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Museum of Photography in Cuba

Author(s): Gloria C. Alvarez Frigola

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# **Integral Management of Photographic Collections for Conservation. Case Museum of Photography in Cuba**

**Gloria C. Alvarez Frigola**

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## **ABSTRACT**

As everybody knows, conservation of any kind of collection is a requisite to assure its perdurability in time, but that is not enough without an integrated management, which allows socialization of collection to share the historic memory.

Photography constitutes part of visual and documental heritage of a country, results of a specific technic, relevant by its object, historic and cultural values, which became in chronicle of human situations and at the same time an expressive and comprehensive message, throw a visual existence of a cultural identity.

Mission of the Photo Archive of the Historian Office of Havana (OHCH), founded in 1993, is to protect graphic memory contained in its collections. Its funds includes more than 180 000 pieces that includes images and technological devices used to get those images. They comprise the majority of photographic processes.

Extension of fund, representatively and the fact that Cuba was the first country in America where photography entered and the first one to trade this art, justify the creation of a center which becomes leader for conservation and spreading of photography in the country, studying and showing its evolution since it entered Cuba.

Strategic proposal for that leader center, formulated by the author, is to show photographic collections (resultant image) and the technological devices to obtain them, related each other.

Integral management of these collections required specific studies to obtain, not only a consistent museological speech but also conservation policies, which allows the author to formulate a guideline for the conservation of exhibited photographic collections, applied to the Museum of Photography in Cuba.

## **INTRODUCTION**

The use of photographic images has now reached a relevant place, occupying a space in daily life, in public spaces, transcending personal memory and becoming collective memory. This has facilitated the identification of the viewer with images and has promoted its diffusion.

However, as mentioned by Peña (2014), during the exhibition and use of photographic images, a conflict arises from its management, which implies a responsibility necessarily linked to conservation.

In Cuba photography enters early, and almost since its emergence achieved a significant presence and commercial development. In spite of this, there is no museum dedicated to this specialty and the collections of photos that exist in some museums are not exhibited from the point of view of photography as technique, but as art. At present there is no institution in Cuba that exposes the history and evolution of photography through photographic collections with a museological discourse that allows the valuation of it as a documentary source and historical-socio-cultural heritage.

But this is not for lack of collections that could foster this type of study. The Office of the Historian of the City of Havana (OHCH) has a Historical Photo Archive that holds more than 180,000 pieces that cover photographic typologies and devices used to obtain them, which, so far, are only available to researchers and specialists and not the general public.

Museum institutions have evolved and we now recognize the need for a more dynamic model, where the subject-object-subject relationship is more direct, where the public can interact with the sample first-hand. This involves conservators taking into account new elements of preventive conservation in the exhibition of photography to assure the long term stability of the collections.

Those responsible for the caretaking of photographic collections, must reconcile the conservation needs of the object itself with the needs of the public. This challenge must always ensure the conservation of the characteristics and heritage values of photography.

Consequently, the problem to solve is: How to conserve and socialize, at the same time, the collections of the Historical Photo Archive of the OHCH, as historical, social and cultural heritage?

The idea to defend facing this problem is: The conservation of any kind of collection to ensure its durability in time is insufficient if there is no integrated management occurs that allows socializing that collection to be part of the historical memory shared by all.

Taking into account the above elements, the general objective of this paper is: To formulate a guideline for the conservation of exhibited photographic collections, applied to the Museum of photography in Cuba.

## **METHODOLOGY**

This work shows that part of a Museological Plan for the Museum of Photography in Cuba, which involves the analysis of collections, because of its close link with conservation activity and the analysis of Public, insofar this could imply a certain public interaction with the sample and, consequently, the need for additional conservation measures. The rest of the parts of the Plan are not included because they are not directly related with the purpose of the paper.

To develop this research, the following methods of scientific knowledge and research were used:

Historical Context: It was essential to determine the processes that occurred in the development of photography in the world and in Cuba.

Analysis-synthesis: Understand the relationship between the photographic processes and the technological devices used to obtain the images in order to create exhibition sets and determine the ways of their exhibition.

Literature Review: Used to identify findings that exist in previous studies on the subject of photography in the world and, in particular, in Cuba. It was also applied for the analysis of records and inventory systems of the collections of the Historical Photo Archive of the OHCH.

Group dynamics: Used to carry out the studies of audiences with participant observation of the author and that allowed to differentiate types of audiences and interests and motivations of each one.

The logic that followed the study adhered to the methodology for the design of museological plans, since it allows to integrate the collection management with the audiences and the spaces where they are going to be exposed, to achieve a holistic approach that allows an integral treatment to the pieces.

In this study special attention was paid to the idea that exposing a collection is a way of preserving it, since for this it is necessary to study it, attend it in the exhibition halls, rotate them, etc. Unlike when it is stored in deposits, where the risks are greater despite the measures required for it.

## **RESULTS**

### **Collection Studies**

The collections studies are the foundation of any museological project that you want to develop. It also constitutes the basis of all the functions of the museum, since it is not possible to protect, preserve or disseminate adequately the Heritage without a thorough understanding of its method of production and its chemical make-up.

For a better understanding of the evolution of photography, it was decided to work chronologically, divided into large periods according to the dominant process: from 1839 to 1855, 1855 to 1880, 1880 to 1910, 1910 to 1970 and from 1970 to the present.

These periods have been used because they correspond to those adopted by the scientific community of this discipline in Latin America, for a better understanding and taking into account the dominant process in those years. It is necessary to clarify that, although the processes are framed in a period of time, many of them are kept using simultaneously, therefore appear within those periods, other existing processes.

Another peculiarity of photography is the variety of supports in which the same process can be applied, so adopting the chronological criteria allows to identify how the evolution of the processes is given.

The study was carried out on the collections of the Historical Photo Archive of the Office of the Historian of the City (FHOH in Spanish), which cover most of the photographic processes that exist. The breadth of the fund and its representativeness justifies the possible existence of a Museum of Photography in Cuba, where its collections are exposed.

It was based on the inventory for museum assets established by the Department of Cultural Heritage of the Office of the Historian of the City, and the worksheet for the inventory and processing of photographic materials of FHOH.

The collections under study cover different processes and they alone are narrating the history of photography, so a study of this nature faces a variety of processes and devices, with their consequent materials, forms of presentation and their own deterioration.

The study of FHOH collections took into account the following criteria:

- a) Composition of funds in two large collections: the images and the technological devices to obtain them.
- b) Structure of the collection of images by type of supports.
- c) Representativeness of photographic processes in the collection of images.
- d) Representativeness of the variety of devices.
- e) Potential risks of deterioration of the collections due to the instability of the images and the materials that compose the devices.

Table 1 shows the collection of images of the FHOH by photographic processes, the supports in which they appear and the amounts of copies that exist, which is the source for selection of the sample to be exhibited.

In general, all photographic materials have the peculiarity of being highly sensitive by their composition, so it is necessary to look for solutions to avoid compromising the integrity of the original exponents.

For this, it was evaluated the chemical composition of the materials that integrate the pieces according to each process, since the chemical elements involved in the composition of these photographic materials are highly unstable and, according to the specialized literature, it is not advisable to include them in permanent samples.

**Table 1 Images collection of FHOH**

<b>Photographic process</b>	<b>Support</b>	<b>Quantity</b>
Daguerreotype	Metal	156
Albumen negatives on glass	Glassplate	1 264
Wet collodion negatives on glass	Glass plate *	960
Direct positive Collodion		

➤ Ambrotype ➤ Tintype	Glass plate	164
	Metal	116
Albumen prints  • Photos on paper • Carte de visité • Stereoscopic photo	Paper	10 321
	Papel	7 429
	Glass plate *	561
	Paper Plastic *	325 1 276
Carbon Prints	Paper	116 (Bound in albums)
Dry collodionnegatives	Glass plate *	28 543
Silverongelatin	Paper (positive)	28 976
	Glass plate (negative) *	10 598
Film negatives ➤ Cellulose Nitrate ➤ Cellulose Acetate ➤ Polyester	Plastic (flexible) *	24 616
		30 345
		40 632
Color Photography: ➤ Chromogenic photography ➤ Traditional revealed process ➤ Instant photography	Paper	150
		179 119

All pieces marked with \* correspond to negatives on glass and plastic (flexible) supports that are unique pieces and called true originals, for which it is recommended to work with reproductions in neutral materials. That way, they can be exposed without risk from the point of view of the permanence and conservation of them.

This does not affect the quality of the sample because in this type of processes it is not appreciable in sight, for the average audience, the difference between the original and the reproduction.

The rest of the pieces, although they are also sensitive photographic materials, by the types of supports that they have, are more stable and, under suitable conditions, they can be exposed, although as preventive conservation measures it is recommended that they be evaluated periodically and when considered needed can be replaced by similar copies that exist in the collection of the FHOH.

The collection of technological devices of the FHOH counts on 250 pieces that includes almost all the typologies of existing devices.

For the study of the collection of devices it was necessary to take into account that during the first years of the development of photography and until the end of the nineteenth century technological devices show an accelerated and constant evolution that generated new

technologies; later this development slows down and the essence of the technology does not vary so much and only evolves in the new additions and adaptations that were made so that they were more efficient or to be able to achieve certain purpose. All these technical developments allowed, not only to improve the quality of image, but also reduce the price and volume of photographic material, eventually creating increasingly compact devices, for specific purposes and for mass use.

This reality generated a competition among manufacturers that perhaps explains why it is common practice among researchers of collections of technological devices that the criteria of classification is done based on brands. However, in accordance with the chronological criteria used in the analysis of the photographic processes, it was decided by this researcher to apply the same criteria to the technological devices for their study, to be able to classify both into large groups according to the typology that defines format and form of vision.

Table 2 shows the number of technological devices in the collection, classified according to this objective.

**Table 2 Collection of FHOH technological devices**

<b>Technological devices</b>	<b>Quantity</b>	<b>Selection criteria</b>
Box camera (portable)	6	Models
Single-lens Reflexcamera (SLR)	4	Similar
Twin-lens Reflex camera (TRL)	4	Similar
Medium-format Reflex camera	1	
Box camera with a flexible	2	Date of production
Camera with a bag type flexible	6	Similar
Box camera with an accordion flexible	1	
Compact camera	20	Older models
Stereoscopic camera	2	Models
Instant camera	3	Similar
Stereoscopic viewers	6	Models
Accessories	36	Relation with devices
Other devices which do not fit to photography concept adopted	159	
	250	

From the study of both collections, it was possible to evidence the inexistence of some representative pieces of processes and devices, with which the FHOH does not count. These missing pieces are shown in Table 3.

**Table 3 Resultant images and devices not represented in the FHOH collections**

<b>Chemical processes (resultant images)</b>	<b>Technological devices</b>
Calotype or talbotype	Daguerreotype camera
Salted Paper	Panoramic camera
Bromoil	Aerial camera
Platinotype	Subaquatic camera
Palladiotype	Single slide viewer

Bichromated gum arabic	Giant box camera for large size glass plates on a tripod
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Of the set of missing pieces, only the devices that are non-existent are essential for the exhibition, since they have the resulting images of them, hence it was decided to represent them by means of replicas; this is not the case with the non-existent images, since their presence in Cuba was not significant. This will be an element to take into account for completing the collections.

The result of the study of both collections allowed to demonstrate that, given the close relationship between photographic processes and technological devices, the collections studied should be exposed in an integrated manner since the photographic processes give rise to specific photographic images, which in turn they were taken with certain technological device that is the one that allows the obtaining of the image.

Therefore, for the preparation of the collection program of the Museological Plan of the Museum of Photography, the following steps were established:

- 1) Selection of the sample to be exhibited: In this aspect it was taken into account that the dimensions of the space available was not a special limitation, given the size of the pieces, so that the representativeness of all processes constitutes the prevailing criteria.
- 2) Decision of the selection criteria of the exponents: After a thorough analysis and taking into account the preliminary idea of the museum to be developed, the selection criteria to define the specimens that would be studied to assess their exhibition were:
  - Representativeness of each piece: Here was assessed to be a faithful exponent of each of the aforementioned processes and technologies.
  - Condition: If the piece meets the physical and aesthetic conditions to be exposed.
  - Additional values: elements that distinguish and indicate curiosity in the piece were taken into account, both regard to subject content, side supports or the origin of it.
- 3) Selection of exponents, by processes and types of technology, taking into account each of the selection criteria. This step allowed to define the quantity of pieces that would conform the sample to be exhibited.
- 4) Decide for which pieces are recommended to work with reproductions in neutral materials (for true originals) and to work with models for those devices not present in collection and important to understand the museological discourse.
- 5) Filling of the Technical Data Sheets for each piece: At this point the sheets designed for this purpose were made, with the individual data of each piece and that provide the necessary information to be able to classify and catalog them, allowing their location in the corresponding periods.

Table 4 shows the selection of the sample of images to be displayed, as well as the number of specimens selected and the selection criteria applied.

Table 4 Image sample selected to be exposed

Photographic process	Support	Quantity	Selected specimens	Selection criteria
Daguerreotype	Metal	156	2	Both hand colored and not colored
Albumen negatives on glass	Glass plate	1 264	3*	Three formats
Wet collodion negatives on glass	Glass plate *	960	3*	Three formats
Direct positive Collodion • Ambrotype • Tintype	Glass plate	164	2	Both hand colored and not
	Metal	116	2	Case and album
Albumen prints • Photos on paper  • Carte de visité  • Stereoscopic photo	Paper	10 321	3	Variety of photographic studies
	Papel	7 429	2	Separateand in album
	Glass plate * Paper Plastic *	561 325 1 276	1* 1 1*	Type of support
Carbon Prints	Paper	116 (in album)	1	In album displaying images according to topics
Dry collodion negatives	Glass plate *	28 543	3*	Three formats
Silver on gelatin	Paper (positive)	28 976	9	Three formats
	Glass plate (negative) *	10 598	3*	Three formats
Film negatives • Cellulose Nitrate • Cellulose Acetate • Polyester	Plastic (flexible) *	24 616	3*	Three formats
		30 345	3*	Three formats
		40 632	3*	Three formats
Color Photography: • Chromogenic photography • Traditional revealed process • Instant photography	Paper	150	1	Developing process
			1	
			1	
		179 119	48	

The 48 pieces selected, ensure the representativeness, in the exhibition, of the collection taking into account the different processes.

The 23 pieces marked with \*, correspond to the negatives in supports in glass and plastic (flexible) that are unique pieces and called true originals, for which in the analysis of the collection recommended to work with reproductions in neutral materials that could be exposed without risk from the point of view of the permanence and conservation of the same.

Table 5 lists the pieces that will be exposed by reproductions, indicating the supports.

**Table 5 Pieces that will be exhibited by reproductions**

<b>Photographic process</b>	<b>Support</b>
Albumen negatives on glass	Glass plate
Wet collodion negatives on glass	Glass plate
Stereoscopic photography	Glass plate Plastic
Dry collodion negatives	Glass plate
Silver on gelatin	Glass plate (negative)
Film negatives <ul style="list-style-type: none"> <li>• Cellulose Nitrate</li> <li>• Cellulose Acetate</li> <li>• Polyester</li> </ul>	Plastic (flexible)

Taking into account the selection criteria previously mentioned, a representative sample of 23 technological devices was chosen to form the collection that will be exhibited in the Museum. Table 6 shows the number of technological devices in the collection, classified according to this objective, the quantity that was selected to be studied and the selection criteria.

**Table 6 Sample of technological devices that will be exposed**

<b>Technological devices</b>	<b>Selected specimens</b>	<b>Selection criteria</b>
Box camera (portable)	2	Models
Single-lens Reflex camera (SLR)	1	Similar
Twin-lens Reflex camera (TRL)	1	Similar
Medium-format Reflex camera	1	
Box camera with a flexible	2	Date of production
Camera with a bag type flexible	1	Similar
Box camera with an accordion flexible	1	
Compact camera	2	Older models
Stereoscopic camera	2	Models
Instant camera	1	Similar
Stereoscopic viewers	4	Models

Accessories	5	Relation with devices
	23	

After registration of each piece for its correct classification and cataloging for the purpose proposed, it was possible to conclude that the selected and studied sample of both collections is representative to expose the entrance, evolution and development of photography in Cuba.

In order to expose both collections in their relation, the way to connect both collections in the museological discourse was analyzed, and it was concluded that the best way to achieve the necessary didactics in that discourse was to link the resulting image to the technical device that allows to achieve it, according to each photographic process and for that, groups or expositor sets were formed, that responded to the chronological evolution used in the analysis of the collections.

### STUDIES OF AUDIENCE

Public studies are an essential problem to be solved in the planning and dissemination of the activities of museums, as they should favor the inclusion of a greater number of publics, while at the same time constitute an anthropogenic risk for conservation, depending on the way they are exposed.

However, because it is a new museum, studies to be able to design the strategies with the audiences should be based on the demands and needs of potential audiences, which complicates the study and introduces a possible margin of error in the conclusions. That fact requires a monitoring of the operation of the museum, in order to make the required adjustments.

Therefore, the study was based on two qualitative techniques:

- a) Focus group interviews with photographers and FHOH specialists to validate the proposal and identify potential audiences and their interest profiles. Three groups were formed: with independent photographers-collaborators of FHOH, with photographers associated with the Ministry of Culture and with FHOH employees.
- b) Participant observation in workshops and activities related to photography, to identify the main expectations and interests of the participating audiences. Four activities were observed: in the workshops "Old alternative processes" and "Identification of old techniques", in a meeting with the students of Angela Landa Primary School and in a seminar carried out as part of the Elderly Program of Belén.

This study identified the following expectations:

- a) The main motivation of the young amateurs to the photography lies in performance photographic processes in order to obtain innovative results generated by them.
- b) Another expectation among these young fans is the possibility to see their works exhibited in public.

- c) The main motivation for children is the ludic component in the interaction with the pieces: to be able to see them closely, to use them or to take photos in dioramas.
- d) It was attractive for children to come into direct and close contact with objects never seen before or only seen in movies.
- e) The main motivation of elderly is focused on being able to contribute their knowledge to enrich the story that counts the photography exhibited and to associate with the institution that gives them that space of enjoyment.
- f) The main motivation of the professional photographers who collaborate with the OHCH is to rescue the functions of the disappeared Photographic Club of Cuba.
- g) These professionals have a high willingness to collaborate, in correspondence with the work they have done for years with the OHCH and based on the trust it deserves.
- h) No fears or rejections were identified neither young amateurs, nor children, nor elderly, nor professional photographers who regularly collaborate with the OHCH, nor FHOH employees.
- i) The rest of the professional photographers unrelated to the OHCH reject the idea for the impossibility of selling their works there and for the elitist character that they believe has the OHCH to select the pieces to be exposed.
- j) It is desired that the center has a high technological contemporary base, allowing a high level of interaction with its audiences.

This makes it possible to segment audiences in relation to their age, level of knowledge on the subject and interests and, in this way, it can be concluded that the museum could be aimed at all types of public, distinguishing 8 groups, with different characteristics, motivations and expectations:

- a) Children. Interested more in devices than in the resulting image, motivated by living the experience of interacting with less known devices, but also may be interested in accessing history through photography.
- b) Teens and adults. On which there are few specialized activities and it is important to attract them for their cultural enrichment.
- c) Elderly. Motivated by the memory and to cooperate to prove that they are useful and that they are bearers of experience and information.
- d) Photography amateurs. Adolescents and adults with previous knowledge of the subject who are interested in experiencing to get images through ancient craft processes and that these can be exposed, because it allows them to recognize themselves as creators.
- e) Professional photographers working regularly with the OHCH. Identified with the rescue of photographic heritage. Aimed at a place where they can share experiences and be represented as guild. They are willing to cooperate in this new venture, because they see it as an opportunity.
- f) Other professional photographers. For them, photography is a way of life and they see the museum as a place where they can exhibit and make themselves known, although they hesitate if it would really benefit them.
- g) Private collectors. Interested in collaborating with the OHCH either through donations or temporary loans to expose pieces of their collections.

- h) Researchers on the subject of photography in Cuba and the rest of the world. For them, research results on specific topics related to photography, specialized literature and reference services are their main interest.

The previous collections and audience studies allowed to know that the expectations of the possible audiences transcends the idea of a traditional museum that only shows the photographic heritage as museum pieces, but also considers a set of activities of information, rescue, training and socialization of the work of specialists and amateurs, which configures a museum of new type specialized in photography.

## REQUIREMENTS FOR CONSERVATION

A kind of new type museum described above imposes requirements for the conservation of the exposed pieces, since the motivations and expectations identified in the audiences determine the design of the exhibition and the way in which they relate with it.

Thus, in addition to the usual conservation actions for an expositive sample, related to cleaning, types and materials of exhibitors, controlled environments, etc., it is necessary to take into account, in order to face the new interaction needs of the audiences, selection of the pieces, their rotation, the use of models and reproductions, as well as the restoration, in extreme cases.

As sample for exhibition at the museum is made up of mixed and very sensitive materials, which implies a challenge for the conservation as a balance between conservation parameters must be achieved for different materials that must coexist together in the exhibition, so it is necessary the constant evaluation of the pieces.

The general conservation criteria associated with the exhibition setting are:

- The use of agglomerates and plywood should be avoided for showcases and exhibition panels.
- Select paints, adhesives, fabrics and varnishes that release as few pollutants as possible. Avoid the use of plastics, adhesives, glues and sealing elements that can release chlorine.
- The proposed illumination will be reflected in the assembly sheets but, in general, it is suggested an adjusted control of the light and the filtering of its rays where it is needed. As a rule, ultraviolet and infrared radiation should be eliminated and light levels should be adjusted according to the most sensitive material.

Taking into account all the requirements for the management of photographic collections mentioned above, the characteristics of the collection to be exhibited, the interrelation of the audience with the exposed pieces and the exhibition itself, the general aspects that must be taken into account to ensure permanence of the pieces on display are:

- a) Handling of photographs: To handle photographs, it is always recommended to wear cotton gloves without linen, so as not to leave fingerprints and avoid damages in the photographs; this is especially important in gelatin. Fingers must not be in contact with

the emulsion of negatives or copies. Pieces should always be taken by its edges and never support the hands as they can break.

To transfer of the pieces, it is necessary to take into account the requirements of containers, packaging and transport appropriate to each type of material and adjusted to the requirements deriving from its sensitivity.

- b) Relative humidity: It is the most important factor that affects the permanence of photographic materials.

It is advisable to keep the display at a stable relative humidity between 30 and 35% to avoid the development of rust and other corrosion products on metal objects and create an inhospitable environment for fungous growth. For this is essential, then have the equipment required for moisture control.

- c) Temperature: Photographic samples should be kept at a stable temperature between 19 °C and 21 ° due to factors intrinsic to their chemical components.

- d) Purity of air: Chemically reactive materials pose the greatest threat to the stability of photographic collections in black and white, especially in the presence of moisture. The catalytic source of these chemicals may be the surrounding atmosphere, waste products of the processing and the materials in contact with the photographs, so they must be in an area free from contamination, which requires the appropriate museum furniture.

- e) Dust: Photographs should be exposed to dust-free areas, as fine sand and dust may become embedded in the gelatin layers causing abrasion damage.

- f) Intensity of light: Contemporary, well-processed black and white photographs are intrinsically stable to light. On the other hand, color materials are quite sensitive to prolonged exposures to light, in the presence of oxygen and moisture. Hence, intensity of light should never exceed 50 lux.

- g) Hygiene measures: None food or drink should be allowed at the place where the photographs are located. The environment should be kept clean and free of any other dirt.

- h) Fumigation: Recent experiments have shown that most photographic materials can be exposed to current fumigants without any modification in image density or gelatin stability. This does not include smoke fumigation, which should not be used in the exhibition areas.

- i) Cleaning procedure: It is recommended that this is done by a conservator, prepared for this type of activity, using the appropriate means that, in the case of photography, are brushes of goat hair or soft bristles.

- j) Rotation of the pieces: Due to the high sensitivity and instability of the photographic materials, according to the type of piece and exposure conditions, exposure periods will be established, which will determine the replacement of the pieces on display by similar ones of the storage, so as to keep the composition and structure of the sample which was defined above, at the time it guarantees the permanence of the collections.

- k) Pieces affected: In case that any piece in exhibition or used directly with audience evidences any physical damage for any reason, and should not continue in exhibition, it must be transferred, with the corresponding documentation, depending on the damage in question, to the FHOH or the restoration laboratory, so that there should be decided the conduct to follow with the piece.

- l) Emergency procedure: If photographic materials get wet with water as a result of a natural disaster or an accident, they should be frozen in order to radically curb the deterioration process. The materials may then be desiccated by freezing, thawed and

vacuum dried or thawed and air-dried. Glass negatives performed by the wet collodion process should not be frozen. For other types of emergencies, the risk plan should be consulted.

The conservation measures for the collections that constitute the reserve are not described since they already have a program specifically designed for the storage of the FHOH.

## CONCLUSIONS

- The creation of the Museum of Photography in Cuba requires to consider how to preserve highly sensitive objects in an exhibition designed with the new paradigms of museum institutions.
- Photographic materials, by their composition, are unstable, so they need very specific guidelines for their conservation.
- The variety of processes and supports in photography introduces an additional element to the complexity of the conservation of photographic materials on display.
- The devices are composed of mixed materials, which forces to establish very particular conservation measures in dependence of the singularity of each one.
- The definition of audiences for a museum is a factor of importance for the elaboration of plans and measures of conservation, since the anthropogenic damages depend not only on the type and amount of visitors, but of their interests, since of this depends on the degree of Interaction between the museum and its audiences.
- The exhibition and conservation programs that are developed as part of the Museological Plan must contemplate the specificities of the photographic heritage and its publics.
- The possibility of exposing the collections of the FHOH in a Museum of photography, offers the opportunity to achieve better conservation since it has to be studied and preserved in exhibition rooms and in storage.

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**Gloria C. Alvarez Frigola**

Historical Photo Archive of Office of the Historian of the City of Havana.

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