

Photograph Collection Management Manual

Salve Regina University Archives
McKillop Library
Salve Regina University
Newport, Rhode Island

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Introduction

a) Manual Mission Statement

This manual is intended to provide information and guidance for the staff of the Salve Regina University Archives in maintaining, adding to, and doing reference work with the photograph collections in the Archives.

b) Acknowledgement and Personnel

This manual was produced as part of a project funded by the Rhode Island Historical Records Advisory Board and the National Historical Publications and Records Commission. It is modeled on a similar manual produced by the Museum of Natural History at Roger Williams Park, Providence, RI, in 1999 and incorporates material from *Photographs: Archival Care and Management* by Ritzenthaler et al.

Special thanks go to intern Jodi Goodman from the University of Rhode Island Graduate School of Library and Information Studies for her conscientious and tireless work on this manual.

c) Project Scope and Background

This manual was produced as part of a project to rehouse, arrange, and describe approximately 1300 photographs that document historic structures and landscapes owned by Salve Regina. The project also included the development of a finding aid to improve access to that group of images. Copies of the finding aid are available from the University Archivist or on the Archives website. Both the finding aid and this collection management manual will be models for future work in the Archives.

2) Preliminary Administrative Information

a) Definitions: Collection, Provenance, and Original Order

A collection is a group of photographs from the same source (created by the same person or department). Artificial or created collections consist of images that are grouped together by the Archives because of their subject matter or photographic medium.

When processing collections, archivists should take care to adhere to the principles of provenance and original order. This means that a collection created by one department or person should not be mixed or combined with a collection created by another, and material should be kept in the same order as when it was actively used. By not mixing or reorganizing collections, the archivist preserves information and original connections between materials.

Material sent to the Archives should be non-current, meaning that it is no longer in active use.

b) Early Condition of the Collection

Most of the photos that were housed in the Archives as of 2007 were likely transferred from the Office of University Relations in the late 1990s or early 2000s.

Prior to spring 2004, the photographs in the University Archives had spilled out of their transfer boxes, and any original order had been lost. Joan Bartram, the Collection Development

Librarian, and her work study students grouped the majority of them into rough categories based on subject matter, such as Governor's Ball, academic departments, presidents, athletics, etc. However, many of the unidentified images were difficult to sort and were left in large miscellaneous groups.

c) Establishment of Photograph Groups

Use of the photo collections increased in 2007 as part of the University's 60th anniversary celebrations and drove the need for better organization. Maria Bernier, University Archivist, applied the archives record group structure to the photograph collection. She shifted the previously identified groups into their places within the record group structure and added new groups. For instance, photographs of university presidents were placed into Group 3: Presidents, and photographs of the Governor's Ball were placed into Group 5: Institutional Advancement. (See Appendix IV for the proposed Photograph Group Structure.)

d) Physical Formats

The earliest photographic images in the University Archives date from 1947, so all the prints are produced using modern printing processes and materials. The collection contains no nitrate negatives or glass. Most of the photographs are gelatin prints or digital prints, though some color slides and 120mm and 35mm negatives are present.

e) Collection management system

The University Archives uses the Archivists' Toolkit (AT) as a collection management database to document acquisitions, deaccessions, and all descriptive information for collections. References to the AT will be made throughout this manual. A procedure for entering data into specific fields and tables is maintained in the Archives as a separate document.

f) Useful Resources

Ritzenthaler, Mary Lynn, and Diane Vogt-O'Connor. *Photographs: Archival Care and Management*. Chicago: Society of American Archivists, 2006.

This volume is a comprehensive guide to the management of photograph collections, and contains illustrations, an extensive bibliography, and information on related professional organizations which focus on photographs. It was referenced heavily in the writing of this manual.

3) Accessioning Collections

a) Transferring Collections to the Archives

University staff should follow the Archives Transfer Procedure when preparing photographs to be sent to the Archives. New collections should be accompanied by an Archives Transfer Form when they arrive. This form provides information about the originating office, dates of the material, content description, and restrictions. From this form, the archivist creates an accession record in the Archivists' Toolkit database.

Copies of the transfer procedure and form are available from the University Archivist and internally through the MySalve Document Library. (See Appendix I for a copy of the Archives Transfer Form.)

b) The Accession Record

The first step in creating an accession record is to assign a unique accession number to the collection using the format YYYY-NNN, e.g. 2007.009. The first four digits indicate the year in which the collection was transferred to the Archives. The next three digits are assigned sequentially throughout the year and start at 001 again the next year. For instance, accession number 2007.009 represents the ninth acquisition in the year 2007.

The archivist enters data into the following additional fields in the Archivists' Toolkit:

- i) Accession date – date when custody of the collection was transferred to the Archives, usually the date when the Archives Transfer Form was signed by the originating office
- ii) Resource type – either Collection, Papers, or Records, depending on the nature of the material and DACS rules
- iii) Title – concise, descriptive title for the group of material including creator and subject
- iv) Extent – size of the collection in linear feet or pieces
- v) Container summary – number and type of containers housing the collection
- vi) Date expression
- vii) Date begin and date end
- viii) Names of sources, creators, and subjects
- ix) Topical subjects
- x) Acquisition type – usually a transfer, but could be a gift or purchase if acquired from an external source
- xi) Agreement received – date when Archives Transfer Form was signed or received in the Archives

In some cases, it may be appropriate to fill in other fields, including retention rule, processing plan, inventory, rights transfer, access or use restrictions, description, condition note, and locations.

c) Assigning New Acquisitions to Photograph Groups

The entire photograph collection in the University Archives is subdivided into many photograph groups that correspond to the existing record groups for paper-based materials. For instance, both Photograph Group 19 and Record Group 19 document the university's buildings and landscapes. Likewise, both Photograph Group 13 and Record Group 13 document student organizations. These groups are based on the university's administrative structure.

Photograph groups can be further subdivided into subgroups, series, and subseries that also match the record group structure where possible.

New acquisitions are assigned to a photograph group based on their office of origin or the content they depict. As described previously in section 2) b), photographs that were transferred to the Archives before 2007 often have no indication of source and no original order. They are assigned

to photograph groups based solely on their content. (See Appendix IV for the proposed Photograph Group structure.)

4) Arrangement

a) Initial Survey

The preliminary step in processing a collection is to make an initial survey of the group of photographic materials, which have most likely accrued naturally over time as part of ongoing activities in the originating office or department. The archivist gathers, examines, and sorts the photos into subgroups and corresponding series, noting the formats, subjects, and condition of the materials. This survey gives the archivist valuable information about the characteristics of the collection which shapes the plan for preservation, arrangement and description.

b) Appraisal and Selection

Decisions regarding the informational value of individual photographs are made prior to arrangement. The archivist strives for an economy of space and time in the storage and use of the collection.

A photograph may be discarded by the archivist for any of the following reasons:

- i) Duplicate copies of the same image exist. Choose the one in best condition and discard the rest. The only exception is when the duplicates can be used in an upcoming planned exhibition in place of originals.
- ii) Photographic material is in very poor condition and content is not meaningful enough to warrant preservation or conservation.
- iii) Photographic content is very similar to or duplicates other photos in the series. Choose the clearest image with the best representation of content and discard the rest.
- iv) Photos are blurred, double exposed, underexposed, or otherwise flawed so that the informational value is compromised.

c) Arrangement

When determining subgroups and series for a Photograph Group, the archivist considers how sequential and hierarchical relationships among photographs will convey critical information. The archivist establishes an order which makes the structure and content of the photos comprehensible, facilitates their use with related manuscript materials, and provides a foundation for subsequent description.

Due to the unique characteristics of photographic materials, the archivist considers several important factors when determining arrangement within series and subseries, including size and media (format), aspects of creation that are multigenerational and duplicative by nature, common omissions of identifying caption information, and the frequent absence of original order. The archivist adopts an arrangement scheme which takes into account the nature of the materials and their anticipated use by the university community.

The physical arrangement of units within an individual series or subseries is based primarily on the size and format of the materials. The smallest format (i.e. transparencies, such as slides or negatives) is ordered first, with each successive unit increasing in size (prints in sizes 3.5 x 5; 4 x 6; 5 x 7; 8 x 10; oversized). Next, within each unit of the general scheme, secondary concepts

such as chronology and subject matter are applied to further guide arrangement of individual images. In general, photographs within each size are placed in chronological order and grouped by subject where appropriate.

Given the complex nature of photographic materials, exceptions will continually exist. Maintaining a measure of flexibility in the arrangement scheme will accommodate a natural variability (interrelation of form and content) within the materials. The arrangement of one series will not necessarily mirror the next. Any exceptions to the arrangement scheme will be reflected in the descriptive notes of the finding aid.

d) Photographs Embedded in Manuscript Files

In some cases, paper-based records are transferred to the Archives with photographs and slides interspersed throughout the material. Since photographic images require different storage conditions and could be vulnerable to damage from use and proximity to non-photographic media, these original photos should be removed from the files and integrated with the photo collection according to the following procedure:

- i) copy both sides of the original photograph – either photocopy or scan and print onto acid-free paper
- ii) put the copy in the file in place of the original
- iii) handwrite a note on the copy indicating the new location of the original photo
- iv) put the original with the photo collection in the appropriate photo group and series

Combining all the photographic materials in one area also makes the images more easily accessible to researchers.

5) Collection Description and Finding Aids

a) Collection Description

Photograph groups are described to the box or “file” level in finding aids that are available in the University Archives and on the Archives website. They can also be described in a group-level MARC record for inclusion in the Library’s online catalog. Descriptive materials should conform to the rules of Describing Archives: A Content Standard (DACS) and must contain at least the following nine elements that are required by DACS:

- i) Reference Code (i.e. Group, Subgroup, or Series number)
- ii) Name and Location of Repository (e.g. Salve Regina University Archives, McKillop Library, Salve Regina University, Newport, RI)
- iii) Title (e.g. Salve Regina University photographs of university properties)
- iv) Date (e.g. 1947-2006)
- v) Extent (e.g. 4 linear feet (17 flat three-ring binder boxes and 1 oversize box))
- vi) Name of Creator(s) (i.e. the person, organization, or department responsible for the creation or accumulation of the photographs)
- vii) Scope and Content, including number of images, formats, arrangement, photographers, and important subjects and individuals shown
- viii) Conditions Governing Access
- ix) Language of the Material (e.g. No linguistic content)

Information gathered from the records during the arrangement process and from reference resources is analyzed and summarized in narrative paragraphs and hierarchical outlines that help researchers find and understand the materials. There is no single prescribed level of narrative description that is inherently correct for all photographs. Balancing a combination of collection-level context and item-level details is ideal, but a determination for the depth and level of description is based upon the needs and resources of the Archives. In general, recommendations are assessed by considering the value, anticipated use, and condition of materials. The amount of time spent on description is in direct proportion to the informational value and physical characteristics of the material.

b) Finding Aids

A finding aid should include the DACS elements mentioned above as well as information about the arrangement of the collection, including descriptions of subgroups, series, and subseries. Each box in the collection should be listed along with a description of its contents. Boxes may be further subdivided (intellectually rather than physically) into “files” if they contain images related to several different subjects. For instance, Box 1.1.1 in PG 19: Photographs of University Properties contains eight “files” on Aerial overviews, Angelus Hall, Boathouse, Founders Hall, Gatehouse, Hunt/Reefe Halls, Marian Hall, and McAuley Complex.

As of January 2008, the University Archives does not produce EAD-encoded finding aids for display on the Internet. Researchers use paper-based finding aids that are available in the Archives, and there is a preliminary plan for mounting static html versions on the Archives website.

All elements of the finding aid should be entered into the Archivists’ Toolkit following the current AT data entry procedures, and the AT record should be considered as the authoritative version of the description.

In the future, the Archives will develop an xml stylesheet for transforming exported AT data into a searchable, EAD-encoded online finding aid.

6) Preservation Concerns

a) Stabilizing Photographs

Photographic materials are very sensitive to environmental factors, and exposure to a number of hazardous conditions should be avoided, including UV light, unsuitable and/or fluctuating levels of temperature and relative humidity, acidic materials, air-borne pollutants, and mechanical damage.

Mechanical damage caused by poor and/or excessive handling is a serious threat to the collection, and every effort should be made to prevent its occurrence. Photographic materials can suffer ruinous damage, including tears, cracks, losses, abrasions, fingerprints, and stains. Everyone who handles negatives and prints would wear clean cotton gloves in order to protect the surfaces from damaging salts in human perspiration.

b) Storage

Since a great majority of the photographs in the Archives are gelatin prints, their environmental and storage requirements are fairly simple and straightforward.

Decisions about appropriate rehousing materials are generally based upon the anticipated use and physical condition of the photographic materials.

The following recommendations constitute a significant preservation effort:

- i) Rehouse the materials in archival-quality protective enclosures to ensure their safe handling, using individual protective sleeves for slides, negatives, prints of standard sizes, and oversized prints; binder boxes; and flat storage boxes for oversized materials.
- ii) Cut slips of suitable sizes from archival acid-free paper and insert them into individual protective sleeves to act as a buffer behind photographs and between pairs of photographs. This helps to minimize the transfer of harmful agents that may cause further deterioration of the materials (acidic mat-type mounts, adhesive residue, stickers, etc.).
- iii) Stack oversized materials in individual sleeves in a flat storage box by descending size and weight (largest items first on the bottom and smallest items last on top) to prevent material damage. A corresponding list of item-level contents in the finding aid will facilitate identification and retrieval.
- iv) Prints of historic value should be matted with acid-free rag or museum board for protection. Matting should be done by an experienced framer or under the direction of a trained conservator.

c) Vendors and Product Specifications

Light Impressions
205 South Puente Street
Brea, CA 92821
800/828-6216 (Customer Service)
800/828-5539 (Fax)
www.LightImpressionsDirect.com

Caveat: All of the following products were ordered from Light Impressions in the fall of 2007 for use in rehousing materials in PG 19: Photographs of University Properties. However, many of the PhotoGuard pages were flawed and spotty, and replacement pages sent by Light Impressions showed no improvement. For future orders of sleeves, other vendors are recommended.

- i) Tan TrueCore™ Binder Box
12-1/4" x 13-1/4"; 1-1/2" O-ring binder
Product # 9438
- ii) Poly Spine Label Pockets
1-3/8" x 3" for 1-1/2" O-ring binder
200/box: Product # 10253
- iii) SlideGuard™ Top-Loading Page 3 mil – 2" x 2" slide inserts (20/pg)
9-5/16" x 11-9/16" (polypropylene)
25/pkg.: Product # 3227

- iv) HD Poly Chron™ Negative & Film Storage Pages - 35 mm (36 frames/6 strips)
11-1/4" x 10-1/4" (polyethylene)
50/pkg.: Product # 7577
- v) PhotoGuard™ Page – 3.5" x 5" inserts (5/pg)
9-1/2" x 11-3/8" (polypropylene)
25/pkg.: Product # 7713
- vi) PhotoGuard™ Page – 4" x 6" inserts (3/pg)
9-1/2" x 11-3/8" (polypropylene)
25/pkg.: Product # 9703
- vii) PhotoGuard™ Page – 5" x 7" inserts (2/pg)
9-1/2" x 11-3/8" (polypropylene)
25/pkg.: Product # 9705
- viii) PhotoGuard™ Page – 8" x 10" inserts (1/pg)
-1/2" x 11-3/8" (polypropylene)
25/pkg.: Product # 9699
- ix) Tan TrueCore™ Drop-Front Box
11" x 14" x 1-1/2"
Product # 5012
- x) Transview™ Sleeves – 11-1/8" x 14-1/8"
Polypropylene w/clear back
100/pkg.: Product # 5316

Gaylord Brothers
P.O. Box 4901
Syracuse, NY 13221-4901
800/962-8580 (Customer Service)
800/272-3412 (Fax)

- i) Print File Archival Negative Preservers – 120 mm (12 frames/4 strips)
9-15/16" x 11-5/16" (polyethylene)
100/pkg.: Product # PF4S

d) Useful Resources

A valuable nearby resource is the Northeast Document Conservation Center (NEDCC), a non-profit organization founded in 1973 which specializes in the conservation of paper-based materials.

Northeast Document Conservation Center (NEDCC)
100 Brickstone Square
Andover, MA 01810-1495
978/470-1010 (Tel.)
978/475-6021 (Fax)
www.nedcc.org

It is an excellent source of up-to-date information on preservation and conservation issues. A series of technical leaflets relating to photographic materials is available upon request or from their website.

7) Access

a) Access Procedure

Material in the Salve Regina University Archives may be used by anyone, including staff, faculty, students, alumni, Library Friends, and other researchers. Patrons who wish to conduct research in person should contact the University Archivist in advance to make an appointment.

No archival material is allowed to leave the Archives area. Items from the Archives do not circulate.

Before gaining access to archival material, all patrons must show valid photo identification and sign a registration form to indicate that they have read, understood, and agreed to abide by the Archives' policy regarding use of the collection. Patrons who refuse to sign will not be granted access to the Archives. (See Appendix II for a copy of the registration form.)

The archivist will provide patrons with access to available finding aids and will inform patrons of all applicable restrictions as soon as possible in the research process.

Patrons using unsleeved original photographs will wear cotton gloves provided by the archivist and should avoid touching the emulsion surfaces. Photographs should be handled individually and carefully.

Patrons should not remove photographic materials from archival enclosures. Any questions or concerns about the materials may be directed to the archivist.

Patron use of pens, scanners, digital cameras and other copying devices is not allowed, and patrons must avoid leaning on, placing any object upon, or taking notes on top of photographs.

For the protection and preservation of the collection, the archivist reserves the right to restrict the use of materials which have not been processed, are currently being processed, or which are particularly fragile.

The archivist will conduct research for off-campus patrons with no affiliation to the University as time allows. Some fees for shipping, copies, and research may be applicable. Inquiries will be answered in the order they were received within a time frame that is practical for the archivist.

b) Security

All archival materials should be stored in a secure, locked location when not in use.

Before gaining access to archival material, all patrons must show valid photo identification, such as a University ID, driver's license, state-issued ID card, or passport. Patrons will also fill out a registration form with address, phone number, and signature. Patrons who refuse to provide ID or refuse to sign the registration form will not be granted access to the Archives.

Patrons will store coats, bags, and other personal items in the Archives office or on the coat rack while they are using archival materials.

Archives staff will retrieve all requested records and make photocopies. Patrons are not allowed to browse the collection storage areas.

Archives staff will monitor patrons at all times when they are using material from the Archives. For security reasons, staff reserve the right to inspect all articles used at the research tables.

c) Promoting Use of the Collection

When a collection has been processed, the Archives should inform the university community. An announcement describing the holdings may be submitted to the McKillop Library Newsbrief, McKillop Library and Archives websites, University Relations office, and individual academic departments with a related interest.

Announcements may also be directed to a community of archivists outside the university through listservs, such as Archives and Archivists, NEAdiscuss, and visualmat, as well as publications, such as NEA Newsletter and SAA College & University Archives Section Newsletter.

8) Reproduction of Photographic Materials

a) Copyright Issues

Permission to use materials and purchase photocopies from the Salve Regina University Archives does not convey the permission to publish, exhibit, quote beyond fair use, or otherwise reproduce materials in full or in part. Securing these permissions is the responsibility of the user, not of the University or Archives.

Patrons who wish to quote, publish, exhibit or reproduce material from the Salve Regina University Archives must request permission in writing to the University Archivist, McKillop Library, 100 Ochre Point Ave., Newport, RI 02840. Although the University can only grant permission to publish texts or images for which it is the copyright holder, the University does own the copyrights to most of the material in the University Archives, including printed materials published by the University and many records created on behalf of the University. In cases where the copyright is held elsewhere, the archivist will try to assist patrons in identifying and locating the copyright owner. (See Appendix III for a copy of the Copyright and Publication Statement.)

b) Uses of Reproductions

In exhibitions, high-quality copy prints are required to replace original photographs that cannot be used due to their condition, vulnerability to light exposure, or security issues. A reproduction should be representative of the true physical characteristics of the print, including size, clarity of image, and color.

While photographs are reproducible, the originals have the value of unique items, and should be viewed in this light. Any request for reproduction of an image is subject to review and approval by the University Archivist.

Copies for internal patrons, such as University Relations or Design Services, are most often provided in digital form for publication in print or online.

Copies requested by external patrons are provided for personal research use only. They must not be transferred to any other person or institution and must not be reproduced, published, exhibited, or otherwise distributed without written permission from Salve Regina University.

High-quality publishable images may be released for commercial use only after the requestor has signed a licensing agreement and paid the appropriate reproduction and use fees. As of January 2008, a commercial use policy has not yet been enacted.

c) Reproduction Process

Archives staff will make all copies or scans using Library equipment, and copies will be clearly marked with a Salve Regina University credit line.

Copies of material in poor condition will be made at the discretion of the archivist. The archivist will not copy fragile or brittle material if the copy process will cause damage to the original item. The archivist may also decline to copy material because of access restrictions, privacy or confidentiality concerns, known copyright restrictions, or other identifiable factors.

The archivist will create an archival master TIFF image for each photographic item that is scanned and will create any derivative files such as jpegs from the master image.

Scanning specifications:

Photographs: continuous tone, color	300 ppi min	8-bit grayscale for B&W images; 24-bit color min for color images
Contact prints and slides: continuous tone	600 ppi min	8-bit grayscale for B&W images; 24-bit color min for color images

File formats:

Archival master: TIFF, uncompressed or LZW compressed, PC byte order, original pixel dimensions, at least 300 ppi

Thumbnail: JPEG, quality = 7 (medium), Baseline (“standard”) format, reduced in size to 100 pixels on longer dimension, 72 ppi

Service copy: JPEG, quality = 10 (maximum), Baseline (“standard”) format, reduced in size to 500 pixels on longer dimension, 72 ppi

The archivist will scan entire images or pages as archival masters, and then do any necessary cropping to create derivatives that focus on specific components of the original image. In addition, for contact sheets, the archivist will create a separate archival master for each individual frame and use the negative numbers for naming.

All copies that are released to students or used off campus must contain some kind of identification of the source. Before releasing digital files or digital prints, the archivist will add the following text to the bottom margin of the image using Photoshop: “Courtesy Salve Regina University Archives” and (where appropriate) “© Salve Regina University.” Paper copies should be stamped with the blue stamp reading “Courtesy Salve Regina University Archives” and/or “© Salve Regina University.”

d) Reproduction Fees

i) Copy fees

Photocopies:

Staff and faculty, internal purposes.....	Free
Staff and faculty, personal research.....	First 25 pages free, then \$0.25 per page
SRU Students and alumni.....	First 25 pages free, then \$0.25 per page
Non-affiliated researchers.....	\$0.25 per page

Digital files:

Staff and faculty, internal purposes.....	Free
SRU students, educational purposes	Free

For all other uses, contact the University Archivist for policy and fees.

Duplicate photographs printed from digital files:
Contact the University Archivist for policy and fees.

Shipping:

\$1.00, up to 3 oz.

ii) Use fees

Salve Regina University reserves the right to assess a use fee when granting permission to publish material from the Archives.

For commercial uses, such as products or items for sale, requestors will pay a use fee in addition to the reproduction fee. For educational and other non-commercial uses that produce no income, the Archives will not charge a fee but does expect appropriate credits or citations.

As of January 2008, a commercial use policy has not yet been enacted.

e) Digitization Projects

The archivist may elect to undertake a project in which a collection of photographs is digitally scanned to increase access to the images, facilitate off-site research use, and reduce the amount of physical handling. All scanning projects will be conducted under the supervision of the University Archivist according to established procedures.

f) Management of Digital Assets

The University Archives uses MediaBin, the university's digital asset management system, to manage individual scanned copies of photos. The intent is to scan each item only once, keep a high-quality archival master with descriptive metadata in MediaBin, and create and manage derivative images through MediaBin.

As of January 2008, metadata fields for MediaBin are still being developed by the SRU user community.

Appendices: Sample Forms

- I. University Archives Transfer Form
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University Archives Transfer Form

Originating office: _____ Date of transfer: _____

Contact person: _____ Extension: _____

Dates covered by material: _____ Box #: _____

Brief description of material: _____

Confidential material Y N If Y, describe: _____

I hereby transfer custody of the described records to the University Archives. I understand that the Archivist has the right to dispose of any unwanted material. Unless the confidential nature of the records is described above, the records can be examined by the public without restriction.

Signature of person transferring records Date

Name of person transferring records

ARCHIVES USE: Receipt of the above described material by and on behalf of the Salve Regina University Archives is acknowledged.

University Archives representative Date

Location Accession #

Salve Regina University Archives, McKillop Library, Room 023
University Archivist
401-341-2276, archives@salve.edu

SALVE REGINA UNIVERSITY ARCHIVES PATRON REGISTRATION FORM

Please read the following:

- Food, drink, smoking, and cell phone use are not allowed in the Archives area.
- Patrons may take notes using pencil and paper or laptop computers, but pens, scanners, digital cameras and other copying devices are not allowed.
- Patrons will treat all archival materials carefully and respectfully. Patrons will take care not to add or remove marks on the material and will not fold or trace material, write notes on top of material, rest laptop or other objects on the surface of items, or lean on materials. Researchers who damage material will not be permitted further use of the Archives and may be assessed repair fees. Any person found stealing, defacing, mutilating, or in any way destroying materials will be prosecuted.
- Patrons using original records will wear cotton gloves provided by the Archives. Patrons should leave sleeved photographs in their enclosures and should avoid touching the emulsion surfaces of unsleeved photos. Photographs should be handled individually and carefully.
- Patrons may use only one box at a time and should remove only one folder at a time, using colored placeholders to mark the correct location of that folder within the box. Patrons must not rearrange the existing order of papers or photos within folders or boxes and should notify staff if materials appear to be damaged or out of order. Patrons will replace material and folders in the same order and facing the same direction as when received.
- Library staff will monitor patrons at all times when they are using material from the Archives. For security reasons, staff reserve the right to inspect all articles used at the research tables.
- No archival material is allowed to leave the Archives area. Items from the Archives do not circulate.
- Staff and faculty may request a photocopy, fax, or digital image of the material for internal purposes. For all other purposes, the Archivist will provide photocopies or faxes only. Fees may apply.
- Library staff will make all copies or scans using Library equipment, and copies will be clearly marked with a Salve Regina University credit line. These copies, whether physical or digital, are provided for personal research use only. They must not be transferred to any other person or institution and must not be reproduced, published, exhibited, or otherwise distributed without written permission from Salve Regina University.
- Copies of material in poor condition will be made at the discretion of the Archivist. The Archivist will not copy fragile or brittle material if the copy process will cause damage to the original item. The Archivist may also decline to copy material because of access restrictions, privacy or confidentiality concerns, known copyright restrictions, or other identifiable factors.
- The Archivist reserves the right to reject any request for copies which would place an undue burden on the Archives' resources and staff.
- Supplying a photocopy is not an authorization to publish. Patrons should be sure to read the Salve Regina University Archives Copyright and Publication Statement (copies are available from the Archives staff).

I have read, understood, and agree to abide by the Salve Regina University Archives' policies regarding use of the collection, copies, and publication of information from the collection.

Signed: _____ Dated: _____

Name: _____

Address: _____

e-mail: _____ Phone: _____

SALVE REGINA UNIVERSITY ARCHIVES COPYRIGHT AND PUBLICATION STATEMENT

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Proposed organization for photographs existing in the Archives as of 2007

Items in italics are theoretical placeholders based on university administrative structure.

This organizational scheme is based on the current record group structure used in the Archives. Whenever possible, the arrangement of photograph groups should echo that of the record groups.

PG 1. Institutional History

- 1.1. History
- 1.2. Anniversaries and celebrations

PG 2. University Governance

- 2.1. Corporation
- 2.2. Advisory Board
- 2.3. Board of Trustees

PG 3. Office of the President

- 3.1. Photographs of the President
 - 3.1.1. S. Mary Matthew Doyle
 - 3.1.2. S. Mary Hilda Miley
 - 3.1.3. S. Mary Emily Shanley
 - 3.1.4. S. Mary Christopher O'Rourke
 - 3.1.5. S. Lucille Mary McKillop
 - 3.1.6. S. M. Therese Antone

PG 4. Mission Integration and Planning

- 4.1. Photographs of the Vice President
 - 4.1.1.
- 4.2. *Accreditation*
- 4.3. University Chaplain
- 4.4. Campus Ministry
- 4.5. Mission-related events
 - 4.5.1. Mercy Day
 - 4.5.2. Sodality
 - 4.5.3. May procession
- 4.6. Connect to College (aka Bridges)

PG 5. Institutional Advancement

- 5.1. Photographs of the Vice President
 - 5.1.1.
- 5.2. Office of Development
 - 5.2.1. Fundraising Events
- 5.3. Office of Public Affairs
- 5.4. Office of Alumni and Parent Programs

PG 6. Academic Affairs

- 6.1. Photographs of the Vice President
 - 6.1.1.
- 6.2. Photographs of the Dean of Faculty
 - 6.2.1.

- 6.3. Faculty
 - 6.4. Library Services
 - 6.5. Academic Programs
 - 6.5.1. *Undergraduate school*
 - 6.5.2. *Graduate school*
 - 6.5.3. *International Programs and Study Abroad*
 - 6.5.4. *Sponsored Conferences/Workshops*
 - 6.6. Academic Support
 - 6.6.1. Office of the Registrar
 - 6.6.2. Orientation
 - 6.7. Convocation
 - 6.8. Commencement
 - 6.9. Instructional Technology Center (ca. 1970s-1980s)
- PG 7. Financial Affairs/Administration
- 7.1. Photographs of the Vice President's Office
 - 7.2. Office of Information Technology/IS
 - 7.3. Office of Human Resources
- PG 8. Enrollment/Admissions
- 8.1. Photographs of the Vice President
 - 8.1.1.
 - 8.2. Photographs of the Dean of Admissions
 - 8.2.1.
 - 8.3. *Office of Financial Aid*
 - 8.4. Career Development Center
- PG 9. Student Life
- 9.1. Photographs of the Vice President
 - 9.1.1.
 - 9.2. Photographs of the Dean of Students
 - 9.2.1.
 - 9.3.
 - 9.4. Office of Residential Life
 - 9.4.1. Residence Hall Association (RHA)
 - 9.5. Student Activities/Events
 - 9.5.1. Rings (Feb)
 - 9.5.2. Cap & gown day (Feb)
 - 9.5.3. Governor's Day (May)
 - 9.5.4. Class day/class tree (May)
 - 9.5.5. Dances
 - 9.5.6. Special Olympics
 - 9.6. Office of Community Service
 - 9.6.1. Community service activities
 - 9.6.2. Feinstein Enriching America Program (FEAP)
 - 9.7. Athletics
 - 9.7.1. Cross Country
 - 9.7.2. etc
 - 9.7.3. Fitness Center
 - 9.8. *Health Services and Counseling*
 - 9.9. *Student Support*

- 9.9.1. *International Students*
- 9.9.2. *Physically Challenged Students*
- 9.10. *Safety and Security*
 - 9.10.1. *Transportation Services*

PG 10. Undergraduate Studies

- 10.1. Photographs of the Dean of Undergraduate Studies
- 10.2.
- 10.3. Advising
- 10.4. Academic Development Center/Writing Center/Disability Services
- 10.5. *First Year Experience/New Student Seminar???*
- 10.6.
- 10.7. Administration of Justice Department
- 10.8. Art Department
 - 10.8.1. University Gallery
- 10.9. Biology and Biomedical Science Department
- 10.10. Business Studies and Economics Department
- 10.11.
- 10.12. Chemistry Department
- 10.13.
- 10.14. Education Department
- 10.15. English Department
- 10.16. History Department
- 10.17.
- 10.18. Mathematical Sciences Department
- 10.19. Modern Languages Department
- 10.20. Music Department
- 10.21. Nursing Department
- 10.22.
- 10.23. Philosophy Department
- 10.24. Politics Department
- 10.25. Psychology Department
- 10.26.
- 10.27. Religious Studies Department
- 10.28.
- 10.29. Social Work Department
- 10.30. Sociology and Anthropology Department
- 10.31.
- 10.32. Theatre Arts Department
- 10.33.
- 10.34. American Studies Program
- 10.35. Cultural and Historic Preservation Program
 - 10.35.1. Annual Salve Regina University Conference on Cultural and Historic Preservation
- 10.36. Interactive Communication Technology Program
- 10.37. International Studies Program
- 10.38.
- 10.39. Pell Scholars Honors Program
- 10.40. VIA Program

PG 11. Graduate Studies and Continuing Education

- 11.1. Photographs of the Dean of Graduate Studies
- 11.2.
- 11.3. *Continuing Education/Extension Studies*
- 11.4.
- 11.5. Administration of Justice
- 11.6. Business Administration
- 11.7.
- 11.8. Health Services Administration
- 11.9. Holistic Counseling
- 11.10. Humanities
- 11.11.
- 11.12. International Relations
- 11.13. Management
- 11.14. Rehabilitation Counseling

PG 12. Faculty Committees

PG 13. Student Organizations

- 13.1. *Student Government Association (SGA)*
- 13.2. *Campus Activities Board (CAB)*
- 13.3.
- 13.4. *Accounting & Finance Club*
- 13.5. *Administration of Justice Club (ADJ)*
- 13.6. *American Marketing Association (AMA)*
- 13.7. *Anthropology Club*
- 13.8. *ARISE*
- 13.9. *Art Guild*
- 13.10.
- 13.11. *Best Buddies*
- 13.12.
- 13.13. *Circle K*
- 13.14. *Council for Exceptional Children (CEC)*
- 13.15. *Cultural & Historical Preservation Club (CHP)*
- 13.16.
- 13.17. *Dance Company*
- 13.18.
- 13.19. *East Bay Special Olympics*
- 13.20. *E.S.C.A.P.E.*
- 13.21.
- 13.22. *Film Club*
- 13.23.
- 13.24. *Gay, Straight, Lesbian & Bisexual Alliance (GSLBA)*
- 13.25.
- 13.26. *Habitat for Humanity*
- 13.27.
- 13.28. *Information Systems Management Club*
- 13.29.
- 13.30. *Model United Nations (Model UN)*
- 13.31. *Mosaic News*
- 13.32. *Multicultural Student Organization (MSO)*
- 13.33.

- 13.34. *One World Society*
- 13.35. *Orpheus Musical Society*
- 13.36.
- 13.37. *Paintball Club*
- 13.38. *Philosophy Club*
- 13.39. *Pre-Med Club*
- 13.40. *Psychology Club*
- 13.41.
- 13.42. *R.E.A.L. Women*
- 13.43. *Respect Life Club*
- 13.44.
- 13.45. *Social Work Club*
- 13.46. *Sigma Phi Sigma - National Mercy Honor Society*
- 13.47. *Stagefright Theater Company*
- 13.48. *Student Association of Interdisciplinary Life Sciences (SAILS)*
- 13.49. *Student Nursing Organization (SNO)*
- 13.50. *Students for a Democratic Society (SDS)*
- 13.51. *Students Interested in Free Enterprise (SIFE)*
- 13.52. *Surf Club*
- 13.53.
- 13.54. *Volunteers Interested in Reaching & Guiding Others (VIRGO)*
- 13.55.
- 13.56. *Willow Literary Journal*
- 13.57.
- 13.58. *Yearbook*

PG 14. Faculty Papers

PG 15. Alumni (records related to alumni not created by the office of Alumni/Parent Programs)

- 15.1.
- 15.2. SRU Student Alumni Association (SAA)
- 15.3. Fathers'/Parents' Council
- 15.4.

PG 16. Pell Center for International Relations and Public Policy

- 16.1.
- 16.2. Visit from Dalai Lama, Nov. 17, 2005

PG 17. Circle of Scholars

PG 18. Religious Orders/Groups at Salve Regina

- 18.1. Sisters of Mercy
 - 18.1.1. Meetings of Provincial Council
 - 18.1.2. Groups of Sisters at Salve
- 18.2. Indian Sisters
- 18.3. Visit from Indian bishop
- 18.4. Christian Brothers

PG 19. Property Photos

- 19.1. Overviews
- 19.2. Individual buildings

- 19.2.1. Owned buildings
- 19.2.2. Leased buildings
- 19.3. Landscapes and trees