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## 33 PROPOSALS FOR THE MANAGEMENT OF PHOTOGRAPHIC HERITAGE

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1. **To know** enough about the reality of where we live, our organization, our possibilities and our capabilities.
2. **To value** appropriately, yet without undue haste, the need to create a distinctive approach for the management of photographic heritage rather than using other formulas of shared management with existing centres.
3. **To ensure** that the top ranks of the service and its management guarantee adequate dialogue within the organization.
4. **To set out** clearly the sphere of action, mission and general aims to be pursued by the various existing and newly created centres.
5. **To improve** the definition of the jurisdiction framework and establish the extent of the archives and collections (municipal, county, national).
6. **To structure**, within the time scale that each organization can guarantee, but always within what can be considered a reasonable length of time, the most interdisciplinary team possible for guaranteeing adequate management.
7. **To establish** and demand the minimum economic resources to allow a regular functioning of the service.

8. **To have** at our disposal adequate facilities to guarantee both the conservation and the treatment and diffusion of photographic documentation.
9. **To be** demanding in our work, acting as credible professionals and demonstrating the profitability of the way we deal with photographic heritage.
10. **To set up** networks based on partnership, allowing the maximum possible participation in all the projects that are developed.
11. **To know** enough about the general history of photography, as well as the history of photography in the surrounding area.
12. **To understand** enough about photographic techniques and procedures and be capable of detecting problems and their pathologies.
13. **To acquire** publications on photographic techniques with the aim of establishing a bibliographical collection that allows for a thorough understanding of photographic production during each of the various historical periods.
14. **To consider** as an integral part of photographic heritage all the documentary material that is directly related to it.
15. **To rediscover** and promote photographers from the surrounding area and their work in order to include them in the most important catalogues and publications on universal photography.
16. **To make progress** in setting up, updating and maintaining an inventory of the centres and collections of photographic material, both public and private, in a specific area.
17. **To share** technology and knowledge in order to achieve the creation of a substantial database of photographic heritage in a specific area.

18. **To elaborate** descriptive instruments that are sufficient for providing access to information to be found in photographic documentation.
19. **To normalize** the documentary and archival treatment of photographic archives and collections, as well as making definite progress in the installation, restoration and general treatment of the photographs.
20. **To establish** professional alliances that allow us to advance decisively, yet with the maximum security, in the policies of digitalization and the management of documents produced directly in electronic format.
21. **To negotiate** adequately the admission of photographic collections; documenting and approving, by means of the proper body, changes in ownership of photographic documents, whether through donation, cession or acquisition, and regulate through this act the future management of author's rights.
22. **To regularize** and homogenize the economic running of the photographic collections and incorporate them with total normality into the management of author's rights that derive from the application of the legislation on intellectual property rights.
23. **To undertake**, within our organization, a responsible and exclusive service when reporting on the acquisition of photographic documentation.
24. **To ensure** that all the diffusion that is undertaken is of a high quality in terms of implementation and presentation.
25. **To implement** networks at regional, national and international level for the diffusion of photographic heritage that allow easy access for citizens and involve the best return on investment.

26. **To increase** the use of the Internet and harness it as one of the strategic elements for accessing and promoting photography.
27. **To explore** and make the most of virtual exhibition spaces, while not neglecting to request physical spaces for exhibiting and diffusing original works, making art and photographic techniques widely available to the public.
28. **To elaborate** strategic plans that express the objectives, policies and actions of the service, as well as the evaluation mechanisms for the envisioned results.
29. **To draw up** action plans that are agreed on by the various agents that operate in a specific area, with the aim of coordinating the different activities to be developed.
30. **To request** sufficient training, including at university level, that allow those people responsible for managing photographic heritage to act with confidence.
31. **To unify** in an agreed fashion the general rules for access to and use of the different public centres (and incentivize adherence by private centres), to avoid the general confusion of users.
32. **To obtain** the commitment of the relevant institutions at all levels (local, regional and national) and demand that they do not neglect their responsibilities as regards heritage conservation and diffusion.
33. **To promote** professional links among photographers with the aim of unifying interlocutors and proposals, thus assuring the greatest and best defence of professionals from the sector and photography in general.