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Providing Enhanced Digital Access to a Collection of Material Photographs: a Considered Approach

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PROVIDING ENHANCED DIGITAL ACCESS TO A
COLLECTION OF MATERIAL PHOTOGRAPHS:
A CONSIDERED APPROACH

by
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ABSTRACT

Providing Enhanced Digital Access to a Collection of Material Photographs: A Considered Approach.
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The material-turn in photographic studies reveals that photographs cannot be correctly understood without direct interpretation of their physicality; however, institutions with photograph collections are increasingly offering digital access to these physical objects. With the benefits of digital access being too great to ignore, this research determines how a public institution can best enhance access to a collection of material photographs through digital media, while maintaining the core needs of the institution, its users, and the meaning of the photographs themselves.

Using the Charles Chusseau-Flaviens collection at George Eastman House as an example, this research reveals practical benefits of combining Web 2.0 technologies such as Flickr with Encoded Archival Description (EAD) into an effective and efficient collection-level finding aid. This thesis presents an approach to providing enhanced digital access to a large collection of photographs while considering their materiality. The resulting finding aid can be found at: http://www.ryanbuckley.ca/findingaid/chusseau-flaviens.xml.

ACKNOWLEDGEMENTS

This thesis is dedicated to my classmates, and to future students of the PPCM program.

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All images used courtesy George Eastman House collection, unless otherwise noted.

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1. Introduction

Increasingly, institutions with collections of material photographs are expanding access, awareness, and knowledge of their holdings through digital media. Although the benefits are clear, providing enhanced digital access to material photographs is also problematic. The material-turn has revealed that photographs cannot be correctly understood without direct interpretation of their physicality (Edwards and Hart 2004). Non-digital-born photographs are material objects and, as such, deserve a considered approach beyond image content alone. Digitization has therefore been criticized for profoundly transforming the meaning of photographs "under the dual guises of increased access and improved preservation…" (Sassoon 2004, 186). In preserving and managing photograph collections, it is essential that we consider the consequence of digital technologies. We must ask how digital access affects the meaning and interpretation of material photographs, and what information, aside from image content, is important to represent these objects accurately and responsibly.

Although there are risks with digital technology, its ubiquity and benefits are too great to ignore. In this thesis I will determine a progressive, yet cautious approach to offering enhanced digital access to the Chusseau-Flaviens collection at George Eastman House. I ask, 'How can a public institution best enhance access to a collection of material photographs through digital media while maintaining the core needs of the institution, its users, and the meaning of the photographs themselves?' This research describes the practical benefits of bringing together emerging Web 2.0 technologies and established standards such as EAD (Encoded Archival Description) into a collection-level finding aid. Although technologies will continue to change and evolve, what remains constant is our focus on preserving and providing access to these physical objects and to the full range of information they contain. This thesis presents a considered approach to providing enhanced digital access to a large collection of photographs with the goal of preserving the fullest information while respectfully representing these material objects.

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2. History and Methodology

For the purpose of this finding aid, it was necessary to ascertain the history and provenance of the Chusseau-Flaviens collection in order to understand the body of work to which I would be providing access, and to make my decisions informed and relevant to this specific collection. In my early research I learned that Eastman House's holdings are only one part of the entire collection and that two institutions in France (see below) hold the remainder of the material. Only one of them provides online digital access.[*] As no written history exists for this collection, I visited these institutions to examine acquisition records, traditional finding aids, and the objects themselves in order to compile a comprehensive context for the material.

2.1 History

George Eastman House acquired Chusseau-Flaviens' negatives as a gift from Kodak Pathé (Vincennes, France), who received the complete archive from French photojournalist Thérèse Bonney (b. Syracuse, NY, 1894 – d. Paris, France, 1978). Bonney obtained the collection sometime after moving to Paris in 1919, where she later went on to study photographic history and create the Bonney Service, the first American illustrated press service in Europe (Friedsam 2008). In the mid-70s, Kodak Pathé de-accessioned most of the collection and began donating the material to other institutions. The Musée Nicéphore Niépce received close to 5000 agency prints and George Eastman House acquired over 10 000 negatives. In 1983, a donation to the Musée d'Orsay included 22 of the agency's autochromes (but these were not inventoried in the photograph collection until 1997). In 1985, a later donation from Mlle J. Boichard of the Documentation Centre at Kodak Pathé brought in over one hundred vintage agency prints to Eastman House. Eventually, the autochromes and transparencies were separated from the original arrangement, further dividing the collection from its original order-by-subject into process-type and size.

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* Musée d'Orsay's online Chusseau-Flaviens material can be found at <http://www.musee-orsay.fr/fr/collections/catalogue-des-oeuvres/resultat-collection.html?zsz=1&zs_r_2_w=Chusseau-Flaviens%2C%20C.&zs_rf=mos_a&zs_send_x=1>. The Bibliothèque Marguerite Durand (Paris, France) also holds prints from the Chusseau-Flaviens agency, but these belong to Durand's personal collection, not the collection of Bonney. The Durand holdings can be found at <http://bspe-p-pub.paris.fr/alswww2.dll/APS_CAT_IDENTIFY?Method=CatalogueExplore&DB=BookServer&ExploreType=Name&Stem=Chusseau-Flaviens>.

2.2 Methodology

With this historical information I created a Wikipedia article[*] to which anonymous users have been contributing as a shared resource of information. As Wikipedia may very likely be the first place a non-specialist will look, the article enhances understanding by offering links to the portion of George Eastman House holdings that are currently online; however, a large number of prints and autochromes are not included. Due to its disconnected state, the importance and benefit of providing digital access to the entire collection was clear, but the approach to doing so was not. The Chusseau-Flaviens collection is comprised of material-objects and to manage it requires a concern for the material integrity of the photographs within. How, then, can one embrace the benefits of digital technology while considering its effect on our understanding of this dispersed collection of material objects?

The primary concern of this research is to determine the greatest means of digital accessibility while remaining conscious of the material-turn in photographic studies. To do so, I explored the literature on the topic of providing enhanced digital access to collections of material photographs. The literature review highlights previous research to discover current approaches and available technologies, and to become aware of the concerns with their use in the interpretation and representation of the original photographs. (For an account of my decisions for Arrangement and Description see Appendix B) The analysis section tests these previous research findings and assesses their potential benefits and pitfalls based on three factors: first, this collection of physical photographic objects; second, the users who will be accessing the collection; and third, the institution that cares for it. As such, my analysis contains some overlap as each section considers the findings of the literature review independently. Then, as part of the applied component to this research, I conclude with a discussion of my findings and implement them in an interactive digital finding aid for the Chusseau-Flaviens collection. The finding aid offers enhanced access by harnessing contemporary digital technologies while adhering to professional standards for managing collections of material photographs.

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[*] http://en.wikipedia.org/wiki/Charles_Chusseau-Flaviens

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3. Body of work and suitability for digital access

George Eastman House is a public international photography museum with an extensive photographic archive. Within this museum archive are a number of large collections of photographs that are difficult for researchers to access due to both their magnitude and fragility. The Chusseau-Flaviens collection contains over ten thousand glass-plate negatives, a handful of autochromes, and over one hundred vintage prints from this early French photo-syndicate. The majority of the collection is stored in heavy metal drawers, stacked tightly, and restrictively enclosed in opaque paper sleeves. This little-known French collection, containing some of the first examples of press photography, ranges broadly in content, offering visual documentation of many European countries from the turn of the century until the dawn of the First World War. Although the collection has been split and geographically dispersed its content is of global interest and is relevant to scholars of early photojournalism, social and political historians, and the general public.

There are many reasons why this collection is suitable for online access. Although original order is a key component to understanding collections of photographs, the original integrity of the collection as a *fonds* has been lost. Even within the Eastman House collection the material is scattered throughout the vault and few supplementary records are provided with its current access tool. This limited interface is a very basic web site that uses low-resolution videodisc files from half-frame 35mm reproductions of the original negatives. Although it offers surrogate access and accession number information, the tool does not provide access to the prints or autochromes, lacks a full account of provenance, and does not provide adequate indication of image publication or record of use-context. Enhancing and improving this tool will help expand access internationally, and connections can be made with other institutions caring for material from this collection.

The qualities listed above make the collection an ideal candidate for my research. As a public domain collection, which has been divided from its original complete *fonds*, I argue that the items should be brought together into one cohesive online resource tool. The remainder of this thesis will determine the best practice for doing so.

4. Literature review

Other than purely technical guides, there is no manual on how to provide digital access to a collection of material photographs. Research results generated by this project are a valuable resource for those pursuing similar digitization efforts focused on theoretical and practical concerns. My literature review is concentrated on publications since the material-turn in photographic studies (ca. 2004). I have narrowed my focus to literature that has specifically dealt with the theoretical issues of providing digital access to collections of material photographs. Following a summary of these issues, I continue to explore ways to resolve these concerns. In doing so, I determine my approach to offering enhanced digital access to the Chusseau-Flaviens collection.

4.1 Risks and ethical issues of digital surrogate access

The material-turn in photographic studies has given rise to theoretical and ethical issues surrounding digitization as an activity that diminishes and changes the meaning of photographs. Even before the material-turn, Howard Besser (1994) was among the first to express concern for the loss of authority in the digital environment. Besser warned that digital surrogates are easily reproduced and can therefore become manipulated, re-contextualized, and falsified. By offering our collection content to the general public, Besser posits that we relinquish our authoritative position, and thus, our relevance. Nina Vestberg (2008) discusses similar pitfalls, demonstrating how the important information learned from material analysis of photographs becomes lost when images are selected for digitization. She explains the irreplaceable loss of reference service and assistance provided by knowledgeable archivists in the unmediated environment of the Web. Articulating the concern with digital access to material photographs most profoundly, however, is Joanna Sassoon. Sassoon (2001) argues that digitizing is a meaning-changing activity that strips material photographs of their value. She explains the problem as archivists' one-size-fits-all approach to collection material. With photographs, especially when digitizing, we need to understand that "there is more to a photograph than what it is of" (Sassoon 2007, 139). Sassoon draws from social and art-historical theorists to reveal how photographs acquire meaning. She cites Allan Sekula, who states that photographic meaning depends mostly on context, and John Tagg, who argues that this meaning is also determined by the 'discursive system' (Tagg 1988, 4) in which photographs are a part (that is, their conditions of production and consumption).

Sassoon argues, "Preservation of photographs needs to move towards an understanding that this also involves preserving the sources of photographic meaning…" (ibid, 140). Sassoon notes how this functional context is lacking in most access tools as they are often bibliographic approaches to description and access and not well suited to visual material. Sassoon demands "new texts to relate a thorough theoretical understanding of format specific complexities to fundamental archival principles," (ibid, 142) noting that there is no written resource for archivists that takes these factors into account.

4.2 Resolving these concerns

As a response to Sassoon, the focus of this thesis is on the affective nature of digital access—how to best represent (particularly in the digital environment) material photography's informational content such as context, provenance, and physical qualities. The remainder of this literature review focuses on material devoted to resolving these issues.

4.2.1 Representation in the online environment

Responsible digitization of material photographs for digital access was the emphasis of the European Photographic Heritage E-Learning project (PHOTHEREL). The Photherel project was born in 2004 out of the concern that digitization projects in photography pay little attention to contextual and material qualities. The now-defunct project drew upon the same modes of meaning outlined by Sassoon, revealing that digitization is not only a technical problem but "a cultural problem: a matter of meaning and relevance" (Baetens 2006, 2). Photherel focused on teaching these principles through online exhibitions of digitized material, and was not necessarily concerned with research access; however, its focus on photographic integrity beyond the image itself is important. The project explained how responsible digitization requires an understanding of user-needs for digital content, context, and provenance, as well as the needs of the institution. Photherel suggested describing each photograph collection in its entirety and also noted the need for metadata to connect digital surrogates to the necessary data needed to authenticate and understand them (ibid, 14). Photherel revealed how digitization can avoid the common meaning-changing pitfalls often critiqued with digital access.

Bernadine Dodge similarly reassures us that our uneasiness with digital access is misplaced: websites can provide context, images can be faithful, and copyright can be clear. To do this we must focus on "finding solid ground that can support such concepts as 'authenticity,'

'evidence,' and 'provenance'" (Dodge 2002, 23). We need to reconnect the histories of the material photographs with the virtual objects that represent them (Opp 2008). In order to resolve the inherent problems of digital access, this focus on contextual representation is essential to the integrity of the photographs. This crucial contextual information can, and should, be built into finding aids (Vajcner 2008).

For an account of these concerns with access, their potential pitfalls and how to mediate them, one can look to the article "A Study into the Effect of Digitisation [sic] Projects on the Management and Stability of Historic Photograph Collections" (Davis-Perkins 2005). In it, author Davis-Perkins suggests ways for digitized surrogates to represent more accurately the material photographs to which they relate. She presents three major factors of representation: selection, authenticity and representation. *Selection* for digitization should focus on entire lots as a whole (to maintain context and avoid preferential isolation of images by prioritizing their aesthetic). Davis-Perkins also notes that *authenticity* is challenged by digital access (similar to Besser's argument of a loss of institutional authority) but maintains that delivering provenance increases authenticity. With respect to *representation*, contextualizing information is essential to allow the photograph to be appreciated in its historical context. However, Davis-Perkins' approach to access involves item-level bibliographic description, and as discussed earlier, material photographs are not well suited to a bibliographic description. As both Greene and Foster have revealed (see below), item-level (bibliographic) description of large photograph collections is inefficient and resource wasteful. Nevertheless, Davis-Perkins' emphasis on effective representation is relevant as it focuses specifically on photographs, as demanded by Sassoon, and the same priorities and principles can be applied to museum archives.

4.2.2 Collection-level access and description as enhancement
The literature suggests that appropriate digital access to large collections of material photographs is best provided through collection-level finding aids that emphasize contextual information. Although written from the context of the library profession, Carolyn Arms suggests that online systems for archival photographs should "allow the user to wander within the boundaries of a collection with easy access to collection-level information that provides an intellectual context for the entire body of material" (Arms 1999, 393). Mark Greene, former president of the Society of the American Archivists, offers the same advice from the perspective of the archives profession. He notes that item-level metadata and item-level description are a too-subjectively-

focused use of time. "Folder or series metadata can be placed in standard image and document delivery systems…and/or shortcut even further by linking folders of material to their place in online finding aids; the latter provides the most and best context for the material" (Meissner and Greene 2010, 195). Testing Greene's argument, A.L. Foster relates this minimal processing model specifically to photographs and notes, "[S]ome version of digitization is clearly necessary for our modern researchers. At the same time, there is little evidence that researchers require the level of cataloguing detail we—and many other digitization projects—currently provide" (Foster 2006, 116).

4.2.3 Web 2.0: folksonomy and The Commons

By offering digital surrogates to which users can apply keywords (known as folksonomy[*]), collection-level access can also provide a wealth of information about item-level subject matter. Mary Elings, Archivist for Digital Collections at UC Berkeley, asserts that we must be more active with access, that we should allow the public to contribute interpretations, comments, and keywords to our photograph collections. "We need to get over controlling what our users do with our collections. We need to find alternative ways to develop digital collections and get them online. We need to find cheaper, better methods for putting materials out in digital form" (Elings 2008). Elings critiques the passive 'silo' approach to digital access—remote islands of information—arguing instead for more public and universally networked options. She argues that greater public access and interaction leads to increased use and better understanding of our collections.

Much research has been published on the study of user-contributed tagging of photographs. Most recently, Stvilia (2011) has revealed how user-supplied tags contribute beneficial information to image data, increasing search results and meta-description of images. A popular example of this is Flickr, which demonstrates Elings' argument for the benefits of

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* In July of 2004, Thomas Vander Wal coined the term Folksonomy to describe the folk classification features of emerging social media sites that employ user-defined tags to organize and share information. Because people were not so much categorizing, but rather connecting items to provide their meaning in their own understanding, Vander Wal sought to replace 'taxonomy' with a word that better described the commons-based, by-the-people system. *Folks*onomy (as opposed to *Tax*onomy) is the free tagging of information, performed in a social environment, by consumers using their own vocabulary to addresses their own specific needs and uses (Thomas Van Walen, "Folksonomy Coinage and Defintition," http://vanderwal.net/folksonomy.html).

promulgating images into the public sphere. Jacob Jett (2010) explored the feasibility of using Flickr with material photograph collections through the Institute of Museum and Library Services (IMLS) and their Digital Collections and Content (DCC) project. The website connects American IMLS-funded library and museum collections to one central resource. Jett observed a doubling in traffic to the participating institutions' official websites and also discovered the public's effective intellectual reuse of the digitized images. As Erin Lemelin (2010) notes, Flickr's low cost would be an advantage to photograph collections over expensive access tools such as contentDM, but the service lacks key features that librarians and archivists prefer to have, especially concerning the contextual data (information about collections and their content, otherwise known as metadata) needed to understand photographs. There is, therefore, a need to explore ways for open digital access to co-exist with contextual information. Could a service such as the IMLS DCC integrate the cost-efficiency and improved access of Flickr directly into an online finding aid system?

4.2.4 Encoded Archival Description (EAD)

With respect to the growing importance of metadata in the digital environment, especially to present surrogates of material objects properly, the archive community developed a working solution. EAD (Encoded Archival Description) was specifically created for the purpose of publishing finding aids online (more on this later), and many have demonstrated its use for collection-level description and digital surrogates of photographs. Jody DeRidder describes how the University of Alabama Libraries' approach to mass digitization met users' needs and cost less than a third of their usual item-level access. "Finding aids present digital material in the context of the collection, and hence provide far more information to be sifted than content described solely on the item level" (DeRidder 2011, 10). The finding aids were encoded using EAD, which allowed for efficient search and retrieval. EAD also allows implementation of Web 2.0 features. Elizabeth Yakel and her team at the University of Michigan produced "The Polar Bear Expedition Digital Collections Next Generation Finding Aid," which fully harnessed the capabilities of EAD to allow for the display of their photographic prints while allowing users to rate, recommend, and comment on collection material. Combining the benefits of Flickr with the flexible and standardized mark-up of EAD could finally bring together these advantageous technologies to improve and enhance access to photograph collections.

4.3 Conclusion of literature review

In order to provide enhanced access to material photographs while mitigating ethical/theoretical issues, the literature suggests using digitized images with contextual information through a collection-level EAD finding aid that incorporates or connects to Web 2.0 technologies. However, theory must be put into practice. Using the Chusseau-Flaviens collection as an example, I will explore this approach and consider its implications for users, the institution, and the interpretation/representation of the material photographs. Based on this analysis, I will create a digital access tool and offer further suggestions to provide the greatest means of access while minimizing risk.

5. Analysis

The literature reveals that providing digital surrogates within a contextual collection-level EAD finding aid with Web 2.0 integration responsibly enhances access to material photographs. My analysis tests these findings against the needs of users, the integrity and meaning of the collection itself, and the needs of the institution in which it is held.

5.1 User-needs

In order to improve usability and provide a successful reference service in a remote and unmediated digital environment, it is essential to understand the needs, behavioural practices, and expectations of the average user (Duff and Fox 2006; Borgman 2003; Tatem 1998). This section summarizes user-studies published in archive journals to gain an understanding of what an online user needs with respect to accessing the collection. The findings of the literature review will then be tested against this user-profile.

5.1.1 User profile

The majority of users in the online environment are non-historians, non-scholars and non-academics (Freeman 1984), and these users frequently have issues with technical jargon in finding aids. These studies suggest archivists avoid confusing vocabulary (Yakel 2002, 2004; Duff 2006; Chapman 2009; Borgman 2003). Digital access tools need to be user-friendly (Duff 1998) and should provide users with educational glossaries and FAQs. Users want quick, one-stop shopping (Duff 2002, 2006); they want item-level access and digitized images (Chapman 2009). Not surprisingly, the majority of user access requests for photographs are primarily concerned with subject matter (Ritzenthaler 2006, 135; Hickerson 2001, 11). For this reason, providing users with subject indexing is essential (Lack 2007; Matusiak 2006; Hill 2004). In the online environment, however, users also require contextualization to understand collection material properly (Prom 2004; Rackley 2007; Duff 2002). All this information must be presented with a clean and simple design. Users need to know where they are in the finding aid at all times, as they can easily get lost (Chapman 2009); they should have access to a table of contents and be able to link back to collection-level descriptions (Yakel 2004; Somerville 2003). With respect to Web 2.0, however, some studies have revealed that researchers disregard this feature because of concerns with authenticity and clutter (Southern Historic Collection 2009; Chapman 2009).

Based on these findings, digital access tools must provide ease of use, clarity, and contextual understanding, must address the need for subject-indexing, and should evaluate users' concerns with Web 2.0.

5.1.2 Suitability

According to this profile, the user's need for an index of subject matter and their hesitation with Web 2.0 technology seem to be incongruent with this model of digital access. However, users' preference for subject matter indexing is not precluded by a collection-level finding aid, and the user complaints about the inaccuracy and clutter of Web 2.0 can also be alleviated. With EAD, the benefits of Web 2.0, collection-level description, and item-level access can be brought together favourably in a tool that meets the form and function required by users of this collection.

User-studies suggest that the subject matter of the Chusseau-Flaviens collection (European royalty, street scenes, townscapes, and more) would be of great interest to researchers, who would prefer to access the images based on an indexing of their subjects. This indexing is effectively achievable through Web 2.0 technology. Folksonomic tagging provides clearly understandable keywords in the users' own vocabulary, but users are hesitant to make use of such technology. Recent research, however, has proven that users' concern with the inferiority and clutter of Web 2.0 integration is misplaced. In 2006, Library of Congress and Flickr launched 'the Commons' (Springer et al. 2008). The results of their pilot project revealed how Flickr increased discovery of photographs for users, and demonstrated how un-moderated tagging enriched users' retrieval and interpretation of photographs, helping to provide terminology that is both common and familiar to the majority of users. LOC reported "immediate benefits both for the Library and users of the collections" (ibid, 25). Additionally, users' concern with clutter of Web 2.0 is relieved by incorporating simple designs using the Flickr API (see Appendix A: Illustrations) to provide the ease of use and clarity they require.

The user's need for efficient functionality, effective formal design, and context can be provided with EAD. Jill Tatem (1998) explains EAD tags as "codes inserted in digital documents to identify [its various] components so that software can display, search, and navigate the document in ways not possible […] if the document is simply a stream of characters or words." (Tatem 1998, 156). EAD offers more points of access for researchers, and allows users to more efficiently and effectively retrieve information than is possible with traditional finding aids

(Daines and Nimer 2011; Prom 2004). Proponents of EAD boast of its capability to offer cross-institutional research, thereby alleviating the major barrier to researcher access, geographical distance, which is also a major barrier for the users of this geographically dispersed collection (Duff 2004).

It follows that a collection-level EAD finding aid with digital surrogates and Web 2.0 integration, when approached with user-needs in mind and combined with Flickr's open-source capability, effectively aids in the retrieval and interpretation of the information users seek.

5.2 Needs of the photographs

Providing digital access has been predominantly focused on the user, but especially in a digital environment it is essential to consider the objects themselves.[*] Preservation is not limited to just the physical longevity of photographs, it also includes protecting their intellectual structure—qualities such as context, original order (if known), and provenance—to ensure that the items are accurately interpreted and understood (Thomassen 2001; Jimerson 2002; Schwartz 2004; Roe 2006). We need to ask, 'How are users interpreting and understanding these photographs within this digital system? Could a collection-level EAD finding aid with Web 2.0 integration accurately represent these material photographs?'

A common concern is that offering unrestricted access to digital surrogates will have a negative effect on the interpretation of the original material photographs. From this concern, three major arguments have emerged: one declares that reproductions, although democratic in nature, destroy the 'aura' of the original; another argues that digitization strips the image of its informational material component, thus reducing its meaning; and finally there is the argument that digital access leads to an unfavourable reuse of images that erodes institutional authority and reduces object integrity, and that folksonomic contribution obscures photographic meaning to a confusion of multiple interpretations. These claims are speculative, however, or are based on examples where contextual collection-level information is not provided. More recent and relevant examples reveal how enhanced digital access is an overall benefit to the interpretation of these photographs.

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* Terry Cook is most vocal on focusing our actions and concerns on the materials themselves, warning that arranging and describing only for the end-user corporatizes the archive, transforming it into "the McDonald's of Information" (Cook 1991, 127). We cannot forget about the objects themselves, he warns. Although the concern for considering users is "overdue and welcome," Cook suggests adopting a "holistic and contextual perspective. Archivists must search for the forests, not the trees, or, in archival terms, they must maintain provenance, order and context front and centre over facts, figures and content" (Ibid, 130).

First, the 'aura' is not destroyed, but rather enhanced through digital reproduction. In Peter Walsh's "Rise and Fall of the Post-Photographic Museum" the author states, "Benjamin has the aura of art exactly the wrong way around. It is the mechanical reproduction—the photographs— that created the aura of the original … Far from diminishing the 'aura' of works of art, these endless photographic reproductions have vastly added to their significance…" (Walsh 2007, 29). Digitization would likewise add significance to the Chusseau-Flaviens originals. Ubiquity spawns awareness and value.

Figure 1: GEH accession # 1985:1177:0061 (Recto)   **Figure 2: GEH accession # 1985:1177:0061** (Verso)
Above figures show the front and back of a vintage agency print, demonstrating the important information contained on both sides of the photographic object

Second, materiality is essential to interpret a photograph with full understanding. Surrogates need to be created and used responsibly. They must respectfully represent the material photograph[*] by including physical features (such as captions and verso images in un-

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[*] It is important to note that a digital surrogate does not replace the original material photograph, but is a means to provide access to as much information as possible while reducing the need to handle the original. When accepted as separate objects from their originals, digital surrogates increase the user's interpretation of the original object (Conway 2010, 2011), allow for enhanced research capabilities (Arms 1999), offer an expansion of meaning of the originals (Koltun 1999), are correctly understood through researchers' associated meanings (Baylis 2009), and do not obviate the need to consult the object itself (Nichols 2006). In this way, we can be sure to best represent material photographs online.

cropped representations, as demonstrated by Figures 1 and 2). These attributes can be included in the finding aid by providing contextual information and physical qualities essential to photographic meaning. EAD is ideal for these purposes because "the intellectual structure or content of documents cannot be encoded meaningfully in HTML" (Hunter 2003, 147). EAD is able to focus on context and connect external information to descriptions of objects (Nesmith 2006), and explicitly indicates material and physical characteristics of collection material through tags such as *material specific details* <materialspec>, *physical description* <physdesc>, and *physical characteristics and technical requirements* <phystech>.

The third and most pressing concern about digital access to material photographs is the loss of authority and confusion of multiple interpretations, which becomes ever more important in the context of an interactive commons-based Web 2.0 tool. However, as social objects, photographs have a plurality of meaning and are, in fact, better understood through a commons-based descriptive approach. Both Elizabeth Edwards and Tim Schlak have addressed the plurality of meaning inherent in photographs. Edwards reveals the multiple contexts of images, and demonstrates how plurality is essential to understanding a photograph's diverse meaning: "If we do not explore the interrogatory potential of the medium itself and the intellectual possibilities of photographs, entangled as they are in their multiple histories and trajectories, we will surely, though privileging surface over depth, be blind to much of what photographs have to tell us" (Edwards 2001, 126). Schlak similarly notes that a photograph means different things to different people (Schlack 2008, 88). He explains that, "…photographic meaning is always conditional, without ultimate or absolute authority, and always plural" (ibid, 93). Schlak and Edwards both reveal the limits of a single static representation of photographs. Their research suggests that the commons is actually a necessary and beneficial meaning-building service that allows the potential meanings of photographs to flourish. Rather than dictating a singular meaning, we must preserve what information is available in a material photograph and provide access to these qualities so that meaning is extractable at its greatest potential for historians, genealogists, and all types of researchers. A finding aid with Web 2.0 capabilities allows for this.

The current selection of Chusseau-Flaviens images on Flickr (see below) demonstrates the benefit of commons-based access. The following screenshot reveals the meaning-building environment offered by public access, evident through one user's re-use of the collection in the online environment. In this example, Flickr user Ricardo Márquez has interpreted the caption

and four-digit inscription from a digital reproduction of a Chusseau-Flaviens negative, located all negatives related to that series, and analyzed their historical context. He then contributed a comment (Figure 3), linking his research (see Appendix A: Illustrations) and thereby contributing beneficially to the collection and our understanding of the photographs within.

Figure 3: Flickr user comment. *User comment on Flickr photo, directing other users to a research project involving that particular image. Comparisons with other historic photographs of the same location are brought together for a historical analysis. For example, see Appendix A: Illustrations.*

This example illustrates a point made by photojournalism historian Patrick Hagopian, who argues that the lives of journalistic photographs continue beyond their original use and explains "how they can attain new layers of meaning after the fact, and how their importance may, indeed, grow" (Hagopian 2006, 201). He continues:

> Photographs become the common currency of recollection because they endure, because of their endless reproducibility, and because they are therefore shared by many viewers. And the more often they are seen, the more their status as common cultural reference points is reinforced… [P]hotographs may retroactively *become* meaningful in relation to new interpretations of past events rather than *establish* the meaning of those events. [His italics] (ibid, 214)

Enhanced digital access through a collection-level finding aid with Web 2.0 integration is an effective way of describing large collections of photographs, and very appropriate for the Chusseau-Flaviens collection. Although some argue that digital access disrespects the meaning and informational value of material photographs, these issues are easily avoided and digitization can instead be viewed as enhancement to access and interpretation. Even the contested and supposedly risky act of applying Web 2.0 technology to digital surrogates (as revealed by the previous user-studies and literature review) provides great benefits to the photographs in this collection, as long as significant attributes such as context and material properties are accurately portrayed. An enhanced digital access tool is an improvement on the current means of access to this collection, offering greater representation and interpretability of these material photographs. Next, we must consider whether or not this model of access is suitable for the institution itself.

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5.3 Institutional needs

In order to begin considering how to enhance access to a collection within George Eastman House, one must become familiar with the present fundamental methods, goals and principles of access in the context of a museum archive. Cultural institutions such as Eastman House adhere to a code of ethics and set of core values that determine how archives are managed. Fundamental to this philosophy are user-focused constructs such as accessibility, plurality, and ease of use that are effectively met through a collection-level finding aid with Web 2.0 integration.

Many collection management guides explain that collection-level finding aids allow the institution to provide guided and contextualized access more efficiently and effectively than can be achieved with static catalogue records (Fox 1998; Hunter 2004; Wythe 2004; Hostetter 2004). Collection-level description and access respects the important core value that "[a]rchivists seek to meet the needs of users as quickly, effectively, and efficiently as possible" (SAA 2011). Mark and Meissner reinforce this core value in "More Product, Less Process: Revamping Traditional Archival Processing," demonstrating how collection-level description (rather than a more granular item-level approach) enhances contextual information quality and allows collections managers to address their backlogs of otherwise inaccessible-yet-coequal materials.

Museums and archives have gradually embraced the use of digital media, and have accepted technology as a means to meet their mandates and purpose. Although seemingly problematic, the uses of decentralized, open-access features brought by Web 2.0 are also up to date with museum archive goals and ethics.[*] Since the 1970s and 1980s, the method and practice of providing access has come under critique from postmodernists in the field, and these arguments are particularly relevant when providing online access. Postmodern theory presents collection managers as subjective agents who, through arranging, describing, and presenting culturally historic material, directly shape cultural memory (Schwartz and Cook 2002). Many caution that in an online environment, particularly with surrogate access, authenticity is subject to representation (Bearman and Trant 1998). A portion of the post-modern critique demands not

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[*] In 1998, the former editor of the "American Archivist," stated that archivists "… must remain up-to-date not only with the technical aspects of harnessing technology, but with the implications of the wider societal use of technology…" (Cox 1998, 1) Cox suggests using the Internet to promote greater understanding of collections in creative ways, and to "provide, in a more aggressive fashion, information and evidence held in our repositories by using every tool available to us," (ibid, 29) reflecting the SAA ethical code to "minimize restrictions and maximize ease of access" (SAA 2012). Later presidents of the Society of American Archivists offer similar encouragement in their addresses (Hensen 2002; Stout 2002; Pearce-Moses 2007). Jennifer Trant adds that museums' traditional view limits their ability to "build bridges and pathways" online with other institutions and information (Trant 1997, 12).

only that archivists be more transparent (Kaplan 2001) but that they encourage involvement from the broader general public (Freeman 1984; Dodge 2002) and accept that objects have no single narrative, as demonstrated by Edwards and Schlak, but rather multiple meanings and interpretations (Cook 2001). The AAM's *Civic Engagement: A Challenge to Museums* similarly urges museums to present a variety of perspectives, rather than a single, institutional voice (AAM 2002).

Letting the public engage in folksonomic tagging and allowing photographs to be re-appropriated into new contexts is not incompatible with the methods and practices of archives. Rather, such services are in high demand within the profession and address an inherent desire and need to connect to the greater public. Recognizing the benefit of Web 2.0, projects such as 'Steve.museum'* have developed to offer museums an open descriptive web platform to enable folksonomic tagging of digitized images (Leason and steve.museum 2009). However, these are localized services hosted on private web-pages found only by those who are seeking that specific information and not frequently contributed to. Rather, "...we must reach out to clients … and find them where they are..." (Freeman 1984, 120). The goal is to move content from single points of access to shared online spaces (Zorich 2008).

By entering online social networks, exposure is increased, access is expanded and participation is encouraged. In *Theorizing Digital Cultural Heritage: A Critical Discourse*, Cameron and Robinson suggest museums embrace "the potential to technologically liberate documentation from the empirical model of standardized, linear narrative description to incorporate diverse media" (Cameron and Robinson 2007, 169) thus recognizing the inherent pluralistic meanings of objects. The authors posit that traditional forms of access and description fail to acknowledge the coexistence of multiple meanings, and note that museums must devise a way for "expert and scholarly information to coexist with an acknowledgement of the fragmentary arbitrary and plural nature of object interpretation" (ibid, 172). Others suggest incorporating multiple perspectives of collections content through the finding aid to allow for recording growth in meaning and to encourage dialogue between the keepers and users of

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* According to the project's website: "Steve is a collaboration of museum professionals and others who believe that social tagging may provide profound new ways to describe and access cultural heritage collections and encourage visitor engagement with collection objects. Our activities include researching social tagging and museum collections; developing open source software tools for tagging collections and managing tags; and engaging in discussion and outreach with members of the community who are interested in implementing social tagging for their own collections." ("Steve: The Museum Social Tagging Project," www.steve.museum, accessed 18 August 2012)

collections (Light and Hyry 2002). These concerns have since been adopted by the national governing organizations of cultural heritage institutions. Ethical codes for both archives (Society of American Archivists' Core Values Statement and Code of Ethics) and museums (American Association of Museums' Code of Ethics) state that best practices include access and interpretation of collections materials, and should involve the participation of the public to provide diversity and plurality. Museums are encouraged to provide open access, but this access must be provided within a structure of context.

These are the needs and desires of museum archives, and EAD must allow for these qualities of access. Janice E. Ruth explains Berkeley University's pursuit of a sustainable presentation format focusing on the fundamental archival principles of context, provenance, and structure for archival finding aids on the Internet. The project led to the development of Encoded Archival Description (EAD) in 1993 (Ruth 2002). Kent M. Haworth explains, "EAD is based on an internationally recognized standard ... [It] accommodates a hierarchical structure for the presentation of a variety of finding aids [on the internet]," (Haworth 1995, 318) suggesting its ideal use for institutions providing access in the online environment. Margaret Hedstrom states that EAD is a result of archivists' demand for "the development of selected national and international standards … that show the greatest promise of producing records that are transportable and meaningful in a network environment" (Hedstrom 1995, 318). EAD clearly explains the various descriptive parts of a finding aid so that information can be searched or shared electronically. EAD also allows archivists to track changes to finding aids, without having to construct the display of the information. EAD was created with institutions in mind.

Although EAD is worth pursuing by museums (Rinehard 2002), it is currently employed only within a small number of institutions, not including George Eastman House. The reason is simple but significant. Jill Tatem (1998) notes that although EAD is most appropriate for providing digital access (allowing archivists the greatest potential to provide users with remote access to finding aids), and although EAD was specifically created to enable such representation in the online environment, it is commonly criticized for both its high learning curve and presentation difficulties. Hunter's 'guide to archives' references Tatem and adds, "Once EAD finding aids are encoded, the archivist will need to work with the institution's information technology staff to publish the finding aids on the Web," noting that potential problems include "a steep learning curve for the entire EAD process, not having enough resources in the form of

time and staff, and, most especially, difficulty with deployment software. While archivists are currently employing a variety of development methods, there has yet to be developed a single ideal deployment method" (Hunter 2003, 151). Harnessing EAD is difficult, but not impossible.

Clearly, it is beneficial for museums and archives to provide enhanced access. Their code of ethics and core values encourage open access and multiple interpretations into their holdings, and Web 2.0 can provide this. The benefit and efficacy of providing access through collection-level description is also apparent. Although the means of achieving an enhanced collection-level finding aid that incorporates folksonomic access is achievable through EAD, the adoption of such a technology is beyond the technical capabilities of most institutions.

5.4 Conclusion of analysis

Pursuing digital access with an enhanced focus on Web 2.0, while maintaining contextual information via a collection-level finding aid, has great potential for large collections of public domain material and specifically for Chusseau-Flaviens. When tested against the needs of users, the integrity of the photographs, and the core values of the Museum, this approach is proven to be a practical, efficient, and beneficial means of providing digital access. It meets users' needs for ease of use, a plethora of image content, and demotic description. Contrary to widespread critique, digitized images and Web 2.0 interaction are not detrimental to the meaning of photographs; they instead offer an improvement to interpretation and meaning, as long as the images are connected to their contextual/provenancial histories via a collection-level finding aid. This method of providing digital access is congruent with the current goals and methods of archives. Web 2.0 technologies, especially public social-networks, offer solutions to postmodern critiques of the archive, engaging the public in an open folksonomic descriptive process while maintaining a more-or-less authoritative control. Ideally, the collection-level finding aid should be created using EAD, but not without consideration of the institution's technical means. The approach outlined above should be taken to provide access to the remainder of the Chusseau-Flaviens collection. The following section offers suggestions for implementing digitization and dissemination of the material.

6. Discussion

Digital access to collections of material photographs, particularly with this large collection of public domain material, can and should be enhanced beyond our current systems of access. Such action will clearly provide an overall benefit to the institution, the original photographs, and the users who access them. In addition to taking a collection-level approach, digital surrogates and Web 2.0 technology are also beneficial enhancements. From my research it is apparent that metadata (such as context, provenance, and physical description) must be a top-priority throughout this process. Best practices require that the upmost attention be given to accurate scans, without cropping, of both recto and verso. The greatest benefit to the institution, its users, and the understanding of the photographs themselves, is to host copies of these files publically and connect to a collection-level finding aid. My finding aid for the Chusseau-Flaviens collection will provide a contextual backbone to the isolated images already online through Eastman House's current web-gallery along with the images on Flickr. This proliferates access to the greatest number of users, brings content to the people (where public-domain material belongs), accommodates geographically distant researchers, and allows for the greatest interpretation of potential meaning while respecting the integrity of the material photographs.

Within the scope of this thesis, technical barriers limit the ability to produce an ideal example of enhanced digital access. Nevertheless, I have constructed a functional, improved, and enhanced collection-level EAD finding aid that connects to Web 2.0 technology. The following section will provide a description of the final finding aid based on these results and will include suggestions for further improvements. Appendices will overview screenshot examples of this EAD finding aid that connects to the digital images already provided by the institution. The style-sheet I have created will allow future finding aids by Eastman House to be encoded in EAD. I have modified a template provided by the Society of American Archivists' "EAD Cookbook" that connects directly to the current design of the Eastman House website so that users will have a familiar and efficient design. With this template in place, the institution and future students may employ one of the free archivist-tailored EAD authoring tools to continue building and publishing such enhanced content. The following section offers recommendations, based on my findings, for the continuation of this enhanced digital access tool.

Figure 4: Chusseau-Flaviens EAD finding aid. *http://ryanbuckley.ca/findingaid/chusseau-flaviens.xml. Formal style is derived directly from Eastman House's own design (see Figure 5 below).*

Figure 5: Eastman House library collections page. *This screenshot shows the Eastman House web-design.*

6.1 Future Suggestions

In order to take full advantage of digital technology to enhance access, the continuation of this research with Eastman House's IT personnel (who at the time of this thesis had left and not yet been replaced) is needed. Rather than simply linking out from the finding aid to digital surrogates, incorporating Web 2.0 into the finding aid itself offers greater benefits. Such a feature can be integrated seamlessly using Flickr's open-source capability. As my example demonstrates, finding aids can connect to information available through Flickr (see Appendix A: Illustrations), and features such as comments and tags can be integrated into the finding aid itself**.** Employing annotation functionality within the finding aid should also be considered (see Appendix A: Illustrations).

In order to provide a complete representation and full contextual backbone for this collection, the EAD finding aid will connect to the digital surrogates from the old web gallery, rather than the few images hosted on Flickr. The additional benefits revealed in this research, however, are achievable by transferring the entirety of those images to Flickr, along with the remaining to-be-digitized photographs.

Nevertheless, I have presented a considered approach to providing enhanced digital access to a large photograph collection while preserving the richest information and respectfully representing the material photographs.

6.2 Final Thoughts

Reviewing the contemporary discourse on digital access to collections of material photographs has revealed a model that enhances access while being concerned with material/informational integrity. Upon analyzing the practicality of this method using the case study of the Chusseau-Flaviens collection, the only true barrier to this enhanced digital access tool is the technical limitation of institutions. Joanna Sassoon (2007) has argued fervently for medium specialists in cultural heritage, specifically for photographs, and reveals that this is especially essential when it comes to providing digital access. I am extending her argument by stating that in order to meet the needs of the profession, its users, and the photographs in our care, a combined focus on IT is a necessity. Photograph collections should be attempting to establish models similar to Photherel.

We must work toward an online resource for photographs similar to what WorldCat[*] is to books. Although a number of archives (i.e. Northwest Digital Archives, and the Online Archives of California) have developed consortiums to which they can contribute their EAD finding aids, there is a need to develop one specifically for photographs. This is a more cost effective approach, better using our limited resources to host a central service that provides otherwise unobtainable technological support, demonstrates a co-operative project plan for funders, and allows public and private collections to upload their information easily.

A similar service is currently available in France. In March 2012, the French Ministry of Culture and Communication released AraGo (http://www.photo-arago.fr/) with the intention of providing the public (and researchers) access to photographic collections, and to provide a service to those collections not yet accessible online. The project notes the necessity of such a tool to reconnect dispersed collections, and to allow for greater research and understanding of such material. AraGo similarly incorporates Web 2.0 to allow for the public's contributing information. With a focus on incorporating public Web 2.0 technologies into a user-friendly design tailored specifically to the medium of photography (with well-written FAQs and glossaries of process types and trade-names), we can similarly allow institutions to have their information accessed through a central location conscious of the interpretation of photographs as material objects. The International Center for Photography, George Eastman House, the Center for Creative Photography, the Harry Ransom Center, and others could begin discussing how such a consortium might evolve. Pooling resources for development and sharing information on common themes, processes, photographers, and movements is a benefit to the institutions, the users and the photographs themselves.

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* "WorldCat is the world's largest network of library content and services. WorldCat libraries are dedicated to providing access to their resources on the Web, where most people start their search for information" (OCLC Online Computer Library Center, Inc., "What is WorldCat?" http://www.worldcat.org/whatis/default.jsp).

7. Conclusion

This thesis has explored the potential enhancements available through digital technology to provide access to one large collection of public domain photographs. The methodology and considerations outlined here are applicable to a wide range of collections. This approach to providing enhanced digital access with a focus on the theoretical concerns, rather than the purely technical, is an important contribution to our understanding of photographic preservation and collections management in the digital age. Using the Chusseau-Flaviens collection as an example, I have provided a practical example of these findings, and the result is a well-rounded consideration of how to harness the potential of digital access while minimizing risk. Enhancing access through digital technology is a powerful resource for collection managers, and although the process is not without risk, I have demonstrated that it is possible and beneficial to pursue such access in a responsible way by taking into consideration the needs of users, the integrity of the material photographs, and the needs of the institution. As the desire for digital access grows, and as the passage of time releases collections into the public domain, this approach offers an invaluable service to society, museum archives, and the collections for which they care. When it comes to providing access, rather than becoming obsolete and overlooked, we must build upon our relevance and responsibility to the public by proliferating access and understanding to our holdings. I have demonstrated how this can be done, and I encourage others to build upon and continue this important and increasingly relevant research into photographic preservation and collections management. The potential benefits are great and, with the correct approach, the risks are mitigated. Rather than growing apart from digital technology, we can develop together to better serve the needs of the users and the photographs in our care.

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Appendix A: Illustrations

Figure 6: Gallery view of Chusseau-Flaviens images on Flickr. *Using the Flickr open-source API "Flogr," I demonstrate how images from the Flickr server can appear within the structure of the finding-aid, obviating the need to leave the finding-aid itself. The following two illustrations reveal additional beneficial features.*

Figure 7: Flogr integration. *This is the full-image view that the user will find if he or she clicks on one of the thumbnail images from the previous example. Illustrated in this example is a simple, clean design that allows the user to see an image without the distraction of any Web 2.0 information. However, if this information is desired, the user can click on the links indicated above by the first red arrow. The image is then reduced in size and room is made for comments, metadata and file info (demonstrated in the illustration indicated by the second arrow).*
http://ryanbuckley.ca/findingaid/Flogr/

Figure 8: Historias Matritenses. *Screenshot of the historical investigation into a Chusseau-Flaviens image found on Flickr by a user. This user then linked to this research from the image by providing a link in his comment. This is a great example of the ancillary information that the Web 2.0 environment allows and encourages.* http://historias-matritenses.blogspot.ca/2009/11/paseo-del-prado-investigacion-sobre-una.html

Figure 9: Annotations. *An example of annotation features being seamlessly integrated into web content. Like a paper-based finding aid, researchers can make annotations (such as corrections, clarifications, new discoveries…etc) using this type of technology. Small bubble-quotes indicate annotations, rather than displaying them by default. This clears up any clutter, and prevents such additional information from distracting those who don't seek it. Such an enhancement would be beneficial.*

Appendix B: Arrangement and Description

The arrangement of the Chusseau-Flaviens material was left in its current state. The present order is a reflection of use and provenance, and the less alteration to its integrity the better. I focused the description on standardized vocabulary (an importance argued for by Matthew Young Eidson, Elizabeth J. Shaw, and Clay Redding). Additionally, as an internationally dispersed collection containing foreign subject-matter of global interest that will be presented on the World Wide Web, an international standard will enable a seamless exchange of information. Although Eastman House has its own standards for internal catalogue records, an intention to extending access beyond the institution requires standardized description.

> The dawn of the Web and EAD has encouraged archivists to go beyond placing basic catalog records in online systems to putting full descriptions of their holdings, frequently enhanced with digital images, on the Web. Archival descriptions in an online environment, where not only researchers but other archivists can see them, have highlighted differences and similarities in practice between repositories and brought to the fore the need for a content standard for finding aids (DACS, Preface, v).

For this reason, DACS was chosen as the standard for this finding aid. DACS was also created out of a desire to combine current accepted standards. This being a contemporary take on the finding aid, I have also sourced from the most recent texts on archive guides (see below).

My approach to the descriptive process was guided by three texts: First, I chose Mary Lynn Ritzenthaler and Diane Connor's *Photographs: Archival Care and Management* because of its specific focus on photographs; I also relied on the descriptive practices suggested by Deborah Wythe's *Museum Archives: An Introduction*, as this text is written specifically for museum archives and contains a relevant section on photographs; finally, I relied heavily on Gregory S. Hunter's *Developing and Maintaining Practical Archives*. Hunter's guide is very aware of the issues I found through my literature review. He notes that finding aids are intended for researchers but must meet the needs of a wide variety of users, that archivists must be objective, avoiding jargon and establishing consistency. Hunter adds that a finding aid should be efficient, enabling the researcher "to grasp the essence of the collection at a glance, and know where else to turn for more information" (Hunter, 153). These three texts offer up-to-date perspectives on how to describe photographs within a museum archive with a material-centred focus.

Appendix C: Detailed Inventory

Cabinet	Shelf	Box	Objects	Contents	Online
9	1	1	1975:0112:0001-0180	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	1	2	1975:0112:0181-0334	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	1	3	1975:0112:0335-0494	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	1	4	1975:0112:0495-0640	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	1	5	1975:0112:0641-0812	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	1	6	1975:0112:0813-0958	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	2	1	1975:0112:0959-1100	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	2	2	1975:0112:1101-1219	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	2	3	1975:0112:1220-1379	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	2	4	1975:0112:1380-1529	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	2	5	1975:0112:1530-1673	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes

9	2	6	1975:0112:1674-1808	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	3	1	1975:0112:1809-1957	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	3	2	1975:0112:1958-2104	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	3	3	1975:0112:2105-2270	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	3	4	1975:0112:2271-2407	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	3	5	1975:0112:2408-2542	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	3	6	1975:0112:2543-2703	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	4	1	1975:0112:2704-2845	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	4	2	1975:0112:2846-3087	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	4	3	1975:0112:3088-3234	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	4	4	1975:0112:3235-3381	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	4	5	1975:0112:3382-3528	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes

9	4	6	1975:0112:3529-3672	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	5	1	1975:0112:3673-3807	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	5	2a	1975:0112:3808-3966	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	5	2b	1975:0112:3967-4110	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	5	3a	1975:0112:4111-4265	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	5	3b	1975:0112:4266-4423	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	5	4	1975:0112:4424-4627	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	6	1	1975:0112:4628-4668	4x5 negatives, mostly glass but some nitrate. Transparencies have been separated from this lot. Various subjects and series.	yes
9	6	Loose	Various	Empty envelopes indicating removal of nitrate, yet the corresponding nitrate negatives remain intermixed with the glass-plates.	yes

Loose	N/A	1	1975:0112:0221-0223, 0773-0774, 2357, 2570, 3244-3247, 3297-3298, 3302-3307, 3312-3314, 3548, 3359, 3560-3561, 3812-3820, 3863-3872, 3894-3904, 3955-3957, 3959-3960, 3963-3965, 4114-4121, 4196-4205, 4335-4339, 4342-4349	This drawer contains material separated from the items in cabinet 9. These transparencies have been removed from the lot for photographing, but are not yet on the GEH portal.	no
Loose	N/A	2	1975:0112:4350-4364, 4467-4485, 4513, 4523-4532, 4548-4560, 4590-4610	This drawer contains separated material from the items in cabinet 9. These transparencies have been removed from the lot for photographing, but are not yet on the GEH portal.	no
1	1	1	1975:0111:0001-0133	5x7 negatives, mostly glass but some nitrate. Various subjects and series. The following transparencies are included in this lot: 0118	except transparencies
1	1	2	1975:0111:0134-0275	5x7 negatives, mostly glass but some nitrate. Various subjects and series. The following transparencies are included in this lot: 0179	except transparencies
1	1	3	1975:0111:0276-0410	5x7 negatives, mostly glass but some nitrate. Various subjects and series. The following transparencies are included in this lot: 0390	except transparencies
1	1	4	1975:0111:0411-0545	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	2	1	1975:0111:0546-0686	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	2	2	1975:0111:0687-0830	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	2	3	1975:0111:0831-0978	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes

1	2	4	1975:0111:0979-1119	5x7 negatives, mostly glass but some nitrate. Various subjects and series. The following transparencies are included in this lot: 1020	except transparencies
1	3	1	1975:0111:1120-1257	5x7 negatives, mostly glass but some nitrate. Various subjects and series. The following transparencies are included in this lot: 1919	except transparencies
1	3	2	1975:0111:1258-1400	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	3	3	1975:0111:1401-1536	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	3	4	1975:0111:1537-1675	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	4	1	1975:0111:1676-1844	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	4	2	1975:0111:1845-2007	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	4	3	1975:0111:2008-2154	5x7 negatives, mostly glass but some nitrate. Various subjects and series. The following transparencies are included in this lot: 2090	except transparencies
1	4	4	1975:0111:2155-2296	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	5	1	1975:0111:2297-2436	5x7 negatives, mostly glass but some nitrate. Various subjects and series. The following transparencies are included in this lot: 2414	yes
1	5	2	1975:0111:2437-2575	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	5	3	1975:0111:2576-2722	5x7 negatives, mostly glass but some nitrate. Various subjects and series. (unnumbered from 2609)	yes

1	5	4	1975:0111:2723-2870	5x7 negatives, mostly glass but some nitrate. Various subjects and series. The following transparencies are included in this lot: 2767-2768, 2866-2868	except transparencies
1	6	1	1975:0111:2871-3032	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	6	2	1975:0111:3024-3179	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	6	3	1975:0111:3180-3333	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	6	4	1975:0111:3334-3490	5x7 negatives, mostly glass but some nitrate. Various subjects and series. The following transparencies are included in this lot: 3458-3459, 3478, 3483, 3485	except transparencies
1	7	1	1975:0111:3491-3624	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	7	2	1975:0111:3625-3778	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	7	3	1975:0111:3779-3928	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	7	4	**1975:0111:3929-4065**	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	8	1	**1975:0111:4086-4210**	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	8	2	1975:0111:4211-4410	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	8	3	1975:0111:4363-4519	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	8	4	1975:0111:4520-4680	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	9	1	1975:0111:4681-4828	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes

1	9	2	1975:0111:4829-4978	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	9	3	1975:0111:4979-5175	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	9	4	1975:0111:5128-5286	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	10	1	**1975:0111:5290-5490**	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	10	2	**1975:0111:5455-5630**	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	10	3	1975:0111:5595-5739	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	10	4	1975:0111:5740-5900	5x7 negatives, mostly glass but some nitrate. Various subjects and series. The following transparencies are included in this lot: 5880-5882, 5884-5888, 5899	except transpa rencies
1	11	1	1975:0111:5901-6040	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	11	2	1975:0111:6041-6180	5x7 negatives, mostly glass but some nitrate. Various subjects and series. The following transparencies are included in this lot: 6119-6120, 6130	except transpa rencies
1	11	3	1975:0111:6181-6320	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	11	4	1975:0111:6321-6470	5x7 negatives, mostly glass but some nitrate. Various subjects and series. The following transparencies are included in this lot: 6385	except transpa rencies
1	12	1	1975:0111:6471-6571	5x7 negatives, mostly glass but some nitrate. Various subjects and series.	yes
1	12	2	1985:0368:0001-0021, 0022-31	8x10 glass-plate negatives	yes
1	12		Unaccessioned forms	1976 inventory list	no

1	12	Box	1975:0111:1184, 1476, 1601, 1749, 2277, 2279, 2408, 2609-2627, 3054, 3686, 3753, 4790, 5313, 5314, 5317, 5341, 5354, 5367, 5943, 6488. 1975:0112:1263, 1346, 2179, 2185, 2551, 2553, 2646, 2648, 2682, 2708, 4022, 4053, 4080, 4088-4090, 4413, 4499. 1985:0368:0022	This box contains negatives that were not shot on the Videodisc. This was because of badly damaged emulsion or images lost to deterioration. There are a number of other negatives stored here as well.	no
2	13	2	1981:2243:0001-0004	Four autochromes of a soldier. Original accession number 1975:0111:2629, 2630, 2631, 2678	no
Prints C-7	C 563	pkg 1	1985:1177:0097-0110, 1985:1171:0005-0009, 1985:11176:0001-0002	5x7 vintage agency prints. Much information is provided on the verso including agency stamps, negative numbers, photographer and more.	no
Prints C-7	C 563	pkg 2	1985:1170:0001, 1985:1174:0001-0002, 1985:1177:0048-0060, 62-67	3.5x4.5 vintage agency prints. Much information is provided on the verso including agency stamps, negative numbers, photographer and more. One CDV can also be found in this lot.	no
Prints C-7	C 563	pkg 3	1985:1177:0001-0023	3.5x4.5 vintage agency prints. Much information is provided on the verso including agency stamps, negative numbers, photographer and more. Much of this lot contains photographs depicting an automobile event in Great Britain.	no
Prints C-7	C 563	pkg 4	1985:1177:0024-0047	3.5x4.5 vintage agency prints. Much information is provided on the verso including agency stamps, negative numbers, photographer and more. Much of this lot contains photographs depicting an automobile event in Great Britain.	no

Prints C-7	C 563	pkg 5	1985:1172:0001, 1985:1175:0001-0004, 1985:1177:0068-0075, 1985:1171:0001-0004, 1985:1174:0003-0006	5x7 vintage agency prints. Much information is provided on the verso including agency stamps, negative numbers, photographer and more. This lot includes studio portraits and cabinet cards attributed to the photographer Gunther.	no
Prints C-7	C 563	pkg 6	1985:1173:0001-0002, 1985:1177:0076-0095, 0061	5x7 vintage agency prints. Much information is provided on the verso including agency stamps, negative numbers, photographer and more.	no
Prints C-7	C 563	pkg 7	1975:0111:0381mp, 0657mp, 0846mp, 1505mp, 1434mp, 1557mp, 2069mp, 2289mp, 2291mp, 2668mp, 2941mp, 2973mp, 2981mp, 2985mp, 3344mp, 3750mp, 3757mp, 3984mp, 4728mp, 4238mp, 4241mp, 4245mp, 4252mp, 4783mp, 4790mp, 4910mp, 4944mp, 6215mp, 6259mp, 6267mp, 6325mp, 6492mp.	Museum prints, created in 1975 by museum staff member Andy Eskind. These were published in *Image*, in the article "The Sunset of the Old World: A Portfolio from the Work of C. Chusseau Flaviens" by George Dimoch (*Image* 21, no. 1). Publishing information and related negative numbers are given on the verso.	Flickr

Appendix D: Encoded Finding Aid

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<?xml version="1.0" encoding="utf-8" standalone="no"?>
<?xml-stylesheet type="text/xsl" href="EADstylesheet.xsl"?>
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Version 2002)//EN" "ead.dtd">

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countryencoding="iso3166-1" dateencoding="iso8601"
repositoryencoding="iso15511" scriptencoding="iso15924">

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<filedesc>
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                <titleproper>Charles Chusseau-Flaviens </titleproper>
                <subtitle>A photograph collection from the French photo-press agency, ca. 1880-
                1910</subtitle>
                <author>Inventory prepared by Ryan Buckley</author>
        </titlestmt>
        <publicationstmt>
                <publisher>George Eastman House International Museum of Photography and
                Film</publisher>
                <address>
                <addressline>Rochester, NY, USA</addressline>
                </address>
                <date>March 3, 2012</date>
        </publicationstmt>
</filedesc>
<profiledesc>
        <creation>Finding aid encoded by Ryan Buckley
        <date>March 3, 2012</date></creation>
        <langusage>Finding aid written in<language>English</language>.</langusage>
        <descrules>Prepared using DACS</descrules>
</profiledesc>

</eadheader>

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<did>
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        <repository label="Repository:" encodinganalog="852$a">
        <corpname>George Eastman House</corpname>
        <address>
        <addressline>Rochester, NY, USA</addressline>
        </address> </repository>
        <origination label="Creator:" encodinganalog="110">
        <corpname>Charles Chusseau-Flaviens</corpname> </origination>

        <dao linktype="simple" href="http://ryanbuckley.ca/findingaid/window.jpg"
        actuate="onrequest" how="shownone"/>

        <unittitle label="Title:" encodinganalog="245">
                A collection of negatives, prints and autochromes from the French photo-press
                agency. </unittitle>
        <unitdate type="inclusive" normal="1890/1910" label="Dates:" encodinganalog="245$f">
                circa 1890-1910</unitdate>
        <physdesc label="Quantity:" encodinganalog="300$a">
                Over 10,000 negatives (glass-plate and nitrate), 133 prints, and color
                transparencies and autochromes </physdesc>
        <abstract label="Abstract:" encodinganalog="520$a">
                Contains photographic negatives and prints from the French syndicated photo-press
                agency Charles Chusseau-Flaviens. Includes images that appeared in the newspapers,
                postcards, magazines, and stereocards. The images provide views of people, places,
                and events from major European cities from ca. 1880-1910.</abstract>
        <unitid label="Identification:" encodinganalog="099" repositorycode="geh"
        countrycode="us">
                Chusseau-Flaviens </unitid>
```

```
        <langmaterial encodinganalog="546$a">
                Collection is <language langcode="fr">French</language> </langmaterial>
        <materialspec>
                Negatives: nitrate and gelatin silver dry-plate; Prints: gelatin POP, gelatin DOP,
                cabinet cards; Autochromes; Color transparencies.</materialspec>
        <note>
                <p>Only the negatives are available online, and our holdings are only one of three
                repositories preserving this divided collection.</p>
                </note>
</did>

<bioghist encodinganalog="545">
        <head>History of Chusseau-Flaviens </head>
        <p>Chusseau-Flaviens was a French photographer of ca. 1890s-1910s. He established one of
        the first photo press agencies (located at 46 Rue Bayen, Paris) syndicating and
        distributing his and others' photographs to the emerging illustrated press. Known
        published images appear in <title render="italic">L'Illustration</title>, <title
        render="italic">The Illustrated London News</title>, <title render="italic">Le
        Monde</title>, <title render="italic">Ilustrac&#x101;o Portugueza</title>, and <title
        render="italic">The Graphic</title>, as well as postcards. As a syndicate, the agency
        acquired photographs from working (mostly commercial) photographers all around the world.
        160 photographers spanning five continents contributed to this collection. Based on the
        material it appears the agency ceased operations during the first world
        war.</p></bioghist>

<scopecontent encodinganalog="520">
        <head>Scope and Contents</head>
        <p><emph render="bold">Overview of Collection</emph></p>
        <p>These negatives, prints, transparencies and autochromes belonged to one of the world's
        first photo agencies (ca. 1890-1910s). These images were produced specifically to appear
        in the illustrated press, in journals such as <title
        render="italic">L'Illustration</title>, <title render="italic">The Illustrated London
        News</title>, <title render="italic">Le Monde</title>, <title
        render="italic">Ilustrac&#x101;o Portugueza</title>, and <title render="italic">The
        Graphic</title>, as well as postcards and stereographic views. As a syndicate, this
        collection contains photographs that were acquired from working (mostly commercial)
        photographers around the world. 160 photographers spanning five continents contributed to
        this collection, depicting the day's news, customs, fashions and personalities. Each
        series is concentrated on the same categories of mostly European subject matter:
        military, royalty and architecture/monuments of nations foreign to France. Consulates are
        also photographed. Almost all series have a large number of portrait "types". British
        colonies appear often and a number of series include images of social services like
        ambulances, police and ports/harbors. Many series (but not all) contain re-photographed
        images. </p>
        <p><emph render="bold">Historical Context</emph></p>
        <p>From a time when local public demand (rather than advertising) served as the primary
        income for publishers, these negatives represent an inventory of the type of news desired
        by the public and serve as a material artifact of a significant visual supply to that
        demand. Photography was enthusiastically employed by the illustrated press to appeal to
        and reach the unaccustomed reader. This was a time when the objectivity of the printed
        picture was more readily accepted at face value and as such, photographs became a means
        of receiving information for many people, and publishers used this power to influence the
        ideas and beliefs of their readers. <title render="italic">The Graphic</title>, for
        example, "believed that illustrations had the power to influence public opinion on
        political issues" (John Simkin, <title render="italic">The Graphic</title>, Spartacus
        Educational, http://www.spartacus.schoolnet.co.uk/Jgraphic.htm) and its creator
        "committed to social reform and… hoped that these visual images would have a political
        impact on the reading public" (Ibid).</p>
        <p><emph render="bold">Strengths and Gaps</emph></p>
        <p>38 countries are represented: Algeria, Austria, Belgium, Bulgaria, Canada, Ceylon,
        China, Denmark, Djibouti, Egypt, England, Ethiopia, Finland, France, Germany, Gibraltar,
        Greece, Hungary, Italy, Japan, Majorca, Morocco, Netherlands, Norway, Palestine,
        Philippines, Portugal, Romania, Russia, Serbia, Spain, Sudan, Sweden, Switzerland,
        Tunisia, Turkey, United States and Yugoslavia. Of these countries, Spain and Romania make
        up the largest representation with 17% and 11%. Portugal (9%), Bulgaria (8%), England
        (6%) and Turkey (5%) follow. Interestingly, there is a lack of photographs representing
        France. Most of the material is in the form of negatives, all of which can be accessed
        digitally. The prints, autochromes and color transparencies in our collection are not
        accessible in digital form but may be accessed using the inventory records. The George
        Eastman House cares for only a part of the full collection. Prints and autochromes from
        the original collection remain in France at the Mus&#233;e Nic&#233;phor Ni&#233;pce and
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        Mus&#233;e d'Orsay. Additionally, a private collection of Chusseau-Flaviens prints reside
        at the Biblioth&#xE8;que Marguerite Durand. </p></scopecontent>

<arrangement encodinganalog="351">
        <head>Arrangement of the Collection</head>
        <p>The believed to be original order from the agency is divided into 38 countries of
        subject.</p>
        <list type="simple">
        <item> Algeria</item>

        …

        <item> Yugoslavia</item>
        </list>
        <p>This collection was arbitrarily arranged, in order, to fit into available metal
        drawers and cabinet.</p>
        </arrangement>

<accessrestrict encodinganalog="506">
        <head>Restrictions on Access</head>
        <p>This collection is open for research use.</p>
        </accessrestrict>
<userestrict encodinganalog="540">
        <head>Restrictions on Use</head>
        <p>No known copyright restrictions. (<extref
        href="http://www.eastmanhouse.org/flickr/statement.php">?</extref>)</p>
        </userestrict>

<relatedmaterial encodinganalog="544 1">
        <head> Related Materials</head>
        <p>Underwood and Underwood was a photo-press agency contributing to the illustrated press
        in the same era of Chusseau-Flaviens.</p> </relatedmaterial>
<separatedmaterial encodinganalog="544 0">
        <head> Separated Materials</head>
        <p>Before being sent to George Eastman House from Kodak Path&#233; in Paris, some of the
        autochromes autochromes and all of the prints known at the time were removed from the
        collection. 22 autochromes can be found in the collection of the Mus&#233;e d'Orsay, in
        addition to our prints, 4,500 more are held by the Mus&#233;e Nic&#233;phor Ni&#233;pce.
        154 prints from private collector Marguerite Durand belong to the library in Paris that
        bears her name</p></separatedmaterial>

<controlaccess>
        <head> Index Terms</head>
        <p>Index terms have been derived from annotations and inscriptions on original negatives,
        inventories and descriptions.</p>
        <controlaccess>
        <head>Names:</head>
                <persname source="lcnaf" encodinganalog="700">Woltz</persname>

                …        </controlaccess>
        <controlaccess>
        <head>Organizations:</head>
                <corpname source="lcnaf" encodinganalog="710">Overland Monthly</corpname>

                …        </controlaccess>
        <controlaccess>
        <head>Subjects:</head>
                <note><p>note: subject terms derived from a sampling of 60 images uploaded to
                Flickr.    </p></note>
                <subject source="lcsh" encodinganalog="650">Abuelo de Juan Carlos I </subject>

                …        </controlaccess>
        <controlaccess>
        <head>Places:</head>
                <geogname source="lcnaf" encodinganalog="651">St. Petersburg Series</geogname>

                …        </controlaccess>
        <controlaccess>
        <head> Document Types:</head>
                <genreform source="aat" encodinganalog="655"> Dry-plate negatives</genreform>

                …        </controlaccess>
</controlaccess>
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<originalsloc encodinganalog="535">
        <head>Location of Originals</head>
        <p>Glass-plate negatives, color transparencies, autochromes and prints are located in the
        photography vault of the George Eastman House, Rochester, NY, USA. Most nitrate negatives
        are held off-site in cold storage and must be requested in advance. Ledgers and records
        of transfer are held in Collections Management office of the Museum and are available by
        appointment. </p></originalsloc>
<altformavail encodinganalog="530">
        <head>Other Formats</head>
        <p>The images from the negatives in this collection are accessible through digital
        reproductions. They have been converted to positives and reduced to grayscale. Work
        prints have also been made from an assortment of negatives.</p></altformavail>
<custodhist encodinganalog="561">
        <head>Provenance / Custodial History</head>
        <p>Eastman House acquired Chusseau-Flaviens' negatives as a gift from Kodak Path&#138;
        (France), who received the complete archive from French photojournalist Th&#138;r&#232;se
        Bonney (b. Syracuse, NY). Bonney obtained the collection sometime after moving to Paris
        in 1919, where she later went on to study photographic history and establish her own
        illustrated press service/collection. In the mid-70s, Kodak Path&#138; de-accessioned the
        collection and divided the material to three institutions: the Mus&#138;e d'Orsay, the
        Mus&#138;e Nic&#138;phor Ni&#138;pce and George Eastman House. In 1985, a later donation
        from Mlle J. Boichard of the Documentation Centre at Kodak Path&#138; brought in over one
        hundred vintage agency prints to Eastman House. Sometime later, the autochromes and
        transparencies were separated from the original arrangement, further dividing the
        collection from its original order-by-subject into process type and size.</p>
        </custodhist>
<phystech>
        <head>Physical Characteristics and Technical Requirements</head>
        <p>The collection is stored in heavy metal drawers, stacked tightly and restrictively
        enclosed in kraft-paper sleeves. If the originals need to be consulted, cautious and
        steady handling is required. Nitrate negatives are chemically decomposing. For your
        safety, handle with gloves and be cautious of noxious odor.</p></phystech>
<prefercite encodinganalog="524">
        <head>Preferred Citation</head>
        <p>Image used courtesy George Eastman House collection.</p></prefercite>
<acqinfo encodinganalog="541">
        <head>Acquisition Information</head>
        <p>Gift of Kodak Path&#138;</p></acqinfo>

<accruals encodinganalog="584">
<head>Accruals</head>
        <p>Once in a separate storage area, the negatives were separate from the general
        photography collection and work prints would be made from original negatives. The two
        collections have since been consolidated, and now negatives are stored in the photography
        vault. </p></accruals>
<otherfindaid encodinganalog="555">
        <head>Other Finding Aids</head>
        <p>Over 10,000 are available through the web gallery finding aids at <extref
        href="http://www.geh.org/fm/chusseau-flaviens/htmlsrc/chus-intro.html">geh.org</extref>
        and a selected variety have been added to <extref href="http://su.pr/2u7Svb ">the Flickr
        commons</extref>. The remaining material from the Eastman House collection that has not
        yet been digitized is noted in this <extref
        href="http://www.ryanbuckley.ca/findingaid/Chusseau-Flaviens_GEH_Inventory_2012.pdf">PDF
        inventory of GEH's Chusseau-Flaviens holdings</extref>.</p></otherfindaid>

<bibliography encodinganalog="504">
<head>Bibliography</head>
        <p>Known illustrated journals in which Chusseau-Flaviens images appear include (but may
        not be limited to) <title render="italic">L'Illustration</title>, <title
        render="italic">The Illustrated London News</title>, <title render="italic">Le
        Monde</title>, <title render="italic">Ilustrac&#x101;o Portugueza</title>, and <title
        render="italic">The Graphic</title>. Known publications that contain Chusseau-Flaviens
        material or information are: </p>
        <list type="ordered" numeration="arabic">
        <item><bibref><persname>Gervais, Thierry</persname> (<imprint><date>November 6,
        2007</date></imprint>). <title render="italic">L'Illustration Photographique. &#201;cole
        des hautes &#233;tudes en sciences sociales</title> (doctoral thesis) pp. 284-
        316</bibref></item>
        <item><bibref><persname>Dimock, George</persname> (<imprint><date>September
        2001</date></imprint>). <title render="doublequote">The Sunset of the Old World: A
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        Portfolio from the Work of C. Chusseau Flaviens</title>. <title
        render="italic">Image</image> 21 (1): 1.</bibref></item>
        <item><bibref><title render="doublequote">Collection photographique de Charles Chusseau-
        Flaviens</title>. <corpname>Patrimoine Numerique</corpname>.
        www.numerique.culture.fr.</bibref></item>
        <item><bibref><title render="italic">The Illustrated London News 1903</title>.
        <corpname>The London Llustrated News</corpname>. iln.org.uk. Retrieved 6-13-
        2012.</bibref></item>
        <item><bibref><title render="doublequote">1909 King Peter War Map Photograph Chusseau
        Flaviens</title>. <corpname>Amazon.com</corpname>. <imprint><date>2009-09-
        09</date></imprint>. Retrieved <imprint><date>2012-03-24</date></imprint></bibref></item>
        </list>
</bibliography>

<dsc type="combined">
<head>Series Description</head>
        <p>Almost every series focuses on the military, royalty and architecture/monuments of
        nations foreign to France. Consulates are also photographed. Almost all series have a
        large number of portrait "types". Royalty of many countries are depicted, as are armies.
        British colonies appear often and a number of series include images of social services
        like ambulances, police and ports/harbors. Many series (but not all) contain re-
        photographed images. This section provides series level descriptions of the collection
        and links to digitized versions of the negatives only. Prints, autochromes and color
        transparencies are not included but may be accessed using the inventory records.</p>

        <c01 level="series" id="series1">
                <did><unittitle>Algeria</unittitle>
                <!--
                // omitted, inherited from collection-level desc.
                <unitdate type="inclusive"></unitdate>
                <physdesc></physdesc>
                -->
                </did>
                <scopecontent>
                <p>The Algeria series has 19 negatives, mostly portrait "types" and walking
        cattle. </p>
                </scopecontent>
                <note>
                <p><extref href="http://www.geh.org/ar/chus/algeria/chusseau-
        alg_sld00001.html">Click here</extref> to see thumbnails of this series.</p>
                </note>
        </c01>

                …

        <c01 level="series" id="series38">
                <did><unittitle>Yugoslavia</unittitle>
                <!--
                // omitted, inherited from collection-level desc.
                <unitdate type="inclusive"></unitdate>
                <physdesc></physdesc>
                -->
                </did>
                <scopecontent>
                <p>The Yugoslavia series contains 60 negatives. Panorama. Prisonyard. Soldiers.
                Royalty. King in automobile. </p>
                </scopecontent>
                <note>
                <p><extref href="http://www.geh.org/ar/chus/yugoslavia/chusseau-
                yug_sld00001.html">Click here</extref> to see thumbnails of this series.</p>
                </note>
        </c01>
</dsc>

</archdesc>
</ead>
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