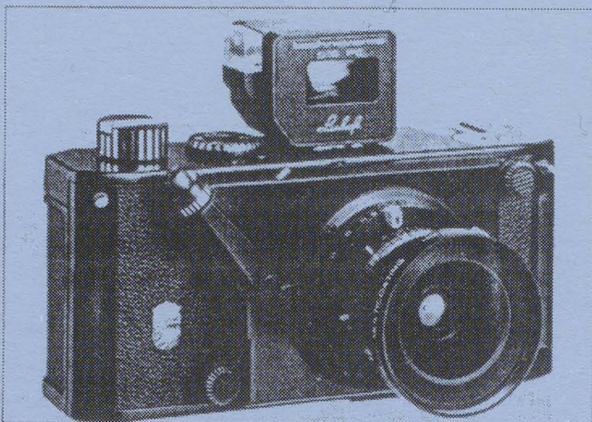


ISSN 0962-287X

# Association of Historical & Fine Art Photographers

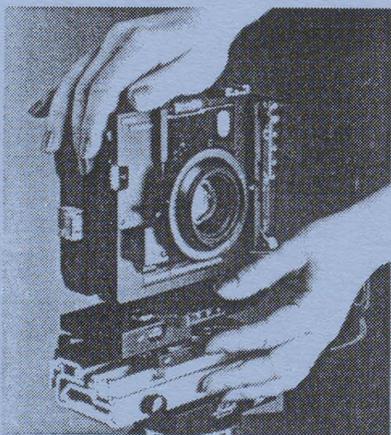


## No.7 JOURNAL



## Precision Linhof cameras

Linhof are renowned for their low volume high quality approach to their equipment. There are four medium format cameras in the range. Firstly the Technorama 617S is a wide 6x17cm format, ideal for landscapes. The similar 612 PC is 6x12cm (shown). The Technikardan is a 6x9 format monorail camera, while the Super Technika is a hand-held bellows camera of 6x9 format.



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## EDITORIAL

Starting with this issue the journal now has its own sub committee. We hope that this new arrangement will speed up the production of future issues and allow us to put out two numbers per year, a journal/newsletter dealing in more depth with association matters and a yearly Conference issue. We hope to fund both issues from increased advertising and page sponsorship. The committee would welcome the addresses of companies members deal with, who we could approach, particularly specialist manufacturers or suppliers of materials related to Fine Art and historical photography.

The response to our last request for material for publication has not been exactly overwhelming! Can we remind members once again that we need short articles, reviews and your Good Ideas.

Editor: Terry Dennett

Production: Dave Lambert

Thanks to Val Mattingley for typesetting and Fiona Fiskien for editorial help.

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## ANDREW MORRIS

Chief Photographer  
Fitzwilliam Museum  
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### COPYRIGHT - AN UPDATE

I'm sure that most photographers will be aware that a new copyright law (The Copyright, Designs & Patents Act 1988) came into force on 1/8/1989. How many are aware of the Acts' implication for photographers who work in Museums/Galleries that own works of art, that are themselves in copyright? The following is a resume of the Act and how I feel it affects museums that own late 19th century and 20th century works of art.

Copyright is a property right which subsists in original literary, dramatic, musical or artistic works (section 1). Artistic works are defined as a graphic work (i.e. painting, drawing, diagram, map, chart or plan and any engraving, etching, lithograph, woodcut or similar work), photograph, sculpture (including model or cast), collage, irrespective of artistic quality (section 4.1.a); or a work of artistic craftsmanship (section 4.1.c).

This brings photography in line with other artistic works regarding duration, ownership, etc.

Duration Copyright in any of these

expires at the end of the calendar year, 50 years from the death of the author/artist. In the case of an unknown author/artist, 50 years from the end of the calendar year in which it is first made available to the public (section 12).

This means, for instance, that Wilson Steers paintings are in copyright until 1/1/93; Augustus Johns paintings until 1/1/2012 and Epsteins sculptures until 1/1/2010. The work of any author/artist who died pre 1940 is out of copyright.

In the case of an unpublished work by an artist/author who died before the new act, the work is in copyright for 50 years from the commencement of the Act, 1/8/89.

Ownership The copyright is owned by the author/artist unless it is contractually assigned elsewhere. This includes painted or drawn portraits. Under the earlier 1956 Act the copyright of a portrait was owned by the commissioner of the work and is still the case for portraits commissioned pre 1988 (section 11).

The copyright of a photograph is now owned by the photographer unless it was made in the course of employment under a contract of service.

Rights of copyright owner The owner of the copyright has the exclusive right to copy the work and to issue copies of the work to the public (section 16.1.a & b). In actual practice it gives the copyright holder the

right to stop others from infringing his copyright.

Transfer of copyright This can be done by assignment, by testamentary disposition or by operation of law (section 90.1). It can be partial assignment in terms of the rights assigned or for part or whole of the period copyright exists (section 90.2). Assignment of copyright can only be done in writing, signed by or on behalf of the copyright owner (section 90.3).

In practical terms this means that whilst a Museum owns a work of art, it will not own the copyright unless its transfer was written into a sale contract or bequest. The copyright will be owned by the artists heirs, who could be very difficult to trace. In my experience, this is not understood by many Museum Curators who believe that, if a Museum owns a work of art it can be reproduced in any of the Museums publications. It must not be, without permission!

Infringement Copyright is infringed by a person who, without the licence of the copyright owner does, or authorises another to do, any acts restricted by the copyright (section 16.2).

Copying the work in any material form is an infringement. This includes making a 2 dimensional copy of a 3 dimensional work and visa versa (section 17.1/2/3). It is

also an infringement to issue copies to the public (section 18). For copy read photograph!

Permitted acts "Fair dealing" allows photography to be undertaken, without it infringing copyright for, a) research & private study (section 29) and b) criticism & review (section 30). However what is covered by these 2 sections is still not spelled out. For instance:

"Research & private study" should allow photography for dept., records, condition, reports, conversation records. However it is clear that this section only allows for the production of single, not multiple copies of the photograph.

"Criticism & Review". This may be of the copyright work itself or of another work. Multiple copies are permitted but sufficient acknowledgement, re. artist and title of work, is required. This should allow publication in Annual Reports, but would it cover exhibition catalogues? I think not. Would it allow reproduction on a poster advertising an exhibition? I think not. Therefore Museums themselves must seek permission from the copyright owner and possibly pay a reproduction fee for this use!

Other permitted acts allow photographs of works in copyright to be supplied for exam questions (section 32.3). Photographs of copyright works supplied for an export licence do not infringe copyright (section

44). I cannot find any clause that allows photography for indemnity cover but feel this could be argued under fair dealing. However, one test of "fair dealing" is whether the usage interferes with normal exploitation of the work. This makes me wonder whether a Museum can charge a commercial fee for the supply of a photograph under "fair dealing".

It is a criminal offence "to make for sale or hire" or "sell or let for hire in the course of a business" or "distribute otherwise than in the course of a business to such an extent as to affect prejudicially the owner of the copyright" "an article which is and which a person knows or has reason to believe is an infringing copy of a copyright work" (section 107).

Section 110 introduces corporate liability into UK copyright law for the first time. This means that if a Museum issues a photograph that infringes copyright, the photographer is guilty for making the "copy", the Museum is guilty for issuing it and if it is proved that the offence has been committed with the "consent or connivance" of a senior officer, that officer is also guilty of an offence. Penalties include heavy fines, up to 2 years imprisonment, forfeiture of infringing copies and the equipment used to make them!

THIS MEANS MUSEUMS MUST TAKE THIS ACT SERIOUSLY

The new Act introduces "Moral Rights" into UK copyright law. There are 4 rights, 3 of which have implications for Museum Photographers: 1) The right to be identified as the creator of the work of art if it is published or exhibited (section 77). The right does not apply where the copyright in the work is vested in an employer, so unfortunately I cannot insist that the photographs I take are credited to me as well as the Museum I work for (section 79,3)! 2) The right to object to derogatory treatment of a work of art (section 80). 3) The right to prevent false attribution of a work of art (section 84). These rights only apply to works of art created after 1/8/1989, or to works by authors/artists alive on that date. They do not therefore apply to all works in copyright.

It is common practice for Museums to supply customers with photographs, pointing out that the work of art is in copyright and that they must seek permission from the copyright owner if they wish to reproduce them. Some Museums include in their forms a disclaimer absolving them from any legal action if they don't!

The verbal granting of a non-exclusive licence to reproduce a work in copyright is sufficient but in practical terms how does this apply when a third party, such as a publisher, is involved? It would probably mean that the Museum, with its limited resources, would have to seek the copyright owners permission in each case! It's far

more practical to put the onus on the person wanting the photograph to seek permission. Proof of it being granted would be necessary, therefore Museums should insist on seeing written permission from the copyright owner before the photograph can be taken and supplied. I think it is questionable whether disclaimers have any validity in law.

There is a further complication. Does copyright exist in a photograph of a work of art, itself in copyright? It probably exists in photographs of 3 dimensional objects and probably oil paintings, because of the skill the photographer has used in lighting them and transferring them to a different medium. Whether copyright exists for simpler, more repetitive, standardised photography such as "flat copy" is, I think debatable. Exploitation of this separate copyright will be restricted if the original work of art is itself protected by copyright!

This article is based on how I interpret the new Act. It raises many questions that need legal advice. My museum is pursuing this and I will keep people informed. In the meanwhile I feel that Museums, 1) must be more conscious of what works of art they own that are in copyright. 2) Be able to offer advice to customers about how to find out who owns the copyright. The Tate Gallery has a Copyright Dept., which is very helpful and the Design & Artists Copyright Society Ltd., are agents for many artists (see below for address). 3) Be

prepared to refuse to supply a photograph or a work of art in copyright to anyone (except under fair dealing) who does not have permission from the copyright owner to use the photograph. 4) Ensure that any photograph of a work of art in copyright, taken for a Museum catalogue, for example, is done with the permission of the copyright owner.

Lastly, there is one other area where photographers need to tread warily - lecture slide making. Copyright exists in most illustrative material, such as reproductions in books, diagrams, maps, charts, etc. If these were published or made in the last 50 years then making a slide for lecture purposes is an infringement and the photographer and the person requesting the slide are committing a criminal offence; unless it can be argued (and it probably cannot) that it is covered by 'fair dealing - criticism & review'. Copyright clearance must therefore be obtained.

Design & Artists Copyright Society Ltd.  
St. Mary's Clergy House,  
2 Whitchurch Lane,  
London E1 7QR.

Tel: 071-247-1650

#### Recommended reading

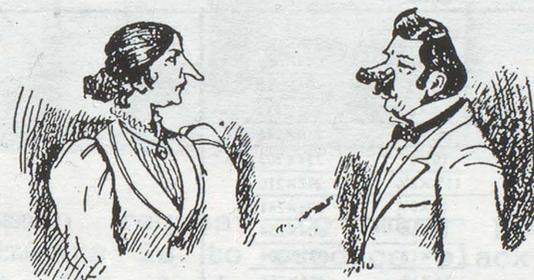
"A User's Guide to Copyright (Third Edition)" by Michael F Flint - Published by Butterworths.

#### Recommended reading/....(cont)

"Blackstone's Guide to the Copyright, Designs & Patents Act 1988" (includes a copy of the Act) by Gerald Dworkin & Richard D. Taylor

"Intellectual Property, the new law. A guide to the Copyright, Designs & Patents Act 1988" (includes a copy of the Act) by Michael F. Flint, Clive D Thorne & Alan P Williams. Published by Butterworths.

#### HINTS ON PORTRAITURE



From 'Fliegen in Haatten.

**DATA SHEET**

**A Size Standards**

DIN A sizes are increasingly becoming the norm in many trades which use paper.

The A size standards were established to follow the principle that each time a sheet is folded in half the subdivision has its sides in the same ratio, thus eliminating paper waste.

A sizes are based on the metric system but a close approximation in inches is possible as the following tables show

**AO**

A1		Imperial	Metric
		7x5	178x127
		8x6	203x152
A5		8 1/2 x 5 1/4	210 x 148
		10x8	254x203
A4		11 1/4 x 8 1/4	297x210
		12x9 1/2	304x241
		12x10	304x254
		15x12	381x304
		16x12	406x304
A3		16 1/2 x 11 1/4	420x297
		20x16	508x406
		20x20	508x508
A2		23 1/4 x 16 1/2	594x420
		24x20	610x508
		24x24	610x610
		30x20	762x508
		30x24	762x610
		30x30	762x762
A1		33 1/4 x 23 1/4	841x594

**Jerome Perkins  
British Museum**

**The Kodak T-Max 100 Direct Positive  
Film Developing Outfit**



A common request to many photographic departments is to produce black-and-white slides for lectures and presentations. While such work can be done using colour reversal films, producing black-and-white slides in this way is expensive, time consuming and often wasteful of material.

The Kodak T-Max 100 Direct Positive Film Developing Outfit is a way of producing black and white slides quickly and relatively cheaply. The outfit contains everything, excluding fixer and film, to reversal process up to 12 x 36 exposure 35mm films or the equivalent.

The outfit contains First Developer, Bleach, Clearing Bath and Redeveloper as liquid concentrates which make up 946ml of working solution. No fixer is supplied, Kodak recommend either Kodak Rapid Fixer or Kodafix solution. T-Max Developer may also be required for contract control as outlined below.

If stored in full, tightly closed bottles below 22 c unused solutions should keep for 8 to 10 weeks, part used ones for 6 to 8

weeks. A very useful feature of this kit is that, by mixing up smaller amounts of the concentrates with the correct proportions of water, you can make up smaller amount of the working solutions thus extending the life of the outfit.

As more films are put through the solutions, the developing and redeveloping times have to be increased. These increases are given in tables which also give the processing times for different temperatures. This makes the tables rather confusing at first glance and is the only real criticism I have of the kit.

The instructions are, with the exception above, quite clear and provided you are methodical there should be no problems. The sequence is Developer, Rinse, Bleach, Rinse, Clearing Bath, Redeveloper, Rinse, Fix and finally a 20 minute Wash. The overall processing time varies from 44 minutes when fresh to 56 1/2 minutes for the twelfth film.

In reversal processing it is not possible to change the contrast by changing the time or the temperature as with negative positive systems. However by altering the constitution of the First Developer it is possible to produce a contrast change of about plus or minus one paper grade.

The method of lowering contrast is simply to add 10ml of T-Max Developer to the First Developer solution. This may also reduce the speed by about 1/2 to 1 Stop.

Three methods are given to increase contrast

i. Add 40ml of the Clearing Bath concentrate to the normally mixed First Developer solution. The remaining Clearing Bath concentrate is then diluted to give the full 946ml of solution. The dilution caused does not affect the action of the bath.

ii. Add up to 50g of anhydrous Sodium Sulphite. Up to 17g will give the same result as method i. above. Adding more, up to the maximum of 50g will give higher contrast.

iii. The final method is to mix part A of the First Developer with 207mixup and then adding part B to give 473ml of solution.

It is not possible to combine these three methods.

The kit gave very pleasing results, the slides having good blacks and a smooth gradation. Like all reversal processes exposure is critical and needs to be as carefully calculated as for colour materials. It should be noted that the speed of T-Max 100 is reduced to ISO 50 when using this outfit. However as the only commercially available black-and-white reversal film, Agfa DiaDirect has a ISO of 12 this should not be a problem.

As well as T-Max 100 this outfit can also be used to process Technical Pan films to give a result suitable for titles, diagrams or computer generated graphics.

I would like to thank Chris Cox of Kodak for providing the outfit which I used in this review.

# LEEDS

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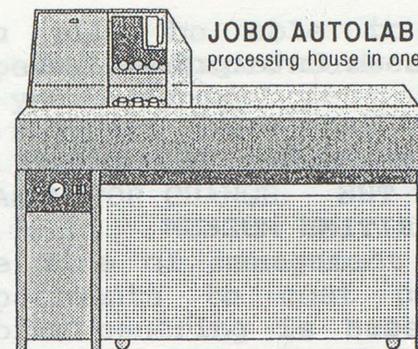
The Flash Centre, London  
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Leeds Camera Centre, Leeds  
Telephone (0532) 456313

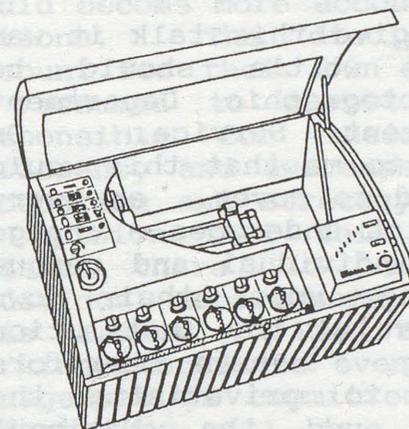
Leeds Camera Centre, Manchester  
Telephone 061-872 9118

Leeds Camera Centre, London  
Telephone 01-833 1661/1641

Leeds Film & Hire, London  
Telephone 01-833 1661/1641



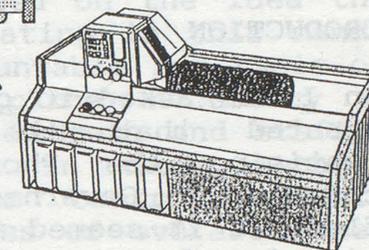
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# JOBO

## AutoLab

DEVELOPING TECHNOLOGY

James Stevenson  
National Maritime Museum Enterprises Ltd.

PRIVATISING THE PHOTOGRAPHIC DEPARTMENT  
OF THE  
NATIONAL MARITIME MUSEUM

INTRODUCTION

When I was asked to give this talk it was suggested that the title should be Privatising the Photographic Department within the Government Service. On reflection it seemed to me that this would be too broad a spread to cover, as every government dept., which undergoes a change of this nature has individual and unique experiences depending upon their own circumstances and that of the institution to which they belong. I have therefore restricted my talk to privatising the photographic dept., at the National Maritime Museum. This I hope will enable me to explain my own experiences and to hopefully give an insight into the effects that may be necessary and may happen to others undergoing the same. By no means though will anyone else undergo the same path towards such a change. Each changeover will present its own difficulties and requirements. Any small business is unique in its own plans, ideals, targets, etc., and therefore its own path will also be unique. I hope that by describing the experiences at the N.M.M.

you will be able to benefit from our experience should such a change be required of you.

REASON FOR CHANGE

The line of management on changing museum departments to cost centring and on to profit centring is based on the idea that those departments operating in this manner would become more accountable for their own actions. The discipline necessary to account for their own budgets and staffing is assumed to invest in those managers responsible for their control, greater efficiency and awareness of overall museum accounting and strategy. In reality it is my opinion that this cannot be achieved unless there is already within the individual departments a will to operate in this manner. Resistance to change in working procedures eventually means that if management is committed to change then in effect they will have to change personnel. In effect, they have to force a takeover onto those departments. Intransigence of staff eventually leads to them leaving the institution either by forced means or voluntary. At Greenwich there have been examples of this.

The atmosphere of willingness to change did in fact exist within the photographic department at the NMM and I do not believe that the transition to a profit system could have been sustained without this will. Eventually of course there would have been a

change regardless of staff interests. I suspect that any great resistance would have led to the eventual closure of the department. Even so, though an atmosphere of willingness was generally there, by no means all staff involved shared the same resolve. Those who were less committed were in fact carried along by the inevitable trend in operation.

During the 80's the level of grant in aid given to the National museums tended to drop in real terms as inflation grew. To help offset this reduction in funds a Trading Co., was established at Greenwich to create what has become known as engendered income. Admission changes are an obvious example of this. Legislation enabled this engendered income to be retained by museums from fiscal year to year enabling it to be invested in any projects it felt to be desirable, such as exhibitions, etc. At the NMM the plans are for engendered income to supplement running costs.

Some of the reasons that the photographic department was selected to become part of this Trading Co. were:

- i Photography is a saleable product.
- ii The infrastructure existed to form a commercial photographic studio and picture library.
- iii Income was already being generated by Photo Sales, though this was

inhibited by Civil Service working methods and accounting.

- iv Overheads and costs, which were well defined, could be offset against income.
- v Removal of salaries from museums grant. Though constantly denied by management, I feel that because this represents such a saving it was a consideration for this change.

#### WORKING PRACTICE CHANGE

Following the review of posts in 1987 the staff level of the department was reduced from an effective level of eleven to seven, a 36% cut. This was achieved from two areas, one redundancy, one early retirement and two from natural wastage. These two were staff who retired within a short time of the implementation of this programme. The redundancy was financed by the Museum, the early retirement by the Trading Co.

Due to this it was necessary to change the working practices particularly of the photograph studio and darkrooms. Previously photographers had been given specific areas of duty. For example, one was responsible solely to the historic photograph archive while another worked exclusively for the design department. This naturally led to them having slack periods when demands

within those departments was low. This was altered so that all photographic requests were dealt with centrally and jobs from throughout the museum were given to all staff. Coupled with this separation of staff wastage, there was a duplication of premises to house these staff. This was considered to be an ineffective use of space. Rooms had previously been allocated to staff. This was changed so that all rooms within the department had a specific function rather than a specific person. This reduced duplication of equipment and centralised their control. Because of the nature of our business, which provided a large amount of black-and-white processing printing it was necessary to mechanise these activities. With a reduced level of staff it would have been impossible to retain the output of material. Previously the department had been completely wet processing. Sheet film and prints were dish processed by hand. By installing a black-and-white film processor, such jobs as copying could be undertaken in large volumes. The greatest time in the whole process being reduced to the loading and unloading of darkslides. Similarly with printing. By having all enlargers in a centralised darkroom surrounding a processing machine, one printer could easily operate two and often three enlargers at once. Time during processing being taken up by operating a second or third enlarger. Coupled with having all enlargers fitted with Ilford 10x10 Multigrade heads meant that production of prints was increased dramatically without

any extra effort by staff except that of changing working procedure. A further point to make with mechanisation is that deadlines can be reduced, which means that you can give greater customer satisfaction. Rush fees then become profitable without any great effort. Another piece of equipment which I believe has made the photographic department more efficient is accuracy of large format light metering. I cannot speak highly enough of the Sinar Six probe meter for focal plane metering of large format cameras. This one piece of equipment alone has paid for itself countless times over in the savings made in film and Polaroids, not to mention time. The photographic store of negatives created by the department was also relocated from elsewhere in the museum to within the photographic studio complex. The Clerical support staff responsible for it were also moved within the same area. The advantage here is that there is now a much closer working relationship between the photographic sales staff and the photographic studio. With the creation of the NMM Picture Library, turnover of material from request from a client to despatch can be rapid. Along with the mechanisation I have already mentioned, it is their geographical proximity which has made this possible. It is not unknown now for a telephone request to be translated into a print and dispatched within ten minutes, one hour turnaround is routine.

## STAFF CHANGE

Perhaps the most difficult part of all to overcome during this change of situation was that related directly to staff conditions of employment. Whenever management is determined on a course of action there is a certain degree of inevitability that goes with it. The whole history of industrial relations since 1979 clearly illustrates the power of the employer. Those organisations which openly resisted at all odds their willingness to change have either gone by the board, or at least lost a lot of their influence. SOGAT 82 is only one of numerous examples. This atmosphere of employer power has reached the national museums and was seen most publicly at the V&A after the appointment of the current Director. In many respects it is my opinion that this has been for the good, as museums as public institutions clearly have needed stronger management. In a time of enforced financial restrictions they have had little option but to improve their management technique and become more professional in their approach. With this in mind the industrial negotiations at the NMM in retrospect followed a predictable course.

In the first instance the idea of the photographic department becoming part of the Trading Co., was proposed in the annual review of the museums five-year plan. In later documents this became timetabled. At this time discussions took place within the department which displayed a mixed

response, both favourable and unfavourable, but all with an open mind to welcome discussion with management on pay, conditions and pensions. More formal discussion with the senior manager responsible for the photostudio and photosales section were less encouraging.

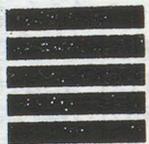
Partly due to this, but also because of the implications regarding the personal welfare of staff it was decided to consult with union representation. For the majority of staff this was the IPMS, though some staff were with the CPSA. A fairly loose agreement was reached between the unions which felt that the representation of the IPMS would best represent the best interests of all staff. Initially this was the museum union representative who very soon realised that the assistance of a professional negotiator from the unions head office would be most suitable for the anticipated difficult negotiations. Looking back over the minutes of meetings that were held during that period, they show a lot of concern regarding details relevant to personnel. None of these were adequately resolved by management at that time. The presentation of what was called a draft contract, by the senior manager was treated with derision. This was found to be based on that contract given to other members of the Trading Co., most of whom were recruited from outside the Civil Service. Almost all of these staff were shop assistants and the presentation of a contract of this type given to professionals was considered an insult. The line from management was that a

**ILFORD**  
**PHOTO**

wish the

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FINE ART PHOTOGRAPHERS**

continued success and look forward  
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**PHOTO CENTRES**

new contract of employment for staff should be created from scratch. When you consider the extent of the current Civil Service Codes on employment this could be a massive and time consuming task. With the able assistance and skill of Ian Findlay of the IPMS, management were forced to realise that the emphasis should be changed from that of creating a new contract, to that of retaining the old Civil Service contract and negotiating out of it those areas which were felt to need some change. All non-negotiable areas were to remain the same as previously. Because of this the only things which were needed to be negotiated were salaries, pension rights and the implementation of a bonus scheme. Other areas such as sickness leave, holiday entitlement, model redundancy remained the same as those enjoyed by the Civil Service.

With regard to pensions the Treasury stipulates that only employed Civil Servants can belong to the Principal Civil Service Pension Scheme, therefore staff moving to the Trading Co., were obliged to freeze their pensions and take out a Personal Plan. It was negotiated that the employer would contribute 8 1/2% equivalent of salary to any plan that the employee should choose to adopt. However with a PPP the employee also has to contribute to the plan from salary, usually in the region of 3 1/2%. This percentage can be increased, or decreased, depending on age to suit the contributors requirements. The combined level of 12% equivalent of salary is the same in real terms of the effective

contribution of the PCSPS, which is of course non-contributory. To accommodate the extra deduction from salary of the employees contribution it was agreed that there would be an equivalent increase of pay to cover this. In my personal opinion PPP are potentially better than the PCSPS in that they give the employee more control over their provision for pension. Contributions can be increased with age etc., so that a pension can be regulated. The maximum pension possible with the PCSPS is 50% of final salary, this is not the case with a PPP. Because of Government encouragement for people to take out PPP's they can be a tax effective way of using money, in taking out a mortgage for example.

Bonus system speaks for itself but involves a share of profits when the Photographic section of the Trading Co., becomes profitable. The percentage of bonus is based on salary level. This obviously becomes an incentive to staff which is impossible at the moment within the Civil Service. A one-off bonus was paid to all staff during the First Trading Year, regardless of company turnover. This was a sweetener.

Salary levels are based on new scales which were drawn up. They are higher than Civil Service scales, partly because of the pension negotiations I have mentioned, but also because of union negotiation on wage levels. It was also negotiated that salaries would never fall below the equivalent Civil Service grade. The main

difference with the scales is that movement on the scale is not mandatory and is dependant on performance. Staff can argue that their value is worth greater remuneration and management also. The opportunity is there now for salaries to reflect true value, something which the Civil Service cannot easily do.

Due to this greater flexibility, it is also easier to recruit staff for specific tasks. People can be hired on an hourly or piece work rate as and when demand necessitates. This is very similar to the way in which a commercial studio employs assistants. Photography is a profession in which this type of employment suits many people.

- 87/88 Assessment Year
- 88/89 Assessment Year
- 89/90 Pre Trading Year
- 90/91 1st Trading Year
- 91/92 2nd Trading Year

#### PATTERN OF BUSINESS

Before drawing up a business plan for this venture it was necessary to analyse performance of the department over the recent past. For obvious convenience this was done in units of fiscal years. The initial analysis was undertaken in the year 88/89, looking at both trade during that year and in the previous year. It was felt

that to look back any further would not have been helpful as the work of the department had already changed considerably since previous times. Also as I have mentioned before there had been a review of posts which had resulted in a reduction of staff, which in itself had changed working practice.

The first thing to find out was the true volume of work which was carried out during this period of two fiscal years 87/88, 88/89. This had always been separated into that work carried out for the museum and that carried out for the public. That done for the public of course already had a monetary value. Once these volumes and types of work were known we could see the percentage of work carried out for each client.

The year 89/90 was treated as a practice trading year.

Running costs were estimated for this period in three-month and six-month periods. Costs were calculated from the following:

- i Materials supplied or purchased
- ii Sub-contractors costs, colour processing, etc.
- iii Equipment bought and servicing
- iv Costs of premises
- v Salaries NI contributions and pensions

These were balanced against the budget provided by the museum to give an estimate of value. It is interesting to note that the museum was the major client in terms of demand for photographic work. But that this demand was generated by the museum without it having any idea of its true cost.

Sales made to the public were also analysed and found to consist of the following:

- i Sales of both black-and-white and colour prints for;

Enthusiasts  
Family history  
Authors  
Researchers and academics  
Publishers

- ii Reproduction fees due from publishers, advertisers, calendar companies, etc., this was from both still and movie, with by far the most being from still.

- iii Collection of facility fees for filming and still photography within the museum grounds and buildings.

- iv Sales of copies of ship plans.

This list was expected to change when trading started, as some of these areas were seen to be large profit earners and

others loss making. It was also hoped to add further to this with other services. Microfilming was an area which the museum felt was neglected which could provide revenue, and potentially high profit.

Once the volume of work was compared to the known volume of money engendered, and most importantly to that amount of money which was needed to sustain the department as a business, then a pricing structure could be worked out. This was presented as a business plan for the 1st Trading year to the board of the Trading Co.

#### BUSINESS PROJECTION

The draft business plan which was presented in late 1989 made various assumptions. It was based upon the measured performance of the department at that time and upon forecasts of its future performance. The main points of this plan are as follows:

NMM Publications, the new name of the trading operation, will depend upon two main sources of work. Supplying the photographic needs of the museum, and photographic sales to the public.

It is assumed that NMM Pub. will sustain at least its current level of internal work as an in-house service to the museum for at least the next three to five years.

There will be no cross charging by the museum back to the Trading Co. An accommodation charge will be levied.

That an internal budget will be made to museum departments either individually or collectively, fixed in advance, to cover the museums photographic demand.

That long-term projects of the museum, as designated in the five-year plan, be necessary as vital, contracts for NMM Pub.

Improvement of public sales to the point where this becomes the main revenue earner, without jeopardising the service to the museum.

All profits from NMM Pub. will go to the museum.

A detailed study will be done in the first six months trading. Future museum expenditure will be based on this study.

Anticipated turnover for the first trading year 90/91 will be based on extraction of figures of 88/89 and 89/90.

#### FIRST TRADING YEAR

It was always assumed in the business plan that in the first trading year the company would at best only break even. The first three month accounts shows that this was put into jeopardy immediately by a number of factors. The first was the inability of the museum as a major client to be able to fulfil its obligations as forecast in the business plan. The budget for photography in the museum was divided between two sections, the Development Division and the

Collections Division. In the Development division, which was the smaller of the two allocations, money was provided for PR, Marketing support, and design and display support. Their spending was on target to fulfil its budget allocation. The Collections division were radically underspent, in the order of 50% of expectation. Because of this underspend, which was apparent immediately at the start of trading, the budget allocation was redirected away from the photographic requirement to other areas of museum activity. This removed any chance of this division ever achieving a level of expenditure which had been expected in the business plan.

Expenditure levels however remained the same except salaries, NHI, and pensions which increased by a total of £15,000 over expectations. This was due to staff negotiation during the changeover period. Pay was linked to inflation and at the time of settlement this was as high as 10%.

The other area of trading activity on public sales was very healthy. Steady growth was made on all aspects of this area of business. A more open approach to commercial enterprise seemed to be welcomed by clients which along with shorter deadlines was converted into increased sales. Also in the administration of public sales there was a forced redundancy and the anticipated turnover for trading year one is for £160,000, i.e., break even, rising to £200,000 in year three.

Staff complement of eight maintained growing in years three to five if necessary.

As can be seen this assumed a level of good will and participation between NMM Pub. and the museum, and a degree of patience by the board of the company not to expect major profits too soon.

#### SECOND TRADING YEAR

The trend continues for the second year with most revenue being generated from public sales.

The only area to have suffered a decrease is facility fees. This reduction can probably be accounted for by the recession. The film and TV industry as a whole has had a bad time this year. All other areas of activity have steadily increased. Fall back due to the recession has probably been countered by the greater availability of service made to clients. I have been told by commercial clients that they welcome a more commercial approach by museums, where they can be certain of getting their requirements met, than the uncertainty which was previously the case. In my limited experience of visiting other museum photographic departments overseas both in the US and Europe, that as a whole in the UK all museums have a more positive approach to commercial trading.

Another major factor in the continued

positive trend was the ability to gain control of the museums publications operation. Publications had previously been an ad hoc set-up where many curators had made their own arrangements with publishers. This had often led to many embarrassing occasions when the museum had made no profit on projects which had in fact provided publishers with a good return. With this in mind the museum appointed a consultant to negotiate publishing deals. This consultant is paid by royalty advance for the first twelve months and thereafter on a percentage of profits after the royalty advance has been cleared. All deals are therefore in his own interest to be as good as possible. This arrangement is starting to show some healthy returns and is most promising for the future.

It is enhanced by being able to provide a photographic service which does not rely on maritime areas. Some projects under way at the moment have no maritime connection whatsoever apart from that of bringing revenue to the museum. It is worth noting as an aside that all royalties are now paid directly to NMM Publications.

\*\*\*\*\*

#### ADVERTISEMENTS

We would like to fund all the future production costs of the journal through advertising and page sponsorship.

#### RATES

Whole page £50, half page £25

Please contact the Editor or Paul Gardener at the addresses given on page 2 of this issue.

\*\*\*\*\*

## MARKETING

Marketing is a most important element to any business and must be both planned and invested in. To date, little attention has been paid to this during our recent experience of trading. Of the measures we have taken perhaps the most obvious one is the formation of the NMM Picture Library and becoming a member of BAPLA. They provide a listing of all members which is a primary source for many picture researchers and editors. They also give advice on suitable forms of business documents which are relevant to the stock photography business.

These include delivery forms, sales invoices, copyright protection forms etc.

With all returned corporate orders a promotional leaflet is enclosed. This describes the type of material held by the library and contact numbers etc. It has not been circulated in any structured way as yet but an obvious mailing would be to all members of SPRED.

As for actual photography all marketing has been by personal contacts and word of mouth. A formal portfolio will become the basis of a marketing campaign aimed at those types of business we wish to attract. It is obviously necessary to make all possible business contacts even in the depths of recession. When the economy does improve then it is hoped that some of the contacts made will come good. A good



*Professional*

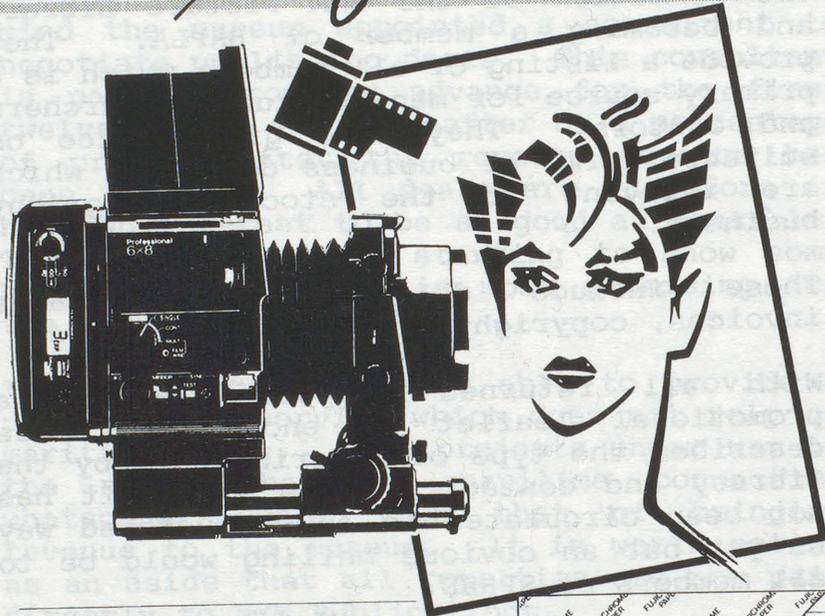
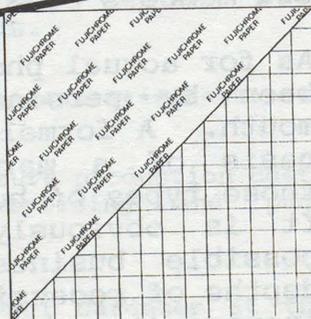


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photographic agent representing you in the search for work can be invaluable and I imagine that we will employ one in some form or other in the future.

A primary source of capital is necessary to underwrite these marketing activities and it is hoped that the Trading Co., as a whole will address this for the next financial year. It has been a major oversight of the Board of the company to expect an efficient form of trading without any working capital. When this is resolved I expect marketing to play a large part in our activities.

REFLECTION

When looking back over this period of changed structure it is easy to forget how the working environment has changed. No longer is there the feeling of just coming to work and filling time till the end of the shift. Every job now has a deadline which has to be met, also each job is costed out accurately and value is paramount. At the same time there is a greater sense of fulfillment and excitement in the photography which we now produce. For those staff who are involved in direct financial negotiations there is great satisfaction in making a good deal, for a good deal is a deal which is good for both parties.

Trading has changed the way that we now see the museum, our single share holder, a client. It is apparent that previously a lot of the photographic work carried out for

the museum was of a flippant nature, much of it on the personal whim of curators. Improved business practice throughout the museum has cut down much waste and certainly a lot of duplication. At the same time the work load of NMM Publications has increased and, as a result of this, knowledge of the collection has been disseminated over a wider area. Trading of images is a self perpetuating business, the more pictures are seen in books, etc., the more they are in demand.

So after an initial realisation that money would not be forthcoming from our major client in the levels we anticipated, trading with other outside clients is resulting in an healthy turnover. When this turnover is translated into profit is another matter. The business plan expects there to be a modest one in the third trading year, these profits still being returned to the museum. I would like to stress that the primary purpose of the Co., is still to provide a service for the museum and regardless of the lack of funding within the institution for photographic projects their requirements are still paramount.

## GOOD IDEAS

by Terry Dennett

Sooner or later most of us build up a repertoire of short cuts and modifications to the basic methods used within our particular speciality, be it in copying paintings or printing difficult ancient glass negatives.

It is probable that many of these ideas are unknown outside our own department, and indeed some may even be entirely new in general photographic practice even though we have been personally using them for years.

If you think you have some good ideas to pass on to your colleagues, send them to us for inclusion in the next and subsequent issues.

Meanwhile to start the ball rolling here are a few of your editors Good Ideas....

### A SIMPLE ON EASEL DENSITOMETER

Everyone who uses an enlarger Photometer capable of spot readings can turn their enlarger into a highly efficient on easel densitometer and comparison photometer simply by fixing a step wedge (such as the kodak step tablet) along one edge of the neg carrier, and take readings from it and various values in the neg. With this wedge, which functions as a fixed standard, it is remarkably easy to become familiar with both negative and print density values within the image and to

begin to previsualize print values on the enlarger baseboard. Once a set of calibration prints have been made it is possible to match background values or key tones across a range of negatives, measure density ranges and lighten or darken the print with reference to wedge readings alone.

### CIBACHROME CORRECTION MADE SIMPLE

It is not generally realized that the suggested filter pack values given with cibachrome paper (and Slide Dup Film) are tested against a standard 3,200k light source. If we own a colour temperature meter it is a simple matter to calibrate our colour enlarger to 3,200k by dialling in filtration to give a reading of 3,200k.

In theory the filtration values given on the box of cibachrome should be correct for normal slides, this has been the case with all batches so far used.

The filter correction needed to balance the enlarger to 3,200k represents a BASIC CORRECTION FACTOR for your enlarger, its bulb, lamphouse lens etc, when you change the bulb you may need to retest.

In practice we need to adjust the filtrations slightly to remove the neutral density as in the example given below.

EXAMPLE:

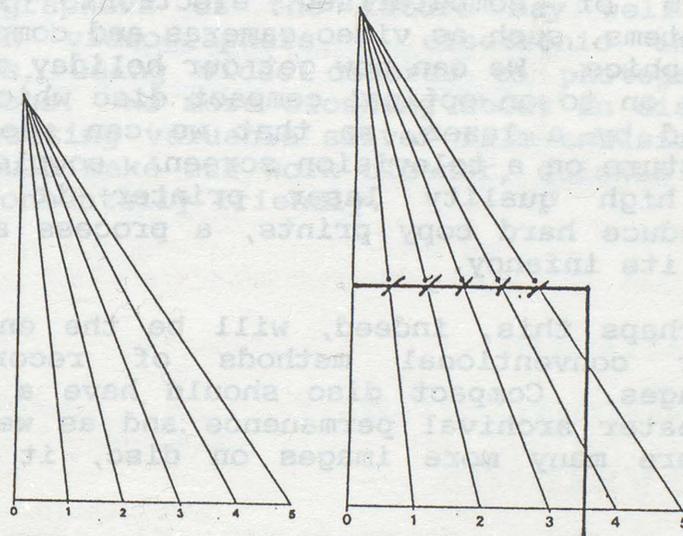
Enlarger correction factor was + 30 cyan  
 suggested filter pack was.. 10y+35m  
 remove neutral density .....10y+35m+30c  
 final correct filtration ...15m+20c

### THE DENNETT DIVISION TRIANGLE

This simple device enables the user to divide a line into any number of parts almost instantly, without recourse to a ruler or mathematics. It was originally devised for working out the spacing between prints and text on exhibition panels but it has many other uses within graphic design and publishing.

This method takes longer to describe than it does to carry out, but the basic procedure is as follows:-

Suppose you wish to divide a sheet of layout paper into say 5 parts. First place the sheet of paper parallel to line 0 of the triangle and slide it up this line until its opposite edge intersects with the required line 5, all five divisions can now be marked off along the top edge of the paper - the whole operation takes but a few seconds.



James L. Wild A.R.P.S.  
National Museum of Wales  
Cathays Park  
Cardiff CF1 3NP

### Photography of the Future

The basic principles of photography have not changed much over the last 150 years. We still use the same light-tight, black box with film at one end and a lens at the other to take our photographs, and we still use silver-based film emulsions to record the images. All that has changed is the means of producing the final result - the technology which has brought us compact auto-focus cameras and faster higher definition, fine-grain films.

But what of the future? A new type of technology is currently being introduced and is becoming widely available in the form of computerised electronic image systems, such as video cameras and computer graphics. We can now get our holiday snaps put on to an optical compact disc which is read by a laser, so that we can see our picture on a television screen; coupled to a high quality laser printer it will produce hard copy prints, a process still in its infancy.

Perhaps this, indeed, will be the end of our conventional methods of recording images. Compact disc should have a much greater archival permanence and as we can store many more images on disc, it will

provide much greater storage capacity for documentation.

For the Museum we could have a complete collection of still photographs is a CD archive, made accessible by desk-top computer to the public and academic staff for the retrieval of any image stored in that archive. All would be cross-referenced for easy location and access and when the required image is found we could have a hard copy printout from a coupled laser printer, which would be used for personal research or publication.

In the future we could well have a network linked up with other museums throughout the country, creating a unique image bank, and eventually it would be possible to transfer high-quality images down the telephone line to our offices or homes.

Photographers of the future may well be called videographers - electronic image makers, using video cameras to photograph subjects. No more sloshing about in dishes and wasting valuable silver film emulsions. It would make our work cleaner, quicker and environmentally friendly.

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## 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 The membership shall be available to those who predominantly 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 forum of five members, two of whom shall be office bearers 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.

# AHFAP

The Association of Historical & Fine Art Photographers

Please return application to:

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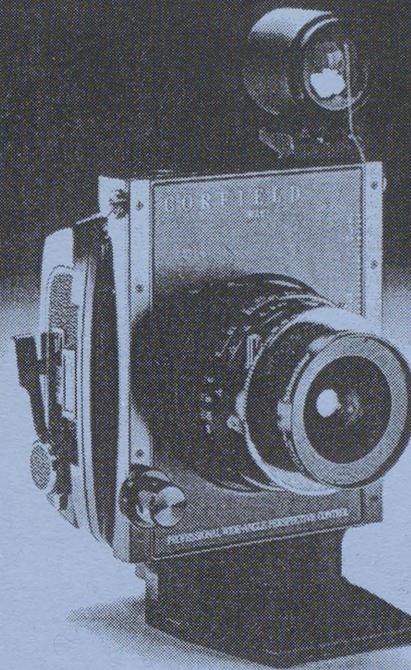
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