

1985
2025

AFAP
40

ASSOCIATION FOR HISTORICAL
AND FINE ART PHOTOGRAPHY
40th Anniversary - November 2025.

ASSOCIATION FOR HISTORICAL AND FINE ART PHOTOGRAPHY

40th Anniversary Brochure



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A BRIEF HISTORY OF AHFAP

1985 – 2025

The Association for Historical and Fine Art Photography (AHFAP) was founded in April 1985, when photographers from London's national museums recognised the value of uniting their knowledge under a shared professional network. The first official meeting, held the following year, brought together photographers from the British Museum, the Victoria & Albert Museum, the Tate Gallery, the Science Museum and others, alongside a key industry sponsor, Ilford.

Before AHFAP's formation, museum and gallery photographic departments often worked in isolation, with little opportunity for collaboration or knowledge exchange. The establishment of the Association created vital connections between institutions and the imaging industry, creating a culture of cooperation, shared expertise, and collective advancement that continues today.

From its earliest meetings to the present day, AHFAP has been a forum for innovation, dialogue, and professional development. Its members have navigated one of the most profound transformations in the history of photography: the shift from analogue to digital imaging. During this pivotal period, AHFAP played an essential role in supporting photographers as they adapted to new technologies, set benchmarks for quality, and engaged directly with manufacturers to shape tools that met the demanding standards of cultural heritage imaging.



The move into digital practice expanded AHFAP's reach globally. Collaboration with peers in the USA, China, and across Europe culminated in the inaugural International Conference in Brighton in 2011, an ambitious and successful event that inspired a now biennial international conference held at the Rijksmuseum, Amsterdam, attracting delegates from over twenty countries.

As AHFAP's position of authority became established, its membership widened. Once focused primarily on museum and gallery photographers, AHFAP now represents a vibrant and diverse community of imaging professionals: from archives, libraries, and universities to independent specialists and commercial digitisation companies.

Today, AHFAP members work at the forefront of imaging technology, employing advanced techniques including multispectral imaging, photogrammetry, 3D scanning, Reflectance Transformation Imaging (RTI), 360° capture, virtual reality visualisation, and 3D printing. These innovations are now integral to the documentation, preservation, and interpretation of cultural heritage.

Throughout its evolution, AHFAP has championed quality, consistency, and professional recognition. The Association continues to set and refine industry standards, supporting its members through workshops, training programmes, and annual conferences. With more than 400 members and an active programme of mid-year events, AHFAP remains a hub for professional exchange and collective growth.

Forty years on, the Association stands as a testament to progress, collaboration, and shared purpose. From film to photons, from darkrooms to data, AHFAP's journey reflects the remarkable transformation of imaging in the heritage sector and its members' unwavering commitment to excellence, innovation, and new ways of seeing.



Images from the AHFAP Conferences 1988, 2007, 2011, 2022, 2023 and 2024.



The first draft of AHFAP Constitution and an invitation to the first conference, held at the British Museum,
15th October 1986.

The Association of Historical and Fine Art Photographers

Constitution

1. That the association shall be called "The Association of Historical and Fine Art Photographers".
2. That it shall exist for the furtherance of photography in the field of History, Fine Art, Archaeology, museum and gallery display and related fields.
3. To encourage the interchange of ideas and general support amongst photographers practising in these fields and to promote access to departments thereby increasing wider opportunities for experience.
4. That membership shall be available to those who predominately practise in the above fields of photography.
5. The business of the Association shall be conducted by a committee, comprising a Chairman, Secretary, Treasurer, plus up to seven other committee members with a facility for co-opting other members as required.
6. That this committee be voted to serve for a thirty-six month period for the officers and twenty-four months for committee members. The officers shall be elected at an annual meeting open to all members.
7. That the management committee require a quorum of five members, two of whom shall be office holders to convene a meeting.
8. That the Chairman shall have the power of vote and that he shall have also the power of casting vote.
9. A quorate committee shall have the power to dissolve the association upon notice of one month, with any funds being held, distributed to a charity or organisation named within the same notice to dissolve.



An invitation to
The Inaugural Meeting

The Association of Historical and Fine Art Photographers

SECRETARY: BILL LEWIS, BRITISH MUSEUM,
GREAT RUSSELL STREET, BLOOMSBURY,
LONDON WC1B 3DG.
TEL: 01 636 1555

Dear Photographer,

As you will see from our heading, we are an Association of photographers specialising in your field. We were prompted to form this new Association as we felt there was a real need for a vehicle to allow specialist photographers the opportunity of meeting one another, with the obvious advantage of interchange of knowledge, interdepartmental support and, if nothing else, just knowing there was someone else out there.

At the moment the Association consists only of a forming committee, with its members drawn as far as we could from the spectrum representation of the membership we would hope for. They are:- Derek Chiverrell, Science Museum, Michael Duffett, Tate Gallery; Colin Keates, Natural History Museum; Peter Green, Natural History; Bill Lewis, British Museum; Peter Macdonald, Victoria and Albert Museum; George Nicol, Royal Commission of Historical Monuments, Wales, Marie Richardson, Reflexions Ltd; and Brian Tremain, British Museum.

We hope that the Association will really get off the ground at our inaugural meeting on 15th October, and as the Photographic Department of the Natural History Museum is celebrating its 50th Anniversary this year, they have offered their facilities for the launch of the Association. We also extend our thanks to Ilford Limited for their generosity in sponsoring this occasion.

The programme is:	10.00	Coffee
	10.30	Talk on Archival Permanence of Emulsions
	11.30	Forum
	12.30	Lunch
	14.00	Talk on Cibachrome
	15.00	Tea
	15.30	Practical Demonstration of new Processing Equipment

The open forum is a slot in which we hope to discuss the necessary points of our new Association, gain ideas and begin enrolment. Tickets are limited to the extent of our sponsorship, but we can offer you your first two tickets free, with the possibility of extra tickets. Subsequent tickets may have to be charged at a cost of £5.50 each. Please do try to make every effort to come to this first meeting.

If, however, you cannot make the inaugural meeting, we would still hope that you feel enthusiastic enough to become a member. Subscriptions are £2.50 for an individual membership, but for large departments a corporate membership of £10 will register any number of photographers within the department.

Will you please fill in the enclosed form and return to our Secretary, as soon as possible.

Sincerely

CHAIRMAN Michael Duffett COMMITTEE Derek Chiverrell Peter Green Colin Keates
Bill Lewis Peter Macdonald George Nicol Marie Richardson Brian Tremain



Brian Tremain, one of the founding members of AHFAP, photographing a ship model in a gallery at the National Maritime Museum in London.



A Letter from the Chairman, Michael Duffett , 1986.

*Photographic Department
Tate Gallery
Millbank
London SW1*

Dear Colleague,

Although our progress has not been as quick as we would have liked, the direction has been more than satisfactory. Our inaugural meeting was generally agreed to have been a success and, along with this, our first bulletin, the Association has taken off on a firm footing. Our mitigation has got to be due to the fact that although fired with enthusiasm, we all have busy departments to run, and not least, have had to acquire some new skills and expertise to get the Association off the ground.

We now have in the pipeline many exciting events planned, with a number of services which should be very supportive to the membership. However, in order to go from strength to strength, and to obtain a wider interchange of ideas, there must be an involvement with as many members as possible. In so many cases the burden of running an organisation such as ours seems to condense upon the shoulders of fewer and fewer and then tends to become introverted. I'm not asking you to push yourself forward to prominence and glory but would plead that if anyone feels able to donate time, effort or skills, you would be doing a service to an Association that obviously supports the profession that supports you. All offers would be gratefully accepted through any of the members of the committee.

To those of you who, for one reason or another, have not decided on membership; either feeling yourself too far on the fringe of our interests; perhaps not over-impressed with progress so far; or you just haven't got round to sending off your subs; might I suggest you take a gamble on us. The stakes are very low, if nothing else, you will get a free buffet lunch once a year, but most important you will be instrumental in encouraging the Association to continue.

There will be a further issue from the Association in the very near future, and I look forward to meeting you all later in the year.

*Yours sincerely,
Michael Duffett*

AHFAP Conference at The National Gallery, 20th October 1988.

An article in a French photography magazine announcing the Association formation, featuring founding members Roy Asser (third from the right) and Michael Duffett (second from the right), and Sara Hattrick, Head of Photographic Department at The National Gallery (in the middle). Published circa 1989.



L'Unpact en Angleterre

Les photographes des administrations et des collectivités territoriales français réunis dans l'Association Unpact ont rencontré leurs collègues anglais à l'occasion d'un séminaire organisé par l'Association of Historical and Fine Art Photographers et patronnée par Kodak UK. Bernard Suard, le président



A gauche, Bernard Suard au Museum de Londres

français, et son homologue anglais Roy Asser, ont profité de cette rencontre pour élaborer un accord d'échanges bilatéraux. Une première qui concerne plus de 1 500 photographes en France et peut-être un premier pas vers la définition d'un statut européen.

Excerpt from the study *Restoring and Retouching Photographs* by Juliette Soester, 1989.

Two thousand one hundred and thirty-nine, the year 2139, that is a hundred and fifty years from now. I wonder what condition the photographs that are being produced now will be in, in 150 years' time. We know the results of the past 150 years, and I greatly respect the pioneers of those first processes: Nicéphore Niépce, Fox-Talbot and Daguerre whose images have remarkably survived the ravages of time. But, there are many that have not and that is where I come in. From disappearing Daguerrotypes, tatty tintypes, cracked and curled canvases I try to recreate our past for future generations.





Launch of the AHFAP Journal No. 1, edited by Brian Tremain

The Association of Historical and Fine Art Photographers

ISSUE NO 1

February 1987

ARCHIVAL PERMANENCE

A Paper by Mike Gristwood ILFORD Ltd. Technical Service

There has been a great deal written on the subject of archival stability or permanence of photographic materials. However because "archival" permanence implies that the prints and negatives will be stored under controlled, "archival" conditions such as those described in the relevant American standards 1, 2, 3. As this is often not possible most people are actually interested in optimum stability or permanence which simply means taking all the necessary precautions to ensure the longest possible life under typical conditions.

Obviously the requirements vary with different types of photographic material and for the purposes of this talk I have divided them into three groups:

1. Silver films and papers
2. Chromogenic films and papers (including XP1 400)
3. Silver dye bleach products, ie, CIBACHROME.

Starting with silver-image films and papers, it is most important that these are correctly processed if optimum stability is required. This means that the processed material should contain suitably low levels of retained silver compounds and thiosulphate, in other words, it should be properly fixed and washed.

A transcript of Mike Gristwood's talk at The Association's Inaugural Meeting on 15 October 1986

EDITORIAL

We must apologise for the lateness of this issue of the journal, which has been brought about by a number of unexpected changes within the committee. Jerome Perkins, your pre-vious editor, has had to relinquish his post due to personal commitments.

Both George Nichol, your secretary, and Brian Tremain, stalwart committee member, have taken early retirement from their jobs - George is about to live in a villa in France, and Brian is busy converting his garage.

In the interim, the committee have asked us to edit and produce the journal. We have taken this opportunity to redesign the cover and improve the general layout and typeface. An ISSN number has also been acquired to ensure that the journal has an official presence in the reference books and the world's bibliographic databases.



This issue contains an up-dated Notes to Contributors as a first step to establishing a house style and to assist those writing for the journal.

Your contributions are needed for future issues, especially short articles, reviews, notes on methods and techniques, and information on any forthcoming events that may interest Fine art and Historical Photographers. The journal can only grow if it gets regular contributions and feedback from its readers.

Editor: Terry Dennett

Production: Dave Lambert



The first AHFAP Newsletter, published 1994, featuring popular topics on early Digital Photography

NEWSLETTER

The Association
for Historical &
Fine Art &
Photography

Spring '94

Dear Members

I am glad to have the opportunity of welcoming you to the first edition of the new AHFAP Newsletter.

We certainly seem to be going from strength to strength; membership is increasing, and as you will see from the list of proposed events for the year, we are doing our best to give you a worthwhile return for your membership of the Association.

I am still trying to work out the answer to the following. Can you help?

Deposit	£50 in the bank
Draw £20	Leaving £30
Draw £15	Leaving £15
Draw £9	Leaving £6
Draw £6	Leaving £0
£50	£51

A new way of making money!

Sincerely,
Roy Asser, Chairman.

Qualifications

It has been suggested we might consider setting up a qualifications panel which may lead to academic honours which may be used after one's name. What do you think, would you be interested?

Programme of Events

This year we are to run a series of visits, workshops and seminars on some of the more specialised aspects of our work. The first of these is a workshop and demonstration to be run by Melvin Cambettie Davies of Master Mono. Melvin who has long been considered one of the finest black and white printers in the country is also without doubt a leading expert on toning techniques. He will be demonstrating techniques such as copper toning with variations crossing with sepia, sepia variations crossing with blue, blue variations crossing with selenium and selective toning etc. etc. He will also if time allows cover simple hand tinting. The session will be a half day and take place at the Tate Gallery on 24th March. Lunch will be provided. The cost to members of the Association will be £25 and to non members £35.

Following this on 24th May, Brian Tremain who, until recently, was the head of the Photography Dept. at the British Museum, will be holding a photographic location shoot at Georges Church Bloomsbury, London. He will be demonstrating lighting set-ups etc in difficult situations. Delegates may of course use their own cameras if they wish. This session will also be a half day event and take place on 24th May. Lunch will be provided. The cost to Association members will be £20 and to non members £30.

On the 23rd of June the Association will be back at the Tate. Instruction and demonstrations will be given on some of the fascinating techniques that are employed there in investigating the structure and underlying details of paintings. The methods of recording paintings by polarising and cross polarisation will be shown along with raking light techniques. The use of the invisible electromagnetic spectrum will include soft x-ray, U.V. fluorescence, U.V. reflectance, infra-red reflectography and transmitted infra-red. Because of the enormous complexity of this subject, this will be a full day event. The cost will be £50 to members and £65 to non-members. As usual lunch will be included.

Further events planned will include a seminar at the British Museum on some of the techniques they use in the photography of Archaeology. We hope to arrange demonstrations of electronic retouching along with the repair of damaged photographs. A visit to the Petri Museum. A visit to the Underian Museum of the Royal College of Surgeons and much more.

All enquiries for these events should be to:-

Michael Duffett
Tate Gallery
London SW1P 4RG

Conference 1994 at the Victoria & Albert Museum sponsored by Fuji UK

Please write on your year planner in very bold ink '6th October' which is the date for our Conference this year. Whilst you are about it also put down the '7th October' which is the second day of the event and will consist of an

inside view of the Metropolitan Police Photo Department - a visit not to be missed.

As always we have a most prestigious venue for our Conference, with a programme of exceptional quality and a buffet lunch to our usual high standard.

CONFERENCE PROGRAMME

Marketing Photographs
by Alex Bartell,
Freelance stock photographer.

Conservation of Photographs
by Liz Martin,
Conservator V&A.

New Products and Equipment
by Fuji UK.

Art Fraud and Theft
by Richard Ellis,
Met Police Art & Antiques Squad.

Photography at the Metropolitan Police
by Keith Maughn HOD,
Met Police Photography.

Aerial Photography
by David Wilson,
Curator of Aerial Photography,
University of Cambridge.

River Scene by Camille Silvy
(1850's photograph)
by Mark Haworth-Booth,
Curator of Photography V&A.

Introduction to Digital Photography
by Fuji UK.

AGM

OUR SPONSOR FOR THE YEAR



INSIDE:

- **The Future in Digital P.2.** A fascinating view to the future of image storage and its impact on our profession.
- **Early Digital Experiences P.3.** Dave Clarke offers an insider's view.
- **Competition P.4.** Enter our Fine Art Print Competition.
- **A Member and His Work P.4.** Kenneth Anderson of the Ulster Folk & Transport Museum.

Early Digital Experiences

A Report by Dave Clarke

Digital imaging technology is upon us. Even this time last year, many of us would have thought electronic imaging to be years ahead yet. "Not worth worrying about... it will be ages before they perfect it." It seems not... certain aspects of it, will, I am sure take years to perfect, but technology is accelerating at an alarming rate and there are now many applications of electron imaging which are practicable and relevant to the museum/gallery environment.

The Tate Gallery has formed an "Image Group". This is a committee to plan current and future projects employing digital imaging technology. I have been invited on to the group to offer a valid and informed input. Unfortunately, my computer knowledge tends to lie between, writing letters on a word processor and playing Super Mario with my daughter.

So, with a certain amount of panic, I have begun to learn. The first thing was to take some very good advice and purchase. The Illustrated Computer Dictionary For Dummies, (£11.99 WH Smiths). Then I began going to demonstrations, attending short courses, asking advice, asking stupid questions (computer people always assume you know your BITS from your BYTES), and above all, reading. In January I was asked to attend a publishing conference which dealt largely with digital imaging uses and applications. You can imagine my horror to discover the conference was to be held in Cannes, South of France. So, with a tube of sun block and my toothbrush, I was gone!!

During the four days of the conference, as well as attending lectures, I entered into discussions with a variety of participants, digital technology producers and users. These included museums, archivists, image banks, software developers and electronic publishers.

Application

The first, and possibly the most important thing that became apparent was that the end user application, dictates the production strategy used beforehand. For example, if a gallery intends only producing CD ROMS or CDi's for educational/information use, the scanning and storage techniques could be markedly different from

an end use producing CD ROM, Cp protects and high quality digital publishing.

Before deciding on a production strategy, the first question to be answered is. What applications do you require from digital technology?

This is new technology and many presently unknown uses will become available as development moves ahead. However, here is a selection of applications currently employing this technology:

- CD ROM production
- CDi production
- Interactive information/ education points within gallery
- Network inclusion
- Reference-printing
- Digital publishing
- Printed reproductions
- Conservation

An accurate assessment of requirements at this early stage, and correct identification of comparable technology may save time, money and repetition of work at a later date.

Resolution

The key consideration is resolution.

Resolution is a way of measuring the clarity of an image. It refers to the number of elements per inch. This can be expressed as pixels for screens or dots per inch, abbreviated dpi, for prints. The higher the number of pixels or dpi, the greater the clarity or resolution.

High resolution digitisation of large format transparencies, or ultra high resolution digital photography direct from works of art, has the potential to fulfil all applications. If they have no practical use now, the images are in store for possible future use.

Comparatively **low resolution**

digitisation of transparencies, usually 35mm, and direct digital photography offers fewer options. It is ideal for the production of Photo CD's, educational CD ROM'S, CDi's, internal networking and static information points within the gallery, in fact, any TV/monitor use or reference only printing. However, High grade printing, publishing, conservation applications or any use requiring ultra fine detail analysis is effectively excluded. To clarify, present 35mm slide scanning and digital photography has excellent resolution but still could only, at very best, have the same clarity and definition of a 35mm slide. As such, they would generally not be suitable for high definition reproduction or publishing, particularly in the case of fine art subjects.

Storage

The higher the resolution the greater the memory capacity needed by any digital image archive.

Memory capacity is expressed in bytes, and is generally referred to in kilobytes, megabytes or gigabytes. Very **high resolution** images can be stored in a number of ways. They must have high memory capacity. There are differing opinions as to which method is most suitable, but some methods named below work successfully and are comparable with end user applications. They are: Hard disc, Optical disc, Worm disc, Tiff files, Pro Photo CD (5x4), and Premier Photo CD (soon to be launched for 10x8).

Lower resolution images can also be stored in a number of ways, but current Photo CD technology is tailor made for such storage. Other methods may be inappropriate.

High Resolution versus Low Resolution

Of course there are advantages and disadvantages of both methods. They can be roughly analysed by looking at Economics and Commitment.

Economics

Although partnerships with commercial producers are widely used to reduce costs, high resolution scanning can be extremely expensive. It is a specialised area

and should be carried out by the appropriate professionals. In the long term, as the digital archive grows, in-house scanning may become possible.

Ultra high definition digital photography is at a comparatively early stage of development. I have seen magnificent results but I believe the cost may be prohibitively high at the moment.

The lower resolution option is also widely embarked upon, in partnership with production companies and scanning can still be expensive, but in the long term a continually updated digital archive could be cheaply created in house by the Photographic department. This would utilise current Kodak technology which provides both scanning and direct digital photography at a reasonable price.

Commitment

High resolution scanning, even after the participation of a production company, needs much specialist care and attention. High resolution digital images by their very nature need careful monitoring and manipulation to ensure truly correct results. This attention would have to be maintained as the digital archive grew.

In the long term, after initial scanning of current transparencies, direct digital photography, if economically viable, may become the best option. It misses the intermediate stage of transparency scanning and holds less colour correction and other associated problems.

The lower resolution option achieves high quality results for TV/monitor use and is less complicated to maintain and operate. As mentioned, using current Kodak technology it is relatively simple to scan, digitally photograph and form a digital archive as an in house project.

The Way Forward

This technology is changing and progressing almost week by week. Much of the development is taking place in the USA. I think it is very important to open dialogues with other users and producers keeping up to date with current information.



Professional

The Association
for Historical &
Fine Art
Photography

The Tate Looks Further into the Future - Dave Clarke reports on the Tate Gallery's digital art gallery
Image Metadata and Quality modifiers – by AHFAP Chairman James Stevenson

The Tate Looks Further into the Future

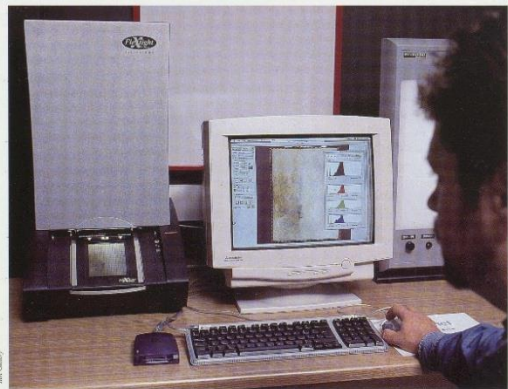
Dave Clarke reports on the natural consequence of the Tate Gallery's espousal of digital technology—the virtual art gallery

In this *Journal* I described the Tate's introduction to new technology, namely digital imaging. We had dipped our toes into the water and scanned 8,000 transparencies onto Photo CD, created JPEGs and constructed web pages accessible to all.

We have now taken a much larger leap to embrace the ubiquitous dot.com culture. This has been made possible by a far-reaching project, the British Art Information Project (BAIP). Closely following the launch of Tate Modern and Tate Britain the project aims to fill all the unrecorded gaps in the gallery's collection of British art and be able to offer images of all works on line by the end of 2001.

direction of a gallery steering group. The presence of the project manager has been largely responsible for smooth inter-departmental organisation and a distinct lack of the usual protectionism and consequent bruised egos which can occur with this sort of venture.

Two operational sites have been created, one for the project team and the other for permanent gallery photographers. Both sites are connected to an image-management server and possess Mac and PC workstations enabling new digital photography or scanned transparencies to be processed straight to intranet and Internet pages. Image management is an *ibase* tailor-made system called *inViage*, which will form part of a



First a project manager was appointed and then, with the help of Tate managers from Imaging Systems, Photography and Registrars, a project team of six was recruited. The team operates independently under the

new overall collection management system called *Gallery Systems*, a product currently employed widely in Europe and the USA.

The independent team are using a *Leaf Volare*

digital back attached to a Nikon 60mm macro lens to capture all unrecorded works on paper that can be handled by a standard desk-top copy set-up. This three-shot camera produces consistent, accurate, high-quality images. Unhindered by other gallery demands, the aim is to plough through 40,000 works in the next two years. Digital recaptures of Turner sketches and watercolours will form a large part of this total.

The workstations in Photography are connected to, among other devices, an *Imacon Flexlight Precision 2* transparency scanner which has proved extremely efficient and user-friendly, producing high-quality images. Dedicated personnel will photograph and scan the remaining unrecorded paintings and sculptures. Although this will accrue to a more modest 2,000 items it represents a substantial organisational challenge. Many of the works will not have been displayed for some time and may need conservation treatment. Access and availability will certainly be a concern in all cases.

It has been decided that the existing 8,000 Photo CD images should be reloaded onto the new system. Although the original scans are essentially good, many of the resulting JPEGs need reassessment with regard to image quality, colour and cropping. This will also be carried out by photographic staff.



Whether produced by *Volare* camera or *Flexlight* scanner, four 24-bit resolutions are produced for Net use, but with only the lower end publicly accessible. Also a 48-bit 35Mb archive image is automatically produced with each image, and stored on CD for future use. All archive CDs will be managed and stored under the Photography umbrella.

The project team has an employment term of about two years but it is becoming rapidly apparent that the work processes being employed are here to stay. The camera-computer-archive logic is very controlled and natural. Even with added complications, such as prints and transparencies, the system is completely secured by the digital archive which is instantly accessible wherever and whenever it is needed. We now have a one-room procedure in place whereby works of art can be

recorded, quality assured and be available on the Internet within one working day.

Putting aside technical glitches, of which there are a few at the beginning of any new project, the only really big fly in the ointment is the dreaded C-word, COPYRIGHT! I'm afraid you might sometimes be met by: 'image unavailable due to copyright restrictions', when you open a Tate image on the Internet.

Still...you can't have everything, can you? **AHFA**



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Journal of the Association for

Historical & Fine Art Photography

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Image Metadata and Quality modifiers

Our chairman, James Stevenson of the V&A, describes a useful system of image-classification based on existing stocks and experience of its organic structure

The MANAGING of images in a digital environment demands a different set of disciplines from those that most photographers have used for analogue images. While developing new procedures for cataloguing digital images I realised that the quality variables we take for granted with analogue images needed to be formalised.

The V&A Photographic Studio has always prided itself on producing photographs of fine art subjects to a high standard. Even though fashions in photographic

message of the image remains the same; to illustrate the object to reproduce as closely as possible the experience of seeing the object.

I knew, however, that we have always made other types of images which have not been catalogued and stored in the same way as these descriptive photographs. Many pictures in the museum have been made by non-photographers which have been used for low-level cataloguing purposes, conservation record-keeping, as well as for lecture presentation. These image assets have been neglected for a variety of political reasons.

We have also created images which have been used to illustrate the collection creatively. The publications policy of the V&A has been to match the academic with the popular. To stimulate the latter, a new approach to photography has been undertaken. This is to show the collection, not so much realistically, but in a way whereby the photographer's creative input presents the object within its wider social and stylistic context.

The creation of a whole range of images which do not fit into the accepted view of photographic studio production led me to develop a system of quality classification for V&A images. This system has become useful in the digital environment.

The three types of image made by the museum are classified as

- A Creative Image
- B Descriptive Image
- C Record Image

These classifications, particularly the C category, can be broken down into further sub-categories. As soon as an image has been classified it can be linked to an authority qualifier. Within the digital environment this allows the use of the image to sink, but not to rise.

Publicity	High Quality	Academic	Security/
	Repro	Reference	Inventory
A	A	A	A
	B	B	B
		C	C

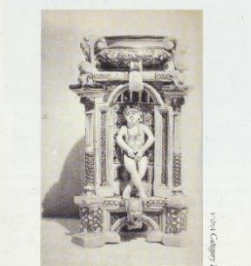
With this system of classification any image made in the museum can be stored and managed in a central image arena. In a database structure this quality

classification can be linked to an authority control. Therefore a category A image can be used by any image-user, for any purpose, but category C image use will be limited by its quality. In this way control can be independently exercised on the profile of the museum by its images. For instance, commercial buyers of reproduction will be denied access to category C images.



How will these quality categories fit into metadata? Image-makers are the people best able to judge these limits and an institution's own policy will dictate its standards.

Metadata is an essential means of managing digital assets. Adding a quality modifier to the metadata structure of digital images allows photographers to limit the use of their images and exercise greater control over potential misuse. The development of metadata for digital images has developed from the IT and bibliographic worlds. Developing standards include such formats as Dublin Core and the Research Libraries Group. Adding a quality modifier helps to bring control of the image back to the image-maker, the photographer.



The V&A Photographic Studio is the oldest inhouse museum studio in the UK, founded at the same time as the museum in 1856. Since its foundation a black and white print of each photograph made by the Photographic Studio has been archived as a reference source. This record bears witness to continuity in quality. It is clear from this record that photographers have striven to achieve a standard of image-making which replaces as closely as possible the experience of seeing the actual object. Indeed, this was always the original intention for images at the V&A. Photography was a new technology and it was consciously used to allow the public, in its widest sense, to see the collection, even if they could not visit the museum building in person. Prints were made available for sale. Records show that normal bromide prints could be purchased for 1s 9d with platinum prints at 2s 4d. There are also reports, recorded in questions in the House of Commons, which state that the backlog for the production of prints for sale was 16,000 owing to the bad summer that year.

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Journal of the Association for

Historical & Fine Art Photography

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Final version of AHFAP Constitution

Revised and passed on Annual General Meeting 1999, published in AHFAP Journal No. 13, 2000.



Articles of Association of the Association for Historical and Fine Art Photography

1. That the Association shall be called the Association for Historical and Fine Art Photography.
2. That it shall exist for the furtherance of photographic and image professionals in the cultural heritage sector.
3. That it shall encourage the interchange of ideas and general support among photographers and image professionals in this sector and promote access to knowledge, thereby increasing opportunities for experience.
4. That the Association shall be defined by membership only. Membership is open to all who work within the disciplines as set out in 2 above.
5. That interested applicants will be invited to submit evidence of eligibility. Membership shall be open to individuals or institutions who meet the criteria as set out in 2 above. The Association reserves the right to refuse membership and renewal of membership, without appeal, to those who bring the Association into disrepute. The committee's decision is final.
6. That the business of the Association shall be conducted by an elected committee, comprising chairman, treasurer, membership secretary, minutes secretary, as officers, and past-future chairman, editor of the journal and up to seven other committee members, with a facility for co-opting other members as required.
7. That this committee be voted to serve for a twenty-four month period for Chairman, Treasurer, Membership Secretary, Minutes Secretary and Journal Editor. That the term of office for the past-future Chairman will be for one year. (Should the Chairman be willing to stand for and be elected to a second term in office the post of past Chairman will be extended accordingly.)
8. That the term of office for committee members will be two years.
9. That the management committee requires a quorum of five members, two of whom shall be officers, to convene a meeting.
10. That the Chairman shall have the casting vote.
11. That the Association shall elect a President. This is a honorary position and members who have given good service to the Association are eligible. The term of office for President will be one year.
12. That a quorate committee shall have the power to dissolve the Association upon notice of one month, with any funds being held distributed to a charity or organisation named within said notice to dissolve.

Approved and passed at the Annual General Meeting 1999



Evolution of AHFAP logo and branding, circa 2000.

Fax sent by :

MAITLAND

Pg: 1



Association for
Historical &
Fine Art
Photography



**ah&
fap**



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fax to James Stevenson from Colin Maitland: Consider these examples as notes rather than finished designs. Some of them are obviously out of the question. They are, after all, variations on the same theme: I think at this stage they should not be circulated: it might cause controversy and confusion. Look forward to hearing from you in due course.

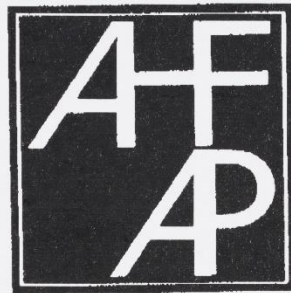


Final selection and print preparation

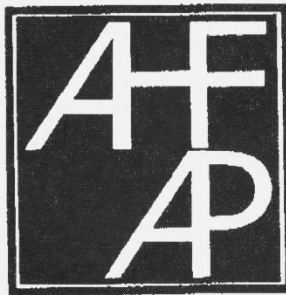
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MAITLAND

Pg: 1



Association
for
Historical
&
Fine Art
Photography



Association for
Historical &
Fine
Art
Photography

Membership
Card

THIS FORMAT
← PLEASE
pt. 12 on 13

pt. 14 on 13

fax from Colin Maitland

to James Stevenson

James,

Here are two ideas.

I was hoping there would be room on the front for Ivor's stickers but I think that's pushing it at 2.5x1.25 cm. between *Photography* and *Membership*. Including the date (which looks more professional) would limit the value of the print run, I imagine, unless it comes out at a round figure.

Please tell me what you think and I can get to work on a CRC.

Colin

P.S. I prefer the lower example.

tracking is normal.



INTERNATIONAL SYMPOSIUM ON MUSEUM IMAGING TECHNOLOGY

Capital Museum Beijing

7 – 11 November 2005.

2005. marks a significant step in the Association's international development, with a successful collaboration between AHFAP and Cultural Relics Academy Photographic Committee in China. A group of delegates, including AHFAP Committee and several long-term association members, attended the symposium, representing the highest standards of UK museum photographic practice. They gave a series of talks, presentations, and exhibitions over three days at the new Capital Museum in Beijing.

INVITATION

September 3, 2005.

In order to better promote historical and cultural heritage between China and the United Kingdom as well as to share the experience in the development of photography in promoting museum cultural relics, China Cultural Relics Academy Photographic Committee would like to invite you to participate in a conference on photographic practice in museums and galleries, to be held in the Capital Museum Beijing from November 7 to November 11, 2005.

The conference will include the following activities:

- 1. China-UK Cultural Relics Photographic Exhibition.*
- 2. Series of talks and presentations on photography of cultural relics, reproduction of ancient paintings and documents, museum digital information management.*
- 3. Symposia Publication.*
- 4. Visiting Beijing cultural heritage sites.*

We sincerely hope that you will join this conference. Accommodation and food in Beijing will be provided by our Chinese organizations. We strongly believe that this conference will bring attention to various world cultures so that we may cherish and help preserve our cultural heritage. We should devote ourselves to this work with pure near is and a stronger sense of responsibility. Should you have any questions please do not hesitate to contact me [..]

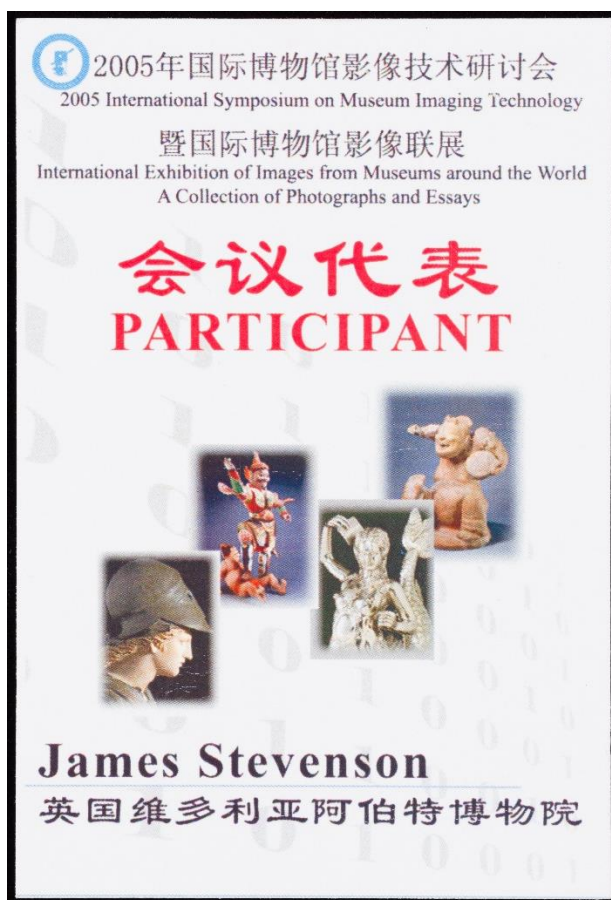
We hope we both leave with wonderful memories and new friendships between countries!

Yours Sincerely

Hu Chui

Deputy Head

China Cultural Relics Academy Photographic Committee





In 2007 AHFAP returns an invitation to China Cultural Relics Academy Photographic Committee, offering to respectfully host Chinese delegates for the duration of the conference held at the Museum of Docklands, London.

*Information Department
The Palace Museum, Beijing*

Thursday, July 26, 2007

*Invitation to London
For the annual conference of AHFAP*

Dear Hu Chui,

We herewith kindly invite you to London to attend the annual conference of AHFAP, which will be held on 31st October 2007 at the Museum of Docklands, London.

We would very much appreciate it if you stayed from 31st October 2007 to 7th November 2007. As you are going to be our guest, AHFAP will cover the conference expenses and provide some local resource support, we sincerely hope that your organization will cover your own travel expenses and the accommodation during your stay in London.

We are looking very much forward this conference and your participation in this great event.

*Sincerely,
James Stevenson*

*Chairman
The Association for Historical & Fine Art Photography*





INTERNATIONAL CONFERENCE OF THE ASSOCIATION FOR HISTORICAL AND FINE ART PHOTOGRAPHY

Hotel Metropole, Brighton, Sussex, England
14 – 16 June 2011.

Following several successful international collaborations, AHFAP's membership expands globally, with a rising appetite for cross-continental communication and further development of support networks. In 2011, AHFAP hosted its first ambitious International Conference in Brighton. This event set the standard for a more focused, globally reaching conference, now held biennially at the Rijksmuseum in Amsterdam and drawing participants from dozens of countries.

Initial proposal to DCMS, calling for the support of the association's ambitions expansion:

Proposed International Conference of the Association for Historical and Fine Art Photography

The AHFAP was founded in 1985 and is a forum for image makers in the cultural heritage sector in the UK. Most of the members represent photographers who work in British museums. It is our belief that this association is the only one of its type in the world for museum image makers and is welcomed by members as a place that they can use for networking within the profession.

The AHFAP has an annual meeting each year, usually in the autumn, held in a London national museum. We have noticed that over recent years there has been an increase in the number of delegates from Europe to our annual conference who have found the association a useful meeting place. With this in mind we have decided that we should host an international conference for this sector of our industry to give those other photographers and image makers a unique opportunity to meet and discuss issues relevant to their profession. We hope to attract delegates from the EU and associated states, North America, China and the Far East, and possibly India. We hope to hold this conference over three days in South Kensington based at the three museums there. This will hold its own attraction to foreign delegates. The programme will be organised to cater specifically on image management and developing technology issues for image makers and managers. An area which is not covered by any of the other cultural heritage professional groups.

An international conference of the nature will be expensive for our association to achieve, and it is for this reason that we are seeking support to undertake this. I would like to investigate whether the DCMS or DTI have funds which could aid projects such as this.

James Stevenson,
Chairman AHFAP

c/o Photographic Studio
Victoria & Albert Museum
London, SW7 2RL



+++++++ Call for papers ++++++

International Conference for photographers in the cultural heritage sector

Announcement of keynote speaker

The Association for Historical and Fine Art Photography (AHFAP) was founded over 25 years ago and exists as a forum for UK photographers in the cultural heritage sector. Very few of our colleagues in other parts of the world have such an association that brings museum, gallery and library photographers together. It is with this in mind that AHFAP extends a welcome to photographers all over the world, who work in this sector, to join in a conference to discuss cultural heritage photography.

Professor David Arnold of Brighton University will deliver the keynote address.

Professor David Arnold is Director of Research Initiatives and Dean of Graduate students at the University of Brighton, UK. Founding Editor-in-Chief for ACM JOCCH, Professor Arnold has had a 30-year career of research in the design of interactive computer graphics systems and their applications in architecture, engineering, cartography, scientific visualisation, health and, for the past 10 years, cultural heritage. He is currently the co-ordinator of the Integrating Project 3D-COFORM (www.3d-coform.eu) – funded under the EC 7th Framework programme – which aims to establish 3D documentation as an effective mechanism for tangible cultural heritage. Previously, he co-ordinated the Network of Excellence called EPOCH (www.epoch-net.org), under the EC Framework 6 programme. EPOCH focuses on the interaction between technology and cultural heritage and brought together 94 partners. David was the last ‘international region representative’ on the Council of ACM and is a past Chair of EUROGRAPHICS. He was Chief Editor of EG’s journal, Computer Graphics Forum. Professor Arnold worked in international standards for 10 years and is on the Council of the UK Parliamentary Information Technology Committee (PITCOM).

Presentations are still welcomed in several formats:

- *30-minute in-depth presentations*
- *10-minute short papers*
- *Poster displays, either technical or creative*
- *Online demonstrations (an open-room, stress-free way of giving a casual presentation to delegates over coffee)*



The purpose of the conference is to share experience of our work in cultural heritage in its widest sense.

Panel sessions are programmed in the Metamorfoze guidelines, colour management and rapid imaging projects, to encourage delegates to participate in open discussions on these topics.

There will be a full social programme including an opera performance by Open Door Opera. Visits to the Photographic Studios of the V&A, Tate Gallery, National Gallery and British Museum in central London are planned for the 17 and 20 June.

Organising Committee:

James Stevenson V&A

Paul Gardner V&A

Colin Maitland freelance

Nigel Alsop freelance

David Clarke Tate Gallery

...for image professionals in the UK cultural heritage sector

BRIGHTON 2011

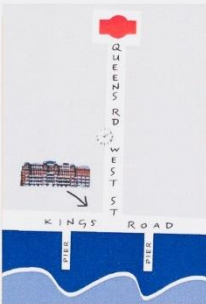


International conference on photography in the cultural heritage sector
14, 15, 16 June 2011

AHFAP, the Association for Historical and Fine Art photography, is an organisation for image professionals in the cultural heritage sector in the UK.

It exists to provide a forum for photographers, image-makers and image archivists to share experiences and benefit from mutual co-operation.

AHFAP was founded just over 25 years ago and in that time has existed as a forum for UK photographers working in museums, galleries, libraries and other fields in the cultural heritage sector. Very few of our colleagues in other parts of the world have an association which brings such a group of photographers together. It is with this in mind that AHFAP extends a welcome to photographers from all over the world, who work in our sector, to participate in a conference to discuss cultural heritage photography. This international conference will be held in Brighton, Sussex, on the south coast of England in June 2011.



The Metropole Hotel is on the sea front between the Palace and West piers. Brighton is on the south coast of England, 25 miles south of Gatwick Airport with frequent direct train connections. The hotel is a 15-minute walk downhill or 5 minutes by taxi from the railway station.

There is a direct bus service from Heathrow airport to Brighton, or by train via London.

There are frequent direct trains to Brighton from London Victoria railway station, taking approximately 50 minutes.

A special rate has been arranged in the conference venue at the Metropole Hotel, <http://bit.ly/ahfap>. Brighton is a holiday resort with many hotels which can be found at <http://www.visitbrighton.com/site/accommodation>. Bookings for the conference and for accommodation will be made on-line through the dedicated conference website which also gives travel instructions from various airports, mainline stations, roads, and details of connections by coach, taxi, train, etc.

www.ahfap.org.uk www.nikon.com
www.hasselblad.co.uk www.visitbrighton.com



NOTE: the language of the conference is English





**AHFAP International Conference 2011.
Programme**

13th June

Registration

Welcome evening reception/drinks

Fish and chips on the Palace Pier

Day 1 – 14th June

8.30 am Registration / Coffee

9.30 am Welcome and introduction

10.00 am Keynote address Professor David Arnold University of Brighton
2D to 3D

10.45 am Coffee

11.15 am Paper 1 ICON presentation

11.45 am Paper 2 Hasselblad presentation

12.15 pm Paper 3 Nils Torske: The colour studio of Harald Renboy

1.00 pm Lunch

2.00 pm Panel 1 Image standards (Metamorfoze)
Scott Geffart
Hans National Library of the Netherlands

3.00 pm Coffee

3.30 pm Paper 4 FABRIC presentation

4.00 pm Paper 5 Cecile van der Harten: Workflow at the Rijksmuseum

4.30 pm Paper 6

5.00 pm Paper 7 Richard Everett: JPEG 2000 at the Wellcome Institute

7.30 pm Evening reception - Pavilion

9.30pm until late My pictures on my laptop in the bar

Day 2 – 15th June

8.30am Registration / Coffee

9.00 am Panel 2 Rapid image projects
Ken Jackson V&A

10.30 am Coffee

11.00 am Paper 8 Steve Cole: Location photography

11.30 am Paper 9 Roderick Ewart: A Scandinavian perspective

12.00 am Paper 10 Dani Tagen: A Brazilian perspective

12.30 pm Lunch Cassandra Parsons Photography at the Wallace Collection



2.00 pm	Paper 11	James Davies: Tate Gallery Multimedia
2.30 pm	Paper 12	Graham Brandon V&A: Workshop on Performance photography. This will consist of a live photography event of a staged performance with a critique of the images made. Delegates will be encouraged to undertake performance photography themselves and self-criticise their own work.
3.30 pm	Coffee	
4.00 pm	Poster displays; online demos	
	Tony Harris: Building an iPhone app	
	Clare Johnson: Retouching the Lafayette Archive	
	Paper 13	Shu Lijun: Dun Huang
7.30 pm	Entertainment - Open Door Opera	
8.30 pm	Conference dinner	

Day 3 – 16th June

8.30am	Registration / Coffee
9.00 am	Panel 3
	Colour management: Tony Harris, Government Art Collection Colin White, National Gallery Professor from Westminster
10.30 am	Coffee
11.00 am	Short papers
	Elie Posner: Photography at the Israel Museum Richard Davis: The ceiling track at the V&A Hugh Gilbert: The Artists Studio – where artists make work Carlos Jimenez: Minbar
12.30 pm	Lunch - On the beach
2.00 pm	Social trips - Charleston

Day 4 – 17th June

Open visits to Photographic Studios of the V&A, Tate Gallery, National Gallery and British Museum in central London are planned for the 17 and 20 June



2and3D PHOTOGRAPHY – PRACTICE & PROPHECIES

Rijksmuseum, Amsterdam

15 – 16 April 2015.

The International AHFAP Conference, held in Brighton, was a resounding success. It established the Association's position of authority and attracted a more diverse group of imaging professionals.

The idea of a truly global collaboration was born, sparking further interest in development of quality standards across the cultural heritage imaging. At this event, the then-chair, James Stevenson, articulated to colleagues, among whom was Cécile van der Harten, an inclination towards collaborative progress rather than individual reinvention. Subsequently, the inaugural 2and3D Photography conference took place in 2015 in Amsterdam, establishing an enduring partnership between Rijksmuseum and the AHFAP, a legacy which has persisted ever since.

Cecile van der Harten
Photographic Studio
Rijksmuseum

Dear Cecile,

At the recent AHFAP committee meeting we discussed your ideas regarding a proposed International Conference for Museum and Gallery photographers for 2014. This was met with enthusiasm by our committee, and we would like to offer you any support we can in order to realise this event.

Members on the committee represent the V&A, British Museum, Tate Gallery, Royal Collection, English Heritage, RAF Museum, Dulwich Picture Gallery and the Government Art Collection. All will be happy to endorse the event.

I have mailing lists from the previous international conference in Brighton in 2011, and my committee has the experience now of organising an event of this nature.

Good luck in seeking sponsorship and do not hesitate to contact me and my members for active support.

Yours faithfully,
James Stevenson

The first 2and3D Photography Conference, held in Amsterdam in 2015, coincided with AHFAP's 30th anniversary. The occasion was marked during the presentation by Tony Harris, Digital Media & Photography Officer at Government Art Collection and Chair of AHFAP. *"A special word of gratitude goes out to the Association for Historical and Fine Art Photography (AHFAP), who have been gracious enough to allow us to use their contact files, knowledge and experience"* – it was noted in the official conference programme.



1.10

Tony Harris
Digital Media & Photography Officer at Government Art Collection
(GAC) and Chair of Association for Historical and Fine Art
Photography (AHFAP), London

Wednesday April 15, 16.30 – 16.45, Auditorium



Works of art from the GAC are displayed in UK Government buildings in nearly every capital city, making it the most dispersed collection of British art in the world. The role of the Collection is to promote British art while contributing to cultural diplomacy. Dating from 1898, the Collection has expanded over the years and now contains nearly 14,000 works of art from the 16th century to the present day by mainly British artists in a broad range of media. Tony's role at the GAC includes object and event photography, website management and collection management system administration. Tony graduated with a Postgraduate Certificate in Digital Colour Imaging from the London College of Communication in 2008. As AHFAP Chair he heads a professional association of over 200 cultural heritage photographers and image-makers in the UK.

The AHFAP story – building UK cultural heritage imaging knowledge nodes.

In April 1985, exactly 30 years ago this month, a group of photographers based in national museums in London, met with the aim to share knowledge and information and formed AHFAP. The association held its first conference in 1986 at the Natural History Museum, London and since that time, its membership has grown to over 250 with members throughout the UK and now Ireland. After 30 years and as many conferences, including its first international conference in 2011, this is a story of how collaboration can and does benefit our profession. We are now in an age of continually evolving technologies and methodologies, such as scientific, hyper-spectral and 3d imaging; the need for national or regional associations like AHFAP to help disseminate knowledge seems more pressing than ever before. We are starting to build links with cultural heritage specialists within university departments in the UK with the aim of encouraging the development of learning, CPD and training resources for our sector.

For more information, visit: www.gac.culture.gov.uk
www.ahfap.org.uk
www.tonyharris.eu



Association for Historical and Fine Art Photography

...for cultural heritage imaging professionals in the UK & Ireland

AHFAP provides a forum for photographers, image-makers, conservators and image archivists to share experience and benefit from mutual co-operation.

For more information about us and links to our JISCmail discussion list visit our website: **www.ahfap.org.uk**.

Image: Chinese glazed earthenware figure of an assistant to the Judge of Hell. Ming Dynasty 1522-1620. © Trustees of the British Museum / photographer: Kevin Lovelock



Apply for membership at www.ahfap.org.uk

 @AHFAP



THE 30th ANNIVERSARY OF AHFAP

Royal Air Force Museum, London

22 – 23 October 2015.

30 years of AHFAP, what have we achieved?

A personal view by David Clarke, President of AHFAP

The seeds of AHFAP were sown during a tentative conversation between a handful of museum photographers in 1985. They suggested meeting up on a regular basis to catch up with what was going on in their respective organisations and also to get to know each other on a social basis. Thirty short years later, AHFAP has 280 members and presence and influence on a global scale; how did it happen? Well, in simple terms it has been due to the support and belief of many and the determination and hard work of a very few which has achieved this success.

Within those same thirty years, the world and in particular image making within the heritage sector, has faced three major areas of change:

- *The shift from film to digital technology*
- *The growth of mass digitisation and mass access to art collections via the internet*
- *In later years, a worldwide economic crisis*

Very early on it became obvious that AHFAP was well placed to facilitate the communication between photographers and manufacturers as we stumbled, sometimes blindly, into digital technology. The Association did an excellent job to make sure we were all on the same wavelength as we tested and searched for appropriate equipment to achieve the standard of quality we required. At the time however, I don't think many of us fully understood what the indicators of digital quality actually were or indeed how the parameters of quality would change so dramatically in future years.

Group experience and shared evidence linked to AHFAP membership was a very powerful tool when making the decisions and requesting funding from our respective budget holders. This would have not

been possible without the free flow of dialogue between all concerned, mostly made possible through annual conferences but also by more ad hoc methods such as demonstrations and studio visits etc, more often than not organised by AHFAP. Slowly but surely a bond of trust was created between UK heritage imaging professionals which has proved to last the test of time.

Quite early on, the move to new technology also triggered dialogue with individuals and organisations outside of the UK, including notables such as USA, China and of course mainland Europe. Over the following years, relationships were developed and friendships cemented, surrounded by understanding and mutual respect. In 2012 AHFAP organised an ambitious inaugural International Conference held in Brighton, which, although a steep learning curve in logistics for the

organisers, was a resounding success. Delegates met international contemporaries, sometimes face to face for the first time, and discovered the existence of a great commonality; the vast majority had the same worries and same sleepless nights over the same issues. A collective sigh of relief was heard over Brighton.

A wider reaching and more targeted international conference; 2+3D Photography - Practice and Prophecies, was held in 2015 at the Rijksmuseum in Amsterdam, which attracted representatives from more than 200 countries. This very successful conference showcased existing and emerging technology and discussed the need for commonly agreed quality standards. The conference model set by AHFAP plus years of offered experience was an essential building block towards the success of the Rijksmuseum conference. Currently AHFAP is at the centre of discussions to move heritage sector image making to an established international platform of discussion and representation.

As AHFAP's position of authority has become established, so too has its membership base. The Association, originally the sole domain of museum and gallery photographers, has and continues to attract a more diverse group of imaging professionals. It now includes Special Interest Groups from major libraries and archives, including universities, as well as a growing band of independent professionals and a number of digitisation companies.



Thirtieth anniversary brochure, shared at the conference

Progressively through the years, AHFAP has been key in providing a platform to promote the development of best practice and new techniques for mass digitisation of not only fine art collections, but archives held within cultural establishments and private collections. AHFAP has become a pool of specialists who can often move from one organisation to another or indeed in these days of part-time contracts, to simultaneously work for more than one employer. I can see a time when equipment, project staff and IS and web integration could be a communal activity which would transfer as a package between organisations. This would certainly benefit smaller or less resourced institutions.

Mass communication based around the web is now firmly established as both an educator and income generator. One major gallery, for example, attracted approximately 7 million personal visitors in 2014 but 20 million web visits. The web in all its guises is image rich far beyond what could have been imagined even ten years ago. The image makers are accordingly valuable and essential to the continued development of web communication, including e-commerce which works in tandem creating an essential income stream, on which most cultural institutions now depend.



Slide from the conference presentation by British Museum Assistant Photographer Harry Lamacraft



With regard to the economic downturn of recent years it could be argued that the situation has actually allowed image making within the heritage sector to flourish and prove its true worth. Audience generation via an image rich website is proven. So too, as mentioned earlier, are e-commerce and other museum enterprise schemes. A prime example is rights and reproduction trading which is creating more income than ever before. The success of high-quality reproduction is of course dependent on high quality multi-purpose digital images. Confidence in technique and commonly held quality standards is rightly demanded by picture libraries and can now be delivered efficiently with confidence by in-house teams and independent specialists alike. Issues surrounding image reproduction have always been identified as being of fundamental importance to AHFAP and progress in this area has helped strengthen the image maker's hand.

I see a new confidence emerging, which was never there thirty years ago, or even ten years ago, for that matter. Imaging professionals feel more comfortable in their own skin, offering specialist expertise within their individual organisations and often working in other external partnerships. The heritage sector is attracting talented newly qualified professionals. Image making in the sector is seen as an attractive option where individuals can follow both their technical and creative ambitions. Crucially, budget holding managers also recognise the expertise which exists within their in-house teams. Specialist work which years ago would have been commissioned externally, is now trusted to in-house staff. This includes architectural and advertising photography, web creation, film making, project management and a whole host of other activities. With the professional framework being promoted by AHFAP, heritage sector image makers in 2015 are being recognised as leading the field rather than following it, which was certainly not a general perception back in 1985.

What have we achieved on a personal level? I guess AHFAP could be officially described as a group of like-minded professionals working towards a common goal. However, I prefer to think of AHFAP as a group of friends, for that is what they have become to me, who support and look out for each other. This has been well illustrated during the personal hardships of recent years. AHFAP has been invariably unable to intervene in any real sense when members have been made redundant or departments devoured by aggressive internal takeovers and stripped of their autonomy, and some may say dignity and self-respect. However, the Association has provided a common and shared understanding, which has been immensely supportive to a great many people. Even in the face of the terrible time many have had, I do feel sure, for the reasons set out above, that a corner has been turned and there is a new feeling of self-empowerment emerging. There is a great future which is achievable and worth working towards. Accordingly, we certainly can be very proud of what has been achieved during the first 30 years of AHFAP.

David Clarke 2015



GLOBAL COVID-19 PANDEMIC

Worldwide

Late 2019 – 2021

The year 2020 marked a turning point for the world and for the cultural heritage community. As the COVID-19 pandemic unfolded, museums, archives, and galleries closed their doors, projects were suspended, and colleagues around the globe faced uncertainty and loss. The familiar rhythms of collaboration, travel, and exchange were abruptly replaced by isolation and digital interaction. Yet, even in these challenging times, the spirit of connection that underpins our field did not falter.

The Association took a bold step by organising its first online conference, a virtual space where members could exchange ideas, support one another, and reaffirm their shared values. Though screens replaced meeting rooms and handshakes, the experience revealed new ways to reach wider audiences and build lasting connections. What began as a necessity soon revealed new opportunities for inclusion, dialogue, and innovation. Out of crisis emerged a renewed sense of purpose and solidarity, reminding us that our shared commitment to heritage and community can transcend even the most difficult circumstances.





Message from AHFAP Committee regretfully deciding to cancel the physical conference, planned for Edinburgh.

Dear Members,

It is with the greatest regret that the committee has decided to cancel this year's conference in Edinburgh for reasons which are set out below.

In the interests of complete transparency, it should be reported that at the virtual meeting to decide on this, each member of the committee came with an open mind and positive aspirations, in the hope of building on the good will already shown for the Edinburgh conference. The prevailing mood initially was that it could go either way and the sole purpose of the meeting was to discuss the matter fully.

The factors are, first, uncertainty about the likely conditions in November, with regard to the venue itself, to travel, both within the UK and elsewhere, because we anticipated a significant international presence, and whether the current or similar restrictions would still be in place.

Secondly, there are financial implications to be considered, as they are now and how they will affect members in the immediate future. Some institutions will have saved money but be battered by closure. Many individual photographers and firms will be out of pocket and the long-term and as yet unseen effects of this crisis on all parties are not yet fully apparent.

Thirdly, after lengthy and thorough discussion, the deciding factor was that, even considering the prospects most optimistically, it wasn't realistic to expect to be able to do justice to a conference this year and the excellent venue and the warmth of the reception already received would be wasted.

The Covid-19 pandemic is an unprecedented phenomenon, and it is impossible to gauge yet how the world and everything in it will be changed by it. One thing which is still proof against this virus, thankfully, is the virtual world. The web team has been working on the new website, and it will continue to be built upon. The membership is, as ever, encouraged to contribute and it is hoped it will prove an even more useful resource.

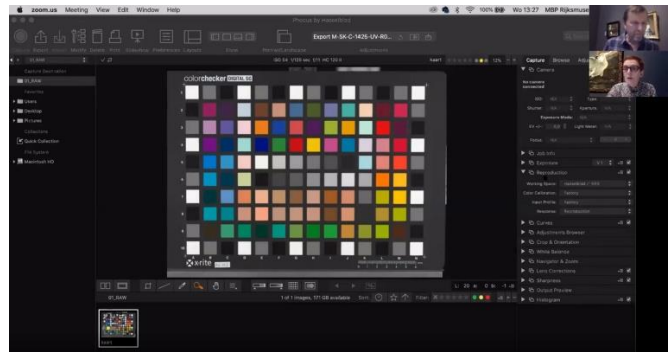
The committee is active and is still seeking conference papers and other material from the membership and outside as this will get us ahead for next year's conference when, hopefully, things will be more stable. It is also to be hoped that we can all still meet in Edinburgh next year.

AHFAP Committee



Ahfap Online Event

4th of November 2020





AHFAP Online Conference 2020

Official Programme

AHFAP 2020 Event Series - Session 1

- *AGM - 12pm-12.15pm - Hosted by the Chair of AHFAP, Richard Everett*
- *Lessons Learned from a Pandemic: A Panel Discussion*
Kristin A. Phelps and Tony Harris

AHFAP 2020 Event Series - Session 2

- *Expanding our Digital Horizons - Gwen Riley Jones*
- *Commissioning Better Photography - Mary Freeman*
- *The Art UK Sculpture Project - Jessie Maucor and Colin White*

AHFAP 2020 Event Series - Session 3

- *Exploring the Limits of Colour Accuracy and Best Practice in Photography -*
- *Carola Van Wijk, Eric Kirchner and Henni van Beek*

AHFAP 2020 Event Series - Session 4

- *Simon Said: Digitising the archive of Heinrich Simon - Jo Castle*
- *Greasepencil: Automatic Cropping of Digital Contact Sheets - Martim Passos*
- *Photographing Japanese Swords - Stephen Chapman*
- *Digital Saryazd: Documenting earthen architecture through the application of multiple photographic techniques - Miglena Raykovska and Kristy-Lee Seaton*
- *Photographing in Tello, Iraq – Dani Tagen*
- *A New Studio in the Time of Covid – Tony Harris*



AHFAP SALARY GUIDELINES FOR IMAGING PROFESSIONALS IN CULTURAL HERITAGE

London, July 202.

<https://ahfap.org.uk> | Resources



[...] In 2017, the Museum Association published salary guidelines (<https://tinyurl.com/2p97tdye>) with the aim to “support employers, funders and stakeholders to be brave and enlightened and to reflect and reward the hard work, knowledge and enthusiasm of everyone that works in and with museums and galleries.”

Unfortunately, these guidelines did not cover imaging professionals.

In 2021, AHFAP therefore conducted a survey to understand current pay practices within the UK cultural heritage sector. Additionally, we reviewed salaries based on job advertisements published on our website and other job desks. Just like the Museum Association, we are hopeful that these salary guidelines will prove a helpful resource to cultural heritage institutions looking to hire imaging professionals.

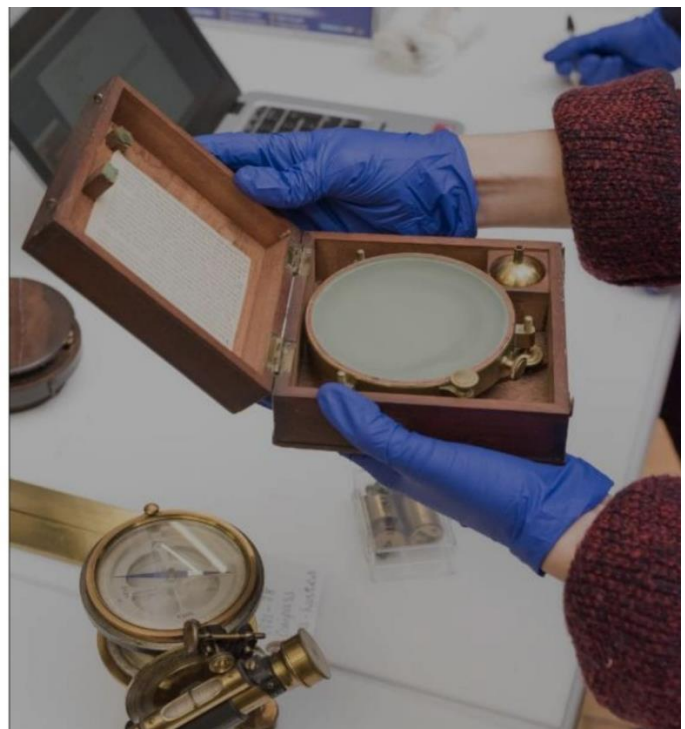
*Kira Zumkley
Chair of AHFAP*

Purpose of the Guidelines

These guidelines set out AHFAP's recommended ranges for salaries in the cultural heritage sector. They are based on research into pay levels in 2021 across various levels of seniority, and across cultural heritage institutions in the UK of different sizes, types and locations. The guidelines are intended as a practical resource for employers and employees in the cultural heritage sector when considering salaries for posts.

The salary ranges in this document should be viewed as a minimum acceptable rate for salaries in the cultural heritage sector. They should be used in combination with other sources of advice on pay in the sector, such as from the Museum Association Salary Guidelines from 2017.

Additionally, these guidelines can also be used as a tool to raise awareness of the issues surrounding pay in the cultural heritage sector, particularly for imaging positions, with a view to improving levels of pay within the sector over time.

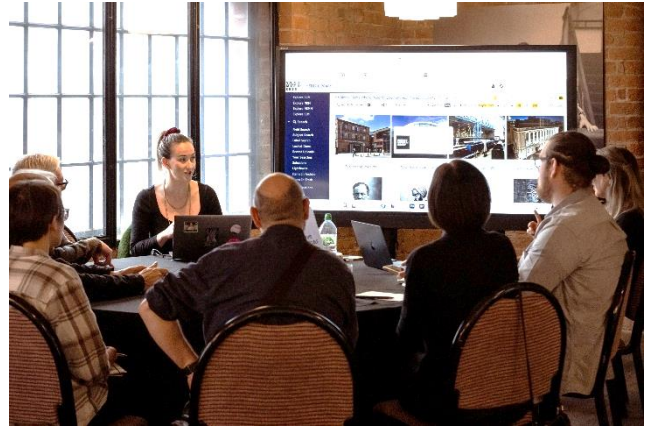
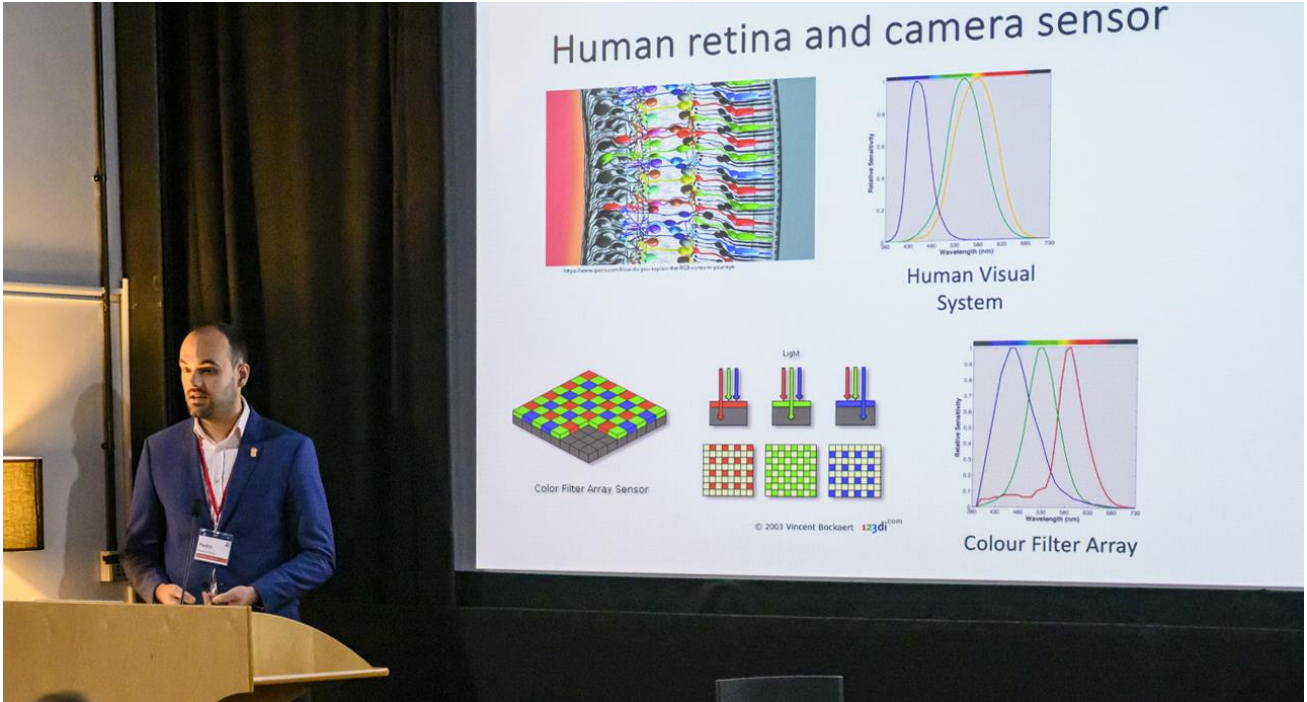


AHFAP RESUMES ITS SUCCESSFUL YEARLY CONFERENCES, HELD IN-PERSON ACROSS THE UK

Edinburgh 2022, London 2023, Liverpool 2024.









2and3D PHOTOGRAPHY – PRACTICE & PROPHECIES

Rijksmuseum, Amsterdam

29 – 31 May 2024.

<https://2and3dmagazine.rijksmuseum.nl/2024/2and3d-photography-2024>



Following a prolonged interruption caused by the Covid-19 pandemic, and subsequent online editions in 2021 and 2022, the *2and3D Photography – Practice & Prophecies* conference returned to the Rijksmuseum in late May 2024. The event once again brought together an international community of imaging specialists to exchange knowledge, showcase innovation, and reflect on the evolving practices that shape cultural heritage imaging today.

The partnership between AHFAP and the Rijksmuseum remains a cornerstone of this gathering, reflecting a shared dedication to excellence, collaboration, and the advancement of imaging standards across institutions. Over the years, this alliance has cultivated a strong professional network and engaging dialogue between museum imaging professionals worldwide.

The 2024 conference opened with a joint welcome from Cécile van der Harten, Head of Imaging & Registration at the Rijksmuseum, and Isidora Bojovic Bell, Chair of AHFAP and Lead Photographer at the Science Museum Group in London. Their address underscored the depth and continuity of the relationship between the two organisations, whose shared vision continues to inspire innovation and best practice within the field.







AFTERWORD FROM AHFAP CHAIR

London, 2025.

From Darkroom to Data

Four decades of collaboration and innovation

Reflecting on the evolution of AHFAP, I am struck by how far we have come and how much the association has grown since its beginnings, exactly forty years ago. What began in 1985 as a small gathering of photographers wanting to informally talk about their experiences, has grown into a remarkable community that connects imaging professionals across the UK, Europe and well beyond. Over the years, AHFAP has become far more than a professional network; it has evolved into a space where ideas, expertise, and generosity converge to strengthen and inspire our field.

Working on this anniversary brochure has been an especially rewarding experience for me. Delving into the archives and curating moments from AHFAP's rich history has reminded me how much passion and dedication have shaped this association. Each milestone, each person, each project, tells a story of collaboration and care, and it has been truly inspiring to see how those individual efforts have built something enduring and meaningful.

It's astonishing to reflect on how much our field has evolved. From the days of film and darkrooms to the innovations of multi-spectral imaging, 3D capture, and data-driven workflows, the pace of change has been extraordinary. Yet through all these shifts, our core purpose has remained steady: to learn together, to share openly, and to approach each new challenge with creativity, curiosity, and integrity.

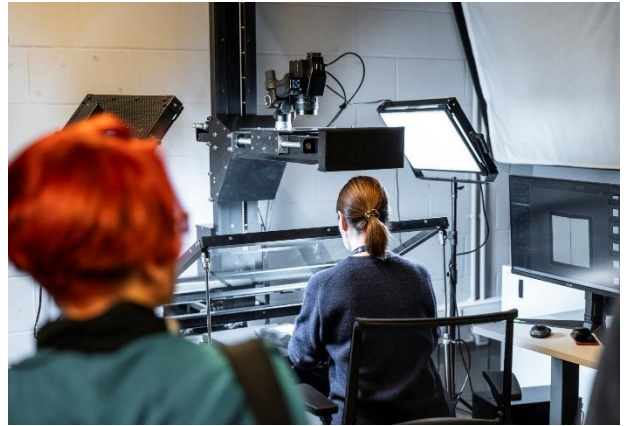
What continues to move me most is the openness of this community, the willingness to share knowledge, insights, and even uncertainties without hesitation. That spirit of generosity lies at the heart of AHFAP and gives our community such a lasting impact across the sector.

As we celebrate this significant milestone, I'm reminded of how much we can achieve when we work together. I look forward to continuing to nurture these connections, to welcome new voices, and to grow our network together.

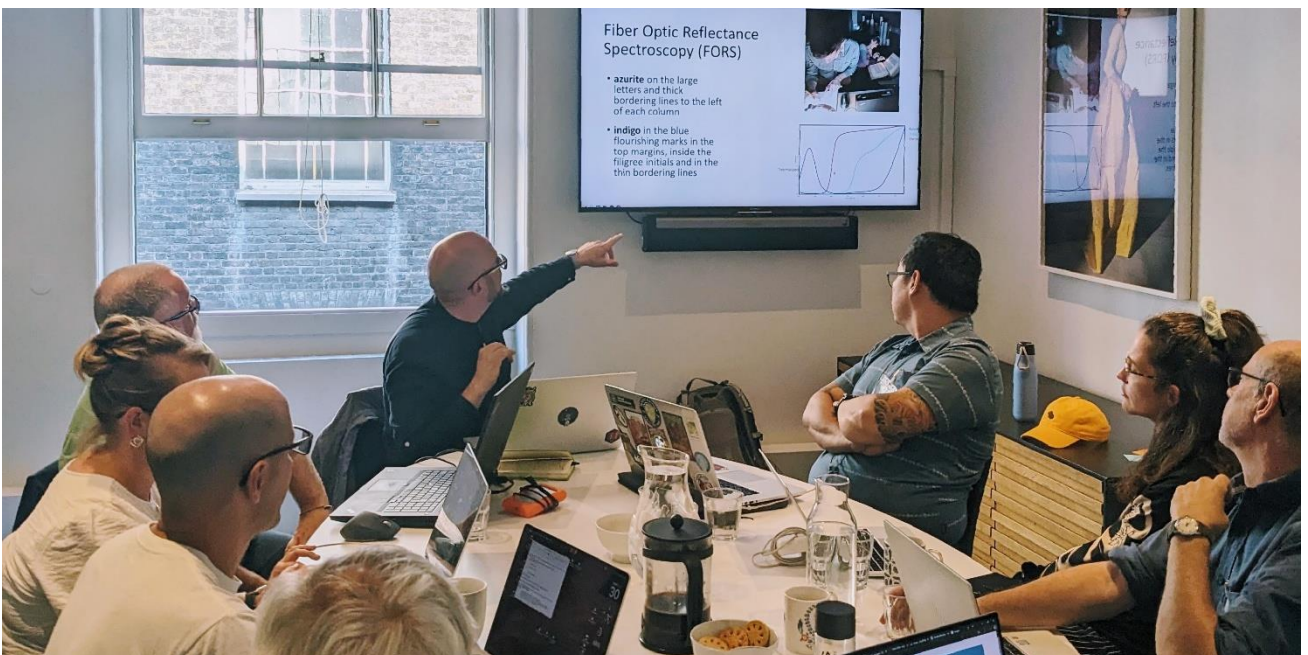
*Isidora Bojovic Bell, Chair of AHFAP
Head of Photography & Digitisation, V&A Museum*

Selection of images from yearly conferences, committee meetings, mid-year events, studio and gallery visits, workshops, and informal gatherings of AHFAP members











AHFAP COMMITTEE TODAY

November 2025.

Honorary President
Committee Chair
Treasurer
Membership Secretary
Minutes Secretary
Events Officer
Events Support Officer
Web Officer
Web Support Officer

Denise King
Isidora Bojovic Bell
Kevin Percival
Mary Freeman
Nora Ibrahim
Steven Pocock
Jason Candlin
Dave Green
Andrew Tunnard

THE FORMING COMMITTEE

October 1985.

Committee Chair
Committee Members

Michael Duffett
Derek Chiverell
Peter Green
Colin Keates
Bill Lewis
Peter MacDonald
George Nicol
Marie Richardson
Brian Tremain

AHFAP CONFERENCES

1985 – 2025

DATE	LOCATION	CHAIR	PRESIDENT
15 October 1986	Natural History Museum	Mike Duffett	
27 October 1987	Tate Britain	Mike Duffett	
20 October 1988	National Gallery	Mike Duffett	
18 October 1989	British Museum	Mike Duffett	
19 October 1990	Zoological Society	Mike Duffett	
3 October 1991	Courtauld Gallery	Mike Duffett	
1 October 1992	National Gallery	Roy Asser	Mike Duffet
4 October 1993	Museum of London	Roy Asser	Mike Duffet
6 October 1994	Victoria & Albert Museum	Roy Asser	Mike Duffet
5 October 1995	Imperial War Museum	Paul Gardner	Roy Asser

3 October 1996	National Maritime Museum	Paul Gardner	Roy Asser
2 October 1997	RAF Museum	Paul Gardner	Roy Asser
13 May 1998	National Railway Museum	Paul Gardner	Roy Asser
1 October 1998	Tate Britain	Paul Gardner	Roy Asser
12 May 1999	National Railway Museum	Paul Gardner	Roy Asser
07 October 1999	National Gallery	James Stevenson	Roy Asser
24 May 2000	National Railway Museum	James Stevenson	Brian Tremain
05 October 2000	Victoria & Albert Museum	James Stevenson	Brian Tremain
04 October 2001	Tate Modern	James Stevenson	Brian Tremain
10 October 2002	National Maritime Museum	James Stevenson	Sarah Hattrick
02 October 2003	HMS Belfast	James Stevenson	Sarah Hattrick
28 October 2004	Victoria & Albert Museum	James Stevenson	Sarah Hattrick
14 October 2005	National Gallery	James Stevenson	Sarah Hattrick
02 November 2006	British Museum	James Stevenson	Terry Dennett
31 October 2007	Museum of Docklands	James Stevenson	Terry Dennett
13 November 2008	RAF Museum	James Stevenson	Terry Dennett
19 November 2009	Wallace Collection	James Stevenson	Terry Dennett
4 November 2010	Jewish Museum	James Stevenson	Terry Dennett
14 - 16 June 2011	Brighton Metropole Hotel	James Stevenson	Terry Dennett
10 November 2011	Westminster Cathedral	James Stevenson	Terry Dennett
19 November 2012	Dulwich Picture Gallery	Tony Harris	Trevor Drake
14 November 2013	Tate Modern	Tony Harris	Trevor Drake
27 November 2014	Wellcome Trust	Tony Harris	David Clarke
22 October 2015	RAF Museum	Tony Harris	David Clarke
10 November 2016	Imperial War Museum	Tony Harris	David Clarke
6 November 2017	Wellcome Genome Campus	Richard Everett	David Clarke
1 November 2018	British Library	Richard Everett	Paul Gardner
11 November 2019	Royal College of Physicians	Richard Everett	Paul Gardner
4 November 2020	Online	Richard Everett	Paul Gardner
November 2021	Online	Kira Zumkley	Ken Jackson
3 November 2022	National Museum of Scotland	Kira Zumkley	Ken Jackson
2 November 2023	Barbican Centre	Kira Zumkley	Ken Jackson
7 November 2024	Maritime Museum Liverpool	Isidora B. Bell	Denise King
10 November 2025	BMA House London	Isidora B. Bell	Denise King





www.AHFAP.org.uk