

# *Publishing Archival Photographs*

Concerns, Pitfalls and their technical  
implications

October 2015 – Brussels, JPEG

# EuropeanaPhotography



1 February 2012 – 31  
January 2015  
Over 450,000 early  
photographs

selection, digitization,  
enrichment, ingestion to  
Europeana

*Boris III of Bulgaria and  
Giovanna of Italy – the  
celebration of the royal  
wedding in Sofia.*

© NALIS (Bulgaria)

# 19 partners - 13 EU countries, 3 associate partners

## Coordinator: KU Leuven

## Technical Coordinator: Promoter srl



ARBEJDERMUSEET



POLFOTO



### Associate partners:

Cyprus University of Technology

SC Bali Kiev

The Israeli Museum in Jerusalem





Alfieri | Bridgewater – Somerset (England),  
undated  
Gelatin dry plate  
Miss Edna Maude, a 17 year old dancer on  
holiday, offering the blacksmith a drink.





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\*\*\*

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
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Major prepares for Johann... 




Memorial founder of Barnard... 



London is to lose its smallest... 



Soviet Army autumn m... 



Mrs. Wisdom



Queen Mary




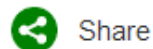

Queen Mary




Queen Mary

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View item at  
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## PARIS - TRAIN

**Description:**

Voyageurs prenant un train de banlieue. Paris, 1908.;

Travellers taking a suburban train. Paris, 1908.

**Creator:**[MAURICE-LOUIS BRANGER \(1874-1950\)](#)**Geographic coverage:**

PARIS PARIS ILE-DE-FRANCE FRANCE

**Date of creation:**

1908

**Type:**[photography](#)**Format:**[Gelatin dry plate negatives](#); [Gelatine-Trockenplatten-Negative](#); [Black-and-white negatives](#); [schwarz-weiss Negative](#); 13x18; cm**Subject:**[Travel](#); [Reisen](#); [Railway station](#); [Eisenbahnstation](#); [Lifestyle and leisure](#); [Lebensstil und Freizeit](#); [Railway](#); [Bahn](#); [Lif Mode De Vie Et Loisir](#); [Voyage Et Deplacement](#); [Voyageur](#); [Voyageuse](#); [Quai](#); [Wagon](#); [Chemin De Fer](#); [Train](#)



Klementyna  
Zubrzycka-  
Bączkowska |  
Raszówki  
(Poland), ca.  
1910  
Silver gelatin  
print  
Picnic in the  
forest: a favorite  
pastime of the  
Polish gentry at  
the break of the  
20<sup>th</sup> century.  
Franciszka  
Zubrzycka is  
enjoying a day  
out with her  
daughters and  
the local notary.

*Courtesy of GenCat Cultura*

Portrait of the actress  
Míriam, dressed with  
Manila shawl and  
Cordovan hat.  
Author: Antonio  
Esplugas  
Collection: Antonio  
Esplugas  
Owner: National  
Archive of Catalonia  
(ANC).





*Chinese men smoking  
in Opium room.*

© United Archives  
(Germany)



# What will we discuss?

- Experience of the project  
EuropeanaPhotography
- Identified Problem areas
  - Analog to Digital
  - Privacy and Ethics
  - IPR

1. 451,178 digitized images accessible through Europeana currently
2. Digitization and metadata best practices
3. Multilingual vocabulary in 16 languages
4. EP-MINT mapping tool
5. IPR Guidebook
6. 'All Our Yesterdays' exhibitions
7. PHOTOCONSORTIUM established

# Techniques



*Unknown woman.* © M. K. Čiurlionis National Art Museum (Lithuania)

- Daguerreotype
- Tintype – Ambrotype
- Wet collodion
- Albumen print
- Gelatin dry plate
- Silver gelatin print
- Autochrome
- Nitrate film





# **ALL OUR YESTERDAYS**

**(1839-1939) LIFE THROUGH THE LENS OF  
EUROPE'S FIRST PHOTOGRAPHERS**





## THE ART OF THE PORTRAIT

Portrait photography is an art form that has evolved over time. It is a way of capturing a moment in time, of preserving a memory. The portrait is a reflection of the subject, of the photographer, and of the culture in which it was created. It is a way of telling a story, of sharing a moment with the world.

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## VOOR DE LENS: PORTRETTEN MET EEN PLUS

Portrait photography is a way of capturing a moment in time. It is a way of preserving a memory. The portrait is a reflection of the subject, of the photographer, and of the culture in which it was created. It is a way of telling a story, of sharing a moment with the world.



# Photos contributed by visitors











# Data?



Abs.

et, 1914 – Parisienne de  
Photographie  
Free access , no re-use

Barges on the river Spree – author unknown, 1930s – United Archives  
Free access, no re-use

## **GUIDELINES > DIGITIZATION**



1. Capture according to EP specifications
2. Device conformance testing and calibration, based on established benchmarks and specifications
3. Digital conversion
4. Image processing: correction/editing/processing to digital files
5. File naming
6. File formats and compression for archiving and preservation



## GUIDELINES > PRE-INGESTION QUALITY CHECK

Standards and guidelines are a first guarantee for image quality

After digitizing, images are tested on

- ✓ correct file naming
- ✓ size of images
- ✓ acceptable borders and margins
- ✓ images completeness
- ✓ correct graphic files
- ✓ image characteristics (resolution, bit-depth, colour space, etc.)



## **GUIDELINES > POST-INGESTION QUALITY CHECK**

Metadata Task Force tests content uploaded on MINT for the following criteria

- ✓ Quality of the Metadata
- ✓ Findability in multiple languages
- ✓ Quality of the Digitization
- ✓ Quality and Resolution of the Preview

## Archival preparation of originals

- Analysis
- Physical and intellectual organization

## Preservation preparation of originals

- Evaluation of physical condition
- Cleaning
- Restoration



# The digital object

Image, Negative, Photo, Document,  
... Representation

Retouching, Restoring what?

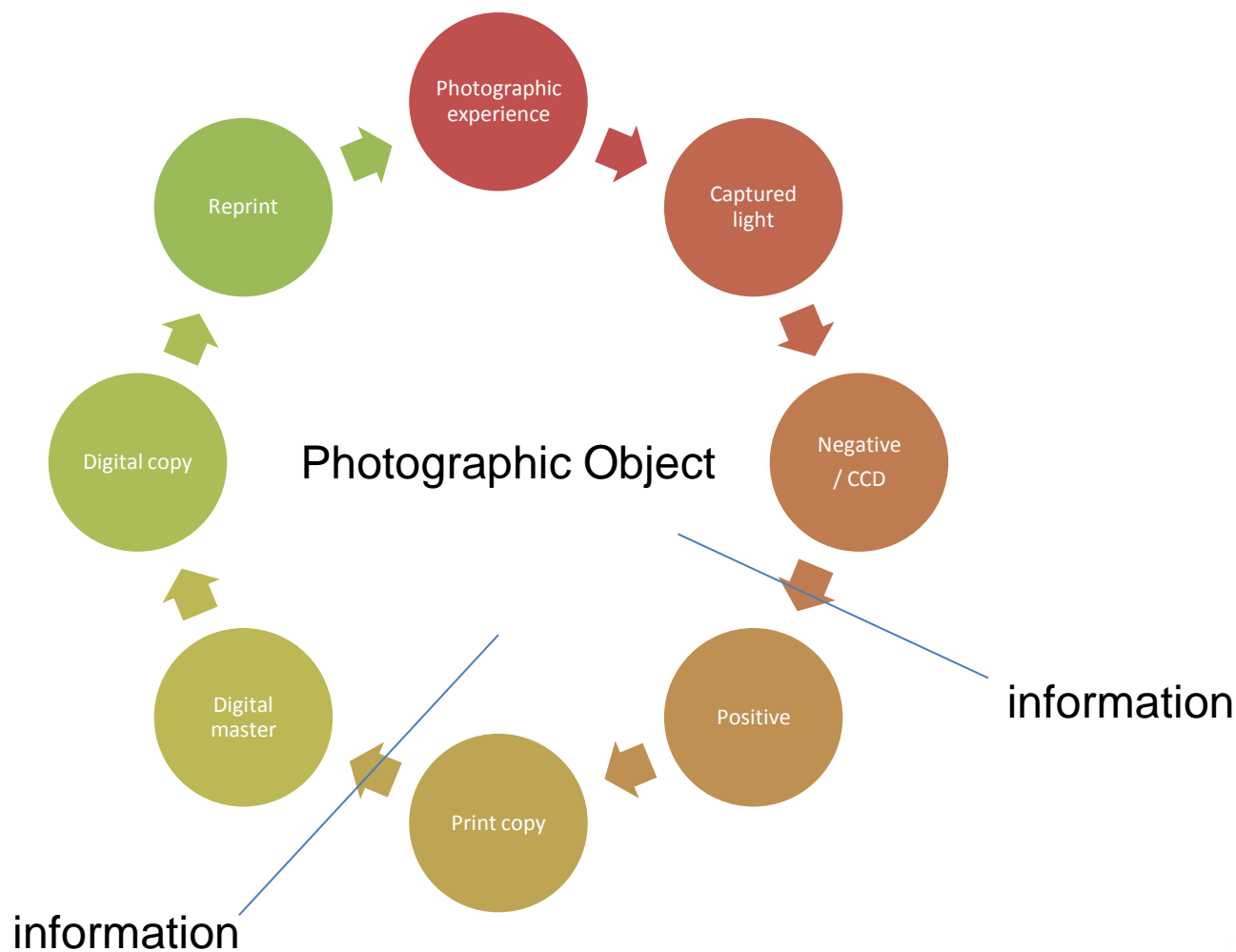
Edmond Couchot, *Image puissance*  
*Image* 1984

Vincenzo Balocchi | Firenze (Italy), 1938  
Silver gelatin print  
Photographer at work at the Piazza della Signoria.



FRATELLI ALINARI  
Fondazione  
per la Storia  
della Fotografia

# From Image to Photo





# Incremental information



linear



enhanced

# Digital Reframing

- Detachment from original bearer
- Decontextualisation  
Recontextualisation
- Remediation
- The photo as information vs. its materiality

UNITED  
ARCHIVES 



Karl Heinrich Lämmel | Koblenz (Germany), 1930s  
With the Köln Düsseldorf white fleet on the river  
Rhine near Koblenz.



John Topham | Swanscombe (United Kingdom), 1938 - Gelatin dry plate - Lovers Lane, Swanscombe.



# Rights labels

- Europeana's Rights Labels are inspired by Creative Commons Licenses
  - Public Domain Mark
  - Creative Commons CC-BY licenses





The IPR Guidebook sheds light on the Europeanana IPR model, the Data Exchange Agreement, and lists online supporting tools for companies and institutions:

Online guidebook:

<http://europeana-photography.iprguide.org>

IPR blog:

<http://ep-blog.iprguide.org>



*Courtesy of MHF*



# IPR overview

Label	#in Europeana
Rights Reserved – Free Access	127682
Rights Reserved – Paid Access	117993
Public Domain Marked	90490
CC-BY-NC-ND	85067
Unknown	16107
CC-BY-NC	1221
TOTAL	438560

# IPR

- Issues
  - Each internet use involves a copy
  - Is the digital master a new work or a technical copy?
  - Public domain is moving target
  - Need for OOC-NC label
  - Are labels rights claims? By whom?
  - *No real fair use, unclear educational context*
  - *Orphan Works* directive insufficient

# Privacy and ethics

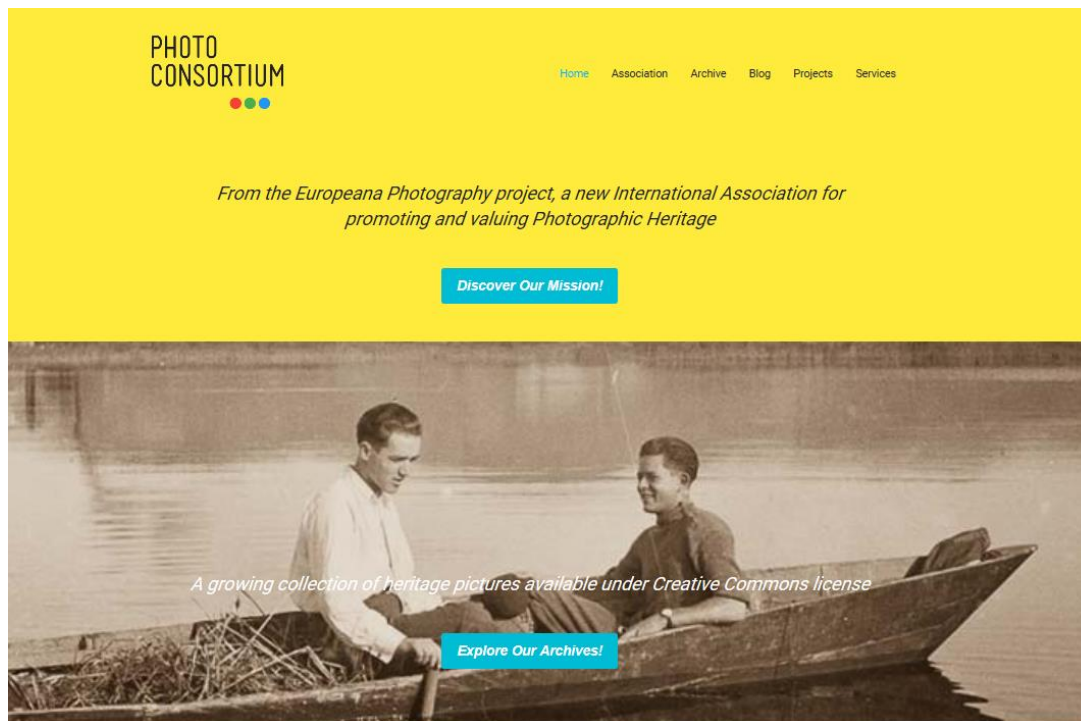
- Issues
  - Not everything in an archival collection can be published
  - The meaning changes over time, also the sensitivities
  - Privacy of people depicted
  - Performative effects of publishing



# Technical implications

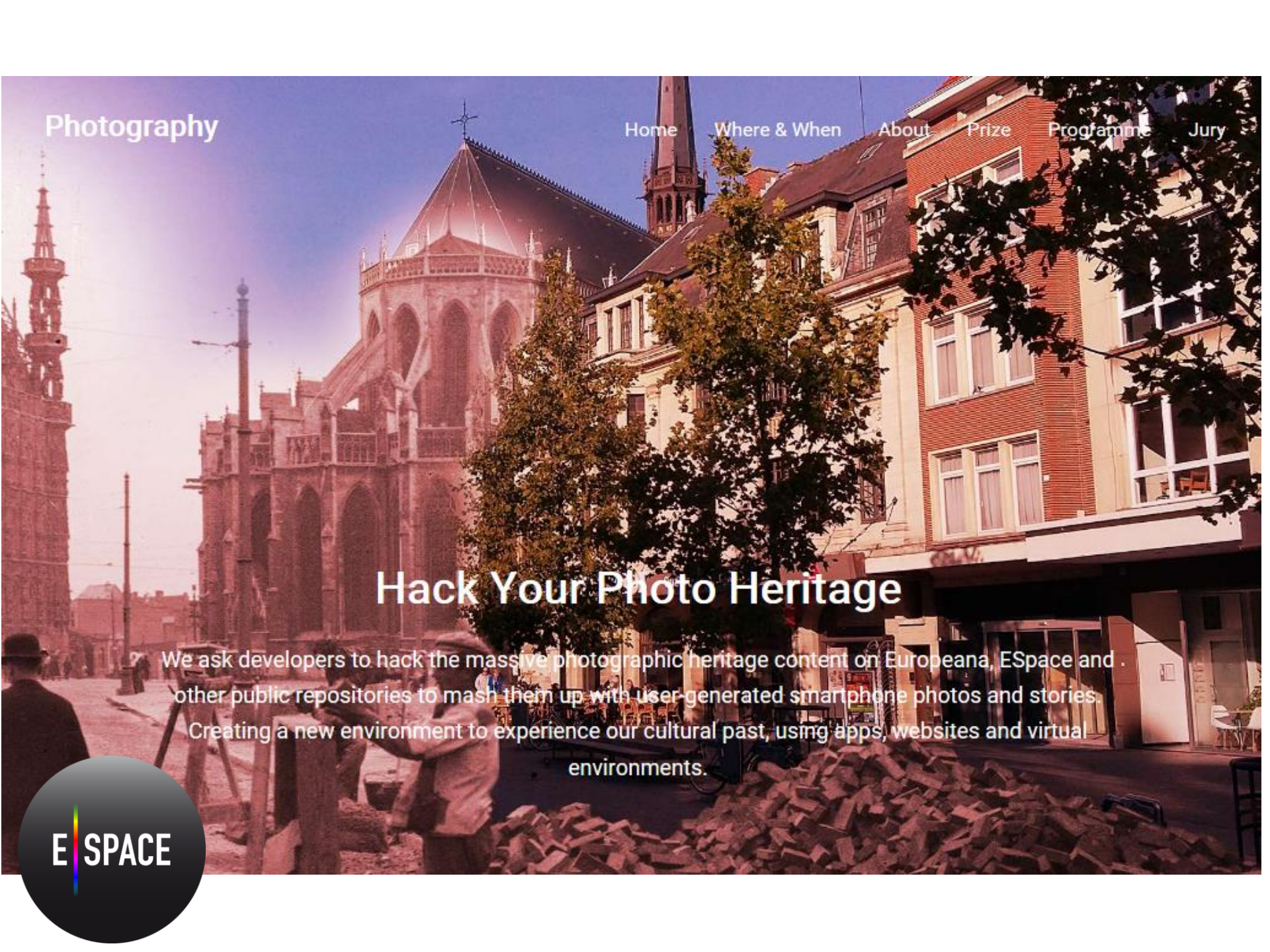
- Analog to Digital
  - Need for multispectral information, e.g. RGB + 2 IR + 1 UV
  - Definition of Master object
- IPR
  - More refined rights metadata included in popular image standards
- Ethics
  - Better protection of image integrity by digital fingerprinting





[www.photoconsortium.net](http://www.photoconsortium.net)  
[info@photoconsortium.net](mailto:info@photoconsortium.net)



The background image is a historical photograph of a city street. In the background, a large Gothic church with a prominent spire and flying buttresses is visible. In the foreground, there is a large pile of rubble and debris, suggesting a scene of destruction or reconstruction. A person is visible on the left side of the frame, and a tree is in the middle ground.

Photography

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## Hack Your Photo Heritage

We ask developers to hack the massive photographic heritage content on Europeana, ESpace and other public repositories to mash them up with user-generated smartphone photos and stories. Creating a new environment to experience our cultural past, using apps, websites and virtual environments.

The logo for ESpace, featuring a stylized 'E' with a vertical bar and the word 'SPACE' in a bold, sans-serif font.

ESPACE