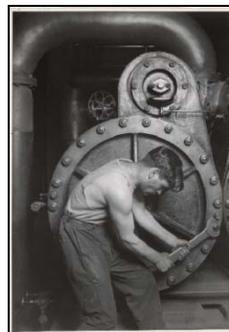
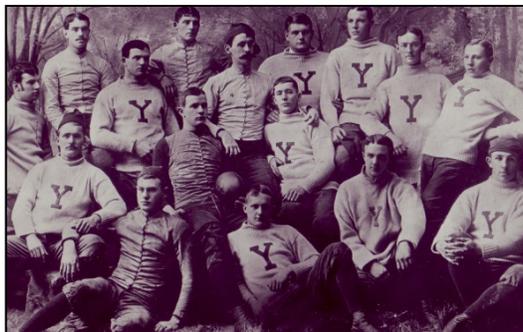


Yale University Conservation Survey of Photograph Collections



Final Report

Submitted to:
The Andrew W. Mellon Foundation
May 13, 2010

Final Report
Andrew W. Mellon Foundation
Conservation Survey of Photograph Collections at Yale University

Submitted by:

Ian McClure,
Chief Conservator, Yale University Art Gallery (YUAG)
Roberta Pilette,
Director, Preservation Department Yale University Library (YUL)

Tim White,
Assistant Director, Collections & Operations, Peabody Museum of Natural History

Barbara A. Shailor,
Deputy Provost for the Arts

Elisabeth Fairman,
Senior Curator, Rare Books & Manuscripts, Center for British Art (YCBA)

Carol DeNatale,
Director, Collections & Technological Initiatives, Yale University Art Gallery (YUAG)

Joshua Chuang,
Assistant Curator, Photographs, Yale University Art Gallery (YUAG)

Meg Bellinger,
Director, Office of Digital Assets and Infrastructure (ODAI)

Paul Messier,
Photograph Conservator

Melissa Banta,
Program Officer for Photographs, Weissman Preservation Center, Harvard University

Table of Contents

| | |
|---|----|
| 1.0 Background | 4 |
| 1.1 Overview of Photograph Collections at Yale | 5 |
| 1.2 Significance of Collections for Teaching and Research | 6 |
| 2.0 Project Activities | 7 |
| 2.1 Communications | 7 |
| 2.2 Project Methodology/Survey Instrument | 7 |
| 2.3 Questionnaire Development | 8 |
| 2.4 Site Visits | 9 |
| 2.5 Data Survey | 10 |
| 3.0 Project Results | 10 |
| 3.1 Collection Content | 10 |
| 3.2 Inventory Control & Cataloging | 11 |
| 3.3 Use & Access | 11 |
| 3.4 Preservation Planning & General Priorities | 12 |
| 3.5 Environment | 13 |
| 3.6 Storage & Housing | 14 |
| 3.7 Treatment | 14 |
| 3.8 Education and Training | 15 |
| 3.9 Results Summary | 15 |
| 3.10 Conclusion & Next Steps | 16 |
| Appendices | 17 |
| Appendix A – Project members | 17 |
| Appendix B – Agenda for Town Hall Meeting | 18 |
| Appendix C – Summary of results for participating collections | 19 |
| Appendix D – Compilation of questionnaire results for all collections | 25 |

1.0 Background

Questions and concerns about the preservation, conservation and overall management of Yale's photograph collections are part of a larger discussion regarding cooperation and collaboration among Yale's cultural institutions which dates from at least the 1990s. These discussions culminated, in October 2004, in a three-year grant from the Andrew W. Mellon Foundation to support the development of a new model for collaboration among Yale's special collections. Then, in 2007, the University acquired the Bayer research facility. This unanticipated acquisition, which happened to coincide with the last year of the Collections Collaborative grant, proved to be a turning point in realizing the University's ambition for a collaborative, campus-wide conservation and preservation strategy organized around a dedicated facility suited to the purpose. The University has since committed substantial resources to the establishment of a Center for Conservation and Preservation at the West Campus (formerly the Bayer complex), and significant conservation and preservation work is already underway in Building A 21, the designated site for Yale's shared conservation activities.

Photographs have been collected at Yale since very shortly after the acknowledged advent of the medium in 1839. All of the major cultural institutions, including the Yale University Art Gallery (YUAG), the Yale Center for British Art (YCBA), Yale University Library (YUL), and the Peabody Museum of Natural History (PM), have important and distinct collections of photographs. Collecting photographs has not been confined to these major cultural institutions alone, however. Virtually every one of the University's many departments and units hold and manage collections of their own. Some of these smaller, lesser known collections unquestionably include rare and significant materials. Because the University has never had an institutional strategy for the overall management of these collections, detailed and comprehensive information, including the physical condition of many collections, is lacking. This state of affairs is in part attributable to the fact that the University does not employ experts in photograph preservation and conservation, or in cataloging. Not surprisingly, the state of Yale's photograph collections has given rise to calls for undertaking a survey as an essential first step in accurately identifying, devising plans to care for, and making the collections accessible to the wider scholarly, student and public community. Given the context of the Collections Collaborative initiative, and the acquisition of a facility dedicated to preservation and conservation, it was clear that a thoroughgoing assessment of one of the University's major collections would also provide an excellent opportunity for Yale's cultural institutions to collaborate on an important project.

The Andrew W. Mellon Foundation's subsequent grant supporting a survey and assessment of needs set an overall goal of making Yale's photograph collections more accessible for teaching, learning and research. In order to accomplish this, the project was designed to:

- Create and make available a Directory of Yale's photograph collections.
- Create a database of general information regarding the condition and cataloguing state of these collections so that some preservation and access priorities can be established, and needed resources defined.

- Make Yale's photograph collections more accessible for teaching, learning and research by making them discoverable, ensuring that they are in a condition that preserves their physical integrity, and making digital surrogates available where feasible.

The project has been a demonstration of successful collaboration across the University. It also confirms the long conjectured scope and richness of Yale's photograph collections.

1.1 Overview of Photograph Collections at Yale

The academic community at Yale and elsewhere has always recognized the documentary and evidentiary value of photography. At Yale, photographs quickly became an essential resource for disciplines increasingly focused on the gathering and analysis of data based on observation, both cultural and scientific. Not surprisingly, given the depth and breadth of the University's activities, the photograph collections have grown systematically over the past century and a half. Today, as a result of the survey which is the subject of this report, it is possible to identify 82 separate collections, holding in excess of 3.8 million photographs that encompass broad geographical areas and illustrate an encyclopedic range of subjects in the arts, humanities and sciences.

The collections span the technological as well as chronological history of the medium – from delicate sun pictures by William Henry Fox Talbot to contemporary landscape views by Robert Adams. Department holdings vary in size from the 3,000 photographs in the Historical Medical Collection, to some 20,000 images in the Lewis Walpole Library, to the over 1.2 million items in the Yale University Library Manuscripts and Archives department. Photographs across campus include individual items, photographic albums, and historically significant collections of photographically illustrated books. In many cases, images are associated with artifact, bibliographic, or other supporting material such as research journals, field notes, professional correspondence, or personal letters and diaries. All of these provide further context for understanding and interpretation.

Some collections were formed on the basis of the specialized collecting interests of particular departments. The Music Library, for example, holds approximately 90,000 images relating to the history of music, musical instruments, and the lives of musicians. Other collections relate to research undertaken at Yale and elsewhere. Holdings at the Peabody Museum focus on the Museum's anthropological research, while images at the Divinity Library illustrate the activities of the Yale Divinity School as well as the work of missionary schools and hospitals around the world. The University's schools and programs are also well documented – from exhibitions and productions at the School of Art to the history of the Yale Law School. A number of collections come from the personal papers of faculty or alumni associated with the University. Manuscripts and Archives, for example, holds photographs that visually document the history and activities of individuals and families associated with Yale, including their interactions with other cultures and countries around the world.

The interconnections and cross-disciplinary nature of the University's photographic resources would seem to provide numerous opportunities for study and research. The Divinity School holdings, for example, offer material of interest to scholars of religious history as well as to

anthropologists studying the cultural impact of missionary work abroad. Photographs relating to African studies can be found not only in the African divisions of the Yale University Library and Yale University Art Gallery, but also at the Divinity School, Manuscripts and Archives, and the Beinecke Rare Book and Manuscript Library. Other examples of the potential for cross-disciplinary research abound.

A partial list of the artists represented in the collections includes: Bernice Abbott, Robert Adams, Diane Arbus, Eugène Atget, Hippolyte Bayard, Mathew Brady, Harry Callahan, Julia Margaret Cameron, Desire Charnay, Edward S. Curtis, Walker Evans, Roger Fenton, Robert Frank, Lee Friedlander, Francis Frith, Alexander Gardner, Hill and Adamson, John Hillers, Lewis Hine, Emit Gowin, Dorothea Lange, Gustave LeGray, William Henry Jackson, Robert MacPherson, Eadweard Muybridge, George Sands Nadar, Timothy O'Sullivan, Tod Papageorge, Man Ray, Aaron Siskind, Alfred Stieglitz, Paul Strand, Felix Teynard, John Thompson, Carl Van Vechten, Carleton Watkins, and Garry Winogrand. Whether they come from the Yale Art Gallery's Prints, Drawings and Photographs division, with its focus on the history and culture of photography, or the Beinecke Western Americana Collection, with its focus on American history, these works collectively document major artistic developments in the history of the medium.

1.2 Significance of Collections for Teaching and Research

Yale has a long tradition of integrating photography into the curriculum, fostered by noted individuals such as the photographer Walker Evans, who taught at the Yale School of Art from 1964 to 1974; the cultural historian Alan Trachtenberg, Professor Emeritus of English and American Studies, who served on the Yale faculty for 35 years; Tod Papageorge, Professor of Photography, who became chair of the photography program at the Yale School of Art in 1979; and photographer Richard Benson, an adjunct Professor of Photography and former dean of the Yale School of Art from 1996 to 2006. Laura Wexler, chair of the Women's, Gender and Sexuality Studies program and Professor of American Studies at Yale, notes that Trachtenberg and Evans helped "to build crucial free movement among ranks, departments, institutions, and professions." Today, there are formal opportunities for studying the history of the medium at the School of Art, the History of Art Department, the Philosophy Department, and the American Studies program. The collections are a crucial foundation for these pedagogical traditions.

The present survey is destined to play a critical role in furthering Yale's traditionally close relationship with photography. Based on the data from the survey, the *Directory to Photographs at Yale* will provide, for the first time, a comprehensive guide to 82 collections and some 3.8 million photographs, many of which remain uncataloged. The *Directory* will enable research across the breadth of photographic materials held in repositories at the University. Students, faculty, and scholars will be able to search for photograph holdings by collection, subject keywords, and/or photographers' names. The guide can also be readily updated to accommodate new information about existing and/or newly acquired collections.

The *Directory* will be an important first step in shaping an identity for the University's photograph resources as a whole. An understanding of the holdings across campus can guide curators as they consider directions for future collecting, while also opening up promising

avenues for the creative use of these materials in existing programs by involving curators, undergraduate fellows, and post-docs in the development of photograph workshops, exhibitions, and publications.

Amy Meyers, Director of YCBA, has observed that as the depth and richness of Yale's photograph collections are revealed through easier access to those collections, Yale will undoubtedly become an intellectual hub for the study and understanding of the history of photography.

2.0 Project Activities

Formal discussions about a potential survey began in April 2009, with an invitation from Meg Bellinger, Director of ODAI, to Paul Messier, Photograph Conservator and Melissa Banta, Program Officer for Photographs at the Weissman Preservation Center, Harvard University. The invitation, which was itself the outgrowth of an earlier conversation at the Mellon Foundation in New York in April between Angelica Rudenstine and representatives from Yale, was to visit the Yale campus and meet with the Deputy Provost for the Arts Barbara A. Shailor, as well as the Directors of the Museums and the Library to discuss the University's photograph collections. Messier and Banta presented a report on the various survey projects with which they had been associated, including the administrative/curatorial project at Harvard. In the discussion which followed their presentation, the consensus was that Yale would seek funding from Mellon to undertake a photograph survey. A cross-departmental project team was assembled (see Appendix A), and a proposal was submitted in July, 2009. Funding was approved and the project was launched in October, 2009.

2.1 Communications

Deputy Provost Shailor called a Town Hall meeting for October 13th for all those responsible at the departmental level for completing the survey questionnaire, as well as their supervisors and/or managers (see Appendix B). The meeting provided information outlining the project fully; introduced those working on the project; described similar projects completed by the consultants; described the Peabody Museum's experience with a pilot survey; and laid out the expected institutional benefits of participation. There were 50 some attendees.

In addition to the Town Hall Meeting, the project team determined that the survey project represented an excellent opportunity to develop the professional understanding of the history and development of photographic processes and the symptoms and causes of deterioration. Two work-shop sessions were offered on October 13th by Paul Messier, consultant to the project, along with Joshua Chuang, Assistant Curator of Photographs at YUAG. Two additional sessions were held on October 16th, by Joshua Chuang and Theresa Fairbanks-Harris, Chief Conservator, Center for British Art. Over 40 staff participated in these workshops.

2.2 Project Methodology/Survey Instrument

The survey used at Yale is based on the successful model developed for and used at Harvard University, the Library of Congress, and the State Hermitage Museum in St. Petersburg, Russia.

The survey instrument was designed to collect descriptive and preservation-related data for each collection within an institution. At Yale, the instrument was modified to reflect the institution's culture and organization, with collections held both in the formal collecting institutions as well as in numerous other departments across the University.

The Yale Project Team determined that the survey instrument could be strengthened by the development of a user-friendly interface and database structure that would serve the initial survey needs but also be maintained and updated beyond the life of the grant project to ensure that the information about Yale photographs maintains currency. A Web-based database application was developed to capture answers to all survey questions accurately and conveniently. About a dozen scripts in a popular programming language PHP, in total of more than 1000 lines, were created to authenticate, to display question forms and to take input data. A MySQL database instance of ten tables was created to store the captured data. For the security and privacy of the collected survey data, a Central Authentication System (CAS) module was integrated with the application. At the completion of the surveys, in order to generate final reports, database conversion scripts were developed to convert the database from the MySQL format to MS Access format on which the original survey was developed.

Assessment categories included:

- content,
- use & access,
- preservation planning,
- environment,
- storage & housing,
- conservation treatment, and
- education & training in preservation.

The survey was distributed (as a web-form) in late October 2009 to 137 recipients. The survey was closed in January 2010.

Once completed, the data were compiled and statistically analyzed by Messier. Messier's analysis revealed areas of highest critical need for individual collections, as well as indicating priorities across the University as a whole. As a result, Yale is now in position to shape a broad and comprehensive preservation plan for its photograph collections, and to develop a plan for significantly strengthening photograph conservation at Yale.

2.3 Questionnaire Development

Working with Messier and Banta, the project team refined the basic questionnaire to address the needs particular to Yale. This included added questions about photographs in digital formats. Once the questionnaire was finalized, a pilot survey was conducted with two of the Peabody Museum's collections. This test helped to refine the usability of the questionnaire, established the approximate length of time required for completion, and provided an opportunity to clarify

any unanticipated questions. With the successful conclusion of the test, the survey was opened to all participating departments/units.

The final questionnaire consisted of nine sections and more than 60 questions. It would take about 90 minutes to complete. Participants were encouraged to answer as many questions as they could, and not to spend time conducting detailed research on a particular question or set of questions. A collaborative online work site was created, and an email address was set up to give participants a direct line to both McClure and Pilette for any questions or support.

2.4 Site Visits

It became clear that if site visits were to be completed for each of the collection locations during the time allocated, the project team would require supplementary assistance from curators and conservators. Nine teams consisting of one conservator and one curator were formed and assigned to visit those departments outside of the University's cultural institutions, such as Athletics, the Office of Facilities, and others. The collections in the University's cultural institutions received a site visit by a conservator alone, while the cultural institutions' own curators provided overviews of their collections. As a result, the number of site visits for each individual was kept to a manageable number, allowing the visits to be completed in the time allocated.

To ensure that the information gathered during site visits was consistent across locations, meetings were held with the survey teams prior to conducting the visits. A site-visit checklist outlining areas to cover during the visits was established after discussions with Messier and Banta, and a template for reporting the results of the site visit was developed. A web-based collaboration/content management site was established for all the teams and committee members. This was used to post and exchange information regarding the site visits, as well as on general progress.

Among many important revelations, the survey and the subsequent site visits revealed previously little-known collections such as that at the Department of Athletics, as well as a previously overlooked gem found in the Lewis Walpole Library collection. The archive of the Department of Athletics consists of between 250,000 and 300,000 photographs of individual athletes, team photographs, etc. The collection covers track events from 1865, football from 1872 and women's events from 1972. The archive is used regularly by Yale development, other Ivy League schools including Harvard, and by newspapers and other publications. Yale is the only Ivy League school with such complete photographic documentation of athletic events. At the Lewis Walpole Library, as the curator Susan Walker looked through materials in order to complete the survey, she uncovered a set of albumen prints of the Charles Lux House in San Francisco, dated 1887. There is one exterior shot of the house, five interior shots and one shot from the back of the house overlooking San Francisco Bay. It is the exterior shots that are so revealing. Taken from a hill overlooking the bay towards Oakland, these photographs would certainly be of interest to architects, business historians and those interested in 19th century commerce and shipping.

2.5 Data Survey

A final review of the individual surveys was conducted by the survey teams during the site visit. Clarifications and corrections were reviewed with survey recipients, and corrections were entered into the database by the graduate student assistant. The database was converted from the MySQL format to the MS Access format (on which the original survey had been developed), and sent to Messier for report generation and analysis.

3.0 Project Results

Findings for the survey categories are described below. Appendices C and D contain compilations of the questionnaire data. These data are supplemented by observations from the site visits documented in extensive notes prepared and entered into the database by the project team at Yale.

3.1 Collection Content

Survey responses in this category indicate how photographs serve the mission of the administrative units at Yale, and provide insight into the purpose and growth of collections. As expected for a large system of research libraries, the vast majority of collection managers describe their photograph holdings as serving documentary (90%) and archival (84%) purposes. While the informational value of collections is high, the results show that aesthetic and intrinsic value of the collections is also substantial as collection managers report that nearly a quarter (23%) of their holdings would be considered fine art. The vast majority of photograph collections at Yale (75%) are growing steadily at rates anywhere between 1 to 25% per year. A very few collections (7%) report more substantial annual growth rates in a range from 26-100% annually. By contrast, a significant minority of collections (18%) are static, with no annual growth. The strongest area of growth is the collection of 21st century photographs, as 81% of collection managers indicate that they are adding contemporary photographs to their collections. Since the survey was not limited to traditional formats and processes, the collection of digital images is unquestionably driving this growth. Even so, well over half (58%) of the departments at Yale report growth through the collection of 20th century photographs, while fully a third (33%) report growth in 19th century materials. In assessing the value of their collections, collection managers consider 60% of their holdings to be unavailable elsewhere and/or otherwise unique and distinctive. Managers also report that 77% of the collections serve the core mission of their respective departments.

The importance of photographs, both as unique assets and in the extent to which they serve the core mission of the academic units of the University, makes a compelling case for preservation. As the results in this section make clear, the focus of any future preservation program will need to be broad, serving both archival and fine art prints, and spanning formats from traditional 19th and 20th century processes to contemporary digital media.

3.2 Inventory Control & Cataloging

Survey responses in this category indicate how photographs are described and accessed. Most departments at Yale lack a catalog of their photographs on either a group level (41%) or an item level (36%). When a catalog is present, it is typically a group level record. A substantial minority of departments (28%) report that a majority of their collections, anywhere from 76 to 100%, is catalogued on a group level. Another substantial minority of departments (16%) indicates that item-level catalog records exist for a majority of their holdings. A not unusual example of these item-level catalogs is exemplified by the Department of Athletics. It is a locally developed catalog created and maintained in a database application by a single staff member. There is clear risk associated with the loss of such data as the application ages and staff members change. Photograph collections that are cataloged on any level use a mixture of formats and techniques ranging from card-based systems to online collection management systems. Within this spectrum an encouraging 64% of departments report cataloging using online collection management systems followed by substantial use of word processing files, spreadsheets and stand alone database systems. For the most part these cataloging records are not widely accessible, though an encouraging number of departments (42%) report their cataloging records are available to the public. Most collection managers (60%) believe that researcher and scholarly use of their photograph collections would increase if unmet cataloging needs were addressed. The condition of collections was not a significant obstacle inhibiting the rate of cataloging. Other detriments, such as a lack of personnel, staff time, and training, are more often cited as reasons for not undertaking more complete cataloging efforts. The results in this section indicate the extent to which a catalog is fundamental, not only to the level of use and access, but to how photograph collections are valued and ultimately preserved. Collections that are richly described and widely available hold more perceived value. Increasing perceived value, from the perspective of researchers and the general public as well as in the eyes of collection managers, will drive the imperative for enhanced preservation.



Yale Symphony Orchestra – inventory and photographs

3.3 Use and Access

Results in this section provide additional insight into how photograph collections are utilized in the day-to-day functioning of the University's collections. As described above, accessibility appears to be a key factor in determining the perceived value of the collections. Overwhelmingly, collection managers report that photograph collections are underutilized, with 75% of respondents characterizing the use of the collections as "low." While most departments (61%) report they have adequate facilities for researcher access, only a fairly thin majority of departments (55%) indicate that their photograph collections are accessible to the public. To



Office of Public Affairs – contact sheet of sample thumbnails downloaded from server; image of snowy scene published in Yale brochure

some extent ownership rights or other restrictions can inhibit access but, as indicated in the survey, most collection managers indicate that no such limitations exist for all or some of their collections. In fact, a sizable majority of departments (57%) indicate that photographs from their collections are included in permanent or temporary exhibitions. Results of the survey imply that even limited access may come at a cost in terms of the preservation of the collections, since a significant majority of the departments do not have written guidelines for patron and staff handling (75%), or for display/loan (70%). The lack of such guidelines may, in fact, stem from the general perception that the photograph collections are in good condition, thus making preservation measures unnecessary. An overwhelming 95% of collection managers indicate that their photograph collections can be accessed without restrictions based on the condition of the collections. Only 19% of collection managers report having ever limited access to certain photographs due to poor condition or other preservation concerns. For so called “born digital” photographs, accessibility challenges seem more prevalent, since only half of the departments at Yale make such images available on “off line” media such as optical disc or hard drive, while only 42% provide online access.

3.4 Preservation Planning & General Priorities



School of Management – need for improved housing of oversize photos

The results under this category heading illustrate a link between perceived value, use, accessibility and the preservation of photograph collections. By far, cataloging emerged as the top *preservation* priority for collection managers. This result is particularly telling since, narrowly defined, cataloging is not a preservation-related activity. However, the linkage is clear to those collection managers who understand that greater knowledge of the content of their collections is key to establishing value through more widespread researcher/scholarly access. Thus, as cataloging drives value, so too will it drive the preservation imperative. Predictably, the biggest obstacles cited by collection managers to achieving their preservation priorities are a lack of personnel (51%) followed by a lack of finances (32%).

Themes from the previous section of the survey, where limited awareness of the particular preservation requirements for photograph collections permit relatively unfettered access, carry through in this section as most departments (73%) report that they have no long-term preservation plan for photographs. An overwhelming majority (94%) indicate that the condition of their collections has never been assessed. The lack of any conservation assessment is not surprising, given the fact that the vast majority of collection managers (72%) believe that the preservation needs of photographs are a low priority compared to the other media and formats in their collections, and that most (52%) believe that increased preservation measures devoted to photograph collections would not yield increased levels of access. These questionnaire results point to broader deficiencies in preservation education and awareness, and to the absence of a photograph collection champion or curator whose priority would be to ensure that appropriate resources are available to support collections so that they can be made accessible for teaching and learning. Of greatest concern is the absence of disaster planning for 66% of the collections surveyed. Given the general lack of awareness of the

particular preservation requirements for photographs, it is perhaps predictable that when a departmental disaster plan *does* exist, it contains no specific provision for photographs. A seeming lack of preparedness carries through to original “born digital” images, as only 62% of departments indicate they have backup copies. Somewhat more heartening is the result indicating that most departments report having a plan for monitoring the management of pests such as insects and rodents.

3.5 Environment

All photographs benefit from reduced temperature and relative humidity storage environments. This is especially true for cellulose nitrate, cellulose acetate and color photographs. Deterioration caused by poor storage environments, such as image fading and staining, cannot be reversed, making prevention through climate control a necessity. A minority of collection managers (41%) report that photograph collections under their control are stored under temperature and humidity conditions that meet accepted standards for preservation. However, given the evident lack of awareness of specific requirements for photograph preservation, and the lack of professional preservation assessments indicated in the previous sections, the 41% figure may be too optimistic. In fact, most collection managers (60%) noted that in areas where photographs are accessed by researchers, temperature and relative humidity controls are inadequate. Furthermore, most collection managers (68%) report that display spaces such as galleries lack necessary environmental controls.

While most storage facilities are monitored, with 60% of departments indicating that temperature and humidity conditions are checked, by far the majority of collection managers (68%) report that they have no control over these conditions. An overwhelming majority of collection managers (78%) responded that specialized storage environments, such as cold storage, were not required or needed for a minority (1-25%) of items in their collections. This is a surprising result, given recommendations that a variety of media, including negatives, color photographs, motion picture film, and videotape, be stored under cool or cold conditions. Specialized preservation assessments within the collections may reveal a greater need for cool or cold storage. As indicated in section 4.1, photograph collections are considered vital to the core mission of the various departments. This fact is most likely at the heart of the generally mixed reaction of collection managers to the concept of storing photograph collections off site in better environmental conditions. Even if adequately cataloged, 45% of collection managers would not be willing to store their collections remotely, since immediate access would be sacrificed.



Athletic Dept – Overheated basement storage space for department's photograph archives

3.6 Storage and Housing

Along with adequate environmental conditions, improving housings is a critical part of photograph preservation efforts. Poor quality housing materials can cause irreversible damage to sensitive image and binder materials in photographs. Re-housing of photograph collections is the top priority for 17% of departments and the second most pressing priority for an additional 26% of collections. A substantial group of collection managers (30%) indicates that between 75-100% of photographs in their collections are not housed using materials that promote long-term preservation. Most collection managers (63%), report that there are no ongoing efforts to upgrade poor housing, with 62% citing a lack of financial resources to purchase the necessary supplies. The vast majority of collection managers (92%), believe that required housing materials are readily available from vendors, and that specialized or custom materials are unnecessary. Though re-housing requirements are pressing, concerns with storage furnishings are less of a concern. A clear minority (18%) of respondents believed that shelving, cabinets, flat files and other storage furniture was inadequate. The situation is decidedly more mixed when it comes to the available volume of storage space, with 59% of collection managers indicating there was space for at least two years of anticipated growth. Of those, 38% felt that storage space was adequate for more than ten years of anticipated growth. In sharp contrast, 22% of departments report that no growth of their photograph collection is possible due to a lack of adequate storage space, while 16% describe current space as already inadequate.



Medical School Cushing Tumor Registry – collection of photographic negatives. Some rehoused; others waiting.

3.7 Treatment

A majority of departments (57%), report that some or all the photographs in their collections (the numbers indicated range from 25% - 100%) require treatment to stabilize their condition. On the other hand, 41% of departments indicate that, apart from the incremental impact of poor housing and environment, their collections are stable. A substantial number of departments (36%) reported a need to treat photographs that are requested by researchers for exhibition or loan. Given the cumulative size of the collections at Yale, numbering in excess of 3.8 million



Music Library – Left to right, Benny Goodman, Teddy Roosevelt and two unidentified men; Boston, Mass, when the Goodman band played at the Hotel Statler, April-May 1937

photographs, the documented need for conservation treatment is very high. Though the collections are largely perceived to be documentary and/or archival (see section 4.1), the survey is inconclusive on the need for

creating digital surrogates to provide preservation benefits, as well as possibly lessening the need for conservation treatment. While 46% of collection managers believe digitization would have a preservation benefit for a majority of photographs in their collections, presumably by reducing the need for physical access to fragile items, 30% indicate that producing digital surrogates would have a preservation benefit for less than a majority of photographs in their collections (the numbers range from 1% - 50%). Only 21% of collection managers believe there would be no preservation benefit in creating digital surrogates of the photographs in their collections.

3.8 Education and Training

A substantial majority (72%) of collection managers report that they have access to conservation staff. While Yale has excellent staff conservators serving the preservation needs of its museums, libraries, and archives, none of these conservators specialize in the conservation of photographic materials, and none have an interdepartmental mandate to serve collections across the entire University. Notwithstanding the lack of a photograph conservator at Yale, only 16% of departments report using outside photograph consultants. These results suggest a clear need for training collection managers to understand the specialized preservation needs of photographs. When surveyed on preferred methods of training, 50% of collection managers favored individual consultations, 33% favored workshops, while 22% expressed a preference for web-based training resources.

3.9 Results Summary

In sum, the survey, the questionnaire and the site visits reveal the following:

- Photograph collections are vital to the core mission of individual departments at Yale University.
- Photograph collections at Yale are typically not catalogued at any level.
- Photograph collections are underutilized. Most collection managers believe scholarly and research use of photographs would increase if collections were fully catalogued.
- In most departments, the physical condition of photographs has never been assessed. In addition, most departments lack a long-term photograph preservation plan.
- A majority of the collections do not have any written guidelines for patron and staff handling or for display and loan.
- Most departments lack a disaster plan of any sort. When disaster recovery plans do exist, the specific needs of photographic materials are not addressed.
- A substantial number of departments lack backup copies of original, born digital, images.
- Temperature and humidity conditions do not meet accepted standards for preservation for most collections.
- Though collection managers typically indicate cool and cold storage are not required, conservation surveys of individual collections will likely prove otherwise, especially given the needs of other large institutional collections similar in scope and scale to Yale.
- Rehousing most or all photograph collections is a priority for approximately one third of all departments.

- The vast majority of photograph collections at Yale are growing steadily at rates anywhere between 1 and 25% per year.
- The strongest area of growth was the collection of 21st century photographs, presumably born digital images.
- One third of all departments have no room to grow or are already overcrowded.
- Most departments estimate that up to 25% of the photographs in their collections require treatment to stabilize their condition.
- Individual consultations with photograph conservators are the preferred mechanism for education and training among collection managers.

3.10 Conclusion and Next Steps

It is clear, in conclusion, that Yale faces significant challenges in managing the 3.8 million photographs in its collections. The cumulative results of the survey, the questionnaire and the site visits specifically detail the areas of greatest need. We believe, however, that the overriding priority in undertaking to address these needs must be the appointment of a photograph conservator with overall responsibility for the planning, coordination and implementation of a preservation plan for the Yale photograph collections, and a dedicated cataloger of photographs, who would complement the work of the conservator.

The University's commitment to a comprehensive collections' conservation and preservation strategy is organized around a proposed new Center for Conservation and Preservation, whose mission will be to connect the arts, sciences, and the humanities around a common goal of preserving and conserving the University's collections of cultural and natural property. The development and implementation of a plan for the preservation and conservation of Yale's photographs, which would build on the findings of the present survey, would be perfectly consonant with the mission of the proposed new Center. In our view, such a plan would also be entirely appropriate as a priority agenda item for the Center.

Consequently, as a next step, we recommend that a working group, to be appointed by the Deputy Provost for the Arts, be convened to develop a strategic plan whose aim would be to make the conservation and preservation of Yale's photographs an item of first priority for the University's new Center for Conservation and Preservation.

Appendix A

Project Team

The project team represented the key cultural institutions on campus as well as key departments/units that would be critical to the assembling of the directory.

Sponsor:

Barbara A. Shailor, Deputy Provost for the Arts

Oversight:

Meg Bellinger, Director, Office of Digital Assets and Infrastructure (ODAI)

ODAI/IT:

John Coffey, Senior Application Developer
 Ann Green, Digital Information Strategic Analyst

Project Managers:

Ian McClure, Chief Conservator, Yale University Art Gallery (YUAG)
 Roberta Pilette, Director, Preservation Department, Yale University Library (YUL)

Project Team:

Ian McClure
 Roberta Pilette
 Josh Chuang, Assistant Curator, Photographs, Yale University Art Gallery (YUAG)
 Elisabeth Fairman, Senior Curator, Rare Books & Manuscripts, Center for British Art (YCBA)
 Carol DeNatale, Director, Collections & Technological Initiatives, Yale University Art Gallery (YUAG)
 Tim White, Assistant Director, Collections & Operations, Peabody Museum

Consultants:

Paul Messier, Paul Messier LLC, conservation of photographs & art on paper
 Melissa Banta, Program Officer for Photographs, Weissman Preservation Center, Harvard University

Survey Teams:

(not paired)

| Curators | Conservators |
|------------------------------|--------------------------------|
| Joshua Chuang, YUAG | Theresa Fairbanks-Harris, YCBA |
| George Miles, BRBL | Dong Eun Kim, YCBA |
| Mike Widener, Law Library | Marie-France Lemay, YUL |
| Jae Rossman, Arts Library | Tara Kennedy, YUL |
| Allen Townsend, Arts Library | Catherine Sease, Peabody |
| Nancy Kuhl, BRBL | Ian McClure, YUAG |
| Elisabeth Fairman, YCBA | Roberta Pilette, YUL |
| Rebecca Soderholm, YUAG | |
| Tim White, Peabody | |
| Keely Orgeman, YUAG | |

Appendix B

Agenda for Town Hall Meeting

October 13, 2009
Yale University Art Gallery-McNeil Lecture Hall

8:30 – 8:45 a.m. Coffee and pastries

8:45 – 10 a.m. Meeting

Welcome – Barbara Shailor, Deputy Provost

Introductions of:
Planning Group/Survey Committee (Chuang, DeNatale, Fairman, White, Bellinger
McClure, Pilette)

Introduction of Survey Team members by
Ian McClure, Chief Conservator, Yale University Art Gallery
Roberta Pilette, Head of Preservation, Yale University Library

Project Consultants
Paul Messier, Photographic Conservator, Paul Messier LLC
Melissa Banta, Program Officer for Photographs, Weissman Preservation Center,
Harvard University

Meg Bellinger, Director, Office of Digital Assets & Infrastructure (ODAI)

Jock Reynolds, Henry J. Heinz II Director, Yale University Art Gallery

Peabody's participation – Derek Briggs, Director, Yale Peabody Museum and Frederick
W. Beinecke Professor of Geology & Geophysics

Discussion of pilot at Peabody – Tim White, Assistant Director of Collections &
Operations, Yale Peabody Museum

Questions

Appendix C

Summary of results for participating collections

The following table provides a statistical compilation of the survey results derived from the questionnaires. Only those departments/units that filled out a questionnaire are listed. The “scores” summarize the assessed state of preservation in the various categories. Lower scores, highlighted in red, indicate attention is needed to improve preservation conditions. Higher scores, highlighted in green indicate relatively positive conditions. Where scores are absent, it indicates that the questions was not applicable to the department/unit. The table provides a useful “at a glance” assessment of the various departments’ collections. The categories and the results are described in greater detail in section 4.0 of this report.

| This chart depicts red and green values relative to mean category values at Yale | | Content | Inventory Control/Cataloging | Use & Access | Preservation Planning & General Priorities | Environmental Conditions | Storage & Housing | Conservation Treatment | Education & Training in Preservation |
|--|---|---------|------------------------------|--------------|--|--------------------------|-------------------|------------------------|--------------------------------------|
| Category Mean | | 4.0 | 3.4 | 3.1 | 2.4 | 2.9 | 1.8 | 4.3 | 2.8 |
| 1 | Library: African | 3.5 | 3.8 | 3.7 | 2.6 | 2.0 | 3.0 | 4.0 | 5.0 |
| 2 | Library: Arts Library - Arts Special | 4.5 | 3.8 | 2.6 | 1.6 | 3.1 | 3.2 | 4.0 | 3.7 |
| 3 | Library: Arts Library – Classics | 5.0 | 1.8 | 2.7 | 1.5 | 2.0 | 1.8 | 5.0 | 2.3 |
| 4 | Library: Arts Library - Visual Resource Center | 3.5 | 4.0 | 2.0 | 2.0 | 2.3 | 2.8 | 5.0 | 2.3 |
| 6 | Library: Astronomy Library | 3.0 | 3.0 | 2.7 | 1.0 | 1.0 | 2.0 | 5.0 | 2.3 |
| 7 | Library: Babylonian Collection | 4.0 | 3.0 | 1.6 | 2.5 | 1.9 | 1.4 | 3.0 | 1.0 |
| 10 | Library: Beinecke Rare Bk & Mss - Amer'n Lit-Drama & Prose | 4.0 | 2.3 | 4.8 | 3.5 | 4.4 | 4.8 | 4.0 | 5.0 |
| 11 | Library: Beinecke Rare Bk & Mss - Modern Bks & Mss & Osborn | 1.0 | 3.4 | 3.9 | 2.0 | 4.0 | 3.6 | 5.0 | 3.7 |
| 13 | Library: Beinecke Rare Bk & Mss - Western Americana | 5.0 | 4.2 | 4.4 | 2.5 | 3.1 | 4.8 | 4.0 | 5.0 |

Final Report
 Andrew W. Mellon Foundation
 Conservation Survey of Photograph Collections at Yale University

| This chart depicts red and green values relative to mean category values at Yale | | Content | Inventory Control/Cataloging | Use & Access | Preservation Planning & General Priorities | Environmental Conditions | Storage & Housing | Conservation Treatment | Education & Training in Preservation |
|--|---|---------|------------------------------|--------------|--|--------------------------|-------------------|------------------------|--------------------------------------|
| Category Mean | | 4.0 | 3.4 | 3.1 | 2.4 | 2.9 | 1.8 | 4.3 | 2.8 |
| 15 | Library: Beinecke Rare Bk & Mss - German Literature | 5.0 | 4.0 | 3.7 | 2.3 | 3.9 | 4.8 | 4.0 | 5.0 |
| 16 | Library: Beinecke Rare Bk & Mss - Modern Bks & Lit | 4.5 | 4.6 | 4.3 | 3.0 | 3.4 | 4.8 | 4.0 | 5.0 |
| 18 | Library: Boswell papers | 3.0 | 3.4 | 2.7 | 1.0 | 1.4 | 1.8 | 5.0 | 1.0 |
| 19 | Library: Divinity Library - Special Collns & Day Mission Coll'n | 5.0 | 3.8 | 3.7 | 3.5 | 2.9 | 4.0 | 4.0 | 2.3 |
| 21 | Library: Historical Sound Recording | 5.0 | 3.4 | 3.3 | 2.1 | 2.9 | 2.8 | 4.0 | 5.0 |
| 23 | Library: Latin American | 4.0 | 3.8 | 5.0 | 2.5 | 4.3 | | | |
| 24 | Library: Law - Rare Books | 4.0 | 4.8 | 3.9 | 2.7 | 4.8 | 2.8 | 4.5 | |
| 25 | Library: Lewis Walpole - Prints, Drawings & Paintings | 2.5 | 3.0 | 3.9 | 3.0 | 4.8 | 2.2 | 4.0 | 1.0 |
| 26 | Library: Lewis Walpole – Conservation | 1.0 | 1.0 | 2.1 | 2.5 | 3.7 | 3.0 | 5.0 | 2.3 |
| 27 | Library: Mss & Archives - Collections | 5.0 | 3.6 | 4.3 | 2.0 | 3.4 | 3.8 | 4.0 | 5.0 |
| 30 | Library: Map | 3.0 | 2.6 | 2.7 | 1.5 | 3.0 | 3.6 | 4.5 | 5.0 |
| 31 | Library: Medical Library - Historic Medical Collection | 4.0 | 4.0 | 4.3 | 4.5 | 2.4 | 4.6 | 4.0 | 2.3 |
| 32 | Library: Medical Library - Prints | 5.0 | 3.4 | 3.3 | 4.3 | 2.1 | 5.0 | 5.0 | 3.7 |
| 33 | Library: Music Library | 5.0 | 4.0 | 3.1 | 2.1 | 3.7 | 3.0 | 3.5 | 3.7 |
| 35 | Library: Oral History, Amer'n Music | 3.5 | 2.3 | 2.7 | 1.5 | 2.4 | 1.6 | 4.0 | 3.7 |
| 36 | Library: Preservation – Conservation | 5.0 | 2.6 | 2.1 | 2.0 | 1.5 | 3.8 | 5.0 | 2.3 |
| 40 | Library: Forestry & Environmental Studies | 3.0 | 1.8 | 3.3 | 2.0 | 2.5 | 2.0 | 4.5 | 2.3 |

Final Report
 Andrew W. Mellon Foundation
 Conservation Survey of Photograph Collections at Yale University

| This chart depicts red and green values relative to mean category values at Yale | | Content | Inventory Control/Cataloging | Use & Access | Preservation Planning & General Priorities | Environmental Conditions | Storage & Housing | Conservation Treatment | Education & Training in Preservation |
|--|---|------------|------------------------------|--------------|--|--------------------------|-------------------|------------------------|--------------------------------------|
| Category Mean | | 4.0 | 3.4 | 3.1 | 2.4 | 2.9 | 1.8 | 4.3 | 2.8 |
| 44 | Library: Southeast Asia Collection | 4.5 | 4.0 | | 2.5 | | | | 2.3 |
| 46 | Museums: Art Gallery - Conservation | 5.0 | 4.0 | 3.0 | 3.5 | 4.5 | 3.2 | 5.0 | 5.0 |
| 48 | Museums: Art Gallery - Prints, Drawings, and Photographs | 5.0 | 5.0 | 4.3 | 4.5 | 4.4 | 4.6 | 4.0 | 3.7 |
| 49 | Museums: Art Gallery - American Decorative Arts | 3.0 | 4.2 | 2.6 | 3.5 | 1.6 | 2.6 | | 2.3 |
| 50 | Museums: Art Gallery - American Paintings & Sculpture | 3.5 | 1.8 | 3.3 | 1.0 | 1.5 | 2.0 | 4.0 | 2.3 |
| 51 | Museums: Art Gallery - Ancient Art | 5.0 | 4.6 | 3.1 | 2.7 | 2.8 | 1.0 | 5.0 | 3.7 |
| 52 | Museums: Art Gallery - Asian Art | 3.5 | 2.6 | 2.1 | 1.0 | 5.0 | 3.6 | 4.5 | 3.0 |
| 53 | Museums: Art Gallery - Coins & Medals | 5.0 | 3.4 | 3.9 | 3.7 | 3.7 | 5.0 | 5.0 | 2.3 |
| 54 | Museums: Art Gallery - Early European | 4.5 | 5.0 | 3.3 | 1.5 | 1.5 | 2.0 | 5.0 | 1.0 |
| 55 | Museums: Art Gallery - African | 4.5 | 4.4 | 3.3 | 2.5 | 3.1 | 1.6 | 5.0 | 1.0 |
| 56 | Museums: Art Gallery - Education | 3.5 | 1.8 | 2.1 | 1.0 | 2.1 | 3.0 | 4.0 | 3.0 |
| 57 | Museums: Art Gallery - Facilities | 5.0 | 1.0 | 2.3 | | | | 5.0 | |
| 58 | Museums: Art Gallery - Visual Resources | 5.0 | 3.6 | 3.1 | 3.5 | 3.5 | 2.4 | 5.0 | 2.3 |
| 59 | Museums: Art Gallery - Archives | 5.0 | 3.8 | 2.7 | 1.0 | 3.3 | 2.8 | 3.5 | 2.3 |
| 61 | Museums: Art Gallery - Registrar | 3.5 | 2.6 | 1.7 | 2.5 | 1.8 | 2.0 | 4.0 | 3.0 |
| 63 | Museums: Center for British Art - Conservation | 4.5 | 3.8 | 2.7 | 2.0 | 4.4 | 4.4 | 5.0 | 3.7 |
| 64 | Museums: Center for British Art - Library & Photo Archive | 5.0 | 4.7 | 2.7 | 1.6 | 4.8 | 4.2 | 5.0 | 3.0 |

Final Report
 Andrew W. Mellon Foundation
 Conservation Survey of Photograph Collections at Yale University

| | | This chart depicts red and green values relative to mean category values at Yale | | | | | | | |
|---------------|--|--|------------------------------|--------------|--|--------------------------|-------------------|------------------------|--------------------------------------|
| | | Content | Inventory Control/Cataloging | Use & Access | Preservation Planning & General Priorities | Environmental Conditions | Storage & Housing | Conservation Treatment | Education & Training in Preservation |
| Category Mean | | 4.0 | 3.4 | 3.1 | 2.4 | 2.9 | 1.8 | 4.3 | 2.8 |
| 65 | Museums: Center for British Art - Paintings & Sculpture | 3.5 | 1.0 | 3.3 | 1.5 | 4.0 | 3.4 | 5.0 | 3.7 |
| 66 | Museums: Center for British Art - Prints & Drawings | 3.5 | 4.4 | 2.9 | 2.0 | 3.9 | 2.4 | 4.5 | 3.7 |
| 67 | Museums: Center for British Art - Rights & Reproductions | 3.0 | 3.4 | 2.1 | 2.7 | 4.5 | 3.0 | 5.0 | 2.3 |
| 68 | Museums: Center for British Art - Rare Books & Mss | 5.0 | 3.8 | 4.3 | 2.5 | 4.0 | 3.6 | 4.0 | 3.7 |
| 69 | Museums: Peabody - Anthropology | 5.0 | 3.6 | 2.6 | 2.0 | 2.9 | 4.0 | 4.0 | 3.7 |
| 70 | Museums: Peabody - Botany | 1.0 | 2.6 | | | | | | |
| 71 | Museums: Peabody - Conservation | 5.0 | 3.0 | 2.1 | 2.5 | 2.5 | 4.2 | 5.0 | 2.3 |
| 72 | Museums: Peabody - Cryo-Collection | 1.0 | 3.4 | 2.7 | 2.5 | 3.5 | 4.2 | 5.0 | 3.7 |
| 73 | Museums: Peabody - Entomology | 2.0 | 2.4 | 2.6 | 3.0 | 3.9 | 1.0 | 1.5 | 3.7 |
| 74 | Museums: Peabody - Exhibits & Graphics | 4.0 | 4.3 | 3.9 | 2.7 | 1.8 | 2.5 | 5.0 | 2.3 |
| 75 | Museums: Peabody - Historical Scientific Instruments | 4.5 | 4.0 | 3.9 | 2.5 | 4.4 | 3.4 | 4.5 | 3.7 |
| 76 | Museums: Peabody - Invertebrate Zoology | 2.0 | 2.2 | 3.3 | 2.0 | 4.0 | 2.4 | 5.0 | 2.3 |
| 77 | Museums: Peabody - Meteorites & Planetary Sciences | 4.0 | 1.8 | 2.7 | 1.5 | 2.3 | 5.0 | 5.0 | 3.7 |
| 78 | Museums: Peabody - Peabody Museum Archives | 4.5 | 2.8 | 2.9 | 3.7 | 3.6 | 4.2 | 4.5 | 3.7 |
| 82 | Museums: Peabody - Paleobotany | 3.5 | 3.0 | 3.7 | 4.0 | 3.7 | 2.8 | 4.0 | 3.7 |

Final Report
 Andrew W. Mellon Foundation
 Conservation Survey of Photograph Collections at Yale University

| This chart depicts red and green values relative to mean category values at Yale | | Content | Inventory Control/Cataloging | Use & Access | Preservation Planning & General Priorities | Environmental Conditions | Storage & Housing | Conservation Treatment | Education & Training in Preservation |
|--|--|---------|------------------------------|--------------|--|--------------------------|-------------------|------------------------|--------------------------------------|
| Category Mean | | 4.0 | 3.4 | 3.1 | 2.4 | 2.9 | 1.8 | 4.3 | 2.8 |
| 83 | Museums: Peabody - Publications | 3.5 | 2.6 | 3.3 | 2.5 | 2.4 | 2.6 | 4.0 | 3.7 |
| 84 | Museums: Peabody - Vertebrate Paleontology | 4.5 | 2.6 | 2.0 | 3.0 | 1.9 | 3.0 | 4.0 | 3.7 |
| 85 | Other Univ Depts: Association of Yale Alumni | 3.0 | 1.8 | 2.1 | 1.0 | 2.0 | 2.4 | 5.0 | 1.0 |
| 103 | Other Univ Depts: Academic Programs - School of Medicine - Inst Planning | 5.0 | 3.2 | 3.1 | 1.5 | 2.0 | 2.6 | 4.5 | 1.0 |
| 108 | Other Univ Depts: Office of Facilities - Prjt Mgmt Construction & Renovation | 5.0 | 4.6 | 3.3 | 3.0 | 3.3 | 3.2 | | 3.7 |
| 112 | Other Univ Depts: Yale College - Yale Dramatic Association (Dramat) | 5.0 | 3.6 | 2.7 | 2.0 | 3.4 | 3.6 | 4.5 | 2.3 |
| 113 | Other Univ Depts: Yale College - Glee Club | 5.0 | 4.0 | 4.4 | 3.3 | 3.0 | | 5.0 | 5.0 |
| 115 | Other Univ Depts: Yale College - Concert Band | 4.5 | 3.8 | 2.1 | 3.0 | 2.1 | 2.8 | 4.0 | 1.0 |
| 118 | Other Univ Depts: Center for Media & Instructional Innovation | 5.0 | 3.6 | 3.3 | 1.5 | 1.5 | 2.6 | 5.0 | 1.0 |
| 122 | Other Univ Depts: Academic Programs - Divinity School | 3.5 | 2.2 | 2.7 | 2.1 | 5.0 | 5.0 | 5.0 | 1.0 |
| 124 | Other Univ Depts: Academic Programs - School of Engineering & Applied Science | 4.5 | 3.6 | 2.7 | 1.5 | 2.0 | 2.8 | 5.0 | 1.0 |
| 125 | Other Univ Depts: Academic Programs - School of Forestry & Environmental Studies | 3.0 | 3.8 | 2.0 | 3.0 | 2.0 | 1.6 | 1.0 | 1.0 |
| 126 | Other Univ Depts: Academic Programs - Law School | 4.5 | 4.0 | 2.0 | 1.5 | 1.9 | 1.0 | 2.0 | 1.0 |
| 127 | Other Univ Depts: Academic Programs - School of Management | 2.0 | 2.6 | 2.1 | 2.0 | 2.0 | 1.2 | 3.0 | 1.0 |

Final Report
 Andrew W. Mellon Foundation
 Conservation Survey of Photograph Collections at Yale University

| This chart depicts red and green values relative to mean category values at Yale | | Content | Inventory Control/Cataloging | Use & Access | Preservation Planning & General Priorities | Environmental Conditions | Storage & Housing | Conservation Treatment | Education & Training in Preservation |
|--|--|---------|------------------------------|--------------|--|--------------------------|-------------------|------------------------|--------------------------------------|
| Category Mean | | 4.0 | 3.4 | 3.1 | 2.4 | 2.9 | 1.8 | 4.3 | 2.8 |
| 128 | Other Univ Depts: Academic Programs - School of Medicine - Cushing | 5.0 | 2.6 | 3.1 | 3.0 | 2.3 | 2.6 | 1.0 | 3.7 |
| 130 | Other Univ Depts: Academic Programs - School of Nursing | 4.5 | 4.2 | 2.1 | 2.5 | 2.3 | 1.8 | 4.5 | 1.0 |
| 131 | Other Univ Depts: Academic Programs - School of Public Health | 4.5 | 3.2 | 2.7 | 2.7 | 2.1 | 3.7 | 5.0 | 1.0 |
| 134 | Other Univ Depts: Academic Programs - Office of Public Affairs | 5.0 | 4.0 | 3.3 | 2.0 | 3.3 | 2.2 | 4.0 | 1.0 |
| 135 | Museums: Peabody - Invertebrate Paleontology | 5.0 | 4.2 | 3.7 | 3.0 | 4.4 | 2.8 | 4.5 | 3.7 |
| 136 | Other Univ Depts: Yale College - Yale Symphony Orchestra | 4.5 | 2.4 | 2.7 | 1.5 | 1.1 | 2.2 | 5.0 | 1.0 |
| 137 | Library: Beinecke Rare Bk & Mss - General Americana Collection | 4.0 | 4.2 | 4.4 | 2.5 | 2.9 | 4.8 | 4.0 | 5.0 |

Appendix D

Compilation of questionnaire results for all collections

The results presented below represent an overall average of all questionnaire results as submitted by participating collection managers. Survey responses may not total 100% due to rounding or, in some cases, incomplete results.

Content:

What percentage of the photographs in your collection is distinctive or interesting and not available at other repositories?

| | |
|---------|-----|
| 0% | 6% |
| 1-25% | 18% |
| 26-50% | 13% |
| 51-75% | 11% |
| 76-100% | 49% |

What percentage of your photographs serves the core mission of the collection / administrative unit?

| | |
|---------|-----|
| 0% | 7% |
| 1-25% | 11% |
| 26-50% | 2% |
| 51-75% | 14% |
| 76-100% | 63% |

Which of the following describe your collection (Check all that apply)?

-Documentation

| | |
|-----|-----|
| no | 9% |
| yes | 90% |

-Archival

| | |
|-----|-----|
| no | 15% |
| yes | 84% |

-Fine art

| | |
|-----|-----|
| no | 76% |
| yes | 23% |

On average, by what percentage does your collection grow each year?

| | |
|---------|-----|
| 0% | 16% |
| 1-25% | 75% |
| 26-50% | 5% |
| 51-75% | 1% |
| 76-100% | 1% |

Final Report
 Andrew W. Mellon Foundation
 Conservation Survey of Photograph Collections at Yale University

If you are adding photographs to your collection, in what century were those added photographs created? (Check all that apply.)

-19th

| | |
|-----|-----|
| no | 66% |
| yes | 33% |

-20th

| | |
|-----|-----|
| no | 41% |
| yes | 58% |

-21st

| | |
|-----|-----|
| no | 18% |
| yes | 81% |

Estimate the percentage of your collection that applies to each of the categories listed below:

- cataloged at collection/group level

| | |
|---------|-----|
| 0% | 41% |
| 1-25% | 5% |
| 26-50% | 6% |
| 51-75% | 18% |
| 76-100% | 28% |

- cataloged at the item/photograph level

| | |
|---------|-----|
| 0% | 36% |
| 1-25% | 28% |
| 26-50% | 9% |
| 51-75% | 10% |
| 76-100% | 16% |

- not cataloged due to poor condition

| | |
|--------|-----|
| 0% | 78% |
| 1-25% | 20% |
| 26-50% | 1% |

- not cataloged for reasons other than condition

| | |
|---------|-----|
| 0% | 28% |
| 1-25% | 35% |
| 26-50% | 7% |
| 51-75% | 6% |
| 76-100% | 21% |

Final Report
Andrew W. Mellon Foundation
Conservation Survey of Photograph Collections at Yale University

What do you use for cataloging or inventorying your collection? (Check all that apply)

- word processing or spreadsheets

| | |
|-----|-----|
| no | 60% |
| yes | 39% |

- stand-alone electronic database

| | |
|-----|-----|
| no | 60% |
| yes | 39% |

- online cataloging or collection management system

| | |
|-----|-----|
| no | 35% |
| yes | 64% |

- paper or card-based

| | |
|-----|-----|
| no | 67% |
| yes | 32% |

- none

| | |
|-----|-----|
| no | 66% |
| yes | 33% |

Are your inventory/catalog records accessible to the public; i.e. online catalog, finding aids, card file?

| | |
|-----|-----|
| no | 57% |
| yes | 42% |

Do you believe the use of your photograph collection(s) would increase if unmet cataloging needs were addressed?

| | |
|-----|-----|
| no | 40% |
| yes | 59% |

Use & Access:

Estimate the overall level of use of your photographs.

| | |
|------|-----|
| high | 27% |
| low | 72% |

Are your photograph collections accessible to the public?

| | |
|-----|-----|
| no | 44% |
| yes | 55% |

Do you have adequate physical facilities for researchers to make use of your collections?

| | |
|-----|-----|
| no | 38% |
| yes | 61% |

Final Report
Andrew W. Mellon Foundation
Conservation Survey of Photograph Collections at Yale University

Have you restricted or denied use of your photograph collection at any time due to poor condition or other preservation concerns?

| | |
|-----|-----|
| no | 80% |
| yes | 19% |

What percentage of your photograph collection cannot be safely used by researchers because of poor condition or other preservation concerns?

| | |
|---------|-----|
| 0% | 63% |
| 1-25% | 32% |
| 51-75% | 2% |
| 76-100% | 1% |

Are items from your photograph collection ever included in permanent or temporary exhibits?

| | |
|-----|-----|
| no | 42% |
| yes | 57% |

Do you have written guidelines for handling your photographs?

| | |
|-----|-----|
| no | 75% |
| yes | 24% |

Do you have written guidelines for exhibition and loan of your photographs?

| | |
|-----|-----|
| no | 70% |
| yes | 29% |

Are your original digital photographs (not digitized/scanned images) accessible for use? Via:

- optical disc (cd / dvd)

| | |
|-----|-----|
| no | 49% |
| yes | 50% |

- Hard drive

| | |
|-----|-----|
| no | 50% |
| yes | 50% |

-On-line

| | |
|-----|-----|
| no | 57% |
| yes | 42% |

Do you have the rights to reproduce and distribute your photograph collection?

| | |
|------------------|-----|
| no | 12% |
| some but not all | 62% |
| yes | 25% |

Are there other restrictions on the use of your photograph collections such as privacy, limited use, time embargo? (if yes please elaborate in the final section "General Comments")

| | |
|------------------|-----|
| no | 49% |
| some but not all | 32% |
| yes | 17% |

Preservation Planning & General Priorities:

Do you have a long-term preservation plan for your photograph collection?

| | |
|-----|-----|
| no | 73% |
| yes | 26% |

Has your photograph collection ever been assessed through a preservation survey?

| | |
|-----|-----|
| no | 94% |
| yes | 5% |

What is the highest preservation priority for the photographs in your collection?

| | |
|---|-----|
| Cataloging | 52% |
| Conservation treatment | 3% |
| Digitizing/scanning of fragile or at risk items | 23% |
| Improve climate control | 2% |
| Rehousing the collection | 17% |

What is the next highest preservation priority for the photographs in your collection?

| | |
|---|-----|
| Cataloging | 39% |
| Conservation treatment | 13% |
| Digitizing/scanning of fragile or at risk items | 20% |
| Rehousing the collection | 26% |

What is the greatest obstacle to achieving your preservation priorities?

| | |
|--------------------------------|-----|
| Lack of digital infrastructure | 10% |
| Lack of financial resources | 26% |
| Lack of personnel | 51% |
| Lack of space | 4% |
| Lack of training | 7% |

What is the next greatest obstacle to achieving your preservation priorities?

| | |
|--------------------------------|-----|
| Lack of digital infrastructure | 16% |
| Lack of financial resources | 32% |
| Lack of personnel | 27% |
| Lack of space | 16% |
| Lack of training | 6% |

Relative to the preservation efforts for other formats or non-photographic collections within your department, how would you rank the preservation of your photograph collection?

Final Report
Andrew W. Mellon Foundation
Conservation Survey of Photograph Collections at Yale University

high priority 27%
low priority 72%

Do you believe the use of photographs would increase if preservation concerns were addressed?

no 52%
yes 48%

Do you have a disaster recovery plan for all your collections?

no 66%
yes 33%

Does this disaster recovery plan incorporate prioritized disaster recovery requirements for your photographs?

no 87%
yes 12%

Do you have a pest management plan (procedures to monitor and minimize introduction of insect, rodents, etc.)?

no 37%
yes 62%

Do you have backup copies of your original digital photographs?

no 37%
yes 62%

Environmental Conditions:

If your photograph collections were cataloged, would you be willing to store them in an environment controlled to preservation standards but in a location that is less immediately accessible?

no 45%
yes 54%

Do you periodically transfer original digital photographs to more reliable storage?

no 59%
yes 40%

Is your photograph collection stored under controlled temperature and humidity conditions that meet accepted standards for preservation?

no 58%
yes 41%

Does anyone monitor the temperature and humidity in collection storage areas on a continuing basis?

no 39%
yes 60%

Do the spaces (reading rooms, print rooms, classrooms) in which photographs are used by researchers and others have temperature and humidity control that meet accepted preservation standards?

| | |
|-----|-----|
| no | 60% |
| yes | 39% |

Approximately what percentage of the photographs in the collection (e.g. nitrate, color materials, film-based negatives, motion pictures, magnetic tape, DVD, CDROM, hard drive) requires specialized storage; e.g. cold storage for nitrate negatives?

| | |
|---------|-----|
| 0% | 39% |
| 1-25% | 39% |
| 26-50% | 10% |
| 51-75% | 5% |
| 76-100% | 4% |

Do collections or preservation staff have control over environmental systems that heat/cool, humidify/dehumidify collection storage areas?

| | |
|-----|-----|
| no | 68% |
| yes | 31% |

Do the spaces (galleries, exhibit cases) in which your photographs are displayed or exhibited have temperature and humidity conditions that meet accepted preservation standards?

| | |
|-----|-----|
| no | 55% |
| yes | 44% |

Storage & Housing:

Do you have adequate growth space for storage of photographs for (select the closest estimated growth space):

| | |
|--|-----|
| Above ten years growth | 38% |
| Between six to ten years growth | 13% |
| Between two and five years growth | 8% |
| Current collection housed adequately but no growth space | 22% |
| Current space is inadequate | 16% |

What percentage of the collection is NOT adequately stored on shelving, in flat files, cabinets etc.?

| | |
|---------|-----|
| 0% | 50% |
| 1-25% | 24% |
| 26-50% | 6% |
| 51-75% | 9% |
| 76-100% | 9% |

Approximately what percentage of your photograph collection is NOT stored in enclosures (i.e. envelopes, mat board, Mylar, polyethylene, acid-free cardboard boxes) that meet accepted standards for preservation?

| | |
|---------|-----|
| 0% | 16% |
| 1-25% | 28% |
| 26-50% | 8% |
| 51-75% | 15% |
| 76-100% | 30% |

Is there a need for custom-made enclosures that are not currently available from outside vendors or services?

| | |
|-----|-----|
| no | 92% |
| yes | 7% |

Are you upgrading housing materials for your photograph collection on an ongoing basis?

| | |
|-----|-----|
| no | 63% |
| yes | 36% |

Do you have sufficient monetary resources within your unit to purchase supplies to meet your collection's rehousing needs?

| | |
|-----|-----|
| no | 62% |
| yes | 37% |

Conservation Treatment:

To the best of your ability, estimate the percentage of your photograph collection that requires conservation treatment to stabilize their condition.

| | |
|---------|-----|
| 0% | 41% |
| 1-25% | 45% |
| 26-50% | 6% |
| 51-75% | 2% |
| 76-100% | 4% |

Of the photographs requested for use, loans, exhibits, what percentage is in need of conservation?

| | |
|---------|-----|
| 0% | 63% |
| 1-25% | 30% |
| 26-50% | 1% |
| 76-100% | 5% |

Digitization / scanning would provide a preservation benefit for what percentage of your collection?

| | |
|---------|-----|
| 0% | 21% |
| 1-25% | 21% |
| 26-50% | 9% |
| 51-75% | 14% |
| 76-100% | 32% |

Education & Training in Preservation:

Does your site have professional preservation or conservation staff within it or access to such staff?

| | |
|-----|-----|
| no | 27% |
| yes | 72% |

Do you use outside vendors or private conservators for consultation and treatment of your photograph collections?

| | |
|-----|-----|
| no | 84% |
| yes | 16% |

Are conservators and/or exhibit preparators involved in the preparation of photograph items for exhibition and/or loan?

| | |
|-----|-----|
| no | 53% |
| yes | 46% |

What type of specialized training would be your first choice for the care and use of photograph collections?

| | |
|--------------------------|-----|
| Individual consultations | 50% |
| Web-based resources | 22% |
| Workshops | 27% |

What type of specialized training would be your second choice for the care and use of photograph collections?

| | |
|--------------------------|-----|
| Individual consultations | 19% |
| Web-based resources | 38% |
| Workshops | 42% |

**GRANT FISCAL REPORT
FINAL**

To: The Andrew W. Mellon Foundation
140 East 62nd Street
New York, NY 10065

From: Yale University
Grants & Contracts
Financial Administration
P.O. Box 208250
New Haven, CT 06520-8250

Grantor Reference: **30900620**

Grantee Reference: **R09467**

Name of Awardee: **Ian McClure**

Report Period: **8/3/2009 to 3/31/2010**

| | |
|-------------------------------|---------------------------|
| 1. Amount of Grant | \$ 64,500.00 |
| 2. Cash Received to Date | \$ 64,500.00 |
| 3. Earned Interest to Date | \$ 14.98 |
| 4. Expenditures | |
| a. Student Compensation | \$ 670.00 |
| b. Service Expenses | 54,508.65 |
| c. Travel & Business Expenses | 436.50 |
| d. | - |
| e. | - |
| f. | - |
| | <hr/> |
| 5. Total Direct Costs | \$ 55,615.15 |
| 6. Overhead | <hr/> \$ - |
| 7. Total Costs | <hr/> <u>\$ 55,615.15</u> |
| 8. Total Expenditures to Date | <u>\$ 55,615.15</u> |
| 9. Unexpended Grant Balance | <u>\$ 8,899.83</u> |
| 10. Outstanding Refund | <u>\$ 8,899.83</u> |

Prepared by:


Pamela A. Sheppard, Accountant II, Grants and Contracts Financial Administration

Date 5/13/10

Approved by:


Kathleen King, Accounting Supervisor, Grants & Contracts Financial Administration

Date 5/13/10

FROM: PHONE: 203-432-5436
GLADYS ALMODOVAR
YALE UNIVERSITY DEV. OFFICE
157 CHURCH ST FL 10
NEW HAVEN, CT 06510



FedEx

SHIP DATE: 14 MAY 10
SYSTEM # 6047268
ACTUAL WGT: 1.0LBS

TO: PHONE: 212-838-8400
**DR. MARIET
WESTERMANN
THE ANDREW W. MELLON
FOUNDATION
140 E 62ND ST
NEW YORK NY 10065**

PRIORITY OVERNIGHT

REF: NO REFERENCE GIVEN



**MON
A1**

TRK # 792183605475 FORM 0201

EWR

**Deliver by:
17MAY10**

10065-NY-USA

SB DRFA



FROM: PHONE: 203-432-5436
GLADYS ALMODOVAR
YALE UNIVERSITY DEV. OFFICE
157 CHURCH ST FL 10
NEW HAVEN, CT 06510



FedEx

SHIP DATE: 14 MAY 10
SYSTEM # 6047268
ACTUAL WGT: 1.0LBS

TO: PHONE: 212-838-8400
**DR. MARIET
WESTERMANN
THE ANDREW W. MELLON
FOUNDATION
140 E 62ND ST
NEW YORK NY 10065**

PRIORITY OVERNIGHT

REF: NO REFERENCE GIVEN



**MON
A1**

TRK # 792183605475 FORM 0201

EWR

**Deliver by:
17MAY10**

10065-NY-USA

SB DRFA

