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## 2.2 Photographic, moving images and sound recordings

Photographs are of fundamental importance in recording an archaeological intervention (see Archaeological Site Manual, 1994, Photography), and therefore they must be archived with particular care. Alongside those taken before or during the fieldwork phases, there may be photographs that were taken in connection with post-excavation analysis, or to illustrate a publication. Videos or sound recordings may also have been made. This section sets out the standards required in terms of media, methods and indexing, and is arranged as follows:

- 2.2.1 Recording system: overview
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*Appendix* Sample Images Register entries

For the preferred form of packaging for photographic material and records, see Section 2.6.6, *Storage methods and media*; for X-ray plates, see Section 2.4.2, *Finds conservation*.

### 2.2.1 Recording system: overview

#### 2.2.1.1 Definitions

Within this section the following terms are used in the manner defined:

- **Image:** *a particular 'view' of a site, feature or object; it may appear in a variety of media*
- **Medium:** the physical means of capturing the image – for example, a monochrome photograph, colour transparency or digital file
- **Versions:** physical examples of the same image, either in the same medium or in different media. Bracketed shots are different versions of the same image in the same medium for example, as are 'archival master' and 'surrogate' versions of a digital image.
- **Derivative:** a copy or transfer of an image from one medium to another – for instance, a digital file created by scanning a transparency or negative.
- **Archival master** With digital photographs, the archival master is a high-quality version of an image suitable for long-term preservation. In most cases, the archival master will be the originally captured image.
- **Surrogate** version of a digital image generated from the archival master for a specific purpose, e.g. online delivery.

Photographs form an indispensable part of a site archive but are especially difficult to

administer, owing to the variety of **media** and the number of **versions** or **derivatives** of the same **image**. The purpose of the recording system outlined in this section is to facilitate administration of and access to the photographic archive by producing a consolidated register of all images, with pointers to the media in which each image is available.

### **2.2.1.2 Categories of Photography**

To ensure that individual photographs are archived correctly, it is important to distinguish between the four categories of photography that may be associated with a particular project:

1. Fieldwork photographs comprising the **Primary Photographic Record**. This should be a comprehensive coverage, including subjects as:
  - The site overall: location, conditions of work etc.
  - All principal structures, features and deposits
  - Details that cannot be adequately captured in the drawn record

GLAAS Standards Paper 3 (currently consultation draft 2009, Sections 8.11 – 8.15) outlines the requirements for fieldwork photography, while English Heritage's *Understanding Historic Buildings* (2006), gives useful guidance on what should and should not be photographed: the advice contained in Section 4.4 ( pp. 10-11) applies in large part as much to archaeological sites as to recording standing structures.

2. Other fieldwork photographs. These may include:
  - Alternative views of items in the Primary Site Record
  - Less significant features or deposits, especially if they can be recorded adequately by drawing
  - Images related to the site but only loosely related to the archaeological findings
3. Studio photographs of artefacts or ecofacts, as well as analytical photographs eg. of conservation processes. These should be linked directly to the artefact/ecofact record.
4. 'External' photographs, ie. specialised images produced by external agencies – eg aerial photographs, rectified photographs, and photogrammetric images – which may be in a variety of media. Aerial and other specialised photographs, or images of historic buildings, may often have been supplied by libraries or third-party contractors for the purposes of the project only.

### **Fieldwork photographs**

Because of its fundamental importance, the Primary Photographic Record must be **captured** *either* on monochrome negative film *or* by digital equipment that **at least** matches the quality of a 35mm SLR film camera.

### **Other fieldwork photographs**

General fieldwork photographs may be deposited in any common medium (see further section 2.6.6, 2.7.7), including video (see further Sections 2.2.4 and 2.6.6 and 2.7.12). In the case of colour transparencies, at least two versions (bracketed shots) of each image should be taken (see section 2.2.2.2).

All photographs should be documented in the Photographic log (see section 2.1.12.2) and the context sheet should be cross-referenced.

### **Studio photographs**

Studio photographs may be deposited in any common medium (see Sections 2.6.6, 2.7.7).

The exceptions are record shots for registered finds, which must be digital (2.3.4.3), and images that document conservation treatment – especially destructive treatment – or otherwise assist with analysis and interpretation (eg infra-red photography). In these cases, monochrome negatives or digital images should be deposited. The Finds Inventory (2.3.4.1) and other relevant finds or environmental records should be cross-referenced as appropriate. Whenever possible, the image should contain a scale in shot. If this is not practicable – as in the case of some photographs intended for publication – information about scale **must** be included in the Images Register (2.2.3). Digital files must be accompanied by metadata as required (see section 2.7.7).

### **External photographs**

External photographs, often of specialised images, e.g. aerial photographs, rectified photographs, and photogrammetric images, may be in a variety of media. See section 2.6.6 and 2.7.7 for their presentation according to the relevant media. Care should be taken to ensure that supplementary information, such as context number(s), direction of shot, third-party reference numbers and survey control points are included in the Images Register (2.2.3). If interpretative plots have been prepared, these also should be supplied. The original context records must be cross-referenced as appropriate. Digital files must be accompanied by metadata as required (see section 2.7.7).

## **2.2.2 Media**

### **2.2.2.1 Monochrome film**

Contact prints (usually produced as a sheet of images) should be made of each black and white negative to aid image identification.

### **2.2.2.2 Colour transparencies**

A duplicate version (bracketed shot) or derivative (copy) will be required of each unique image on colour slide film. Digital versions or digital derivatives of a colour transparency may **also** be deposited in addition to duplicate slides (see section 2.7.7).

### **2.2.2.3 Digital images**

Digital images must be of high quality if they are to be preserved, and in general, the larger the file size, the higher the quality of the image. Care must be taken to capture images in the appropriate format so that data is not lost - see section 2.7.7 for further guidance.

#### **Selection of images**

Digital photography can result in the capture of many more photos than would traditionally be taken with film, and rigorous 'weeding' of images must take place prior to deposition. Criteria for weeding should be based on:

- Relevance to the archaeological record
- Technical quality eg. out of focus images
- Duplicates or near-identical images

The original (archival master) images must be deposited according to section 2.7.7 (*Raster Images and Digital Photographs*), and their file names must be recorded in the Images Register (see 2.2.3). Edited versions of images may also be deposited, with their file names recorded in the Images Register (see 2.2.3). The editing undertaken must also be fully detailed in the accompanying metadata file (see 2.7.7).

Where practicable, JPEG 'surrogate images' should be supplied for all archival master images deposited as TIF or PNG files. These surrogate images will be used for online

delivery purposes (see 2.7.7) and should have the same image name/number as the TIF/ PNG versions (they will be distinguished by their file extension - .jpg).

Digital images must also be accompanied by a hard copy 'contact sheet' (thumbnails) to



facilitate access to the images (see Figure 1 below). Contact sheets can be created in standard photo editing software such as *Adobe Photoshop Elements* and *Microsoft Picture Manager*.<sup>1</sup> If you are using other photo editing software, please ensure that the contact sheet includes the relevant file name beneath each thumbnail. Please print contact sheets in colour wherever possible.

**Figure 1: Contact Sheet/ Thumbnails**

#### **2.2.2.4 Other prints**

Prints other than contact prints are not normally required but may be produced occasionally. There are no special requirements, other than ensuring their identification by site code and image number; they need not be documented in the Images Register.

#### **2.2.3 Documentation**

<sup>1</sup> Printing is not available from *Microsoft Picture Manager* if your computer is running Windows 2000.

Photograph logs or indexes compiled on site (2.1.12.2) must be deposited.

All **deposited** images, including external photographs, must be documented in the **Images Register** (though surrogate images do not need to be listed). The exception to this rule is registered finds images, which do not have to be recorded in the image register, but instead must be recorded in the **Finds Register** (see separate 'Guidance for recording Registered Finds' for additional guidance).

As explained in Section 2.2.1, an **image** represents a particular 'view', which can appear in a variety of **media** and in numerous **versions** or **derivatives**. The purpose of identifying and registering images – rather than simply listing photographs – is to:

- Document the available versions and derivatives of each image: their medium and copyright status
- Facilitate basic cross-referencing with other archival material

The register must be presented both on paper and digitally as a spreadsheet or database (see Section 2.7.5), and must contain the following information:

- Site code
- Image Reference number - NOT MANDATORY - a unique sequential number assigned to each image deposited (which could be in more than one media).
- Description, including the main context and/or registered find numbers as appropriate; direction of view, scale and interpretation as appropriate; use the Thesaurus of Monument Types for keywords (English Heritage)
- Monochrome negative number (and film number if necessary)
- Colour transparency number (and film number if necessary)
- Print
- Digital image – archival master. Please enter the image number – this should be as assigned by the digital camera (e.g. 001.tif, IMG\_29.jpg). If digital images are re-numbered (re-named) following download, you will need to provide enough documentation so that the new image numbers can be matched against those recorded in the on-site photographic logs/ indexes.
- Digital image – edited. Please enter the image number as per the archival master file, with the addition of 'ed' at the end. For example, 001.tif > 001ed.tif, IMG\_29.jpg > IMG\_29ed.jpg.
- Copyright holder
- Publication references

By way of guidance, a sample Image Register is contained in the Appendix to this section. A proforma is available to download (Proforma 2)

**Please note** that digital images will, in addition, need accompanying metadata (see Section 2.7.7).

## 2.2.4 Moving images and sound recordings

### 2.2.4.1 Moving Images

Video recording may be taken to supplement and enhance the photographic record. It should be submitted in digital form on a DVD, accompanied by metadata (see Section 2.7.12) and it should be documented briefly on the Images Register, entering a description, creation

date and file reference.

#### **2.2.4.2 Sound recordings**

Sound recordings may on occasion provide a useful complementary record to the more conventional records. Recordings should be in digital form submitted on CD-R or DVD, accompanied by metadata (see Section 2.7.13). A full summary of the recording, with track number references, will also be a requirement.

**Appendix: Sample Image Register**

**Site code: XYZ13**

<i>Image Ref No</i>	<b>Description</b>	<i>B&amp;W Neg No</i>	<i>B&amp;W Contact</i>	<i>Slide No</i>	<i>Slide Master</i>	<i>Other print</i>	<i>Digital – Archival Master</i>	<i>Digital - Edited</i>	<i>Copyright</i>	<i>Publications</i>
1	General view of the site, looking N						001.tif		Museum of London	
2	General view of Trench 1, looking E						002.tif	002ed.tif	Museum of London	
3	Wall foundation [24], looking E	1/2-4	√	1/2-3	√		003.tif		Museum of London	
4	W end of Building 3 (Groups 25-28), showing walls [32], [33] and hearth [37], looking W	1/5-7	√	1/5-7	√		004.tif		Museum of London	Smith 2006, fig 9
5	Hearth [57] and burnt debris, looking W	1/8-10	√	1/9-10	√		010.tif		Museum of London	
6	Road surface [26], looking E	1/11-13	√	1/12-13	√		011.tif		Museum of London	
7	Pit, cut [16], with section through fills [17-20], looking SW Scale 1:4	1/14-16	√	1/15-16	√		012.tif		Museum of London	Smith 2006, fig 23
8	Bone comb, after cleaning, [17] <25>						055.tiff	055ed.tif	Museum of London	
9	Iron key (436) <51>	XRay 001	√						Museum of London	
10	Air photograph, oblique from S, showing the linear earthwork (Group 16) and ditched enclosures (Groups 17-18)	B&W print				RCHME 1960.1.1			Crown Copyright	

**NB: if you do not need to enter data into a particular cell, please leave it blank – do not enter characters such as ‘-’. Also, please avoid the use of ‘ ‘ ’ to indicate ‘same as previous’. Always write text out in full as appropriate.**