Inspect new collections for dirt, mold, or insect infestation.
6. Conduct any testing necessary on the photographs to determine photograph processes used.

## **VII. DISASTER RECOVERY**

Disasters can result from an act of nature or an act of man. To effectively cope with such disasters, collections will be surveyed, inventoried, and reviewed by appropriate staff. Collections having the greatest importance will be identified. Emergency-handling guidelines will be discussed in expectation of a disaster, procedures written, and copies provided to key staff members, both on and off the premises. Emergency supplies maintained by the Wyoming State Archives include, but not limited to, flashlights, plastic sheeting, rolls of paper and blotters. These and other emergency tools will be kept together in a readily accessible, designated area and easily transportable to the disaster site.

## **VIII. PUBLIC EDUCATION AND OUTREACH**

The Wyoming State Archives will provide a diverse educational outreach program that involves the public of all ages, educational levels, and backgrounds. Utilizing the photograph collection as an educational tool will promote and encourage its use by the general public as well as the people of Wyoming.

- Seminars/workshops
- Publication/technical leaflets
- Technical advisory services
- Tours
- Programs
- Exhibits, including traveling exhibits
- State Parks and Historic Sites
- Internet Sales
- Web Site
- Government Agencies

## **IX. TRAINING, SEMINARS AND WORKSHOPS FOR STAFF**

The Wyoming State Archives will endeavor to sponsor photograph workshops and seminars for Archives staff, State Historic Sites staff and Government Agencies that will provide all staff that work with photographs the education necessary to maintain the collections for future generations. Three methods of staff training that will be conducted as resources are available are:

1. In house staff training by State Parks and Cultural Resources (SPACR) staff knowledgeable in specific methods.
2. In house staff training by outside consultants and experts.
3. Attending training seminars and workshops by consultants and experts.

## **X. VOLUNTEER AND INTERN PROGRAM**

An intern and volunteer program will be developed as resources and needs arise.

## **XI. SHORT TERM PHOTOGRAPHIC MANAGEMENT PLANS**

New shelving for storing photo negatives and original prints has been constructed in the Micrographics/Negatives Vault (Room 160). Units without middle shelves will be used to store larger and framed original photographs, and finding aids changed to indicate new location.

The original photographs that are currently stored in the Archives records vault, will be photocopied and removed from the research area, and placed on shelving in the Micrographics/Negative Vault (Room 160) with proper location indexes prepared. This will be done as resources allow.

Digital images of photographs will be retained, if a digital image is requested by a researcher. The metadata to the scanned or digitized photograph will be created at the same time, and stored with the photograph/image.

Conservation of damaged photographs or negatives will be done as emergency steps necessary for the protection and stabilization of the media.

As resources allow, prints from negatives, and negatives from original prints will be produced, if such media are not available.

Provide workshops on preserving photographs and making them accessible.

Seek methods to monitor and correct photographs that are exhibited without proper credit lines.

Work to obtain the copyright authority of previously accessioned photographs.

Continue to identify and accession into the State Archives photograph collections; those photographs that relate to the historical development of the region and meet the acquisition guidelines that have been established.

## **XII. LONG TERM PHOTOGRAPHIC MANAGEMENT PLANS**

Identify photographs that are frequently requested, in order to have a scanned and/or darkroom print available for immediate sale.

Seek grants or funding sources to make more photographs available on the Web site.

Prepare metadata identifiers on all photographs

Along with resources to preserve and protect the historical photographs, request exception budget for the additional human resources and supplies to help develop additional sales.

## **XIII. RESOURCES FOR MANAGING A PHOTOGRAPHIC COLLECTION**

(This is not a complete list of available resources.)

### **A. Books:**

1. *Administration of Photographic Collections*, SAA Basic Manual Series, by Mary Lynn Ritzenthaler, Gerald J. Munoff and Margery S. Long, 1994
2. *The Permanence and Care of Color Photographs*, by Henry Wilhelm, 1993.
3. *Conservation of Photographs*, Eastman Kodak Company, 1985

### **B. Internet:**

1. American Institute for Conservation of Historic and Artistic Works  
<http://aic.stanford.edu/>
2. American National Standards Institute  
<http://www.ansi.org/>
3. Association for Information and Image Management International  
<http://www.aiim.org/>
4. Association of Moving Image Archivists  
<http://www.amianet.org/>
5. Commission on Preservation and Access  
<http://clir.stanford.edu/cpa/>
6. Conservation Center for Art and Historical Artifacts  
<http://www.ccaha.org/>
7. Conservation OnLine (CoOL)  
<http://palimpsest.stanford.edu/>
8. Image Permanence Institute  
<http://rit.edu/~661www/sub-pages/frameset2.html>
9. Library of Congress – Preservation  
<http://lcweb.loc.gov/preserv/preserve.html>
10. Society of American Archivists  
<http://www.archivists.org/>

#### **XIV. GLOSSARY OF TERMS**

*Albumen*: egg white; used in early photographic emulsions as a coating for glass plates and, more commonly, printing paper.

*Ambrotype*: a collodion wet plate process in which the emulsion was coated on a glass plate. The negative image produced was visible as a positive image when the glass was backed with a dark material.

*Carte-de-visite*: a small portrait, about the size of a visiting card, popular during the 1860's. People often collected them in albums.

*Cellulose nitrate film*: a flexible support or base used for negatives and cine film from c.1890 to c.1950. It is extremely unstable, self-destructive and represents a major fire hazard as it is highly flammable.

*Collodion*: a transparent, syrupy solution of pyoxylin (a nitrocellulose) dissolved in ether and alcohol; used as the basis for the emulsion in wet plate process.

*Conservation*: the physical aspects and processes of preservation of original archival materials.

*Conservator*: a person, professionally educated, trained and experienced, responsible for the physical preservation of archival (and other) materials.

*Daguerreotype*: the first practical photographic process, invented by Daguerre and described by him in 1839. The process produced a positive image formed by mercury vapor on a metal plate coated with silver iodide.

*Digital imaging*: a method of image editing in which a picture is recorded as digital information that can be read and manipulated by a computer, and subsequently reformed as a visible image.

*Emulsion*: a light-sensitive coating applied to photographic films or papers. It consists of silver halide crystal and other chemicals suspended in gelatin.

*Fiber-base paper*: formally the standard type of paper available; now being replaced to a certain extent by resin-coated papers.

*Film:* the material used in a camera to record a photographic image. Generally it is a light-sensitive emulsion coated on a flexible acetate or plastic base.

*Gelatin:* a substance produced from animal skins and bones, it is the basis for modern photographic emulsions. It holds light-sensitive silver halide crystal in suspension.

*Gum-bichromate process:* an early photographic process revived by contemporary photographers. The emulsion is sensitized gum solution containing color pigments.

*Halftone:* an image that can be reproduced on the same printing press with ordinary type. The tones in the photograph are screened to a pattern of dots that give the illusion of continuous tone.

*Kilobyte:* a unit of digital data containing 1024 bytes. Used to describe the size of a computer file.

*Megabyte:* a unit of digital data containing 1,048,576 bytes. Used to describe the size of a computer file.

*Metadata:* descriptive data for a digital image.

*Negative:* 1. any image with tones that are the reverse of those in the subject. Opposite: positive.  
2. the film in the camera during exposure that is subsequently developed to produce a negative image.

*Nonsilver process:* a printing process that does not depend on the sensitivity of silver to form an image, for example, the cyanotype process, in which the light-sensitive emulsion consists of a mixture of iron salts.

*Pixel:* short for picture element. The smallest unit of digital image that can be displayed, changed, or stored.

*Platinum print:* a print in which the final image is formed in platinum rather than silver.

*Positive:* any image with tones corresponding to those of the subject. Opposite: negative.

*Preservation:* the actions which enable the materials in an archives to be retained for as long as they are needed, ie. the basic functions of storing, protecting and maintaining records.

*Print:* a photographic image, usually a positive one on paper.

*Resin-coated paper:* printing paper with a water-resistant coating that absorbs less moisture than uncoated paper, consequently reducing some processing times. Abbreviated RC.

*Silver halide:* the light-sensitive part of common photographic emulsions; the compounds silver chloride, silver bromide and silver iodide.

*Slide:* a transparency mounted between glass or in a frame of cardboard or other material so that it may be inserted into a projector.

*Stereograph:* a pair of photographs taken side by side and seen separately by each eye in viewing them through a stereoscope. The resulting image looks three-dimensional.

*Tintype:* a collodion wet plate process in which the emulsion was coated onto a dark metal plate. It produced a positive image.

*Transparency:* an image on transparent base, such as film or glass, that is viewed by transmitted light.

*Ultraviolet:* the part of the spectrum just beyond violet. Ultraviolet light is invisible to the human eye, but strongly affects photographic materials.

*Wet plate process:* a photographic process in which a glass or metal plate was coated with a collodion mixture, then sensitized with silver nitrate, exposed and developed while the collodion was still wet. It was popular from the 1850's until the introduction of the gelatin dry plate in the 1880's.