Gone Tomorrow?

Choosing the past to create the future

A thesis submitted for the degree of Doctor of Philosophy at the University of Otago, Dunedin, New Zealand.

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Middlemarch

2012
Abstract

This study aims to alert people to the possible loss of their photographic heritage through changes arising from the shift to digital technologies for capture, storage and production of images. Although the emphasis is on domestic photography this aspect is viewed alongside the work of skilled amateur and professional photographers. The basis for this work is the paradoxical notion of a surfeit of digital images possibly leaving fewer traces than the small number of photographs from past eras.

A wide range of literature, academic and non academic, is examined, while surveys and interviews were conducted with year 8 children and a purposive sample of male and female adults, chosen across a range of age groups with differing levels of photographic experience. Underpinning the study is a technology education approach which is reflected in the development of practical, and potentially practical, outcomes.

In considering why photographs/images are important, memory, identity and transmission of culture are addressed through examples drawn from various times and different cultural settings. Culture is viewed as an information-based system, and a model is developed which maps relationships between culture, knowledge and information. The reduction in family size is seen as an additional factor which may decrease the likelihood of personal knowledge in visual formats surviving for succeeding generations.

A second aspect covered is how photographic practices and technologies have changed over time. This section is organised chronologically and illustrated by instances taken from a personal photographic collection spanning around 140 years. The personal perspective is supplemented by sample data and contextualised within timelines which include overseas occurrences. Within the digital era, it is possible to see through respondent data and literature how major changes in practices and technologies have occurred over a very short time.

These changes form the basis for actual and suggested actions intended to address the question of what can be done to effectively conserve the photographic heritage. Three overlapping facets are considered: technology education, community archives and personal archiving systems.
each context gaps are identified which become sites for developing new ideas. These include planned adult technology education, organised links between private photography and community archives and easy ways of embedding information in graphic files. From participant data a gap was evident between people’s intentions and actions regarding their photographs/images, hence the desirability of making it easier for people to convert intentions to actions.

To counteract the changing practices placing photographs/images at risk, it is recommended that important digital images are selected, embedded with information, and that multiple manifestations of these - digital and non digital - are saved with their whereabouts known to others. The means of doing this must be simple and consume little time. This is the challenge.
Acknowledgements

My thanks go to Dr Antoni Moore of the University of Otago, Dunedin, New Zealand, my supervisor throughout this project, and also to Dr Peter Knight who was involved for some of the time, and Dr Andrew Long who remained a contact in the Information Science department after my supervision was shifted to the department of Surveying. Additionally I have appreciated the wider feedback from Information Science and Surveying post graduate students and staff members which has come through on organised departmental occasions. Having a topic to which people relate at a personal level has stimulated interest.

All photographs reproduced are in collections in the author’s possession, or taken by the author, with the exception of a few for which the source is provided with the reproduction.

I am privileged to have access to family glass negatives and photographs which have provided valuable images used widely for illustrative purposes. This material has its origins in the Fletcher and Beattie families of Strath Taieri, Otago and the Coburn family of Aria, King Country, New Zealand. Additional thanks go to family members and friends who have knowingly and unknowingly provided information and examples which have been drawn on in the personal sections. But it must be emphasised that the viewpoint presented gives my perspective and others may see it differently.

Special thanks goes to Jenny McDonald, University of Otago, for her willingness to listen to ideas relating to embedding information with image files and for providing feedback. There are many other people not individually named whose ideas may have influenced the outcome of this project. I have enjoyed the anecdotes, casual conversations, suggestions and questions from interested people both within New Zealand and at the Knowledge, Generation, Communication and Management conference I attended in Orlando, 2010.

I am very appreciative of the contribution made by the intermediate school which enabled me to work with year 8 children, to the children who participated with enthusiasm, and to the teachers who subsequently trialled material with their classes. Also College of Education support enabled
access to prospective teachers who contributed their ideas and experiences as well as potentially disseminating findings. A major component was the data collected from adults and this proved to be a very exciting part of the project. A lengthy questionnaire was completed carefully by participants and the interviews engendered fascinating discussions whether done in highly responsive groups, or quietly in people’s own surroundings where images were able to produced, or pointed out, to illustrate points made. Thank you so much to all those children and adults who gave freely of their time.

Dawn Coburn

2012
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Introduction

Gone Tomorrow: choosing the past to create the future

1.1 Introduction

Fragments of the daily lives of the twenty-first century are being recorded with increasing technological ease by amateurs and professionals; children and adults. The evidence of contemporary culture is being encapsulated in increasingly tiny packages that enable duplication and modification. A wealth of information is available at the fingertips. The sights and sounds of work and play, the words spoken and written, and the performances of artists, artisans and sports people are captured and placed in the digital storehouse, so that we will remember.

But who will remember? Who will know how to find and access their particular store hidden in the hardware and software of rapidly superseded technologies? How will these digitised fragments of life be passed on to the next generation? From a vast mass of digital information, who will select the items critical to our knowledge of who we are? Will the stories of the past that shape our future selves be lost amidst this surfeit of data which lacks the informed interpretation of people who care? Is it important to conserve our photographic heritage?

These questions underpin a study that is based on the following assumptions:

• That our past is part of our future and that knowing our past influences who we are and what we do.

• That our past was strongly based within families, within first and second hand experiences as well as within the customary practices and beliefs of the wider and various communities we inhabit concurrently, and from time to time.

• That our past at one level is becoming more ephemeral and less personal as we share national and global experiences vicariously.
At another level, due to the use of changing technologies, we can capture the present for the future, in an affordable way.

Due also to the rapid change of these technologies much of the mass of material captured may not be easily accessed by the next generation, let alone “posterity”.

That our society produces tremendous quantities of evidence of lives lived, but this is often discarded quickly and it may leave no trace.

That while museums and archives may retain material of community, national and global importance, the lives of the ordinary people of today, may in the future, be less known in some respects, than are the lives of our forebears.

These assumptions have provided a framework for investigation as developed through a literature review, a historical approach largely grounded in a personal New Zealand context, and the methodology chapter. The aim is not to test their validity, but to use them as starting points which open up a field of enquiry focussed on the photographic practices of the past, the ways in which these have changed and the observable and potential outcomes and implications of the widespread adoption of digital photography. The latter is placed in the broader context of current and future digital environments, or whatever technologies may supersede these. “Gone tomorrow?” highlights the new reliance on digital artefacts, the possibility that people could lose much of their knowledge of the visible past, and the perceived need for educating people about the potential loss and its cultural and personal significance.

1.2 Research questions

Three overarching questions have been selected to guide the research. Literature and discussion pertinent to the findings are combined in chapters organised around the research questions listed below.

1. Why are photographs important to people?
2. How have photographic practices and technologies changed over time?
3. What can be done to effectively conserve our photographic heritage?
1.2.1 Research question one:

Why are photographs important to people?

To understand why photographs are important to people is an essential precursor to any action, or recommendations that may arise from this thesis. Superficial indicators of importance appear from time to time in mass media contexts and are evident in personal interactions. It was necessary to plumb the literature and conduct surveys to add substance to these surface impressions. If insufficient evidence had been found relating to the importance of photographs the study would not have proceeded.

To gain a supported view of the importance of photography and digital imagery a number of sub questions evolved and shaped the research.

- How has photography supported the transmission of culture at family, group, community and national levels?
- How does an individual develop their sense of identity and how could photographs be implicated in this process?
- What do people photograph and why?

The role of memory, theories of cultural transmission and development of identity, are considered alongside critical analysis of past and present practices related to creating and conserving visual artefacts. Knowing the subjects of importance to the ordinary photographer and image viewer extends the scope of this question. Practices are drawn from the literature, communication with interested people, questionnaires administered to 71 year eight school students and 25 adults, and from follow up interviews. For reasons explained in Chapter 3 additional interviews were conducted with other adults in the younger age groups.

1.2.2 Research question two:

How have photographic practices and technologies changed over time?

The second set of sub questions is linked to technological change which has become increasingly rapid with respect to information and communication technologies. Through the literature, questionnaires and interviews as well as examination of artefacts, it was possible to
consider how people have preserved tangible reminders of their past and how effective these practices have been, or could be, in enabling general, specific and engaging information to reach subsequent generations. For the preservation technologies considered; including photographic plates, film, video tape, and computer disks, the questions below provided guidance:

- What selection strategies are/were practised?
- Where/how are images stored and/or displayed?
- How are images, described, named and organised to enable retrieval and to carry meaning?
- What updating was/is done to cope with technological change?
- What factors led to technological change? What are/were the human implications of these changes?

In the adult interviews attention was given to the nature of the information that accompanies an image and how it could be “attached”, because this emerged as a strong point of interest.

While national and international perspectives are touched on, the study places more emphasis on personal, family and community practices and viewpoints. This is in accord with Hillery’s statement (cited in Rennie & Mason, 2004), that community is “a social system of interconnected culture bearers” (p. 18).

1.2.3 Research question three:
What can be done to effectively conserve our photographic heritage?

In pursuing the conservation aim a third aspect investigated in the context of photography, was the feasibility of developing systems and educating people, about the potential impacts of technological change on transmission of culture and development of personal identity. Methods used included further literature searches, interviews with people who work in this field such as; software developers, photographers and film makers; a personal journal and work as a technology educator. The outcomes of these investigations are expressed in mockups and prototypes of systems, the conduct of technology education - formally in the...
Gone Tomorrow: choosing the past to create the future school and informally in the community - and through working alongside people with common interests in photography and conserving the past for the future.

1.3 Looking ahead

The thesis is organised into three sections comprising:

Section One - Setting the Scene
   Chapter 2 reviews literature, mainly in the context of Research Question One.
   Chapter 3 outlines methodology.
   Chapter 4 discusses Research Question Two starting with personal examples then situating these in the wider context of changing photographic and image technologies.

Section Two: Participant Response and Analysis
   Chapter 5 collates findings from questionnaires and interviews with child participants.
   Chapters 6 collates findings from questionnaires and interviews with adult participants.
   Chapter 7 analyses material from child and adult participants with regard to the research questions.

Section Three: Action - Actual and Potential
   Chapter 8 discusses Research Question Three including related literature
   Chapter 9 - the Conclusion.

The intertwining and knotted threads of the study pull together perspectives unraveled from different aspects of social science and the arts. Information Science, History, Geography, Sociology and Education all contribute to a thesis intended to alert family and community to a possible future information deficit. People may, or may not, be receptive to suggestions that good quality, readily accessed photographic information from the past needs to be carefully selected, saved in ways that circumvent technological obsolescence and purposefully shared.
Section 1: Setting the scene

Chapter Two

Literature Review

2.1 Introduction

A diverse range of “literature” has been considered during this study. Some examples are offered here, which illustrate the “literary” diversity and set the scene. However the main focus of this chapter is the first research question “Why are photographs important to people?” In that section the literature is drawn on to illustrate a wide range of ideas relating to memory, identity and culture. This provides an informed basis for developing the research instruments described in Chapter 3.

It would be possible to view this thesis as a study of technological change, but at a deeper level the enquiry has been motivated by a notion that photographs truly matter to many people; that they form part of the ongoing narrative that gives continuity to our lives and a sense of belonging. A small sampling of literature introduces some of these ideas.

Thompson (1993), whose focus is on oral history, addresses the issue of inter generational transmission and the role of choice:

Family stories are the grist of social description, the raw material of both history and social change; but we need to listen to them more attentively than that. They are also the symbolic coinage of exchange between generations, of family transmission. They may haunt, or inspire, or be taken as commonplace. But the way in which they are told, the stories and images which are chosen and put together, and the matters on which silence is kept, provides part of the mental map of family members. (p. 36)

The technical means of transmission is not a focus in Thompson’s (1993) discussion, whereas Shenk (1997) dealing with the phenomenon he calls “data smog” tackles the challenges inherent in the easy use of information technologies:
Is that word/image absolutely necessary? Technology has given us the power to gather lifetimes of information and to broadcast the data at almost no effort or cost. With that opportunity comes the awesome responsibility of self-editing, of information restraint. (p. 194)

Shenk (1997) also points to education as an essential element in dealing with the consequences of the information glut. The technology aspect, operating at community and personal level rather than within conventional institutions is providing some practical outcomes from this thesis.

Linked with the proliferation of information and the ability to capture the important, along with the possibly inconsequential, are questions of whether archives should grab everything “just in case”, or whether selections for the future should be very carefully chosen and embedded into meaningful narratives. If a single coin, from an identified era is found on an archeological site, it may be greeted with great excitement, but if they are common and found on a multitude of sites, do we bother with them? How much photographic detritus, assuming it is available at all, will subsequent generations be willing to sift through to find gems that have significance for individuals, communities, localities or nations? To read about views and associated practices the internet needs to be interrogated, as traditional publications can struggle to keep pace with technological change. Marshall (2008) writing in an online magazine addresses this debate.

If we were able to keep everything (as many computer scientists propose), would we ever want to go through this unmanageable accumulation, even if it were filtered sensibly? In the physical world, benign neglect slowly but surely prunes our belongings. And it’s almost painless. We move a few times, lose a few boxes, feel the pangs of regret, but in the end, we’re left with a lighter load.

. . . On the other hand, we don’t want to end up with great unfillable gaps in our personal record. Digital loss has a tendency to be an all-or-nothing proposition. People don’t lose just a few of the baby pictures of their first child; they lose ALL of them. (n. p. no.)
While there are references to moving images, which have some attributes in common with still images, it is still photography which is the prime focus of this study, because of availability of examples, the period which the photographs span, rapid recent technological changes, and the need to set boundaries to a study that could become too large. The photograph, however, sits within a context, as indicated by Dalley (2006, p. 170) who describes “story containers which can speak of the connections between national, local and individual, and major social changes and personal experience.”

She also raises questions that go beyond what is being photographed, to who is capturing the image, for what purpose, and to what extent is it being manipulated? It is intriguing to read (Eggleton, 2006) that photographic manipulation was done in the nineteenth century and to appreciate that our skepticism about digital images should be applied as much to the professional output of the past, as to the often, amateur efforts of today. These references to attributes of still photography are two of many perused.

Popular press, trade magazines, advertising brochures and internet technical information cannot be ignored in this project as they influence people’s uptake of new technologies, their perceptions of their practicality and durability and their attitudes towards how they are used. An example is included to show how one internet site addresses the concerns of users regarding compact discs:

*Do not believe everything that you hear or read. Media Sciences was interviewed by various news sources regarding this issue. Our consistent position is that CD and DVD discs are very robust, and are suitable for archival storage. The media have chosen to unnecessarily alarm users by quoting unusual examples of CD and DVD degradation. This may attract readers, but does not fairly represent CD and DVD quality.* (MediaSciences, Inc, n.d., para. 1)

Novels and non fictions books such as autobiographies have also been considered because the views of authors, often expressed through their characters, or their life descriptions, can reflect attitudes towards photography in an accessible form that captures ideas drawn from personal experience, observations and imagination. This study is especially concerned with ordinary people who capture and view images. Their voices can be heard not only through
academic questionnaires and interviews (Chapters 4, 5 & 6) but also from these non academic sources.

2.2 Why are photographs important to people?
A literature supported perspective

The photograph is an interesting technological phenomenon. It has spawned a photographic industry, now subsiding as photography becomes a common undertaking, rather than one requiring specialised knowhow. Concurrently it has infiltrated society, with generations of people adopting photographs as an integral part of family and communal rites. Differences in adoption of this form of image making have occurred within various cultural groups as illustrated in this chapter. Photographic practices have changed over time, sometimes due to the availability of new technologies, but in other instances fashions have altered, even in small localised areas. The increasingly widespread association of photographs with death rituals, ranging from funeral slide shows to photographs in the newspaper and on orders of service, or framed images displayed near the body, is one example. An interesting local instance is seen at one of the Gore cemeteries, South Island, New Zealand, where photographic representations of contexts associated with the lives of the interred (not likenesses of the person) are found etched into their gravestones. The links between photographs and loss highlight one of their special qualities. In pre digital photography, light has been used to preserve an actual trace of the person, scene or event photographed. The moments of capture are gone in an instant, but we have retained something which can be dwelt on, appreciated, considered, and we may even notice aspects not seen by those present. Gazing into the eyes of a person long gone can engender strange feelings as noted by Barthes (1981)

*One day, quite some time ago, I happened on a photograph of Napoleon’s youngest brother, Jerome, taken in 1852. And I realised then, with an amazement I have not been able to lessen since: I am looking at eyes that looked at the Emperor.* (p. 3)

While the ubiquity of photography is readily apparent, as is the way it is embedded in social practices, rapid technological shifts are changing the nature of the output from that moment...
seized by the camera click. The shot is taken, the image is acquired. For most people it is now available for instant viewing. Already an essential change has occurred. The image can be appreciated without a photograph being produced. It can be sent around the world, displayed on large screens, perhaps larger than life, but it exists only as coded dots on storage media or for a time as screen pixels.

*Immediate displaying, cost free deletion/re-picturing and casual picturing mean the digital cameras offer instantaneous results and second chances; so many photographs’ lives may be airy and short lived.* (Larsen, 2008, p.149)

The essential nature of an image has become fraught with difficulty. Debates yielding no consensus have struggled with the question of “what is an image”? (Elkins and Naef, 2011), (Mitchell, 1984). Although pre dating digital photography Mitchell’s (1984, p. 532) assertion that we “create much of our world out of dialogue between verbal and pictorial representations” highlights the direction taken in this study which focuses on the practicalities of conserving meaning across space and time through looking ahead to avert unwanted outcomes. By adopting digital technologies people may, without thinking deeply about the consequences, be setting up situations where they will lose that which is important to them and to their communities.

But, what is it about image capture, static or moving (essentially a string of static frames), that makes it important to people? What evidence is there to show that the camera and associated technologies which have developed over more than 170 years, really do matter to people, or that they have a beneficial significance for society. Being widely adopted and used, is insufficient evidence, as this is also the case with things which may have detrimental effects such as alcohol, tobacco and other drugs.

In thinking about photographs it is necessary to consider a package of overlapping components, people and perspectives There is always a photographer and a subject, although even this is becoming questionable as cameras can be set to be triggered by movement, or at specified time intervals, and in some research examples, worn and automatically activated. But even then there is second hand intentionality; a prior decision has been made to capture something from a locational, or personal perspective. The subject captured is separated from
its context by framing, hence giving it a new meaning. The ordinary may be extracted from its background and made to look special. If the subject is a person they may be unaware of the camera, or posing. They may be placed in an unusual or new context, self chosen, or directed by the photographer (which could be themselves - given time set technologies), or the objective may be to capture person and place as proof of visitation. Purpose is usually a consideration, leading to choices about when and where to click and capture. Subsumed within purpose is an audience which may be the self, or others known or unknown. The viewers, intended and unintended, also have a relationship with the photo mediated by the viewing context, captions, descriptions, tags, or oral comment, provided by the author, the subject, and/or others. Some viewers may also be collectors who classify, arrange, store and display the images. Others may acquire the images in order to gift or sell them. Manipulators may modify the images and/or combine them with others. The intention could be to create a work of art. Image capture and sharing is not simple. All the aspects mentioned can contribute to, or detract from the importance of the image and the associated human response which is the critical factor of interest.

In this section of the literature review I attempt to dig below the surface of common usage to understand why the act of image capture and the captured images are important. This has led to consideration of the circumstances and purposes associated with the development of photography, the association between memory and photography, the role of photography in identity development and transmission of culture, photographic practices in different cultural settings, and the consequences for the photographic record, brought about through changes in family size, stability and mobility. What people photograph and why, people’s responses to potential and actual loss and discovery of photographs, and, the ways in which photographs are used in coping with separation, loss and celebration of joyous occasions, are integral to these considerations. It is the importance of photography in the lives of ordinary people that is the prime focus.

2.2.1 Preserving a trace:
the purpose of photography and reasons for the development of this technology

Inventions are usually intended to make life easier or better in some way; to reduce physical or mental effort, to improve health or well being, to perform better, reduce costs; or achieve
something previously impossible or very difficult. Entertainment and curiosity may also spur inventiveness. Inventions may be worked towards over many years, they may be the outcome of very slow incremental change, or an almost chance coming together of factors which results in new insights or possibilities. Intended for one purpose, they are sometimes used or adapted for another.

In examining the origins of photography it is evident that technically it drew on centuries old knowledge of the camera obscura, or pinhole camera, as well as the more recent camera lucida patented in 1807 (Leggat, 1997) which used light rather than darkness to aid drawing. As well as a machine to capitalise on light rays, a medium was needed to enable the fixing of an image, not just its projection or reflection. While debate and legal action surrounded French and English endeavours, represented by the daguerrotype and evolving calotype processes, demonstrated from 1839 onwards, it was the ability of the latter to relatively easily produce multiple prints that was probably the breakthrough. Previously art work was displayed as single items, or handled by engravers who meticulously prepared plates used to reproduce images and illustrate books. The new innovation “photogenic drawing” as described by Henry Fox Talbot (June, 1839), was intended as a substitute for the work of artists, but dependent on complex scientific understanding of physical and chemical processes.

Early purposes for photography included portraiture and the recording of botanical samples. Fox’s private correspondence provides insight into his thoughts the same year as his invention was shared with the Royal Society.

*I am taking advantage of this opportunity to send you a little package of my photogenic drawings – I think that this new art invented by me will be a big help to Botanists – especially the drawings that I am doing with the solar microscope; – I am limiting myself at present to an enlargement of 100 times, which is sufficient for a large number of objects: perhaps I will manage one day to do something larger. (June, 1839)*

For both Britain and France this was a time of expansion and ongoing exploration. The industrial revolution was producing a middle class which wanted the trappings of the upper
class such as images of themselves. The smaller, more quickly produced camera images were in keeping with smaller scale homes which did not house large framed, painted, portraits of noble ancestors.

Prior to the advent of photography the employment of artists for scientific purposes was an established practice. Their inclusion in crews such as those assembled for the voyages of Captain Cook, and on the Beagle with Fitzroy (Darwin, 1840), contributed to an extraordinary overlapping mix of seafarers, explorers, scientists, writers and artists, who not only discovered new lands and new species, but communicated their discoveries effectively on their return. Humboldt, considered to be one of the founders of the discipline of Geography, promoted the marriage of art and science to create publications seeking to contain all existing knowledge of the natural world. His explorations predated photography, but he was enthusiastic about its invention and “in it saw the possibility of actually realising the ambitious programme he had outlined for artists in his ‘Cosmos’.” (Smith, 1984, p. 339). As the photographer replaced the artist, the goal remained the same, “the faithful representation of appearances.” (ibid, p 339)

Although the equipment was initially cumbersome and the processes fraught with difficulty soon photographers were stepping out to the new lands where they could capture images of people and places never seen before in Europe. Novelty, absence and separation by distance drove photography development in the late 1800s to cater for a growing tourist market fostered in part by steamships reducing time and danger in sea voyages.

“... one of the most important functions of travel photography was that it transformed abstract and intangible experiences into tangible material objects that could be collected and owned”. (Snow, 2008, p. 8)

Those who travelled wanted to produce evidence of, and share, where they had been - the amazing and different sights encountered. While those who stayed at home became willing audiences for photographs which expanded their knowledge of the world. Here is revealed an essential difference from the motivation of present day photographers. The tourist of today carries their own camera and captures with ease many more images, but the novelty has gone.
Usually the place has been viewed before by the traveller and their audience through the images captured by others, probably with superior equipment and skill.

Whilst the exploratory function of the early photographers has been greatly reduced by mass movement of people into less populated parts of the world and restrictions on some of the remaining frontiers such as the Antarctic, parts of the Himalayas and beyond earth destinations, the photograph assumed new importance when it became an affordable part of everyday culture for people in many parts of the world. Even some of those who do not have cameras may enter the world of image capture as picture capable cell phones replace their more basic forerunners.

For many years the development of photography followed parallel paths with amateurs and professionals largely separated by their skill, the equipment they used and their varying abilities to produce quality images. Some aspiring amateurs strove to produce professional quality images and learned how to manipulate their cameras and develop their own images, but for many it was the simpler the better. The straight forward box camera was superseded by instant cameras of various kinds with automation increasingly removing the possibility of error, and in the eyes of the amateur improving their products. This reduced reliance on commercial photographers, except for really grand occasions. The arrival of the digital camera and the associated kiosk printing makes it increasingly difficult for specialists to cater for the needs of the everyday photographer, who buys a camera and can be largely self sufficient. They can no longer be tempted by the extra set of prints, they probably did not need anyway, or the free film which would encourage them to capture more images and pay to have them developed. New ways have had to be found to sustain photography businesses and many have disappeared, or in the case of New Zealand pharmacies, dropped their photography functions.

However, these changes, which have affected the photographic industry, have not diminished the exponential growth in the number of images being captured. Photography is no longer special, it is ordinary, so today, why do we do it? Why is it so important that a woman, anxious about the aftershocks in the aftermath of a 7.1 earthquake, is pictured (TV1 News, September 4, 2010) retrieving photographs from the ruins of her home? These aspects are discussed in subsequent sections.
Another question arising from technological change is whether the photograph is disappearing? The digital image resulting from 21st century camera capture is not a photograph, if that is considered to be the result of the action of light on a sensitised medium. This digitised data has the potential to appear to be a photograph, when printed, but it also can be merged with other data and manipulated in all sorts of ways (van Dijck, 2008). In many instances the image will only take shape in screen pixels and never materialise, to be held, appreciated and even treasured by its possessor. To recognise the subtle yet essential difference between the products of film based and traditional cameras this study refers to both photographic and digital images.

2.2.2 Who am I? Who are we?
Exploring memory, identity and transmission of culture

As an essential human quality we are capable of insight into our own condition. Living momentarily in the present, we construct and reconstruct our pasts and imagined futures. We experience our surroundings through our senses, adjust our thinking in relation to these experiences, recall and “replay” aspects of the experiences and choose whether to communicate them to others. Anchoring our choices, as to what to engage with, recall and respond to, are the physical settings we live in, including artifacts, gifted, bought and collected, the people we interact with and the ideas we garner not only from first hand experiences but from information produced by others. Integral to these processes are memory, a sense of self or identity, construction of personal knowledge, and cultural perspectives embedded in our unique place in time and space.

Photographs, for more than one hundred and sixty years, significant artifacts in many societies, occupy a curious place in this conglomerate of situated lives. Although often small and having little monetary value, maybe not even viewed for years, they can be implicated in the action of memory, the development or preservation of identity, and knowledge construction, as well as transmission and perhaps shaping of culture. While these facets overlap they are discussed separately and considered along with the changing nature of the photograph, or still image, dematerialised and being handled in new ways in the digital era.
Human memory is embedded in our brain circuitry comprising neurons, dendrites and axons linked by synapses, while digital memory exists in the magnetic dots on a hard disk, or in the laser-read pits of optical storage media. Both can contain large amounts of usually accessible data, organised through indexing processes. It seems as if we may be trying to relieve the human brain of its ability to carry knowledge and information by transferring this to a machine which relies on algorithms for index and recall, whereas the brain has capacity, not yet and hopefully never, reduced to mathematical structures, because then we might not need to exist.

Camera captured still images can be considered as re-presenting the past, triggering memories and providing mementos of what has been. This could reduce memory to recall of the past, but other perspectives lead towards the reflexivity of memory, which is experienced in the present, and therefore becomes a new experience to add to the memory store, as it is activated. Drazin and Frolich (2007, p. 52) refer to Edwards’ (1984) views which suggest that the photograph “comes to be seen as a point of origin of experience and memory, more so than the event itself.” I have recently realised that when I recall my mother as a young adult, from my long past, three year old perspective, I am remembering photographs of her, not the person, or any interactions with me, with one exception. In that case I have a recollection of place and words, but no visual image of my mother, although she is the principal person in the memory. Even from recent times recalled maternal images are mainly photographs I have taken or seen. In discussing this relationship between memory and photographs Kroes (2007), who for a short time was alarmed by his inability to recall the face of his dead wife, later found that “I could separate photographs of her, which I could call up at will, from her pictures in my mind taken with my eyes.” (p. 10 ). The pausing of time that allows one to fix a memory from a photograph, and revisiting, may enable a strong visual impression that in some instances overrides the fleeting and ever changing views of real life.

It is tempting to draw parallels with video and with slide show modes of viewing images, where in a much more constrained way than the shifting nuances of everyday life, frames replace frames in a linear sequence. The passivity, of this experience, was highlighted by Chalfen (1998) in Frohlich (2004). While teenagers in Chalfen’s study considered video to be
a realistic record of the past they noted the lack of opportunity for thinking and discussion -
the more active modes of reception. These are better catered for by the still image.

Even allowing for the reflexive view of memory another dimension needs to be considered.
Going beyond restoring memory from the past to the present, is the reason for the undertaking
of this study. It is the future that is of concern. I would like to ensure that subsequent
generations have the same opportunities to learn about who they are, from family and
community photographs as I, and many of my study participants, have had. This view is
supported by Drazin and Frohlich (2007, p. 73) who emphasise that in their work
remembering is a “future-oriented, creative act” with the old remembering the young, by
producing images of [for] the future.” (p. 63). The children surveyed in this study also
appreciated the looking ahead aspect of photography. They not only enjoyed looking back at
themselves “to know what we looked like a couple of years ago”, but also recognised the
importance of having memories “when I leave home”.

*Autobiographical memory*

The facet of memory logically associated with personal photographs has been described as
“autobiographical” memory (Frohlich, 2004). In the usual classifications this is more often
described as “episodic memory” and would seem to be the place where visual images are
retained. Semantic memory can be distinguished as enabling us to recall information, which is
not place bound, and procedural memory facilitates skills implementation where the applied
knowledge has a tacit base. ( Simon, 2004; Leary & Tangney, 2003)

Frohlich’s (2004) view that “by calling to mind a fragment of the past, a photograph
strengthens memory” is echoed by one of the child participants in my study who said

“. . . as you go into your old age you know you’re gunna forget some things
and its nice to be able to look and remember . . . all those little details that you
can’t just pick off the top of your head”.

The child continued, indicating that memory could go beyond the original experience by
saying that:
“It gives you a feeling of being there and it . . . gives you more memories in a way, I suppose”. (Boy, year 8.)

The dynamic and creative nature of the memories associated with photographs enhances their importance in one respect as the images grow to become an accepted part of the experienced and sometimes shared self. Over time new details may be noticed prompting further linked thoughts and new memories. From another perspective the instability of a continually reconstructed memory, shifting across time and being modified by the comments and experiences of others, casts doubts on its veracity. Yet this is the process which contributes to a collective rendering of the past and a sense of who we are.

Kuhn’s (2002) thinking about the immediacy and changing nature of memory addresses these ideas and extends them to include developing meaning. Her questions appear pertinent.

Is memory then not understood better as a position or a point of view in the current moment than as an archive or a repository of bygones. Perhaps memory offers a constantly changing perspective on the places and times through which we - individually and collectively - have been journeying? Perhaps it is only when we look back that we make a certain kind of sense of what we see. (p. 128)

An intriguing aspect of looking back is that the photographer is likely to have stronger ties with the situation framed, than a subject who may not even recall participating in the occasion (Frolich, 2004). This emphasises the importance of taking and preserving of photographs as a nexus of memories. To be photographed is more passive and sometimes less able to provide the visual cues to recalled experience. However, the unremembered occasion may prompt memories of another sort, especially when the subject is presented in a family context. Stories about family members are likely to be elicited and the forgotten occasion gains a newly constituted place in the subject’s memory.

Further aspects of memory and self are developed in discussion of photographs and identity (2.2.4).

Memory and place
In a dual sense images of place are of significance. As Tilley (2006, p. 25) points out “places and landscapes anchor memories because we do not remember in a disembodied placeless
manner.” As well as providing a context for episodic memories of events, place in its own right, evokes feeling for many people. This may arise from aesthetic appreciation of scenery, emotional and spiritual ties to a place called home by the viewer or their ancestors, or memorable experiences associated with life highlights, such as holidays. The importance of this photographic role is emphasised by Schwartz & Ryan, (2003) who maintain that

... images now preserved across a range of social spaces, from the pages of family albums to the holdings of national archives continue to influence our notions of space and place, landscape and identity, history and memory. (P. 6)

I cannot explain the excitement of taking prints recovered from 100 year old glass negatives and matching them with the landscape of today and the remnants of the farm where my great grandparents lived. I could move beyond a dead sheep in the interior of the house partially open to the elements, the overgrown tangle of a once cared for garden, and the general disorder of unused farm buildings, to appreciate that this was where they lived. Here was the line of trees where my great grandmother stood in her finery to be photographed (Figure 2a), and in the distance were the distinctive hills they looked out on every day. Around this farmstead was the land where they built the haystack weighed down with large schist rocks, fed the cows chewing their cud in a field of turnips, and entertained the grandchildren dressed in their Sunday best.

**Figure 2a:** Helen Fletcher at her Ngapuna home
While these sorts of images embedding links to unknown forebears can arouse strong feelings, it is ironic that some of our best loved images, taken on ‘the trip of a lifetime’ may be least important to following generations. The ordinary traveller often goes to the tourist places seen by so many from similar viewpoints. Images are shared via the internet, used in advertising, and shown on television until interest is dulled by over familiarity. Yet the experience for the individual who stood there, in a place formerly dreamed about could be extremely powerful and important. This was recognised by one of my adult participants with large numbers of overseas images, proudly displayed in albums, who asked what would their family do with them? (6mi)

Some of the places that may have more significance for those who follow, could be ignored by photographers who tend to favour the special occasion, the unusual happening, the spectacular scenery which may have little emotional importance. Generations to come are likely to be just as interested in the minuitae of everyday life, what we were wearing to work, house interiors as they were in ordinary circumstances, transport used, houses and gardens we created or transformed, the streets or roads we lived on and the hobbies and sports we enjoyed. Punctuating this ordinariness with exclamations of outstanding significance could be the iconic images which elicit powerful, place embedded, memories of life altering events, for families, communities and nations.

Considering place also points to the importance of context. With photograph albums, sorted packets of contemporaneous images, or more recently computer organised themes, or chronologies, meaning can be enriched. The single image not worth much more than a glance can become an interesting component as one follows the walk, expedition, or travels of the photographer. In Frolich and Dazin’s words: “An Album materialises the chains of memory from a particular year, the memory running through the Album in currents rather than dislocated moments.” (2007, p. 62)

But we need to be reminded that numbered images, straight from the camera, dumped into computer folders, as described by some study participants, will not readily enable coherent viewing, except for time sequences which may be attributed to quite incorrect dates through the vagaries of camera or computer.
Memory and history

Connections between individual memory, family history, collective memory and accepted, or disputed larger scale histories are evident, with photographs or digital images often having an initiating, complementary, illustrative, or focussing role. In dealing with these interrelated processes and products, the casually used terms denoting “memory” in action, reveal essential differences that could be overlooked. We recall, recollect, reminisce, remember, and commemorate, which all imply that something from the past is brought into the present and given new life through speech, or thought. We also memorise, which is the less often used deliberate act of committing something to memory. But within these verbs, as between memory and history there are pertinent distinctions which help to explain the ways in which photographs with quite different antecedents can be important to individuals, groups, or even occasionally, on an almost global scale.

While memory resides in the brain of an individual, we can develop collective memories through sharing common experiences, either first or second hand, and photographs can be reminders, or evidence, of what has occurred. In moving from individual to collective memory we also construct a world view which is not dependent on first hand experience. While recall, recollection, and usually remembering, suggest retrieving something stored in the brain of that person, remembering, along with commemorating may also take on connotations of deliberately acting, often collectively, to keep in our minds thoughts about people or situations, we did not initially experience. Hence photographs of grandparents never known can be discussed and become part of our family knowledge, while a shot of the first men on the moon can convince most people of a momentous happening, with possible implications for human futures. It is often the image, which sits foremost in our minds, rather than associated written, or spoken words and we can easily re-view it to confirm remembered impressions. But sharing, especially when colocated is then embellished by words and stories, often interweaving the personal with extra-personal experiences to add meaning, interest and coherence. I am inclined to consider this process as one of creating informal history, but Nora (1996, cited in Ferguson, 2009, p 110) has a different view worth considering.

Memory is life, always embodied in living societies and as such in permanent evolution subject to the dialectic of remembering and forgetting, unconscious of the distortions to which it is subject, vulnerable in various
ways to appropriation and capable of lying dormant for long periods only to be suddenly reawakened. History on the other hand, is the reconstruction, always problematic and incomplete, of what is no longer. Memory is always a phenomenon of the present a bond tying us to the eternal present; history is a representation of the past.

Even if Nora’s view is accepted the act of creating a reconstruction of the past, occurs in the present and draws on memory; individual and collective, and memory prompts such as photographs, which like other primary and secondary sources, bear witness to a lived past.

2.2.4 Identity

Autobiographical memory and identity are according to Cohen interlocked and part of a reflexive process.

The defining characteristic of autobiographical memory is its relationship to the self; The remembered events are of personal significance and are the building blocks from which the self is constructed. Paradoxically, the self is both the experiencer and the product of the experience. (Cohen, 1996, p. 147, cited in Frohlich, 2004)

As with memory, social structures facilitate the development of collective identities. But societal interactions are also important in the evolution of personal identity. Responses from others provide feedback which affect self image, and this feedback may include the taking, display and commentary on photographs of the individual, as well as images of others who may provide models to emulate.

Before examining the relationship between photographs and identity in more depth, some background is required to explain the non-essential approach to identity being used to underpin the discussion. Essential identity was a concept characteristic of earlier literature and suited to times and places where tradition was absorbed through everyday life and people had their place in a circumscribed society. There was a “ . . . notion of social identity as relatively
fixed in space–time, stable and immutable, a precipitate of the past experiences and expressions of previous generations, picked up in childhood.” (Tilley, 2006, p. 9)

Ferguson (2009) takes this further by claiming that in the pre modern west there was no need for self knowledge, because daily life was carried out through habitual practices. In such societies he says, “there is no need to know ‘who you are’, the question does not arise because you are co-substantial with your place.” (p. 111)

Those ideas could still offer appropriate explanations for some contemporary societies, but for New Zealand, which is my primary focus, non-essentialist views allowing for changing and multiple identities (Wetherell and Maybin, 1996) would appear to offer a better fit.

Identity becomes something spoken about in the plural, not one but many, something always changing in space–time. Identities are always responding to change, mobile rather than fixed and static, constantly open to formulation and reformulation. (Tilley, 2006, p. 8)

Nevertheless, there would appear to be a need for a thread of continuity, a feeling of belonging, albeit to different groups concurrently, or at different times, and often a yearning for home. This goes beyond the present habitation and seeks out ancestral places, known through story, picture and sometimes visits, but maybe lost, left, or never personally experienced by the individual. Comments relating to the Orkney Islands Homecoming event illustrate this sense of loss:

‘It’s themselves they want to complete,’ she reiterated, ‘they want to complete this gap that’s always been in their life as to “who am I?”’ With ever more mobile lifestyles and a consequent weakening of family bonds, and without tangible indicators of continuity in the landscape itself, it is a loss of identity that has been felt. (Basu, 2004, p. 36)

In New Zealand, a multi cultural society with diverse origins, it is likely that people may experience this sort of loss and that multiple identities will emerge. Within the indigenous Māori people it is common to have left their tāngata whenua, the land of their people, as
urbanisation has drawn many to the cities established after pākehā (European) settlement. For all the others; “tau iwi”, their time in New Zealand has been relatively short, from the nineteenth century migrants, often from the United Kingdom, and other European migrants particularly after World War 2, to the Pacific Islands migration of the latter 20th century, and more recently Asian business immigrants. New Zealanders could therefore be expected to have multiple self concepts, as beyond their roles of family members, friends, colleagues and community members, they identify with being a New Zealander, and with a place of origin.

One of my grandchildren demonstrates the potential complexity confronting some New Zealand residents, in establishing notions of who they are. He was born in Spain. His mother is Thai, his father is a part Māori, New Zealander. One grandmother’s ancestry is Scottish, although a fourth/fifth generation New Zealander. This child was trilingual at the age of three when living in Thailand in a village environment, and now attends school in New Zealand.

The fluidity of identity would seem to lie more in the capacity of a person to accord importance to one facet or another in different times and places, rather than in major change in any of those strands of self knowledge which are more likely to alter gradually and reflexively in relation to growing, shifting memories and interactions with others and their surroundings. Simon (2004) describes this as, “… the social-cognitive process whereby people give coherence and meaning to their own experiences, including their relations with the physical and social environment.” (p. 45)

In turning back to the role of photographs in supporting personal and collective identities it is pertinent to consider their role in providing support for memory, acts of remembrance, dealing with the loss of displaced or dispossessed people, their appropriation to confirm knowledge of who we are, their place in maintaining continuity through renewing the past and bringing it into the present, and the sense of common identity boosted by shared experiences such as those captured on camera, or shared through viewing images.

**Self image and photographs**

*By calling to mind a fragment of the past, a photograph strengthens memory and also helps people to view themselves, or their lives from an ‘outside perspective’.*
This outside perspective is reinforced when the photograph contains the person as a subject in the image and when it is discussed with another person who wasn’t present at the time the photograph was taken. Viewing oneself from the outside is an integral part of developing self-image, and the content of that image is influenced by memories of one’s personal past. (Frohlich, 2004, p. 43)

Frohlich’s description draws attention to the visual prompt provided by a photograph but also introduces the notion of being able to view oneself from the outside; the photograph providing confirmation of what is recollected and perhaps even a new perspective on the time, place or occasion, when discussed with others. While new details may be noticed, and attitudes towards the subject matter of the photograph may be modified by the response of others, in most instances there is confidence engendered by the belief that the image is evidence of what was. It can be trusted. Henning, in 1995, stated that, “... photography has an element which is beyond manipulation, a thread of evidence as unmediated as a fingerprint” (p. 218). Whether this level of trust is maintained 15 years later, in the digital manipulation era, could be questioned, yet it is a fundamental reason for preservation and appropriation of digital images, which accords special photographs the status of prized possessions. Possessions which provide constancy; fixed points in a never ending succession of life’s ordinary and dramatic passing moments. Possessions which can be revisited as we choose, to confirm our sense of who we are, and/or to attempt to re-experience the emotions of times past; objects which can be dedicated to future generations.

An impression gained from my own practices, responses of many adult participants, and literature, is that it is ownership of the images that matters; knowing that they are available. A few may be displayed and seen frequently, but many are infrequently looked at. Nevertheless they are regarded as important. Referring to photographs of their childhood, and their parents as young adults, nearly all the respondents viewed them “most years” or less frequently. This is further illustrated from the example of a workshop participant described by Kuhn (2007)

Jack explained that it was taken in China in 1979, almost certainly by his father, and that the woman in the picture is his mother and he himself the child. He had no memory of the actual occasion, he said. He had been carrying the photograph in his wallet for several years. (p. 286)
J: I always carry it around. I don’t sort of scrutinise it like this . . . I just feel . . . I don’t really need to look at it all the time. I just feel I want this thing with me in my bag or whatever. I just feel that my mum or my parents or my whole background is with me. So I don’t really need to physically look at it. (P. 290)

This augmentation of the photograph to encompass the person’s background and family is in keeping with Anwandter’s (2006) view that:

*Personal photographs, hence, are not valuable in and of themselves, but become meaningful in their ability to function as cues which selectively activate memory through the engagement of the viewer. In this way, the static, objective and material form of the photograph is able to be transformed into a dynamic, subjective extension of the construction of the self and identity.* (pp. 12, 13)

**Photographs and loss**

Photographs taken, and photographs in which a person, or their family members, are the subjects, have a close relationship to the self, which is often intensified by loss or potential loss. This can be loss of contact with loved ones through death or distance, loss of one’s home place, or major changes in familiar environments, or loss of the photographs which represent those not here. Both adults and children spoke and wrote of this role of images in maintaining contact across time and space, this is supplemented by personal knowledge and diverse writings from the popular press and academia.

With the advent of photography coinciding, in New Zealand’s case, with colonisation of a distant land, and the separation of families through migration, photography soon became a means of maintaining links, lessening the impact of loss. However, sending images to the other side of the world, did not always eventuate. One branch of my family although accidentally bequeathing to me 40 precious glass negatives and a mounted family group photograph, apparently failed to respond to their Scottish relatives repeated pleas. Those remaining in Scotland yearned to see their family; the three New Zealand born children, and their everyday surroundings.
I think you might get all your cartes\(^1\) taken and send them. You have promised long and I hope you don’t forget this time. (12 July 1883. Merrilees letters)

I wish we could see them I am sure you might get all your Carte taken house and Garden also and send them. I hope you will get them done soon as we would like to see them all (now don’t forget) be sure and write often. (20 May 1884, ibid)

You’ve never managed to get your Cartes taken yet. We would be very proud to see what you are all like. (9 Sept 1884, ibid)

I wish you would send a photograph of your house and garden. I am thinking your place will be looking pretty just now . . . I wish you would send your cartes we would all like to see you. (4 Nov 1984, ibid)

Agnes sent off her carte from home with the same mail as I sent the last letter from Rothesay. . . . Do you know we are wearying very much for all your cartes. You might get them taken soon and send them. (6 Sept 1887, ibid)

In a very different situation a foundling left in a taxi, wrapped in a cardigan had unexpectedly found a photo of herself as a baby because the case had been reported in a newspaper. This went some way to assuage the gulf in her self knowledge.

And then I began to think about other things that are important to foundlings - like photographs - and what was with you, and who found you. This is all part of you - the link to the past. It matters hugely - I mean when I got this photograph I was just completely enthralled. It was just fantastic - though it took me a long time to have it framed. I was looking at it one day and asked myself ‘Why have I got this hidden away? It’s my baby photograph I should have it on my wall’. I like it above my desk. I feel it’s in a kind of private space. So it’s not ‘public’ - it’s for me, private. (Adie, 2005, p. 44)

\(^1\) Cartes de visite: these photographs were mounted on 2 ½ inch by 4 inch cards (visiting card size). They were popular from around 1860 onwards. They tended to be supplanted by larger cabinet sized photos in the late 19th century, but from the way the term is used in these letters it is possible that the word carte for a time just meant photograph.
I suppose I have constructed myself quite existentially and I feel strongly that I have created myself. (p. 45 ibid)

When the images which assuage loss of past selves, and especially of family, living or dead, are themselves lost, distress is expressed strongly. Repeatedly in newspapers and popular magazines we read of loss of photographs, usually preventable, but nevertheless deeply disturbing for the people concerned. The following magazine excerpt describes one such incident when a burglary had occurred.

But the most devastating loss . . . isn’t the cost of the property taken - its the irreplaceable memories of little M________’s life that were stolen as part of the haul. More than 3000 photographs, charting every special milestone in M________’s life were stored on Sally’s laptop. And on the digital camera, also taken in the burglary, were unsaved photographs of Sally and J________ on the trip of a lifetime to Paris, London, Los Angeles and New York. (Course, 2009, p. 9).

The scale and ease of this loss is typical of the digital era of photography. Albums, or photo boxes would be much less attractive targets. However, some people do look ahead and act to restrict the losses when a catastrophe occurs, emphasising, again the importance of photographs in everyday lives.

One Australian respondent related that she had her photographs in albums ready in case of the bush fire. After a bush fire, she said, “You’ve lost your home, the family, your pets are safe, but you’ve lost your photographs; its very traumatic for people to lose all their memories.” (Harrison, 2004, p. 127)

It is of interest to note that in the last two quotes photographs are equated with memories, as if these people think that memories cannot exist without the material prompts.

The final examples describe a different type of loss due to displacement. The first instance also foreshadows the cultural section of the discussion, as it describes cultural change in the context of maintaining links with ancestors who can no longer be remembered in the traditional way, but who cannot be left behind.
When, as is increasingly the case, Giriama migrate to areas outside their homeland, including towns, they cannot easily carry nor re-erect the familial softwood memorial posts in the more restricted confines of an urban house or on alien land. They are beginning to take instead photos and personal effects associated with the deceased members of their family, and to use these to tell stories about them, even though this modifies the traditional restraint on mentioning dead kin by name. (Parkin, 1999, p. 317)

Parkin (1999) also refers to people who have suffered various traumas and lost people close to them. The photo then assumes even more importance.

\[\ldots\ \text{the photo of the loved one may be all there is of him or her and testifies to their memory for as long as it exists and can be seen, but, being vulnerable also to the threat of total dispossession, can be the occasion of compounded grief at the visible irrecoverability both of the loved one and his or her image.}\] (p. 316)

Absence and loss give changed meanings to photographs over time, as separation and death occur, this coincides with one’s changing sense of self, moving for example from being a wife to a widow.

**Collective and social identities**

“Who are we? What binds us together and what makes us different from others? What is our past and where is our future? How do we make a place for ourselves in the world? What are our traditions and how do we react to the new? How do we represent ourselves and what is important to us? These are all classic questions of social identity.” (Tilley, 2006, p.8)

Tilley pools many aspects of identity in raising the above questions. For the purposes of this discussion Wensink’s (2006) simple summary which references personal identity as “I”, social identity as “you” and collective identity as “we” is used to differentiate aspects which, nevertheless, do intersect in a holistic way to produce “personhood”. In constructing personal identities people draw on their immediate place in the world and incorporate elements, which
come from worlds known about, but not directly experienced. In doing so they share commonalities, and hence potentially collective identities, with other like minded people. In the past some of these people might never contact each other but increasingly in digital times they may be identified and contacted via the internet, or even visited through ease of travel. Some of the influential factors that affect large numbers of people come through visual media, including photographs. These factors range from food fads to role models, to denziens of created internet worlds, and intermesh with people’s personal interests such as sports, music, film, the environment, or a host of others things which may lead to collection of artifacts, interaction, engagement and action with others. Social identity, on the other hand, accepting Wensink’s definition, is assigned. It includes how others view a person and may arise from ethnicity, religion, socio-economic status, or traditions.

Whereas personal identity implies a measure of autonomy or independence (Simon, 2004) the “you” and “we” aspects of identity, may or may not embody choice, but they do represent a concept of belonging which is viewed as important for mental well being (Khanlou & Guruge, 2008). In this section, collective and social identities at local, regional, national and transnational levels will be exemplified in relation to the influence and role of photographs and digital images in fostering a sense of belonging and continuity. These identities can represent a place for a person to be, in some cases a re-placement, for an individual who may have lost their connections with a physical place of belonging.

**Community and identity**

Local groups can be as diverse as those catering for line dancers, rugby players, outdoor bowlers and pipe band members. In these instances the people not only enjoy group recreational pursuits, but they also strengthen their collective identities by having a specialised place to congregate, a structured organisation - informal in some instances, and a uniform to wear. Other groups in a rural district may be less visible, but based on common economic needs and problems, workplace interests and a desire to provide local services; for example an irrigation management group, a Young Farmers’ Club and a Lions Service Club respectively. In the first set of examples, visibility is often accompanied by photographic evidence, particularly when special occasions are organised, or sporting success is attained. The visual reminders emphasise group continuity, history and traditions, sometimes involving multiple generations. Formerly such groups might have had formal photos taken, of winning
teams for example, but nowadays multiple, informal images are more likely to be captured and there may be less certainty about who took them, who gets them, and where they are located or displayed. The Living History project, referred to later (8.3.4), is one example of an approach to community building, through preserving visual based records of local groups that may capitalise on, but reduce the uncertainties of, the digital age.

**At a larger scale**

As an example of collective identity beyond the local community I will refer to events I was personally involved in. As a thwarted sportsperson in my earlier years, I have enjoyed taking part in Masters’ Games where the trappings of participation are similar to those national, regional, or global meetings available to a small number of athletes in their prime. Now willingness to compete and a modicum of fitness, not ability, are the prime criteria. While undertaking some competition as an individual the highlights of these games, for me, have been the team events. The bigger the games, the stronger the sense of identity as you move beyond just being a team member, to a person from a particular region, to being a badminton or tennis player, and eventually at the World games level, you are a New Zealander (and even at one games a person of Scottish ancestry).

Photographs are a major part of the happenings at these games; they appear in newspapers and are taken by amateurs and professionals around all the venues, during, before and after competition, and especially at the medal ceremonies. While individual action shots are probably the “best” images captured, the most sought after are likely to be the grinning teams, pairs and groups who pose for each other. Cameras are handed to friends and spectating acquaintances and the owners go away with reminders of success (or otherwise) recorded. Promises to email, or post images may, or may not, be followed up.

**National identity**

As mentioned previously the emergence of photography coincided with European settlement of New Zealand. The early photographers were able to produce desired images in two contrasting ways. They set up studios, furnished with decor to enhance the static subjects who came to them, and with considerable difficulty they carried their equipment to capture scenery and people, at often remote locations, never before seen in Europe. New opportunities arrived in the 1890s when advances in photomechanical printing enabled reproduction of photographs
A continuation of this deliberate government sponsored approach, using photography to develop New Zealand’s national identity, was evident in the Making New Zealand project. It was undertaken to celebrate 100 years from the signing of the Treaty of Waitangi and the formal takeover of this country by Great Britain. The Department of Internal Affairs, given responsibility for 1940 Centennial publications, brought together a team “with the implicit understanding that their work would help confirm the sense of a distinctive cultural identity.” (Eggleton, p. 65) Photographs and illustrations were needed and John Pascoe, photographer, was appointed as the Illustrations Editor. The Introduction made it clear that, “the bias of the survey is pictorial; that is the illustrations dominate the letterpress . . .” (Department of Internal Affairs, 1940, no p. no.). As well as being sold in magazine installments, two bound volumes containing the 30 issues were placed in New Zealand schools.

Eggleton (2006) again addresses the propaganda aspect in explaining that Pascoe, (as well as being employed by the Internal Affairs to execute their purposes) was influenced by John Grierson a Scottish film maker who visited New Zealand in 1940.

Essentially Grierson confirmed that ‘mass observation’ photography could be a form of propaganda co-opted for benign purposes, such as, for example, establishing a national narrative that stressed courage, helpfulness and community. Underlying this attitude was the 1930s subtext of socialism with its
implication that collective identity masked, or replaced individual identity - the citizenry sharing a common vision. (p. 69)

What is clear is that there was a strong belief that mass publication of selected images could provide common, influential, visual experiences for “... the child in the school, the man in the street, and the woman in the home ...” who would find in those pages “much that is arresting and new.” (Department of Internal Affairs, 1940, Introduction) A less favourable outcome of mass publication of photographs, illustrating divisions in national identity, is discussed later (2.2.5) with reference to the work of Ans Westra, a well known New Zealand photographer of Dutch origin.

Moving forward in time it is apparent that visual culture is much more influential now than in 1940 when radio was still a prime mass messaging device. While the government runs highly visual campaigns to attract overseas tourists, students and business people to our shores, active promotions intended to develop a sense of national identity are less likely to be effective in an age when exposure to world media is much more prevalent. Tax, or rate payer funded institutions that support preservation of visual media, which can enhance our sense of belonging and continuity, include the Alexander Turnbull Library, Te Papa - the national museum, and other museums throughout the country. Digital New Zealand (A-tihi o Aotearoa) is a new initiative co-ordinated by the National Library, which draws together a wealth of online resources, seemingly less subjected to filtering than any single museum collection. It pulls together material from the sources mentioned above as well as providing one-stop access to library collections, and even selections from public online repositories such as Flickr. However, these sources, do require people to go and seek. They are not in the face of ordinary people, as are the often globally sourced images discussed below.

Now it is images from within and beyond New Zealand thrust into prominence by commercial interests that are likely to affect identity construction. While television and film and YouTube videos exert their influence, the still images of billboards, magazines, and static advertising, plus millions of online images, tagged and grouped to cater for common interests, also have the capacity to affect life choices, even though the images may be manipulated to encourage unreal aspirations. In this image-rich environment critical awareness engendered through appropriate visual literacy programmes would be valuable. Unfortunately, such educative
measures need to be based, partially on distrust, with the old cliches “seeing is believing” and “the camera never lies” certainly not applying in an age of digital manipulation.

Ironically, the tremendous proliferation of visual images, and their capacity to document our lives, trigger and consolidate memories, and confirm our sense of who we are, could be dulling our appreciation of significant occurrences and people, burying what matters among the detritus of captured moments, and highlighting the cult of the celebrity. Look at a teenager’s bedroom and what do we see: images of great importance to them, but frequently evidence of a one way relationship with distant idols (Otago Daily Times, August 18, 2010) interspersed with pets and friends - on a much, much smaller scale. The belonging comes from sharing similar passions with others who follow the same people and life styles, or objects of desire such as cars and bikes. Visual images may figure hugely (literally and figuratively) in this pursuit of other worlds, which also reconstitutes personal identity “I”, and pulls the otherness of “you” or “them” inwards and shares it with a focused group “we”.

2.2.5 Cultural transmission and the culture of photography

This section examines a definition of culture, provides a framework for transmission of culture and discusses the cultural role of photographs and digital images in general. It is followed by examination of distinctive and evolving, image related, cultural practices in different parts of the world.

“... culture must be understood as encompassing both ideas and activities. It can be understood as a system of meanings that presides over a complex and possibly large set of actions and interactions. The meanings (symbols, beliefs, laws and more) provide structure and guidance, thereby helping to organise behaviour. To put it more precisely: Culture is an information based system that allows people to live together and satisfy their needs.” (Baumeister, 2005, p. 12)

Viewing culture as an information system, readily enables the visual formats of photography to assume cultural importance. Culture also carries connotations of stability and transmission across generations. It could be seen to overlap with social identity, if that is differentiated from constructed collective identities, characterised to a greater extent by individual choice.
Often associated with ethnicity, the term culture can also be used to describe sets of practices, embedded in particular groups and situations; for example organisational culture.

Cultural transmission, or preservation of stable and changed aspects, enables cultural knowledge to be sustained. The importance of this is stressed by Kim (2005), who describes “the loss of transgenerational bond” as a “tangible cultural wound.” (p. 71).

If culture is taken to be the combination of practices constituting lives, which can be clustered into complexes, sufficiently different from other complexes, to enable those differences to be discerned by others, then transmission of culture becomes a way of preserving difference and distinctiveness. Curiously it is a degree of internal similarity which constitutes the externally seen difference, and in an era of globalisation there are cultural elements available to societies receptive to mass media, which tend to produce cross-cultural sameness.

Reference to cultural elements raises the question of “memes”, which are described as bits of culture capable of being transmitted from one generation, or one person to another (Bloch, 2005). To consider photographs as meme-like is tempting as they capture a moment (they could be called visual information objects) and can be physically or digitally transmitted from one person to others, or allowed to lie dormant for the creator, the subject, or others to find later. The images exist, they are transmittable and they can embody aspects of culture; showing apparel, actions, tools, adornments, hairstyles and more, of the subjects, as well as the culturally created landscapes, townscapes and interior spaces of particular times and places.

However, reading the critique of memes by Bloch (2005) draws attention to the changes that occur in cultural elements as they are transmitted. He claims that these “recreations” (p. 97) differ from the information transmitted. He also points out that while many of the memetic notions of transmission are consistent with a long tradition of anthropological thinking there are major difficulties in providing definition i.e. a boundary, to a meme.

Another aspect to be briefly re-addressed, in relation to transmission of culture, is the role of memory. With culture often surviving well beyond the lifetime of a person it is worthwhile considering Bell’s emphasis on the mortality of memory.
Buildings, archives, poems and all the other artefacts, symbols and rituals that cultures imbue with meaning, do not remember. And neither are they necessarily spurs to us remembering. As Samuel Hynes has observed in relation to Edward Lutyen’s monumental, haunting memorial to the dead at Thiepval, ‘no pile of brick and stones can cause us to remember what we have not seen’ (1997: 206). They may well store or transmit information about the past, or act as social-psychological triggers for often very powerful images or emotions – just visualize a picture of a slave ship – but they do not embody memory, for we were not there. (Bell, 2003, p. 73)

One can agree as far as recall of first hand experience, and shared experiences, in the case of collective memory. However, Bell’s view avoids consideration of second hand experience and the perpetuation of deliberate acts of remembrance that are not limited to those who were present at a trigger event. The information transmitted about the past creates new experiences that are then reflexively remembered. The increasing attendance at ANZAC services (Halls & Basarin, 2009) especially by young New Zealanders, is an example of a cultural tradition, which is not fading as the participants die. It is the information we have about the past, encapsulated in photographs, books, monuments, audio recordings and remembered conversations, which can be asynchronously, transmitted to future generations, albeit changed by the existing knowledge of receptive people.

**Framework: culture, knowledge and information**

Pulling together ideas about culture as an information based system (Baumeister, 2005), and conceptualisations of knowledge, has produced, a framework (Figure 2b) for the transmission of culture, as a precursor to examining the place of photographs in carrying information across space and time. The purpose of the framework is to clarify my thinking. While an exhaustive search may uncover something similar, or its validity as a model may be disputed, this current synthesis of thoughts is intended to provide coherence to subsequent discussion. For me a key has been to leave knowledge in the mind where it represents what is known by an individual. Outside the mind, I formerly viewed material representing the processed ideas and actions of others as “potential knowledge”, but now it seems simpler to refer to this as information. It is of interest to consider this approach alongside a set of New Zealand
A well rounded New Zealand Māori perspective of knowledge comes from the work of Charles Royal. The concepts embodied in three Māori words; mātauranga, mōhiotanga and māramatanga (MoRST, 2006) elucidate different definitions of knowledge.

Figure 2b: Culture, knowledge and information
angles on an oft debated term. Mātauranga refers to “that type of knowledge that is passed, exchanged and transferred between people.” Mōhiotanga is described as “internalised knowing”. It may correspond to practical knowledge in action, or tacit knowledge. Māramatanga incorporates what happens when knowledge is received by the individual and involves varying degrees of illumination or understanding which go beyond what is transmitted. (Coburn, 2010, p 55)

Re-examination of my brief summary of Royal’s work, in the light of the new framework, leads to the suggestion that matauranga is knowledge, which in the form of information, passes between people, and that māramatanga involves the reception of information which is converted to knowledge as it is illuminated or understood. As Goodman (1978) says “growth in knowledge” involves “advancement in understanding” (p. 22).

Obtaining meaning from photographs is not simple. According to Bull (2010)

By their very nature photographs are mobile signs whose meanings change across space and time and through virtual spaces too. Words, contexts and discourses all play vital roles in determining the consensus of how a photograph will be interpreted at any given moment and in any given place.” (p. 56)

He also quotes Kutz to present the complementary view that, “the fusion of words and photographic images” is one of the basic elements of visual culture (p. 39). This is key to the approach taken in Chapter Eight which stresses the necessity of embedding, or attaching information in the form of words, to digital images.

Culture and photographs
Memory is fickle, and forgetting is an unconscious process that reduces clutter in our minds. In addition to triggering memories, which my study participants commonly mentioned, photographs, or digital images, may bring forgotten moments or longer periods of time, to our attention. We may know that we were present, there may be photographic proof, documentary evidence, or memories of associated moments or events that indicate our involvement, but no accessible memory traces. Knowing that individuals forget it is interesting to consider the
extent to which collective memory is lost (or retained), or is not even created because the pointers to events of significance may be missed, or disbelieved and therefore not heeded. In extremes the reminders of the past may be violently removed, as happened in Bosnia.

_Libraries, archives, museums and cultural institutions throughout Bosnia have been targeted for destruction, in an attempt to eliminate any material evidence – books, documents and works of art – that could remind future generations that people of different ethnic and religious traditions once shared a common heritage in Bosnia. The practitioners of ethnic “cleansing” are not content to terrorise and kill the living; they want to eliminate all memory of the past as well._ (Riedlmayer, 1994, para 6)

Previously information systems conveying cultural information included intra familial and intra community communication, supplemented by community organisations, institutions and workplaces with religious, educative and vocational functions. Various artifacts could be called on to illustrate, or elucidate information. Over time transport changes, mass media and demographic mobility affecting employment opportunities, social interaction, work-home links, and socio-economic status have intruded into a largely place based system. Within communities, construction of cultural knowledge was reinforced by the consistency of multiple experiences, which developed “us” and “them” notions of belonging, often associated with a sense of superiority, inferiority, or difference.

In more recent times, the degrees of freedom applied to mass media, travel and work opportunities have, at national level, drastically affected the cultural knowledge developed, as people have been able to readily access information, about their own and other cultures, or, alternatively have their access stringently limited. Now people in most countries do have access to a wide range of information, but this may complicate their sense of belonging. Even within families; small family size, physical loss of extended family connections, opportunities to live among people with varied cultural practices and beliefs, social isolation in some urban environments, and relocation from time to time, may reduce the opportunity for threads of cultural continuity to link
people, and foster relationships based on common backgrounds, knowledge and interests. A serious tension may exist between a need to feel secure through the development of positive personal and collective (cultural) identities, and the desirability of developing knowledge of different cultures, treating them with respect and tolerance and perhaps participating in new cultural practices.

These deep issues cannot be addressed by just preserving and communicating visual information, but the detrimental affects of some factors; physical separation of family members, shifting away from known people and places, and disassociation from family and cultural history can be mitigated, not only now, but for those who follow.

The culture of photographic practices

A further cultural role for photographs and digital images exists within the developing and changing practices, which have emerged during the relatively short history of nearly instantaneous image capture. These practices associated with the taking, collection and display of images, as well as surrounding communication and social interactions, exhibit interesting variations and similarities across cultural and age groups. An intriguing example of a perceived cultural practice, is provided by Christabel Bielenberg (1970), an Irish/English woman married to a German, who lived in Germany prior to, and during, World War II. She describes an encounter with a stranger in a time of possible danger and major transport difficulties late in the war.

*We shook hands without a smile and both sat down again on the barrow. He broke a slightly embarrassed silence to ask me if I had children, and when I told him three sons, and that they were in the Black Forest, and that I was trying to get to them, he immediately fumbled in his pocket for his briefcase and produced two glossy photographs. A look of immense pride came over his face as he passed them over to me. A rather surprised looking little girl in the inevitable tartan dress, with short horizontal plaits, and a boy of about fourteen in Hitler Youth uniform, his hair cut so short that his ears stuck out like doorknobs. Lieselotte and Klein-Helmuth. I knew that we had now reached the second stage in German social relationships of this kind - the exchange of children's photographs. I fished*
around in the pocket of my rucksack and found two rather crumpled pictures. (p. 245)

On the basis of the sharing of the photographs and his comments about taking her boys back to England soon, she decided to trust the man and they co-operated to get their luggage onto the train (through a window) and get seats, when it eventually arrived.

In another encounter, on this occasion in a small public air raid shelter where two strangers landed on top of each other as the bombs fell, Christine tried to stop the other woman from leaving too soon to search for Schnucki.

“Who is Schnucki? No he is not a person, he is my dog; I will never go shopping without him again” She managed to root out and dust a faded brown photograph of a dachshund sitting at the top of a broad flight of stone steps, leading to an elegant brass studded doorway. “Your home?” “Yes, my home that was. East Prussia, the Russians will be there soon, I suppose.” (Bielenberg, 1970, p 171)

The photograph again, was very important, even in a time of such trauma, and it facilitated meaningful communication between the strangers reared in different cultures.

Ordinary, personal and private

It is ordinary photographs, such as those produced above, rather than the iconic ones, widely circulated, or the photographs of major national or regional happenings, or famous people, that are the main focus for this study. This focus is in keeping with Kuhn’s (2007) emphasis:

As commonplace material artefacts, family photographs and albums contain meanings, and also seem infinitely capable of generating new ones at the point at which photography and memory work meet. (p. 285)

These images will not usually appear in major repositories, or museums. They will be located in informal collections held by individuals and communities, or they may be online. They are unlikely to be indexed according to formal protocols and access may depend, at best on informal folksonomies; at worst, on viewing all images to try and discover what they are
about. There is a gap, identified by McKemmish (1996), between personal archives which rely on the many and varied ways that individuals provide evidence of themselves, and collective archives, managed by specialist archivists who gather corporate records. But a need is seen for “archival regimes that can ensure that a personal archive of value to society becomes an accessible part of the collective memory.” (McKemmish, 1996, p. 45) An aspect not considered is the implied necessary transition of information from private to public and separation of the information from the knowledge that created it.

McKemmish (1996) also discusses the possibility of educating personal archivists and of workplace practices spilling over into homes, as people become aware of requirements for digital archiving. While she is concerned with the broader realms of documentary evidence, her ideas would encompass visual records. I suggest that informal community archives provide an intermediate level where education can occur, and where discerning selections can be made by groups, united through interest, and not bound by requirements. Focusing these selections on images, as suggested in Chapter 8, draws attention, encourages story telling and may help bridge the gap between personal and collective archives.

Community archives are also located in a place, and contribute to the cultural memory and sense of belonging spawned by a common environment. Here it is possible to see “how evidence of me becomes evidence of us” (McKemmish, 1996, p. 28), as people surrender private moments to the public domain.

The volume of visual material aggregating in the digital era and the perceived ordinariness of the subject matter are factors that place these genuine cultural markers at risk. It is through our everyday lives that we perpetuate our multi faceted personal and cultural identities, which, without being consciously attended to, might be submerged in global commonalities that diminish our distinctiveness.

2.2.6 Culture and Photographs

Similarity and difference

‘Who am I?’ ‘Who are we?’ were questions posed to point towards the intensely personal, yet social nature of photographs and digital images. For this section reading and personal
observations have provided many examples of the ways in which photographs have become an accepted and integral part of cultural practices. A few have been selected to illustrate the importance given to reproducible images in a range of different times and places with some dissimilar cultural features. These contexts demonstrate difference in detail, but the importance of photographic images, in individual and collective instances, is a common and overriding factor rising from stories engendering mixed emotions. Although not the focus of this chapter, changing practices, discussed in depth, in Chapter six, are also evident in these vignettes.

A New Zealand Pākehā funeral

Recent family events drew my attention to changes in practices associated with New Zealand funerals. Yesterday I received in the mail a glossy card. On the front is a full colour photograph of my cousin who, sadly, died recently. Inside the card is a handwritten personal note, and a further photograph of the flowers received from my family. This is much appreciated recognition of the fact that telephone arranged, flower deliveries, are not seen by distant donors, such as my mother, who was unable to present. Prior to and during the funeral service, and at the shared afternoon tea held afterwards, a large screen presentation of photographs ran on a loop. This showed notable and personal moments from my cousin’s life, including sometimes, quite forgotten images of family and friends now placed in a semi public arena.

It is less than ten years ago since I first saw a data projector enable the now widely adopted PowerPoint funeral show. The colour printing of photographs of the deceased on the funeral service is also relatively recent, and some people choose new technologies to display images of their loved ones on gravestones. I was touched by conservative Presbyterianism during my childhood and experienced the constrained nature of their funerals. These photographic practices represent cultural change, also demonstrated in the shift to “celebrate” people’s lives, rather than mourn, albeit quietly, their passing.

New Zealand Māori

Prior to photography, Māori visual representations of people and creatures were created
mainly through carving, although images on rock walls are two dimensional. The carvings were found on personal items such as waka huia (boxes for treasured items), canoes, or waka, especially waka taua intended for war parties, on tokotoko (talking sticks) and on buildings, culminating in the grand wharenui with carvings inside and out. A further visual form was the moko, or tattoo, etched into people’s faces. These items were not simply pictorial but contained in their grooves and notches symbols rich in meaning. With reference to the moko, Rua (1999) explains that “recorded in the design are the wearer’s whakapapa [genealogy], ancestry and the essence of one’s identity.” “It is a system of giving information as well as supporting the status system.” (Simmons cited in Rua, 1999, p.2) Carvings and tokotoko were used in telling the stories and establishing the identities of the related listeners in a culture largely transmitted orally.

Today these practices are continued to some extent, but a large proportion of Māori no longer live on their ancestral marae and return home for tangihanga (funerals) and other special occasions. On their return they are likely to find photographic portraits of ancestors hung in the wharenui, between the poupou (carved poles on the side walls of the house) and as Sinclair (1990) relates, the tent where the body lies “is adorned with pictures of the deceased and his ancestors.” (p. 228) Photographs have become embedded in Māori rituals.

Paton (2008), however, paints a picture of life, rather than death, in his description:

. . . wharenui are warm and positively booming with human presence. In them, we often face interior walls hung with groups or rows of photographs of tupuna or ancestors. To say these photographs bring the past into the present is true from one point of view. Within a Māori perception of time, however, the ancestors in these photographs are not “behind” but ahead; live presences who wait for current generations. (p. 286)

Whakapapa are now often committed to paper, or more recently, computer files. However, the links to oral culture and its ongoing importance are evident in Panoho’s (1990) comments on Aberhart’s photographs of photographs. He said they “exclude the human noise and swirl of stories that activate those ancestral photographs in the life of the marae.” (cited in Paton, 2008, p. 286). This emphasis on what accompanies photographs is to be remembered when
action is later discussed (Chapter 8).

Two further, Māori connected, examples are provided which illustrate the perceived role of photographs in transmitting culture and the cultural sensitivity with which some photographs are being treated. The instances referred to are Ans Westra’s (1964) *Washday at the Pa* and *He Taonga Mokemoke* a University of Otago project.

**Washday at the pa**

In 1964, an extraordinary happening occurred when 38 000 books, published by the New Zealand Education Department’s School Publications section, were withdrawn from schools and destroyed. The publication entitled *Washday at the Pa* was intended for young children. It featured photographs taken by Ans Westra on one day, in the home of a Māori family in a rural area near Gisborne. As Westra describes it in an interview:

> I came across this Māori family on the East Coast, and they were living without electricity, without water in the house, but they were waiting for a Māori Affairs house in Gisborne to be built, so they were happy – so far as you can be happy with the circumstances they were living in. But they were not well off, they had eight children and the father was on the sickness benefit, did a bit of shearing or sorting in seasonal work. But they were such an amazing complete family, and so happy, looking after each other. Mother was baking bread, she picked up the baby when he fell over and cuddles him. I mean there was this enormous sort of warmth. And I captured that in my pictures. (Christie, 2005)

The book attracted the attention of the Māori Women’s Welfare League whose members objected to the title, particularly one image that was said to contravene Māori practices regarding food preparation, and the general tenor of the book. Heta claimed

> “… living conditions depicted, did nothing to enhance the visual image of the Māori. The picture showing children standing on the stove, horrified her League members, as this was never done in Māori homes. They felt that a more average family should have been shown with an average standard of living. Pakehas who had little or no contact with Māoris could be completely misled and prejudiced
after seeing such a book, and in the hands of little children it would surely give rise to hurtful comments in the classroom, which would hurt any Māori children present.” (cited in Brookes, 1997, pp.250 – 51).

In Brookes (1997) view the League members were “claiming the right to define Māori identity, an identity constructed through stressing differences with pakeha society at a time when the political climate was in favour of integration”. (p. 251)

The irony was that supporters of the book stressed the warmth of the family interactions and the view that people did not required modern gadgets for happiness. In fact it could have been seen to present a very favourable view of Māori living without modern facilities in rural areas, although the title, and the offending image (removed in a later private publication) were not likely to have been accepted. Of importance in the context of this study is the impact that photographs in a children’s book, had at national level; the perceived cultural misrepresentation, the concerns at children’s exposure to these images, and the struggle to have a changing Māori identity communicated appropriately through visual images.

**He Taonga Mokemoke**

He Taonga Mokemoke is the name of a project undertaken by the University of Otago Library. About 100 photographs of Māori people, held in the Hocken Pictorial Collections in Dunedin have been digitized to assist with identification of the subjects. Commercial photographers took most of these photographs in the late nineteenth and early twentieth century when there was a market for this type of image. The intention is to communicate with descendants and/or connected hapu or iwi², and to remove the photographs from the website when they are identified (University of Otago Library, 2007). Efforts have been made to treat the images appropriately and to minimize any offence that might occur. Before viewing, people are required to read through and agree with, a page of conditions which include, but go beyond the copyright information. For example the following information is included:

> These images have a special significance for Māori and we ask users to treat these images, and other portraits, with respect. Please view and store these images in study areas only. The presence of food and drink, or display in

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² Hapu - “clan or descent group”. Iwi - “tribe”. (Taonui, 2009.)
inappropriate ways, will denigrate their special significance. (University of Otago, 2007)

This provides a further illustration of how important photographic images are deemed to be, to Māori. It also exemplifies the caution with which digitization of Māori images has been approached in New Zealand.

Stevenson and Callaghan (2008) discuss the dilemmas for people involved in digitisation projects including He Taonga Mokemoke. In relation to Mātauranga (knowledge) Māori they identify rangatiratanga and kaitiakitanga (ownership), mana and putanga (control and access) and kōrerorero whānui (consultation) as issues to be addressed. Items such as photographs are viewed as representations of knowledge, and concern about “misuse and even abuse of superficially acquired knowledge” (Roberts et al, 1995, cited in Stevenson and Callaghan, 2008, p. 5) is in keeping with the framework presented in this chapter. In constructing knowledge from the information provided the person is building on what they already know, hence the “apprehension when uninitiates enter their cultural world.” (ibid, 1995)

To complicate matters further, action at global level has led to Article 31 of the United Nations (2007, cited in Stevenson and Callaghan, p. 4) Declaration of the Rights of Indigenous People which begins by stating that, “indigenous people have the right to maintain, control, protect and develop their cultural heritage.” New Zealand is not a supporter of this non-binding declaration, but a strong awareness of changing concepts of intellectual property, and the need to undo harm from the past, such as in the repatriation of human remains, is evident. Whether photographs are necessarily indigenous artifacts could depend on a number of factors. Who took the photographs, who the subjects are, and what other content is shown, because that could be sacred, or even offensive. From the perspective of preserving visual reminders of the past, digitisation could be a key to keeping memories and information, associated with people, places and artifacts significant to Māori, within the realm of what is known and understood – Mātauranga Māori. At the level of government and large institutions, with the ongoing support of consulted Māori this can occur, but the bigger the scale, the more likely it is that impediments of disagreement during consultation, delays and high cost will intrude. However, more feasible small scale projects, as with any groups, require impetus, a willingness to make the private, public, and ways of developing and sustaining access to personal and community archives which may also be problematic.
Iran in the 1980s

Anna Woodward Swinburn left New Zealand in 1983 to join her husband-to-be in the holy city of Mashad in northern Iran. It was during the early days of Ayatollah Khomeyni’s rule. Iran was at war with Iraq and internally the Mujaheddin, supporters of the deposed Shah, were still active. While access to mass media was restricted, photographs were publicly and privately of great importance, both in their presence and absence.

*Every reminder of Iran’s imperial past was to be blotted out. Pages bearing pictures of the Shah or his family had been torn out of books for sale in bookshops. Sometimes the figures had been blacked out.*

... On a visit to one of the Shah’s palaces we were made painfully aware of the extravagant opulence of the carpets, furniture and table settings. They stood in stark contrast, next to huge photographs of suffering people that had been placed judiciously to make a point. The only reminder of the family that had lived here apart from the unbelievable contents of their wardrobes, was one large photograph of His Imperial Majesty – upside down. (Woodward Swinburn, 1998, pp. 22 – 23)

While the photographs Woodward Swinburn comments on are usually displayed in public, this is often done by individuals, and people do choose to have their national ruler in their private spaces too.

*There was always a sense of being watched. The eyes of Khomenyi, made piercing by the iron will behind them and those of his more fatherly religious colleagues looked down from gigantic portraits painted on street walls and buildings. In the most unlikely nooks and crannies of offices, shops and homes one would come upon a photograph of the Imam, as he was respectfully called.* (Woodward Swinburn, 1998, p. 83)

Other dominant images were those of the martyrs who had lost their life in war.

*You could never escape the eyes of the dead. From shrines and the windows of*
their family homes, from mosques and komiteh offices, lining the street walls, and from shop fronts, faces of young men looked out on the mundane lives of those left behind and questioned them. (Woodward Swinburn, 1998, p. 84)

Two days a week shops closed and funeral processions took place.

As each group arrived, the families of the martyrs seated themselves in one of the paved courtyards, spreading carpets to sit on and erecting a framed photograph of the dead man. The mullahs prayed and the women sobbed, their bodies heaving under their enveloping coverings. (Woodward Swinburn, 1998, p. 85)

With the demise of the Shah and the rejection of associated United States influence, Iran had re-embraced a traditional Muslim way of life governed by the Koran, carrying the messages from more than a thousand years ago. However, built into their rituals for the dead and the living was the strong presence of photographs, a phenomenon of modern times.

Arranged marriages were not required, but the women exercised much persuasion to try to bring young people together, as casual contacts between the sexes were forbidden. Woodward Swinburn (1998) describes such an occasion in her family.

A wad of photographs was produced by the mother. The photos of the young man in question showed a reddish haired, big-eared fellow in his twenties . . .

. . . Before leaving the mother deposited three of the best photos of the potential groom on Soraya’s lap for her to brood over. (p. 90)

As soon as the family left, having sensed her family’s disapproval, the reluctant bride reacted: “‘He’s definitely not the man for me!’ Soraya exclaimed gleefully ripping the photos in half.” (ibid, p. 90)

Although this young man was not close to Soraya, the destruction of photographs is regarded by Sontag (1977) as a “ruthless gesture of rejection” (p. 161). She uses a Thomas Hardy novel; Jude the Obscure as her example. Finding the original, reveals a story whose sentiment
speaks to the 21st century, and probably across cultures, despite being couched in 19th century prose. Jude had given Arabella a framed photograph of himself on their wedding day. When they separated and her family chose to emigrate the household goods were sold. By accident he discovers the photograph in a second hand dealer’s shop.

*The utter death of every tender sentiment in his wife, as brought home to him in this mute and undesigned evidence of her sale of his portrait and gift, was the conclusive little stroke required to demolish all sentiment in him. He paid the shilling, took the photograph away with him, and burnt it, frame and all, when he reached his lodging.* (Hardy, 1895, p. 96)

**Solomon Islands**

The significance of photographs may vary from one culture to another, as well as changing across time. In parts of the Solomon Islands, cameras were not available until around the 1960s and up to the 1980s, when reels of film were sent for developing in Australia, only prints (no negatives) were returned. Hence there was no notion of reproducibility associate with the images. Wright (2004) regards the local people’s response to photographs, as therefore more akin to western world reactions to the daguerreotype, which was a one-off. Whether, for this or other spiritual reasons, Wright found instances where photographs were considered very special by the Roviana people of the western Solomon Islands.

Their traditional beliefs involved catching the spirit of a dying person on a leaf which was encased within a shell and associated with the skull of the dead person when it was placed in a special skull-house. Apart from the skulls, wooden and stone carvings also maintained links with the ancestors. The photograph, in more recent times, almost seems to have assumed some of this role, in that words associated with photograph are those meaning soul. (Wright, 2004)

One of Wright’s (2004) informants said with reference to his father:

*When I see it he is alive. I kept that photograph [maqomaqo] and after he had died I looked at that photograph and my father was still alive. When I look at the photograph I say ‘that is my father’. It is him. It is the paper shadow [maqomaqo]. It is his soul [maqomaqo].’*” (p. 74)
Another person he spoke with had created a wooden frame for his paternal photograph, taken by a visitor to the island when his father became a chief. It is “a visual focal point” (Wright, 2004, p. 80) displayed in the room where guests are received.

I get power from it. I get blessing [tinaminae] from my father when I look at the photograph. I talk to the photograph, that is why I put it on the wall. I sit with him. The camera takes something from inside a person. With this photograph I can remember my father. It keeps him. When I look at the photograph my father sees me. I ask him questions and he answers. He is here. (Pp. 80 – 81)

In showing the special relationship these men have with the photographs of their ancestors, Wright (2004) draws attention to an overlooked role of photography in Anthropology. It is common for anthropologists to use photographs in their research and to elicit responses to their content from their subjects. However, these approaches ignore the importance and place of the photograph as an object in the lives of the people, and in contributing towards cultural continuity. His claim is that the photograph has assumed the status of a relic. What will happen to this status as photographic images proliferate? What impact will digital images have with their lack of materiality? These are matters for the future, but as with the demise of the skull-houses, the role of the photograph is likely to change.

Photography and the Practices of Critical Black Memory (Raiford, 2009)

During this study I found a photography essay that physically sickened me. I was then faced with the dilemma of what to do about it. I wanted to turn away from the knowledge that crashed through my defences and drove into my mind. To write about it seemed wrong and somehow conniving with the horrible acts memorialized by the photographs and the abhorrent commercial voyeurism. To ignore these atrocities, that I had perhaps heard of in a remote way but had not fully attended to, seemed as bad as commenting in a futile academic manner. The horror hit before I even viewed a poor copy of an image. This is the text that shocked:

“In the lynching epidemic that swept the United States, murdering at least 3,220 African American men, women, and children between 1882 and 1930, and nearly 5,000 people of all races and ethnicities until 1968, primarily in the South,
photography emerged as integral to the lynching spectacle. For those not close enough to the scene, or for those not lucky enough to obtain clothing or body parts, photographs proved the next best things. As postcards, trade cards, and stereographs, lynching images held a strong popular commercial appeal. For professional photographers, lynchings spawned a cottage industry in which picture makers conspired with mob members and even local officials for the best vantage point, constructed portable darkrooms for quick turnaround, and pedaled their product “through newspapers, in drugstores, on the street—even . . . door to door.” (Raiford, 2009, pp. 112 – 129.)

Intended to reinforce white supremacy the images were later used by African Americans to campaign for civil rights. I will leave it there.

**Photography in China**

Photography was brought to China, by European photographers (Rosenblun, 1997) and was quickly adopted by Chinese, becoming a hobby for those able to afford it. However, there was a change with the Communist revolution. Then in the nineteen sixties and seventies when point and shoot “instamatic” type cameras dominated photographic practices in many countries, everyday photographs seem to be absent in China. Photographers of that period were employed to produce positive images of the Cultural Revolution for newspapers and with the notable exception of Li Zhensheng, who hid his negative, negatives under his floorboards, there is little non-propoganda visual evidence of the period from 1964 to 1979 (Hahn, 2009).

Consequently Kuhn’s (2007) case study based around a single photograph taken in 1979 in China, comes from a time of change when family ties were only just starting to be reasserted through photographs. While perhaps atypical, for that period in China, it does illustrate the importance, sometimes difficult to articulate, that a photograph can have to an individual. The focus again is on the materiality of the image. The subject was photographed in his mother’s arms. He does not remember the occasion and as a young adult he removed the photograph from a family album when he says “it is as if the picture reached out and seized him.” (Kuhn, 2007 p. 290) He doesn’t show it to other people and seldom looks at himself. He explains that:
I always carry it around. I don’t sort of scrutinise it like this... I just feel... I don’t really need to look at it all the time. I just feel I want this thing with me in my bag or whatever. I just feel that my mum or my parents or my whole background is with me. So I don’t really need to physically look at it. (p 290)

The photo is also referred to as a treasure, just as the subject feels he was his mother’s treasure.

Kuhn’s (2007) response to the story of the photo is to conclude that:

At several levels, then, this photograph embodies something of unmeasurable and almost incommunicable value, and it speaks of a present as well as – perhaps more than – of a past, or pasts.” (p 290)

Key elements reiterated in this example where the person’s identity and cultural background seem embedded in a single photograph, are the sense of ownership which doesn’t require constant viewing, or display just the knowledge of its presence close to the “owner”; the power of the image to reach out to the subject, in an inexplicable way that goes beyond the bounds of memory; the way in which an object from the past becomes active in the present, and the linkages which enable the photo to point to a background which precedes the photograph, in this case a time when family photographs were frowned on or forbidden. For the photograph to fulfill these roles it needs to be complemented by the knowledge of the subject, owner, or photographer. If this knowledge is to be shared, contextual and personal information representing that knowledge needs to accompany the image. The separation of visual information from context is problematic and becomes the focus of solutions in Chapter 8.

Wiradjuri Biscuit Tins

The biscuit tins and boxes of the Wiradjuri people of inland New South Wales contain treasured photographs, a few of which are a hundred years old, reaching back to a time when indigenous Australians did not speak of, or look on the face of the dead (Macdonald, 2003). Now a set of Evelyn Powell’s photographs have been brought out of the biscuit tin and exposed to the world through a jointly authored compilation published in 2001 (Powell and
Macdonald). The issue, integral to this situation, is recognised by the author (Macdonald, 2003). In endeavoured to support the Wiradjuri in reclaiming knowledge of who they are, to fill the void of suppression and disassociation created by colonisation, MacDonald (2003) has changed the status of the images, once avoided, then made precious and shared with family, now sold to strangers.

The changing attitude towards viewing photographs of the dead is considered by Poignant (1996) in relation to photographic encounters between Europeans and indigenous people in a remote part of Arnhem Land. The original set of photographs was captured in 1952, and in 1992 they were brought back to the community and discussed with the still living subjects and their descendants. At Maningrida, pre European cultural practices have been retained, to a much greater extent than in places closer to urban areas, such as those inhabited by the Wiradjuri, but people wanted a book to be produced “for their children” (Poignant, no p. no.) so efforts were made to handle the naming of people and publication of photographs with sensitivity.

I thank the community for accepting that in a written history actual places and people are identified. For the Aboriginal reader, naming and showing a person’s appearance may make for difficulties, especially in the case of the recently dead. But I am sure that, in such circumstances, my friends at Maningrida will prepare each other for any sad encounter with past loved ones, through the photographs, and help each other to avoid it. (Poignant, 1996, no p. no.)

The photographs of the Wiradjuri contain information about related people and their traditional concerns about the dead seem to have faded. Faces are scanned for family resemblances and background pointers to where and when the photograph was taken. (Macdonald, 2003) In some cases they are the last tangible reminders of what has passed. A man stands within the outline of his childhood home, designated an historical site, but since obliterated by a farmer. The image provides evidence that his house did exist, in this place. The importance of the photographs in bearing witness to an almost lost culture and enabling the owners to take pride in their past should not be underestimated.

The fact that photos provide certainty makes them of great value in a situation in
which one has access to neither myth nor history to tell the story of one's past and
one's people. It is for this reason that they have played such a significant role in Wiradjuri people's understandings of themselves as historical people. (Macdonald, 2003, p. 239)

For these people the significance of the images does not lie in the trappings or practices of a culture, all but eliminated, when subjected to and pushed to the periphery of an alien way of life, by newcomers to their land. The images represent relationships and link to knowledge people formerly held in memories but now increasingly record as information in written genealogies. (Macdonald, 2003)

The extent to which the photographs have a special place in the lives of their holders is further indicated by their exclusion from customary sharing practices.

In a cultural world in which people are expected to share material objects with kin (Macdonald 2000), these are one possession which is fiercely guarded. Many of these boxes have been carefully hidden by older women who know well how vulnerable their treasure troves are to quick fingers. Occasionally a highly valued photo travels continually with someone, tucked in a purse or bag and becoming more raggedy with time. (Macdonald, 2003, p. 230)

The photographs in their biscuit tins, boxes and albums, as well as those carefully framed, decorated and displayed, are not there for the taking. The treasured personal possessions have also assumed another meaning, as they become documents supporting belated claims for land and rights. Again moving from the private to the public domain the photographs are used within “foreign” structures, paradoxically, in an effort to restore “mana” and “ownership” to the dispossessed, to give them recognition as belonging to the land.

In the short space of little more than 100 years, photographs have in some ways supplanted age old customs. They enable at least, the strength of kinship ties, often deliberately sundered by their colonisers, (Pilkington, 2002) to be sustained in a world where much else was lost.
Photos of the deceased, like caring for graves at cemeteries, are customs which have emerged in the colonial era for Wiradjuri people, and differ considerably from the constraints of even speaking of the dead which would have characterised their past practice. Far from wanting to ensure that a person's spirit has been released to its spirit home, it is held on to, kept close. It is perhaps a way of linking past and present in the absence of the beliefs that once did so. (Macdonald, 2003, p. 232)

For the Wiradjuri people a weak thread of cultural continuity has been preserved through the actions of the women who have held the photographs and kept the kin knowledge alive. As Macdonald (2003) realises, devaluation of this precious cultural resource is occurring; reproductions of variable quality are freely available, while publications reduce the reliance on a related person to tell the story. “The photos are being devalued and replaced by other technologies of status and knowledge.” (ibid, p.241)

2.2.7 Memory, identity and culture

Pulling the threads together

The preceding section views photographs as information bearers, with the potential to develop knowledge of who we are, in individual and collective senses. They reassuringly capture a moment thus confirming or prompting memory of what was, and enabling performance, or re–presentation to bring the past into the present, recreating and expanding memory triggered by the image’s visual prompt. For the future, photographs hold the promise of continuing regeneration of personal and social knowledge. Beyond the experienced moment the photographic image builds memories developed through associated narratives and contexts, hence developing indefinable ties and emotions with times and places not personally known, but accepted as part of our individual and collective identities.

Photographs have been examined in a range of contexts, across the limited period of this technology’s existence, to consider ways in which they contribute to identity development and transmission of culture. This revealed a further cultural role as photographic images became a part of ongoing, but changing traditions. Their importance has been reinforced by numerous instances describing personal responses. They range from extreme emotional attachment and
beliefs in the paper trace embodying a spiritual essence, through the security of ownership, to recognition of their role in mediating social exchanges, sometimes between strangers. The diminution of absence, whether through separation, or death, has been an underlying theme.

In the age of global culture propagated by mass media, the attack on distinctive local difference, may be counteracted by personal, visual records. Photographs often prioritized, in family, or personal friendship contexts, can honour first hand cultural experiences, and support continuity of information for familial or communal groups. This is part of the knowledge construction process (outlined in Figure 2b) with individual knowing, based on shared information, producing commonalities of thought, conducive to positive participation in social groups ranging from local to national scales. However, a balanced and open process is advocated with photographs often being strongly associated with dictatorial regimes; the private being almost totally subsumed to public propaganda, as occurred in the Chinese Cultural Revolution (Hahn, 2009)

While evidence from the literature, supported by research responses, has emphasised the importance attributed to photographs, especially in establishing a mentally healthy sense of belonging to groups and places, some caution is indicated. Recent technological change is reducing the materiality of images. They can fly with amazing immediacy around the world, but the digital representation cannot be possessed in the same way as the conventional print. New methods of display present sequences of passing frames, and the opportunities to sit together, linger, reminisce, connect and reconnect may be reduced. How the new media will carry associated information, often essential to understanding an image, emerges as a major question. Whether devaluation, through over supply, will alter attitudes and practices, and hence the likelihood of preservation for future generations, is another issue of concern. The examples discussed have often predated digital technologies and other writers (Macdonald, 2003, Van House, 2004 ) and myself have recognized that as we write the scene is shifting. This major change is, in part the focus for Chapter 4.

The Importance of Photographs

In part, the importance of photographs seems to arise from the notion that future generations will want to possess or have access to them. People say how much it has meant to them to see photographs of themselves as children, and of their ancestors. It is possible to go back to the
beginning of reproducible photographs through a chain of connected ancestors whose features can be brought into our lives from a century, or more ago. In my sitting room I can gaze on portraits of paternal great grandparents and grandparents, none of whom I ever knew. But along with others, not all known through photographs, they are part of who I am. I have enjoyed over many years fleshing out stories of their lives in Scotland and New Zealand, visiting the sites of their homes and living in my grandparents’ house. It is the people I can see in photographs who are foremost in my mind.

Let us pause now and think about the consequences of changing family size and in particular one child and no child families. With no aunts and uncles, no brothers and sisters, no cousins, the thread of direct descent is very slender and potentially fragile. To compound the situation there is the possibility of separations and regroupings, which may also threaten knowledge of ancestry and the sense of belonging to a family.

How close are we to reaching the level of the one child family? Will pairings and groupings of non-related people assume greater significance in the future? What is the ongoing role of photography? How important is it to sustain knowledge of physical continuity, which is our immortality? Will non-related groupings assume greater importance, along with the places where we visit, work and dwell? What visual reminders will people of the future desire to provide the secure pegs on which to hang the ongoing narratives of their lives? There may be no ready answers to these questions but they seem too important to ignore.

Keeping the record
It is unlikely, irrespective of the ongoing importance of family that people are going to abandon their desire to belong; whether it be to work groups, loose associations of friends, or more structured organisations with common goals. The tendency to change employment and to move within and beyond the country of origin is also a present day phenomenon. A consequence of the lack of groundedness could be increasing importance for planned community and organizational archives which incorporate visual and personal elements, including anecdote, instead of merely being dry minutes and transaction records. As people’s paths intersect, tarry, then diverge, the stories of their passing, need not be lost. Place, can offer a marker for future remembering. The small space required by digital storage and the ease of reproduction again makes this feasible, but the will to act now, may not be strong
enough to create a culture of living history making, which could be much appreciated in times to come.

Moving back from the collective to the personal it is suggested that as people age, many will want to be reminded of their past. If they choose not to carry it with them in traditional photo albums, and back it up; then they also need to be aware of the inherent risks in digital storage and access and the slenderness of family and friendship links.

2.3 Concluding Comments

In this chapter I have examined the photograph as a multifaceted artifact that has found an accepted place in the developed world. It is common to accord considerable importance to photographs, even when facing great personal loss.

. . . has lost everything in a fire which gutted his __________ house early on Saturday. Treasured photos of his four children were destroyed along with the rest of his possessions including all his clothes.” (Otago Daily Times, May 24, 2010)

There is considerable consensus in the literature as outlined in this chapter, about the role of photographs and their successors, digital images, in complementing memory and constructing individual and collective identities. Through surveying a collection of cases from diverse cultures some common and differentiating features have been identified. The prevailing tone, despite differences in detail, indicates an extraordinary measure of importance accorded to selected, often small, glossy pieces of paper, especially those imprinted with the images of loved ones, whether present or absent. Beyond those personally known, other images representing family links and continuity were also regarded as special.

I wanted to investigate the degree and nature of this importance, through scrutinizing a wide range of literature. Repeatedly, photographs were linked with concepts relating to memory, identity, belonging and cultural transmission. Considering the focus on the ordinary person
this pointed towards the desirability of an empirical study to investigate whether impressions gained from this secondary research were supported. Little of the literature consulted provided evidence of children’s attitudes towards photography, or their awareness of the implications of related technological change, suggesting a gap to be addressed.

Given the importance of family photographs, sometimes shared and obtained from the extended family, I briefly considered the potential impact of the reduction in family size and family instability. The consequences raise concerns about the ability of some people to maintain their sense of continuity and belonging, as embedded in the photographic record.
Section 1: Setting the scene
Chapter 3

Methodology

3.1 A personal perspective

In dealing with methodology one needs to go beyond the research methods, explain why these methods have been selected and to defend their validity. This exposes the research itself to scrutiny and, at a deeper level, the writer’s motivation. Why is the study being undertaken and what are the potential outcomes? As a small child I proclaimed on my first day at school that I wanted to be a teacher. I had no experience of school, nor had I attended a pre school. I was then an only child in a family living in isolation, with no road access, reliant on the Otago Central railway line as it cut through the formidable gorge of the Taieri River. I wanted to learn about everything. I wanted to show off my learning and this persisted through many decades as a desire to teach, which was continually reinforced by the responses of those with whom I shared my learning. Gradually the transmission mode of teaching was replaced by what is probably best described as a social constructivist model of learning. More and more I have coveted opportunities to work alongside others, to learn from and with them; to experience the satisfaction, and sometimes excitement, of dealing with issues, large and small, and creating solutions, mainly to everyday problems.

Over time, new interests came to the fore. I had more time to give to uncovering the lives of my forebears, which intertwined with my academic involvement with History and Geography. The sense of belonging, continuity and links with my Scottish ancestry were heightened when I bought and returned to live in, my grandparents’ house, in the district my maternal and paternal ancestors knew as their home. Then came the photographs. At various stages before and after the purchase of the property I acquired family photographs which I had never seen before. With other later collections, they now span, with gaps, around one hundred and forty years - a personal history of photography from professional to amateur, mounted on card, on glass negatives, sepia, black and white, and colour images - faded and sharp, and now, in part, residing in digital storage. In choosing to use my photograph collection as source material, along with other New Zealand images I am encouraged by Batchen’s (2008) suggestion of moving
My awareness of the personal impact of technological change was heightened with a family tragedy mentioned elsewhere (4.6.3) leading to the confinement of family photographs on an outmoded computer. I realised that the precious photographs we might lose were just one example of what could happen to many others. Nearing the end of my formal career, latterly as a tertiary technology educator, I wanted to investigate further and to devise ways to protect and conserve photographs for individuals, family and community. I still wanted to share what I learned and did.

Furthermore, I have undertaken this research because I have a belief in the importance of photographs as a component of cultural identity. Observations of rapid change from film based to digital photography, and its ramifications, have raised concerns, echoed increasingly in the popular press (The Australian, 2008), that our photographic legacy for future generations may be in jeopardy. I take that further and posit that this may affect, to some degree, our sense of who we are.

What I did not know before the study was the extent of people’s knowledge of the issue, what their past practices were regarding capturing, storing, preserving and providing meaning for images, and the degree to which these practices were being modified by the widespread adoption of digital photography and mobile phone technology. Nor did I know why people value photographs so highly, as is often expressed when there is a fire, or theft. People just want their photos back, other things can be replaced. The reasons for this were sought from people and the literature. The latter was also examined to gauge support or otherwise, for the notion that photography has a role in shaping identity whether it is at individual, community or national level. Further questions related to the perceived diminishing likelihood of families and communities retaining links. Family size is shrinking, family groupings are less stable and populations have become more mobile. To what extent are the new communities of cyberspace able to replace the old ones based on shared physical locations and interactions?
The approach taken is underpinned by a philosophical stance drawn in part from the developing philosophies of technology and of technology education. This means that to find out is insufficient, it needs to be a precursor to action and then to run in tandem with planning and implementation. Therefore the beginnings of practices which could result in small social changes involving technological means, are planned, described and, if possible, evaluated. As I am instrumental in initiating this action a further component is added; to engage in reflective practice via a journal as described later (3.3.3).

Because of the scope and complexity of this study it pulls together threads from different disciplines. While coherence is provided by drawing on the philosophy of technology and technology education it has been necessary to undertake secondary and primary research in order to plan for action. Primary research addresses the questions raised above regarding practices and attitudes towards photographs, while secondary research delves into the role and importance of images in people’s lives and the strength of ongoing family and community links. It also provides supplementary information on the impact of technological change. The latter is addressed through wide ranging exploration of literature including some statistical information. A small number of people with relevant expertise, or first hand experience, were interviewed to supplement the secondary sources. In Chapter 4 a chronological approach to technological and social change in photographic contexts, begins with personal artefacts and experiences, widens to local perspectives then situates change in a more global framework. I sought to understand the nature of change in the practices and technologies of film photography, and more latterly digital imagery, to be better informed about future possibilities.

3.2 Philosophy, technology and technology education

The approach taken in this study is based on a philosophy of technology that recognises interrelationships between societal change and technological developments. Winner (2004) states that

Individual habits, perceptions, concepts of self, ideas of time and space, social relationships, and moral and political boundaries have all been powerfully restructured in the course of modern technological development. (p. 105)
There are competing views associated with technological determinism and the social shaping of technology (MacKenzie & Wajcman, 1985; Smith & Marx, 1994), that some academics have tried to reconcile as illustrated in an explanatory paper supporting changes in New Zealand’s school Technology curriculum (Ministry of Education, 2009).

The technological determinist perspective sees technology as determining social change, while the social shaping perspective sees society as determining technological development. Bringing these perspectives together allows for the recognition of both these perspectives in that technology and society are intertwined in complex and often difficult-to-determine ways. This view is referred to as a socio-technological perspective. (para. 5)

While the complexity of the relationship is accepted in this study, the integration of the determinist perspective appears to be well nigh impossible. However, a softening of this language from “determinist” to “influential” could describe a circular relationship in which society has a role in shaping, modifying and using technologies, which in turn influence people, individually and collectively to change practices and ideas. This viewpoint recognises the potential for changes resulting from technological innovation, the desirability of understanding the nature of the changes (7.6), while also identifying opportunities for people to intervene and avoid or manage these changes.

This view could be compatible with recent suggestions from Hearn, Tacchi, Foth, & Lennie (2009, p. 26) who “take the position . . . that technologies and society are co-evolutionary”. However, Hearn et al, draw attention to a parallelism which may not be fully accounted for above:

... people appropriate, understand, and use technologies in a social context. At the same time we believe there are impacts of technology that are not that dependent on their cultural appropriation; for example compression of time and space, changes in the location and logistics of information, physical access or lack of access, and whether a device actually works. (2009, pp. 26 - 27)
These factors which are initiated at development, design and implementation level are of prime importance to this study where they sit alongside other attributes which may be open to varied outcomes as described below.

Associated with the development of technological products are notions of intended, unintended and unexpected functions and outcomes. Products designed for a specific purpose in a particular environment may be used quite differently in another situation (Ministry of Education, 2009), or there may be unforeseen consequences or deliberate adaptations to enable alternative uses. It could be assumed that digital cameras were seen as convenient and possibly cheap ways of taking photographs, but one of the questions now arising is how frequently image capture results in the production of an actual photograph. Winner (2004) notes our tardiness in responding to technological innovation. He describes people as sleepwalking through significant transformations but does acknowledge that it is later that the significance emerges.

*Judgments about technology have been made on narrow grounds, paying attention to such matters as whether a new device serves a particular need, performs more efficiently than its predecessor, makes a profit, or provides a convenient service. Only later does the broader significance of the choice become clear, typically as a series of surprising "side effects" or secondary consequences. But it seems characteristic of our culture’s involvement with technology that we are seldom inclined to examine, discuss, or judge pending innovations with broad, keen awareness of what the changes mean. In the technical realm we repeatedly enter into a series of contracts, the terms of which are revealed only after the signing.* (p. 107)

In light of the above statements it is therefore considered desirable to learn more about changes in photographic practices associated with the relatively new technologies which capture and store images digitally and this is reflected in the questionnaires (Appendices 1 and 2b). It is also deemed necessary to examine current practices, consider future possibilities, and enhance awareness of the consequences of using these technologies and design alternatives. These aspects have resulted in a technology education approach at school and
community levels and engagement in personal technological practice as described in Chapter 8.

When considering the nature and purpose of technology education it is common to refer to Dewey, even though his thoughts come from many decades ago and he spoke of science and technology together in relation to experimental schools which strove to implement his social reconstruction ideas in the 1930s. However, Dewey’s approach (1916) to education, which recognises the necessity of its role in continuously reconstituting society, allied with an emphasis on engaging students in practical undertakings, fits well with technology education. A key component was the desire to use schools to create a society that was better than it had been. It is significant that Zuga (1992) chose this aspect to introduce a paper on technology education.

... to shape the experience of the young so that instead of reproducing current habits, better habits shall be formed, and thus the future adult society be an improvement on their own. (Dewey, 1916, p. 79. Cited in Zuga, 1992)

In undertaking this study an unexpected factor; adult technology education, emerged as having importance. As with Dewey’s work most references to education and technology are linked to school education and their extension into continuing education seems problematic. The rhetoric is there. The kind of technological literacy fostered through the recently developed technology aspect of the New Zealand Curriculum (Ministry of Education, 2007) implies promotion of a way of thinking and acting which will go beyond school and technology classes. In describing changes felt necessary to fully develop technological literacy it was considered that the technological practice of that time (2007) was “often lacking the level of critical analysis required for more informed decision making in students’ own practice and, in particular, making choices of a more general nature with regards to technology per se” (Compton, 2007, para 5).

In both academic and popular literature there is also frequent mention of lifelong learning (Zukas & Malcolm, 2000; Jarvis, 2009, Griffin, 2000) but when planning for technology education at community level, which is an integral part of this project, possible pathways
were not readily evident. While it seemed logical and advantageous to move from technology education connected with schools and teachers, where authenticity is promoted, but not always easy to achieve, into a real situation affecting common technological practices of many people, complications arose. Within communities and social groups my role as an educator was left behind and replaced with the role of family member, friend, acquaintance, ex teacher and sportsperson. I no longer have captive “learners” usually put into one place at one time, and nor can I require people to do anything. While I had enjoyed the feeling of being able to share learning with others and to work alongside them, the reality was that I was required to meet quite stringent curriculum delivery requirements and in turn I enforced standards and judged the output of students whose learning was only formally acknowledged in narrow, predetermined terms. I would like to think there was a much broader, flourishing, other curriculum, spiced with unexpected learning, and creative problem solving, paralleling the approved and monitored requirements, but that would not have been the case for all students.

This brings me back to taking a closer look at “education” and “learning”. Life long learning has been described as ambiguous. Jarvis (2009) explains how the term is applied to quite different concepts. On one hand there is the essential learning that goes on throughout peoples’ lives, that enables them to cope with new situations and learn from their experiences. Then secondly, there is the view that lifelong learning implies “attending formal learning sessions for a specific educational purpose” (Jarvis, 2009, p. 10). Sometimes this results in the term shifting to “lifelong education” (Field and Leicester, cited in Jarvis, 2009, p. 10 ) which may be used interchangeably with lifelong learning. This conception of lifelong learning also tends to become institutionalised or commodified (Jarvis, 2009). The two concepts have some essential differences. While the first is individual and part of everyday life, the second often involves social groups. It may be required by employers for sustained employment, it may also result from personal interest. It seemed to be that latter aspect of lifelong learning that I wanted to engage with from a technology education perspective.

The question was how does society handle ongoing technology education? Given the rapidity of societal and technological change, education in this field would appear to be desirable. It could occur at community education classes, but in New Zealand, these are being severely restricted and rated as a low priority at a time of economic recession (New Zealand
Parliament, 2009) In addition these classes can only occur where there are concentrations of population which support them. It could occur through interest groups, and in this case an example would be SeniorNet, which offers support for older people learning to work with computers and peripherals. Usually this sort of tuition would focus on skills, but a well informed tutor may widen it to encompass the social aspects of technology and the related issues associated with digital photography. Considering “best practice”, could be an appropriate possibility, but city sized populations are usually needed for such groups to have sustained functioning.

Other such groups could be historical, genealogical, or photographic societies. However, they all have existing structures, and possibly constitutions, which may lead to quite circumscribed ways of functioning without obvious openings for photography related technology education. It is also possible that some of these groups many comprise members who are differently informed from the bulk of the population and the numbers involved may be small. Another possibility is to join internet communities, but again they could tend to be self selected interest groups which may be relatively well informed. Other forms of distance or online learning might be possible, with television, DVD, or online courses providing opportunities. For people to take advantage of these they have to be motivated and know that there is something they do not know which could be worthwhile learning.

How does a person therefore find a way of discussing and testing ideas with others and learning alongside them to harness digital photography in an optimal way for the betterment of society? While I remain part of academia I have the opportunity of attending conferences, presenting papers and engaging in interactions with other students and staff, but this does not reach the great majority of people who may find that their precious images are “gone tomorrow”.

Having moved to a small country district part way through the project, I felt obliged to tread cautiously, as I did not want to be seen as using my “new” community for my own ends, i.e. completion of a doctoral qualification, nor did I want to seem “pushy”. On the other hand, this is where my own photographic heritage is embedded, I already have strong familial links with recording the district’s history through a previous publication by a relative. I also have a long standing interest in local museums and in the history of this locality, which I feel is “my
place”. Therefore, I decided to pursue my own genuine community and personal interests and where they crossed with photography, to record what was happening and to strive to develop systems of local and personal value, while incidentally sharing the issues, solutions and ideas with others, as and when appropriate. This embodied technological practice at personal and community level and it could include informal technology education. This time those involved are equals able to challenge my ideas and practices, choose the extent of their involvement, require me to comply with group decisions and either adopt or resist technological change which is constrained by time, available funds, personalities and all the complexity of community groups.

Further technology education components of the project involved working with year 8 students following on from questionnaire administration, development and trialling of a unit for the same school and the presentation of a more generic unit for years 7 - 13 through presentation to student teachers and availability on a website. Because this work coincided with curriculum changes changes reaching out to teachers was not straight forward as they grappled with new terms and concepts.

### 3.3 Making Choices

The type of data to be collected and who could provide this data emerged from preliminary literature studies, personal observations and experience, and a pilot questionnaire which revealed how people might respond to different types of questions. The three research questions, refined during the thesis development process, guided the perusal of texts, opinions sought and approaches considered. Literature regarding the importance of photographs and photographic practices was sorted into three broad categories relating to memory, identity and culture (Chapter 2), while change was addressed through consideration of the particular - a personal photographic collection - contextualised within general trends and developments across time and space (Chapter 4). The necessity to organise the thesis in a book bound linear form disguises the to and fro relationship between interrogating the literature, talking with people, observing practices, examining artifacts and developing the questionnaires and interview schedules.
It was apparent from an early stage that there was a lack of literature reporting New Zealand photographic practices used by ordinary people, whether consumers of photographs or photographers. Therefore secondary research had a significant New Zealand focus incorporating photographic happenings that affected the masses (2.2.4, 4.5.5, 4.5.7) as well as the exploration of photographic practices, moving from personal to local to national, before consideration within international contexts. Intensifying the interest in specifically New Zealand contexts was the chance occurrence of New Zealand’s European settlement history coinciding with the history of photography. The intention was to reveal responses to technological and interrelated cultural changes which could indicate the likelihood of future behaviour in photographic contexts. Pre-emption of potential image losses being a possible outcome addressed through Research Question 3.

Children as photographers were also largely missing from the literature, with the usual involvement being researcher directed in specified contexts, rather than accessing their casual engagement with the technology and its products, especially within their families. Sharples et al (2003). conducted research across three different child age groups but this related only to the subjects they captured and took place in a very tight time frame which would have excluded some topics of interest. Tinkler (2009) in an overview of research involving children and photography concluded that:

> given the priorities of these different studies, it is unsurprising that they do not identify and explain the range of ways and media through which young people take, feature in, and use photographs for their own purposes, rather than those purposes suggested by the frameworks of academic research. (no p. no., Section 5)

In keeping with my approach she also averred that:

> Young people's photographic practices are, however, worthy of study in their own right for several reasons. It is likely that for many young people issues of identity, belonging and memory are negotiated in part through photographic practices.
These aspects are difficult to address directly, but finding out the children’s favourite subjects, why they photographed them, and how and who they shared photographs with, supplemented by more specific interview questions, provided some insight as outlined in Chapters 5 and 7. Furthermore the children stood on the brink of the digital age. While having some knowledge of preceding technologies their photographic practices will develop within the digital era. They could appreciate what they have seen from film based times and were likely to have more insight into the potential impact of change than children even two or five years hence might have.

### 3.4 Primary research

The methods used and hence the type of data gathered are problematic. While those selected are reputable and justifiable they cannot be rated as the best possible ways of finding out. So why are they being used? There is the necessity of engaging in ethical practices, both as an ethical person and to meet requirements for research. Furthermore, there is manageability in terms of scope and access to appropriate samples. To find out what practices people actually engage in when capturing and working with images, untainted by researcher involvement, one would have to have secret cameras recording unknowing people’s actions and probably evidence from their computers and other digital equipment. This is neither ethical, or practical.

A rich source of information has been spontaneous conversations and reported actions. Sometimes I have been merely a listener with no-one knowing of my special interest, other times my comments have initiated responses. After presenting my ideas in public forums it has been common for people to approach and talk about how it affects them or their families, or friends. Some have reported action taken, or about to be taken to change their practices. However, this anecdotal evidence from people who have not consented to be subjects is generally not able to be used. If it has been formalised into participation, as has been possible with the type of sample chosen, then the influence of the researcher has already intruded.

Sample attributes was another matter to be dealt with. To be able to say anything of statistical significance an appropriately large sample is needed. How does one obtain such a sample? Usually names from a given population are randomly chosen and people are approached.
few will respond and many will not. This was especially likely in this case because of the comprehensive nature of the questionnaire and the time (up to one hour) it could take to complete. As soon as people opt in, it becomes a self selected sample, which might have an imbalance towards some age groups, or one gender, or it may only be done by keen photographers, any or all of which can undermine its statistical validity. An online survey was considered, but its placement, perhaps in conjunction with a photography related web site, imparts the likelihood of even more bias. There is also the question of whether to restrict it to local people, which then enables them to opt in to interviews.

Taking all these factors into consideration the children were selected due to availability and prior researcher contacts with the school, and a purposive sample was used to select adult participants for reasons describe below.

### 3.4.1 Qualitative and quantitative aspects

While researchers have in the past been encouraged to choose between qualitative and quantitative methods these views have shifted. It is not uncommon for mixed methods approaches to be advocated (Hearn et al., 2009; Creswell, 2009). While allowing for the flexibility of emergent research design this plurality of methods can also provide another dimension to triangulation, thus adding robustness to the research findings. Russek and Weinberg (cited in Hoepf, 1997) claim that using data from both those sources “gave insights that neither type of analysis could provide alone” (para. 9).

Both qualitative and quantitative research have been used to inform aspects of the study. A detailed questionnaire (Appendix 2b) for the 25 adult subjects (Table 3a) provides some data which is collated, but with a small sample any conclusions drawn from this are indicative only. Maximum diversity sampling, a type of purposive sampling, explained in more detail below, was chosen because it is claimed that when sample sizes are small i.e. less than 30 it can be more representative than a random sample (Hoepfl, 1997; Patton, 1990). In addition to some material described in quantitative terms, the adult questionnaire yields rich qualitative data which along with personal interviews builds towards individual case studies. Both the qualitative and quantitative components are used to inform planning for action.
3.4.2 Questionnaires

As this study did not set out to accept or refute an hypothesis the scope of the data sought for analysis was broad. In seeking to uncover people’s attitudes towards photographs and photographic practices as well as trying to find out what they actually did, there needed to be plenty of openness which could allow material to come through which had not necessarily been envisaged by the researcher. In seeking a rationale to support this approach, grounded theory (Borgatti, n.d.; Glaser & Strauss, 1967; Strauss & Corbin, 1990) was investigated. While that approach, with themes arising from the wide spread of data collected, does not quite fit with the analysis undertaken, it does point towards the benefits of allowing knowledge and theories to emerge from an array of sources and being open to dealing with the unexpected.

Two questionnaires were administered; one was planned for “adults” from 16 to 70+ and the second for children from three, year 8 classes at an intermediate school (Table 3a). These children were 12 or 13 years old. The full questionnaire was trialled with two subjects with quite different characteristics; a male and a female, one with a strong interest in traditional photography and the other a beginner with digital photography. Although they did not experience problems, on review, small changes were made to simplify the questions and the types of response asked for. A truncated and slightly modified questionnaire which eliminated questions relating to photo collections and display of photos was prepared for the children (Appendix 1). This acted as a further trial for the adult questionnaire as the researcher was present when the children filled in their responses.

Table 3a Survey and interview participants

<table>
<thead>
<tr>
<th>Participant groups</th>
<th>Surveys</th>
<th>Interviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 classes</td>
<td>71 children</td>
<td>3 x 6, 3 interviews, 18 children</td>
</tr>
<tr>
<td>7 age groups planned, four in each.</td>
<td>25 people At least 2 experienced, 2 inexperienced in photography in each age group from 40s upwards, plus 4 extras. Also 3 from 20s, 2 from 30s and 0 from teens.</td>
<td>5 x 1, 1 x 2, 1x 4. 7 interviews, 11 adults.</td>
</tr>
<tr>
<td>1 group, six people, incorporating 20s, 30s and 40s age groups</td>
<td></td>
<td>1 x 6 adults. 1 interview, 6 adults</td>
</tr>
</tbody>
</table>
Adult questionnaire

Maximum variation sampling, a form of purposive sampling was selected for the adult questionnaire. According to Hoepfl (1997) it “can yield detailed description of each case, in addition to identifying shared patterns that cut across cases” (p. 9). Patton (1990) also points out how maximum variation can be advantageous.

For small samples a great deal of heterogeneity can be a problem because individual cases are so different from each other. The maximum variation sampling strategy turns that apparent weakness into a strength by applying the following logic. Any common patterns that emerge from great variation are of particular interest and value in capturing the core experiences . . . (p. 172)

Selecting a sample which had diverse attributes was done through a small preliminary questionnaire (Appendix 2a) which was sent out to potential participants along with the project information sheet and consent form. These questions addressed age group, gender, and photographic experience. Four people were sought for each age group from under 20 to over 70; seven groups in all. Of these four, two were men and two were women, two were experienced or expert in terms of photography, and two were less experienced. Respondents’ experience with photography was gauged by the answers to five questions and the respondents self rating as “inexperienced”, “some experience”, “very experienced”, or “expert”. A balance of experience was also sought across gender.

Possible subjects were found over three years, with some people showing interest and volunteering and other people being suggested by contacts. To get ordinary, inexperienced participants I approached people within groups such as sports’ clubs. More were invited to join than was required, which was explained in the invitation to take part. Names were kept in reserve, in case some questionnaires were not returned. The intention was to obtain a full sample meeting the pre-determined criteria. Although names were gathered over time, the letters were all distributed at the same time, followed by the questionnaires, after replies were received. Although many efforts were made and consent forms were returned, no questionnaires were completed by the under 20 age group, and there was some difficulty with the 20s and thirties age groups too. Despite expressions of interest, follow ups and spoken assurances of completion, the questionnaires were not done. This contrasted strongly with all
other age groups which were over subscribed and not one person failed to follow through. The
dilemma then was what to do about the missing part of the sample. To use different
recruitment procedures, such as incentives, seemed problematic. For the 20s and 30s the full
sample was completed by doing a group interview, modified to gather key information
normally obtained through the questionnaires. A similar method was tried for groups under
20, but approaches did not yield results. Eventually I decided that the extraordinary measures
required to attempt to obtain data related to the practices and attitudes of these younger people
were indicative of a possible relevant age difference regarding the topic. The chosen methods
seemed less appropriate for younger age groups, but to change at that point would negate all
the rest of the work which was yielding large quantities of rich data. The decision was made
to proceed without data from the under 20s.

The questionnaire had multiple purposes. It yielded material for quantitative and qualitative
analysis and interpretation, provided insights or raised questions which could be explored in
further depth in the interviews, and in a small way, it was an instrument of technology
education because merely asking the questions had the potential to open people’s minds to
possibilities and potential problems that they had not previously considered.

The questions (Appendix 2b) were grouped into several categories:

1. Questions designed to find out as much as possible about the nature and extent of the
   subject’s photographic practices including equipment used, preferred subjects, reasons
   for capturing images, methods of organising and storing photos, and back up of
   images. Both still and moving images were included.

2. A composite question asks about collections of photographs and their characteristics. It
   is repeated four times to cover four or more generations.

3. Another multi part question about photographs displayed.

4. A set of questions relating to digital photography; capture, printing, modification and
   sharing, including a request for opinions about digital manipulation of images.
Questions relating to technological change in photography (still and moving) from both predictive and retrospective perspectives.

An opportunity for further comment relating to the role of photography in the subject’s life and their views on consequences of technological change in relation to viewing, capturing and storing images.

Responses requested varied according to the nature of the data sought. There was plenty of opportunity for comment. In some instances there were yes/no questions, or choices between three options, in other instances responses were ranked in order of importance or frequency. Numbers and approximate proportions were asked for as well; for example to indicate the size of collections, or the percentage of digital photographs printed. In one question subjects were required to use supplied codes to make analysis of the responses easier. An initial concern was that the questions were too varied and complex, both from the administration and analysis perspective. However, the trial, and subsequent use of most of the apparently more awkward questions with children, allayed that concern.

Interviews
All adults who did the questionnaire were invited to indicate their willingness to take part in a follow up interview. From those willing to be interviewed subjects were selected according to whether there was a need for clarification, or it seemed likely that there was more interesting information to be obtained. A finite number of interviews to be conducted was not set in advance, nor was the decision made about whether to interview in groups or individually. This depended on participant choice, geographic location of the participant and the nature of their responses. Interviews were semi structured with a preliminary question schedule being developed after collation and analysis of the questionnaire responses, but there was opportunity to allow a participant, or a group to raise other questions and make comments outside the aspects planned. Likewise time was flexible and ranged from about 40 minutes to over an hour. All interviews were transcribed and thematic material was extracted and grouped in relation to research questions.
Children’s questionnaire

A modified questionnaire containing most elements of the adult questionnaire was administered to three classes (71 individuals) of Year 8 students. This was supplemented by group interviews with students selected from each class. The larger numbers in this sample were planned to enable more analysis of data. This in turn has been used to implement a trial programme within the same school. The questionnaires were administered to each class in their classroom, with students instructed not to discuss their responses. However, they were given the opportunity to read the survey through and ask questions first and to seek help with reading and writing from their teacher, or the researcher.¹

In selecting six students from each class for follow up interviews an even gender balance was sought and every fourth student from the roll was chosen. However, because of absences, substitutions had to be made on the day and more girls were interviewed than boys.

Three interviews were held. In each case six children from the same class met with the researcher and the interview followed a prepared list of questions drawn up after initial reading of the questionnaires (Appendix 3). The interviews were recorded on tape and limited to one hour. While the questions were used to guide discussion, spontaneous remarks were encouraged, and on occasions enthusiasm made transcription difficult. Full transcriptions were done shortly after the interviews.

Analysis

Analysis of the varied data collected from the questionnaires and interviews was conducted through both qualitative and quantitative methods. This is in keeping with views such as those of Sprague and Zimmerman (2004) who claim that, “each method informs the other and there are frequent occasions when quantitative research moves to qualitative concerns and vice versa (p. 53)”. The findings from adult and child surveys were collated separately, displayed where appropriate in charts indicating response patterns, summarised and illustrated with quotations from the participants. Interview data provided amplification of material received from the questionnaires. For further analysis and interpretation (Chapter 7) adult and child

¹ The researcher had been involved in other research in the same school and had been working with teachers there intermittently. She was therefore not a stranger to the students.
data was examined together, with particular attention given to similarities and differences between the two data sets.

**Children’s questionnaires - follow up**

Findings from the children’s questionnaires and interviews (Chapter 4) are presented before the adult outcomes (Chapter 5) because work with the child participants preceded, and to a minor extent, informed the adult research. While most of the questions asked of the children were suitable for quantitative analysis this was limited to visual presentation of patterns. Initial analysis was carried out while it was fresh in the minds of the researcher, teachers and child subjects. The researcher then returned to the school and presented some preliminary findings to all three classes and their teachers. The classroom data projector was used for a colourful, child oriented, interactive presentation which was viewed as part of the step towards engaging children in technology education relating to photographs and technological change (Appendix 4).

Continuity was maintained the following year when a teacher from one of the classes involved in the study, implemented a trial unit developed by the researcher on the basis of the information gained from the study, her own experience and ongoing reading. Consultation with teachers occurred during the development phase and the teacher evaluated the unit.

### 3.4.3 Artefacts

Artefacts associated with photography and digital imagery yielded further data. Images/photographs may be presented in a publication, or viewed on a computer, after possible manipulation by the photographer, the subject or another. On the other hand it could be a recent or historical image developed from a glass or film negative, or digital data. Not only the resulting photograph is of interest but so is the subject, the context it was taken in, the photographer, the purpose, the quality and longevity of the source as well as the produced photograph. The use of these artefacts is therefore multifaceted and the reliability of the data extracted from them influenced by the extent and accuracy of the surrounding information. Other artefacts included; photographic equipment, photograph albums and storage media. Examples of these are shown and described and data about their use was gathered from
respondents. This data was related to broader information gleaned from examination of technological developments across time.

### 3.4.4 Action research and reflective practice

As an adjunct to the methods already described, action research was planned for. It was viewed as being particularly appropriate for this study because the action research cycle, which is expressed in various forms, all comprising some form of planning, doing and evaluating or reflecting, mirrors the technology education approach which underpins this project.

Hearn et al (2009, p. 9) view action research as being well suited to dealing with “new media” defined as “networked and digital”.

> . . . action research is especially appropriate to new media initiatives that involve constant innovation and change, have unpredictable outcomes; and require, flexibility, creativity and an inclusive user centred approach (ibid, p. 9)

Linking this project to “new media”, apart from the inclusion of the digital photography, is a little like considering a solution before defining, or discovering the problem but to ignore these wider contemporary aspects of technology would be remiss. Understanding the potential of these technologies and techniques as well as future directions, was required before any actions could be planned or suggested.

Action could occur at two levels. Individuals (including myself) and/or groups could develop systems and practices to increase the likelihood of making photographic images available for future generations. Secondly, I could engage in, or promote technology education, by working towards the development of people’s technological literacy thus heightening awareness of the issue and supporting people in their actions.

Because of sensitivity to community issues and relationships and my role as a “newcomer” (albeit with long standing connections), the initial decision was to restrict the action research component to my own actions, rather than engaging in participatory research.
with other community members. The emergent design of the project left this open to change. Over time it became apparent that I was engaging in reflective practice which has links with experiential learning and situated cognition, (Osterman & Kottkamp, 1993), rather than semi formalised action research.

The main instrument for this reflective practice was a simple planning journal adapted from a model I had developed for technology education purposes (Coburn, Patterson & Smith, 2005). The model recognised that one engaging in technology education needs to “look ahead”, “look back” and interact with the environment through some form of action or doing. All three being intertwined (Figure 3a) rather than sequenced as tends to be implied in action research cycles. In the planning journal the three components are necessarily recorded in a linear fashion, but in three columns combining aspects of a planner, diary and record of reflective practice.

Action research was implicit in work done with the children, where analyses of the findings were shared with the participants and future action was discussed. But it fell short of spiralling into a new cycle. Findings from the surveys were also shared to some extent with the adult participants during interviews, leading in some cases to discussion of possible changes in their image related practices. Spontaneous survey feedback also indicated that merely doing the survey had aroused awareness of potential problems, and pointed towards
change. From my participant/researcher perspective, many practical solutions were investigated, trialled and informally evaluated. Overall the research fell short of implementing and assessing change and continuance through further cycles. Factors impeding this included the lack of ongoing contacts with participants and the rapidly changing nature and take up of new technologies. This points toward the desirability of informed awareness of the potential loss of many people’s photographic heritage, rather than immediate action. Suggestions for further “action” research incorporating evaluative aspects are offered in 9.3.

### 3.4.5 Supplementary sources

Additional information was obtained from interviews with experts. These included a professional photographer and photographic retailer, a photographic historian with a strong academic reputation, an initiator of an online history project, and the person responsible for photographing construction of a controversial local stadium and investigating an associated time capsule project. In addition numerous discussions were held with people met at conferences and casually. Material of high interest from these discussions is occasionally referenced as personal communication. A further source of information emerged incidentally from a concurrent digital information literacy project I was involved in (Hegarty et al, 2010). This revealed attitudes and practices of tertiary students and staff regarding Web 2.0 usage, including online handling of photographs and responses to privacy issues in online environments.

### 3.5 Secondary research

#### 3.5.1 Documentary sources

The “literature” used for this study has spanned a diverse range of sources including journals and texts of a conventional academic nature from different disciplines, novels, film and poetry, trade and professional publications, the popular press and internet sites including blogs and wikis. Reasons for referring to this eclectic mix include:

- the necessity to have knowledge of underpinning theories, concepts and research drawn from information science, sociology, history, education and geography;
the need to keep in touch with technological change as it is happening and predicted;

• the desire to know what ordinary people think and do in relation to creating, managing and preserving images, as well as keeping in touch with institutional and government initiatives and practices;

• curiosity about ways in which identity; personal, local and national, evolves and presents itself;

The fictive nature of some sources such as novels, film and poetry may rouse questions. Their inclusion is justified on the grounds that they express at least their author’s ideas, and describe behaviour which has been observed, or imagined. The skill of an author in converting this to language that engages the senses and thoughts, makes an unknown world accessible to others and stimulates reader response providing a further avenue for accessing everyday and specialist viewpoints.

Rorty (1982) while taking a fairly extreme view, addresses two elements of the approaches to secondary research adopted for this study. These are the idea of fiction providing depth to understanding, and the legitimacy of jumping outside conventional boxes as suited to the practicalities of the subject researched.

If we get rid of traditional notions of ‘objectivity‘ and ‘scientific method‘ we shall be able to see the social sciences as continuous with literature - as interpreting other people to us, and thus enlarging and deepening our sense of community . . . when the notion of knowledge as representation goes, then the notion of enquiry as split into discrete sectors with discrete subject matters goes. The lines between novels, newspaper articles, and sociological research get blurred. The lines between subject matters are drawn by reference to practical concerns . . . (p. 203)

Key literature mapping the territory to be covered was introduced at the beginning of Chapter 2, followed by a literature informed narrative, exploring Research Question One. Other literature is introduced as required throughout the chapters to provide relevance and immediacy.
In using any of the secondary sources mentioned above caution is required. Mason (2002) points to the need to “read” and interpret such material in the light of “how they are produced, used, what meanings they have, what they are seen to be or represent culturally speaking.” She also recommends exercising a “high degree of sophistication and scepticism in the reading and interpretation of documents and visual data” (p. 108).

3.6 Presentation

Findings, discussion and action

Collated data from the children’s and adults’ questionnaires and interviews is presented in Chapters Five and Six respectively, accompanied by limited comment. Analysis and interpretation of this data, guided by Research Questions One and Two, is developed in Chapter Seven enabling concurrent consideration of child and adult responses. These findings contribute, in Chapter Eight to examination of Research Question Three: What can be done to effectively conserve our photographic heritage?

While methods used are a rather eclectic mix, this is viewed as a strength. Different sources complement each other to produce a wide ranging and deep investigation of a topic of interest and concern to the ordinary person. Ongoing action at individual, community and research level makes it a living project with the potential to inform people and encourage critical reflection on photograph and image conservation practices.
Section Three: Setting the scene

Chapter Four

How have photographic practices and technologies changed over time?

4.1 Introduction

People capture, acquire, process, use, keep and share still images. Sometimes they are knowing, or unknowing subjects, temporally suspended for the “lifetime” of the image. The different aspects of personal involvement overlap to varying extents. In this chapter the focus shifts to changes in photographic technologies and the practices of involved people, alongside ways in which these technologies contribute to, and are products of, societal change. A view of technology as comprising artifacts and related processes and systems which are socially shaped, underpins the approach taken, while still recognising that some attributes inherent in the technology offer distinctive possibilities, or affordances (Douglas, 2010). In the case of photography and its successor digital imaging, it is the instantaneity (or almost) of image capture accompanied by ongoing opportunities to re-view that situation, and if desired, reproduce a representation of the original, which has remained characteristic through more than 130 years of changing technologies and changing practices. In examining the changing practices and technologies I seek explanations as to why choices have been made in order to become better informed regarding individual, group and societal pressures and responses. Gaining understanding of our photographic past contributes towards the evolution of informed views intended to alert people to the consequences of ongoing technological and social change. Emerging from those views in Chapter 7 are practical suggestions and examples which could promote conservation of visual knowledge for future generations.

In order to narrow and provide coherence to change over the wide field of photography, albeit, historically a relatively short period of time, examples are first provided from my collection of photographs and associated knowledge gained through family discussions and linked research. This provides a personalised New Zealand perspective, although technological and social shifts are linked with overseas happenings. As change moves into the digital era, the frame is expanded to include the views and studies of others who take an interest in this field as well as image related practices evidenced through the digital medium.
of the internet. Chronological segments provide structure to a continuum advancing erratically across time and place, discarding from time to time products, processes and practices, as the thinking behind their use is superseded.

At the end of each time span a summary based mainly on three image capture and processing perspectives highlights the generalised shifts of that period. The three distinctive approaches recognised are those associated with the professional/commercial, skilled amateur, and ordinary photographer.

**4.2 Late nineteenth century**

**4.2.1 The family album**

The large leather bound family album contains 103 carte de visite and cabinet sized photographs, all taken by professional photographers, ranging over time from around 1870 until the very early years of the twentieth century. There are significant gaps in the first part of the album which raise questions as to whether a whole branch of the family may have been removed. This may have been done with good will to allow people to possess what belonged to them. Or it could have been the consequence of a feud, not unknown within my Scottish family. Almost all the photographs were taken by Dunedin photographers (the nearest city to where my ancestors settled), but three are from Glasgow; one probably taken immediately prior to emigrating, the other two sent, or brought, as reminders of relatives who stayed behind.

The album is of a typical Victorian format (Figure 4a), its dimensions and design suggesting that it was purchased in the 1880s. As shown below it has leather binding ornamented with gold, and gold edged pages with spaces for both sizes of photographs commonly produced at that time. Few photographs are identified. Mostly this is done lightly in pencil on the back of the card and accessing this information requires removal of the photograph from its slot in the album. In six cases the names are written in ink below the photograph. No dates are included, but the naming of my grandfather and his brother as children allows their photograph to be placed at around 1870. Further evidence of the age of the photographs is found from changing dress styles, thickening of the card base, the logos placed on the front or back by the photographers, changing corner shape (Vaughan, 2004) and matching the names and addresses of the photographers with the list compiled by Hardwick Knight (1971) a noted...
photographic historian. A small number of photographs have been previously stuck onto another surface.

This is clearly a retrospective album as an image from around 1902 of my grandfather and his wife, probably their wedding photograph, is placed on the opening page. My paternal great grandparents follow and the little boys from an earlier time appear towards the end of the album along with their photographs as young men. Another image related to a family later connected by marriage, again points to retrospective compilation. The compiler appears to be my aunt, as her name is on the back of the photo of her parents and the writing matches that on the album pages. As described in Vaughan (below) it is also consistent with the way she has arranged the album with her own parents first. If only she had named more people, what an even more wonderful legacy it would have been. The slots for many of the photographs are damaged which points to ongoing rearranging or searching for identification. Presumably she reorganised or assembled these photographs as a teenager or adult, after World War 1, yet no photographs in the album have come from her lifetime, (c 1905 onwards).
What can be learned from this album about the photographic technologies and practices of the late 1800s? The dominant type of photograph is the carte de visite (Figure 4b). From Vaughan (2004) I have discovered that

Most families would have had a photograph album - a smart leather volume that was deliberately made up to look like a bible (family trees had been written in the front of the family bible) and this was your family tree in photographs and often set out in family units with the owner's father and mother usually being first. So you distributed your twelve identical cartes far and wide, sent in the post to fill family and sometimes friends albums all over the world - particularly important where families have emigrated and the family back home wanted to see a photograph of the grandchildren.

Sometimes there were only six copies produced but nevertheless sharing was strongly encouraged by the number of images produced and the size of the format which could easily fit into an envelope. As was previously mentioned (2.2.4) in the Merrilees letters from Scotland, there was an expectation that cartes would be sent to supplement written letters. Those relatives did not comply. However, this family album belongs to another side of the family which lived within reach of the city, by horse drawn vehicle, whereas the others did not. These people certainly had the opportunity to have their cartes taken, as did their extended family and connections. It is likely, given the distance, and the condition of the
roads, that they would have stayed in town overnight which would have allowed time to get organised and present themselves refreshed and ready at the photographer’s studio.

The photographs have been taken in studios containing ornate chairs, tables and balustrades providing places to sit and lean. Drapes, softly painted backdrops and patterned floors are sometimes visible. Except when holding a child, women usually stand behind the seated man enabling the full skirts of their best clothes to be displayed to advantage (Knight, 1971). No-one smiles openly. Expressions rang from grim to enigmatic, in early instances influenced by the exposure time. The beaming, toothy faces of contemporary posed photographs are completely absent.

These nineteenth century photographs are evidence of a time when photographs were special, the image capture process was largely controlled by the photographers, who posed their subjects in similar ways, and despite competition between these studios, which changed their locations and partnerships reasonably frequently, the artificial settings they provided contained similar elements. We can trace the history of commercial photography through the durable products, but the subjects are of lesser importance. Even when major collections of studio negatives (plates) have been rescued from oblivion, people’s names are usually missing. The images provide a limited social perspective, as captured within the photographer’s environment rather than insight into the subjects’ lives.

It should be mentioned that some of these photographers, for example the Burton Brothers who are among those who photographed my ancestors, did leave their studios and provide scenic glimpses of unknown places and people in natural surroundings, especially Māori. These photographs, remote from the lives of those who came to the studios, could be purchased and later this led to the boom in postcards.

4.2.2 Adding colour

At this early stage in the history of photography colour was an important element missing in capturing the moment. Recognising this lack, attempts were made to add colour to the images. In our album there are a few instances (Figure 4c) where pink smudges appear on children’s cheeks and clothing trims are touched with colour. Over time this has not blended well with the background sepia and grayscale tones, giving a rather incongruous look which at first
glance suggests a child’s dabbling. Research indicates that it is in keeping with practices of the time “having a hand-colored photographic portrait became a status symbol, though most lower class people could only afford a rosy tint on the cheeks and gold paint on jewelry.” (Johnston, n.d., p. 2)

**Figure 4c:** Pink cheeks and touches of colour on images from the Beattie family album.

**Figure 4d:** Elizabeth and John Beattie. Hand coloured photograph and original, c 1870s or 80s.

**Full colouration,** or overpainting was also done in the nineteenth century. I have a possible example of this (Figure 4d). Lying in a cardboard box in the garage when I bought the family
property, was a rather tattered and bent cardboard portrait of unknown people. Sometime later I identified them as my great grandparents. Then I received the album containing the named original photograph. This couple died in 1898 and 1902 in their late seventies and early 80s. In the photograph they are probably in their late 50s or early sixties, placing the photograph possibly in the 1870s. The square corners (also found on the coloured photographs in Figure 4c) are another indication of placement around this time or earlier. It would be quite possible for the coloured portrait to have been contemporaneous with the original image. While it could have been done by a later generation Johnston (n.d.) stated, with reference to nineteenth century American practices, that “Most photographers offered a hand-coloring option for their portraits whether they employed a colorist, contracted out for coloring, or colored their own photographs” (p. 2).

Despite separation, the distant New Zealand photographers appear to have quickly adopted most of the practices of their northern hemisphere counterparts, even down to logo styles and placement (Vaughan, 2004). Therefore my portrait, which I have had mounted and framed, could be around one hundred and forty years old.

An interesting sidelight on the topic of colouration was offered by one of my participants (7fi). She had mentioned owning a hand coloured miniature of her great grandfather. In the interview she added

“And the person who did it, a sister, I think, was many years ago - she was an RA which was unusual for a woman to be accepted as an RA.... It's a Royal artist or something like that.”

This casts some doubt on whether the miniature was a painting or a hand coloured photograph. In New Zealand in the era of the carte de visite, “women worked in studios but as retouchers - removing flaws from prints - hand colourists and print preparers.” (Eggleton, 2005, pp. 17 - 18). Evidently, women, not yet practising photographers, were important in the colouring process. Photographers were also advertising themselves as miniature painters. Knight (1971, p.117) explains that:
Ability to paint or tint the photographic portrait varied, but the standard of work in many instances was high and photographers were trained artists enough to include miniature painting with photography in their advertisements.

The artistry of painting and photography was being combined in various ways, with rendering likenesses in colour being a desired outcome. Colour is an aspect that will be returned to across the years, as despite scientific and technological advances it continued to attract debate and made the naturalness of captured images problematic. Foresta (2010) summarises the situation for this period and later:

For most of photography's life color has been one of the biggest problems. Though . . . Daguerre himself speculated about color, the execution of color in a photographic world was elusive. Color in photography was considered neither true to life or stable to keep over time. To achieve acceptable color most photographers turned to artists who hand tinted each printed image, selecting colors long after the negative was made by the photographer.

4.2.3 The role of photographs

At this stage in our photographic history available technology had the potential to retain links between families dispersed from their “old world” origins, as well as reaffirming the sense of place and belonging for their New Zealand families. To have one’s carte taken was what was done. It was fashionable. Drawing on my collection of photographs I know that extended family and connected people such as a sister of a sister in law, merited inclusion in the family album. Links were given persistence through their material arrangement in purpose made albums. Photographic technology reflected the “sunday best” face of society and preserved this view for those who followed because of the durability of the card backed images. Through bought images it also enabled people to discuss, admire and contemplate, in a small manageable format, views they would probably never see, people who differed from themselves, some of it the stuff of dreams, but none of this kept for posterity by my family. Close and distant, public and private the wishes of the people were pandered to and stimulated by those who sought to make a living, often precarious, from this burgeoning profession (Eggleton, 2006).
4.2.4 Timeline - late nineteenth century

Only two of the three identified strands of picture makers; “commercial” and “skilled amateur”, were strongly present in New Zealand prior to 1900, as “ordinary photographers” were yet to emerge. The commercial photographer earned his living from portraits of people photographed in very constrained surroundings which make photographs in Victorian albums look superficially very similar to each other. Eggleton’s (2006, p. 17) description encapsulates the key features of this phenomenon while offering related social commentary.

Cartes and their successor the larger ‘cabinet’ photographs were extremely standardised. They were produced in spartan studios with the same props - columns, drapes, carpet, birdcage - reused for each subject who was restricted to certain shades of clothing (the collodion was insensitive to some colours) and made to assume a regulation pose. These images were about civic virtue and genteel respectability; codes that might crack and crumble if they were flouted.

He also refers to “standard hatchet faced expressions” (p. 17) which rebuffed me when I first viewed my great grandmother, but over time my view of her has softened and she has become a welcome part of my sitting room.

Additionally many of these photographers were wilderness enthusiasts striving to reach parts of New Zealand unknown to most. The introduction of the dry plate process in the early 1880s made this much easier. Alfred Burton, of Burton Brothers in Dunedin, previously mentioned, became well known for his images of Māori when he was able to enter the previously shut away, King Country region in the central North Island. His photographs of Māori in their own environment, although already showing signs of European influence, were

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1860s</td>
<td>Cartes de visite stereographs produced</td>
</tr>
<tr>
<td>1874</td>
<td>NZ government photographer appointed</td>
</tr>
<tr>
<td>1880s</td>
<td>Cabinet photographs displaced cartes de visite</td>
</tr>
<tr>
<td>1882</td>
<td>Burton brothers explore remote areas</td>
</tr>
<tr>
<td>1888</td>
<td>NZ’s first photographic club</td>
</tr>
<tr>
<td>1888</td>
<td>Eastman’s No 1 Kodak camera</td>
</tr>
<tr>
<td>1896</td>
<td>Pocket Kodaks advertised in</td>
</tr>
</tbody>
</table>

Table 4a Photography timeline late 19th Century
very different from those posed and captured in studios by other photographers of the time (Eggleton, 2006).

In 1874 the government appointed a photographer, the forerunner of many whose role was to document New Zealand life from the perspective of those who ruled. “They portrayed the political, mercantile financial and educational symbols of control.” (Eggleton, 2006, 18). The government photographer’s images were intended for mass dissemination.

The other strand, starting to emerge in this period was the skilled amateur. In order to own and operate the cameras of the time people needed money and aptitude. Sometimes there was overlap with commercialism, and these enthusiasts won prizes and went on to establish a market for their photographs, but often their goals were artistic. The first women photographers also began to appear as the clumsy equipment became easier to handle. Camera clubs were established and the ideas of pictorialists who played with soft images and fuzziness infiltrated these groups (Eggleton, 2006). This led to a form of elitism which has persisted in some respects until recent times. Manipulation of images through processing techniques was common and links could be found to current digital possibilities. Even some of the terms used in image manipulation applications today are reminiscent of these processes.

Creating, selling and viewing stereoscopic images became popular. New Zealand examples from well known photographers such as the Burton brothers were marketed nationally and internationally. Wolf (2011) considers the stereo viewer in the Victorian lounge filled a similar function to “todays DVD or Blu-ray player.” (p. 96)

With his invention of the No 1 Kodak camera, an American, George Eastman, in 1888 took the major step which eventually democratised camera use and placed it within the reach of ordinary people (Olivier, 2007). The ease of use was premised on the availability of a processing laboratory which handled both the film and the camera enclosing it. New Zealand did not have these facilities which may have delayed introduction of the first Kodak camera. However the word ‘kodak’ was soon being used in print as a synonym for camera (Otago Witness, 31 May, 1896). By 7 May, 1896, pocket Kodaks, a new development, were being advertised in the local Dunedin newspaper (Otago Witness, p. 34). The major step forward with these was their small size and daylight loading and unloading of film. Significant
changes in photographic practices soon arose from Eastman’s innovations and these belong in subsequent time periods.

4.3 1900 to 1920

The family photographs I have from this period include three sets developed from glass negatives and a small collection of other images that include a postcard, two wedding photographs, a large scale sepia image and a school group. I have also seen a number of commercial postcards made of local scenes, mostly reprinted in recent years or located online. Overall they represent significant change. Unlike the previous era only the wedding photographs and some postcards are produced commercially, although images captured by the amateur may have been processed by others.

4.3.1 Family amateurs and glass negatives

In this period my grandparents married and their children were born. The photographic legacy of this time shifts from my grandfather’s to my grandmother’s family. There is a dramatic change in what has survived. Three boxes of large size glass negatives, were carefully stored on a high shelf in the house I bought, along with a great uncle’s christening gown, but there is very little evidence of what was done with the images. Two photographs have been printed and made into cards. One is a neighbour and relative through marriage (Figure 4e), in army uniform before leaving for World War 1, where he was killed. The other is my great grandmother feeding her sheep. This was made into a birthday card for her granddaughter. There is also a very large size framed enlargement of the soldier’s photograph in the local museum.

Figure 4e: John Beattie, neighbour, ready for war. From glass negative.
Various clues indicate that the photographs were taken after 1905 and probably in the 1910 to 1917 period. As there are many images of animals, shots of local ice and snow, and the family kept the glass negatives, it seems likely that a family member was the photographer. The glass plates are mostly in their original boxes and the instructions for developing the plates are written on the box (Figure 4f). I spoke with an expert in early photography and he affirmed they would almost certainly have been taken by a family member and developed at home (Pers com. Gary Blackman). The enlargement bears the name of a Dunedin photographic company of the era, but it may have been possible to take in one’s own plate and get the enlargement done.

Who took the photographs is an intriguing question? By this time the family comprised three women, my great grandmother and her two unmarried daughters. My grandmother, the other daughter, apparently visited every Sunday and photographs of her children, at their grandmother’s place, confirm visits. This is the same family who for so many years had failed to send their cartes back to Scotland. Did one or both of the daughters take up photography? They appear to have enjoyed posing and the photographs can be roughly divided into two categories; dressed up (Figure 4h), and farm life (Figure 4g).
The images on the glass negatives illustrate three major differences from the previous era; the shift from professional to amateur photography, outdoor settings including animals rather than staged indoor settings, and the possibility of women becoming photographers. This is in accord with trends in other countries as well as other parts of New Zealand, but in this case it is not associated with recent camera innovations, in particular George Eastman’s Kodak ‘revolution’. The dry plates used to capture these images were around from the early 1880s, although there may have been more recent refinements in cameras or developing processes that encouraged wider use.

The quality of the photographs varies. After so many years of inattention I was able to have them all printed and digitised at considerable cost. The best are sharp and well composed, others lack clarity and include distant figures and sundry animals. However, whatever the quality, they have intrinsic interest because of the inclusion of home exteriors and interiors, and details of farm life of an era long gone, as well as presenting likenesses of close relatives never met. This raises questions about what we choose to photograph. By capturing images of the exceptional, or on
special occasions, do we miss the ordinary which could have as much or more interest for people of the future?

4.3.2 Other local photography

To place the Fletcher family’s photography ventures in context I have looked at contemporary local examples and the major shift from plate to film which transformed photographic practices around the world. Two examples illustrate what other local people were doing in terms of photography around the turn of the century and early in the 1900s. One relates to an unknown boy, the other a local woman who went on to become a known photographer.

The boy’s account describes climbing the mountain, the Rock and Pillar range, which is a dominant landform appearing in the background of some of the Fletcher shots. His writing reveals subjects of contemporary photographic interest and a little about technical aspects.

On Thursday we started off at about 10 o’clock, intent on reaching the top of the mountain, and I took my camera with me with the object of securing some snaps of the creek etc. . . . After we had been climbing about an hour we came to a pretty little fall, with broadleaf and fuschia trees above it and toi-toi grasses and ferns at the foot. I unhitched my camera, and setting the shutter to a thirtieth of a second snapped it, and trudged on congratulating myself on being so lucky as to have the chance of photographing such a pretty scene. (Otago Witness, 21 February, 1906, p. 74.)

Later he spent twenty minutes fruitlessly trying to photograph “a magnificent cataract between two rocks”. When he reached home he developed his photos, “ . . . and the results were very good. Not a single photo was spoiled” (ibid). Although this boy was driving a cart to collect dead rabbits, he may have still been attending school as he was writing a letter to a children’s page in a newspaper and signed himself ‘Indian Chief’. Perhaps ‘Indian Chief’ ́s’ income from the rabbit cart allowed him to purchase a camera?

Photography had obviously become something for ordinary people to do and natural beauty was considered worthy of capture. Developing the prints at home was clearly not a problem.
Of further interest is the boy’s use of the terms “snaps” and “snapped”, which came into vogue with the early twentieth century move to snapshots, when technological change made lengthy exposures unnecessary. Discovering Jessie Buckland in a history of New Zealand photography was a pleasant surprise. Her family is said to have farmed Taieri Lake station in this locality; the actual farm where I lived for a time, as a child. Main and Turner’s description of her photographic background provides further evidence of women embracing this hobby, in a rather remote area, and capturing ordinary daily events. Although she left the district early in the twentieth century, a little before the Fletcher women seem to have begun their photographic endeavours, they lived not far away and are very likely to have known of each other.

_Isolation meant the Bucklands had to make their own amusements, hence its more than likely that the camera Jessie used, was passed from brother to sister on the farm and all participated in the joys and frustrations of photography at different stages . . . The family album shows a range of activities from trapping rabbits to cutting hair in the open. Besides these daily routines, there are a large number of prints which were obviously forwarded to various photographic competitions.” (Main & Turner, 1993, p. 27)_

Subsequently Jessie Buckland moved to Akaroa where she cared for her parents into their old age, set herself up as a photographer, and continued to have photographs accepted by illustrated magazines (Main & Turner, 1993).

### 4.3.3 Marriage and children

Both my maternal and paternal grandparents married in the first decade of the twentieth century, in 1907 (Figure 4j) and 1902 (Figure 4i) respectively. Their marriages were celebrated in the local Presbyterian church. According to my mother, wedding photographs were usually taken afterwards at a photographer’s studio in Dunedin and this view is supported by the studio name on the back of an original wedding photograph. This was made possible by a totally unrelated technological development; the advent of the train, which reached Strath Taieri in 1891. An account of my great aunt’s wedding in the same local
church is offered, showing how the train fitted in with the way local marriages were celebrated.

“The bride wore a very becoming travelling costume, with hat to match. After the wedding breakfast the happy couple left for their home in Dunedin by the afternoon train, when quite a large number of friends were at the railway station to bid them good-bye.” (Otago Witness, 7 May 1902, p. 31)

In this case they were going to live in the city, but my paternal grandmother (Figure 4i) who lived locally also seems to be dressed in a similar travelling costume for her wedding, while my maternal grandmother (Figure 4j) is dressed in the more conventional wedding outfit and photographed in a studio setting.

**Children in sepia**

One large format photograph (Figure 4k), not on card, has survived from this time which lacks albums. It again shows a major shift away from the studio portraits of the previous century. The children are in what looks like a vegetable garden, with tools in hand, the girls are of primary school age and the impression gained from clothes and stance is that possibly
this was a real happening, although they have paused for the camera. This points to a family photographer and the size of the print suggests it is from a dry plate exposure.

4.3.4 Postcards

I have one postcard (Figures 4l and 4m) which is still a mystery to me. On one side is the standard postcard format and on the other a picture of the house I now live in, with my grandfather and his family posed at the front of the house. The fact that my grandmother is not included could indicate that she was the photographer. This would fit with the photographic background of her family, owners of the glass negatives. However, at some stage this has to have been commercially printed and so far I have found no references to people being able to have their own photographs turned into postcards. Possibly a traveling photographer could have captured the family group as there is also an earlier family photograph taken in front of the house around 1911, which has a studio mount. Whatever the origins of the image it must have been possible to have had a small number of postcards printed for personal use.
This was the boom period for postcards. At the local museum I have found examples showing the township in 1911. These were taken by Muir and Moodie one of the foremost photographers and dealers in postcards in New Zealand. The content of the cards suggests that they were trying to document localities, as well as framing scenes that would have commercial value. Some of the Middlemarch ones have an aerial perspective (Figure 4n, lower right), having been taken from one of the water towers placed at either end of the railway station to quench the thirst of the steam engines. Of particular interest is a pair of images of the “English church”, one is colour, presumably derived from a hand tinted negative and the other is grayscale (Figure 4n). There is also a set compiled into a greeting card (Figure 4n, lower left) which is not dissimilar from what can be produced digitally today.
4.3.5 The Brownie

The story of George Eastman and his Kodak and Box Brownie cameras, which were introduced during this time, cannot be ignored. My first camera was a Box Brownie and I had no idea of the history of this innovation. As previously mentioned the use of film was an 1888 invention, but in New Zealand it did not come into general use until later. However, the Brownie which overtly targeted child photographers and removed technical barriers from photography was quickly brought to this country, following its United States introduction in 1900. Its development is a fascinating tale which is told in some detail, as it shows the way in which technological change was marketed and in turn inserted back into the very source of its inspiration. While copyright had been established from the 1870s it seems to have been ignored in this case, as shown below.

A brownie was an invisible Scottish pixie, or sprite. The term was used in the United States (and not surprisingly in the Scottish settlement of Otago as discovered in the children’s pages mentioned above; 4.3.2) In the 1880s Palmer Cox created illustrated poems, featuring Brownies for magazines and books. Drawings of the little creatures gave them many differing attributes and they kept pace with technological advances such as the telephone (Olivier, 2007). The Brownies became so popular that they were used for marketing purposes, with and without permission. In 1900 Eastman moving aside from the “you press the button, we do the rest” motto for his Kodak No 1 camera turned his attention to a children’s camera. Surely if it was possible for children to take photographs, then anyone could. The intricacy of the new camera’s associations with Cox’s Brownie characters is intriguing.

... no company employed the sprites with as much impact and meaning as did Eastman Kodak. Unlike Ivory Soap and other Brownie-endorsed products, Eastman’s “Brownie” camera adopted not only the Brownies’ image, but also their name and characteristics. From his first use of the Brownie in 1900, Eastman increasingly took control of Palmer Cox’s characters. The camera and the Brownie soon became so inextricably linked that Cox himself adopted photography as part of the Brownie’s world.” (Olivier 2007, p.7)

The Eastman Kodak company campaign not only seized the name Brownie for their camera but they issued their own publication “The Book of the Brownies” which contained a fairy (or
Brownie) tale written to explain how this wondrous machine came to be (Olivier, 2007). When a Brownie was summoned before the Queen of the Fairies he was granted one request.

In reply he said:

*Give to me that which will bring back pleasures past and double pleasures present - that I may bestow it on mine earthly friends.* (Eastman Kodak company cited in Olivier, 2007, p. 10)

The Brownie was then handed a box and instructed to:

*Speed you back to earth again, and in a city near the great inland seas, you will find a man having power over light and darkness. Give to him this box, that he may reproduce it for the benefit of your children friends - all you ask for, and more, the box contains.* (ibid)

So Eastman mystifies and justifies his role as manufacturer of cameras for children. Brownie camera clubs open to child owners of the new technology were promoted and photography was touted as a “universal language” (Olivier, 2007, p. 14)

This emphasis on children as picture takers strongly interests me. I grew up in a time when children seldom, if ever, used cameras and until now I had thought that the digital camera was a breakthrough enabling children to capture images without the risk of spoiling costly film. When I first encouraged year 8 students to work with year 2 students to take digital photographs in 1998 it was considered innovative. Yet early advertisements for the Eastman Kodak product claimed that “Even in their kindergarten days, the youngsters can make good pictures with a BROWNIE.” (Kodak trade circular, cited in Olivier, 2007, p 15.) I wondered if the adoption of photography by children may have been an American phenomenon, but certainly in the initial period this is how they were promoted in New Zealand. (Figure 4o)

In talking with a number of people including one in her nineties, Box Brownies are recalled, but children owning and/or using cameras is not something which is recollected. The cost of film and of developing, and the special place of the camera, which was used sparingly, does
not seem to have placed the Box Brownie in the hands of children to any great extent in New Zealand.

By targeting children in advertisements ease of use was being emphasised. This may have been a ploy by Eastman Kodak who did not want to tarnish the reputation of their Kodak camera intended for the serious amateur. According to (Olivier, 2007, p. 3) quoting from an Eastman Kodak trade circular, (March 1900):

*the Eastman Kodak Company warned in 1900 that ‘The Brownie is not a Kodak’ and urged retailers to shun such brand-demeaning slogans as ‘A genuine Eastman Kodak for 99 cents.’*

The unskilled taking of snapshots (child’s play) was being separated out from the skilled capture of images by those who considered themselves photographers, but the advertisement above (figure 4o) nevertheless does make the brand name link.
Major changes have taken place, and the three strands while exhibiting a degree of overlap are developing distinctive differences and evolving characteristics.

**Professional photographers**

The professional photographers dependent for their livelihood, on commercial success, continued to come and go and join new ventures. Changing with the times was apparently necessary. Muir and Moodie, a Dunedin firm mentioned above is a good example of people who adopted new approaches, while retaining benefits from the old. Both Thomas Muir and George Moodie had worked with Alfred Burton, one of the esteemed Burton brothers and purchased that business in 1898. Muir specialised in portraits and Moodie was an outdoors person (Main & Turner, 1993). Buying Burton brothers also gave them rights to the catalogue of that firm, which had in turn purchased the stock of Melhuish and others at an earlier date (Eggleton, 2006) This allowed Muir and Moodie to become publishers of images and to print their own name on them rather than that of the original photographer, which clouds the origins of many early photographs. However their prime innovation was to seize on opportunities to cater for “the burgeoning tourist trade”. (Main & Turner, 1993)

*Table 4b* Photography timeline 1900 - 1920.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1900 - 1914</td>
<td>Postcard boom</td>
</tr>
<tr>
<td>1900 - 1920</td>
<td>Snapshots taken with inexpensive cameras.</td>
</tr>
<tr>
<td>1900</td>
<td>Box Brownie camera introduced.</td>
</tr>
<tr>
<td>1900</td>
<td>Half tone processing became viable for magazine reproductions of photographs.</td>
</tr>
<tr>
<td>1900</td>
<td>Auckland Weekly News produced a picture supplement.</td>
</tr>
<tr>
<td>1903</td>
<td>Autochrome colour process patented. Viewing difficulties.</td>
</tr>
<tr>
<td>1914 - 1918</td>
<td>World War 1</td>
</tr>
</tbody>
</table>

Muir & Moodie travelled the country to update the most popular views and anticipate the needs of a new generation of settlers and tourists, for whom the views symbolised material progress within a setting of accessible if not tamed nature. (p. 24)
In the early nineteen hundreds they became involved in the newly created postcard boom. After initially cropping their own photographs to suit and printing on card

... it became more profitable to send their prints to Germany for card to be printed by the photolithographic process ... To meet public demand, hand colours were sometimes added: penny plain, tuppence coloured. (Main & Turner, 1993, p 24)

This option of coloured images was shown in the Middlemarch collection. (Figure 4n).

These commercial products, created by professional photographers, were consumed by the ordinary person, with women and children in particular collecting and swapping these cards. The popularity of postcards in New Zealand is shown by the number of postcards posted during this period. The figures rose from 1,453,463 in 1903 to reach a peak of 14,188,642 in 1909 after which it fell away to 11,252,527 by 1912 (Knight, 1971, p. 89). Although printing in Germany and Austria would have been disrupted by World War 1 it seems that the phenomenon was starting to lose popularity before that time. Muir and Moodie closed their previously highly successful business in 1916.

In addition to postcards Muir and Moodie were also successful in having their work published in the illustrated magazines which, like the postcards, capitalised on the availability of photolithography. The best known of these publications was the Auckland Weekly News, later the Weekly News, which introduced its picture supplement in 1900. These photographic centerpieces brought images of the day into ordinary homes throughout New Zealand, and this continued for seventy years. Outdoor toilets and even indoor spaces (Figure 4p) were sometimes lined with these reminders of everyday life and special occasions, compiled from throughout the country.

The skilled amateur

Magazines such as the Weekly News ran photographic competitions. These, along with the opportunities afforded by camera clubs formed a bridge between the commercial world and that of the enthusiastic and skilled amateur photographer. While the camera clubs continued to have an art focus some of the members of these societies went on to win competitions, have their work recognised and eventually make their name as professional photographers.

Jessie Buckland, mentioned above was one of the people who began with competitions and later became established on a commercial basis. One of a small number of women photographers who were successful in winning awards and in selling their photographs, she followed the pictorialist traditions which became entrenched in the camera clubs. From her early days on Taieri Lake Station she explored the creative and artistic possibilities of photography, moving beyond capturing scenes of natural beauty and everyday occurrences, to creating artificial tableaux. The subjects assumed roles and highly symbolic compositions were photographed and captioned to highlight their meaning (Eggleton, 2006), (Main & Turner, 1993). This type of work was foreshadowed by known women photographers such as Englishwoman, Julia Margaret Cameron who assigned roles to people who sat for her portraits (Williams, 1986).

The art focus of the camera clubs, now accessible to more people, through availability of lighter and easier to use cameras, contrasted with the boom in snapshots. Eggleton (2006) claims that the
... casual randomness and visual naivety of the snapshot were emphatically excluded. The most highly regarded photographs emphasised a certain artifice, thus evoking the character of paintings, or lithographs, or even sculptures.

A photograph it was claimed is taken by the camera, but a picture is made in the darkroom. That is, a subject was photographed not so much for what it revealed as visual fact but for its possibilities as a print, once it had been manipulated. (pp. 46 - 47)

The ordinary person, producing and consuming photographs

That takes me back to my third strand, the camera club disparaged, snapshotter who came to the fore in terms of the number of photographs taken and cameras bought, once they became readily available and not too costly. Williams (1986, pp. 19 - 20) considered that, “as photography became a medium increasingly accessible to all, the educated amateurs of the Photographic Society struggled to retain their exclusivity.” She is one of the few writers who addresses the ordinary snapshot in a serious and considered manner, while also recognising its strong familial connections. It is probably not coincidental that her topic is women photographers.

The notion of family emerges more strongly through the snapshot than it does through other photographic modes . . . Snapshot photography poses as the only photographic genre which could be said to be naive, the result of simple consciousness, or an uncluttered wish to obtain a record and to find proof and evidence of a particular course of events, of certain individuals, or of a pattern of experience. (Williams 1886, p. 72)

The Brownie, although intended for children was used by others and a wide range of cameras were available in the first decades of the 20th century. Not only did they cater for various levels of skill, but developing options allowed people to produce their own prints, or have it done for them along with retouching of negatives and enlargements. (Otago Witness, 20 November, 1901)

The extent of the technologies involved is shown in an informercial type article in the Otago Witness, a weekly newspaper. People needed to get an outfit (which was all the bits they required) and the initial cost was acknowledged as being the principal one, “but it is not very
great either nowadays” (Otago Witness, 20 November, 1901, p. 2). The customers were assured that

*In Dunedin hundreds of amateurs have been supplied with complete outfits at Marshall’s Pharmacy, in Princes street. They have a photographic department over the Pharmacy stocked with over 100 cameras of all kinds and sizes, and all the requisites necessary, even to albums and mounts. By every mail steamer they receive fresh supplies of cameras, plates, P.O.P bromide papers, and the latest novelties in mounts including pretty Christmas cards, plates of all kinds, kodaks, etc., etc. So comprehensive is their stock that young beginners can obtain at Marshall’s a complete outfit for 10s 6d or a ‘Premo’ 5 X 4 outfit for 50s. that will produce perfect pictures, but on a smaller scale than with the larger tripod stand apparatus; while professionals can be equipped with a complete plant out of the stock in hand. (Otago Witness, 20 November, 1901, p. 2)*

Further advice was offered on the appropriate type of camera for different purposes and free lessons were available in the pharmacist’s own darkrooms for anyone who purchased an outfit. (Ibid)

It may well have suited my ancestors to develop their own photographs, as they lived at a distance from the city, but they were also not using the simple cameras that were driving the snapshot boom. While their photographs in many ways are typical of the snapshots of the time; mainly outdoor settings, the inclusion of everyday happenings and a strong family and home focus; in other respects they differ. I would suggest that they had at least some

*Figure 4q: Miss Agnes Fletcher enjoyed having children brush her hair.*
knowledge of the camera club movement, there are even possible signs of negative manipulation in the skies which have a brushed appearance in some shots. Their choice to remain with the large format plates, and some of the poses and subjects hint at other aspirations. A still life type photograph and an indoor shot of a woman with her long hair ready for the hairbrush (Figure 4q), stand out as different from the other images.

From my mother I also know that her “in laws” were considered to be ladies and that they spoke differently from other local people. The head of the household, who died prior to the creation of the surviving photographs, was the local doctor. All this points to people who probably kept themselves well informed, beyond their rural home.

**World War 1**

The second part of the second decade of the twentieth century shattered the steady growth and comparatively settled lives of the relatively new colonists and the Māori who came before. World War 1 and the subsequent influenza epidemic left no families untouched. In the absence of so many working age men, women took on new responsibilities, but trade links which had supported the photographic industry were disrupted. As far as the ordinary photographer was concerned this previously enjoyable hobby was now, too often, called on to provide the visible remains of lost loved ones. But the photojournalist had come to the fore and published photographs from the 1914 - 18 period (Wilson and Horton, 1989) dwell on the war effort of those who remained at home and highly optimistic views from the theatres of war as shown by these captions:

“*Refreshing after the work in the trenches: New Zealand, Australian and British soldiers enjoying a bathe off one of the beaches at Gallipoli*” (p. 145).

“*Our boys make the most of an opportunity. New Zealanders obtaining fresh milk from a cow abandoned by its owners in a village on the Somme*” (p. 166).

“*A Māori soldier, buying cakes from a vendor*” (p. 159).
A scene in the New Zealand trenches on the western front. This dug out is made for two men. It is long enough for them to lie at full length. Here our boys can rest with a fair degree of comfort and security. (p. 156)

And the photographs show this was so.

A communicative wartime use of photography, which has left little trace was discovered by Callister (2008). The YMCA had an important role in providing services and recreation for the troops and maintaining links with home. In 1917 the Dunedin branch of this organisation initiated a project engaging members of the Dunedin Photographic Society in photographing women and children whose husbands, sons and fathers were serving overseas. These photographs were compiled as lantern slides, now lost, and shown to the Otago forces on the Western front. Groups gathered at churches for the photographic occasion and reproductions from the Otago Witness are the only visual reminders of this event.

This happening is worthy of note for several reasons. It required co-ordination across the globe in a time of war, allowing those at home to feel they could reach out to men they may not have seen for years. At the receiving end the soldiers could see children grown beyond recognition and reminders of others, almost all women, who had previously been intertwined in their lives. It provided a boost for the Dunedin Photographic Society, previously dwindling in membership due to changing technologies and wartime absences (Callister, 2008). It is an example of the value of projection technologies in providing common group experiences, but also a reminder of the fragility of these images, dependent on non durable media and specialised equipment. These probably high quality screen images are lost while inferior small, difficult to see detail, snapshots may have survived. In a time when we increasingly favour screen viewing; computer, television, digital photo frame, data projector, interactive whiteboards and new innovations such as tabletop devices in development, remembering the long history of lantern slides we may be prompted to think carefully about the artifacts that remain when the screen image is gone.
4.4 1920 to 1949

4.4.1 Introduction
This period of ongoing transformation of New Zealand society was affected by dramatic change as worldwide events intruded on these small and remote islands in the form of the Great Depression and World War II. During most of this time my family continued to live in the rural Strath Taieri locality. Photo albums have survived from my father’s family along with numerous other photographs, most of them, in studio formats, representing important occasions. One album carries on the snapshot tradition (Figure 4r), another turns to mainly postcards and purchased images to illustrate a South Island trip undertaken by relatives. From my mother’s family a number of small snapshots have been salvaged. Most had appeared in family albums, no longer available. These images have been digitised and shared amongst family members to prevent further loss. In digital format they carry a representation of what was, but the object is gone (Vestberg, 2008); the thing that carried the traces of people who cared, and stored or arranged in albums these tangible reminders of lives past. They provide a more comprehensive view of the times, although mostly they show individuals, or groups posed for the camera and they do not illustrate family interests to the

\[\text{Figure 4r: Beattie family snapshot album.}\]
same extent as the paternal photographs. I was born during this period and towards the end I have some photographs I can relate to personally, some recalled, others I have been told about. An early memory as a subject, is being chided to smile and not scowl for the camera, reflecting that desire for a family snapshot to show happy people, (Spense & Hollland, 1991)

I also have another album containing at least one photograph from this period. It comes from my husband’s family and represents a very different view of everyday life from a King Country Māori perspective. More detailed reference will be made to this album in the next section.

The disparity between the quality of the professional photographs and those taken with the small cameras of the day, producing distinctive small snapshots is very apparent. As a family, our home produced image bank moved backwards in terms of quality from the glass plates to the reel film cameras of this era (Figures 4s and 4t), although it is gratifying to find that some of the surviving images can be enlarged satisfactorily when digitised. Examples will be shown which demonstrate that quality, whether from professional, or everyday perspectives has certainly not progressed in a straight line (Figures 4u and 4v). This is understandable when it

**Figure 4s:** Beattie family album 1920s. First page identifies family
is appreciated that the photographic print is the outcome of interacting processes and technologies. Cameras have size, lens type and shutters which may vary. The image is captured onto plate, or flexible film of different types. The developing processes, which may have included enlargement, especially to counteract miniaturisation at point of capture, could be carried out in various ways, using slightly different substances. Finally the image could be printed onto coated papers with differing attributes and weights, then framed, mounted, or included in an album using glues, mounts and card that again varied.

4.4.2 More Beattie family albums

There are major differences between this album containing 1920s photographs and the previous one comprising almost all pre 1900 images. This 1920s compilation is much smaller and less ostentatious and it is made of dark paper, not card. Small frames of different shapes are provided, encouraging cropping of viewed images, as compared with the standardised between page pockets of the 19th century album that reveal all or most of the print. 1920s photographs are small and on paper, not card backed. They slide between double pages where they can overlap in a disorderly manner to show only that which is wanted and orientation is not consistent. Both albums allow space for captions, but in each case they almost cease after a few pages.

Enlargement and enhancement of an image from the 1920s snapshot album (Figure 4u) has brought out some detail and allowed me to see that my grandmother is posed at the front of
the house where I live. But the image is not sharp. By comparison the digital images taken from the glass negatives can be enlarged considerably and retain their quality. Time and a dusty environment, not greatly alleviated by the pieces of toilet paper placed between the glass plates in more recent years, have left their imperfections, but the underlying quality of the much older images (Figure 4h and 4v) of my grandmother (or her sister), is evident.

*Figure 4u:* Mary Beattie (nee Fletcher) at the front of her house in Middlemarch.

*Figure 4v:* Mary Beattie (nee Fletcher) or Agnes Fletcher at Ngapuna. Cropped enlargement.
The trip album

This album is dedicated to one happening; a tour of the South Island undertaken by my aunt and a relative in 1941. In two respects the album differs from others in my possession; it is comprises mainly bought photographs and includes some detailed information. All the members of the tour party are listed but first names are not used, hence some confusion over the composition of the party. White ink is used to write on dark charcoal lightweight card and the format has changed to allow photographs to be displayed with corner mounts (Figure 4w). Although the compiler started as if she would write a narrative of the trip embellished with photographs, this soon ceases.

The album is incomplete and has photographs missing. One of the few snapshot photographs (Figure 4x) shows imperfections and no written explanation of the scene. Damage to the film could explain why such careful recording stopped so soon. The inclusion of purchased colour photographs is a first for my albums, but I suspect colour film was not used. These (Figure 4w) are reminiscent of the postcard shown in Figure 4n.
The enthusiasm of intentions when a situation is new or novel and the reduction in input as it becomes commonplace, or more distant in time, as illustrated above, appears to show up in three ways with regard to photographic practices. Identification of subjects and places dwindles, albums are sometimes not completed and in the case of children they are photographed less frequently as they get older and the family grows. In our family there are fewer photographs of the younger children. The diminishing frequency of photographs as a child ages is in keeping with the example described by Kuhn (2007) where photographs of a participant ceased around the age of six or seven. The Chinese subject explains “the absence of pictures of himself after that age as, paradoxically, to do with the fact that at just around this time, the early to mid 1980s, his parents bought a camera” (p. 289). Kuhn, however, points to Chalfen’s findings “that photographs of children in his American collections of ‘home mode imagery’ also tend to tail off at this sort of age” (p. 289).

My participant data suggests that the desire to document, our times and our passing, through visual information and complementary texts is felt by most people, but while a few do this meticulously, most do not carry out their intentions fully, or to any significant extent. Like me they are waiting for time and opportunity. Meanwhile the knowledge that made these photographs important recedes in the flow of experience. Two careful archivists (6mi) and (7me) from my study, perhaps not coincidentally, were also collectors of other items.

4.4.3 Photographs for display

The earlier album (Figure 4a) which seems to have much higher status, contains only professionally produced studio portraits while the 1920s album includes only family snapshots in keeping with the label on the cover. However, special studio photographs from this era and later are presented in display formats, although in several instances the materials used are inferior and less durable than the robust Victorian cards. These display photographs cover weddings - for each

Figure 4y: 1920s framed wedding photograph ready for hanging. B & H Thompson.
member of the family who married (Figure 4y), a school jubilee and sports teams (Figure 4z).

A new innovation, 1930 for my first example, was the wide format panoramic view for a large group which has the present day disadvantage of not being able to be easily digitised on a standard scanner. Rephotographing is necessary and even then it is difficult to produce a satisfactory digital image of the broadest panoramas. It is noticeable that in several instances surrounding mounts have deteriorated, a feature not found in earlier card mounts. The type of glue and/or paper or card are possible causes for this distinctive spotting. The soft folding display mount had also come into vogue. Its purpose seems unclear as it was capable of standing to reveal the photograph but the materials used did not suit the design, whereas stiff card mounts from a similar period did not have attached stands. Only one photograph was framed for hanging on the wall. If even a moderate sized family had wanted to display their special photographs there would have been a clutter of rather insecure items ready to fall at a gust of wind. But perhaps they were secure in the dark, not really lived in, confines of the front parlour.

4.4.4 Family differences

My maternal and paternal families tended to photograph different kinds of subjects, although using similar technologies characterised by small prints and the need for a magnifying glass to identify people in larger groups. Unexpectedly the staid, presbyterian McFadyens and their connections tended to perform for the camera. They picknicked among the tussocks and gathered in large groups for family occasions. In the pair of 1930s picnic photographs (Figure 4a2) the men appropriated the women’s belongings and posed in their hats.
The Beatties on the other hand favoured photographs of individuals, or pairs. They also liked to photograph their animals, perhaps following on from the Fletcher tradition. Unfortunately the animals are scarcely recognisable (Figure 4b2), a consequence of the small format, and the difficulties in getting an animal to pose and to appear separate from its background when

**Figure 4a2:** the extended McFadyen family picnic in the tussocks. The photographs have the fancy edges typical of the 1930s.

**Figure 4b2:** An inconspicuous cat was one of several low quality animal images in the 1920s Beattie album.

**Figure 4c2:** Fletcher family dog. From a glass negative, early 1900s. The enlargement shows that the dog’s head has moved, but the stationary parts can be enlarged much further with no loss of clarity.
using black and white film. The snapshotting cameras now had improved shutter speed to deal with fidgety felines and frisky dogs, but the results again lack the clarity of earlier images (Figure 4c2) and one would wonder why they persevered. It may be as with the adults in my research sample, that they knew pets did not have long lives, and a photograph was all they could keep from those times of relaxation and pleasurable interaction with their animal companions. Possessing the photograph may be enough, quality might not matter. Or more simply you photograph what you feel good about, hence giving a positive slant to future recall of the past and reinforcing with proof, knowledge of moments we know cannot be halted except through image capture.

Although the McFadyens were farmers the only animal photograph I have seen is of my grandfather with one of his Clydesdale horses exhibited at the Agricultural and Pastoral show. A proud moment to be kept and savoured.

4.4.5 The forties - a new family emerges

Moving into the forties enters my lifetime, but there is no dramatic shift in photographic practices or technologies. Our family photographic record is erratic. We started off with a camera and an album which captured my early days and my parents relaxing on their farm. From about 1944 until 1948 there appear to be no family photos except for those taken by others when we were away from home. This important first album, poured over as I grew up, was damaged in a leaking storage shed and no longer exists. A few photographs were salvaged but I do not have them. Some have been reacquired from an aunt and a cousin. I feel this loss because it is part of my experience. We can only feel loss for what has been known to exist and this has relevance for our digital images. While I can wonder at the longevity and quality of the collection of photographs that has found its way into my hands, I know nothing of what might have been; the losses unknown. Our photographs which disappeared were associated with my earliest memories and told part of our family story, which is little known by a 16 years younger sister. It is almost as if we grew up in two different families lacking the links of visual connections between my country life and her town upbringing. In between were three other children maintaining tenuous family connections across those 16 years. When I was about two and a half years old I was the subject of a studio portrait (Figure 4d2). I cannot recall the occasion, but I do remember a few years later when my parents were
persuaded to have it coloured. This was a common practice from the forties and into the
sixties when traveling representatives of photographic companies canvassed households for
their custom. My recollection as an adult, who succumbed to their pressure, is that they were
hard sell promotions. Being the oldest I was the only one to ever have a studio portrait done,
and for many years I was proud to see the coloured version displayed under glass in our
home. It also suffered later as did our family fortunes and belongings. When I eventually
received it the glass was gone and considerable damage had occurred. However, along with a
small snapshot recovered from a relative, it embodies the little blonde girl that was me
(Figures 4d2 and 4e2) Missing is another picture shot with my curls in disorder, as I struggled
to keep a cat on my knee. The photographs are the memories, the events are lost.

Reviewing photographs from my childhood reminds me of the role of light in the
photographic process. In the 19th century and in many parts of New Zealand, well into the
20th century effective use of natural light was of paramount importance in the production of
good photographs. Commercial studios were designed with this in mind (Knight, 1971). The
introduction of electricity enhanced possibilities for the professional photographer, but the
ordinary picture taker still relied on natural light. With very few exceptions (Figure 4q) the non professional photographs in my collection are in outdoor settings and would usually be taken around the middle of the day. Even so, post World War I and through to 1950, my family struggled to get satisfactory results. In Figure 4f2 my sister and I squint into the sun and shadows obscure our features, but the photograph still has personal appeal. The introduction of flashlight photography is hard to date because of the danger and nature of early attempts, discussed in the timeline, but it does not appear in our everyday photographs until the next time period.

4.4.6 Time line: 1920 - 1949

A reason for comparing photographs from different eras is to enable the consequences of changes in practices and technologies to be appreciated. We have a notion of progress, which is evident in many developments such as the ongoing improvement and refinement of the motor car. Vehicles have become more comfortable to ride in, capable of faster speeds, easier to drive, more efficient in terms

![Figure 4f2: Family photograph 1948 showing difficulties with natural light.](image)

Table 4c Photography Timeline 1920 - 1949.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1920 - 1949</td>
<td>Box Brownie continues</td>
</tr>
<tr>
<td>1925</td>
<td>Leica 1 35 mm camera introduced</td>
</tr>
<tr>
<td>1927</td>
<td>Flash bulb invented</td>
</tr>
<tr>
<td>1935</td>
<td>Kodachrome colour film</td>
</tr>
<tr>
<td>1941</td>
<td>Kodacolor negative film</td>
</tr>
<tr>
<td>1939 - 1945</td>
<td>World War 11</td>
</tr>
<tr>
<td>1940s</td>
<td>Burt - Tru Colour process</td>
</tr>
</tbody>
</table>
of fuel economy, built of lighter materials and so on. One of the children commented on his idea of progress with reference to upgrading computers over time, when he said that:

“... they will invent a way to be able to carry our photos onto newer versions, because if they don’t is that really progressing? Because lots of people that I know use their computers almost solely for storing and manipulating pictures”

“And if we can’t find a way to you know move them upwards I don’t reckon that’s much progression.” (Boy, year 8 interview)

The ordinary photographer

However, the visible history of photography as told through my family albums and surviving photographs, as well as through the comments of adult participants and others, plus limited literature references, charts an uneven path which means newer is not necessarily better and effective ways of doing things can be lost through obsolescence. Awareness of this undulating and even circuitous path draws attention to and questions the outcomes, potential image longevity and consequences of the more revolutionary changes inherent in the shift from photography to digital image capture and storage, and its ongoing reinvention.

Working in tandem with, and sometimes in opposition to technological refinements and developments are economic and social factors which delay the adoption of some technological changes and encourage new practices that appeal for reasons other than quality. It is in the realm of popular use and everyday photography that these competing factors become apparent. Colour photography, was a possibility for around half a century before its wide uptake in New Zealand. The box Brownie camera which catered for the masses, was to be kept separate in its promotion from the more upmarket products from the same company. Driving down the cost to increase sales and catering for unskilled users are obvious reasons which pervert product development. Acceptance of lesser quality, is another matter, for these changes such as the small snapshots of the 20s, 30s and 40s were not rejected quickly. Being able to capture one’s own images, at a time to suit oneself, and assemble them in self chosen layouts may have satisfied a desire for creative remembering, extended the feeling of ownership and widened the aspects of life which could be shared through “do it yourself” image capture and presentation. But during this period from 1920 to the end of the 1940s film
processing was still in commercial hands for the ordinary photographer, although the skilled amateur often continued to dabble in a darkroom and as long as black and white film stayed in vogue this was a viable option.

We also need to separate the marketing claims from reality. Despite overseas and New Zealand advertising which placed cameras in children’s hands (4.3.5) and assumed that all families would own one the real situation was rather different. Talking with relatives who lived during this era and reading of the experience of others presents a different picture. My 95 year old mother recalls her older sister being given a box Brownie camera for her 21st birthday. This would have been around 1933. It was a special gift, clearly remembered. The camera was thought to have originated from an aunt in the North island who worked for Kodak. Giving a camera to a child was unheard of in her family. Further support for this more limited role comes from Yoffe (2000) who sought photographs of holidaymakers and their environs on Rangitoto Island. She found that

\[
\text{The taking and keeping photographs of family and friends is a familiar practice to the modern enquirer, but in the 1920s photography was important but not commonplace. Although it had been around for half a century, cameras were precious and film expensive and the size of the photos, many of which are a tiny 1"x 2", indicates paper was also expensive. (pp. 9 - 10)}
\]

While her latter conclusion does not consider the attributes of the cameras producing the small images, these views gleaned from extensive sharing of photographs and discussions with people with long standing links with the island, reinforce the idea that photography was still not available to all, at least in the 1920s. Subsequent to that time most people became less well off during the depression, then again cut off from imports in the 1940s, which extends the period during which the ordinary family often had access to a camera, but did not necessarily take many photographs.

**The professional**

The professional images of this period shift from a very “arty” focus on the subject around the 1920s (Figure 4g2), through elaborate studio settings prior to world War 2 (Figure 4h2) to
more restrained and simple drapes in the austere war and post war period (Figure 4i2). Three family photographs show this change.

![Figure 4h2: My parent's wedding photograph, 1938, shot in the same elaborate studio setting as an aunt's wedding.](image)

![Figure 4g2: Helen Beattie c 1920. The subject is important. Props were absent or minimal.](image)

![Figure 4i2: An aunt's wedding, 1946. The elaborate background has gone leaving the focus on the wedding attire and trimmings.](image)

Photographers must have been affected by the boom in cameras for ordinary people, the development of the camera clubs, and the competition which emerged as the amateur, applauded for their efforts turned professional. George Chance an optometrist who arrived in New Zealand in 1909 provides an example of this shift. Early in his career he won awards and shared his expertise, which included the hand crafting of most of his photographic equipment, with members of the Dunedin Photographic Society. He became a leading pictorialist who did
not resort to extreme manipulation of his images. As his popularity grew and he moved to mass reproduction of his images, he retained control by doing his retouching on the negatives. His favourite subjects were trees and he claimed that 30,000 of his prints were sold, mostly in the form of framed photographs which were often given as wedding presents (Knight, 1971). Here is a new twist, people were not coming to Chance to have their photographs taken; they sought his images for display as works of art. While others also sold their photographic art images, he was extraordinarily successful.

The post World War 1 era saw an upsurge in mass production and photography acquired new roles as it boosted consumerism. In Eggleton’s (2006) view:

*In an age that celebrated the new machine aesthetic, photography alone seemed to have the authority to assemble and catalogue all the typologies proliferating in areas ranging from science, criminology, architecture and industry to current events, the arts and domestic interiors.* (p. 82)

While pictorialism continued, overseas influence brought French Surrealism and German Bauhaus abstraction to New Zealand. These approaches modified the realism of commercial photographers who applied their skills to advertising, as photographic renderings replaced drawings (Eggleton, 2006) to convey visual information that titillated popular taste.

Gordon Burt’s work illustrates innovativeness that enabled a New Zealand photographer to go beyond external influences in dealing with the ongoing challenges of light and colour. Burt introduced a range of techniques affecting New Zealand practices from the 1920s onwards. His advertising images relied on “effective use of artificial lighting in a large and flexible studio” (Main & Turner, 1993, p. 44). He created photo montages and produced images for screen advertising to precede movie films. Dissatisfaction with available technologies for colour printing led Burt, in the 1940s, to develop his own process called Tru Colour (Main & Turner, 1993; Eggleton, 2006). Although his method worked, the associated problems demonstrate barriers that can interfere with effective implementation of technological change. “Though successful, the long, complicated and expensive procedure of securing international patents, to protect his investment, almost ruined him financially.” (Main & Turner, 1993, p. 44)
How have photographic practices and technologies changed over time?

The fate of his images also has relevance for this study. In 1970, after his death, selected plates and negatives were rescued from a building due for demolition. Subsequently they were exhibited by the National Art Gallery and the National Library of New Zealand. However

_The photographs in the exhibitions were reproduced as pure art objects: completely out of their original context and without advertising copy or graphics. Unfortunately, this tended to obscure the impact they would have had in the 1920s and 1930s as supreme advertising images._ (Main, 2007, para 8)

**The skilled amateur**

The skilled amateur gained fresh impetus in this period with the introduction of 35 mm cameras. Unlike the ordinary photographer they sought input into aspects of the taking and making of photographs. They wanted cameras which could be controlled to cater for varying conditions, particularly light and distance and many continued to exercise control through customising of the image development process. Colour which had been possible through complicated additive processes at least since the early 1900s, overseas, became more attainable from the development of Kodachrome film is 1935. But its use required specialised development processes not available to the amateur, and in the early stages not available in New Zealand. Lighting was something that could be experimented with. Flashlights, having overcome the dramatic dangers of semi controlled magnesium explosions, initially produced harsh, high contrast outcomes with little appeal to those wanting aesthetically pleasing results, but the days of indoor photography not dependent on good quality lighting had begun.

The major invention eagerly sought after by the skilled photographer and some professionals was the Leica camera (and copies which followed) that used 35 mm film. These were not easy to obtain in New Zealand in the 1930s (Eggleton), but later they became the favoured tool enabling street photographers to ply their craft. I recall photographs being taken on the street on our occasional visits to the city, and the local Agricultural and Pastoral Show was another occasion when the photographers moved quickly to capture people as they enjoyed their outing. The speed of film allowed motion to be stopped. A card was handed over and photographs were able to be ordered from the photographer.
The late nineteen thirties was also the time when the single lens reflex camera was combined with 35 mm film. The skilled amateur now had a gadget that could be adjusted to facilitate the capture of an image, just the way they wanted it. The big advantage was being able to see the real image through the viewfinder, but subjects may recall that the consequent fiddling with controls could deaden the spontaneity of the moment. Pets and other animals escaped the photographer’s field of vision as they strove for perfection. The impact of these cameras was not really experienced in New Zealand until the 1950s.

4.5 1950 to 1989

The long period chosen for examination reflects a time of incremental change and refinement, with some intriguing blips, nevertheless based on desires or trends signaled earlier. Colour became a strong influence, slides were popular, the Box brownie ended its long reign as the ordinary person’s picture taker, and the polaroid camera made its appearance.

4.5.1 Family photographs - type and topic

A Coburn family album (my husband’s) (Figure 4j2) and a few remnants from my mother’s collection show interesting variations in choices of photographic subjects. My family rarely took photographs during the 1950s and the few which survive were nearly all taken on special occasions, mainly Christmas. As the family increased to five, the number of photographs seemed to decrease. The novelty of babies and little children may have palled a little. My husband’s King Country Maori family took their camera to work (Figure 4k2), on trips and had a strong interest in vehicles and heavy machinery. The significance of the Ratana church is apparent in the family album. Dogs were popular subjects, with, or without their human companions and the subjects and photographers also tried to interject some humour into the picture taking occasion. An unusual feature of this album is the bringing together of photographs of my husband, when young, along with newspapers cuttings showing great rugby players, presumably recognition of talent, or aspiration.

While the small format photographs, sometimes fuzzy and quite often distant from the subject, are not remarkable in terms of quality, the Coburn album unlike my Victorian album
of good quality studio portraits, tells stories of this family’s life. Batches of images were captured showing multiple views of related scenes, vehicles often being the prime focus (Figure 4l2). A ski trip yielded a combination of bought images as well as their own photographs. Buildings, occasional scenic shots, and people, relaxing, eating, drinking and playing musical instruments round out this family overview. Although the images are small
and sometimes indistinct, their diversity, clustering and inclusion of surroundings, conveys information, despite a lack of text (except for the rugby page). Conversely, the isolated, individual and group, facing the camera photographs, from my family tell little about what our lives were like. We lack context (Figure 4m2). The Coburn album has similar intrinsic interest to the prints taken from the Fletcher glass negatives discussed earlier, although lacking their clarity, size and quality.

Unfortunately, perhaps mirroring the behaviour of accepting the dubious quality of the small snapshots earlier in the century, many early colour images were not of good quality, but we kept on taking them. Initially New Zealanders had to send their colour film to Australia for processing. Because the process was so complicated the front running Kodachrome film had to be processed in Kodak laboratories. Dark rooms used by enthusiasts including camera club members, could not handle colour film, and many professionals and skilled amateurs chose continuance of black and white photography (Figure 4q2). My photographs of the fifties and sixties provide instances of quite a low point in photographic quality (Figures 4n2, 4o2, 4p2). The images were still small, depending on the camera, but even when size increased and colour was introduced this did not greatly improve the ineptitude of this unskilled amateur photographer (me). In fact the fading that occurred in some instances, produced an image less satisfactory than reasonable quality black and white images.

I was not the only ordinary photographer that produced unsatisfactory images. I was surprised when scanning other people’s photographs from this period to find similar characteristics; lack of focus, unsatisfactory framing, distant subjects and faded colour. Those with a stronger interest in taking good photographs moved to a 35mm, single lens reflex camera, which required some operating knowledge, but definitely rewarded the user with much more

Figure 4m2: Beattie family photographs. c 1959. Same day? Different cameras. Possibly Christmas Day. I don't know where.
How have photographic practices and technologies changed over time?

4.5.2 Local history project - 1950s

Trying to find photographs for our local history project has so far failed to yield many from the 1950s. Whether this reflects a lack of photographs taken, or the loss of these small images, which tended to become damaged if not kept in albums, is not known. Ironically the ones not

satisfying output. While commercial and technological factors made it affordable and possible for unskilled people to take their own photographs, the likelihood of the survival of large numbers of good quality images diminished, at least for a while.

Figure 4p2: Garry Coburn, 1964. From my first colour film. Larger format, but still lacking clarity and appropriate framing. Date on margin is valuable information.

Figure 4q2: Garry Coburn. Professional photograph, 1963. Later enlarged and hand coloured.

Figure 4o2: Mt Egmont (now Taranaki), from New Plymouth, 1963. I had not appreciated the limitations of filming distant features.

Figure 4n2: Garry Coburn 1963. Blurred image typical of my photography.
loved, handled and viewed may be most likely to survive in good condition, if at all. At this stage we have been looking for photographs of recreational pursuits and the ordinary camera technology of the time was not well suited for action capture. An occasional football match appears in a print, but the distant view shows little of interest. When cold enough, skating was of strong local interest with busy people gathering at frozen ponds in the evenings, burning old tyres for warmth and using car headlights to illuminate the scene. These country people were unlikely to have the flash bulbs needed for photography under these conditions and as with my family photographs of this time the ordinary, may not have appealed as photographic subjects. The one major exception in terms of recreational photographs, is also an extraordinary occurrence, as the local pipe band won the national C Grade Championship held at a distance, in Christchurch. The photographs are large format and possibly taken by press photographers rather than team supporters.

**Figure 4r2:** Strath Taieri Highland Pipe Band winner of national C Grade Championship 1953. Street March.

4.5.3 Slide and movie photography

The other new phenomenon of this time was the production of colour slides. My immediate family did not take up this option, but as a school teacher I eventually had access to extensive colour slide sets and filmstrips, black and white, and colour, which were available to illustrate lessons, in a more convenient and integrated way than using moving images. Film showings
with all the intricacies of film threading, blacking out the room and organising a screen for large groups, produced a special happening, which tended to be held on a regular basis, but this was usually not closely linked to day to day classroom learning. The advantages and disadvantages of slides may have eventually led to their demise, but they presaged the currently ubiquitous PowerPoint presentation in being projected for group appreciation. Their downside was the inadequacy of sharing without a viewing gadget or projector, and unfavourable comparison with photographs which could be stored in albums and passed around.

My extended family, particularly two uncles, favoured movie making over still photography. In today’s terminology they were early adopters. It is however, curious that the first film I recall seeing contained still shots of colourful flowers: polyanthus. The combination of colour and large screen projection was impressive and in effect paralleled the products of slide film. With the shift to movie making they also widened the scope of their picture making, although I do recall some of it being staged, as we were instructed to stand up in our swimming attire and walk to the water. Capitalising on the essential attribute of movement, meant a shift away from the static posed groups to recording a wide range of activities; farming, recreation, family and air shows which was another family interest.

4.5.4 Camera changes

From my first box Brownie camera of the early 1960s, I graduated to an instamatic camera which was going to solve my image capture problems. A variant, only recently recalled, when I found a set of negatives, was a camera which used a circular disc instead of a spool of film. I wondered in retrospect why I had bought and discarded this type of camera. The explanation below provides possible reasons.

Disc film did not prove hugely successful, mainly because the image on the negative was only 11 mm by 8 mm, leading to generally unacceptable grain and poor definition in the final prints. The film was intended to be printed with special 6-element lenses from Kodak, but many labs simply printed discs with standard 3-element lenses used for larger negative formats. The resulting prints often disappointed the consumer. (Wikipedia, 2010, para 5)
The Kodak disc camera was introduced in 1982 but had a short life. The 15 shot maximum, limited by the circular format, was another possible reason for its discontinuance as cheaper film and developing cost encouraged people to use 24, and later 36 exposure film.

Always looking for something that was easy to use and as cheap as possible, I did not seek knowledge of photography which could have improved my satisfaction with the spasmodically printed photographs. I trusted pointing and clicking to magically arrest time for that brief instant, knowing what I hoped to frame and reproduce, yet seldom achieving what I sought. My return to full time employment allowed me to remove ‘cheap’, as a camera purchase criteria, and towards the end of this period I moved to a quite expensive automatic camera. I still expected a miraculous transformation independent of skilled personal input. The better camera, equipped with a good quality flash did bring about improvement and more money also meant less concern about the number of shots taken. This continued through the nineties as I increasingly used a camera as an integral part of my work and leisure activities.

4.5.5 The National Geographic Magazine

The National Geographic magazine became part of my life in the 1960s when I was an adult and able to join the National Geographic Society. My almost complete collection still exists and is thumbed through by my oldest son, whenever he visits. This magazine demonstrates the importance of a complete and complementary package of technologies which was not matched initially by other publications. It combined the skill of expert photographers using high quality cameras and film, with well matched and detailed information, high interest topics often revealing little known parts of the world, appropriately heavy, glossy paper enabling quality prints, and a conveniently sized format. It set a standard for personal as well as professional photography, albeit in magazine format.

Delving into the history of this magazine I discovered that one reason for its success was the early adoption of half tone photoengravings. Gilbert H Grosvenor, who became the long time editor, ignored criticism from peers who considered them “vulgar”.

How have photographic practices and technologies changed over time?
Initially certain publishers resisted the halftone illustrations. They felt that dot-patterned photographic reproductions looked “trashy” compared with the fine-line steel engravings. But halftone soon took over the field and one of the major reasons for this was economic: a full-page steel engraving cost $100, whereas a halftone could be purchased for less than $20.” (National Geographic, 1998, p. 83)

When he filled 11 pages of the December 1904 issue with captioned photographs of the “mysterious city of Lhasa in Tibet” (National Geographic, 1998, p. 93) this was a turning point. In Grosvenor’s own words reported in 1951:

Our members like the pictures better than the manuscripts we had been feeding them. They showed their pleasure by sending in new members. The incident taught me that what I liked the average man would like, that is that I am a common average American. That was how the National Geographic Magazine started on its rather remarkable career of printing many pictures, and later more colour pictures, than any other publication in the world. (National Geographic, 1998, p. 94)

When resistance was overcome to watering down of academic content in favour of layman’s language and illustration, the previously considered dull, domain of geography was opened to a new and enthusiastic audience. Pictures and straightforward language stimulated strong interest. The longevity of this magazine is unusual, although it has now been complemented by moving image and other products to prolong the viability of the society. But, prior to colour television it brought to ordinary people magnificent full colour photographs that they could savour and repeatedly revisit. They could own these images of worlds seldom seen first hand. It hurt me to see one cut up, as happened occasionally in schools. Unfortunately, in recent years changed technologies, producing pages with a strong retained chemical smell, have meant that I no longer buy the National Geographic magazine because the reading experience has become unpleasant.
4.5.6 Timeline 1950 to 1989

Table 4d Photography timeline 1950 - 1989.

| 1900 - 1960s | Box Brownie cameras sold. |
| 1950 -> | Colour photography takes over from black and white. |
| 1950 -> | Flashlight photography - from plug in bulbs to built in flash in automatic cameras. |
| 1950s & 60s | Whites aviation aerial photography. Colourtone tinting. |
| 1952 | Pentax SLR. |
| 1953 | Photographic Soiety of New Zealand. |
| 1955 | Family of Man exhibition. |
| 1957 | 50 million polaroid cameras sold. |
| 1959 | Canon and Nikon SLRs. |
| 1963 | Colour Polaroid camera. |
| 1963 | Instamatic camera. |
| 1972 | Pocket Instamatic camera. |
| 1980s | Automatic cameras dominant |
| 1983 | Day in the Life of New Zealand project. |

The ordinary photographer

For New Zealanders the availability of colour film brought major change to photographic prints early in this period. Increasing simplicity of operation and reduction in camera size were characteristic of the tools available to the ordinary photographer. No more winding on of film and little that should go wrong, but that hope was dispelled by many of my examples and likewise those of some of my sample (4fi2). The development of more expensive models in the 1980s with automatic focussing did bring about real change. Slides had also become popular, and not only with the skilled amateur many ordinary photographers also dabbled with this technology.

During this period the business of processing films and selling film and camera paraphernalia extended. More people used professional developers with the introduction of colour film. Developing and the cost of new film was expensive enough to make people stop and think about how they used their film, and sometimes replacing a film would wait from one year
until the next. “Free” film and double sets of photographs were inducements which encouraged spending in the latter part of this time period. With double sets, sharing of images was encouraged, but unfortunately it also meant that you received two set of prints which, given the choice, would have been rejected. A further move towards debasement of images.

Also around the 1980s came the introduction of a new form of album. No more fiddling with tricky mounts needing to be positioned accurately, just a light weight clear sheet which miraculously held the images in place against a slightly sticky background. It had the added benefit of allowing re-organisation and hence the meaningful grouping of photographs. Like some of the other photographic innovations this soon proved to be not a step forward and now people have the dilemma of what to do with the contents of these albums which have deteriorated so badly. Disfiguring chemical reactions appear to have taken place within these pages (Figure 4s2)

Figure 4s2: My 1980s photograph album. Attractive on the outside but damaging on the inside. Retrospectively it is pleasing that few photographs were mounted in this album.

**Changing equipment and materials**

Slide photography was popular through the 1950s and 60s until about 1970. It used 35 mm film, with a difference, which produced positive rather than negative images. Slides had the advantages of being; easier to store than negatives and prints, able to be projected and shared in large formats, and having the capability to capture a more true colour image than negative film. However, they needed projection for viewing, necessitating a slide viewer or projector, and were said to require a higher level of skill because the output was based directly on what
the camera produces. The negative image, on the other hand, can be adjusted during the developing process to overcome minor exposure problems. While 35mm slides were supplanted for most purposes by the improved colour film of the 1970s, until the 1990s amateurs and professionals wanting high quality results, for publishing and submission of work for exhibitions favoured, or were required to submit, colour transparencies. Perceived colour quality was the prime reason for retention, but most amateur and ordinary photographers accepted the less challenging vehicle; negative colour film and forsook the opportunity to project and share. It is possible that television and later video, had a role to play. Moving images, which do not allow the mind to dwell, to consider, examine detail, and easily re-view, are essentially different from the static images of the still photograph. Nevertheless, the diet of full colour being fed to most of the population on a daily basis via television may have sated the appetite for visual stimulation and formed a substitute, albeit of a different nature for projected slide shows. Certainly in schools, video tended to replace slides and film strips, although it is arguably less effective for many purposes.

Another technical change from this period was the introduction of the Polaroid camera which developed the image within the camera. Sparked by a child’s desire for immediacy it was placed on the market in the 1948 (Rosenblum, 2007), but did not spread to Canada and Europe until 1959, with colour Polaroid film following in 1963. The elimination of processing would have brought a transformation of the commercial world of photography. Placing control in the hand of the photographer allowed quick feedback for photographer and human subjects as well as taking away part of the photographic industry in which large numbers of people had invested considerable capital. Processing equipment was substantial and costly and for dedicated photographic businesses the main reason for bringing people through the door of their premises. Kodak and other major brands had built global empires based on the provision of their products and the need, of most photographers to have their films developed. However, processing of film did not disappear at that time, although the OneStep Land camera was the top selling camera in the United states by 1977 and by 1998 was the best selling camera in the world (Dead Media Archive, 2010). Instead Kodak tried to emulate the Polaroid success by introducing their own instant developing camera. This led to a major court struggle, beginning in 1981, that resulted in 1990, in the award of substantial damages to Polaroid for patent infringement by Kodak. Nevertheless it was too little, too late
to save a company which was apparently affected by one hour processing and the introduction of the camcorder (Dead Media Archive, 2010).

With respect to polaroid type cameras and processes we have the curious juxtaposition of the desire for instant gratification (Graham, 2008) sitting alongside the customary photographic motivation to produce a long lasting, good quality, physical memento. This foreshadows changes to come. Some commentators have blamed Polaroid marketing (Dead Media Archive, 2010) for the company’s inability to capitalise on apparent advantages and market share. It is suggested that more emphasis should have been placed on the distinctive social role open to Polaroid cameras.

Taking a Polaroid is an event unto itself, contained within the party atmosphere. The partygoer holds the photo-object in his or her hand like a strong drink, taking it in as the image forms. At the moment that the development ceases, the picture does not commemorate the past party, but participates in the party as it occurs. It circulates through the festivity, inspiring others to take their own snapshots, visualizing reality as it takes place, condensing time into a continuous present. (Trotman, cited in Dead Media Archive, 2010).

In addition to the party context, other groups as diverse as the fashion industry, police and hospitals integrated polaroid photography into their usual practices, taking advantage of image immediacy expressed in a physical form.

Lighting continued to be a matter of importance throughout this period. While professionals used external light sources to light their subjects in various ways. The provision of plug in flash bulbs gave the ordinary photographer a means of capturing indoor scenes and pictures in low light settings. This was followed by cubes which rotated to allow consecutive flash photographs to be taken, and eventually different technology enabled repeat flashlight photography with automatic cameras. Moving photographs indoors was a major change for social occasion photography and it concurrently enhanced the candid aspect of picture taking as people did not need to be posed as carefully in maximum light conditions. Catching people unaware became commonplace. With this development came the intrusion of the red eye phenomenon, a consequence of straight on flashlight photography. The subject looks at the camera lens which is usually located adjacent to the flash, and in a dark situation the pupils
open wider than usual, allowing the exposed blood vessels to reflect the flash. Again for the ordinary photographer, the convenience of the gadget, enabling previously unavailable low light photography, outweighed the disadvantage of lesser quality.

**Professional/commercial photography**

Professional or commercial photography now had many manifestations. The new branch of aerial photography introduced to New Zealand by Leo White is discussed here because of its implementation across the whole country and the comprehensiveness of the historical record that remains. Photographers were associated in various capacities with a growing number of publications, often periodical. Their work ranged from photo journalism and advertising to capture of people on social occasions. Traditional photographers maintained businesses run from home or studios and skilled amateurs did a few weddings and other gatherings. School children provided easy to capture subjects and class photographs were supplemented by individual and family portraits in informal settings taken by traveling professionals. Parents, whether or not they were successful in compiling their own pictorial record, often bought the school photographs, so their rapidly changing children were documented over time. Large scale photographic projects, were not a new phenomenon, but notable examples occurred during this period.

**Whites Aviation**

The heyday for Whites Aviation was in the 1950s and 60s. The firm owned no planes, but had a prime role in documenting New Zealand from the air and publishing books and periodicals which melded photography and aviation. Leo White’s earlier career is worthy of mention because of his leading role in establishing a new form of photography in New Zealand. From a very early age White was inspired to do what had not been done before. It is claimed that he took some of the first aerial photographs in New Zealand from a flying boat over Auckland. These were published in a newspaper in 1921 - an amazing feat for a teenager (c 15 years old) who was employed as a messenger for the Post and Telegraph Department. Subsequently he worked as a free lance photographer before gaining a permanent position with the Weekly News and Weekly Herald in 1930 and gaining a pilot’s licence . By 1935 he had entered business and gained a high reputation as an aviation photographer. Eventually stymied by the war, his business closed and White became an RNZAF photographer, capturing airbase life and sights from the Pacific theatres of war.
After the war Whites Aviation was established and among its legacies are the oblique aerial shots of all New Zealand towns and a comprehensive record of farms photographed from the air, then sold door to door to the farm owners. Although colour film was available White and Stewart chose to stick with black and white using a plate camera. Colourtone their own method of colour tinting was created over many years of experimentation. These images adorned home, business and municipal premises throughout New Zealand. According to Stewart (cited in Sullivan, Ewing and Ell, 2009, p. 26), “People had been starved of pictures during the war. Every time we took pictures of a town and sent salespeople through people were very keen to buy them.”

This was not an easy “get rich quick” scheme. The detailed information needed to produce the hand coloured photographs is illustrated by Stewart’s own description of part of the process:

> The salesperson would put a pin through the photograph by each feature, so it went out the back, By the hole on the back they would write roof colours, piggery colours, colours of crops grown and so on so the colourists could colour them accurately. (Sullivan et al, 2009, p. 27.)

White’s ideas and practical knowhow, and later those of ‘Snow’ Stewart, fellow businessman and photographer, created new techniques and modified existing equipment to suit their vision for capturing air to ground and air to air views. (Sullivan et al, 2009) While they were dependent on existing plane and camera technology, what they did was new with respect to New Zealand and required considerable ingenuity. Cameras (and sometimes planes) were modified to suit their aerial needs. Stewart managed to find a lens lying around in Rabaul (New Britain) during the war and this was the basis for his main camera, Big Bertha, which he used “for most of his work in the 1950s and 60s.” (Sullivan et al, 28)

> I found a superb Japanese camera, but I only wanted the lens, so I built a camera which accommodated it which used glass plate negatives. ”(Stewart cited in Sullivan et al, 2009, p. 28)
The contribution made by Whites Aviation to New Zealand’s photographic record is a remarkable one. By photographing the places important to so many New Zealanders and documenting New Zealand’s aerial history they provided rich sources of visual information supplemented by contextualising text. Their self sought task was comprehensive and New Zealand wide, but they spoke to individuals and families through their framed photographs, books and magazines. The Strath Taieri district where I live has a small but noted part in their historic record. According to Sullivan et al (2009)

*the view of Strath Taieri, near Middlemarch, showing the cloud formation known as the Taieri Pet, May 1957... became one of Whites Aviation’s best known photographs*” (p. 265).

This image (Figure 4t2) was sent around the world, appearing in the London Illustrated, and is still displayed locally, including in the committee room of the local Community Centre.

Figure 4t2: Whites Aviation photograph of the Taieri Pet a distinctive lenticular billow cloud which heralds high winds. Source: Sullivan et al, 2009, p. 264.
A Day in the Life

The capacity to systematically document and preserve large scale, detailed, visual records has surfaced in different guises, over time and space. In addition to White’s aerial record other New Zealand endeavours have included A Day in the Life of New Zealand shot over 24 hours on March 18th, 1983. 450 photographs were chosen from 30 000 images captured by 83 photographers. The claim made on the dust jacket is that, “Future generations will treasure this volume for the record it provides.” (McGregor, 1983, inside front, dust jacket.) But do they? A follow up of this book and of its successor “A Day in the Life of New Zealand - the first day of the new millenium” finds them for sale on New Zealand’s online auction site; TradeMe, with starting prices of $10 and $5 respectively, lower than some quite “tatty” old magazines. Yet conversely a person developing a large scale ‘A day in the life of the world” project for a digital time capsule, in November, 2010, who has not lived in New Zealand since 1984, claims McGregor’s first book as his inspiration and keeps his copy bubble wrapped. (A Day in the Life of the World, 2010). This could suggest that photographs of what we have, may not be treasured to the same extent as when we are separated from the source. This points to the difficulty of convincing people that their photographs may become increasingly precious with time, or if first hand contact is lost with the subjects. I own McGregor’s 1983 publication, the photographs are superb, the contexts intrigue, the information is succinct, but clearly identifies people, places and activities. I would rarely, only when shifting or tidying for example, look at this large format, glossy book, but I would not dispose of this record of my country in that year. These settings one step removed from my experiences, and enhanced by aesthetically pleasing, or challenging images, are important to me, although not rating as highly as my collection of inferior images of which I have intimate knowledge, whether as photographer, participant or relative.

Family of Man

On a global scale one of the best known, and controversial, examples of large scale documentation belongs to this era. The Family of Man exhibition and books were remarkable in scope and the extent of the response from photographers; known and unknown. No prizes were offered, and people relinquished rights to their photographs, yet two million images were proffered in response to Steichen’s plea quoted in part below.
We are seeking photographs covering the gamut of human relations, particularly the hard-to-find photographs of the everydayness in the relationships of man to himself, to his family, to the community, and to the world we live in. Our field is from babies to philosophers, from the kindergarten to the university, from the child’s home-made toys to scientific research, from tribal councils of primitive peoples to the councils of the United Nations. We are interested in lovers and marriage and child bearing, in the family unit with its joys, trials, and tribulations, its deep-rooted devotions and its antagonisms. We want to show the selflessness of mother love and the sense of security she gives to her children and to the home she creates with all its magnificence, heartaches, and exaltations, and the guiding hand of the father toward his son. . . . We are concerned with the individual family unit as it exists all over the world and its reactions to the beginnings of life and following through to death and burial . . . (cited in Jay, 1989: pp. 2-3)

From this overwhelming range of possibilities “503 images representing 273 photographers (163 Americans) from 68 countries.” (Jay, 1989, p. 3) were chosen and displayed in a 1955 exhibition which eventually traveled to 37 countries and was viewed by 9 million people. The complementary books cataloguing all the images also became best sellers and reached many more people. However photographers did not revel in the success of what could be described as the biggest photographic event of all time. Their criticisms included

. . . its presentation, its ideological premise, its reflection of a personal (i.e.. Steichen’s) bias, lack of emphasis on individual photographers, its exclusion of “creative” photography, its use of quotations (from Genesis to Joyce), and, of course, its inclusion of specific images. (Jay, 1989, p. 4)

Previously, Steichen as Director of Photography at the Museum of Modern Art had championed photographers and was seen as one of the few who promoted their status as artists (Jay, 1989). This partly explains why the photographers, unimportant in the thematic approach of the Family of Man, were disillusioned. One of the most pertinent criticisms from the perspective of this study is reflected in this and similar statements:
How have photographic practices and technologies changed over time?

“... some people object that The Family of Man is not art at all, but a social and anthropological document, and ... ought to be moved from its present location to the Museum of Natural History” (cited in Jay, 1989, p. 5).

This divergence of opinion mirrors Chalfen’s (1987) view where he distinguishes between artistic and social purposes for photography and emphasises the lack of attention given to socio-cultural perspectives.

These comments highlight contrasting attitudes towards photography which have persisted from early in its history to the present day. Status and attributes which have allowed it to be studied in Fine Arts courses have been associated with photography as an art form. Most of the writing about photography in the second half of the 20th century, has concentrated on notable photographers and their output, including iconic images which have become known around the world. Often, knowledge of this type of photography has been disseminated second hand, through books, which sometimes, through inferior renditions and display modes diminish the impact of the images. On the other hand, photography as an integral part of society, a culture bearer, ordinary yet precious to people in diverse situations around the world, has received less attention. Until recently, those photographs have retained their authenticity, usually attached to the photo takers, the subjects, and connected people who can provide information and give meaning to the images. Although professional photographers and skilled amateurs undoubtedly contributed to Family of Man, it leaned towards photography as a reflection of ordinary people and this was what attracted the general public. In Jay’s words, “this was not photography as Art, but photography as communication.” (1989, p. 6).

A few of my research participants embodied this dichotomy as they discussed their roles as artists working in photographic media, and acknowledged the importance of personal images important for quite different reasons. However, a third aspect should not be forgotten, it could loosely be described as photography as work: a tool for work of all types from real estate to teaching, and photography as a job; journalism, advertising, portraiture, forensics and more. All of these aspects (except perhaps portraiture) were growing in the 1950 to 1990 period.

**Photographic Societies**

Photographic societies were rejuvenated in New Zealand after the import restrictions of World War 11 ended. Those attracted to these groups included professionals as well as amateurs
wanting to harness photographic technologies to produce their own creations. The New Zealand Society, an umbrella group for camera clubs was established in 1953, based on American ideas (PSNZ, 2010). There is a strong culture of awards both for photographic excellence and for services, with special recognition for amateur photography. The award structure for images, beginning in 1972, offers letters which can be used after a persons name, ranging from Licentiate, to Associate to Fellow (FPSNZ) - Fellow Photographic Society New Zealand. Photographic groups could reasonably be expected to be prime sites for promoting preservation of visual images for future generations, but from the national website (PSNZ, 2010) it is clear that places predominate as subjects and my research situates the family, firmly as the aspect of greatest importance to participants. By its nature, the personal photograph has limited meaning for outsiders, hence its unsuitability for sharing in competitions and publications. Yet its worth as a family, or possibly community, artifact of the future could be a matter of interest and possibly concern for a wide range of people.

**Summary**

The period from 1950 to 1990 began with mainly black and white photography and ended with the domination of colour images. Alongside increasingly simplified and automated still cameras and refinements to single lens reflex cameras for those with more camera knowledge, was the developing capability to capture movement, first through movie cameras and then through video recorders. But for the ordinary person the reasons for taking photographs did not change dramatically; family milestones and occasions, vacation shots and a sprinkling of pets and cars dominated albums and shoeboxes. By the end of this time the ordinary photographer could take more satisfying photographs due to increased automation, camera speed and colour processing. The output could be presented in appealing larger formats but as mentioned by several of the research participants, cost was still a factor inhibiting large scale snapshotting, and this factor also discouraged placement of cameras in children’s hands.

**4.6 1990 - 2010**

**4.6.1 Introduction**

Transformation of photographic practices and technologies occurred during this period. It could be argued that photography, reliant on light to capture images on a suitably treated
medium, has almost disappeared to be replaced by digital imagery. Key attributes of the new
technologies are the conflating of image capture with image production and dematerialisation
of the image. Many practices which had shifted incrementally over 100 years, are being
altered significantly and rapidly, yet in other respects a continuation of long term trends is
evident. Such is the rapidity of change that future practices have become difficult to predict as
marketing, competition and the introduction of new technologies, such as camera phones with
quality photographic capabilities, interact with sociocultural factors affecting individual
photographic behaviour and choices.

In this section I examine my own transition from traditional to digital photography, some
pertinent examples involving relatives and photographs. Later (Chapter 7) the changes
reported by interview subjects; both adults and children, are discussed. While the children had
scarcely known a pre digital photography world, they were aware of traditional photography
artifacts from earlier in their lives, or in their parents’ possession. The timeline component
surveys some of the literature addressing the shift to digital photography and provides a more
global perspective.

4.6.2 My equipment changes

Beginning in 1989 I moved, through my occupation, to new locations and left my adult family
behind. With hindsight I can see that this caused a major shift in photographic subjects.
Photography moved from being mainly a tool for capture of family images along with some
school innovations and trips, to becoming a hobby. It was particularly associated with the new
countryside I was encountering, and a method of documenting school happenings. For the
first time I was able to travel outside New Zealand which provided a multiplicity of
photographic opportunities. I was hungry for new experiences and settings which I wanted to
keep through the medium of the photograph. I started to become the person who took
photographs for school purposes and sometimes presented these to colleagues and students in
a variety of formats ranging from individual personalised christmas cards for a form class,
teaching materials for geography classes, and a calendar for staff, to a comprehensive
photographic report (on an Apple Educator tour to United States and Canada) in display
format for staff and board of trustees. Later, from 1999 when I became a teacher educator,
photographs became very important components of PowerPoint productions. I also dabbled
with video production and editing and taught multimedia courses. Running alongside my
technologically assisted gain in confidence, was the desire to facilitate the use of photography in educational contexts. Over time multimedia storytelling based on photography emerged, and evolved, to be shared with teachers, student teachers and school students.

I also became aware of the need to add information to my collection of photographs. Put off albums by the sticky versions of the 1970s and 80s, I turned to a photo box with index cards for storage and in one major burst carefully labelled all photographs on their backs in pencil, identifying people, places and dates. Photo packets, containing negatives were also labelled. Then I relaxed and since around 2000 only a small amount of digital tagging has been done, except for occasional small albums assembled for family Christmas presents.

Meanwhile I began to explore digital image making, arranging a digital camera purchase for my school around 1998, then supporting the introduction of hire pool digital cameras in my tertiary environment. Students were encouraged to use these cameras for a range of documentary purposes. Colour printing, and, for special purposes, lamination, were made available to enable students to produce attractive output for presentation purposes and for the children’s books they were creating.

Eventually around 2005, disappointed with some inferior prints from an overseas trip, I purchased my first digital camera; a 5.1 mega pixel Sony Cybershot. At first I was hampered by a home computer with inadequate memory and had to store all my photographs at work. It was not until 2008 when I bought a new computer with a larger memory, that I was able to start to deal with my digital image collection, without the limitations of memory, or lack of access outside the workplace. By that time the image backlog was large and despite my concerns about the future of digital images, I have not yet caught up with adding information, selecting important images, and systematically organising and backing up those deemed worthy of retention.

Interestingly my enthusiasm for video waned although I had access to good quality cameras, and computers with effective editing software. I also saw this happen with others and I am inclined to think that the tendency for quality video editing to become a time consuming undertaking, producing very little output in return for a great deal of meticulous input, can eventually turn people away from this photographic mode. This is despite the amazing possibilities offered through reasonably easy to use software.
In addition, less than two years ago I obtained an archival quality scanner and digitising of old photographs from my collection and from people involved in the local historical project has become a growing pursuit. With satisfactory images the potential to enhance these and reveal details, not evident in the original, makes this an exciting activity (Figure 4u2).

**Figure 4u2:** “Help to our Queen and you will help our boys”. The wording, not visible on the placard in the original (inset), is revealed in the enlargement from a photograph taken at a World War 1 Queen Carnival, as is the man behind the wheel.

### 4.6.3 Relatives’ photographs

Moving from a photograph taking role to a viewer of other people’s photographs, I have selected for the last twenty years two disparate examples illustrative of change and another with powerful impact that raise questions. They highlight the power of a photograph and its role as a communicative device, response to digital obsolescence and digital barriers.

I recall with sadness, a niggling sense of unease and occasional tears a school photograph belonging to a relative. The subject had brought this photograph, along with others, to show family members. I had never previously met this close relative, then a man of over thirty years of age. He pointed to himself, a good looking, well presented boy of about 8 - 10 years looking proudly out from the cardboard backed image. He told us the woman pictured with
the class was his favourite teacher. He was articulate, caring and thoughtful in relation to his
two children and their mother who accompanied him. At that time there was hope, although I
knew that within a year or so of the photograph being taken he was already, still a child,
within the grasp of glue addiction. Several years after I met him, he was found dead under a
bridge in a city area, apparently undiscovered for a month. That was his home. It held glue
and meths containers. No-one missed him and I have just recently discovered no relatives
attended the coroner’s court hearing. It is not the man’s face I remember, but the photograph
signifying a time when he apparently had a normal life. A photograph which he was using,
perhaps under instruction from counsellors, to reach out and re-establish family connections,
taking us back to a time before his life was blighted forever.

This man, with so much potential, was unable to build on the photographically confirmed
knowledge of who he was and halt his slide to oblivion, but for others photographs do offer
the possibility of easing communication and establishing links and photo therapists draw on
this potential. My relative was able to obtain images from his mother and try to develop a
sense of belonging, but to do that the photographs have to be available. Will this be the case
with digital images?

This example highlights a paradoxical attribute of photographs. Over time the pictorial image
remains constant, occasionally deteriorating, but still essentially the same image that was
taken at a specific point in the past. But the story associated with the photograph changes.
While the man could recall with positive feelings his time in the photographed class, when I
saw it I knew that this was before he was admitted to a psychiatric institution for his glue
sniffing behaviour, and before he was sent to an army type academy for difficult youths. In
my eyes, he was not just a boy attending a particular school, at a particular time, I was
affected by what I knew of his difficult life and I was pleasantly surprised, yet saddened by
this ordinary school photograph. The stories that accompany all photographs of known people
inevitably change until the subjects are lost from life, and the photographs remain as probably
the most tangible reminders of those who passed this way. This has implications for the nature
of information associated with pictorial images, a matter discussed in Chapter 8.

It is rather ironic that I have chosen two sad examples, while in ordinary contexts we seldom
photograph that which is unpleasant: illness, death, markers of downturns in life’s fortunes
How have photographic practices and technologies changed over time?

(Chalfen, 1987) (Spense & Holland, 1991). The photographs are not inherently sad, but when placed in wider contexts the emotional connotations are evident. The next instance was one reason for the direction my doctoral studies have taken. My sister was the main photographer for her family. She had two grandchildren, only one in New Zealand and this little boy was the subject of many photographs taken with the family’s first digital camera. The photographs were sent via email to wider family members and she provided scrapbook prints on ordinary copying paper, for our mother. The photographs were interesting, not just static full face studies. We saw him frightened by the ducks, lying among the daffodils, washing the car with a hose, and many other everyday instances of an active child’s life. My sister died after a short illness at the age of 49. All the photographs she had taken are on the hard drive of a little Macintosh Classic computer without a CD drive. No-one has seen them since. The boy’s life, for the first three years was thoroughly documented, but as far as I know there were no prints on photo quality paper.

A while after her my sister’s death I asked her family about the photographs and offered to assist with getting the images saved to other devices, knowing that the floppy disks for the old computer were becoming obsolete and each only held one or two images. I was assured that no-one had turned the computer on since her death and that they were quite safe. It is six years ago now and recently I was asked by my sister’s husband if I had some images from a joint family excursion. Subsequently they had also had a hard drive crash on a new laptop. When they told me, someone else chimed in with their tale of large scale digital photo loss. Since then, when I spoke at a University seminar, the chairperson told a similar story of digital loss. One of my research participants (6fe), very careful herself, who had described her brother’s extensive backup systems, recently told me, his laptop failed in Afghanistan and again, the photographs from there were lost.

The speed of technological change, compounded by equipment failures and sometimes theft, places inadequately backed up visual records at considerable risk. As shown by these incidental happenings and my research data, the risks are high, yet the action needed to keep the images safe is infrequently taken. I know that even with my own collections, off site storage and duplication should protect the most precious photographs, but everything is not adequately backed up. The task, including the backlog previously mentioned, just seems too big while doctoral studies take priority. This is also addressed in Chapter 8.
The last example puts tragedy aside. It involves another sister’s recent overseas travel. Always a keen photographer, with a good camera, she purchased her first computer and moved to digital image capture about six or seven years ago. She has the knack of framing subjects and views that impress and her photographs are always worth seeing. Her latest trip went to places not so commonly visited including the Faeroes Islands, Iceland, Norway, Estonia, Finland and Sweden as well as our ancestral Scotland. She had set up a travel blog and was a keen correspondent, interacting frequently with a group of friends and relatives. A great number of images were captured and she decided to return home and organise these before sharing, a little diffidently, probably realising that other people’s travel photographs are said to be foisted on unwilling audiences (Chalfen, 1987) (6me) - although my observations suggest this is overstated. I was keen to see them. They arrived on my computer in batches, the image size ranging from 45 to 101 kilobytes. My interest turned to frustration as I viewed an array of tantalising images, described briefly in each email to provide context. By now used to photographs opening full screen and then being able to zoom in further, I find it hard to accept the limitations of these small images, which once would have been well received. Telephone conversations have not solved the problem which is being attributed to my computer as other recipients are not complaining.

The reason for including this example is to draw attention to a drawback of digital communication, with the people at separate locations not knowing for sure what they should be seeing, or what the other person is seeing. Usually it is reasonable to assume that the person at the other end will view what you are viewing, but I know from synchronous online interactions with conferencing software that this is not necessarily so. Move into the future and separate the viewing from ‘sending’ or storage that occurred five, ten, twenty or fifty years ago and what chance is there of accessing a viewable record, even if you knew it existed and its location.

4.6.4 Timeline 1990 - 2010

This time period has seen the rise and fall of several technologies. Film based still cameras, film, analogue video cameras and polaroid cameras have all but disappeared, along with the vast number of photographic processing laboratories that supported traditional photography.
At the same time newspapers and most other publications have also seen their practices changed through digital processes. Digital still cameras (most with video burst capabilities), digital camcorders, scanners, improved and cheaper desktop computers and laptops, cameraphones, the internet, improved colour printers, data projectors, interactive whiteboards, and larger flat screen television sets capable of taking camera and memory stick input, have all contributed to transformation of the way we capture, view, share and store images. Not only have these new technological artifacts been adopted, but there have been major changes in quality - through higher resolution and enhanced display modes, miniaturisation of equipment and storage media, speed of processing and internet connection, and convergence of technologies. A few quirks have emerged with Polaroid re-emerging (Svensson, 2009) and linking with ZINK processes to offer once again a print in camera option, now for digital cameras. For some people the desire to merge capture and image production and keep it in the hands of the picture maker still exists.

Table 4e Photography timeline 1990 - 2010.

| 1990s -> | CDs replace floppy disks as storage devices |
| 1990s-> | Laptop computers available |
| 1990s-> | Data projectors lighter and smaller. |
| 1991 | Colour inkjet at affordable price |
| 1991 | Digital home video |
| 1994 | Digital camera cable linked to home computer. |
| 1997 | DVD disks and drives available. Slow acceptance. |
| 2000 | USB flash drives. |
| 2000 | Camera cell phones sold. |
| 2004 | Kodak stopped producing film cameras. |
| 2005-> | Interactive whiteboards in NZ schools - increasing use |
| 2006 | Nikon and Canon stopped producing film cameras. |
| 2006 | Blu-ray disk and drives. |
| 2008 | ZINK zero ink printer. |
| 2009 | Polaroid PoGo digital camera incorporating ZINK printer. |

Film to pixels

Being able to produce images which look like photographs using a camera which has some of the attributes of film cameras, conceals the magnitude of this shift (Sarvas & Frohlich, 2011). No longer having to peer through a viewfinder, along with miniaturisation, and camera
How have photographic practices and technologies changed over time?

phones, have combined to enable images to be captured much more discreetly, or intrusively. Often without the subject’s knowledge and without cost involved, people now click in circumstances never previously considered; at arms length above a crowd, in dark spaces, at accident scenes and unfortunately, in my opinion, during weddings and other ceremonies. In some settings the intrusion of the camera changes the nature of the occasion. Previously we had the artifice of the professional photographer taking prolonged periods of time to arrange the subjects and keep them unnaturally still during exposure of the photographic plate. Now we have cameras being thrust in people’s faces, without permission during solemn, or important occasions, sometimes turning people into performers for the camera rather than spectators or participants in events which have their own intrinsic interest. I am guilty too, but I hope a little more discreet than some fellow snappers

Beyond this difference in practice, encouraged by attributes of the digital camera lies a more profound change. The essential difference between digital image making and pre digital photography comes at the point of capture. Previously, photochemical processes were initiated by light acting on material substances, on, or in, plates or film. Although two dimensional, the negative (usually) image when processed produced a representation of a chunk of the actual world, as framed by the photographer. A trace was created offering a view of a moment now gone. The recording medium contained a visible link with the object(s) before the camera lens. With digital camera technology the light rays are transformed into an electronic format in mathematical form. We now have a code referring to the image captured, but bearing no physical resemblance to it. It is this code which facilitates the easy manipulation and combination of digital images and raises concerns about the veracity of the converted visual output to screen or hard copy. Participants were asked about their attitudes towards image manipulation - not new in the digital era - but now easily managed by the ordinary image maker with home equipment. Strongly contrasting opinions were given and these contribute to discussion of authenticity, creative use of images and image fragments, and sociocultural implications in Chapter 8.
Digital cameras; still and video

Recent Australian research\(^1\) (Canon, 2010, p. 2) found that image quality was the prime reason for buying a new digital camera. Now people could be purchasing their second or third digital camera and therefore this may not have been the reason that the initial change was made. What is clear from the Australian figures is the ongoing popularity of digital cameras and the increasing desire to seek more advanced features, with digital single lens reflex cameras having proportionately the greatest increase over previous time periods (ibid, p. 7). People in the first half of 2010 were taking, on the average, 111 photos a month, which has increased 26\% from the equivalent period in 2008 (ibid, p. 7). Digital cameras had increased unit sales from 2009 and held 9\% in value of the digital equipment market share. This compared with a decrease in unit sales for the digital camcorder over the same period during which it constituted 2\% of the market share (ibid, p. 9).

The above comparison between digital still cameras and camcorders is of special interest in relation to claims made in a compilation of essays from well known photography, art and new media writers published in 1996. At that time Rotzer claimed:

> Soon we will no longer go and take photographs, especially as the video camera has become the instrument of the former snapshot-taker, but even more so because we are running out of motifs, buried under a flood of ever more similar images showing reality, or what we have staged as reality to the point of exhaustion. (p. 22)

From my sample, personal observations and the data in subsequent chapters there are no indications that capturing moving images does, or will replace static image picture making for the ordinary person. While running still images together fast enough to simulate continuous action has revolutionised the public and private entertainment industry, “movie” making and viewing have temporal characteristics which set them apart from still photography. The rise and, it seems, fall of video making (Chapters 6 and 7) does, however, indicate how quickly the intermixing of new technologies and changing social practices can render what was prized

\(^1\) Comparable New Zealand figures are not available. Three year survey, Statistics New Zealand figures for the household use of Information and communication technologies does not included digital camera data.
visual information, inaccessible, or ignored. This is a matter which could be of consequence for the future of digital still images.

While my observations and data collection have been largely New Zealand based, a visit to overseas family highlighted the rapidity with which new image capture equipment was influencing both adult and child behaviour. In north east Thailand, in 2007, at a kindergarten event...

*Figure 4v2: North East Thailand, 2007 A kindergarten end of term event. Picture*

*Figure 4w2: North East Thailand, 2007 The same event. My 4 year old grandson, reluctant to take part in some activities, was confident in joining the camera culture.*
end of term function, digital cameras; still and video, abounded, with photographers taking a conspicuous part in proceedings (Figure 4v2) In a few instances children were also allowed to use them whether pretending (Figure 4w2), or really taking photographs.

**Convergence and social networking**

One of the interesting features of convergence has been the rapid capability enhancement of the cell phone which can provide wireless internet connection and offers still and video camera options. This is of particular note in Africa where lack of electricity and cost of computers has allowed innovative solutions to sidestep computerisation (Bloomberg Businessweek, 2007). Logically, because the phone is carried almost everywhere, it could be expected to make the digital camera redundant, but so far inferior image quality has kept that change at bay. A blogger draws an interesting parallel with the point at which digital camera sales passed film camera sales in the United States and predicts a significant increase in camera phone sales as they reach the 4-5 mega pixel level.

> It is clear the first step towards encouraging camera phone use is more resolution. The level of resolution causing most camera buyers to shift from film cameras to digital cameras could be a clue as to just how much resolution exactly is needed for picture taking with camera phones to gain momentum. Digital camera sales clearly overtook film camera sales in 2004, when the majority of cameras sold had resolution of 4-million pixels or higher. Camera phones are not expected to catch up with the highest resolution cameras any time soon; but we should see their use increase significantly once the resolution of most mainstream units surpasses 4-million to 5-million pixels.(Clairmont, 2010)

While that shift would not be a surprise it may not greatly affect the nature of picture capture, but could result in more instances of immediate sending and posting to the internet (sometimes regretted). A consequence of those practices is likely to be a lessening of the long term importance of the photograph. It has been taken, sent and potentially received, or viewed and possibly commented on, all within a short space of time. It is an event which is over, except that the image may exist, forgotten in cyber limbo possibly resurfacing at an inopportune future time. This interactive sharing of images supported through the social networking sites, particularly FaceBook, would appear to be a continuing phenomenon, but
Perhaps because of a gap in the teenage years it was not as evident in my sample as expected. Some of the children were using Bebo but from the interviews it seemed that many were on the fringes, looking at other people’s pages and not actively contributing, but this is likely to have changed rapidly. Putting images on TradeMe, or other sites to sell things was an internet aspect mentioned by a few of the adults, illustrating a difference between strictly social and very practical online image display. Despite the essentially different purposes they both have short term functions.

**Miniaturisation**

Enhanced portability has been more important for the skilled amateur and the videographer than for the ordinary photographer who by 1990 was using a small point and shoot camera capable of taking good quality images. The use of various memory sticks for cameras and computers has obvious advantages, until one is lost. The early camera memory sticks only held 12 images, but when it has grown to 500 or more, the scale of loss is greatly magnified. Within educational institutions I have frequently observed the impact of memory stick corruption and loss. Seldom were they backed up despite advice to save on the local area network, which was fully supported with automated backups.

In 1999 we found suitable cameras for shared class use and a hire pool. These were laughed at by some people, but the comparatively large Sony Mavica digital camera (Figure 4x2) with a 3½ inch floppy disk, was ideal for tertiary class use and we strongly recommended them for schools as well. Over several years, students working in pairs or small groups used their imaginations and ingenuity to construct sets, backdrops, creatures, figures and objects for their stories, or learning contexts, take their photographs, remove their disk, pass the camera on to another group, and download their photographs. It greatly facilitated sharing of equipment, while failure of a disk, was not a costly calamity. Unfortunately the upgrading of computers removed the floppy disk drive option and the cameras became obsolete. Now teachers and lecturers have to worry about
keeping track of tiny gadgets which are much more costly to replace. Although I would not
want to return to the days of running slow floppy disks with limited capacity, for that purpose,
at that time, it was a very useful solution to the problem of equipment sharing in large groups.
It introduced thousands of student teachers to potential learning opportunities using digital
cameras. We could not have contemplated these practices with film cameras, and neither
would the output have lent itself to the exciting possibilities inherent in onscreen
manipulation of digital images and integration into multimedia creations.

Showing it large
At the other end of the scale the ability to project large student and teacher created images,
with or without text, has come within the reach of many New Zealand classrooms. Data
projectors and/or interactive whiteboards are widely available and in some regions sponsored
by community businesses. The significant shift here is away from using prepared materials
created by outsiders towards teachers and students creating their own materials. Personal
input, local contexts and capitalisation on student interest can provide a higher degree of
relevance for learners. Digital images are an important part of this altered approach (Grover,
2010).

Digital Resources and Learning Objects have also been promoted for use in New Zealand
schools. (New Zealand Ministry of Education, 2010) These internet based objects may be
accessed through classroom computers, or displayed on a large screen. The idea is that a bank
of resources is developed, with collaboration reducing the workload for individual teachers.
Digital images are among the resources sought for classroom use. The collaborative nature of
the project has strong appeal, along with the ability to project a full colour, recent images for
class discussion purposes. In keeping with my belief in the importance of adding information
to images (8.3.1, 8.4.1) it is gratifying to see plain language content descriptions (limited to
100 words) required. Enthusiasm is, however, dampened by barriers which do not allow me to
view the visual content of the Digitstore and by procedures which outline a 26 step
Production and Quality Assurance Process for a person wanting to contribute an image (ibid).
This process includes completing a metadata template. The example provided comprises 833
words (ibid). Will busy teachers take the time to contribute? In an era when people are
accustomed to searching the internet for images, many of which will be copyright free, or
available for use with Creative Commons attribution, the New Zealand Ministry of Education
high level protection of intellectual property runs counter to other practices which favour Web 2.0 approaches. I can envisage students from linked schools communicating with each other via their own digital images accompanied by pertinent information, spoken, or written, using large screen presentation technology to make this a doubly shared experience, within and beyond their own classroom. Video conferencing tends to be seen as a suitable vehicle for such interchanges, but elements of this medium can be distracting, and depending on the purpose a few still images may provide a stronger focus.

Other new display modes

Digital photo frames, photobooks compiled from digital images, and canvas prints now able to be produced from a home inkjet printer, are among the developments which are altering practices surrounding the sharing and displaying of images. These are often associated with gifts either of the equipment, in the case of the digital photoframe, or the product. The photobooks have obvious parallels with the albums they replace, although they do not allow reorganisation after production, but can be replicated. On the other hand the scrapbooking phenomenon, in its non digital incarnation, results in a one off creation which could be described as a craft product. It requires a large amount of time and effort, contains valuable, high interest information, but who owns and keeps it?

The professional, skilled amateur and ordinary photographer

Automatic camera features have enabled the ordinary photographer to produce quality images through trial and error. A large number of attempts can be made and rejected in camera, or on screen, combining with the camera attributes to increase the likelihood of capturing an image, at least satisfying to the camera user. On a few occasions, these photographs may gain a regional or national audience through being sent to newspapers or to television companies which choose to make them available. A further audience can be gained through contributing to online repositories which allow free access to viewers. The skilled amateur may not be easily distinguished from the ordinary photographer taking advantage of new digital tools, but now that developing your own photographs has been consigned to rare forays by art photographers exploring an historical medium, the skilled amateur seeks new directions. The increase in demand, albeit proportionately small, for single lens reflex digital cameras (Meisels & Burnham, 2010,) indicates a belief that the quality of digital images is not only reliant on the number of pixels, but can also be improved by multiple manual controls and additional lenses. The camera experience promoted with these digital cameras echoes...
characteristics of the superseded SLR film cameras. Feeling right in the hands is placed ahead of small size as a desirable attribute and viewfinder shooting is offered in addition to an LCD screen. They look like their obsolete ancestors. Reviewers claim that any photographer can use the entry level DSLRs in automatic mode (TopTenReviews, 2011). Therefore the path to complexity and manual control is smoothed and boundaries between ordinary and skilled photographers are likely to be blurred. People seeking the path to higher quality images, buy a camera body and then add peripherals which enhance performance, primarily lenses, which can cost much more than the camera.

The professional photographer may still use a film camera, but the availability of processing and film supplies has greatly decreased and could disappear in the near future. Understandably quality is of prime importance as prospective clients may be tempted to use their own camera, or a skilled friend to record major life events if they cannot see clear evidence of quality and style which set the professional product apart from free, or cheap alternatives.

4.6.5 Where will all the pictures go?

Sarva and Frohlich (2011) have identified three pathways in the development of photograph; the portrait era, the Kodak era and the digital era each of which have caused disruption of existing “technologies, businesses and practices relating to the creation of images within the domestic sphere.” Where does all this leave the digital image as a durable artifact? One would expect weddings to be bastions of traditional, professional photography producing the wedding album and opportunities to order prints of a wide range of photographs. But attendance at a recent outdoor wedding, revealed the ordinary photographer and skilled amateur clicking away throughout the ceremony, and during formal and informal moments including the “wedding photographs”. Except for the bride and groom and perhaps some of their immediate families, there is unlikely to be any interest in buying formal photographs. Where are the unplanned photographs now, almost certainly on computer hard drives or digital storage media, labelled with date only, or perhaps XYZ wedding, slipping further and further away from the memory of the subjects and the photographers. I know that is where mine are, with only a very small proportion printed and retained, or dispersed to family.
A different approach to wedding photography was described by one participant (6me) whose son had issued disposable cameras to guests, then collected and developed random scenes of extremely variable quality. While digital cameras were not used, the participatory nature of image capture on this occasion was akin to the digital practice, where cost does not matter, informality reigns and the taking of the image is part of the experience. The only aspects lacking were the interactivity of viewing the “snaps” as taken and the inability to send around the world and post on the internet, although this may have been occurring simultaneously on personal cameras. A twist on this process was recently described for a small engagement function. Digital cameras were left sitting on tables. People took photographs when they saw the opportunity. A Photobook, was commercially produced from these compilations from multiple picturetakers.

The revolution of the last twenty years has produced a new generation of camera users and subjects who may have no experience of film. The barriers of cost have been removed for the ordinary photographer and with it for many people the inclination to be discerning in selection of photographic contexts and selective in terms of importance, quality and interest levels of images. Interestingly a group interview containing several people on the cusp of this generation, that is with some previous experience of film photography, demonstrated the most concern for the debasement of images; special, yet not special because of the overburden of dross burying them increasingly deeply and often anonymously in digital media.

I think digital cameras have kinda devalued photographs and that’s why me and [2fi] . . . we’ve got these photos that we don’t print because we just, they’re just there - there’s no point in it and I think that’s a little sad and I do wonder whether or not its going to take a sort of cataclysm where every, the internet goes down and everybody loses all their digital photos and people are going to go, ‘Oh my god I just lost something so precious.” (2me)

Although review would probably modify this participant’s perspective in the light of inconsistencies it nevertheless expresses an uneasiness about reliance on the internet and the status of our photographs/images which is of relevance for this project. Can the interest in image capture be sustained or will it subside into unimportant triviality and wither away? Will new practices and traditions develop? Most importantly, as discussed in Chapter 8 and 9, what can be done to restore “the precious” and perpetuate it for future generations, not forgetting
that the ordinary can become precious as it is continuously relegated to a past that assumes
different qualities as we move away from it. If we do not hold on to knowledge of what was,
or is, precious to us, how do we carry forward a sense of pride, worth and belonging that
gives value, purpose and continuity to our lives?

How have photographic practices and technologies changed over time?
Section 2: Participant response and analysis

Chapter 5

Findings: Year Eight Questionnaire and Interviews

5.1 Background information

The survey of three classes of year 8 participants at a New Zealand urban intermediate school, late in 2007, was undertaken for several reasons. It was assumed that the students would not be strongly aware of the potential future loss of photographic material. Confirmation or refutation of this premise was a necessary precursor to any action that might be taken. It was also deemed necessary to know whether the students considered it important to retain still and/or moving images, and why this was so. The latter is linked to the students’ photographic subject preferences which may throw further light on why people take photographs and what their intentions are in capturing these moments or sequences of time. It is appreciated that it may be something the students have not thought about before and that the reasons given may not stand up to deep scrutiny, but like their adult peers they do take photographs and underpinning this behaviour there must be reasons, which may or may not be able to be articulated. A further reason for surveying the students was to find out what photographic technologies are used by year eight students at home and at school. It was of particular interest to find out the degree to which digital formats predominated and the extent to which a tangible, rather than digital outcome was produced. The nature of the outcome was important because of associations with longevity and quality, and hence availability and appeal to future generations.

Almost all the students in the three classes had worked with their teachers earlier in the year on an unrelated photographic project. The researcher had provided some initial impetus through examples of digital story telling and techniques for preparing scenes to photograph and in supporting an intensive session in the College of Education computer laboratory. The students had worked with combinations of artificial, natural and digital components in creating stories about sea creatures for five and six year old “buddies” from three neighbouring primary schools. This had successfully culminated in a shared reading occasion,
complete with food and digital presentations in the school hall before the younger children proudly carried off their new laminated books for the school libraries.

The researcher was therefore known to the students and faced a dilemma in considering how to engage students’ interest in completing the questionnaire, while not unduly influencing the results. As a teacher and researcher I made the decision that I needed to behave as a teacher. This involved re-establishing my connection with the students through a reminder of their digital stories and how I had been able to share those with other teachers at a conference, plus bringing along examples such as those I would use to introduce a topic for study. The survey was therefore initiated through short (15 minute) visits to the classrooms accompanied by a few examples of photographic material from the past. This included a large glass negative and card mounted photographs, one hundred, or more years old. A small black and white photograph from a later period was also shown as well as a fading colour image from the 1960s or 70s. The concept of technological change was implicit in these items, but it was not elaborated on. In addition the information sheet for the child participants revealed my rationale for undertaking the survey.

*I am considering what we do with photographs and how important they are to people. I have noticed that photographs are often not printed off, or put in photograph albums, when digital photos are taken. I wonder whether, in the future, we will have many good quality photos to look back on. I am hoping that my study may be able to be used to make people aware of the possibility that their photos may be “Gone Tomorrow” and that there could be a need to do something about this.*

This honest sharing of the purpose for the survey could be criticised as influencing the outcome, but a more objective “research oriented” approach may have bewildered the students and lost the small measure of rapport likely to have existed between researcher and students. A small explanation of research procedures was also given regarding the need for permission to be granted by the participants and parents/caregivers.
All of this was done through adopting a whole class teaching strategy which involved asking key questions such as; “How old do you think this photograph is?”, with information subsequently being provided in relation to their responses.

When the questionnaires (Appendix 1) were administered, a data projector (already available in each classroom) was used to go through the questions thus enabling student questions to be asked once, instead of repeatedly by many students. Explanations, supplemented in a few cases by photographs and objects were used to illustrate terms; e.g.; photo box and photo packet. It was emphasised to the students that adult language had been used and that they should not hesitate to ask for assistance if they were unsure about something. Obviously suggestions about responses were not provided. In two classes the researcher and the class teacher provided support. In one class this was extended by having another college lecturer present as well, but this was clearly not required and therefore not arranged for the subsequent classes. In one class where preferences were omitted by several students in one question, the researcher returned and gathered the extra information which would enable analysis to be completed.

From 12 to 15 students in each class\(^1\) offered to be interviewed from a total of 71 students who completed questionnaires. The ethics proposal included interviews with individual students and an optional group interview. Because of delays with approval, time was short as these students were nearing the end of their time at the school, and it was decided to only do group interviews. Students were selected for the interviews for multiple reasons. Both boys and girls were sought from each class. Students with atypical or particularly interesting responses were included, because the views of others are well represented in the class summaries. To complete the groups, students were chosen by drawing names from a container. While the forward looking question eight was the prime focus of this group interview, clarification and elaboration was also sought regarding other matters arising from the questionnaire. A core set of questions (Appendix 3) was developed after collating the questionnaire data and this was modified according to participant responses. Students were initially asked to use their codes to identify themselves in the taped interviews to enable the

\(^1\) 15 from class 1, 12 from class 2, 12 from class 3.
tracing of individual responses and variant opinions. However, it seemed awkward and did not occur.

After the interviews were listened to, a brief summary of key findings was made and presented graphically to the students and their teachers. Students were encouraged to think about the implications for not only their photographs and videos, but also for those taken and stored by other family members. The data collected from the students has led to further investigation of related literature and trade information which has underpinned extended analysis and interpretation of findings. In subsequent sections these findings are reported, discussed and used to formulate a technology education approach to “Gone Tomorrow” which was trialled in an intermediate school, provided for student teachers and is to be made available through a web site.

5.2 Findings and discussion

Results from the three classes have been collated separately and viewed alongside each other, where relevant, to make patterns clear, as shown in visual representations, and to add weight to findings which show a remarkable similarity across the classes. To enable comparisons to be made numerical data have been proportionately adjusted to cater for the different numbers of participants in each class. 25 students participated from class 1 and class 2, and 21 students from class 3.

Analysis of the questionnaires revealed a small tendency in all classes for students to appear to be influenced by the way others around them have answered the questions. There are no exact copies but there are clusters (indicated by consecutive code numbers) where the responses have some aspects in common. These clusters could have arisen from; a support adult’s response to a student question, a glance at a peer’s questionnaire which suggested this is how we do it e.g. ranking all categories when this was not required, or one student’s response prompting a peer with like interests. These responses are not viewed as being invalid because the similarities across the three classes and across the rooms where no contact was possible suggest the effect is of minimal significance.

Interview questions (Appendix 3) were drawn from initial analysis of the questionnaires. They were intended to elaborate rather than repeat questionnaire information and are reported separately at the end of each question. An unusual aspect in the interviews is the inclusion of a
technology education element which deliberately draws attention to aspects of technological change which, from the questionnaire responses, did not appear to have been appreciated by most of the students. This is in accord with overall approaches outlined in the methodology chapter.

5.2.1 Question one

This question comprised two sections that asked which technologies students were using at home and at school to capture photographic images. Choices were listed, but opportunity was provided to add further examples in the “other” category. Students could select the number of technologies they used and no ranking was requested.

While greatest interest lay in what happened outside of school, including the school aspect where these three classes had had similar experiences, meant that all students had something to contribute. With hind sight it would have been of interest to have taken this questionnaire to another class without guided photography experience.

Home

The findings (Figure 5a) clearly illustrate the predominance of the digital still camera and the

![Figure 5a: Child survey - Home equipment use. nd - non digital, d - digital.](image)
camera phone plus the cross class consistency of the results. The “other” category also included examples of combined functions where the student did not indicate whether video or still photography was the main purpose.

In keeping with Figure 5a, the speed of technological change and the rate of adoption of new technologies are evident from the figures in Figure 5b. These present the growing world wide sales of digital cameras and camera phones in millions. The relative figures show the steady growth of the digital still camera sales being quickly overtaken in only three years by camera phone sales. One could, however, argue that they are not in competition with each other due to quality issues and to some extent purpose, but as with the take up of digital cameras, quality shifts can bring about very rapid change. The nature of this change over subsequent years is explored in 7.6.3

Anecdotal evidence from parents of teenagers and pre teens suggests that most young people of this age do have access to camera phones. (I am also aware that any data collected about access to camera phones will be quickly outdated.) A consequence of the camera phone availability to these students is the potential for unplanned photography to occur which may
be embedded in social settings and associated with “being bored” and humour. This has come through with particular reference to videos created on camera phones. Responses to “Why did you make it” (Q 9) include:

“For fun and so we can laugh at ourselves being stupid”

“Because I like making funny videos of my friends and I.”

“Because I was bored and with friends”

“So I could watch it a while later, maybe when they are old [dogs], also its very cute and funny.”

“Because we were bored and felt like it”

This is a very long way from the practices of the early photographer laden with weighty gear, meticulously organising and perhaps costuming human subjects whose pose required them to maintain stillness for the required time. The trivialising of photography through the possibilities inherent in modern technology may be one of the major threats to its preservation for the future.

The relative demise of the non digital camera options is apparent also from the student data. Portability, cost and expertise may be factors influencing technological choice. However, the small size and low cost of many “point and shoot” non digital, still cameras puts them on a par with digital models in all respects except for the necessary cost of developing the photos, which becomes optional with the digital version.

School
Differing home and school photographic opportunities are illustrated by a comparison of Figures 5a and 5c. As expected the school data emphasises the use of digital still and digital video camera which have been used for class purposes. While 100% usage could have been expected, all photographic units have been undertaken in pairs, or groups, and involve sharing
equipment. Therefore, some students may not have been actively involved with image capture. Again there is strong consistency across the classes.

**Interview followup**

*Arising from the question about equipment used I wanted to know more about their use of camera phones and about associated printing practices (if this occurred).*

10 of the 18 students in the interview groups had photo capable phones. Only one of those ever printed out photos taken with their phone. The reasons for not printing were varied and included not knowing how to, cost, and quality. Even when they were sent to the computer, with the one exception, they were not printed. To have them in their possession on the phone seemed to be what they wanted and printing may have been irrelevant. These two similar responses came from different groups.

“You just have them on your phone, screen saver and stuff, but they’re all like, not actually that good.”

“They’re just on your phone so they’re sort of already there.”
5.2.2 Question two

This question asked students: “Do you manipulate (make changes to) images from your camera(s)?” A range of options, largely based on techniques used during the digital story unit, was offered, with space provided to describe other techniques. Still and video images were considered separately.

The reason for asking this question was to gauge to what extent the students were taking advantage of the digital techniques now readily available to amateurs. Manipulation of photographs has been more common in the past than what may be generally known, but it was done by skilled photographers who worked at developing and staging their own images, often for artistic purposes. (Eggleton, 2006)

However, the techniques which differ from today’s digital ones, were not available to children, or unskilled operators. Present day manipulation possibilities, readily available to anyone with computer access, introduce doubts about the veracity of photographic images and raise ethical questions.

From a Technology Education and Social Sciences perspective there are important issues which I want to raise with teachers and students. People can be digitally transported to locations they have never visited, expunged from photographs when they were present and enhanced or demeaned depending on the whim, or purpose of the manipulator. Likewise scenes can be transformed to falsify “evidence” or to glamorise a location. What does this do to our view and knowledge of the past and the present? How will future historians deal with the documentary and digital evidence that survives? Will it all become suspect and need verification from multiple sources? This may be considered to be good practice in teaching and learning circles, but what about when it extends to the family. What if we cannot trust the family album, albeit, digital, or hard copy? What does this do to the knowledge of who we are?

Nevertheless I am mindful that exploring images and creating digital art works is a facet of visual literacy which is embedded in the New Zealand school curriculum especially through
English and Visual Art. Students at around year 8 are expected to use “a range of oral, written and visual features to create meaning and effect and to sustain interest,” as well as understanding the “connections between oral, written and visual language.” (Ministry of Education, 2007a, p. 9.) In the Arts section of the curriculum, photography and moving images are specifically mentioned in the Visual Arts summary which also refers to students developing “visual literacy and aesthetic awareness as they manipulate and transform visual, tactile, and spatial ideas to solve problems”. (Ministry of Education, 2007, p.23).

Certainly the students in these classes enjoyed being creative with a range of digital manipulation techniques as they created their digital story books. We may debate (Jones, 1997) the extent to which learners do transfer knowledge and skills from one subject area, or context to another. But in this case if such transfer occurs we may be setting up an ethical paradox in which intent and context is of paramount importance. We want students to transfer learning to new situations, but how do we avoid the possibility of manipulation being used for inappropriate or even nefarious purposes. It also raises questions of diminution of trust as the children come to realise that seeing is not necessarily believing.

**Figure 5d:** Child survey - Image manipulation.
Consistency across the classes was less evident with respect to image manipulation (Figure 5d) than was the case with most other measures. A likely explanation is the difference in experience of the three teachers. Class 1 and 2 teachers had taught a digital camera unit with their classes for two years. It was the first such occasion for the class 3 teacher. Class 3 also reported a comparatively high incidence of video editing. While these difference are of slight interest, the children’s attitudes towards image manipulation were of more interest and this was a focus in the interviews.

Interview Followup

Because the students had all been involved in image manipulation during school work I had been involved with, I wanted to know more about their use of these techniques for other purposes. I also wanted to explore their views on associated ethical issues. Children from each of the groups had continued to manipulate images after the school unit was completed and several had extended their practices. Two liked to distort “make their eyes big and stuff”. When asked about the advantages and disadvantages of altering images, two of the interview groups volunteered references to dishonesty. One boy described the practice as dangerous. He gave examples of false rumours being spread about people in the public eye through the spreading of spoof images on the internet, and

“... people getting picked on at schools. They now send a photo that wasn’t completely true.”

A girl then gave an example from fashion magazines airbrushing model photographs.

“... its almost like they’re saying everyone’s like this, but they’re just making up all the untruth ... an advantage to the magazine producers but it’s not really because its kinda put people down.”

A boy summed it up by saying

“It’s like lying. Though you don’t have to say anything.”
In a practical sense they saw the advantages of removing red eye from images. Repairing a damaged certificate by scanning and fixing it in PhotoShop was mentioned. They did however raise questions about originals being lost and a possible reduction of quality as the image was worked on. Overall they demonstrated considerable insight touching on important ethical and technical issues.

5.2.3 Question three

For preferred photographic subjects rankings of the first three choices for each student were inverted, then added, and adjusted proportionately to account for differing numbers of students in each class. The results have produced the class totals show in Figure 5e.

Again with question three there was a pattern of similarity across the classes as is evident from Figure 5e. It is not considered appropriate to discuss this in terms of levels of significance, but simply to observe the pattern and later to consider it alongside adult patterns.

![Year 8: preferred photographic subjects](image)

*Figure 5e*: Child survey - Preferred photographic subjects.
Clearly “family” and “holidays” were the most preferred subjects across all three classes. An overlooked possibility was the importance of ‘sports” as a category. This has been included with “other” and is one explanation for this category rating relatively highly for two of the three classes. Cars was another category, included in “other”, which occurred infrequently but was described enthusiastically.

Students were also asked why they photographed their three most popular subjects. Their comments have been analysed in two ways. As an experiment commonly used words or phrases were recorded and counted. They are presented in a “tag” cloud below (Figure 5f) indicating their frequency.

*Figure 5f: Child survey - Why photographs are taken. Recurring words by frequency.*

look back

good times

put

show

special

look like

improve

memory(ies)

change

fun

make (making)

funny

remember

love
Responses were also collated and grouped into categories. The predominant categories which emerged from the data, are described below for each subject.

**Family**

“Remembering and memories” was the major category for family and overall, but the family comments had a different flavour from elsewhere. There was a sense of time with the students wanting to remember when they were younger, or looking ahead and wanting to have memories when they were older. “So I have memories when I leave home”. They also emphasised the importance of family. “I love them, I want memories.” “To treasure the memories we had together”. “It is good to have family memories.”

Similar but separated because of a sense that they were describing something slightly different, was the “looking back” category. Here change was often stated or implied. “Look back at people and see how they’ve changed and have a laugh.” “Know what we looked like a couple of years ago.” It almost seemed as if the photo was the focus when looking back was mentioned, whereas in the other category the memory seemed to come through as an entity. The third category focussed on the child and their family as a reason for taking the photos. “My family is great”. “I live with them”. “They’re family and they’re special.”

Other categories of note included aspects associated with the taking of photos, a stress on absence, wanting to show or display the photos and remembering family activities and happenings. Understandably one respondent wanted to “send to family in Korea”, another mentioned that he/she could “take them with you when you are not with them”. “To show friends” was another reason for taking family photographs.

**Friends**

The “looking back” and “remembering and memories” categories were equal in occurrence for those who chose friends as a preferred subject. A feature flowing from one category to the other was the sense of impermanence of friends. “So I can remember my friends if I move”. “I’ll remember my friends if they leave the school”. “Maybe I can look back and see who my friends were at that time”. Using photos was also a category when friends were considered.
There were several references to putting photos on Bebo, while photo frames and scrapbooks were also mentioned. “Look back on them and laugh”, “have a laugh” “because their [sic] funny in pictures”, and liking to “imbaris [sic]” accompanied the suggestions of making the photos visible to others.

**Special events**

Not surprisingly “remembering and memories” was the predominant category for those who chose “special events” as a preferred subject. “Remember that special event so you can always have it”. “So I can remember a special day that happened.” This sort of sentiment was discussed in a focus group bringing out the role of photos as triggers to memory, or even making memories as one child described it.

There was a subtle shift which led to the creation of a new category with a focus on what had been done, rather than on a person. “So that we can remember if we win a race or something like that.” “So that we can remember what we done.” Emotion was also evoked; “Look back on - be proud”. Again the “using photos” category emerged. “At Christmas I like to take photos of the tree to put in picture frames.” “I do it for Mum”.

**Scenery**

Although not very many opted for scenery, most of those who did clearly articulated their reasons for taking the photographs. The largest category related to the special qualities of the place. “I go to lots of high mountains and the view is amazing”. “It looks cool.” Crossing over the “possession”, “using” and “remembering” categories was having something to display or keep. “Just to capture something beautiful or rugged”, “Put on a computer and print out””, “Make an awesome computer desktop sometimes”, “To keep so I have something to remember.” A quite different purpose was mentioned by two respondents, this was the use of photos for later art work. “I can paint the photo.” “Nice to have photos of scenery to paint/draw.”

**Nature**

The few who liked to take “nature” photos referred to animals and nature in a generic sense. The reasons given for taking the photos related to favourable qualities of the subject. “I like to
look at nature.” “Because my dog is beautiful and I love her”. There was also the potential absence as with the “family” option. “If my pets die I will be able to remember them”.

**Holidays**

“Remembering and memories” was by far the strongest category for those who like to take holiday photographs with 39 responses. This included a substantial number who mentioned remembering “what we did”. There were also several references to “fun” and “good times”. There seems to be a suggestion coming through that without the photo they are less likely to be able to recall their holiday. “For the memories so you never forget what happened.” “To help me remember them.” “I take photos of trips and holidays so I can remember them.” “Showing to others” was another category of some, but lesser importance. “Looking back” was present again, but much less important than in the people categories.

**Trips**

This section could have overlapped with holidays as was evident in some responses in the previous section, but educational trips, sports trips and for adults; employment related trips, have become so important that it seemed to warrant a heading of its own.

It was unusual in that only two categories emerged from the data; “remembering and memories” and “show and display”. The first was again overwhelmingly dominant and an impression of the photo as almost being necessary for remembering, came through again. “So you can remember what you did.” “So I can remember when I see the photos.” “Because these trips are easy to forget.” “Cause I want to remember my trip I went on.” One person mentioned “to put in an album” as a reason for taking the photos and four mentioned showing others.

**Other**

The “other” heading brought responses about cars, sports (cricket, skating and others), pets, horses, and bikes.

Most participants choosing this category referred to the qualities of the subject. “I take pictures of cars because I am a car enthusiast and I love them.” “We own and ride horses.”
“Biking because it is a sport I love.” Showing the images to others and displaying were also mentioned. “I can print them out and put them in my bedroom”.

Coming from sport there were also new purposes for capturing images - for improving performance, and “to make a video for the end of the season.” The first reason echoes the use of video in professional sports spheres. “To try and improve what I am doing wrong” (cricket). “I can see what I can improve on” (motorbiking).

**Overall**

Overall the reasons for taking the photos, or making the videos (as occasionally mentioned) were primarily for the individual and most often associated with being a way of remembering things which were important to that person, or having a memory to keep. Looking back was a repeating theme and occasionally its corollary; keeping for the future was mentioned. Sharing the images with others was a recurring thread across categories, but quite minor by comparison. For scenery, animals, sports and cars the intrinsic qualities of the subjects, which elicited strong feelings of appreciating, liking, or loving were given as the reasons for the photo taking. Although only mentioned by a few respondents the use of photos for subsequent production of art and for improving personal performance are atypical but worthy of mention.

**Interview followup**

Memories and remembering had come through strongly as reasons for taking photographs and the interview provided an opportunity to delve further into this. While two of the groups were not able to talk about memories and remembering in a way that added depth to their survey responses it did spark memories of baby photos and living in other places. The third group, however, produced a number of interesting and intriguing comments. Their discussion led them beyond the photos as triggers to help recall past events and people, to talking about how the photograph itself created a memory. A sense of who they are and its importance comes through. Because of the insight shown most of the conversation is included.

Boy: “. . . as you go into your old age you know you’re gunna forget some things and its nice to be able to look and remember . . . all those little details that you
can’t just pick off the top of your head. . . It gives you a feeling of being there and it . . . gives you more memories in a way, I suppose.”

Girl: “Photographs actually sometimes . . . make your memories because they will tell you something that you didn’t remember and you’ll think you knew it but you only knew it because of the photograph. They’re just telling you more about your life that you didn’t really notice at the time.”

Boy: “One of my favourite photos is a memory. Is I think of one about three. I can’t remember this but looking back at it, it looks hilarious. I pulled the Christmas tree onto me and there was this wee face sticking out of the Christmas tree. Things like that, that are funny and you don’t remember but you watch them and its like rediscovering another part of you.”

Boy: “We used to have this dog when I was two years old but we had to get rid of it cause of my eczema. But its still nice so I see those . . . photos. And I also had an older sister as well but she died before I was born so it’s quite good to see what she looked like and stuff like that as well.”

5.2.4 Question four

This question asked respondents about what they did with their still photographs. It included storage and printing options. The printing section was elaborated to identify where the printing was done and the quality of the paper used for home printing. It is clear from Figure 5g in which rank scores for storage methods were inverted, aggregated and adjusted for class size, that computer hard drives and albums were the most preferred places for photos to be stored. However, it has to be recognised that as with the print options in the second half of this question the possibilities have changed markedly in a short period of time. Film was still being developed when the questionnaire was administered, hence the choice of packets (containing negatives and prints), kiosks were in use, but in much smaller numbers than today
and in some shops people were still handing their CDs or memory sticks over to shop assistants to have them printed rather than doing their own. While internet social networking sites, particularly Bebo, were being used by the children and internet repositories were available they were not popular choices.

Home printing was the most common way of reproducing photographs as shown in the table below (Figure 5h) which records the percentage of respondents who used these printing possibilities. The home printing option, was divided into three categories according to
whether printing was done on “ordinary” paper, or medium or high quality photographic paper. A feature of relevance for longevity of prints and the likelihood of survival, is that printing on ordinary paper was a common method. These flimsy images of relatively poor quality will not be very durable.

The results from this question need to be considered alongside the next question which considers sharing of images. It then becomes obvious that printing them out is certainly not the favoured option.

**Interview followup**

Reasons for DVDs not being a popular storage choice were followed up as well as what happened to the images they printed out at home. Most of the interviewees thought that they had computers at home that could be used to write DVDs, but only two students who had made videos reported using them. One parent had saved photos of rafting on a DVD and given it to others. There was some uncertainty about how to create a DVD, but others made clear choices. They said the CDs were cheaper, had enough space for lots of photos, and that was what was available to use.

While several of the children interviewed did print out photographs at home it seemed to be relatively unimportant for most of them, with parents being more likely to organise the printing of images for special purposes. There were references to printing for school purposes. Only the Science Fair ones mattered enough to use high quality paper. However, that had been done most recently at a shop. A few mentioned printing at home as something done in the past with practices seeming to evolve quickly. One student generally used ordinary paper for “homework and stuff. But in the past I used to use special paper quite a bit for like photographs to put in albums.” Another said that “Dad used to print to special paper” but “now we just put them on CDs cause it’s just so much easier.”. Calendars for “my grandma” were printed at the store. Several interviewees who printed at home used ordinary paper and put them on their walls, in a scrapbook and sometimes framed them, or gave them to friends. While those spoken with didn’t seem to have any difficulty knowing about different types of paper available for home printing, a discussion with an adult has puts some doubts in my
mind. That person said they had printed to ordinary paper, but the prints when seen were on photographic quality paper. This would appear to be a process in transition with the sharp reduction in the cost of store printed images and the increasing availability and use of kiosks. Whether this increases or decreases the likelihood of durable images being retained by individuals or families is uncertain. Possibly many of these good quality printed images are gifted to others, removing them from those to whom the photographs could be most important.

5.2.5 Question seven

In question seven the participants were asked how they shared photographs and who they shared them with. They ranked their methods of sharing and again these ranks were inverted, totalled and adjusted for class size to produce the graph below (Figure 5i). For each of the methods selected respondents chose from categories of people they shared with ranging from immediate family to strangers.

![Figure 5i: Child survey - Modes of photograph/image sharing.](image)

As with most of the graphs shown there is considerable consistency across the three classes. When the high rankings given for on the spot viewing on the computer, on the phone and in

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2 Questions five and six are in the adult questionnaire only.
the camera, are considered (Figure 5i) it is evident that actual photographs were relatively less important for many students, even in late 2007 when the survey was done.

### Year 8: prints shown

**Figure 5j**: Child survey - People to whom prints were shown.

### Year 8: viewed at computer

**Figure 5k**: Child survey - People who viewed images at computer.
Who the photographs were shared with produced more across class variation than other questions. While class two demonstrated a marked preference for sharing with friends through viewing in the camera or on the phone, overall “immediate families”, “other relatives” and “friends” were the most commonly listed in all classes for all modes of sharing. A breakdown of two of the four most popular modes of sharing; one of prints, one of digital images, illustrates the patterns found (Figures 5j and 5k).

**Interview Followup**

Photo albums had appeared to be still quite popular. I sought more information on the role of personal and family albums and the sorts of photographs included in them. I also wanted to clarify characteristics of internet practices regarding photographs. Internet use seemed to be under reported and there were hints that this could be clarified, with sharing and storing photos being differing, but possibly overlapping uses.

Six students interviewed spoke of having personal albums and in two instances there was specific reference to them being used when people were absent.

“I put some of the family members who aren’t around anymore.”

“I’ve got one and I put the two dead grandparents in it.”

While family albums still existed there was evidence again of rapidly changing practices, although parents were likely to be responsible for what went into these albums which were mainly from when they had film cameras: “. . . since we got a digital camera we don’t really print them out.”

Keeping photos on the computer seemed to have replaced the album in some cases. One student reported having

“1100 photos on our computer from when we got a digital camera except we haven’t got round to printing them out.”
Another had a collection “not exactly an album” which was mainly “in a folder on my computer, but I’ve got some printed.”

Ambivalence about the value of photos was apparent from one student’s remarks that

“. . . when we moved house she (Mum) found all the albums and showed me, tried to make me chuck lots of them out, but I hadn’t seen them before so I didn’t want to take, get rid of any of them . . . I’ll probably get rid of them all now ... just holidays and stuff.”

A general awareness of Bebo emerged, confirming the possibility of under reporting of internet storage or use for sharing photographs. However, some only viewed the pages of other people and one was just learning how to upload photos to a site. Going to a party or going to town were occasions recorded on Bebo. Copying images from other sites to put on your own pages was also a practice mentioned by two students. It was gratifying that in one group there was agreement that no-one put “mean” comments, although sometimes they were “being silly photos.” There was also reference to email sharing of photos with overseas family members and one case where the family had this “blogger thing”, but it wasn’t “really working yet, but lots of my family’s like all over New Zealand and in Australia.”.

One boy was very clear about a function of the Internet as a personal archive space.

“I’m actually picky with my photos because if I lost all of them I’d be absolutely devastated. So I’ve backed them up on PhotoBucket and Flickr as well. All the ones that are worth keeping.”

One of the interviewees identified not having Broadband as a barrier to sending photographs. As suspected they were using the Internet for sharing of photographs although these children mainly looked at what other people posted. From those interviewed only one boy was deliberately using the Internet for storage purposes and he was very aware of the potential loss of images.
5.2.6 Question eight

This question reached to the heart of the project. The children were asked their views on the importance, or non importance, of being able to see today’s photographs in twenty years time, how this would be done, and how people would know who was in the photos and what they were about. While it could be considered unreasonable for children who have not lived for twenty years to project their thinking this far into the future, it could also point to the need for education to develop awareness of long term possibilities and problems. What emerged diminished concerns about the children’s ability to think ahead. They mentioned having wives (no husbands) and families, some had a sense of history - that things would be different and that people would want to see what life was like in the past. While a few wrote about technological change, this practical, and perhaps critical aspect, was less well appreciated, with most children assuming that current technologies would still be available in 20 years time. This is in keeping with enquiries made into adult assumptions (Marshall, 2008).

It became apparent when analysing the responses that family were regarded differently from “other” people and that different responses might have been gained if the participants had been asked about accessing their own photos. However, this was countered by the concern that the questionnaire was quite long and that the open ended questions gave the opportunity to fill in gaps.

**Importance**

The children were asked, “Is it important for others to be able to see your photos in the future?” Then secondly, “Why is it important or not important.” I did not want to read too much into these responses because these were compliant groups of children who may have been trying to please adults, and the wording could have led them to agree that it was important. However, the responses here are supported by the pattern across the three classes, by the accompanying reasons and also to some extent through the responses to the earlier question about why they took photographs. The answers were categorised as shown below (Table 5a) and showed that they did consider it important.
The reasons for the “no” and qualified “no” answers fell mainly into four categories. Five children considered that things from the past were unimportant, or didn’t matter. Another four mentioned that the photos they took would not be of interest to others; for example holidays, friends, scenery and biking. Two had concerns about privacy and the personal nature of photos which they would not want others to see and one considered the quality of the photos was not good enough. Others seemed ambivalent. “It is not important for people to know because they don’t have to except they are my own family (wife and children and parents).”

There were many reasons given for considering it important for people to be able to see photos from the past, with four categories recurring in all classes. 14 children thought it would be important to know what life was like twenty years previously, what people did, how they lived and where they went. One respondent had a very strong sense of history.

“ It is important because being able to look back on one’s life, and even further in the future (100, 150, 200 years) it will give great insight to our lives”

Responses from 14 children referred to looking back at people and what they used to look like. “It is important because then you can look back and see if people have changed, and they can remember the fun they had.” Memories and remembering were reasons given by 12 respondents. One of these mentioning that “someone might have passed away you might have photos to remember them”. Family and its importance was specifically mentioned by five

### Table 5a: Child survey - Importance of seeing photographs in 20 years time.

<table>
<thead>
<tr>
<th>Class</th>
<th>Yes</th>
<th>Qualified yes</th>
<th>No and qualified no</th>
<th>Neutral</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class 1 N = 25</td>
<td>15</td>
<td>3</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Class 2 N = 25</td>
<td>13</td>
<td>6</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Class 3 N = 21</td>
<td>12</td>
<td>5</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>
children. “It’s always important to know who your family is, and its cool to look back on important moments of your relatives”

Other responses of interest included:

“*It is important because you can tell a story when you are older.*”

“*Because I like sharing my life*”

“So that they will know what its like with not so flash technology because they will have better stuff by then.”

The first comment above touches on a key element picked up in later chapters and eventually developed into a concept of “picture telling” (7.4.3). The latter raises the intriguing question of what does lie ahead for photography/digital imagery? Can it be taken any further? Easy to view three dimensional images is a likely direction given early stereoscopic efforts and current television and movie theatre developments.

**How can we see today’s photos in the future?**

This part of the question was very revealing. Little awareness of the speed or possible nature of technological change was demonstrated. As became apparent in the interviews CD storage was usual and the children mostly did not appear to realise how rapidly storage technologies were changing. Therefore, it is not surprising that they had not appreciated that further change was likely and might render digitally stored photos inaccessible. However, in the interviews they did talk about old computers that nobody used anymore and videos that they could not play.

There was a small measure of inconsistency between answers to this sub question and to the following one which asked “How will they know who is in the photos and what they are about”. Some participants who only mentioned digitally stored photos then referred to writing on the back of the photo.
Three main categories emerged from the data. One of these will be broken down to provide more detail. The categories were “on computer” “printed photos” and “CD or DVDs” and they came through strongly across all three classes. There were 40 references to “computer”, 56 to prints stored in various ways and 30 to CDs and/or DVDs. Many children mentioned multiple ways of seeing photos in 20 years time. While the Internet was only specifically mentioned nine times, it is possible that it could have come under the “computer” umbrella for some children.

Within the “printed photos” category, photo albums was the predominant choice; being mentioned 34 times, while prints were referred to 16 times. Other sub categories included photo boxes, scrapbooks, drawers and frames. It seems relevant to note that while these children may not be creating their own albums they are of an age to have parents who have kept albums with photos developed from film, therefore this is part of their life experience which they expect to continue.

Only 10 individuals expressed doubts about what might be possible. These tended to be just slight hints that they were aware the computer they used now would not be accessible in 20 years time. For instance:

“On my computer (if I still have it).”

“Umm our old ones that are in the albums. packets and in the drawers they will see, but our digital new ones are on the computer.

“On a CD or on a newer computer.”

“Through CDs, DVDs photo albums. On the then-out-of-date HD.”

Others were more aware, in some respects, that computer technology would have changed, but they seemed to expect storage to remain the same.

“Cellphones, computers, laptops, new technology, internet, DVDs, CDs.”
“They probably won’t. But my parents sometimes save them to DVDs or print them out so if we keep them safe I could use them. All photos on computer are saved onto a network so won’t be lost so easily.”

One person saw the need for “restored digital formats” and was strongly aware of potential limitations, saying that the people viewing in the future would not have information about the images.

How will they know who is in the photos and what they are about?

This was more difficult to analyse than other questions because words such as write caption and label can apply in digital as well as non digital environments and sometimes the context was not clear because respondents had made multiple suggestions as to where the images could be located. There were some surprising absences as well and apparent assumptions. A remarkable outcome of this question was that no-one mentioned filenames as a way of identifying digital material. A named folder was referred to once. This led me to engage in further exploration on my own machine which suggests that at least some photo management systems on some computer platforms are deluding people into thinking that they are saving information with their photographs when this will not accompany the file if, for example, it is backed up and/or moved to another computer.

Furthermore, some children seemed to assume that they would be able to supply information and recognise people in photographs that were twenty years old without anything being recorded. This was reflected in multiple responses (30) which indicated respondents would tell people about the photo and that people would know from looking at them. A similar number referred to written descriptions usually on the back of a print, or in an album. About seven seemed to indicate some sort of naming or describing on the computer, although this was unclear, but still obviously not an important part of their practice. Occasional references were made to creating captions or other ways of describing photos on the Internet (2), cell phones, iPod, discs, DVD (2).

Several participants thought that identification of people would not be easy.
“For some of the photos it will be almost impossible to tell. Unless the pics have been named they will be nameless.”

“They won’t [know who is in the photos].”

“You will probably tell them, or they will be able to tell by looking at them.”

“Well they only will if they know you, aka family, friends.”

“Well I will tell them or if I get around to it I should write who’s in each photo, but it will take years.”

In contrast two people were very confident about their methods.

“I write on the back of my photos saying who, what, when and where.”

“They will know exactly who it is, and what it is because I caption all photos digital, or printed.”

While another had obviously thought about the need to tie the information to the image.

“You can type it in with the computer, by using Photoshop and then send them with the text on the photos.”

Overall, most of the children thought that it was important to be able to access their photos in 20 years time. Although there was some recognition of technological change they largely held on to what they knew and used the language of today to describe future storage options. When considering computer possibilities, obsolescence was seldom mentioned and the idea of the photos residing in files which needed to be able to opened later, in new circumstances, was absent except for one instance mentioned above. In an earlier question many of the children mentioned photographs as being prompts to trigger memories and to help them
remember what they had done. In this section it seems that they often assume that, even after 20 years, the photo alone will be enough. However, a majority of the students did mention some form of writing, caption, or label but this was generally not extended into systems which would enable searches to be made. The question of how you find an unnamed file was never addressed.

**Interview followup**

The findings from the questionnaire showed that most of the children believed it was important to keep photos and to be able to access them in the future, but this was not matched by their appreciation of probable technological barriers. This section of the interview took a technology education approach as I brought in examples of the old technologies (disks) and discussed the recency of current storage technologies. I then asked how old their home computers were and what happened when a computer was replaced.

Having made points about the rapidity of change on the last 20 years I asked them to reconsider their views about whether they were likely to be able to use present day computer technologies in 20 years time and what needed to happen to address this situation.

Through discussing when and how their home computers had been replaced and files transferred, it became evident to most of the students that there were things to consider that they had not previously thought about. As one student said “it’s a wee bit scary.” Another reported a crash with an old computer and thought that the contents were probably lost. In several cases files had been transferred from the old to the new machine but it may have only been “Dad’s work stuff.” One was reasonably confident about technological developments solving potential problems.

“I also think with technology evolving the way it does and pretty much buying a new computer every four or five years . . . they will invent a way to be able to carry our photos onto the newer versions, because if they don’t is that really progressing? Because lots of people I know use their computers almost solely for storing and manipulating pictures.”
While one student insisted that CDs would still be able to be used in 20 years time, another said with reference to the computers of that time “they’ll take something new so you might not be able to.” In another group it was mentioned that, “You’ll have to save it to the new thing.” In two groups people suggested that the conventional album was the solution as they “could pass it down through the generations” and they “won’t get lost with the new technology.”

There were no divergent futuristic views expressed about what “computers” might be like in 20 years time. The likelihood of change was accepted but still viewed largely in terms of the known, although this may reflect the difficulty in discussing something new which is as yet unnamed and does not exist as a defined concept.

5.2.7 Question nine

Video

When the questionnaire was devised early in the project I kept it open enough to include both moving and still images. Increasingly, it was realised that there are essential differences between the two and it was decided to focus on still images. However, the technology of moving images illustrates very clearly the impact of technological change and the interviews showed that this was appreciated by the children. For those reasons this data has been deemed relevant.

The tone of the responses to the video question was overall quite different from those to the rest of the questionnaire. There was flippancy and an “it doesn’t matter much” attitude pervading the answers, although there were many exceptions to that. Eleven students in class one had made a video, nine in class two, and 14 in class three. Videos had been made because they had to (at school) or for a laugh, and many were never looked at again.

Types

The two most popular types of video made were for school purposes, and with friends, usually for a laugh; “Me and my mates hanging out, being stupid.” “Me and my friend made heaps of silly videos on her computer.” Slightly fewer participants made the videos for family reasons
such as birthday, christmas, holidays. An important but minor category reported by five respondents was for sports purposes. These people took pride in their achievements and it seemed that they may have compiled or edited the video shot by others, or were subjects for a video. A skateboarder, “Wanted to get my stuff on film so I don’t have to do it again.” A gymnast said, “So I could watch my competition on TV.”

**Reasons**
A follow up question about why the videos were made elicited responses fitting into the memories and remembering category from nine children. These were quite like the still image responses and one of particular interest mentioned it was “a way of capturing details that the brain forgets.” However, the other categories which emerged were rather different. School purposes was the reason given by nine students and it included “everyone had to make a documentary”, “because we had to”. In a lighter category eight used words such as “cool”, “funny” “fun”, laugh”. Then there were seven who cited boredom as their reason and three sports enthusiasts who wanted to look back at their accomplishments and to show them to others.

**Storage and viewing**
The predominant place to keep the videos was on a computer hard drive, with DVDs and cell phones being the next most common places to store them. Seven respondents didn’t label, or name the videos and eight never looked at them again. The transitory nature of video was exemplified by the student who said “I make a video, watch it. Then I delete it - it takes up too much memory on my camera.” Only three children viewed the videos they made “often”, 11 “sometimes” and 11 “occasionally”.

**Comment**
It was a surprise that, with one exception, the students didn’t demonstrate enthusiasm about their class video work, because for some groups these had appeared to be an enjoyable experience. It could reflect the effort and resources required to make even a very short, quality video. There were hints that school constraints, possibly time, storage and access to equipment may have prevented their intentions being fully realised. There was a strong
impression that young people often associate taking and viewing their own videos with fun, having a laugh and being silly. The sports minority group has a serious approach and this can extend to the video making as well. A mountain biker mentioned how he was still working on his video and that was why he viewed it often. I have personal knowledge of biking enthusiasts who have been involved with video making and riding for fun, competition and filming purposes for many years from early teens into their twenties. This sort of interest is matched by a small number of these even younger children, and it flows across still and moving images.

**Interview followup**
A question was asked about their experience of the changeover from video to DVD players and its consequences. The children in the interview groups were experiencing the effects of change in relation to moving images. Almost all had DVD players and many had stories of difficulties and disadvantages with the change from video technology. Some had retained the video players, but they did not necessarily work and there was wide recognition that material on “old” videos was possibly lost, unable to be viewed, or unimportant.

“We’ve got a few videos at home but nobody wants to watch them”

We wonder, “Why have we got this? We just tape over it.”

“I do ballet and I have like videos of the productions I’ve been in... I quite like looking at them.” [But she cannot.]

“We’ve taped my brother doing BMX stuff when he was real little... We kinda can’t watch it now.”

“Now our video player doesn’t work.”

The video player in one instance was used to run a video camera through it, pointing to the interdependence of technologies and the flow on implications of change.
The very short “life” of videotape provides a strong example of how technological change can affect something which for a while was deemed to be important: the video capture of important snippets of our life experience. While the children may not have thought about the difficulties in accessing these moving images previously, they had many stories to tell of problems ranging from tape and equipment failures to shifts to new technologies and no references were made to conversion to digital formats.

**Interview comment**

The subjective nature of the interviews should be emphasised. In addition to eliciting further information they also had a minor technology education function. While the persistence of any ideas gained cannot be judged, one student articulated her changed thinking.

> “Well I never really thought about like, if say the computer crashes and you can lose all your pictures. I never really thought about that.”

### 5.3 Concluding comments

The overriding impression arising from the student responses was their consistency across the classes which gives validity to the data collected. A strong finding was the importance of families, memories and remembrance and the relative seriousness of their attitudes towards still images (except for those on camera phones) compared with their often light hearted and trivial response to video making. The majority of this age group believed it was important to be able to access their photographs in 20 years time, although they had little appreciation of potential problems. Many anticipated being present to tell the story of the image, although others realised the importance of labelling in some way. Further references are made to the child survey in the next chapter (7) where some comparisons are made with the subsequent adult survey.
Section 2: Participant response and analysis

Chapter Six

Findings: Adult Questionnaire and interviews

6.1 Background information

The sample providing the data presented in this chapter comprised 31 adults, 25 of whom completed full surveys. It was mostly carried out in 2009. The intended purposive sample was 28 adults spread across seven age groups, evenly divided between male and female, experienced and inexperienced in photography. The sample was filled from the 40s to 70s age groups, with four extras also completing surveys. Two surveys were obtained from the 30s age group and three from the 20s. To obtain more information on these groups an interview was conducted with six people who did not complete the survey, these filled the criteria to complete the sample for the 20s and 30s groups. Despite filling in consent forms and repeated promises to complete surveys the younger age groups failed to complete surveys. Many attempts were made with different people. Eventually it was decided that while I may have been able to get Information Science students to fill this gap, it would bias the sample. My inability to complete my intended sample could be considered indicative of a difference in response towards the importance of photographs, from younger people, compared with those forty and over. However, it is noted that when the interviews were conducted and data from the five 20s and 30s respondents was analysed there was little indication that this was the case.

Interviews were conducted with 17 participants including six people who did not do the survey. Interviewees were selected partly on availability and also to follow up survey answers which were unclear, or of particular interest. Full transcripts were made and these are the source of many of the quotes in this chapter. Other quotes come from the questionnaire responses. Respondents are identified by codes placed in parentheses. The first character represents the age group e.g 2 for 20 -29, the second - m or f indicates male or female, the third - e or i indicates experienced or inexperienced. In a few instances a 2 at the end shows that this is an extra respondent in that category. The extra data could have been eliminated to
keep the balance of the sample, but it was soon apparent that it was of high interest and therefore was retained.

In this chapter charts have been used to present some data. These provide visual summaries and are not intended as a precursor to statistical analysis which is deemed inappropriate given the size of the sample and the nature of the survey.

6.2 Findings and discussion

The full questionnaire is found in Appendix 2b.

6.2.1 Question one

Please list the cameras you own in order of their frequency of use. The first listed being the one used most frequently.

In relation to each camera respondents were asked to list:

- **Camera type or device used for taking photographs**
- **Output**: video, still, videoburst, email etc.
- **For each camera list the purpose it is used for in order of frequency. E.g:**
  - family,
  - special events, scenery, holidays, nature, work, trips.
- **For each camera list storage methods for output**: Computer hard drive, CDs, DVDs, photo box, photo album, photo packets, other - please describe.

**Cameras**

27 digital still cameras were listed, nine non digital cameras, six video cameras and six camera phones.

**Output**

The responses were as expected from the different cameras listed, with the addition of “video bursts” as a use of the digital still camera.
**Purpose**

These categories (Figure 6a) are not mutually exclusive as indicated by some responses such as family trips, which was recorded in both family and trip categories. Single occurrences were grouped under miscellaneous. They included diverse items such as water sports, studies and playgroup. The predominant camera use of taking family photographs is supported by the photo display question asked later. However, it is also clear that occurrences which are outside the usual, such as special events, holidays and travel are favoured image capture occasions. It would seem logical that we try to capture that which is different, or unique, but our display choices do not strongly reflect that purpose for photography. The practicality of using a digital camera for work purposes in possibly a new phenomenon related to its ease of use for providing evidence of what is seen.

**Storage methods**

Most photographs are kept on a computer hard drive. As confirmed from a later question back up is not necessarily done. The relatively common use of photo albums is later found to be mainly a legacy from earlier practices. In this question they were particularly, but not exclusively, associated with the use of non digital cameras, as were, photo packets. It is noted that Internet storage was only mentioned once. This prompted interview questions which confirmed that although some of the people surveyed did put small numbers of images onto the Internet it was seldom considered to be a storage option.
6.2.2 Question two

Use of disposable cameras:

• How frequently do you use one?
• Why do you choose to use a disposable camera?

Disposable cameras were infrequently, or never used by the respondents. Of the 25 adults who answered the question 14 had never used a disposable camera, eight people had used one, seldom, or only once, the remaining three reported: “not regularly” (2fe), “not often” (5mi) and “I don’t unless at a function” (5fe). This use at functions was discussed in one interview where it was explained (6me) that sometimes guests are provided with disposable cameras. One person (7fi) reported use by her husband who didn’t use any other type of camera.

The respondents’ main reason for use of a disposable camera was not having their usual camera available because it was broken, forgotten or not carried (4). Three people mentioned choosing one in situations where more expensive cameras were at risk, two had used one before having a digital camera, two had used underwater models and one had been given a disposable camera at a wedding.

Figure 6b: Adult Survey - Storage methods for images from own cameras.
6.2.3 Question three

A. **What is your most commonly used way of storing still images? Use numbers to rank the frequency of use with reference to your current practices, with 1 representing the highest frequency. What is the approximate number of images stored for each type of storage?**

25 participants responded to this question. Ranks were inverted to obtain aggregates. These aggregate ranks are arranged on a chart (Figure 6c) to indicate participant use of the various types of storage. However, this picture has to be treated with caution because photo album, photo packet and photo box figures are inflated by historical use. Some participants mentioned in written responses or interviews that these methods related to pre digital times and that they were seldom actively used now (4me) Also the number of images found on CDs and computer hard disks was much in excess of those found in photo albums, often thousands compared with hundreds.

When the image storage data is considered alongside the numerical data on the number of images stored in various ways it is clear that by far the largest proportion of images is held on

![Image storage chart](chart.png)

*Figure 6c: Adult Survey. Image storage.*
computer hard drives. As shown above (Figure 6d), of the 16 respondents who stored thousands of images most held these on computer hard disks. Again the photo packets and in some cases, albums refer to pre digital methods.

![Storage: 1000s of images](image)

**Figure 6d:** Adult Survey. Large scale storage.

**B** Describe your system of indexing or naming to enable images to be readily located. Indicate whether your system is VG (very Good), S (satisfactory), U (Unsatisfactory), N (No system).

Many respondents did not describe and rate systems. Written comments indicated that most adults had systems, often rated as VG, but in talking with them I found that renaming of image files was seldom done. Identification usually occurred at folder level with date and/or subject, themes, events being additional or alternative ways of labelling. Reliance on camera dating was common.

**C** Please describe it briefly if you know of a method of storage and/or a system of recording the location of photographs, that you would recommend to other people.

11 storage systems or methods were recommended. These responses were grouped as; computer programmes (4), multiple methods to provide backup (3) and systems for labelling files (4). As less than half the respondents made recommendations, this was not an aspect where participants demonstrated overall confidence in their systems.
D What steps, if any, do you take to prevent printed photographs from deteriorating over time?

Five of the 25 respondents to this question did nothing special. Keeping the photographs dry, cool, away from the light and in albums were all mentioned several times. Four people reported using acid and/or lignin free paper. Two participants also referred to scanning and digital storage, so that there was back up if prints deteriorated. Keeping away from children and pets was also mentioned, once for each.

Only one person identified practices that would deal with all the factors which, according to Miller (2002), could affect photo print permanence. These are fading due to light, degradation caused by heat, fading due to “contact with airborne gases and contaminants such as ozone” (Miller, 2002, p. 1), discolouration caused by microorganisms in high humidity, and yellowing or staining due to chemical residues in the paper. In addition the properties of the paper and the coating can affect image longevity, hence the recommendations for acid free and lignin free papers. However, these descriptors usually refer to the substrate only and not the coating which may be acidic. The complexities of this problem are further addressed in 8.2.3.

6.2.4 Question four


Almost all of the respondents had some form of backup for some of their images, but the systems described in question 3 indicated that only a few seemed to have systematic backup and storage strategies. One who did placed images on the Internet weekly and on an external hard drive fortnightly (2fe) but another had a much longer time frame with the external hard drive being used monthly and CDs and DVDs on an annual basis (4me2). One person had automatic backup to an external hard drive. A number of people had made sure that negatives and photos were stored separately. For digital images, the impression gained was that despite use of multiple forms of backup and knowledge of desirable practices, these were not necessarily carried out.
Because of evidence of the widespread use of Internet repositories such as Flickr (Zhang, 2010) I was surprised by questionnaire responses indicating this was not popular with participants. Interviews confirmed that the Internet was rarely used for storing images. A few people placed images online for sharing, or had explored Internet repositories but only one respondent systematically used the Internet for large scale storage (2fe). An additional interview with a mainly younger age group of six people (twenties and thirties) who did not do the written questionnaire, brought forth similar responses. They did not use the Internet for storage purposes, although an artist did put many images of his art work on blogs. One person in the group (2me) recognised the potential backup value of placing images online but claimed this was not his intent.

“It’s nice to know that they’re there, if there was a fire and my computer and all my photos were destroyed, and you’ve still got that as a backup, but I don’t think I do it, that’s not the reason why I do it.”

His comments are supported by the fact that like the others in the group, except for an artist, no-one had more than about 200 images on the Internet.

One participant (4fi) who worked with computers on a daily basis was strongly aware of the need for backup but wary of the Internet since having her online identity stolen.

“.... a year ago I had my identity stolen. I was banned from e-libraries around the world. My email and everything was getting ejected from various universities. I was blacklisted on so many places it wasn’t funny. First I heard about it was the IT security people rang me up and said your User ID and password have been stolen.”

She had become very cautious and had found how easy it was to get images which revealed private information. Her conclusion was that, “anything you actually post on line somewhere is accessible to someone. No matter how many privacy settings you have” (4fi).
6.2.5 Question five

How do you store video recordings?

Findings from this question are not reported because they are considered to have limited relevance. Video is referred to later in the context of digitising analogue video.

6.2.6 Question six

What proportion of your images could you lose if your house was destroyed by fire or natural disaster, or damaged by human action? Please comment.

Data gathered in response to this question countered the relatively favourable impression gained from Question Four, of people being aware of the need for back up and physical separation of duplicates. Analysis of this data shows a grim picture of likely loss in a catastrophe. 21 out of the 25 participants said they would lose all, up to 80%, most, 90%, or nearly all of their images. 10 thought they would lose all, but two of those, assumed they would be present and were hopeful of being able to save external storage media. Others thought some images would survive through; being on mobile storage devices carried by the person, copies held by family members living elsewhere, work storage and a few images placed online.

Of the four people with optimistic outlooks; one person (2fe) was confident she would lose no images as they were all saved online through Picasa, and another (6me) had three different modes of external storage and kept images in a safe. A third person (4me) said that he would lose all his film based photographs but that CDs were stored at other locations. The fourth person thought that 50% of her images would be safe as “half of my photos are stored on family members’ computers, or CD, or DVDs, or a server at work” (6fe).

6.2.7 Questions seven - ten

Questions Eight, Nine and Ten are identical with Question Seven except that they refer to different time periods. Whereas Question Seven refers to photographs of a participant’s
childhood and their parents as young adults, subsequent questions referred to a participant’s parents’ childhood and their parents as young adults, their grandparents’ childhood and their parents as young adults, and earlier generations e.g. their great grandparents’ childhood or photographs from that time.

I was interested in which photographic subjects were deemed important, how far back participant photographic records extended and the occasions on which they accessed their old photographs. If people did not bother with old photographs it would reduce my concerns about the images they would leave for the future.

Aspects of the results have been brought together to present an overall picture of the importance of old photographs and how they are handled because, apart from numbers and types of photographs, many respondents gave similar answers across the generations. Data is reported in relation to the sub questions listed below.

A  **Quality, number and type of images in your possession**

Considering whether the respondents had photographs from the various generations provided data for Figure 6e. As can be seen all 25 participants had access to photographs of their own childhood, and/or their parents as young adults, although in one case the album was still in the

![Photographs from the past](image)

**Figure 6e:** Adult Survey - Photographs from past generations.
parents’ possession (2fe). As would be expected earlier photographs were less readily available and a clear pattern emerged, but the age of the participants, for this sample, made no difference to whether they had photos from earlier generations, or not. Only one of the five 20s and 30s participants had photographs going back to their great grandparent’s childhood, and two participants from that group had photographs from the era of their grandparents childhood. One of the four seventies plus participants had photographs from her great grandparents’ childhood, the others did not have any beyond their parents’ childhood. It is possible that great grandparents’ childhood took some of these people into a pre photography era, but the durable cardboard based photos of the late nineteenth century could have been expected to have survived.

As was reinforced by interview comments from both children and adults many respondents thought it was important to have photographs of their own childhood. In one case (2fe) this led to a strong emphasis on photographs of her child and the establishment of photo walls in their home. As was clearly articulated, particularly by the children (Chapter 5), these images, often beyond their remembered experience, constituted part of their memories, although constructed from the photograph. This is further exemplified by a recent newspaper report following extreme winds:

“L_____ said she was so worried more of her ‘childhood memories would be crushed’ as the strong winds continued, she got a photograph of herself as a baby and took it to her grandparents’ house for safety when the family was evacuated for the night.” (Otago Daily Times, September 2010, p. 2)

The quality of the images was generally rated quite highly. While there were some reports of deteriorating colour images from relatively recent times, contrasting with very good black and white photographs from earlier eras, this was not recorded frequently.

As expected the number of images diminished over the generations.

B How often do you look at some of those which are not displayed? Circle one.
Data has been aggregated from all generations (Figure 6f) and show that, “most years” was the predominant response. To add more depth to this view comments were volunteered about having old photographs on display all the time (2fi), family arguments about ownership (4fe) and photographs lost in a fire in India (6fe).

![Frequency of access to old photographs](image)

*Figure 6f: Adult Survey. Frequency of access to old photographs.*

C Apart from photographs of people, what other types of photos do you look at from time to time, that belong to this era?

While outdoor views is clearly the most favoured category (Figure 6g), it is recognised that different groupings could have produced different results, but all favour the static evidence of place over representations of transitory events. For this collation outdoor views included landscapes, seascapes, scenery and farm. Family houses and places often signalled attachment, but the buildings category gave no indication of whether they were photographed for architectural, personal, or other reasons and therefore they were not combined with family houses and places.

One can surmise that survival of these photographs, and not others, usually means that they were selected, perhaps placed in albums which provided extra protection and sufficient bulk to make them noticeable. To be selected and retained they were likely to have had special importance to those who compiled photographic collections and to be of interest to those who passed them on to the next generation. As indicators of interests and records of social history
these photographs add depth to knowledge of the past and flesh out the lives of people who stared motionless, and in the early days of slow exposures, unsmilingly at the camera. To illustrate the potential significance of this data gathered from heritage collections I have previously referred to my own examples (Chapter 4). For me the photographs without human subjects, or those where the subjects are photographed in real, rather than studio settings, are rich in information about the lives of ancestors.

**D** Under what circumstances do you look at the old photographs?:

*Of people?*

*Of other subjects?*

While the two aspects, ‘people’ and ‘other subjects’ were separated in the questionnaire, many ditto responses have led to combination for analysis (Figure 6h). Only one instance of each circumstance was recorded per person. Two participants did not answer this question. In many instances the responses grouped under ‘share with family/friends’ included comments about special family occasions, visits and gatherings. Genealogy and family history are combined in the one category. ‘Using images’ covers diverse outcomes such as creating art works, scanning and compiling into a book which all involve active engagement with the image for
an end purpose. The small number of instances for the other categories does not warrant further discussion, although some of these do reinforce comments made elsewhere; referring back to images to assist memory (Chapter 2.3) and the search for family likeness; one of the reasons identified for capturing images when families were separated (5.2.3).

**E How are these images stored?**

Again for this sub question results have been combined and only one instance of a particular response has been counted for each person. 17 of the 21 respondents to this question had some or all of these old images stored in albums. 10 used boxes or other containers such as a filing cabinet and a suitcase, while a few had framed photographs some of which were displayed. Six people mentioned digital storage. Five of these were over 50. This figure may not reflect the extent of digital storage because most respondents may be referring to storage of originals. Given the earlier responses to questions about backup and risk, it would seem that most of these images are not very safe, as off site storage, whether digital, or not, was infrequent.

**6.2.8 Question eleven**

**A Attributes of displayed photos.**
List up to 10 of those displayed most prominently at your home or place of work. Respondents were asked about the subject, format, and condition of the photographs and why they were displayed.

Subject and reasons for display are the only attributes which have been chosen for examination. The other attributes exhibited a sameness, across respondents, which does not have pertinence for the main thrust of the study. There is a blurring of categories between genealogy and family as there is overlap. Genealogy was used to describe instances when people had not been personally known to the respondent e.g.; great grandmother as a young woman, and photographs that came from another era, such as sepia and black and white photographs of ancestors. Little needs to be said about this clear evidence, that as far as displayed photographs are concerned, it is family, both the immediate family still living, and the forebears, that are the most important subjects displayed (Figure 6i). The reasons for display (Figure 6j) explain, in part why this is so.

The nature of the responses suggested that it is sometimes not easy to articulate why a photograph is selected for semi permanent viewing. In 16 instances reasons were not given for displaying photographs, but just descriptions such as “family” “son”, as if that was sufficient explanation and some respondents used ditto marks to indicate the same for all,
which tended to skew the results. In the ‘visibility’ category for instance, responses included “to be seen” and “so they are visible”. In other cases categorised as ‘pleasure in viewing’, responses included “I like them”. The ‘absence’ category, which mainly referred to deceased people and pets, does demonstrate how photographs are used to keep “them close to me” (4fi). The pleasure gained from remembering fun and significant times from the past was clearly stated by several people as well as being indicated by “nostalgia” and “sentimental value”. Pride also came through as a reason for display in differing contexts; pride in sporting achievement, pride in photographic creations and pride in family.

Two quite different responses are considered worthy of mention. The main reason for displaying photographs given in one survey (2fe) was that, “We did not have a lot of photos displayed around the home when I was a child, so we decided to make our home full of photos.” This response indicated how the lack of photographs affected that person. Part of the action taken, in addition to the display of special framed photographs was to create two “photo walls” which contain images of “family, extended family and current things.” (2fe)

Another respondent (2fi), has a family connection with a well known commercial photographer from around 100 years ago. She gives pride of place to one of his images, which...
also happens to be an iconic local scene. In addition she has created a “photo gallery of family members” (2fi) which features portraits from the past in black and white and sepia. No recent photographs are listed. This is an interesting instance where it appears that the links with a notable photographer from the past have had an ongoing influence on a young person today.

Although the ‘pleasure in viewing’ category scored highest as a reason for display. The “I like them” type responses it includes may or may not indicate aesthetic appreciation. Perhaps they mean ‘I like to be able to see these people”. A stronger indication of why photos are selected for display seems to come from the next two categories, memory and reminders, nostalgia and sentiment, which have pleasurable connotations associated with the past.

B Under what circumstances do you change displayed images?

A supplementary question asked how often the displays were changed and this showed a strong tendency for stability which reinforces the idea that what is shown is of long term importance to the person. While some respondents added to displays and others referred to updating, there were only five instances out of a total of 24 responses, where people indicated that photographs were actually removed; one was because of separation from a spouse and the others referred to new favourites and new ones being “better”.

6.2.9 Question twelve

A Estimate what proportion (please express as an approximate percentage) of digital photographs that you take are

• Kept?
• Printed?
• Modified?

Kept
Although there were 25 respondents to Question 12 A, one person was unable to contribute data as she had purchased, but not yet used a digital camera (7fi). Apart from the fact that most of the respondents kept most of the images they captured, the only other point of
possible interest was that five of the seven people who kept less than 80% of their images were male, despite there being more females than males in the sample; 14 out of 25.

One female interviewee (2fi) talked about how difficult it was to delete photographs.

“... I can’t do it. I delete them. Like of I’m copying a folder I’ll delete some, but I never actually delete my clear my recycling bin. I can’t do it. I don’t know why.”

Overall it was apparent that selection of important images was not a common practice for this sample of people.

At what stage do you eliminate the unwanted photographs?

Unwanted photographs were most commonly deleted in the camera with 20 of the 24 respondents who used a digital camera reporting that they did this. Fourteen deleted when downloading, or during later reassessment on the computer. For 12 people selecting to print was a time for evaluation and deletion. Six respondents deleted at all three points and many at two of the three.

The timing of removal of unwanted images indicates when people evaluate the importance of their captures and could be of relevance when considering developments designed to place more emphasis on selection and prioritising of images.
Printed

It would be generally accepted (Hoffenberg, n.d., Whittaker, Bergman & Clough, 2010) that there have been two major changes brought about by the shift from film based photography to digital image capture: the proportion of images printed and the number of images captured. Both of these shifts were signalled by the data and followed up in interviews which probed changes in personal photographic practices. Although seven of the participants printed 5% or less of their images (Figure 6l), this could still be a substantial number if they were prolific snappers. It could suggest that those printing smaller proportions of their images were being selective and carefully choosing images of high interest and quality, but interview responses throw doubt on this perspective.

Figure 6l: Adult Survey. Proportion of digital images printed.

Modified

While modifying images was common with more than half the respondents reporting modification of at least 20% of their images (Figure 4m), this was sometimes as simple as clicking ‘enhance’. There was a clear divergence in practice between those who wanted the photograph to be as seen when framed by the photographer, and a few who viewed images from an art perspective. Two of the latter group (4me) and (4fi) viewed images, whether their own, or taken by someone else, as resources which could be used as a starting point for creating art work that was developed by extensive manipulation of the original.
“Ones for art I’d say probably about half to two thirds of them are ones I’ve taken myself, the rest are ones that I have found while trawling online, through picture databases online.

And I’ve taken those and I’ve thoroughly manipulated them so they’re not obvious where they came from and there’s enough new work gone into them that copyright no longer really applies to the same extent with them. And I’ve painted up the results.” (4me)

This interchange in a group interview represents another perspective where the authenticity of the photograph is considered to be affected by manipulation.

6me: . . . I’ve done a lot of playing and yes you can create but I think the art of a true photographer is taking a photo as best you can.

4fi2: I don’t see what I do when I’m messing about with PhotoShop, with photographs, as photography, its not photography, its something creating something else from the photos.

6me: Once you, as soon as you put it into PhotoShop

4fi2: Its not a photo
6me: Its no longer that original photo
I agree.

A stronger view came from one respondent, who, with reference to manipulation, wrote in the survey “Don’t like it at all”. In the interview she explained, “No because its not a real photo, not the true photo.” (6fi)

B Which techniques do you use to modify your photographs:

Examination of data on techniques used to modify images added depth to results from Question 12 A and 12 D. The overall view that modification was a common practice was confirmed but the nature of the modification was such that the most significant change was in framing the images. Actual changes to composition, colour, or light levels were infrequent. Of the 16 participants who reported frequent use of one or more modification techniques, 10 frequently used the cropping tools, eight reduced or enlarged the image in some way, and only six frequently used other tools, mostly those affecting light levels and sharpness, although three people used a large range of Photoshop tools. Frequent use of cloning with its potential to radically alter the image was reported by three people.

C What do you feel about photographs being altered by digital means:

i) Slight alterations – e.g. removing a stain, tears or fly spots, altering a branch that appears to grow from a person’s head, brushing out the background to highlight the person.

21 of the 23 people who responded to this question were in favour of slight alterations, although some of qualified their answers. One not in favour, did accept removal of spots and stains. His work is videography. “After an attention they are no longer real. A photo is a moment in history, never to be repeated. Touching up a photo of stains, fly spots are fine. To[sic] much reliance on computer enhancement to improve a photo. Take the photo that doesn’t need enhancement. Learn how to use a camera without using full auto.” (6me)

Others supporting these types of alteration emphasised that intent should be shown.
“No problem but if the photograph is art it should be made clear.” (3fi)

“Whatever makes it better - artistic. No problem - be honest about it especially if entering photo competitions.” (4fe)

ii) Significant alterations i.e. adding, or deleting figures, introducing new elements, changing the setting, deliberately making the situation appear to be quite different from what it really was.

The opinions of the participants shifted in relation to more significant modifications. Although the majority, 13 out of 23, still supported the use of these techniques, seven of these included riders referring to copyright, misrepresentation, and deception. Duality of opinion is shown by one enthusiast for modification.

“I love digital images because they open up a whole new world for the creative and artistic. They also offer the means to turn good photographs into fantastic images. They allow you to do what artists do when painting -> paint the world through their eyes.

. . . for artistic purposes, absolutely fantastic. However, as means to deliberately deceive, then I believe it is wrong and unethical. It really depends upon what the intention is and who the audience. Restoring photos through various means to remove water stains, tears, pen marks etc is wonderful and does justice to the subject. As a visual record they should be accurate and ‘real’. Need to be aware of copyright.” (4fi)

A summary of this type of position is supplied by another artist:

“As long as it is being done for honest purposes (i.e. not “faking history”) I see no problem with it. Taking and composing photos is an artform which uses the skill of the photographer’s eye. So is digital manipulation.”
Considering all the data on modifying digital images a strong impression emerges of majority approval, with purpose and honesty being important. As one against image alteration said, “Not keen on this as it changes the record.” I recently saw an example of relatives who differed over this matter. The surprise was that the person who had arranged for the manipulation to be done was over 90 and the person who disagreed with her actions was much younger. In this case an absent granddaughter had been inserted, complete with wedding dress, into a group photograph, because she was overseas at the time of a family gathering. The record was changed.

6.2.10 Question thirteen

How do you share your digital still photographs

Frequency of use was asked for ten listed methods with an option also being given to describe other methods.

For this question, ranks from 1 to 10 (or fewer) were requested for a list of options. A rank of ‘1’ indicated the highest frequency of use. Ranks were inverted and totalled to produced the score shown on the chart (Figure 6n). Digital methods of image sharing had the highest

![Modes of image sharing](image)

*Figure 6n: Adult Survey. Modes of image sharing.*
frequency of use, but showing prints and albums was still important. However, comments in
the interviews suggest this could be because practices are in transition. The albums and prints
from the past are still in existence and when families get together, as reported for questions 7,
8, 9 and 10, these collections are of shared interest. Remarks about printing also showed that
some people have ceased, or almost ceased to print as indicated in this conversation with the
interviewer.

Int: You don’t expect to pick up on the printing again.

6me: No, I probably won’t.

Int: So you’ve got lots of albums, at this stage.

6me: I think about 15 and they’re all full.

Int: But you’ll be content with digital storage in the future?

6me: Oh, yes.

Digital photo frames were not specified in the list, as they were uncommon when the
questionnaire was created, but the option was there for them to be included under “other”.
This happened in one instance. For 3fi this was her most common method of sharing. Two
additional references were made to photo frames in interviews, specifically as a way for older
people to easily view images. The accompanying comments show how it can be quite a
different photo viewing experience from looking at prints and albums which may be
associated with one to one interaction.

“We actually bought my parents a photo frame ... They’re into that and they can
just sit there and watch it, just leave it going all day and the photos are just
continuously turning over. And just as you’re going past you say, ‘Ah yes’ and it
just carries on.” (6me)

“... we bought for Mum one of those digital frames .... She can plug it in and you
know its like having your own little TV - more public than having to you know, leaf
through a book.” (5fi)
The lack of intimacy, bringing the private into the public depending on the viewing context, and the frame movement which alters the viewer’s capacity to hold, review and examine images in detail, in their own time, all illustrate integral changes arising from the use of this new digital media.

USB memory sticks were another mode of sharing mentioned by two respondents under “other”. However, 7me warned about this because, “. . . if you put them on a memory stick unless you put it on the other person’s memory stick you don’t get your own back.”

The use of email has clearly supplanted the posting of prints as a way of sharing images with people at a distance, but the ascendancy of “view on computer” and the frequency of “view in camera” indicates that much of the sharing of images does occur in a face to face situation where interaction can occur. This will enable the telling of stories and may be a factor mitigating against the attachment of information to digital images, because in the short term it is unnecessary.

Camera phones, perhaps because of quality concerns were relatively unimportant for these respondents, as was use of the Internet for sharing. Even for those who would fit into the so called “Facebook generation” the highest rating was “3”. However, I do appreciate that this could be shifting rapidly and some surveys were completed more than two years ago.

This was one of the few questions where suggestions of patterns emerged; they hinted at age differences, but were not clearly age based. “Viewing in the camera” was reported by nine out of 11 people in the age groups from 20 to 49, but by only five out of 14 people in the age groups from 50 to 70 plus. DVDs were mainly used by people in their 60s, four out of five participants, and only three other participants from the rest of the sample. People who shared images in their phones were all in the age groups below 49, but they were still a minority of people in those age groups. Those who shared images via the Internet were mainly in their forties and twenties; four out of six, and three out of three respectively, but none from the thirties and seventies plus age groups. The sample is too small to draw conclusions but it is worth noting. Possibly the cell phone use does indicate a different approach to the technology but it only involved five people out of 24.1

1 The person without a computer, who did not yet use her digital camera was not counted for this question.
Who do you share them with?

Codes were provided to match up with the same ten options.

Analysis of who the participants shared their images with was done for each of the modes of sharing discussed above. “Friends”, “immediate family” and “other relatives” were clearly the most favoured. Order was retained from the previous chart (Figure 6n) showing frequency of use, and totals from the three favoured categories were added to extend the picture of how images were shared and who they were shared with (Figure 6o).

![Sharing images: who and how](image)

**Figure 6o:** Adult Survey. Who images were shared with and how.

While “friends” is the single most popular category, “other relatives” feature highly when modes that require specific action are considered, such as preparing CDs and DVDs, posting prints and sending email. Although the actions are simple for those with a little experience, TIME, often capitalised or stressed in surveys, is a major factor affecting this kind of sharing.

“Well, my aunt, had a whole lot of photos of her daughter who passed away when she was 26 and I scanned them. It took ages scanning them and putting them, burning them to CD. So they can now sit there and watch them . . . on their TV screen, through their DVD player.” (4fi)
People who are not relatives may also be more likely to miss out.

“I’ve had a request to put all my, a mountain of them, of photos that I wouldn’t exactly call them historical in the grand sense of the world, but our, the Science Fiction organisation, all the convention photographs I took since the early eighties. . . . There was that request we want your photos on the Internet and I’m like ‘Naa’, not happening, because the piles that high and I just couldn’t sit there and do it. It would drive me insane.” (4fe)

“In 2004 I went on a trip through Europe. I’ve got all these guys from overseas saying where’s the video. ... Right now very much its a time factor.” (6me - in 2010)

The importance of albums, for sharing with all three highly favoured categories of people is also apparent (Figure 60). This raises questions about comments from many adults and children regarding moving away from albums. The legacy status of albums, which still exist from pre digital times, clouds the situation and may for a time obscure the possibility that continuing compilation has ceased.

6.2.11 Question fourteen

These questions were to be answered if the respondent had a collection of slides

A  How many slides?

Sixteen of the 25 respondents had slide collections. Ten of those comprised hundred of slides. Five collections comprised 10s of slides and one person had two slides.

B  When did you last view them? Please comment.

14 of the 16 participants who responded to this question had not viewed their slides for at least two years. Ten, 15 and 20 years ago were mentioned as were more vague responses; “cannot recall when”, “many years ago”, “several years ago”.
C   **Have you converted them to other formats?**  
   **If “yes”, how was this done?**

Seven people out of 16 had converted their slides mainly to prints although three had scanned them. However, of the ten people who had hundreds of slides only three had them converted.

D   **What proportion have been converted. Estimate the %**

The participants reported scanning 2, 2, 5, 10, 20, 80, and 100% of their slides.

E   **Would you like to be able to convert some/more of these slides to other formats?**  
   **If yes – why hasn’t that happened until now?**

Three of the four who had scanned the largest percentages had tens, rather than hundreds of slides and none of these people wanted to convert any more slides. Of the 12 other people who had converted small proportions of slides or none, 10 would like to convert slides. Six mentioned lack of time as a reason for not having done this so far. Cost, plus lack of energy, equipment and knowledge were other reasons. These slides are now many years old and lack of urgency to convert is reflected in some of the comments. It is not a task which has been given priority.

   “Hasn’t happened - not sure how best to do it.” (7mi)

   “Too much other stuff to be done first.” (4me)

   “Never got round to it.” (6mi)

It also seems as if having large collections could be a barrier to taking steps towards sorting and converting which has major implications for the large digital image collections which are being allowed to accumulate.
6.2.12 Question fifteen

A. In 20 years time how do you expect people will be accessing your digital photographs?

A number of responses in this section were accompanied by question marks indicating the understandable uncertainty about what technological options would be available in 20 years time. However, most of the participants (Figure 6p) opted for known technologies with only four people being clear that whatever lay ahead they would have to convert existing files to new modes or use new types of storage.

“By whatever method I’ve converted the CDs to by then. If “Vector-holo-bubble” is the form of the era, then I will have converted my storage to that once it becomes more prevalent than CDR.” (4me)

These four people were in their forties and sixties; three females and one male. In each case they recognised the need to act, although one person hoped that company servers and application updates would do some of that for her.

Those suggesting the Internet, usually didn’t add details but two people thought in more specific terms.
“Online via “cloud computing”, virtual hard drives.” (3me)

“Using some sort of 3D technology and high speed fiber[sic] net.” (2fi)

It is interesting that although the Internet was scarcely used for storage by this sample of people it was seen as the most likely place for images to be stored in the future. The continued importance of albums and prints is diminished, when considered alongside current modes of sharing (and therefore accessing) images. However, these hard copies show persistence which could indicate the security of having something in a material form in contrast to the immateriality of digital images.

Digital gadgets includes a range of digital forms which were not dependent on the Internet; digital storage media - CD and DVD, digital photo frames, handheld PC and digital photo album/box.

In the past technological changes have had a major effect on how we deal with moving images, for this reason people’s practices regarding home movies and video were canvassed. How people have handled obsolescence could have relevance for still photography.

B Have you made home movies (prior to video) or do you know someone who made home movies?

• Are they still viewed in their original format?
• How often, on what occasions, or for what purpose?

Fifteen respondents had made home movies or had contacts with people who had used that technology. In nine instances the movies were still viewed in their original format. For most people this occurred very occasionally and family ‘get togethers’ were the mostly likely occasions. The one person who viewed them more frequently - every few months - and who intended to convert his old movies, explains in an interview that they are still not converted and how he uses them.

4me: It hasn’t happened yet unfortunately it is still something which is on the to do list but it’s something that I do want to do because I know that with home movies and things film stock does degrade quite, quite readily and there’s a lot of
stuff, which, well its all irreplaceable of course, but there’s home movies of my
dad before he died and things like that and which I really do want to get on to
some format, other than, that’s more readily storable and viewable, I suppose.

Int: And I was interested with the movies that you look at them reasonably
frequently ...

4me: It would be at least every year I would say. I look at them, and check, partly
to check to see how the quality of them is. But also as far as my art’s concerned
that’s more scope for trying to find more images there.

Int: ... So you would take images from the movie, you would capture still
images.
4me: Yes.

Int: So how do you do that?

4me: Umm by fairly rudimentary means take a photo of it ... blow it up a bit

This person is knowledgeable and concerned about deterioration but as with so many people
when material has been around for years in superseded formats and conversion is either
costly, time consuming, or not easy to do, it seems hard to generate sufficient urgency to act.

C Have these films been transferred to video?
• What proportion have been transferred?
  Are they still viewed?
• How often, on what occasions, or for what purpose?

Ten people reported the movies had been converted to newer formats. The apparent
contradiction with B (above) can be explained because conversion has often been done for
only some of the movies. In four cases 100% of the movies had been converted, in two cases
50%, in another three cases 20% or less had been converted and in one case the amount
converted was unknown. What started out as appearing to be quite a high rate of conversion
ten out of 15, now reveals a large amount of unconverted film - about two thirds of the movies retained. In eight cases out of the ten reports of conversion, the movies were still viewed and except for one case where friends were mentioned, this was in the context of family gatherings.

D  If you have created videos prior to digital formats being available, have you transferred your videos to digital formats?

If you have not transferred all your existing videos to the new format, what are your reasons for selecting some to convert?

Only 12 participants reported converting videos to digital formats, although in a subsequent response 17 mentioned the possibility of converting video. Two people had converted most of their videos, six had converted a few and four had converted none. It is also noted from the earlier responses to conversion of movies that only one person mentioned conversion to DVD format. It is possible that the ongoing conversion to digital formats will not be made by a large proportion of people.

The second part of the question was apparently ambiguous. Some people gave reasons for not converting all the videos, these included time (2), space on computer, and uncertainty about storage. Others explained that they converted some to preserve them, because of the subject, to view on the big screen (TV) and to put on the Internet.

Overall from these respondents there would be more video footage not converted, than converted. This could illustrate appropriate selection from largely uncut video as shown in the next question, but other responses cast doubt on that possibility.

E  Did you edit your non digital videos?

•  How?

F  Do you edit your digital videos?

•  How, (e.g in camera, using a particular computer editing application)?

•  For what purpose?

•  Approximately what proportion do you cut out when editing?
When analysing the survey data the questions on editing video were not considered particularly pertinent to the study. What it did show was that most video was uncut. Only three out of 17 respondents edited more than occasionally and cut significant amounts. Two of those had worked in the field and in two instances a reason for editing was to enable Internet viewing.

For the future, what changes do you expect to have to make in order to continue to view videos, you own, or have made.

• How likely are you to do this?

Fourteen people anticipated some sort of digital conversion being required in order to continue to view their videos. Two of these commented on the need for ongoing conversion;

“. . . when old formats are no longer supported” (4me)

“Constantly converting format” (2fe)

Some were thinking in terms of existing storage media; CD, DVD, blu-ray and a memory stick while others were less concerned:

“Give them to the kids. They can sort it out.” (6me)

“Haven’t thought about it.” (2fe)

A degree of exasperation was expressed by one participant, leading her to express a preference for using still images.

“The constant changes in this technology is insane. Hard to catch up on. That’s why its easier to print out a few best things.” (4fe)

Overall the participants were inclined towards making conversions (Figure 6q), but the likelihood of this happening did not appear to be very high given the delays already acknowledged and the relatively low level of priority in busy lives.
6.2.13 Question sixteen

How important do you think having a photographic or video record is to your family and/or friends?

Open responses to the above question were grouped into categories as shown on the chart below (Figure 6r). For ‘vitally important’ people used descriptors such as “vital”, “incredibly Important”, “essential” and “very important”. For “quite important” respondents used the word “quite”, or “fairly”. Sometimes people qualified their answers by describing a restricted group of people who would find their photographs important. Here is a response from that category:

“Quite important for immediate family. Probably less important for more distant relatives and friends. However you never know who would want to contact you in the future & share family histories.” (4fi)

While this could be considered a leading question the fact that one person was able to say photographs were not important suggests that it allowed for negative responses.

Again many of the responses emphasised the importance of family.
“Very important. I have small kids under 5 and I often think what will make it onto their 21st slideshow - capturing kids with grandparents is pretty special as well. “(3me)

“I would have loved to have lots of photos of my childhood so I’m doing it for my daughter.” (2fe)

One respondent articulated a view strongly in keeping with the thrust of this study. He considered it was “very important to help establish and preserve one’s sense of place and belonging.” (5me)

Overwhelmingly people did rate having a photographic record or video record as being important for their family and/or friends. This will later be discussed in relation to their photographic practices. While video was included with still photography, from examination of other responses, such as those from Question One showing what types of camera people used and interview comments, it was evident that for almost all of these people, still photography was considered to be of prime importance. Discussion revealed that generally video was receding as a favoured method of keeping a record. One exception was found (6fi), although even in that case a strong family video tradition is now being continued by younger family members and may be less systematic.
Why do you take still photographs?

It was difficult to extract categories from the responses to this question as data referred to both the nature of photography and to the subjects captured. This has led to alternative analyses both of which included multiple recording of one person’s data when complex reasons were given. In the first instance (Figure 6s) the categories reflect the general reasons offered and the second analysis (Figure 6t) adds further validity to data captured in other questions through pulling out references to photographic subjects.

The top two categories in Figure 6s used mainly the words given as their descriptors. The meanings conveyed in these two categories seemed distinct. ‘Capture’ emphasised the ability of the camera to capture the moment: “A 250th of a second moment in history.” (6me); “Capturing moments, people, places as they are ...” (4me); “Capture moments in time of kids, spouse, place, situation ... (3me) ‘Record’ indicated more a sense of an ongoing process; “Documenting life (My husband and I, but mostly our daughter.)” (2fe) “I am interested in family history. So I photograph to keep records.” (4fe); “As a personal record of my life and times” (7mi).
The ‘Art’ category is worthy of note as it represents an approach to images which is quite different from the everyday, documenting type role, and mirrors that found in the professional world where art photography is a distinct genre. Responses included, “To provide raw material for visual art projects” (4fi); “Art and work, both in my work as a journalist and as an artist.” (4me); “Artistic, creative” (4mi)

As would be expected, a clear relationship can be seen between the subjects mentioned here (Figure 6t) and in Question One where family was the dominant purpose for camera use (Figure 6a), and Question 11 which dealt with display of photographs (Figure 6i). Photographing people is of the greatest interest to the majority of people in the study, but places are of interest as shown by mentions of ‘place’, ‘scenery’, ‘nature’, ‘travel’, ‘scenery’ and ‘buildings’.

**Why do you record videos?**

Over half of the 25 respondents who answered this question did not make videos. Three of these had done so in the past, but their cameras were old and they had not continued. Only two of the respondents referred specifically to the attributes of moving images, for example;
“Stills don’t fully capture, funny situations, children’s development, . . . events, sounds and a panorama of a scene.” (3me) Another response with a difference came from (2me) who put his videos online to share with others. Several of the others offered the same reasons for stills and video capture.

6.2.14 Question seventeen

Any further comments on the role of photography in your life.

This final part of the survey elicited diverse comments, but coming through more strongly (Figure 6v) than in other questions, were the elements of enjoyment and creativity associated with photography. As shown in the first three comments below, photography had also been part of their work experience, but in very different ways.

“I have always had a love of photography and art - I am probably my own worst critic but learn by my mistakes. It is a great joy to see family photos I have taken on people’s walls.” (5fe)

“In the past the processing of photographs was my job. Now photography is an extra tool as part of the online world to connect with friends.” (4fe)
“As an artist I use photos as the raw materials for my work. As a journalist, I use them as memory aids while writing. I couldn’t do either of these jobs effectively without photographs.” (4me)

Other responses indicated the pleasure the respondents took in engaging with this medium:

“I would like to get more into amateur photography for artistic, creative reasons - I love appreciating photography as art. I am likely to buy photographic prints for this same reason.” (3fi)

“I don’t like having my photo taken, but I do like taking them. They provide a wonderful record and keep a family tradition of photography.” (2fi)

“It’s really a record (visual) which triggers thoughts & emotions of the time of the shot/video - some are compelling memories of smells, aromas, generated. “(3me)

### 6.3 Interviews

After clarifying varying specifics arising from the questionnaires, all adult interviews concluded with questions which probed deeper and more directly, aspects covered in the three main research questions. This provided opportunities for fuller explanations to be given and in group situations for conversations that prompted further thought from participants.
6. 3.1 Importance of photographs

Interviewees were specifically asked about reasons for the importance of photographs and interview transcripts were examined in a search for additional data relating to research question one - How important are photographs? Extra data gleaned was clustered into categories described below.

**Practicality**

This category included the four people who mentioned work along with two others who used their cameras to catalogue their collections of other items. In three instances work was associated with appreciation of the photographic medium as well as providing evidence.

"The other thing is before I would never have thought of taking photos of every painting at an exhibition which I was reviewing. I’d take the laptop along with me to the exhibition and sit in the middle of the gallery and type. Now I can roll off a hundred photos and go home and check them all out there. That means that in the last three and a half years which is how long I’ve had the camera I’ve got, I’ve taken 16 000 photos.” (4me)

In the fourth instance the photograph was a very convenient way of showing examples, particularly when it was outside the photographer’s sphere of expertise.

**Evoking memories**

The four respondents who specifically mentioned this aspect, described how the photograph took them further than the visual image to recall “a relationship” (5fi); “can always relate back to something ... a car” (7me); “its just jogging the memory and taking you back to times that you really enjoyed” (6fe); “I can almost hear the music”.

**Family**

Seven people interviewed stressed the importance of family in various ways. A genealogical sub category emerged that went beyond living memory and encompassed the idea of continuing to make images available for subsequent generations.
“We are now more aware of old family photographs and there is increased interest in genealogy. Old photos are being scanned.” (7me)

“For me for the really old ones that I’ve got, great grandparent, I think, its a connection with the past that I haven’t lived in. But its almost as if in seeing that I’ve lived there, I know this sounds a bit bizarre but, I’ve had some sort of contact, contact with that history.” (4fi2)

Further aspects included visual reminders of someone deceased and intriguing likenesses.

“And then there’s some I’ve got of m’dad just before he died, before we knew he had cancer, and he’s just come out, he was a gardener, he’s just come out of his greenhouse. with his pipe and he was just walking along to me and I snatched it. It’s not a very good photo, but that’s, that’s treasured.” (4fi2)

“And don’t you like, like I do anyway, picking out family resemblances.” (7fi)

Visual information
Responses from five of the interviewees alluded to the importance of a visual record and how a photograph was able to do something not possible through other means.

“Because you’ve got. You want to be able to share it. We can’t download our brains to another person and say look what I know, or look what this person looked like. It’s, it’s oh there just like a diary, I suppose. Once the visual’s gone, its gone and you forget things, you forget what things look like.” (4fe).

“... and with cultures you know, on a day to day level to just get a visual insight into how things were . . . no photo is ever natural you know, they’re almost all staged so I guess you’ve got that aspect, but if they’re not around then I think there’s a really big loss” (3fe).
“To me well its a bit like if you hear somebody talking and you can’t see them, you could read about them or something like that, but when you actually see them and can put a face it sort of completes the person.” (7fi).

**An historical perspective**

In this category there is a sense of including, but going beyond the personal. For three of the four responses there are also indications of wrestling with ideas about culture and history.

“**It’s a split second in history, because as that photo’s taken its past, its history, and you’re taking a split second of time.”** (6me)

“I think just everyday photographs are not as important as the big iconic photos but they’re definitely pretty close to being as important. There’s more of us average Joes out there than there are the icons and we do some pretty important things and it definitely needs to be recorded” (2me)

“I think it’s actually probably more important because I think its more of a window into everyday culture as opposed to a specific point in time. ... a very big event which is a part of culture but it doesn’t affect culture and society.” (2mi)

**An art perspective**

The dominant contribution to this category was from an interviewee who seldom photographed people. In describing her subjects she said, “It’s always things and animals, flowers, interesting objects, interesting shapes, buildings.” (4fi)

“**With the advent of digital photography it’s opened up a whole new world for me, because I can now photograph things I see as resources. Resources for images that can be processed and made into stationery, made into calendars and whatever, made into art works through using Photoshop and image manipulation software.”** (4fi)

Another respondent compared photography with other art forms:
“and from the artistic point of view, just sometimes there’s a photo. It’s just like a painting, it’s perfect, and you want to be able to share it, maybe blow it up . . . like my penguins over there.” (4fe).

Two people considered the qualities associated with traditional film cameras and digital cameras. One person had delayed purchasing a digital camera because of concern about quality and the other still considered there was something lacking.

“I don’t think you can get the same quality of image in digital as you can, the same style of image as you can with a pellicule.² More warmth, something different about it.” (5me2)

One interviewee was a practising artist and also a reviewer of art as mentioned above. As well as capturing his own images he saw the Internet as a repository of images which he could convert to his own uses. His views on finding and manipulating images were quoted in 6.2.9.

**Important?**

One person interviewed was adamant that her photos were not of importance to others.

6fi: Nobody wants to see them.

Int: Nobody wants to see them?

6fi: No, nobody wants to see our photos.

But then she continued.

6fi: Not really. Our old photos, yes,

Int: Yes.

6fi: Very much so I had a niece here in the weekend come especially to see old photos like my grandmother and great grandmother. On both sides of the family. So I got all them out for her and it was good fun looking at the old photos.

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² A camera using film.
Another person did not articulate the importance of his photographs but evidence from his home and photographic practices showed that photography was very important in his life. He carried a small digital camera with him on a daily basis and still kept a 35mm camera for special occasions. An office in his home was largely devoted to photography. He printed his own photographs and probably had as many as 30 photograph albums stored there plus another large storage gadget with pockets behind wooden fronts. Until the last few years he had meticulously documented all his photographs in exercise books through an indexing system and kept carefully stored negatives as well as prints.

The last interviewee to be referred to, offered as a measure of the importance of photography, his bewilderment at others who didn’t take photographs.

“I cannot understand people who do not have a camera and there are lots of them.” (7me)

These views drawn from the interviews strengthened the evidence gained from the questionnaire and confirmed the importance photographs had for these people. In some instances thoughts moved beyond the simple to think more philosophically, for example, about the importance of having a record of everyday occurrences and not just relying on the major events as cultural markers. From the thesis perspective, affirmation of the importance of photographs through both child and adult surveys, is in keeping with deeper investigation of the characteristics of photographs and their digital successors which was reported in Chapter 2.

6.3.2 Changes in photographic technologies and practices

The second research question formed the basis of a question put to all interviewees. They were asked how their photographic practices had changed over the last ten or twenty years which enabled them to consider pre and post digital photographic technologies. From the chart below (Figure 6w) the most commonly mentioned changes can be seen. Description of those with multiple references follows.
Equipment

Ease of use and convenience were referred to by several participants and this was often associated with the shift from a single lens reflex (SLR) camera which had been more bulky than the “point and shoot” types. This was mostly the response of the more experienced camera users. The macro capability of digital cameras was mentioned favourably by one participant as it opened up new possibilities, but the ability to zoom was rated as less satisfactory than her previous film camera (4fe). Other references were to being able to show images via the television set, a small slide scanner that did not need to be connected to a computer (6me) and the need to keep old technologies in order to be able access things from the past.

Number of images

The change in the number of images captured was frequently mentioned. Although the number retained was high some people kept almost everything and were reluctant to delete,
whereas others said they deleted freely. Links were made to other categories, especially cost and one interviewee expressed concerns about images being debased and no longer precious.

**Printing**

Two rather contradictory changes emerged within this category. There were favourable references -with one exception (2mi) - to the availability and popularity of kiosks offering cheap, good quality printing. Yet countering this was the infrequency with which printing was actually done, in some cases not at all. Printing seemed to need a strong prompt; cards to be made, something important. 7me pointed out that even if durability of prints was a problem (as it was considered to be, by one respondent) they could be redone from unaffected digital originals. Home printing had been done, but only one (6mi) persevered to any extent in the face of cheap commercial options.

**Cost**

Mostly references were to the very cheap print options that had become available, with the fact that there was no cost beyond the camera if kept in digital formats, also being mentioned. It was of interest to note that while developing and printing had become much cheaper prior to, and in the digital overlap period, it was regarded by several of the interviewees as being expensive and this included two people who had worked in photograph processing businesses (4fe and 2mi). Photo books, available online, were mentioned by 5fi who considered that the cost of these was very reasonable.

**Sharing and viewing**

While several respondents mentioned in passing that they put some images on the Internet for sharing this was limited and only seemed to be important for two people. One of those used social networking sites to sell her jewellery and other products (4fe). Another (5me2) was an artist who stored images online. These were recent developments. Digital photo frames had been provided by two interviewees for their parents and were regarded as very suitable for older people, with the more public aspect of sharing being mentioned in one instance. Two people (5fi and 7me) created slide shows and PowerPoint presentations of photographs to enable viewing. One person was a volunteer prison visitor. She found it very valuable to be able show images on the available data projector, but could only take the material in on a DVD, memory sticks were forbidden. Sharing directly from camera to television was also
mentioned. 2mi talked about the difference between viewing in a photo album and on screen. He found albums easier to share with friends and considered the computer display to be rather different with images mainly being seen when popping up at random as screen savers. The only participant without a computer (7fi) found herself disadvantaged as far as viewing family photographs was concerned. The absence of change from her practices was disconnecting her from family.

“I complain to my son who lives in American Samoa about not giving me photographs of his children. Well Mum if you’d update yourself you could have photos every day.”

Video
One person was a video enthusiast who had been involved with creating video productions and another participant was a professional television cameraman, but the references were mainly to the need to convert to DVD and the fact that it had not been done, or was difficult because working video players were not readily available. Deterioration of magnetic tape was also mentioned. A major change for 6fi was the family ceasing to use a video camera. They had captured the milestones and happenings of their children’s lives conscientiously. Now those adult children were filming their own families, but it was not occurring often.

Storage
Diverse responses were categorised under this heading. All images being on Picasa and none printed and put in albums was a major shift for 6fi. A further factor emerging from her responses was that her husband took responsibility for the computer and management of digital images. She thought he may have backed them up at his workplace too, but she knew little about his systems and would struggle to know how to access their images without his help. This was a big shift from getting her own prints done and looking after them. One interviewee had learned her lesson about lack of backup and changed what she did. Another did not trust the longevity of CDs (4fi). She checked and made new copies and considered the quality had deteriorated from earlier types. Reference was also made to scanning old photographs for storage in digital formats.
Quality
Three references were made to a mild degree of dissatisfaction with the quality of digital images compared with the output from previous cameras. 4fe had high quality framed nature photographs on display, but said the digital camera she owned now could not produce work of that quality.

Selection
Two people commenting on selection were ruthless in eliminating and destroying unwanted images. There was comment on the potential to be more discerning when using digital modes, although this contrasted with the people who kept everything.

Subject/purpose
Using digital cameras had encouraged new subjects; closeups through using the macro facility and the practicality of photographing fabrics and sending to a daughter at a distance to chose a duvet fabric. One person had become aware of how much his travel photographs were like everyone else’s through posting his images to an online site. This led to deliberate attempts to capture angles and subjects not usually photographed.

Systems
Digitisation and storage on a pen drive, to save weight (of a large collection of photograph albums) was the strategy advocated by one interviewee. Differences in systems were noted by two careful record keepers. One (6me) showed me extensive indexes of many years of photographs and packets of negatives. All were carefully stored and could be located from his system. But his system had slipped since changing to a digital camera and he needed to catch up. He was still printing selected images. Another was following similar digital systems to what had previously been recorded in albums but acknowledged that the folder system now used contained less information.

Other
Single comments were also made on the following recent changes; allowing children to use cameras now the cost of film had gone (4fi2), debasement in relation to the explosion in the number of images captured, a “whole new world” (4fi) of opportunities for using images as resources for artistic creations and teaching, a grudging acceptance that some manipulation
could be interesting (6fi), and a shift from private to public domains for personal images (5me2).

The changes reported above provided further insight into possible consequences of the shift from traditional film based photography to the use of digital cameras and digital presentation and storage devices. These have been drawn on for further discussion in Chapter 7.

6.3.3 What can we do to ensure that our photographic heritage is available in the future?

Varying responses were garnered from the interviewees. One person (6mi) felt he could not contribute a suggestion, another needed more time to think but stressed the vulnerability of all media; digital and otherwise, and three people viewed it as almost a “natural” process - something which the next generation would take over and it would just happen.

“I think that process will just carry on. They will find some way of transferring to a new system, which is better, updated. It will just carry on.” (6me)

And I don’t know what will happen to them, but yes I think they’ll just be transferred to whatever medium comes along. The kids’ll sort that out. (6fe)

Well presumably there will be you know, as technology updates, we update too.

(4fi)

Other interviewees made a number of suggestions, ranging from the need to have formats and display technologies that would be able to be accessed in future, to making people aware of potential difficulties, adding information so that the photos made sense, printing, Internet use and selection. Vulnerability of images was recognised by several people. Where multiple comments were made about possibilities illustrative examples have been provided as these suggestions influenced action choices discussed later in Chapter 8.
**Adding information**

“That sort of context accompanying the photo is important because I know in my family photos I often ask who is that person. And my mother says ‘I don’t know’ or she will have told me that was her brother and now she thinks she doesn’t know who it is and she can’t see it properly and she will have forgotten. There’s no dates on any of the backs of the photos. They’re just objects really with no real meaning attached.” (4fi)

6fi described how her husband would visit a much older brother to obtain information, but they didn’t get very far because it would spark stories and only a few photographs would be viewed.

Another interviewee was ensuring that information was combined with images.

“I got into scrapbooking which is why I started doing the albums . . . and part of scrapbooking is keeping some sort of written record. . . . scrapbooking has actually created a better system for telling the story than . . . just storing photos. Cause you want them to tell the story.” (4fe)

**Education**

Multiple references to awareness occurred and one person was specific about inclusion in academic contexts.

“Lessons need to be absorbed into an academic discipline. e.g history, sociology, where we look at how we record about ourselves.” (5fi)

“I think an awareness of the debility is one thing, but also anything that you come up with now will be outdated tomorrow as technology changes and offers different solutions and each evolution of technological development occurs different
solutions will be offered. So it’s a matter of know their technology, keep an ear out to what’s happening now and deal with it.” (4fe2)

Printing

Printing retained its importance, in principle, if not in practice, despite recognition of its susceptibility to change over time.

“Only way. Select photos and get them quality printed. Don’t know how good 12c Harvey Normans are. Go to professional photo shop. Only way to do it.” (7me)

“. . . we’ve got these photos that [we] don’t print because . . . they’re just there - there’s no point in it and I think that’s a little sad and I do wonder whether or not its going to take a sort of cataclysm where every, the Internet goes down and everybody loses all their digital photos and people are going to go ‘Oh my god I just lost something so precious. Why didn’t I print them” and even then if we print them and then those photographs degrade over a year’s time and in a 100 years’ time they have so few of them.” (2me)

Vulnerability of digital data

The interchange (below) from a group interview encapsulates contrasting attitudes towards data loss and draws attention to the “good intentions” factor also identified by Drazin and Frohlich (2007). The fact that it is easy to back up, will not necessarily make it happen.

7fi: What I wonder about, and not having a computer puts me in a different category, but you hear about you know, them crashing and all their stuff being lost. How much gets lost that way because people don’t put it into some other form?

6me: A lot. Because they’ve, its only on the computer. If they have a major crash you lose, they’ve lost the lot.
6fe: I don’t understand that nowadays, because it’s so easy to transfer huge amounts of information so cheaply.

7fi: And how often when people get you know past the novelty of backing up all the time and they get tired and not bother to.

**An image gadget**

This section is concluded with ideas offered by an interviewee. She ventures into a domain being explored by a number of researchers (Lindley, Durrant, Kirk & Taylor, 2009; Kray, Rohs, Hook and Kratz, 2009; Petrelli & Whittaker, 2010) and for this reason it is given some detailed attention. 4fe thought about the need for cross platform formats, an object which had common meaning for people and separation from usual home computing systems. Her ideas evolved as she spoke

“I’d like to see it completely universal . . . But not a great big thing that, maybe like a computer, but it’s not the computer that you do your work on, maybe its something a little smaller, maybe its a box, shoebox size or I don’t know a bit smaller, smaller, cause you can go smaller, but not too small cause you lose it.

“. . . something you’re going to see and its got everything in there, a lifetime of photos could be stored. But somehow its, everyone will identify it. A family member could walk in in twenty years time and go, oh, that’s the photographs. Visually that’s the photos.

“You wouldn’t be trying to put them on a PC or a Mac or because computers don’t really talk to each other . So somebody new coming along to our computer . . . might not know how to use it so, . . . if it was a way down the track a little bit. So a universal system, that’s sort of like, somewhere like a computer and a DVD player that’s the size of a shoebox, that compacts everything. Maybe it is the album as well. Maybe it somehow automatically gives you a read out, or a print out or something of a title, or a year; or a subject, or something like that.”

This question was intended to move people on from the written questionnaire where they were asked to consider how people would access their photographs/images in twenty years.
time. Now I wanted to know what they thought could be done to alleviate a possible problem with access and conservation. While the responses were mixed, participants were fairly accepting of whatever situation might arise. Frustration was expressed by some about frequent changes, the need to update and the incompatibility of some formats, but there was no strong push towards taking action, except perhaps for one person’s recommendation to print. They knew their prized possessions were at risk, but most still seemed to feel secure as they had them somewhere “safe” for the time being. The connections I was making between their handling of other outmoded visual technological products; slides, movies and video, and the potential for digital images to be similarly left languishing, in an even more vulnerable immaterial state, were hardly considered by the participants. Nevertheless several did acknowledge the desirability of informing people about future possibilities and possible actions. The solution offered by 4fe was intriguing as she attempted to maintain the digital presence of the images, but place them in a distinctive thing which was exclusively for photographs and had the added capacity to make associated information available. Her recognition of the impediments of miniaturisation and the need for cross platform solutions point towards other aspects worthy of further consideration.

### 6.4 Concluding comments

This chapter is largely a summary of the findings of the adult survey, along with interwoven discussion. The material continues to be drawn on in relation to the literature and examples provided in subsequent chapters. Key emergent factors which influence suggestions and actions described in Chapters 8 and 9 and include:

- The tremendous increase in the number of images captured;
- Strong respondent intentions to conserve images;
- Perceived lack of time to act which counters these intentions;
- Major changes in printing practices;
- Dearth of information attached to images;
- The absence of selectivity of images (with a few exceptions).
The first and last factors, in combination, accompanied by the lack of attached information point to potential problems in the development of meaningful and manageable image collections for future generations.
Section Two: Participant response and analysis

Chapter Seven

Further analysis and interpretation

7.1 Introduction

In this chapter material from child and adult surveys in brought together to bring out similarities and differences related to the research questions. Headings and sub headings from other chapters are used to organise the material and link it to important ideas developed from the literature. In pursuing the theme of importance; facets of memory, identity and culture are addressed (Research Question One). This is followed by discussion of participant responses regarding change in practices and photographic technologies (Research Question Two) and the chapter concludes with consideration of future action which forms the basis for Research Question Three, the subject of the next chapter.

7.2 Memory

Unsurprisingly memories dominated reasons for taking, displaying and keeping photographs. It was intriguing to find that the children were more inclined to grapple with the nature of memory than the adults were. When children were asked why they photographed their favourite subjects, “memories” and to “remember” were by far the most common responses. This was particularly so in relation to people, special events and holidays and trips and supports a simple view of valuing an object or digital image representing a person or occasion they want to remember. However, some children clearly articulated the ways in which photographs not only captured moments to remember, but created memories by providing visual evidence of happenings they could not actually remember. The notion of creating memories and taking people to another time not necessarily experienced, came through from several children and one adult who had a very strong sense of being able to cross time.

“They’re just telling you more about your life that you didn’t really notice at the time.” (Girl, year 8.)

“. . . you don’t remember but you watch them and its like rediscovering another part of you.” (Boy, year 8.)
“And I looked at a photo the other day and I was eating a muffin. It was my first birthday. I had a muffin for my birthday cake....Yes, I didn't remember it. I had chocolate all over my face.” (Child, year 8)

“For me for the really old ones that I’ve got, great grandparent, I think, its a connection with the past that I haven’t lived in. But its almost as if in seeing that I’ve lived there. I know this sounds a bit bizarre but, I’ve had some sort of contact, contact with that history.” (4fi2.)

“They’re all pictures of musical hall ladies. Phyllis and Eliza Dare were a couple that I can remember off the top of my head. Quite a few. Today when I picked them up and I looked at the back and somebody’s written on them.... Sent them to Dad and I thought crikey, fancy throwing these away. I just kept them, I can almost hear the music, in them.” (4fi2)

The ongoing fashioning of memory and its reflexivity is implicit in these statements, especially those from the children, with the image rather than an experience, becoming the basis for recall of a biographical occurrence recounted by someone else. The children’s comments hint at ideas in keeping with Edwards’ (1984) (2.3.1) views in which the photograph becomes the “point of origin of experience and memory” (Dranzin and Frohlich, 2007, p. 52). Their pleasure in telling of these occurrences from their early years could be seen as evidence of the importance of the image in confirming their place in time and family.

Choosing the past to create the future, of paramount importance in this thesis, is also reflected in the remarks from adults and children. In a number of instances they conveyed the idea of memories including a forward perspective: “It is important because you can tell a story when you are older.” (Year 8 child).

Adults also provided forward and backward perspectives on memory.

“... for the sake of memory and posterity... ” (4me)

“As a souvenir; remember where I have been, who I have been with. To keep memories for the future.” (4fi)
Common in newspaper reports of stolen computers and cameras is the inference that the loss of their visual contents equates with loss of memories - an overstatement engendered by the victims’ current despair. Nevertheless, the need to keep images to avoid undesired forgetting comes through from participants; adult and child.

“Once the visual’s gone, its gone and you forget things, you forget what things look like.” (4fe)

“… you can remember it for a long time and it might be something that was special and you don’t want to forget about it.” (Boy, year 8)

Another person thought more about the context surrounding the photograph and although she was unsure about its importance, felt that without the photo the story was lost.

“... it’s just a memory of an event that you enjoyed, or whenever and when you look over, for example a wedding photograph you can go ‘Oh yes I can remember something that happened just after that’, and it leads off onto all these other little paths. And OK those are the things that no-one might be interested in further down the track but the stories will disappear. Its just jogging the memory and taking you back to times that you really enjoyed.” (6fe)

The photograph as a springboard to divergent paths, as alluded to above, is a key idea developed in Chapter Eight and referred to as “picture telling”. It is not merely the content of the photograph which is important, it is the impetus given to sharing and creating memories especially through shared viewing. Questions can be asked about the separation of senders and receivers common in the digital age, the likelihood of limited stories embedded in the images and the meaningfulness of images minus other information. Partially countering this long term concern is the possibility that the gains of immediacy, the new born baby image crossing the world within minutes, could supplant the importance of extended memories with the thrill of instant gratification.

7.3 Identity

Anwandter’s (2006) linkage of personal photographs with self and identity construction is
supported by van Dijck (2008) who posits their importance for this purpose. This perspective is complemented by the comments of participants who volunteered pertinent information not directly sought in the questionnaires or interviews. As my subjects included children it is relevant to begin by considering the varying roles of family members in providing the visual material for affirming people’s place and knowledge of who they are.

Until recent times due to cost and the fact that in New Zealand parents, not children, usually owned cameras, the visual contributions to childhood identities tended to be constructed by the parents. The mother would often dress or prepare a child for a photograph and the father would be the photographer, probably choosing the setting (Tinkler, 2008). Two of the older people I interviewed commented on the reliance on the husband to take family photographs. In one case (6mi) he actually preferred photographing scenery and buildings and did not always think to capture the family moments wanted by his wife. The wife was usually, but from my sample not always, the person who organised photographs into albums.

These collections of photographs, that have not always continued since digital photography came to the fore, (Chapter 5 and 6) gave the children a sense of importance.

“We’ve got quite a few albums at home and I haven’t really made any but I’ve got a couple that’ve actually got stuff all about me in them.”

“So that people will see what I’ve seen and where I have been.”

“For history (AKA Look at him as a boy!)”

A sense of belonging and “familiness” came through frequently from both adult and child responses. Children’s comments included:

“It’s always important to know who your family is, and its cool to look back on important moments of your relatives.”

“People like grandchildren will be able to learn about family history. Some of the pics could be really interesting.”
“They’re family and they’re special.”

From an adult perspective it is as if some felt a responsibility for recording their life. The following reasons for taking still photographs were given:

“Documenting life. My husband and I, but mostly our daughter.” (2fe)

“As a personal record of my life and times” (7mi)

These comments suggest something of greater importance than private recall of pleasant memories; possibly a desire to leave a trace beyond mortal life. They also carry connotations of construction, as the person controls the compiled visual record. Whatever the motivation, over and over again the captured images present people who have their place in families. Many of the children and adults recognised and articulated the importance of the relationships portrayed or implied, thus consolidating their own identities and those of family members whether they were the subjects, the picture takers or the compilers.

Photographs and loss

Photographs which were unimportant may assume new status as the relationship with the subject is altered by death or distance. Loss of images, loss of family and friends, loss of stories and even loss of pets were referred to in interviews. The benefits of a tangible reference point were evident in comments from child interviewees (Chapter 5) who talked about the loss of, and separation from, family members; a baby sister not known, a grand parent who had died, family who lived in Korea, all kept close through photographs. Adults, as recorded in Chapter 6, also noted how precious were the images of those who had passed. For some people this extended to pets: an individual’s interactions and feelings with regard to animals constituting another facet of who they are. For one respondent, dealing with her loss through humour, still revealed the importance of an image put to a novel use.

I also liked the fact that when my cat was alive I could take lots of photographs of him. He died last year, so that was very sad, but I now have a digital photograph
of him on my Eftpos card. So he’s always with me and he’s working very hard for me. (4fi)

7.4 Culture

The cultural framework (Figure 2b) draws attention to visual images as information with the potential to be transformed into knowledge. This gives photographs or digital images the capacity for transmission of cultural knowledge. Two aspects of cultural transmission lurk beneath the surface of the participants’ responses. Only in one instance was it pulled up and discussed. This occurred spontaneously in an interview with a group of six adults.

The two perspectives are quite different. On one hand there is the possibility of transgenerational communication of cultural attributes supported, complemented or initiated by the viewing of images. On the other hand there is a culture of photography that exhibits considerable commonality across very diverse groups of people. While there are societal expectations that many people comply with in terms of what they photograph – for instance graduations and weddings – and how the output is displayed, I found evidence of family traditions (3fe), which had evolved in response to specific circumstances, such as separation. Camera groups have also maintained a continuing presence from very early in the history of photography, allowing strangers to meet and share common interests. The artistic side of photography now developing new digital dimensions is another facet that has its own cultural attributes.

In the adult interview, previously mentioned, the following interchange occurred:

“I think just everyday photographs are not as important as the big iconic photos but they’re definitely pretty close to being as important. There’s more of us average Joes out there than there are the icons and we do some pretty important things and it definitely needs to be recorded.” (2me)

“I think it’s actually probably more important because I think it’s more of a

1 Electronic Funds Transfer Point of Sale - bank card
window into everyday culture as opposed to a specific point in time. ...... on a very big event which is a part of culture but it doesn't affect culture and society.” (2mi)

“I look at it a little bit different from what _________ has commented about transferring of cultures. I think digital photography could be an excess of information if it is not properly organised and another thing is that every picture has a different interpretative level and hence the right kind of cultural transmission may not happen which could be a negative aspect to it.” (4mi2)

While the ideas were not clarified, or developed further, the discussion did indicate that these participants considered everyday photography was a culture bearer.

At a less explicit level the children (year 8), when describing the importance of photographs to people in the future referred to

“So they can see what it was like when you were growing up.”

“It is important it shows what has happened in the past.”

“So they know what we did and how we did things.”

“So they can look at what happened in the past.”

The usual roles of photography in the lives of both adults and children, have been presented in the contexts of memory and identity, but some individual variations demonstrating other forms of involvement in the culture of photography are provided here. One man who had belonged to camera clubs from an early age, now took photographs to “share with digital photo group” (7me). A respondent descended from a well known Dunedin photographer remarked that:

“I don’t like having my photo taken, but I do like taking them. They provide a wonderful record and keep a family tradition of photography.” (2fi)
In another instance a mother attributed her sons’ interest in photography to family interests.

“Children all studied photography at school. One son is a Fine Arts graduate.” (5fi)

This interest in photography from an art perspective was also echoed by a number of other adult participants.

“I would like to get more into amateur photography for artistic, creative reasons - I love appreciating photography as art. I am likely to buy photographic prints for this same reason.” (3fi)

“I have always had a love of photography and art - I am probably my own worst critic but learn by my mistakes. It is a great joy to see family photos I have taken on people’s walls.” (5fe)

Both through the transmission of information and through their engagement in the cultural practice of photography the participants provide glimpses of its importance for ordinary people, an aspect discussed below.

7.5 Importance of photographs

Participant responses have previously been used to illustrate the themes of memory, identity and culture. In this section more specific data relating to the importance of photographs and digital images is considered. Discussion in this section begins with the degree of importance accorded to photographs, then, it considers subjects of importance including purposes for camera use, and reasons given for the importance of images and photography. Overlap substantiates the findings.

7.5.1 How important?

Similar, but not identical questions were asked in child and adult surveys regarding the
importance of photographs The children’s question, “Is it important for others to be able to see your photos in the future?” can be compared with the adult question, “How important do you think having a photographic or video record is to your family and friends.” Both required them to think about photographs relative to others, not just themselves. Three quarters of the child respondents gave positive responses to this question, while 20 out of 24 of the adult respondents rated it very important, important, or quite important.

The children were also asked why it was important or not important [to be able to see their photos in future]. The negative responses included discounting what was in the past, thinking that their photographs were uninteresting to others, privacy concerns, and in one case the quality of the images. The reasons for considering their photographs would be important to others, can be viewed alongside the adults’ reasons for taking still photographs, which yielded similar response categories. Four categories that recurred across the three class groups of children were; a sense of history, wanting to see what people used to look like, memories and remembering, and the importance of family and what they did. The top two categories for the adults involved wanting to capture moments and provide a record of what has been, followed by memories, art and family memories. The emergence of an art category from the adult survey is consistent with the different angle on the question. A reason for the adults taking photographs now, was in order to create works with artistic merit. Whether they would think others would appreciate these in the future is not revealed by this questionnaire.

There were many adults and children who expressed a view about the importance of keeping a record of our past.

“It is important it shows what has happened in the past.” (C11)

“I am interested in family history. So I photograph to keep records.” (4Fe)

The comparatively low rating of family by both children and adults, which is inconsistent with other survey responses, needs to be explained. In the case of the children, family was often implied within other categories, for instance in references to looking back to “see if people had changed” and “someone might have passed away, you might have photos to remember them”. When the adult responses were analysed according to photographic subjects
mentioned, then family was overwhelmingly the top category, but this was of secondary importance to explanations of why they took photographs:

“Capturing moments, people, places as they are, for the sake of memory and posterity, and also for the education/knowledge of other people viewing them.” (4me)

7.5.2 Subject importance

For children and adults – as shown from two slightly different perspectives - family was the main subject photographed, while special events ranked second or third, and holidays/trips/travel rated highly. This may seem very conventional and not at all unexpected, but other studies have emphasized the importance of friends as photographic subjects, especially for teenagers (Sharples et al, 2003). Friends ranked fourth in overall children’s subject preferences, but taking a friend’s photograph was not mentioned by adults as a purpose for camera use. When subjects were extracted from adult reasons for taking photographs, friends were mentioned, but only by two respondents. The long term value of photographs of friends was questioned by one child whose response to the question of importance was “not really”. The reason given was “because they are of friends and scenery” (Child, year 8). The teen age gap in these surveys could be a reason for the stronger family emphasis from this sample.

7.5.3 Displaying photographs

Children were not asked about the display of photographs, because it was assumed that they would have less freedom than adults to decide what was displayed in the shared spaces of their home, but some volunteered information about what they had on their bedroom walls. One boy mentioned:

“... biking and I printed them out on normal paper and I had it on my wall for a bit.” (Year 8)

Another said:

“I sometimes print out my photos of sports teams or something to put on my wall.” (BInt2)
The adults largely displayed photographs of family, usually living, but sometimes their forebears. There were some difficulties in explaining why certain pictures were displayed and in many instances a description of the content was given, rather than a reason. "Pleasure in viewing’’ was the category with the most instances, followed by sentiment and nostalgia, and memories/reminders. There were references to people and pets that were absent through distance, or death and the idea of keeping these close, was expressed by the respondents as mentioned in 7.3.

Attention should be drawn at this point to the different ways in which the adult research participants demonstrated the value of their photographs. Display photographs were on the walls, almost always framed and conspicuous, seldom changed. Other photographs of importance including an unusual tin plate sepia image were rarely looked at but nevertheless precious.

“Yes. At least I’m sure I’ve got it. It was my grandmother when she was a baby and whether it was taken. It was probably taken in America, because she was born in America, in New York State.” (7f)

Many people commented that photographs from earlier generations were brought out on family occasions and in most cases this meant they were viewed “most years”, “once in five years” or “very rarely”. However, change was reported in relation to new technologies

“We got a lot of photos from Auckland. We actually went to Auckland to get all the old family photographs. We got them processed digitally, because they didn’t want the photos to leave....Going back through the history and finding all the photographs, and putting them into albums ............ especially in my family going back to grandfathers, great grandfathers back in Russia and their family and it’s worked out. It’s incredible, it’s amazing and now we’ve got a photographic history of. It’s not just written down so and so married so and so on such and such a day, we’ve actually got photographs. It’s brilliant.” (6me)

In this instance, another facet of the importance of images is revealed through the
protectiveness of the photograph holders. Sometimes, as mentioned by one adult interviewee (7fi), this has extended to feelings of unfairness, as cost and possession affected availability and affordability of images within her extended family.

Due to the timing of the study the shift from film based photography to digital, while almost complete, was not yet reflected fully in the photographic record held by most people. Even the year 8 children who participated in the study had the experience of photograph albums compiled before digital dominance, therefore the participant responses demonstrated knowledge of a photographic culture in transition, but still retaining many features of the pre digital era. As a consequence valued photographs were usually contextualized, they were sometimes in disorderly dumps, but often at least organised in containers and packets, perhaps indexed. At another level the images were carefully selected for display; presented in albums, scrapbooks and latterly PowerPoint presentations. The uninterpreted information of the photograph was in some instances complemented by identifying captions written in the albums, on the back of snapshots, or in the case of a meticulous record keeper (6mi), in a series of carefully coded exercise books linked to images and their negatives. These acts of selecting, contextualizing and providing additional information can be key to prodding the memory, or giving meaning to those without first hand involvement. The synthesis of image, context and information, presented in manageable chunks with coherence, enables people to develop knowledge extending beyond their immediate experience. The extension, replacement, or loss of this meaning making capacity in the digital era, was addressed in Chapter 4 and its consequences will be considered again in Chapter 8.

7.6 Change

The idea of significant change in practices relating to the capture, sharing and viewing of images underpinned this thesis. Both child and adult surveys addressed these aspects as the nature of these changes would affect any suggested solutions. Thought was given to reaching beyond superficial changes in technologies to understand the recursive process through which people influence technological change while concurrently adapting to and responding to new digital opportunities.
The seventeen adult interviewees were all asked about change in their photographic practices over the last 10 to twenty years. Common responses related to the number of images taken, printing, quality, cost, sharing and viewing, storage, subject and purpose, albums, and equipment. Individuals mentioned children and cameras, adding information and camera group activity. Further information was gleaned from child interviews and adult and child surveys.

### 7.6.1 How many images?

Most adult interviewees reported a manifold increase in the number of images captured since changing to a digital camera, although there were small indications that some were becoming more discerning and thinking more carefully about taking photographs with a difference.

One young married interviewee (2me) used photo albums as a measuring stick of change.

> “... before we got the digital camera we were using SLR and just point and clicks basically sort of thing ... and we have got one photo album filled with 18 years of our lives and we’ve got 7 photo albums filled with the next four, basically, so.”

While it was common to report large scale image capture, attitudes towards deletion differed markedly.

> “I used to use film cameras which meant that with the cost of developing, the cost of processing I would think long and hard before every photo I took and quite often I would, you know, when I may have taken a photo I wouldn’t take one. I also used to develop my own black and white films. So I used black and white film quite a lot. Now with digital photography I don’t have to worry about processing costs. I take ten photos where before one would do and that, I spend more time going through them afterwards and deleting the ones I’m not interested in ... It probably means that the quality’s down a wee bit as well, but even so if I’m taking that many photos, there will be one that will be reasonable.” (4me)
“I think I have too many photos I look through them and think why do I have ten, ten shots of pretty much the same thing and it's silly. My mum said you need to delete them. . . . I can’t do it. I delete them. Like if I’m copying a folder I’ll delete some, but I never actually delete my, clear my recycling bin. I can’t do it. I don’t know why.” (2fi)

Turning a corner and seeing a camera as an intrusion on experience was described by (3fe).

I think I’ve probably gone through, a bit of an easy come, easy go phase where I . . . took a lot, I deleted a lot . . . I realised the effort of cataloguing them all . . . sharing them all and then I’m probably moving towards actually kind of taking a lot less. . . . I’ve been a real sorta clickaholic and I’m kinda moving away from all of that to trying to take a special feeling and [not] have my camera with me everywhere distracting everything all the time.

The same respondent recalled an interesting practice being overtaken by changing technology that encouraged escalation in the number of images captured. Previously she shared images with a relative in the United Kingdom.

“. . . we used to post those SD cards and I think when they first came out there was like 25 meg or something and we used to post it and he would put mine on his computer, clear it off, take some more and post them back to me. I think now you can’t buy one of those cards that’s less than 250 or 500 meg and we’re like trying to fill it up.” (3fe)

Their pictorial exchange has ceased.

Examination of the adult surveys shows that of the 16 participants who stored thousands of images, 13 stored over 1000 images in digital formats, with the numbers rising as high as 19000 (6fe) and 15000 (2me) in individual instances.

It is easy to provide evidence of major increases in the number of images captured and stored as digital cameras have improved in quality, become affordable, and almost replaced other types of cameras. It is less easy to gauge the consequences of this explosion in image
numbers. Questions of manageability, debasement through losing the special quality associated with choice of photographic opportunities and production of prints, lack of information to provide meaning, and invisibility through forgotten digital locations and obsolete formats, are much harder to address. These are discussed in Chapter Eight.

### 7.6.2 Printing

Changes in printing practices were commonly mentioned by both adults and children. It has been difficult to keep up with this aspect of change as self use kiosks were recent introductions in New Zealand when data was first being collected. With their proliferation has come a considerable reduction in cost, having an impact often mentioned by the adults, who were interviewed at a later date than the children. Participants also referred to, and sometimes showed me albums, which implied printing, and it was not always possible to discover when, or if, printing had stopped. Nevertheless, the general tenor of interviews indicated that despite the cheapness and ease of printing, many people were seldom producing prints from home printers or kiosks.

The following interchange illustrates some of the difficulties with obtaining information, but also clearly shows evidence of a dramatic change in the way images were being handled by a participant.

6me: *It's far too easy. And they produce a beautiful product so you really can't go wrong. I used to do a lot of printing but no, flagged that. It takes too much time too.*

Interviewer: *You're saying at the moment that you are not doing a lot of printing. I think you said that you actually printed about 90% of your . . .*

6me: *Used too.*

Int: *But when would that have changed.*

6me: *Ohh, pass.*
Int: You don’t expect to pick up on the printing again.

6me: No, I probably won’t.

Int: So you’ve got lots of albums, at this stage.

6me: I think about 15 and they’re all full.

Int: But you’ll be content with digital storage in the future?

6me: Oh, yes.

Another participant (6fi) talked at length about the impact of people not printing their digital photographs. She said her family had ceased printing photographs. She sometimes asked her husband to do it, but it just didn’t get done. There were albums assembled for special occasions such as 21st, 50th and 60th birthdays, but none had been done for ten years. Making an enlargement at a kiosk was a one time, new undertaking and she hoped to use that facility more in the future. She missed her packet of photographs carried around in her handbag and shared with friends, who also did not have their grandchildren’s photographs anymore. This was a rather sad account of diminution of social interchanges which now lacked a pictorial element previously shared and enjoyed.

Participants did draw attention to the selection now involved in printing, and the benefits of this. 4fe who had worked in the photography business commented that:

“. . . there is a little compromise in quality . . . I stopped enlarging . . . Printing out photos is just going to be a practical reason. It’s going to be a card, its going to be in an album that has a purpose, and so its quite strange. It’s different. In some ways it’s more discerning cause you’ve got some choice on how you want your photo to look.”

Another interviewee described an interesting form of selection for family purposes.
“Hardly ever print them out apart from that our family’s got a really bizarre interest in photography for different reasons and we have like an annual competition so I have to print three photos from the year and post over to the UK and then I get a calendar of the 12 winners. There’s about 40 people that enter and they all get printed off and so we’ve got the family’s calendar, and then yeah the 12 winning photos” (3fe)

Overall the cheapness and quality of the kiosks was applauded as a positive development by the adults but images have now become something which are mostly not printed. Over half of the participants printed less than 15% of the images captured (Chapter 6, Figure 6l). There were suggestions that good quality, very cheap prints from large scale retail businesses were encouraging people to print more often than previously. However, there was little evidence to support this from the research participants’ own practices.

Children provided rather a different perspective on printing, possibly contributed to by the earlier date of their survey and interviews, but more likely related to the purpose for which they printed. Several children reported home printing, and these prints were often put up on their walls for a while. Size is possibly a factor, with a full A4 sized print being suitable for wall display. These tended to relate to special interests such as bikes and sports teams. Two girl students undertook scrapbooking. One commented that she used ordinary paper for printing “so I don’t have to use the real photos”.

Many students in the interviews indicated they seldom printed out photographs and when they did the most common mode of producing a hard copy, across the three classes, was to print at home on ordinary paper (Chapter 3, Figure 3h) The shift from home printing to kiosk was shown in interview comment, as was the change brought about by digital cameras.

“I printed out photos when I had to do my Science fair project to put them on my board. And for that we used, we bought some high quality paper . . . Well, that was what we did last year and this year we did it at Harvey Norman’s.” (Year 8 boy student)

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2 Harvey Norman’s is a large city chain store selling furniture and electrical goods which has kiosk printing.
Since we got a digital camera we don’t really print them out. (Year 8 boy student)

We don’t have any special paper; but my dad used to. He used to do a lot and we used to print out good photos . . . But now we just put them on CDs cause it’s just so much easier. (Year 8 student)

One boy mentioned that his family had “1100 photos on our computer from when we got a digital camera except that we haven’t got round to printing any of them out” (Year 8 student).

As is illustrated above, the children’s statements not only described their own practices but also that of their families and this strengthened the evidence that currently images are kept in digital formats and often not printed. The implications of this change relate to the lack of a physical product which can be passed around and commented on, or just carried. Yes, the phone can be pulled out and images flicked through and whether this achieves the same purpose is a matter for further investigation.

7.6.3 Equipment

Several new digital options have become generally available since 1990. Having a home computer was generally the prerequisite for establishing an internet connection and shifting to a digital camera. All the research participants had access to a digital camera. Convenience and the option of taking large numbers of photographs at no cost were reasons for change put forward by two participants.

“. . . we used to have big Pentaxes, you know great big heavy things and because we do so much tramping I was never willing to take a great big heavy camera. Whereas with the little wee digital . . . it can take photographs underwater. I take that kayaking, because in the past we didn’t want to risk cameras so its given us more flexibility when we’re in the back country. . . . When I was at college I did have that freedom of being able to take a zillion photographs of children and know that I could get some good ones out of it. (6fe)
I had a Pentax, carried it round my neck and just about put my neck out of joint and that’s really why I bought the digital one which I haven’t as yet used.

Other comments from participants referred to camera phones and digital equipment, such as scanners which have opened up new possibilities for storage and manipulation of images. The ability to view camera images on a television set was a change which enabled a new way of sharing. It is closely akin to the slide viewing of the past, but now it can occur with ordinary lighting and normal conversation is more likely to flow, although control of viewing pace will probably be automated, or remain in one person’s hands. Digital photo frames were also mentioned especially as gifts for older people who might not have computers. However, the usual display changing at pre determined intervals again reduces the likelihood of personal engagement with the image.

The surveys showed a difference between adults and children in terms of camera phones. Only six adults out of 25 said they owned camera phones and they were not mentioned in the interviews. As between 70 and 80% of the children, across the three classes, claimed to have the use of a camera phone I was puzzled. However, follow up questions with 18 students interviewed and questions put to some parents of that age group confirmed that most children would have access to a phone with a camera. Children did acknowledge that the quality was inferior. “You just have them on your phone screensaver and stuff, but they’re . . . not actually that good.” (Student Year 8)

Possibly adults did not mention the camera capability of their phone, if they did not use the phone for capturing images. Use of camera phones and other handheld devices for capturing images is a rapidly changing phenomenon, as shown in Figure 7a, fostered by improved picture quality and reducing equipment costs, The data from my survey can be viewed as part of this trend.

Participants made references to SLR type cameras which were still regarded as producing better quality output than the easier to carry round little digital point and shoot, although the macro capability of digital cameras was regarded as an improved feature by one of the experienced photographers. The NPD group study (2011) confirms this desire for quality which partially counteracts the popularity of the lower end point and shoot camera and mobile
phone picture taking. Digital camera with detachable lens and those with 10x plus optical zooms had grown in terms of numbers sold and money spent.

### 7.6.4 Cost

The reduction in cost of printing was mentioned frequently in interviews, usually with a comparison being made between the cost of developing film and printing from kiosks.

“... in the old pre digital, OK you got a roll of film done and you thought that’s a lot of money. ... I have had print runs, digital of 100, which would be inconceivable prior to digital.” (4fi)

While some home printing was done, none of the participants mentioned the cost of printer cartridges and high quality paper, although I have often heard this commented on by other people. The reason digital photography was regarded as cost free after the camera purchase was probably because the images are mainly on the computer hard drive. Interviewed children often referred to cost with reference to downloading and CDs, as well as printing. This probably reflects the small sums of money they handle. They were aware and did not just...
expect their parents to pay. As one boy commented it is “too expensive usually like you can buy like a massive bundle of CDs and they’re a lot cheaper than DVDs.”

7.6.5 Video

Participants drew attention to changes relative to video. These are relevant because people’s responses to technological change can be seen. The replacement of analogue video by digital video, the video player by the DVD player, along with the physical characteristics of videotape have forced people to act if they want to continue to view their videos. From both adults and children there is evidence that not much preservation or updating is done. From the adult sample of 25, two people had converted most of their videos to digital formats and six had converted a few. One adult (7me) commented on deterioration of videotapes and others spoke of the need to convert and the ongoing nature of that process.

“. . . they were just on the little, what do you call it, was it Super 8? The ones you had to send away to develop the movie films and stuff. So he’s put a lot of those onto video but now of course they need the next step of going onto DVD so its ongoing.” (4fe)

Time was a reason given for failing to act, even in circumstances which seemed important. The professional cameraman continued his occupation when in holiday mode, but in 2010 he had not acted as intended. “In 2004 I went on a trip through Europe. I’ve got all these guys from overseas saying where’s the video. . . . Right now very much it’s a time factor.” (6me) The young married couple also had intentions to act, but it had not happened. The security of knowing that it is there and “safe” seems to mitigate against prompt action. “Yes, we’ve got a VHS copy of our wedding, that we still, that was four years ago and we still haven’t put it onto DVD, and we want to put it onto DVD” (2me).

Even when people do act to deal with the changing technologies, these changes can thwart them.

“I bought a converter for Christmas, a VHS to DVD. You have to have a working VHS machine though to play it and be able to plug it into your computer and those are getting harder to find.” (3fe)
As reported in Chapter Five almost all the children had home DVD players and several of those interviewed described difficulties with being able to watch old videos. Making videos, or being the subject of videos made by others was common. It brought forth diverse responses, with video recording apparently being done on camera phones, using the video capability on digital still cameras, and on school digital video cameras. Creating videos was regarded as something required for school purposes, or to laugh at, and was often done because they were bored - it was unimportant. “I make a video, watch it. Then I delete it - it takes up too much memory on my camera” (Year 8 student). This is in keeping with Chalfen’s (2001) (in Harrison, 2004, p. 35) findings for American teenagers who rejected video as a means of story telling and did not view them repeatedly. Five sports enthusiasts had very different attitudes, they celebrated achievements, shared them with others and in at least one case worked intensively on editing.

The changed status of video was incidentally made clear by one boy who said, “. . . we’ve still got our video player. Its still hooked up to our old TV, also the DVD player and the X box’re on the new TV “ (Child, Year 8)

Given essential differences between video and still photography which became increasingly evident during the study, the main reason for including this section and responses about home movies (Chapter 6) was to illustrate the way people deal with obsolete technologies. Over all there was a desire to update and renew access to precious material, but almost always time prevented action. As long as things are extant, even if inaccessible, the potential to re view exists, and action is usually deferred.

### 7.6.6 Sharing and viewing

As shown in Chapter 6 this was one of the aspects associated with changing practices which was infrequently mentioned in interviews. However, examination of adult survey responses shows that, ‘viewing on computer' and ‘email’ were the two most highly ranked ways of sharing images. Neither of which would have been available at all in pre digital times. For all three classes of children “viewing on computer” also was ranked first with viewing in the camera ranked next overall. The biggest difference was the popularity of viewing on the phone shown in the children’s survey. It was very lowly rated by the adults (Figure 6n). Both
surveys indicate that the preferred modes of sharing images are with people around you; on the computer, in the camera, showing prints, in albums. For the children it was on the phone. Except for the adult use of email, these participants did not favour sharing at a distance through using the internet, posting prints or giving CDs. This contrasts with other information available:

“According to a January 2009 CEA study, Digital Imaging: A Focus on Sharing, among adults ages 18-29 who use their smartphones to take digital photos, 66 percent share photos by sending them wirelessly from their smartphone.” (Consumer Electronics Association, 2010, para 4)

It is possible that there are age differences and my purposive sample does not have sufficient numbers in the different age groups to attempt any such analysis.

The implied close physical proximity during sharing facilitates interaction. Image stories can be told and responded to verbally. Advantageous from the perspective of social interchanges it becomes a disadvantage for distant viewing, if the stories are not available to the viewers. The picture taker or subject is separated from the image which is stripped of its context unless text, image sequences, or audio, convey supplementary information. Tagging may enable an image to be found but it carries inadequate narrative.

### 7.6.7 Storage

Various changes in practices were reported by the adults. Some ceased to use albums, but others continued. The computer hard drive, and sometimes CD storage, seem to replace the boxes and packets, that used to contain the photographs surplus to album requirements, as well as the backup negatives.

One participant illustrated the subtle, but significant changes which can occur.

“I’ve got albums of my printed photos and I actually really love going through the packet and weeding out what you do and don’t want and putting them all in and labelling them. And the ones that don’t get in the album, . . . they’re destroyed. . . . if they’re not in the album they’re gone. But they’re all kinda nicely sort of
labelled and then my digital shots I do the same process really. I load them all onto the computer where I view them and they get weeded out - once they’re gone they’re gone. But probably rather than naming and labelling and remembering each kind of shot and naming people they would go into a folder, of that holiday, or that trip, or whatever it was and then I just leave them sort of - the computer leaves them in chronological order, so I just leave them like that. I guess they get reviewed a bit less really, when they’re there, although they flick around on the screen saver. Hardly ever print.” (3fe)

Another interviewee (6mi) with a complex, book based, index system had carefully stored all his photographs and negatives from 1985 until around 2006. He had not used it for a while and updating it was one of the thing he intended to do in the winter. “Got to catch up”. When asked how much, he replied, “Since I got the digital really.”

While two adults interviewees did use the internet for storage, rather than just some limited sharing, an enthusiastic advocate of internet storage was a boy student who also exercised discrimination in judging what was important to keep.

“I’m pretty sure all of my photos are on the internet as well. I’m actually picky with my photos . . . All the ones that are worth keeping.” (Year 8 child)

It was also a child who reported on her mother’s traditional practice. The girl described the storage methods of her mother, who did not own a digital camera as “weird”.

“What my parents do, my mum has this huge box and it’s just filled with all these different photos and she keeps it in this drawer with all the others like photo albums and stuff.” (Year 8 child)

A further, possibly planned, example of storage and backup was provided by another student.

My Mum always seems to have a backup of our photographs on my auntie’s computer cause she likes trying to show people the photos of us, our school and our house and stuff. (Year 8 girl)
It was consistent with remarks from adults who recognised that their new practices of sending images via email or CDs to relatives, was incidentally providing backup for key images.

Planned off site backup, systems to enable easy access and prioritisation to separate important images from the undifferentiated mass, were seldom put into practice. Some storage in albums survived to serve the latter purpose and photobooks (only mentioned by one participant) are the present day equivalent although often lacking information and constrained by cost.

### 7.7 Concluding comments

The collection of child and adult data between late 2007 and 2009 places it at a time when social media, while available, were still growing in influence and the quality of images captured from camera phones and other hand held devices was generally poorer than those from digital cameras. Furthermore, using the cloud rather than your desktop for storage purposes and processing was a growing, rather than an established practice. These changing practices and technologies have already altered possibilities for conservation and sharing of images, but the underlying concerns remain. Making it easy to dump large numbers of images into free or low cost internet storage, does not necessarily encourage selection of important pictures likely to be valued by subsequent generations, nor does it seem to increase the likelihood of attaching information which will add meaning to the visual record. Acceptance of the safety of data in the cloud, removes the need for backup and individual responsibility. Is this wise? Still the question remains how will future generations access their photographic heritage from amongst a surfeit of digital data?

The major reported barrier to dealing with photographs; organising, selecting and printing, was the lack of time, apparently associated with a lack of urgency. Anecdotal evidence of the loss of precious photographs alarms but does not seem to provide sufficient impetus for action. Despite changing circumstances in this transitional era the issues and possible solutions discussed in the next chapter can be informed by data gathered from the adult and child participants in this study.
Chapter Eight

What can be done to effectively conserve our photographic heritage?

8.1 Introduction

A comprehensive investigation of the role of photography as an agent of cultural transmission, a reinforcer of identity and a contributor to one’s sense of belonging within family groups and in lived localities, addressed the question of why photographs are important to people (Chapter 2 and Chapter 7). Examples gleaned from diverse cultural contexts, personal experience and the responses of research participants strongly indicated that some photographs are very important to most people although they may not be able to articulate clearly the reasons for their affective response. The personal value placed on photographs was often not matched by the practices of people (Chapters 6 and 7) whose good intentions were thwarted by lack of time and urgency. As the digital era was reached the comfort of knowing that photographs existed, often in boxes, even if not organised, flowed over into the knowledge that images were available, usually on a hard drive. Seldom were the implications of the radical difference in these two situations fully appreciated. Both have their risks, but for longevity the unknown hurdles ahead for digital images are likely to surpass by far the tangible obstacles of possible deterioration facing printed photographs. Both are subject, given common current practices to loss through calamity of human or natural origin, but digital images are not material artefacts and their traces may be much more difficult to perpetuate and reincarnate without careful planning.

Ideas emerging from previous chapters point to the desirability of a multi pronged approach to conservation of the photographic heritage, that has human, technical and organisational tines. Three action contexts have been pulled from a range of possibilities. They build on existing practices and knowledge constructed during this research project but also indicate gaps which become foci in developing solutions for potential conservation problems. Additionally, conservation and sharing are discussed from the perspective of recent literature.
The action contexts are:

- Technology Education
- Community Archives
- Personal archiving: selection and information systems

While technology education, formal or informal, is associated with implementation in all of these aspects, it is addressed separately in respect to its deliberate and targeted manifestation in the first context and is incidental to outcomes of the other contexts. For each action context, a rationale is provided for proposed or actual actions, followed by a description of work undertaken, planned or suggested and discussion of interim outcomes and implications.

### 8.2 Technology Education

Evidence presented in earlier chapters suggests that photographic practices are often inappropriate, or inadequate, for conservation of important images for future generations, therefore solutions would need to lie in changing those practices. This implies Technology Education, a suitably multifaceted curriculum area, of relatively recent origin, familiar to New Zealand children, teachers and parents. This field of knowledge and practice has been implemented in a number of other countries, such as Australia, South Africa and the United Kingdom, but it is not a common world-wide aspect of study.

A gap appears regarding adult technology education. This domain of knowledge deals with rapidly changing technologies and associated contexts. While it is underlain by approaches and theories which can be applied in new situations, Technology Education demands maturity of thought as well as practical problem solving. To expect to develop these attributes fully within school programmes seems unrealistic, with the New Zealand Technology curriculum not being compulsory beyond year 10. Also, up to that level it competes for time with other curricula which are required, or considered more desirable, in junior and senior school programmes. The only possible adult example I have discovered, with relevance to conservation of information in visual formats, is within SeniorNet, a voluntary group which meets regularly to share information and support group members interested in using computers. A number of these people share common interests in digital photography. Incidentally, it is possible, although not very likely, that tutors of adult education classes (in
2010 cut back substantially) may address preservation or conservation issues in digital photography classes, but these tend to be “how to” classes, with the focus on capturing and manipulating images - technological aspects only.

It would be reasonable to expect that relevant Technology Education might be available through tertiary studies in Information Science, Computer Science or Film and Media Studies. This could be the case in small pockets of interest, however, it does not mean that it would reach the ordinary person who would like their photographs and digital images to be available for future generations. This study, therefore puts forwards proposals, which could enhance awareness of digital images being “gone tomorrow”. Actions suggested, or implemented, range from school programmes to community level and the Internet, through a view of technology education that is ongoing and grounded in everyday living. An assumption is made that effective school based programmes, could open young people’s minds to the desirability of engaging in continuing, less formal technology education, through seeking relevant information and adopting well informed, comprehensive approaches to dealing with practical situations; in this case conservation of knowledge referenced from their photographs (and possibly communal images). For this to be possible, schools need to encourage and develop ways of thinking and learning that extend across the curriculum and beyond the bounds of classroom and school. Because photographs/images provide a context most families are familiar with, school based units of learning are likely to evoke adult interest from parents, grandparents and other connected people; an indirect form of adult technology education.

Three overt, overlapping approaches to Technology Education have been implemented, while informal information sharing may have also served this function in a low key way, through the East of the Rock and Pillar project described below (8.3.4) and through dozens of casual conversations. Firstly, my role has been to conduct research with year 8 students, provide feedback on their responses and to prepare cross curricular material used in a year 8 class and made available to the school as a whole. Secondly, a Technology Education teaching unit (Appendix 5), capable of adaptation for any level from years 7 to 13, was developed and shared with student teachers and College of Education staff. Incorporating this material, research findings and a questionnaire intended for any picture taker, the “Gone Tomorrow website has been developed.
8.2.1 Year 8 project

Conducting research in three year 8 classrooms (Chapter 5) was a two way process. The children completed a survey, and participated in interviews. During the interviews I responded to survey outcomes indicating that most participants expected the technologies they knew to be still available in 20 years time. Material indicative of the speed of technological change, such as floppy discs, hardly known to the children, was presented and discussed. Regarding video they appreciated that change was occurring and some reported being unable to play videos important to family members. We also discussed the frequency of upgrading of home computers and whether, or not, files were transferred from one machine to another.

I summarised findings from the surveys and interviews and presented these (Appendix 4) to the three classes and their teachers in an interactive session covering types of camera used, manipulation of images (Figure 8a), photographic subjects, the importance of memories, printing and sharing of images, looking ahead 20 years, computer changes and risks to digital files. Having gained their interest through talking about their examples and obvious risks, suggestions for action were presented (Figure 8b).

Figure 8a: Screenshot from Year 8 presentation highlighting student comment on manipulation.
Following on from this investigation and reporting, an adaptable teaching resource (Figure 8c) was created and trialled with students in the following year. It was based on my family...
collection of old photographs and used one image as a starter for activities spanning English, Technology and Social Studies curriculum areas. It was not artificially structured to comply with curriculum objectives but provided scope for teachers to extract these from amongst the ideas provided. Within the learning opportunities offered different approaches could be used: for instance a viewing focus from English, drawing attention to evidence and inference; technological practice leading to sharing via a web site\(^1\); Social Studies based research about different times and places; or a cross curricular approach resulting in a shared class compilation of photographs enhanced by student input. Underpinning the resource are key ideas relating to information and photographs, and technological change.

Implementation was a little restricted through its timing in Term 4, the last of the school year, but the teacher reported keen interest in the photograph provided and children engaging with the “characters”. Using different photographs she has continued to incorporate elements of the package into her programme and interestingly passed it on to a Year One teacher who has been using photographs with her young class. I deliberately distanced myself from the use of this teaching resource to see whether, or how, it would evolve within the school, and whether it would be adopted by others. I was very aware that teaching and learning materials can be used enthusiastically (or in a spirit of compliance) when supported by an outsider and that the true test of an idea, is whether it can continue to be developed without that outside involvement. Unfortunately, the heart of the resource, lies in its Technology Education potential. In New Zealand intermediate schools this can be awkward because Technology Education is usually delivered by specialist teachers based in specialist classrooms, which may not include information technology facilities. However, this urban school is well endowed with information technology, integrated across the curriculum, so the scope was there, but the curriculum focus adopted by the ordinary classroom teachers was likely to, and did lie outside Technology.

An incidental affect of working with children and their teachers, and reporting on this work at conferences and to student teachers, has been to introduce key concepts emerging from my study into the thinking and action space of adults who have shown a high level of interest. Because photography, in some form, is engaged in by almost all New Zealand adults they can

\(^1\) The teacher implementing the unit did not pursue this option and therefore the “Living History” web site was not set up. The idea was later revived in another context and is part of the community archive discussed below.
relate to the issues raised in this research project. Their practices have often evolved in an ad hoc fashion. Depending on personal experience they have varying degrees of knowledge of technologies and risks. Responses have included heightened awareness and instances of prompt action to change their practices. But even when aware of the potential loss of their treasured photographs and the dearth of attached information some people as reported in the study, despite good intentions do not act to avoid this happening.

8.2.2 Year 7 to 13 Unit

While the previous approach was via teaching and learning materials assembled in a multimedia format for any intermediate level class, the second one is targeted towards Technology classrooms. The simple unit outline, produced on a backed A4 sheet, folded to A5 size, is intended for sharing with students. Variation across the levels would result from the depth of investigation, complexity of implementation, and extent of student action, documentation and evaluation expected by the teachers. This unit called “Gone Tomorrow?” encapsulates the essence of my study and therefore has

![Figure 8d: Front of “Gone Tomorrow?” information leaflet.](image)
sufficient substance to allow Year 13, Level 3 NCEA students to use if for a major project. At intermediate level, with more teacher guidance similar problems can be posed with solutions being of a more constrained nature. In each case they will engage in Technology Education which heightens their awareness of the consequences of technological change in the realm of visual information and produce outcomes with personal, and possibly, family or community significance. The “Gone Tomorrow” web site will offer further support for teachers and students. A generic Technology curriculum focussed approach (Appendix 6) can clarify curriculum links, background information can be accessed through web links and personal, internet mediated, contact is encouraged to enable mentoring of students or teachers if desired.

The front of the unit leaflet (Figure 8d) challenges students to take a personal perspective and this is followed through with a design brief and specifications (below), open to development and modification.

**Design brief**
Create a personal photographic or digital image record, which will have meaning and interest for the next generation.

**Specifications**
The record should:

- be set up so that is is likely to be easily accessed in 20 years time;

- include images of probable interest to family and others, in 20 years time;

- include information attached to the images so that stories can be known;

- be able to be extended;

- let others know about your life and interests

- contain an index or list of contents.
Other sections of the leaflet (Appendix 5) provide information from my research and key comments relating to photographs.

8.2.3 “Gone Tomorrow?” website

The theme of this web site is “select, save and share” and it aims to:

- Attract the attention of ordinary image makers and consumers
- Highlight risks through a personal questionnaire
- Provide information and links which alert people to the advantages and disadvantages of image conservation technologies
- Provide teaching materials for schools
- Make key research findings accessible to anyone
- Provide a springboard to relevant links
- Encourage interaction via a direct link to me
- Offer ongoing dynamic elements to encourage revisiting
- Provide progress reports on software development and seek evaluators

The web site is being developed progressively and will be changed in response to visitor traffic as monitored by Google Analytics. Schools in the region will be informed of the site’s existence through the local branch of Technology Education New Zealand (TENZ). National exposure is intended through the TENZ organisation.

The first five aims are referred to below with the remaining aspects being self evident, or of an ongoing nature.

Attracting attention

Casual conversations as well as responses from research participants strongly indicate that saving their photographs and/or digital images is important to people. How to attract them to an unknown website is the major challenge, met by following known principles which do boost hit rates. When intentional visitors or net surfers visit the site they also have to become immediately involved. Giving them a simple personal survey, one question at a time, may encourage people to pause and engage with the material. Immediate responses to survey input
could sustain interest. The Select, Save, Share slogan while a little superficial in terms of ideas to be conveyed, is memorable as is the title; “Gone Tomorrow?”

While I am hopeful about attracting some casual traffic it is more likely that word could be spread through groups informed personally, or finding out through organisations and personnel in institutions such as SeniorNet, school clusters, College of Education lecturers and TENZ. Further presentations at appropriate conferences would also be helpful, but the difficulty is to get beyond the recognised education realm and reach out to the ordinary photographer. Links with photography businesses is an avenue yet to be pursued.

**Personal questionnaire**

The following is an example of how the survey works. The general questions remain visible at all times, along with one of the interactive questions. Each of these brings up an immediate response dependent on the respondent’s input. It is followed by the next question, after the forward arrow is clicked which allows time for reading and considering the response.

**Where will your digital images be in ten years time? How will anyone find them? Will they be safe?**

1. Do you rename images?
   - Yes
   - No

   Great. Does the filename identify who, when, where?

   Will a numbered file be able to be found?

   Are the images in named folders or named or dated groups in your photo management application?

   - Yes
   - No

   Helpful, but what about when you share the file with someone else, or it is moved to another location. It is the filename that is important. It always stays with the image, the folder name does not.

   Next question
Advantages and disadvantages of image conservation technologies

In a physical sense this is the key aspect of the whole project. Without successful conservation, images from the past and today will not exist in the future. While the material placed on the web site will be carefully selected to maintain a balance between providing useful information and sustaining visitor interest, more detail is included here to illustrate the extent and ramifications of the conservation problem. At the top level brevity will be important, but there will be links to more detailed information drawn from the important ideas outlined below.

Conservation may include conversion of printed images to digital formats, restoration of images which have been damaged, or deteriorated over time; plus ongoing file conversions and backing up to avoid the risk of loss through natural, or human induced calamities. The ability to capture digital images via camera and scanner greatly increases preservation opportunities while also placing these same images at risk of oblivion, or, if printed, deterioration.

Education regarding future possibilities needs to consider the physical means by which images can be conserved. This is divided into two aspects; printed images and digital storage, while acknowledging that for both categories ongoing research and development is bringing about change. Consequently users have to think ahead and respond to changing digital formats and storage media, while also appreciating that newer is not necessarily better as has been shown in the historic overview of photographic practices and technologies (Chapter 4). For meaningful conservation, selection of important images and the addition of appropriate information as discussed below also needs to be implemented.

Printed images

Factors affecting the longevity of printed images include the type of paper and inks used, as well as their backing, framing or mounting, plus exposure to light and other environmental
variables. Wilhem’s studies are the main sources because of his lengthy career in this field and his association with Corbis\(^2\) where obtaining the best possible outcomes is of paramount importance. His work critically surveys a range of commercial options without perceived bias.

Wilhelm and Brower (1993) begin by quoting one of the great pioneers of photography Edwin Land, developer of the Polaroid camera, ironically panned by many for image impermanence.

*From its earliest period of conception in the 19th century, photography depended on two inextricably interwoven processes: making the image appear and keeping the image from disappearing, so the history of photography is strewn with the skeletons of inventors who did not take seriously from the first concept, the ecology of permanence.* (Land, cited in Wilhelm and Brower, p. 1)

While colour printing has vastly improved since the early days of the late 1940s and early 1950s from which period all colour images have deteriorated badly, images of the 1990s were still at risk.

*Unlike the usually very long lasting silver images of black-and-white photographs, most colour photographs have images formed of cyan, magenta, and yellow organic dyes that fade when exposed to light on display. The brighter the light, the faster they fade. Kodak Ekatacolor prints and most other types of colour photographs also gradually fade and form yellowish stain when stored in the dark; the slow but inexorable image deterioration begins the moment processing is completed. High temperatures and/or high humidity in storage accelerate the deterioration process.* (Wilhelm & Brower, 1993, p. 2)

This has implications for preservation. Should we rescue key colour images before it is too late by digitising, or even re-digitising, if only prints remain?

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\(^2\) Corbis is a company owned by Bill Gates which sells rights to its collection of more than 100 million images. (Wikipedia, 2011) In recent years it has become less successful as people access images through sites such as Flickr and Google Images.
Trends from the past show that superior quality papers and inks were not necessarily the ones which became established for standard use. Information about longevity was withheld and people did not know what questions to ask, or how to interpret the information available (Wilhelm & Brower, 1993, p. 7). At present unless the results are unsatisfactory when prints are first viewed, the cheapness of prints from kiosks encourages acceptance without any questions being asked about longevity. Some people in my survey (4fe, 4fi2, 5me, 7fi) were aware of the desirability of using acid free papers in albums, but this knowledge in a few cases was counteracted by moving away from using albums, hence placing reliance on digital systems. Whatever the qualities of media used for printed outputs whether from home computers or commercial operations, they are likely to change. One would expect that change to seek improved qualities, but users need to be alert to the consequences of unintended outcomes, cost factors, and availability of materials which may result in inferior products being marketed. Without any way of predicting such happenings consumer education and awareness can alleviate unpleasant surprises by encouraging people to ask appropriate questions and make well informed choices.

**Digital images**

The trend towards miniaturisation of storage devices (4.6.4) coupled with increased storage capacity is both a boon and a potential source of major disappointment. Being able to store great quantities of digital data on a home computer, or external storage devices is of particular benefit for the person interested in images; static or moving. But the more that is placed on a single device the greater the loss if it should fail or be lost. With small gadgets, such as memory sticks, loss is frequent, for students at least, who of necessity carry them around and use them in different places. Memory cards from cameras, now holding hundreds of images are another potential source of loss, whether in the camera (also small), or removed. How many camera phones are lost in a year? Another small device with a short user time span potentially carrying desired images.

Given the rapidity of change in storage media in the last 20 years one would have to consider it highly likely that change will continue, although it would be possible that market dominance by a widely accepted high quality product could stall that process for a time. An interesting digital example of such a phenomenon is the dominance of Google as a search engine. I recall first introducing this new search engine to my students about 13 years ago, expecting it to be flavour of the month, or the year, as there were numerous other search
engines around with variable qualities, waxing and waning in popularity. Now Google has entered our language as a verb and a noun while extending well beyond being merely a search engine. Development has come as horizontal extensions rather than through obvious change in the basic product. The box Brownie camera is another example of remarkable stability of design, albeit with some refinements, over a long period of time.

As we move from CD to DVD to BluRay and other means of storage, the attributes of the medium matter less than other factors including machine availability and compatibility and our systems. It is obvious from our experience with large and small floppy disks and video tape that the shift from being the dominant medium to being obsolete happens very quickly. This is compounded by the short life of most computers: under a five year turn around is common in Australia, New Zealand and Japan (Yu et al, 2010). This is all widely known, but considering the implications for image storage is not necessarily done, and to act to keep pace with the change is even less likely. We could hope for a reprieve, as suggested above, but whatever happens it is likely to be our personal systems that will facilitate, or hinder, efforts to preserve our visual heritage. The organisational and human response matters as much or more than technological change itself.

If we are storing thousands, or tens of thousands of images, as some of my respondents were, will we take the time to transfer and back these up on other media and machines if this becomes necessary. We might do a total and indiscriminate download to a new computer with much greater memory, but how likely are we to delve in these files in five, let alone ten years time and actually locate something of interest. We may be two computers on and the household may have had a laptop, or two during this time as well - now where are those images? In section 8.4 the desirability of selecting a few important images, and adding information to support access and tell the stories encapsulated in these pictures, is discussed in depth.

Besides enacting useful personal systems again we need to ask appropriate questions and to act according to information received. Can we trust our storage media? How have they been performing? What is the failure rate? What conditions affect this rate? Can they still be accessed? Irrespective of media changes the questions remain.

Related to the types of storage media is the necessity of backup. We can use systems which automate this process, doing timed backups for example to an external drive. This is valuable,
but for image purposes, to avoid frustrating searches through masses of digital residue, mostly unwanted, selection of important images which are carefully stored in multiple backup modes, on and off site, and possibly printed too, could be of great benefit.

Drawing these aspects of conservation; printing, storage, backup, incorporation of information and image selection, to people’s attention without losing them in a sea of information is problematic. More promising is the possibility of developing software which encourages some of these actions, automating as much as possible and making it easy to select and embed information which will not get separated from the file. This is addressed in section 8.4.3 but leaves other aspects of digital storage still needing action. Passivity is unlikely to be sufficient to save image files for the future.

**School resources**

The two resources described in 8.2.1 and 8.2.2 will be available through the site. This section will change according to interest and response and could include examples of successful implementation of the units, or others developed by teachers. Ideally the material could also be accessed through a known New Zealand education portal such as Te Kete Ipurangi, or the TENZ website. Supplementary material extending more into the field of adult technology Education could involve inclusion of community groups, or individuals, working in conjunction with students on projects of a family or community nature.

**Research findings**

The following research findings are expressed in simple terms for student use but this is also the type of information which could be of passing interest to a web site visitor.

- Many people could lose most, or all of their photographs in a fire or natural disaster.

- Digital images are commonly left with numerical filenames making searching difficult.

- Some people print very few images.

- Very large numbers of photographs are kept. They are usually not prioritised in terms of importance.
Photographs are not put into albums as often as they used to be. Some people have stopped using albums altogether.

Photographs are shared via email and internet sites, but internet storage was not used extensively by research participants.

A humorous take on this information via a slide show is a possibility. This project is about images, and images may be needed to engage attention.

### 8.2.4 Technology education - a personal perspective

In addition to offering technology education to others I have been actively engaged in technology education throughout this project. Identification of a potential problem set the scene for exploration, research and experimentation with existing solutions, prior to developing practical outcomes subject to ongoing evaluation and modification. Eventually practical aspects separated into linked projects encompassing schools, community and software development. In order to understand technological products associated with photography and digital imagery I needed to develop knowledge of materials, concepts and systems and to employ modelling techniques which allowed safe exploration of possibilities. Underpinning this process was deeper delving into the nature of photographic technology and the ramifications of the recursive fashioning of societal practices and technological change across an extended period of time. While some of the consequences stemming from the change to digital image capture and storage are already evident, looking ahead to a future which cannot be accurately predicted, introduces an element of uncertainty which affects planning and the design and development of outcomes which are fit for purpose. However, recognition of uncertainty, potential risks and the possibility of unintended consequences from technological outcomes developed, or actions taken, mediates the process undertaken and supports an informed approach.

To focus thinking and to keep track of changing perspectives engendered by reading, contacts, practical exploration and research findings, a planning journal was kept, based on my model of interaction developed through work as a technology educator. The model (Figure 3a) tries to capture the simultaneity of past, present and future perspectives. This reflexive approach
mirrors key attributes of photographs which capture a moment - now, but are planned for the future, address the past, and each time they are used for viewing and story telling, bring the past forward and enable its reuse in the future. As the practical outcomes are still in emergent phases at the conclusion of this study, some aspects of testing and evaluation, although occurring on an ongoing basis, feeding forward into practice, are beyond the scope of this write up.

8.3 Community archives

Archives used to suggest to me large collections of documents, stored for a required number of years by organisations, or collected in museums or other large scale repositories. If you knew what you wanted and where it was, access could be gained through visiting the storage facility, usually by arrangement, and viewing material on site, under very restricted conditions. I recall one such visit, where I had the requested material placed before me, started to skim through it, realised it contained more than I had hoped for, and suddenly after only about five minutes had it removed. Apparently my motives for accessing the material (academic research) had been questioned and a little unnerved and embarrassed, I left the premises. Luckily it was after the passing of the Official Information Act and I was able to make a formal request and later received copies to view at my leisure. While this restricted type of access continues, sometimes for very good reasons, digitisation is changing archival practice and digital cameras are now allowed into some facilities for easy capture of information.

Recent New Zealand digital initiatives (Digital New Zealand, n.d.) have opened up vast quantities of material including photographs. Matapihi is an example of a portal which enables easy access to material from important national collections including the Alexander Turnbull Library, Te Papa - the national museum, and the Hocken collection of the University of Otago Library in Dunedin. However, as Stanger (n.d.) notes “such initiatives only address material that is held by larger organisations. There is still a very large corpus of community-held material that needs to be considered” (p. 7).

Even small communities usually have museums which are repositories for artefacts and documents, often gifted, or sometimes lent, mainly by present or past residents, or their
families. These are random offerings which can make it awkward for changing committees of volunteers to display them in ways which tell local stories and to conserve items, yet allow them to be viewed, in facilities not specially designed for conservation. Included among these items are photographs, some with information, some without. Displaying originals, can lead to deterioration, which is likely to become more of a problem as photographs from the colour era are deemed old enough to pass on to a museum.

Beyond the museum, in the community, exists another archive, in the form of photograph collections belonging to probably every local household, as well as to local organisations. Digitisation has enabled new forms of sharing. There was previously cost involved in getting extra copies of photographs and giving them to the museum and the idea of putting the family collection in the public domain may not have been contemplated. Where to put things is also a problem in small premises, especially for display. Now it is different, with a scanner available there is almost no cost, online sharing is changing attitudes towards what is public and what is private (Lasen & Gomez-Cruz, 2009), and digital images need not occupy museum space.

Considering community photograph collections from a museum perspective carries with it connotations of historic images and this makes any sort of comprehensive or systematic compilation problematic. Owners have left the district, images have been lost, damaged, ignored and in many instances no information is attached to those that are found. Or, the photographs may have come from an album and been separated from the information that gave them meaning. The challenge of reuniting these lonely photographs with their contexts is intriguing to me, but not everyone has time or inclination for this type of detective work. Establishing a living archive, which collects selected pictorial material from each year, accompanied by its narrative, is one way of learning from past omissions and providing more systematic coverage for the future.

A gap exists at community level between private and public information and its visual representations and in the archive sense between personal collections and community archives. Even partial bridging of this gap could increase local knowledge and share the load of visual information preservation. In small rural communities, defined by local landscapes where intersecting small group interactions occur, the opportunity exists for the wealth of material in personal archives and associated knowledge in people’s minds to be willingly
shared to reinforce the communal identity and perpetuate local knowledge. In digital format such an archive could be linked with other similar communities and/or with larger institutional archives, where “evidence of me” can become “evidence of us,” as alluded to by McKennis (1996, pp.28, 29). However, as the local archival project I am involved with evolved, my thoughts turned in another direction. The establishment of a story telling project, based in the local community seems to be developing a life of its own, drawing present and former residents together in a shared experience which links past, present and future. This pulling together recreates a community of common interest, based on place. Linking this place specific information to other places and times is not a high priority for those involved, but outsiders taking regional, national, or even international perspectives might think differently.

8.3.1 Data, information and knowledge

Revisiting the Cultural Information model, (Figure 5c), before considering the specifics of a communal archive is appropriate. It is pertinent that metadata has become the catch phrase associated with digital systems developed for cataloguing and object description purposes. Objects, or items, such as a photograph, are viewed as having common sets of attributes, expandable to accommodate difference. The descriptions of these attributes (metadata) name the spaces into which data pertaining to the object is placed. The object description then becomes a list of bits and pieces of data (organised through metadata) with variable, or no interest to most people. In covering most predictable needs for data, a surfeit is produced that may detract or distract from key data sought. Data input is also a time consuming process which means that the professional model adopted by large archives does not readily translate into achievable systems managed by volunteers in small local organisations, or by individuals wanting, or needing to organise personal collections.

Serving a similar purpose of allowing people to access digital information, or data, are the less formalised folksonomies (Hotho, Jaschke, Schmitz & Stumme, 2006). These use tags which do not rely on a pre ordained structure and which are sometimes displayed in tag clouds showing relative popularity of tag choice for related topics. This data, or bare information strategy, simpler than more structured systems, seems to be increasingly accepted
as sufficient. But, locating and sharing images cannot be equated with giving meaning to images which may require more in depth attached information.

Data, while essential to the development of information, has limited value in sharing what we know. Processing data and drawing on one’s knowledge facilitates the production of information which can be made available to other people in multiple formats. Varying degrees of interpretation are involved and the output of individual or collective action ranges from fairly objective, “factual” material to highly subjective communications intended to strongly influence those receiving the information.

Concepts of knowledge management and knowledge sharing have attracted considerable attention (Wilson, 2002, Shaw & McGregor, 2010). Based on the model (Figure 5c), knowledge is created within the mind of the information recipient, therefore to talk about managing it in a collective sense seems fraught with difficulty. Knowledge sharing, however, allows the knowing to reside within the individual, to be reconstituted as information and shared with others. A potential for differential interpretation is apparent as other people bring to this information the knowledge gained from their first and second hand experiences such as listening, reading and viewing images. However, I suggest that the greater the commonality of experience, the greater the likelihood of similar knowledge being constructed by individuals. This can most readily happen when people engage in shared experiences and share a place, therefore it is reasonable to consider that family knowledge, local or community knowledge and cultural knowledge can exist through small or large groups of individuals constructing knowledge with many common features. The project described below (8.3.4) encourages information flows, corrected, adjusted, refined and shared which may contribute to people developing local knowledge. Photographs are likely to have a confirming and recollecting role in this process.

**8.3.2 Cardrona, Horowhenua and Calgary**

Enquiries about, and exploration of communal online archives revealed variable outcomes. Two New Zealand examples at differing scales are considered along with a three part Canadian repository; the Cardrona Online Museum, Kete Horowhenua and Calgary. The Cardrona initiative is small scale. It is supported by the University of Otago School of
Business (Stanger, n.d.; Shaw & McGregor, 2010) and could have relevance for the small rural locality where I live. Kete Horowhenua encompasses a district, rather than just one community. It uses the Kete\textsuperscript{3} software developed within the area and was funded by grants from the National Digital Strategy: Community Partnerships Fund (Ransom, 2008). With about 20,000 entries when last checked (Horowhenua Library Trust, 2010) and teams of volunteers operating, it provides a large collection of material including documents, video, audio and from my perspective, most importantly, photographs. Following Horowhenua’s example is the Digital New Zealand Kete. This uses the same format as Kete Horowhenua but its mission is at national scale. Either it is very new, or it is not attracting a great deal of interest with only 500 images, for example, compared with 16,427 in the Horowhenua collection and 35 in the Cardrona collection which uses free ePrints software favoured by the University of Otago for research repositories.

Calgary Public Library (2010) has established a Community Heritage and Family History Digital Library. It has three components based on collections associated with the library; a postcard collection, and collections compiled by a former head librarian, and a former Board of Trustees member. The latter two mainly show buildings; content which was in the public view and known by large numbers of residents. All three components use a common structure which enables advanced searching. Data associated with each item is in some instances expanded by the inclusion of related newspaper columns providing background information about the buildings pictured. The number of records containing this sort of information is a very small proportion of the total in the digital library. For example in the former librarian’s section there are 35 instances of comprehensive newspaper descriptions from 1838 items. As

![Figure 8e: Photograph record - Community Heritage and Family History Digital Library (Calgary Public Library, 2010)](image)

\textsuperscript{3} Kete is a Maori word for a basket or storage container, hence its adoption for digital repositories.
shown in Figure 8e, in most cases the record contains data relating to the photograph itself, rather than information relating to its content.

The software used to structure each of these online repositories enables information about image content to be entered but except for the few photographs available in the Cardrona Online Museum, this capability is infrequently used. When an image is copied, to iPhoto for example, for research purposes, none of that information goes with it and file names range from meaningless to descriptive. The software enables linking through specified links and/or through searching for common terms. Particularly with the Calgary example the links are extensive when notes are included, but being machine generated they may have little or no relevance as noted below.

From these projects I have increased my awareness of the desirability of providing information with photographs and attaching/embedding it with the file. It is also evident that attempts to encourage online interaction and input of additional information about an item, meet with limited success. Furthermore, hyperlinking merits careful consideration to provide connections which have strong relevance, not just words in common. Searches can yield the latter.

Because we can digitise images and establish electronic linkages which allow the digitally interested and enabled to access online material “anywhere, any time” does this mean that it should be a goal associated with preservation of our photographic heritage? I would argue, not necessarily so. I do not get excited when I view online material from unfamiliar localities. I can appreciate the desirability of opening access to treasured, and sometimes previously ignored photographs. I can compare them with my own collection and those in the local museum noting similarities and differences, I can associate them with historical events of their time such as wars, depression, epidemics and sporting occasions, and I can be interested in details including vehicles, clothing, hairstyles, house interiors, gardens and farm animals. Nevertheless, even as a former historical geographer, I am seldom emotionally stirred by these images. I am often frustrated by the dearth of information and the lack of context giving meaning to the image. I do not rush off and talk with people about them. With localities I have known, it is different.
8.3.3 Local community characteristics

What are the characteristics of my local community that are relevant, in considering whether there is scope for extending and sharing my personal interests in history and photography with the wider community? I did not undertake any sort of audit. This is my home. I am reluctant to push academic approaches on people I associate with on a day to day basis. However, it was evident that not everyone has computers and that if they do, internet connections in this rural area can be very annoying. Even with a broadband connection I occasionally experience download speeds as low as 4 kbps. I am within one kilometre of a cabinet, whereas people living away from the township are more seriously affected by distance unless they have obtained appropriate specialised setups. Viewing an image attached to an email may be difficult, or impossible. Claims are made that neighbours’ activities ranging from concurrent Internet use to electric fence activation interfere with connections and people “give up”. Computer use is further constrained by not being able to get supplies locally; printer cartridges, storage devices, and paper. These are only minor matters, but not when something needs to be done urgently. Technical advice usually means a telephone call and if a problem persists a day trip to town to seek resolution.

The local historical society runs a much appreciated museum in the township. This group of people holding so much local knowledge has the potential to be involved with extension of conservation into digital realms, or to use output from the project. At this stage the museum does not have a computer and existing systems do not require one (2010).

A further consideration is cost and time commitment from an already busy community. This district is in a unique position situated at the terminus for the Taieri Gorge Excursion train trips and at the beginning, or endpoint, of the Otago Central Rail Trail (depending on direction of travel). Providing products for tourists (especially cruise ship visitors) plus accommodation, trips and general facilities for cyclists and other visitors gives employment and business opportunities of a slightly unpredictable and seasonal nature. In addition the community is known for its efforts in promoting the local area and in fund raising. This involves volunteers in catering for large numbers at woolshed, marquee and hall functions. A biennial singles dance is nationally and internationally known. In 2009 a rail and steam weekend attracted hundreds to ride on the steam trains and railcars and wander around the
restored railway precinct complete with stockyards and functioning water tower. Midwinter Christmas Lights occasions attract trainloads from the city and always it is the volunteers from various intersecting committees who successfully stage these events. Beyond these communal activities a farming district makes demands on those involved, which again contain elements of unpredictability; weather dependent and requiring long hours when necessary.

Given the background described above some key ideas emerged which suggest an approach essentially different from those adopted for Cardrona, Horowhenua or Calgary although sharing common goals of conserving local materials, increasing accessibility and telling local stories.

- Digitisation can provide backup, preservation and expanded access to family and local organisation photographs, at no cost to contributors, without harming the originals.

- Digitisation can enhance some images by showing detail not apparent in the original. Large scale presentation of images capitalises on this feature, is in keeping with customary screen viewing of digital camera images, and is suitable for people with some vision impairment.

- Photographs need to be accompanied by information which contributes to shared local knowledge.

- If this information is not available ways need to be devised to attempt to obtain it. Bringing private material into the public domain can be a way of filling information gaps.

- Interest in information is heightened when it is embedded in stories and situated in a coherent framework.

- Contributors and audience are mainly local people; past, present and future.

- Management of the project is required to give it coherence and to minimise technical constraints which could impede involvement.
• Input, output and access needs to be digital and non digital to include all potential participants.

• Cost and time involvement needs to be minimal and deadlines unnecessary.

• Results need to be seen early in the project to sustain interest.

Arising from these factors is a low key project using existing resources, able to take its time, not online. The images and stories are drawn from local people, primarily for local people, and sharing will be flexible to suit those interested. Making outputs available at the museum, could interest other people especially those with similar interests in preserving their family or community photographs and stories.

8.3.4 East of the Rock and Pillar: a new view

Although the above rationale supports the action I have taken at community level it really arose much more strongly from personal factors. It was not undertaken for the purposes of this study, although influenced by it. Motivation came from people I have known over many years and my personal interest in local history, heightened by returning to an important place from my early life, which had also been home to my great grandparents, grandparents and parents. Also as a member of the local museum committee I was keen to contribute and to build my personal knowledge through becoming familiar with museum materials and information, and learning from those who have lived much longer in the community than I have. Prompting the beginning of the community project was a request from an older local person to update the local history written by my aunt over 60 years ago. I agreed, but suggested that it be done through photographs which could be accompanied by stories about the people and events they represented. I also proposed a digital version, pointing out the advantages of being able to digitise photographs and combine them with information. This lady gave me her collection of photographs to scan and we looked forward to making a start with adding her stories. Sadly she died soon afterwards and a year later I initiated the project with the support of her family. Updating the history was the request, but it soon became apparent that meant adding material contemporary with the existing history as well as
continuing through time. Additionally, I was now thinking about the fate of digital images and decided to incorporate a “living history” component to encourage people to think now about what they wanted to preserve for the future, rather than engage in the catchup exercise we were forced to undertake.

Before putting a proposal to a meeting of interested local people I had to think about how to organise information and photographs collected, to ensure easy access for all and to enable input of all formats, whether text, still or moving images and audio. Before planning an approach for my locality I viewed the Horowhenua material (Horowhenua Library Trust. 2010) which had been strongly recommended via a friend. I did not reject this approach, but put it aside and created a mockup of what I wanted. A key idea was to have the images displayed as large as possible without pixellation. Attached information was considered essential and interaction was to be encouraged. This required a two screen approach, with the image initially occupying almost the whole screen and a single click taking the viewer to the information screen as shown below (Figure 8f). Ease of interaction from novice computer users, possibly unfamiliar with a keyboard, was also considered. For this reason the option of voice input was explored.

![Mockup for photographic archive for East of the Rock and Pillar project.](image.png)
Over time, although the open approach of having people upload their own material appealed, I became increasingly aware of the obstacles and limited take up which can occur. Uploading images is accepted as a common practice, with online auction and social networking sites encouraging this practice. However, when attending the World Masters Games in 2009, with 27,000 competitors it was apparent from the different length of the queues that very few people had succeeded in uploading their personal photographs as requested for registration purposes. This could be attributed to the age groups participating, but it is likely that these older age groups may also be those most interested in preserving their photographic heritage. Therefore, in the beginning at least, it was decided to do the input myself accepting material in digital and non digital formats.

Online interaction promises so much but it can also disappoint and the number of comments, compared with the number of records in the Horowhenua collection (Horowhenua Library trust, 2010) made me question whether the work involved in setting up customised software and enabling both text and voice input was worth the effort. Discussion with others pointed me towards face to face interchanges to stimulate interest and to share interim output. Nevertheless an existing Facebook group for the local area has helped to promote the project. All material is digitised and interested people are shown digital examples. Systems are evolving and technical solutions have been sidelined while everyday word processing and presentation software, with some hyper linking is being used to organise and present contributions. The structured, interactive approach initially envisaged, which focused on scanned photographs, has not been pursued as it becomes increasingly evident that this project is about storytelling, not data capture. Emerging stories are embedded in a two way matrix (Figure 8g) which necessitates chunking into what could be called memory objects, all incorporating visual or audio material, usually in the form of still images. The matrix enables stories to be loosely linked across themes and through time, although each memory object can stand alone. This list of themes can be expanded upon, and within each of the themes are sub themes which emerge as new material is contributed. Each object can be systematically coded and listed within the matrix. Because stories do not always fit within arbitrary boundaries of time or topic they may be multi listed. Not using a database format enlivens the content, but limits searches to within objects. This could be problematic. Indexing, using object code references may be required.
Some photographs without stories have been scanned, but these are held in reserve unless, or until, accompanying information supports their inclusion. As an adjunct to the project a scrapbook containing printouts of images lacking information is being compiled. Anyone is encouraged at meetings, or at the museum, to add suggestions, or confirm information which may eventually enable information bereft visual objects, to be included in the project. Gathering all images, irrespective of relevance, is not being advocated, as discussed in the next section regarding personal image selection practices.

Granularity has been increased for recent material, with divisions dropping from decades to years. As a key part of this “living archive” component a new class has been added to the photography section for the local Agricultural and Pastoral Society show (Appendix 7). Entrants give the rights to their digital images to the project group. The images are to capture the “Spirit of Strath Taieri” and have been taken within the previous year. They are accompanied by information and displayed on screen during the show. Worthwhile sponsorship encourages entries for the competition. Incidentally it reinforces the importance of collecting local images on an ongoing basis and adding information to give meaning.

People are talking enthusiastically about the East of the Rock and Pillar project, I am receiving phone calls and have scanned many photographs. Movie film has been converted to DVD format with, in one case the project being the prompt for this to be done. There is
interest in audio material. For the 1950s many people are saying they have few photographs and that is consistent with my own experience. Many people had box Brownie cameras, but their use was limited. Without flash capability, evening events ranging from basketball and table tennis to card evenings, ice skating and dances that occupied every night of the week, were not captured on film.

Important to the ongoing nature of the project will be flexibility which heeds; people’s responses, the desirability of adjusting systems, and changing technological possibilities; digital and non digital.

8.4 Personal archiving: selection and information systems

The third gap is of quite a different nature, and is, in my opinion, the most difficult and critical factor in this complex of strategies, practices, attitudes, values and behaviour. I believe a technical solution is needed, to enable easy embedding of visible information in image files, which will actually be used by the ordinary camera user. It sounds simple, but if, and when, there is a suitable outcome, technology education again comes to the fore as dissemination is required, reasons to adopt are shared and examples widely distributed. Attaching information securely to images, is necessary for this pictorial material to contribute towards future knowledge construction.

Embedding information deals with one aspect of the problem of disassociated images bewildering the next generation (if they are ever discovered). It is also necessary to consider what will encourage people to act, what sort of information is attached and how and why particular images are chosen for preservation.

8.4.1 Embedding information

From interviews conducted, surveys, personal observation and anecdotal information it is clear that people often download digital camera images to their computer hard drive and there they stay, seldom having meaningful filenames added. Exceptions found in this study mainly related to images required for work purposes, for example; an art critic who captured thousands of images often at exhibitions (4me), an author compiling a firm’s history with
photographs on every page (6fe), and an educator (5fi). As described in Chapter 6, identification usually occurred at folder level and reliance on camera dating was common. Even when tagging or describing content is encouraged by the software used, this is not necessarily available when the file is moved, for instance placed on a CD or DVD, shared via email or downloaded from the internet, although some automatically generated metadata may accompany the image. Reliance on a particular context (application) reduces the likelihood of the information being retained across the years as photo management systems change. The receiver of the file may at first know what the image is about due to written or spoken comment, but without information embedded this may quickly be forgotten, or distorted. Accurate information is even less likely to be passed on to a secondary receiver of the file. Of course this is not new. The problem of no information with photographs is common when dealing with the past. As 4me mentioned “we’ve got very little information about some of the pictures so we’ve got the photos but we don’t know what they’re of, who they’re of.”

However, when people spoke about adding information they tended to refer to techniques applied to albums and sometimes no longer used. 6me mentioned that, “now we put the date, who’s in the photo and where it was taken . . . underneath the photo.” But elsewhere he said he probably would not print anymore. Another person (6mi) with the most detailed recording systems described or seen, had to “catch up” from when he started to use a digital camera about 2006. Most found it simply too time consuming even to change the camera generated numerical filenames.

At present the options available for digital images, for those prepared to give time to adding information, are to print out and add information, provide meaningful folder and filenames, tag, or add descriptions using computer or internet based applications, or open file information in an application and enter information or keywords. Experimentation with applications on a Macintosh computer indicates that you can only guarantee that the filename will be able to be viewed no matter where the file is opened. Other information is variable, sometimes keywords do appear from one application to another, but in other cases using the same application they do not. EXIF (Exchangeable Image File Format) data relating to the camera and the image is embedded in files and accessible across applications, as is IPTC (International Press Telecommunications Council) data enabling user input. Visibility depends on knowing what you are looking for and where to go. For example when an image is opened
in Preview, selecting Inspector from the Tools menu and choosing the middle icon links to “More info Inspector” where IPTC, if visible, can be opened to reveal keywords. In PhotoShop Elements choosing File Info from the File menu is required. User input appears under description, IPTC content and IPTC status. User input from iPhoto does not usually appear. This mess of different access methods, no consistent top level visibility of information, different terms used for similar concepts and concealing of user input amidst larger volumes of automatically generated data, is not restricted to one platform.

Concealment rather than discovery appears to be a strong motivator. Hiding user input can later enable the owner of an image to demonstrate that their image has been misused, or claimed by someone else, although I am sure a commercial appropriator of images would find ways around this. Watermarking, again for protection of images, is another function which can use information from EXIF and IPTC metadata fields.

> *Watermark is a text written on your images, this text can be a fixed text written by you or can be the content of exif or iptc metadata fields. Exif wMarker allows you to batch process all images inside a folder and automatically write over them any information taken from exif or iptc metadata fields. Moreover Exif wMarker can get captions and descriptions from a csv file.*” (gPhotoShow.com, 2008)

On the other hand sharing information, to give the images meaning and allow well informed construction of knowledge is scarcely supported by present systems. When an example is discovered it is still operating at a level which would not attract anyone other than very determined or experienced users and there can be problems.

> *ImgDescribe is a small software that allows you to edit some of the EXIF metadata that are stored with an image from a scanner or digital camera . . . ImgDescribe has been written to easily edit these fields (description, artist, copyright) moreover ImgDescribe can optionally remove all other Exif fields. ImgDescribe can also work in batch mode . . .* (gPhotoShow; 2008)

This example is also platform specific and as the developer explains “When editing an image some EXIF fields will be lost. I don't know why . . .” (ibid) To avoid altering an original, a copy would need to be made and then both saved.
I would argue that for the ordinary camera user, camera and image information is seldom required, or of interest, but that to name files, and add information that points to stories, or at least tells who, where, and what in relation to the image content, is very important for prioritised image files. Keywords or tags can be helpful for access and linking purposes, but they are often insufficient to convey meaning. These ideas form the basis of a mockup presented in section 8.4.3

Before leaving this section adding sound is also considered. During project development I favoured sound, at least as an optional method of adding information to still photographs. Initially, it seemed that the immediacy of adding comment at the time of capture was ideal. I also considered it would be simpler than keyboard input for some users. In terms of the developing collection of community images I was interested in establishing recorded dialogue, as an alternative to text comments, with reference to mystery photographs. When presenting at a conference in the United States I was also encouraged by listeners to pursue the audio angle. Subsequently I discovered that sound capability was available on some early digital cameras and sought later models with a similar capacity. One was available locally, but the price, around three times the cost of a standard digital camera, reduced my enthusiasm for exploring this mode of adding information. Further research revealed that a patent had been taken out to allow speech to text software (Docstoc, 2010) to be associated with in camera recording to accompany image capture.

Some of the complications of this mode then became more apparent. While spoken comments are easy to make, they are often imprecise, and to listen to them at a later time is more inconvenient and slower than reading a description or caption. They could also be intrusive at the point of capture and impractical when a quick succession of images was taken. One person (personal communication) likened it to “tweeting” as something hasty was blurted out to match the image without time for reflection. These factors do not preclude the possibility of voice input via the computer, but again it is a slow and imprecise option, perhaps requiring awkward correction, and preferably speech to text capability. However, to hear the voice of someone who is absent has emotional impact, and adding voice comments to still photographs should not be totally dismissed, although I have chosen not to pursue it at this time. Others including Frohlich and Fennell (2007) have done extensive work in this direction in conjunction with Hewlett Packard laboratories. Test outputs have including digital images framed with toggles turning on and off four audio options; voiceover, music, conversation and...
ambience, and prints embedded with sound bearing chips activated by a handheld audioprint player. They advocate placing people and their existing activities at the heart of new developments, which with respect to photography “highlighted the importance of tangible prints” (Frohlich and Fennell, 2007, p. 115) and linked them to management of “memory, narrative and identity” (ibid), aspects also at the heart of this study.

8.4.2 Selection of images

With the advent of improved automatic cameras and the introduction of competing marketing strategies offering second sets “free” or cheaply, and “free” film, in the latter part of the twentieth century, the number of photographs produced increased substantially. Yet this increase is small compared with the twenty-first century explosion of images detonated by widespread adoption of digital cameras capable of creating good quality pictures. In 2007 Drazin and Frohlich described the impact of this phenomenon.

> Ever more photographs and images are made by families with their cameras, producing a spiralling, ever-expanding multitude of images filling the home, more than the mind can comfortably conceive. There are simply not enough hours in the day to sort these effectively, nor to maintain all the social contacts one would wish.” (p. 72)

The most recent Canon report from Australia (no New Zealand figures are available) shows that people are taking on the average 111 photographs a month, compared with around 70, three years ago (Meisels & Burnham, 2010) This figure of over 1000 a year fits with information from my research participants, over half of whom stored thousands of images, predominantly on their computer hard drives (Figure 6d). This proliferation of images generates two major problems, how to find a particular image, given the dearth of effective practices, and how to easily access and differentiate those which have long term importance from other images. While photo management applications often have rating systems which allow prioritising of images, none of the participants mentioned used such a method. Lack of time (often mentioned) and its corollary and just accepting what happens automatically, seem to be reasons for failure to take this useful action.
The large increase in the number of images captured, facilitated by the affordances of new technologies, also indicates less planning, or selection of photographic subjects. This has been said to result in pictures of a mundane, or banal nature (Lasen & Gomez-Cruz, 2009), rather than those of special significance. It is contrary to earlier research which found that “as an event becomes common it is less likely to be photographed” (Williams, n.d., p. 6), and indicates change with intriguing implications. van Dijck (2008) stresses the social communication role of photographs particularly for teenagers with camera phones. She considers them to be temporary reminders rather than permanent keepsakes; “like postcards, cameraphone pictures are meant to be thrown away after they are received” (p. 62).

Stepping back in time, interestingly it is photographs of ordinary, everyday happenings which are amongst the most prized possessions in my photograph collection. The collection of glass negatives referred to elsewhere (Chapter 4), eventually yielded photographs of farmyard scenes, the animals; eating and being fed, ice on the stream, a haystack and hay stooks, and family in their farm garb, as well as the contrasting posed photographs of relatives dressed up for the camera. They were certainly not ephemera, but it does raise the possibility that some of today’s images, not intended for archiving, may contain insights not offered by those more carefully chosen. Rather than use that as a reason for retaining all images, I advocate a thoughtful approach to capturing and selecting some images which deliberately show aspects of everyday life, in addition to special and unique moments.

To examine selection strategies and practices it is pertinent to consider two studies done earlier in the digital era before examining ongoing research from the same authors. The research of Drazin and Frohlich, conducted in 2002, in the United Kingdom and van House (2004) from the United States incidentally revealed the importance of selection in photographic practices from the early 2000s. The emphasis of Drazin and Frohlich (2007) was on intentionality in the context of framing photographs. Framing was widely interpreted to include “four overlapping forms of framing - ways of consuming photos - Disposable Photos, the Rogues Gallery, Albums and Framed Photos” (p. 58).

Disposable Photos were actually kept, but were generally out of sight and not given the importance of being displayed in any way, although sometimes used. Ad hoc clusterings of disassociated images, often on pin boards in private spaces, constituted the Rogues’ Gallery. Albums, including scrapbooks, were “explicitly about preserving and keeping
photos” (Drazin & Frohlich, 2007, p. 61) and were usually looked after by one person. They were sometimes available in living areas where they available for sharing, but could be demoted to other storage spaces. Framed Photos were considered to have become significant mementos, objects which were sometimes grouped with other material artefacts. The subjects of these photographs were usually extended family. This is in keeping with the photographs displayed by my research participants with family and genealogy being overwhelmingly the most commonly displayed categories (Figure 6i). Also, as if confirming the strong significance of displayed photographs, my respondents did not change them often, although sometimes adding new ones. Drazin and Frohlich (2007) conclude that the families in their study had “a persistent future-oriented impulse to frame (in the sense of materially contextualise) photographs; and this impulse is accompanied by careful handling of the feeling of social obligation which accompanies the sharing of photographs” (p. 64).

The implications of this view point are several. “Framing” in their sense assumes selection, the material properties of the photograph are considered important, placing a photograph in a frame, album, or scrapbook gives it status which may be enhanced by the addition of carefully chosen complementary materials, and gifts can be created thus moving a memory prompt into the realm of social exchange. Drazin and Frohlich (2007, p. 53) point out that, “there is a profound difference between getting a picture by e-mail and being given the same picture in a thick wooden frame.” There is sufficient evidence from my study about unselected photos held on hard drives, along with reduced printing and album construction, to raise questions about whether digital forms of display and selection are, or can replace those found to be important, particularly for sharing purposes, in the Danzin and Frohlich study.

Van House, Davis, Takhteyev, Good, Wilhelm, & Finn (2004) also investigated the social uses of personal photographs, with a view to considering what directions could be taken by emerging technologies, particularly the camera phone. They probed why people adopted certain photographic practices, rather than just studying what they did. They were surprised by three findings; the participants’ “attachment to printed images” (ibid, p7), their “resistance to recording metadata” (ibid, p. 7), and the “central role of face to face oral communication” (ibid, p. 8). Bringing these findings together in a digital context produces situations in which photographs have been selected for printing, adding information has been eschewed, and telling the stories of the images is done on a personal basis usually in the home of the photograph owner. As van House et al recognise there is almost a contradiction between
the desire to materialise the image and the unwillingness to commit its story to print, or audio form where it too can be revisited, independent of the knowledge bearer. Selection in this case is a precursor of printing and is disassociated from adding information which could be done to images identified as having special importance.

As with the previously discussed study the findings raise questions about changes relative to digital photography and possible implications for the social relations inherent in sharing photographs. The majority of images shared in the digital world, especially via internet sites, may have attributes that differ markedly from the family photographs important for our sense of identity and continuity. Whether these will continue to be shared as van House (2004) found through materiality and oracy is a matter of consequence.

While participants acknowledged that relying on oral transmission of personal family knowledge often resulted in tragic loss of information, in their daily lives the affordances of text, or recorded audio for capturing photo metadata did not seem to satisfy their deep needs for intimacy. (p. 8)

The capacity of digital media to capture so much of our daily lives and share it with people; known and unknown, via the Internet, while reducing its physical traces to minuscule size, has led us away from the intimacy of sharing and the need to select and to add information, in order to create our stories for our children and their children to come. The drive to grab it all, from personal to global; MyLifeBits (Bell & Gemmell, 2009) and the Wayback machine (The Internet Archive) for example, implies a “just in case” strategy which might be better replaced by “just for us”, a personal and local approach which retains a sense of community at a level where relationships can be sustained and not engulfed and trivialised by thousands of superficial digital contacts, with very limited meaning. Despite the all encompassing scope of their data capture even Gemmell, Aris & Lueder (2005) have recognised that, “there is also an element of passing the bits on for posterity, and it is questionable whether one’s grandchildren will be able to make any sense of such a mountain of data” (p. 1). Their response was to try to find ways of creating useful stories which required minimal author input. Selection was therefore seen as necessary for these purposes.

At the other end of the spectrum Mayer-Schönberger (2009) lauds the benefits of forgetting, making a persuasive case for the need to leave behind baggage overflowing with detail, no longer needed. Photographs are commonly viewed as memory aids, but it may be time to tell
our stories, on our terms and present ourselves as we want to be seen for future generations. The survival of random online images able to surface anywhere, anytime in the public domain represents a total loss of personal control whereas within one’s private files, complete control can be exercised, but seldom is. Awareness of these dimensions and their consequences is advocated.

Later work from van House (2007) shifts to examine sharing in the digital domain and in contrast with her earlier findings of the importance of materiality and oracy the Flickr environment necessitates new modes of sharing. Selection for face to face sharing, to a large extent could previously be aligned with keeping. In 2004 van House et. al. found “the most striking finding was the connection between prints and sharing” (p. 6). These prints were displayed, left around in envelopes and organised in albums. For Flickr publication images are often selected for a much wider audience and archiving as with my participants was not a common use.

. . . while some people are using Flickr to archive their image collections, most participants see Flickr as a social site, a place for sharing images. they described their Flickr collections as transitory, ephemeral, “throwaway”. a stream, not an archive. (van House, 2007, p.3)

Tagging, also important on sites such as Flickr, and for personal photo management, introduces another facet of selection as tags are chosen to jog the memory, or to attract people with differing interests to view the image. Here adding information and selection merge. Frohlich (in Durrant, Frohlich, Seilen, & Lyons) also highlights new insights into selection of family images for display in a 2009 publication. The pairing of teenagers and parents for this study revealed shifting curatorial relationships, although retention of control still lay mainly with the mother whose curatorial role continued from the analogue into the digital age, albeit without the computer knowledge exhibited by the teens. Arising from this not surprising finding was a question of relevance to my project. When designing for household purposes who should be considered in a joint user system? Durrant et. al., favour the mother as the target for domestic photoware on the basis of her continuing curatorial role, but also address the design dilemma of prioritising one family member over another, especially when “for teens, desktop photoware is seen to offer them some kind of emancipation from parental
control and increased participation in chronicling and curation . . .” (Durrant et al, 2009, p. 17).

Drawing on the above discussions the next section describes an approach to photoware which attempts to address a gap, aiming for enhanced automation of user input, while encouraging storytelling and most importantly embedding data and information in a portable file format.

8.4.3 Picture telling

Picture telling is the name I have given to a practice which creates meaning through adding spoken or written information to visual information. Whereas multimedia presentations offer stories which are illustrated in multimodal ways, and illustrated books and magazines use photographs to add another dimension to texts, this concept refers to images which are enriched by having their stories told. The story fragments are held together only by their common origin in the image. It is not new, but frequently occurred within the privacy of homes as family members, and occasionally friends pored over photo albums (with and without captions), or passed around photographs from a packet. Those holding inside knowledge of the image content shared the fragments with others, who might question to elicit more information. At various times, particularly with regard to places, groups gathered for communal picture telling as travellers and photographers shared their captured moments via slide projection, first through the medium of lantern slides and later by using 35mm colour slides. My focus is on the image being the centre of attention and the trigger, or prompt for a story or stories, although the technique became formalised into sequenced sessions often for educational or commercial purposes, which seems to lose the spontaneity and interaction of face to face, small group picture telling. Some forms of photo journalism, although commercial could also come under this picture telling umbrella. I am inclined to exclude them and stick to what Chalfen (1976) referred to as ‘home mode” sharing but bringing the private and public together, which needs to occur in the development of locally based community collections that blur distinctions.

Moving into digital times we have the informative captions and descriptions added to photographs shared through major online repositories, providing services to consumers which can keep the interaction element alive through comments. The tone of groups fluctuates and
interpersonal communication occurs but people competing for kudos for their images can taint picture telling spaces which do not, in the long term, seem to thrive on competition (Global Village 2, 2010). Performativity (Lindley et al, 2009) can replace personal, content based interest, and interchange. Photo blogs, are an alternative which can serve a more personalised purpose.

Aside from the online possibilities, which were not enthusiastically supported by many of my research participants (4.2.10), how are the stories of our personal digital collections being told? Overwhelmingly evidence shows images lacking personal information, although attached, unknown to most picture takers, to a considerable amount of camera information. The images are bereft of meaning for anyone other than the actual participants who are also likely to forget over time, or become increasingly inaccurate in their recollections. The suggested solution is the development of picture telling software which, with a minimum of effort, embeds meaningful information in the graphic file and makes it visible for any viewer to see. The magnitude of the task of adding information especially when done retrospectively, is fully appreciated. For that reason selection of a few images of high importance is encouraged, to make the responsibility of picture telling manageable. The word “responsibility” is deliberately chosen to describe the feelings expressed by research participants and others who felt almost guilty about the way they were handling their photo collections, digital and non digital. Drazin and Frolich (2007) place considerable emphasis on this aspect. They mention “obligation” (p. 64) and recognise that, “the sorting and framing of photographs” marks “the intention to remember to share” (p. 67) while also acknowledging the importance of photographs for people beyond the home and “the fulfilment of social responsibilities” (p. 68).

Software possibilities

Key features of a proposal are described below. In Appendix 8 is the design brief provided to a university group interested in the possibilities and selected screens from mockups, prepared later for discussion and demonstration purposes. Development, testing, implementation and evaluation of this “picture telling” software would constitute a further research project beyond the scope of this study.

It is considered important to
• automate actions as much as possible to reduce input time;
• guide users, and in small ways control input, to enable a greater degree of automation;
• recommend picture telling strategies for a very small number of images to make this achievable;
• embed all information generated with the file, either in the filename or in file information;
• to make it possible for this file information to be visible along with the image, rather than hidden;
• be able to print the file (picture telling) information along with the image;
• to provide default options which at least result in file renaming and the possibility of printing including filename, thus providing a minimal level of identification with stored and printed images;
• use existing open source possibilities to underpin the technical side of the development.

A brief description is provided below indicating minimum and extended input possibilities (Table 8a). Examples are drawn from mockups in Appendix 9.

To reiterate, a user in a hurry would only need to type in a GroupName and one keyword and click to accept four default responses. The gain over present systems being the automatic renaming of all group files and the potential to print that meaningful filename at home or at a kiosk.

Other minor features are intended to encourage the person to act at the point of download when interest in the images is high and they are seen for the first time on the computer screen. Preferred viewing for full appreciation of the image is likely to be full screen, but this generally occurs through choice after downloading, by which time the opportunity to act as described above has passed. As an acceptable alternative it is suggested that no more than six images (see mockups) are displayed at one time (scrolling being available) so that an image of sufficient size to allow rating is provided and space is subsequently available for the input and display of picture telling information along with the images. It will be necessary for a post
download editing capability to be available to allow users to return to the steps at a time of their choice and not be locked into a sequence.

Extensions could include: camera date and GPS information automatically added to printed details and captioning using descriptions only. It would be desirable for the information to be displayed in the same way when transferred to another machine without the software installed, otherwise usability would be restricted unless it was picked up by a major developer and incorporated into commonly installed systems.

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Table 8a: Picture telling mockup. Minimum and maximum possibilities.

<table>
<thead>
<tr>
<th>Step</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - Group name</td>
<td>GroupName input e.g: 10 Fletcher Ngapuna</td>
<td>Same</td>
</tr>
<tr>
<td></td>
<td>This becomes the first part of the file name for all photographs input as part of this group. It is recommended that indicators of time and place are included.</td>
<td></td>
</tr>
<tr>
<td>2 Keywords</td>
<td>Input of at least one keyword for first image e.g farm. Click “Done”</td>
<td>Several key words input for each image</td>
</tr>
<tr>
<td></td>
<td>The one key word for the first image becomes the default input for all other images in that group. It is added to the filename and sequential numbers are automatically appended to differentiate between one file and the next. If different keywords are added, in each case the first one becomes part of the filename and a fresh set of sequential numbers is begun for that keyword.</td>
<td></td>
</tr>
<tr>
<td>3 Rating</td>
<td>Accept default rating of OK by clicking “Done”</td>
<td>Rate each image by clicking on rating button. Click “done” when completed</td>
</tr>
<tr>
<td></td>
<td>Rating is inserted in filename, using initial letter of rating category, after GroupName, to enable sorting according to importance within group. VeryImportant- VIM - inserted as “v”; Important - IMP - “p”; OK - “o”, DoesItMatter - DIM - “d”. At this point with file naming completed, files are downloaded. All have unique filenames.</td>
<td></td>
</tr>
<tr>
<td>4 Description</td>
<td>If no descriptions are wanted click “No”.</td>
<td>Detailed descriptions are entered beginning with the images rated as VIM. Optional continuation for lower rated images.</td>
</tr>
<tr>
<td></td>
<td>After rating is done, if VIM images have been identified they are brought up for descriptions to be added. If no VIM files are found IMP files are displayed. If neither are found, the user will be asked if they wish to add descriptions to OK files.</td>
<td></td>
</tr>
<tr>
<td>5 Print</td>
<td>Do you want to print. Click “No”</td>
<td>User selects print option for each image, or does batch print according to rating.</td>
</tr>
<tr>
<td></td>
<td>This would enable printing from a home computer. Current systems available at some kiosks would ensure printing of meaningful filenames, on reverse of image, but they are so faint as to be almost illegible. Negotiation with kiosk designers could enable further options.</td>
<td></td>
</tr>
</tbody>
</table>
8.4.4 Picture telling software - how can it be created?

Image files carry with them a large amount of data. User information can also be added. Currently this is done in various ways with some user input being embedded in files and some appearing not to be. A common way of adding information is to use a programme such as PhotoShop to add IPTC data after choosing “File info” from the “File” menu. This requires bringing up each file in isolation and knowing where to go to add the information. However, this is not carried through into the capability to print the information and a receiver of the file may not know how to access this hidden information. But, importantly IPTC is recognised across platforms and applications which provides a vehicle for carrying information. Similarly the EXIF tools enable user access to embedded file data. These are UNIX tools intended for carrying camera and image data, but they can, given considerable knowledge and difficulty, be used to facilitate the addition of embedded user information. What is required is for the capability of these existing, accepted data and information carriers to be presented via a simple user interface. This should hide the intricacies of their workings and excess, usually unused data, but reveal at the top level desired picture telling information and enable simple input, batch processed where relevant.

The legality of adapting IPTC protocols would need to be thoroughly investigated but their licence agreement indicates repurposing is possible.

_The IPTC openly provides the Specifications and Materials for voluntary use by individuals, partnerships, companies, corporations, organizations and any other entity for use at the entity's own risk._ (Reicks, 2010, p. 4)

_Further, upon the receipt of written permission from the IPTC, the Document may be modified for the purpose of developing applications that use IPTC Specifications._” (ibid)

With the capability available it would be expected that if my idea has merit, it would already have been done. Extensive searches have found two examples where people have moved in this direction. Joining the online Tech Support Guy forum also pointed towards EXIF tools while confirming that there is a gap and that it could be valuable to fill it.
Examination of some examples points towards possibilities, but doesn’t offer anything that could be easily used by the ordinary maker or consumer of images. Exif wMarker previously described (8.4.1) can superimpose text on an image. It only works in a Windows environment, but neither of those points are insurmountable barriers to taking it further. It is offered as a way of adding information to pictures in a digital photo frame, a potential context for picture telling, especially mentioned by respondents (5fi and 6me) with reference to elderly parents. In that context, to avoid the annoyance of viewing a partially obscured image it could be possible, without any further development, to alternate original images with ones overwritten with text, enabling both information reception and full appreciation of the image. However, specialised knowledge is required to set this up.

At first glance the ImageDescribe software which also uses EXIF tools does most of what I would like it to do, but there are complications. It runs under Windows but for other operating systems the required Microsoft Gsi can be downloaded. A major limitation is that in embedding new information it destroys some existing data for reasons unknown to the developer. NEF a container format offers other possibilities, because it already creates different sized JPEG images as well as incorporating metadata fields for EXIF, XMP, IPTC, and MakerNotes, (Flickr, 2010) but it is a format specific to Nikon cameras.

The final and best example, so far discovered, comes from Ken Watson’s web site “All About Digital Photos” (Watson, 2003 - 2011). He identifies the problem;

> Since I started working with digital photos I've been looking for a good solution to labelling these photos. Unlike paper prints, there is no "back" to write on with a digital photo. Labelling is a good habit to get into, especially with family photos. I do a lot of genealogy and am constantly frustrated by collections of largely unlabeled photos. (Para 1)

Then he offers a practical generic solution which is embedded in the file.

> Since I'm into genealogy and the concept of long term archiving, I'm dead against using some sort of proprietary labelling software - I want to make sure that what I do will be some sort of accepted standard in a digital future. The archival
standard to follow is called IPTC which stands for "International Press Telecommunications Council". They have developed a standard for information that can be embedded into a digital photo. Adobe has used IPTC as the foundation for their Adobe XMP (Extensible Metadata Platform) open standard. Microsoft has also adopted IPTC as the standard for labelling digital photos. (Para 2)

Watson’s approach has the major advantage of being able to include text off the image, but still requires people to have the persistence, and skill to read quite complex instructions and set it up for themselves. He looks to the same future as I do, a time when “you shouldn't have to worry about IPTC, XMP or other acronyms. You should be able to just click on a photo and add a description and other information which will automatically be stored in the IPTC/XMP standard.” (2003 - 2011, para 27)

A further disadvantage with all these suggestions is that they have to be knowingly applied post download. This raises what I am describing as the “law” of diminishing urgency, which decreases the likelihood that a user will act, as time elapses after download. With many actions we undertake urgency increases the longer we defer action. Lawns grow longer, weeds become more obvious, deadlines have to be met, key dates approach, people are waiting for us to act. Pressure increases and most people act in response to these pressures. When a digital photograph is taken it can be viewed immediately, albeit in a small format, so curiosity about what has been captured is assuaged. There is still an inclination to view it in a larger format so downloading to the computer is usually done. This is a point of high interest, the images look their best, details unnoticed on the camera may be seen and if there are others present discussion will probably occur. The few people who renamed files would tend to act at this stage, knowing the importance of not allowing a backlog to build up. For others knowing the images are “safe” on the computer, little may happen. The intention may be to put in folders, print, organise in some other way, or send to friends or relatives, but images often sit untouched, even when it is the person’s own wedding (personal communication), and the longer they are left it seems the less likely the owner is to act. As time goes by more images are captured and downloaded, the urgency fades and eventually details may be forgotten.
My investigation found that it is possible to relatively easily add and embed information in graphic files especially TIFF and JPEG. To convert this potential into software supporting these operations at, or immediately following, download, and to print user input in optional formats, including on the reverse of the print, requires more work. There is a development gap. Bridging this gap could support picture telling in digital environments.

8.5 Summary

The chapter has described three contexts for action, Technology Education for children and adults, a community archive project, including a living history component, and a software development proposal. Undertaking these projects has stemmed from the overarching technology education approach to this whole study and the philosophies informing that approach which emphasise doing in a practical sense. It was not enough to gain understanding of what could be done to enable effective conservation of the photographic heritage. It was deemed necessary to do something which could point to solutions for identified and predicted problems arising from changing practices and changing technologies. Technological solutions could be developed, but the most difficult aspect is persuading people to act promptly when the desired outcomes might not be fully appreciated for a few years, or even generations.
Section Three: Action - actual and potential
Chapter Nine

Conclusion

We who are living know what can be lost to future generations. Those who follow may be unaware of what could have been. They may not know of the strands which could link them with their past and weave a nest of belonging in an unstructured and ever changing environment. People of the future could search for their links and discover aspects of who they are, but it is time consuming and requires knowledge of what is missing. We can make it easier by selecting visual pointers, attached to narratives of interest which reach into that desire for immortality, expressed not only through the unemotional reality of DNA, but also through the thoughts of those who have developed midst changing worlds. We can provide continuity between past and present so necessary for people moving into the future. (Coburn, 2010, p. 60)
9.1 Overview

Wide ranging ideas have been presented in previous chapters drawing on personal experience, data from child and adult respondents, and an array of literature going beyond academic books and journals to bring in perspectives found in novels, web sites and forums, popular press, trade publications and family letters. In this chapter essential elements of my thesis are summarised in Figure 9a and expanded on in Figure 9b which highlights gaps, needing to be bridged in order to effectively conserve our photographic heritage, including meaningful

Figure 9a: Thesis summary
connected information. These gaps have become foci for my actions, contexts in which I have gone beyond existing approaches to offer fresh insights and to undertake work which I believe contains original elements. These proposals merge human, organisational and technological components.

**Gaps identified in photographic/image contexts:**
- Planned adult technology education.
- Organised links between private photography and community archives.
- Easy ways of embedding information in graphic files.

**Action - actual or potential**
- Gone Tomorrow? website.
- Aspects of East of the Rock and Pillar project.
- Picture telling software development.

**Gaps, in many cases, between participant intentions and actions regarding their photographs/images.**

- Need for
  - support
  - information
  - systems
  - software
  - education

Making it easier for people to make informed choices and convert intentions to action.

*Figure 9b:* Identified gaps pointing towards actual and possible action.

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9.2 Research Questions revisited

9.2.1 Why are photographs/images important to people?

This study began from personal observations and experiences indicating that photographs were important in the lives of many people, and that practices were changing as digital photography replaced film photography. My concern was that unintentionally people could find that these artifacts which were highly valued, might not exist for many members of the next generation and that this mattered. As well as confirming the perceived importance of photographs/images from both child and adult samples I investigated why they had this status. Participant responses, particularly from the children threw some light on this as did a wide range of literature. Emerging from these sources were overlapping themes encompassing purpose, memory, identity and cultural transmission.

Persistent through the short history of photography have been human factors contributing to its inception, adoption and wide dispersion. People want to be able to reproduce that which pleases them, for instance a scene, building, animal, flower, or a vehicle, which previously may have been captured using an artist’s tools. Especially when the situation is unusual, or unique, they want to share what they have seen, accompanied by associated stories. They wish to hold onto and recollect memories of people and events and may use images to honour the dead. Communicating information about plants, animals and other natural and human produced phenomena, providing evidence and supporting diagnosis are also purposes for image capture. Photography enabled people, once processes were refined, to become their own instant artists without requiring brush and pen skills. This gave them the capacity to share and chronicle family life through multiple reproduction techniques.

While this broad range of purposes still exists the images rated as most important by participants consistently related to family. It dominates what Chalfen (1976, 1989) has described as “home mode” photography. These are the photographs with the strongest emotional attachments, the images people in the digital age make public pleas for, when they are stolen, or lost in missing cameras, or computers.
Examining the essential, but complex role of memory highlights reflexive notions of time, integral to the experience of image capture, viewing and reviewing. We cannot escape the linearity of time, yet a photograph lays down a trace of a fraction of a second, and keeps it, usually in miniature, for revisiting, sharing, and creating a new experience. We can take our time to peruse what was there, notice a new detail, bring to the viewing new knowledge and emotions. When we are a photographic subject, a photographer, or just the person who suggests a scene is captured, we do it knowing that the image of now can have a sustained and renewable existence, taking the past into the future, providing continuity with what has gone before. For our memory the photograph/image can be confirmation of what has been, a prompt to recall connected information and feelings, and an adjunct to ‘picture telling’ which shares the story of the image either directly or indirectly and contributes to relationships. The absence of images introduces uncertainty and encourages forgetting, which is necessary in some respects but impoverishing in others.

Identity construction whether at personal, or even national scale can be supported by the confirmatory role of photographs alluded to above. Knowing who we are operates at many levels. The individual keeping childhood images, confirms their place as a family member. Other pictures may show their strengths as a sportsperson and member of teams, their love of animals, important friends, colleagues, trips and highlights from a life usually recorded positively for the camera (Spense & Holland, 1991). But people may also associate with their heroes adorning bedroom walls, while public images reinforce impressions of a region, or country; in magazines, calendars, on posters, presenting a place where we belong. It is the absence of knowing who we are, as with foundlings (Adie, 2005) and the stories of people who have left their place behind which underline the importance of having visual confirmation of personhood.

Transmission of culture via visual, still media fits comfortably with a view of culture as an information system (Baumeister, 2005). Arising from this perspective a model was presented (Figure 5c) affirming the key role of information in the transmission process and the personal nature of knowledge construction. Further on this aspect is revisited to emphasise the necessity of giving meaning to photographs/images through embedded information, necessary in the absence of the knowledge bearer.
Sharing images and telling their stories is an aspect of intergenerational communication through which people pass on information about themselves and their lives which contributes to building knowledge of their culture. The intrusion of global culture through public imagery, may counteract knowledge gained in communal and family contexts. But while photographs remain to remind people of their background, and their possibly multiple cultural affinities, there is the opportunity to revisit people and places, perhaps put aside for a time, and renew acquaintance with one’s culture. At a communal level examples were presented which showed how photographs have become embedded in rites. In New Zealand instances, large framed photographs of forebears displayed in wharenui have assumed special roles in connecting the living, and those who will follow, with the people who went before - a matter of great cultural significance (Paton, 2008).

9.2.2 How have photographic practices and technologies changed over time?

Affecting conservation of the photographic heritage, shown to be of considerable importance, are a number of factors; human, technological and organisational. Repeatedly, by participants and others, I have been told of people’s intentions to do something about their photographs or digital images to ensure that they are safe and accessible, but as highlighted in Figure 9b, there is a gap between intentions and action. As Drazin and Frohlich (2007) mention there is a sense of obligation, and I noted a desire to not only make their own photographs available but in other cases to remedy gaps from the past (6fi) through, converting slides, organising collections and giving them meaning. A lack of time was the dominant reason given by adult participants, for failure to act, but even more important may be what I described as the “law” of diminishing urgency (8.4.4). The family collection was safe in the shoebox, their images are safe on computer. Of course both are at risk and the digital images, without a material form, may be more vulnerable unless backed up and stored off site, or on the Internet, practices which were not common among respondents.

Further factors seriously affecting the conservation of digital images are the ballooning numbers of images leading to devaluing, and miniaturisation of storage media and devices such as phones, cameras and handheld computers linked to loss and theft. Connected with the large number of images is the magnitude of the task of adding information and therefore the
difficulty in identifying images, especially when they are not accessed through the usual application, or when they are sent to others. The reduction in printing and album collections reported by many participants is another consequence of the change to digital cameras. This was brought out strongly in a recent TV1 interview with Russell Brown, a well known computer expert and media commentator. With reference to computers after the 7.1 Christchurch earthquake in September 2010, he described the damage caused, not by the initial quake (because the power failed), but by the hundreds of subsequent aftershocks when the power was on. He mentioned photograph collections as major losses and said that his mother printed photos, but he didn’t know anyone else who does. While this appears to exaggerate the move away from printing I have noticed recently that printing kiosks are often empty, whereas sometimes previously I would have to wait.

**Change and the nature of technology**

In order to effectively conserve our photographic heritage I have advocated Technology Education for children and adults and practical solutions which will make it easier for people to take action. One aspect of Technology Education as implemented in New Zealand schools (Ministry of Education, 2007), and instrumental to the approach I have taken in this study, is gaining understanding of the nature of technology. This involves being able to “critique the impact of technology on societies and the environment and to explore how developments and outcomes are valued by different peoples in different times”. (Ministry of Education, 2007, p. 32) It is also considered important to “appreciate the socially embedded nature of technology and become increasingly able to engage with current and historical issues and to explore future scenarios.” (ibid)

While favouring a more explicit emphasis on the societal “factors that shape technological change” (MacKenzie & Wajcman, 1985) this cyclic perspective recognising the mutual interactions between technology and society has provided a basis for my examination of aspects of the history of photography. Emerging from this overview of change, with a New Zealand focus, are themes pointing to issues worthy of consideration when planning for action, undertaking Technology Education in the context of photography, or being a thoughtful ordinary photographer, or collector of photographs/images.
Firstly, it is apparent that technological innovations are not always better than those they supplant. Ever since the beginning of photography, people have wanted colour reproductions to match the seen world. From hand colouring, through the development of various types of colour film and image development processes, people strove to fulfill this desire. In the 1950s when the use of colour film became widespread “the change to colour resulted in the loss of the essentially permanent images provided by black-and-white photography that had long been taken for granted by photographers and the general public alike” (Wilhelm & Brower, 1993, p. 2).

The problem was ameliorated at an early stage, although Wilhelm and Brower (1993) claim that “hundreds of millions - perhaps billions- of Kodacolor prints and negatives” were “totally lost” (p.24) and problems with paper and colour printing techniques continued until at least 1976. This was enabled by company secrecy about testing and the time lag before the deterioration became apparent. Associated with the above impact on preservation, were examples of superior technologies not being adopted, or failing to gain a significant market share and instances where expensive professional photographs were being produced using materials no better than, or possibly inferior to those used for low price mass developing (Wihelm and Brower, 1993). If the best is not readily available, the most expensive is not best, and the newest may be inferior to its predecessor, we need to know what questions to ask, what guarantees to expect and to not tolerate inadequate information. Consumer organisations can provide valuable information based on product testing, but through their charges and password protection they can impose barriers to ordinary people.

The differential speed of change has also been interesting to observe in the record of photographic change, along with the adoption of technologies for purposes other than those intended. The story of the box Brownie camera, marketed as being suitable for children in the early 1900s is illustrative of both these characteristics. Its longevity, with little change was remarkable, but its success was not as a children’s camera. It seems that only now, 100 years later, since the introduction of digital cameras, have children really been encouraged to take photographs. We can predict increasingly rapid change based on current experience of the digital era, but sometimes technologies linger and the simple retains its attraction. Nevertheless, given the probable continuation of trends we would have to expect that storage
media and computers would be significantly modified over the next decade, leaving images stranded on obsolete machines and media if people do not act to avert this situation.

The history of New Zealand photography also provides a prime example of the ingenuity which New Zealanders are proud of. Being alert to possibilities, enables existing technologies to be used for new purposes which is epitomised by the success of Whites Aviation (4.5.6) whose pioneers developed a unique approach to aerial photography, modifying planes and cameras to suit, and developing their own system of hand colouring. Repurposing underpins my search for improved systems for adding and embedding information in graphic files.

9.2.3 How can we effectively conserve our photographic heritage?

The gaps identified in Figure 9b provide contexts for action described in Chapter 8. The existence of a gap indicates opportunities for bridging or finding a fresh approach. I hesitantly claim a small measure of originality while appreciating that everything I suggest is drawing on what I know, which is based on information gleaned from multiple sources. Other people may have generated similar ideas and acted in similar ways, but I am not aware of this.

Planned adult technology education

As with all facets of continuing education, people are gaining knowledge from their everyday lives, some being more receptive than others to new ideas. Apart from on-the-job learning and learning for certification, or qualification, planned education survives in small adult education enclaves, usually run by a diminishing number of educational institutions. The gap does not only cover technology education and belies the rhetoric associated with “life long learning”. The University of the Third Age and SeniorNet which target older age groups offer educational opportunities which could include consideration of photographic images issues. Photographic societies do still exist and have the potential to have an educative function, but their history tends to link their operations to art photography and competitions, with the quality of photographic practices being of importance, rather than preservation of ordinary images. Genealogy and family history groups, commonly attracting senior age groups, are other potential educational contexts of relevance. For the in-between age groups, past secondary and their initial engagement with tertiary education, busy lives and lack of
motivation may preclude formal involvement with technology education which does not exist anyway.

Providing relevant and timely information to interested people at a likely point of contact offers scope to present issues and allow optional uptake of ideas. An inherent problem is associated with commercial interests. A photo kiosk would be an ideal site for conservation reminders, but it would seem like advertising, even if it genuinely encompassed various views and options. A photographic web site is another example facing the same difficulties. Both these examples are predicated on prior actions and interest. Users could be better informed than the ordinary photographer.

The web site proposed does not solve these problems, but if the school material has uptake from teachers, and children are sent to the site as part of planned units involving parents, then some adults may choose to take the first step of doing the personal questionnaire and at least stopping to think about their current and future intentions and actions. It is also a reference which could be made known to some of the groups previously mentioned, or to others such as museum committees. A small start has been made with planned adult Technology Education relating to an identified problem with social and technological dimensions. I know of no other moves in this direction yet most of today’s adults did not experience this curriculum area at school because of its comparatively recent introduction in 1999. Other informal technology education opportunities are referred to in the next section.

Organised links between private and community archives
At present, community archives of a non official type, are housed in local museums and libraries, held by local clubs and organisations, or placed in online repositories and digitised collections. The East of the Rock and Pillar project has used a mix of methods which offers an alternative perspective. It is complementing existing material and responding to local characteristics, by offering flexible digital and non digital outputs for stories, illustrated by photographs, and given coherence through themes and chronology. Through the Spirit of Strath Taieri initiative (8.3.4), and the signalled, but barely developed, Living History component, it is probably breaking new ground. While other collections accept current material and may collect items such as newsletters, solicitation of current photographs/images from individuals and groups accompanied by picture telling information, to be organised in an
ongoing annual digital archive appear to be novel. It merges personal/private with communal/public to provide a display archive intended to grow in interest and value over the years. The multiple outputs from this project which can be accessed via hard copies, CD or DVD, or on computer, and customised to suit individuals or groups, contrast with fixed formats decided in advance, for archival or local publication type projects. East of the Rock and Pillar invites private images into the public sphere and uses place to provide a conservation focus, pursuing themes drawn from people for whom this place is important.

The project is reliant on one or more local enthusiasts to co-ordinate and instigate action from others and needs local acceptance. Currently I am filling the role of co-ordinator, but despite my enthusiasm believe it is important to involve others so that it becomes a sustainable project, not dependent on a single person. Finding a local person with the time, energy and inclination has proven to be a major stumbling block for the Cardrona online museum initiated by a University of Otago team (personal communication, Dr Graham McGregor). So far, for East of the Rock and Pillar, the historical aspects, with a 1950s focus as a starting point, have attracted considerable interest from within and beyond the district. People are keen to share their stories and more material than I can handle at present, is being made available. Photographs from the 1950s are hard to find, but movies have surfaced, possibly enabling still capture, and newspaper images and magazine advertisements are contributing desired visual elements. Using screen displays to share progress highlights visual aspects of the chosen themes, while printed copies (where feasible), planned CD and DVD availability, plus off site backups, fulfill all requirements for selecting, sharing and saving a community archive. Methods used also have an informal educative role, for other communities, or individuals, especially if suitable picture telling software is developed and used.

**Easy ways of embedding information in graphic files**

Picture telling describes for me a small but significant shift from story telling with pictures. The picture is the springboard from which multiple stories, or story fragments may develop. The proposed software development presented in 8.4.3 could contribute to picture telling. The underlying rationale identifies the need to, at least, embed information that will enable future access, by the file saver and by other people, without time consuming searches based on meagre clues. Image selection will further support the action taker in shaping their photographic legacy, while sharing locational information will support its survival. The
desirability of informing others was recently highlighted by a New Zealand Law Society property spokesperson who said:

_We would advise anyone who makes or reviews a will to consider what could be called their “digital legacy”. When people die, their relatives might want to be able to access information which has been stored online - such as emails, photos or other documents. If the password or log-in details aren’t known or accessible, this can be very difficult._ (Otago Daily Times, February 8, 2011, p. 3)

This useful suggestion is just one step towards meaningful future access to images.

The suggested new integrated software approach (8.4.3) draws on existing capability, but aims to bring it within the reach of ordinary computer users and provide a simple, but guiding user interface. The intention is to promote filtering of images through identification of important files, combined with encouragement to add embedded, but visible information. In its simplest form it can offer meaningful filenames generated in a batch fashion thus minimising user input. A solution to the problem of unidentified files in unidentified places is the required renaming of files by assigning a group name prior to download. If the group name tells where, when and who, a valuable start has been made with giving the image meaning. Being able to print this on the reverse side adds further benefits. Bringing selected file information to the top level, displaying it along with the image and having a print option has multiple advantages; “insider” knowledge is not required to reveal the information, full visibility is likely to encourage input to other images, and selection of key information removes it from concealment among a large quantity of seldom wanted camera and image detail. Printing, which provides an alternative conservation mode, may be encouraged. The important distinction from existing methods is that visible information is embedded with the file. Descriptions, keywords, tags and ratings attached now are either programme specific, or if embedded, are not visible unless one delves through menus.

**9.3 Further action and research possibilities**

A Technology Education perspective has shaped both process and product in this project. Learning from the past, thinking ahead and acting now, sum up my approach to this domain.
So far it is largely trapped in the confines of schools, but could be spread via groups and media to reach ordinary people wanting to conserve their important images. It is also worth keeping in mind that this urge to create a legacy for the future, while recognised by most of my adult participants, may not be so apparent in the age groups which were more difficult to recruit for this study. The teenage gap in the sample and the greater difficulty in finding participants in their twenties and thirties who would carry it through, may indicate that the topic did not “speak to them” in the same way as it did to others. This leads to two possibilities; their attitudes and photographic practices may differ from those who chose to be involved and this may continue, or these younger people may belatedly wish that they had acted to conserve their photographs when it is too late. Supportive software, encouraging good practice without fuss, might bridge the gap until their interest is further aroused. Despite this possibility, I must make it clear that there were few indications from the younger people who did participate, that their attitudes towards photography were markedly different from those of the older participants. I looked for age differences and no clear tends emerged.

Technology education for adults raises deep questions about the availability, efficacy, funding and take up of continuing education for adults, especially in their years of paid employment. There are also even bigger questions about who decides what educational content merits dissemination and when does education end and propaganda start? While there have been popular opportunities, such as “Computing 4 Free” operated by Otago Polytechnic, they are now constrained and altered by budgetary considerations. Also, their self taught format based on fixed instructional materials, does not lend itself to consideration of issues, and designing solutions which are at the heart of Technology Education. Informal strategies and mentoring arrangements (Hegarty, et al), are more likely to be able to respond, “just in time” to people’s interests and problems, but their informality can make this a hit and miss strategy where people may, or may not encounter appropriate information that can prompt them to action. It has been suggested to me (personal communication, S. Coburn) that the limitations of my web site approach could be overcome by using social media. This is a potential area for investigation in terms of gauging interest and disseminating information regarding conservation of information in visual formats.

*East of the Rock and Pillar; a new view* will continue, and the Spirit of Strath Taieri initiative, is ensconced in the A and P show catalogue, having been brought to fruition in 2011. While
the potential for systematic evaluation of the project exists, I have so far examined my own practices and I have no intention of sullying an undertaking of a communal nature by subjecting it to this sort of scrutiny. It will evolve and possibly be shared with other similar communities. However, it is essentially local, a response to local interests, although influenced by my beliefs regarding the importance of our photographic heritage and the desirability of blending old and new ways of sharing information. A two way process has been instigated, drawing together people with Strath Taieri links, to contribute to a communal pool, that will create a community photographic archive supplemented by other information potentially increasing our local knowledge.

The Picture Telling software provides opportunities for development and evaluation. As I work with the mockups and discuss it with interested people, refinements continue to occur. It was considered by a University of Otago group but so far no development has occurred. It is currently available to Information Science post graduate students as a project possibility. Other options include offering the concept to the Otago Polytechnic as a project for third year degree students, or moving beyond Information Science to presenting ideas to the Computer Science department at the university. The development of new software or systems could follow an action research or reflective practice pathway (3.4.4). Active engagement in the research would ensure that the users of the software or personal systems, were continuously evaluating and feeding back their experiences to inform directions taken by lead researchers and developers with more specialised technological and organisational knowledge.

Further ongoing research possibilities arise from extension of this project. I am uneasy about the absence of the older teenage age group from my sample, and targeting under 20s for a similar study could yield useful data. Discussion with another researcher (Personal communication, J. Stigter) has revealed that the problem of attracting research participants from the tertiary student population is not confined to my topic. Retention, is more difficult than recruitment and in their case it has led to a paper being written about this phenomenon. With some of my participants I found that the focus group was accepted and apparently enjoyed, although their interest did not extend to filling in the rather lengthy survey. Therefore, I would recommend a focus group approach for the under 20s age group, and if
school students are targeted ensuring that the timing suits the school, and ideally the interview can be fitted in with relevant subjects such as Technology or Media Studies.

An unexpected hindrance to my study was the difficulty in obtaining information regarded as commercially sensitive. Reports relating to sales volumes of cameras, computers, cameraphones and photo kiosks are often protected by costing large sums of money to buy through portals such as ReportLinker. A survey of local firms with photo kiosks is suggested in the hope that they may provide usage figures, over time, enabling trends to be discerned. Subjective information from the kiosk operators would also be of interest, along with responses from a sample of kiosk users. From my participants and from the TV1 interview cited above (9.2.2 there are strong indications of reduced printing, although it is also suggested that people print just as many photographs, but that it is a greatly reduced proportion of the images captured. In considering options for the future, printing practices need to be better understood. This requires co-operation from business owners.

9.4 Conclusion

Conservation of our photographic heritage has been revealed as being even more important than I believed. Repeatedly, across time and across cultures examples have been discovered which demonstrate how deeply photographs have become embedded in cultural practices, from birth to death and beyond. Through their ability to evoke other times and other places, along with connected emotions and information, they provide continuity, closely linked to feelings of belonging that accord people their unique place in the world.

When moving into the digital era my participants remained connected with what had gone before and even the children still had experience of printed photographs and albums. Often people spoke in terms of what had been, and then would come surprise as it was realised that this did not occur anymore; the printing, compiling of albums, and indexing of photographs had sometimes ceased in recent times. The disappointment of one woman (6fi), who had enjoyed sharing photographs with her peers, stands out, as she wanted to have prints, but except for one occasion did not have the confidence to print for herself. Her friends only had digital images too, so a whole repeated area of social interaction was lost and not replaced. One younger participant (3fe) thought she was using similar systems for traditional and digital
photography, until she started to explain and they were essentially different. We are still in a crossover period, and what will happen to digital images as the digital only generations age, is not at all clear.

Nevertheless evidence of vast numbers of images, seldom renamed; many, many stories of loss from participants, casual contacts, newspapers, magazines and television; a disinclination to print, and the dearth of information embedded in graphic files, all points to action being needed to ensure that these digital images are accessible and meaningful in the future. Beyond what is evident now is the likelihood of ongoing change to storage media, formats and applications which read file information. Evidence from participant responses to past technological changes; movies, slides and video (Chapter 4), along with comments relating to current practices, highlight the mismatch between intentions and action. Linked to my “law” of diminishing urgency this gap, in many instances, poses a major threat to image conservation. Changing practices could result from easier processes matched with user tendencies, stronger risk awareness, and examples of effective, but manageable practices, not requiring too much time.

Actual and suggested actions have included Technology Education for children and adults, modeling of conservation practices and initiation of a living history archive in a community, plus development of software intended to promote selection of important images, sharing information, and saving information with the files. Encouraging personal risk assessment for photographs and digital files is a further important focus.

If chosen digital images, embedded with information, are to exist for the future, their dematerialised nature must be considered. Multiple manifestations of important pictures, located within and beyond digital realms, their whereabouts known to others, could prevent these images being “Gone tomorrow”.
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Appendices
Appendix 1

Questionnaire (Year 8 students)

Please underline the chosen response(s)  

1. Do you use a still camera, video camera or camera phone at home or at school.

   At home  non digital still camera  digital still camera  
   non digital video camera  digital video camera (tape)  
   video disc  camera phone  
   other (please describe) ……………………………

   At school  non digital still camera  digital still camera  
   non digital video camera  digital video camera (tape)  
   video disc  camera phone  
   other (please describe) ……………………………

2. Do you manipulate (make changes to) images from your camera(s)

   For still images:  resize  remove red eye  crop  
   clone parts  merge images  
   cut out figures/shapes  
   other (please explain) …………………………………
   ……………………………………………………………
   ……………………………………………………………
   ……………………………………………………………

   For video images:  in camera edit  computer edit  
   Other (please describe) ……………………………
3. When you take photos or shoot video, outside of school requirements, what are your most frequently photographed subjects and why do you photograph them?

<table>
<thead>
<tr>
<th>Subject</th>
<th>Frequency</th>
<th>Why do you photograph these subjects?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Start from 1 for most frequent subject)</td>
<td>(Explain for the first three in your ranking)</td>
</tr>
<tr>
<td>Family</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Friends</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special events</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scenery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nature</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holidays</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other (Please state)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. What do you do with your still photographs? Underline all methods used. Write the numbers 1 to 5 beside the methods you most commonly use. Start with 1 as the most commonly used method?

- Save on computer HD
- Put in an album
- Store in a photobox
- Store on the internet
- Save on CD
- Save on DVD
- Keep in photo packets
- Other (please describe)…………………

Get commercially printed:
- By developer
- At a kiosk

Print at home:
- On ordinary paper
- Medium quality photo paper
- High quality photo paper
7 Sharing photographs

a How do you show other people your still photographs?

<table>
<thead>
<tr>
<th>Email</th>
<th>Post prints</th>
<th>View on computer</th>
<th>View on cell phone</th>
<th>View in camera</th>
<th>Show prints</th>
<th>Provide CD</th>
<th>Provide DVD</th>
<th>Show photo album (not digital)</th>
<th>Put on internet</th>
</tr>
</thead>
</table>

Frequency Rate from most frequent (1) to least frequent for methods used.

If other methods are used, please list and give a frequency rank.

……………………… …………………………… ……………………………

b Who do you share your digital photographs with and how?

<table>
<thead>
<tr>
<th>Email</th>
<th>Post prints</th>
<th>View on computer</th>
<th>View on cell phone</th>
<th>View in camera</th>
<th>Show prints</th>
<th>Provide CD</th>
<th>Provide DVD</th>
<th>Show album</th>
<th>Put on internet</th>
</tr>
</thead>
</table>

Who do you use these methods with? Select from the options below.

(You may make more than one entry in a column – use the abbreviations given)
Immediate family (those who are living in your home) (IM)
Other relatives (OR) Friends (FR)
Acquaintances (A) For school purposes (SP) Strangers (ST)

Other (OT) Please explain additional categories ……………………………………………
8. In 20 years time how will people be able to see the digital photos you have taken?

How will they know who is in the photos and what they are about?

Is it important for others to be able to see your photos in the future?

Why is it important or not important?

Answer the next question if you have ever made a video.

9. Video

What was the topic of one video you have made?

Why did you make it?
How it is stored?

........................................................................................................................................

How is it labelled?

........................................................................................................................................

Do you look at this video? Please underline one of the following:

Never       Occasionally       Sometimes       Often

When and why do you look back at this video?

........................................................................................................................................

........................................................................................................................................

........................................................................................................................................

Thank you very much for taking the time to fill in this questionnaire.

If you are willing to take part in a short interview please write your name and School Room number below.

Name: .................................................................

Room No. ..............................................................
Appendix 2a

Introductory Questions

This survey relates to photographs and your use of cameras. Results from the questionnaire could contribute towards guidance for people who wish to make photographs available to future generations.

Please circle your selections.

1  Gender

Male     Female

2  Age

20 or under  21 – 29  30 – 39  40 – 49
50 – 59  60 – 69  70 +

3  How do you rate yourself in terms of photographic knowledge and experience?

Inexperienced          Some experience
Very experienced  Expert

Place a tick in the box beside any, or all of the statements below.

- I have bought and/or used cameras which required specialised knowledge  
  to use them.  

- I read photography magazines or books and/or visit photography web sites 
  for other than developing or printing.  

- I have training, qualifications, job experience relating to photography.  

- I have belonged to a camera club or photography group.  

- I work with digital images e.g. in PhotoShop or other image manipulation 
  programmes.
Questionnaire

This survey relates to photographs and your use of cameras. Results from the questionnaire could contribute towards guidance for people who wish to make photographs available to future generations.
Please list the cameras you own in order of their frequency of use. The first listed being the one used most frequently. Continue on the lower part of this page, if necessary.

<table>
<thead>
<tr>
<th>Camera type or device used for taking photographs: E.g Digital (include mega pixels if known) or non digital, SLR, camera phone</th>
<th>Output: Video, stills, video burst, email etc</th>
<th>For each camera list the purposes it is used for in order of frequency. E.g; family, special events, scenery, holidays, nature, work, trips.</th>
<th>For each camera list storage methods for output: E.g.; Computer hard drive, CDs, DVDs, photo box, photo album, photo packets, other – please describe.</th>
</tr>
</thead>
<tbody>
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<td></td>
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<td></td>
</tr>
</tbody>
</table>

Use of disposable cameras:

A How frequently do you use one?

B Why do you choose to use a disposable camera?
In relation to storage of images please answer the following questions

A What is your most commonly used way of storing still images? Use numbers to rank the frequency of use with reference to your current practices, with 1 representing the highest frequency.

<table>
<thead>
<tr>
<th>Method</th>
<th>Approximate numbers of images</th>
<th>Describe your system of indexing or naming to enable images to be readily located.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Computer hard disk</td>
<td></td>
<td>Indicate whether your system is: VG (very good), S (satisfactory), U (unsatisfactory), N (no system)</td>
</tr>
<tr>
<td>DVD</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Photo Album</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Internet storage e.g. Flickr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Photo box</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Photo packets (as provided from developers)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other (please explain)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
B Please describe it briefly if you know of a method of storage and/or a system of recording the location of photographs, that you would recommend to other people.

C What steps, if any, do you take to prevent printed photographs from deteriorating, over time?


5 **How do you store video recordings?**

6 *What proportion of your images could you lose if your house was destroyed by fire or a natural disaster; or damaged by human action?*

*Please comment:*
Answer the following questions with reference to different generations

7 Photos of *your childhood and your parents as young adults* (or of that time).

A Quality, number and type of images in your possession

<table>
<thead>
<tr>
<th>Type</th>
<th>Proportion of total: none, some, most, all</th>
<th>Approximate number: tens, hundreds, thousands</th>
<th>Quality: Very good (VG) Satisfactory (S) Deteriorating (D) Poor (P)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black and white film</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colour film</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hand coloured</td>
<td></td>
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</tbody>
</table>

B How often do you look at some of those which are not displayed?

Circle one.

- Several times a year
- Most years
- At least once in five years
- Very rarely
- Never

Comment:

C Apart from photographs of people, what other types of photos do you look at from time to time, that belong to this era?

D Under what circumstances do you look at the old photographs?:

- Of people?
- Of other subjects?
How are these images stored?

8 Photos of your parent’s childhood and their parents (your grandparents) as young adults (or of that time).

A Quality, number and type of images

<table>
<thead>
<tr>
<th>Type</th>
<th>Proportion of total: none, some, most, all.</th>
<th>Approximate number: tens, hundreds, thousands</th>
<th>Quality: Very good (VG) Satisfactory (S) Deteriorating (D) Poor (P)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black and white film</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Colour film</td>
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<tr>
<td>Hand coloured</td>
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</tbody>
</table>

B How often do you look at some of those which are not displayed?

Circle one.

- Several times a year
- Most years
- At least once in five years
- Very rarely
- Never

Comment:
C Apart from photographs of people, what other types of photos do you look at from time to time that belong to this era?

D Under what circumstances do you look at the old photographs:

Of people?

Of other subjects?

E How are these images stored?

9 Photos of your grandparents’ childhood and their parents as young adults (or of that time).

A Quality, number and type of images

<table>
<thead>
<tr>
<th>Type</th>
<th>Proportion of total: none, some, most, all</th>
<th>Approximate number: tens, hundreds, thousands</th>
<th>Quality: Very good (VG) Satisfactory (S) Deteriorating (D) Poor (P)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black and white film</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Other – please describe:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hand coloured</td>
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</tr>
</tbody>
</table>

B How often do you look at some of those which are not displayed?

Circle one.

Several times a year Most years

At least once in five years Very rarely

Never
Comment:

C Apart from photographs of people, what other types of photos do you look at from time to time that belong to this era?

D Under what circumstances do you look at the old photographs:

Of people?

Of other subjects?

E How are these images stored?

Photos of earlier generations e.g. your great grandparents’ childhood, or of that time.

A Quality, number and type of images

<table>
<thead>
<tr>
<th>Type</th>
<th>Proportion of total: none, some, most, all.</th>
<th>Approximate number: tens, hundreds, thousands</th>
<th>Quality: Very good (VG) Satisfactory (S) Deteriorating (D) Poor (P)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black and white film</td>
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<tr>
<td>Other – please describe:</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Hand Coloured</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>
B How often do you look at some of those which are not displayed?

Several times a year    Most years
At least once in five years    Very rarely
Never

Comment:

C Apart from photographs of people, what other types of photos do you look at from time to time?

D Under what circumstances do you look at these old photographs?

Of people?

Of other subjects?

E How are these images stored?
Attributes of displayed photos.

A List up to 10 of those displayed most prominently at your home or place of work.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Type: Black &amp; white, colour film, hand coloured, sepia</th>
<th>Format: E.g. framed without or without glass, on card, etc.</th>
<th>Condition: Very good (VG) Satisfactory (S) Deteriorating (D) Poor (P)</th>
<th>Why displayed.</th>
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</thead>
<tbody>
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</tbody>
</table>

376
B Under what circumstances do you change displayed images?

12 Estimate what proportion (please express as an approximate percentage) of digital photographs that you take are

A Kept? %

Printed? %

Modified? %

Comment:

B At what stage do you eliminate the unwanted photographs? Please circle your choice.

in the camera/camera phone never sometimes mostly always

when selecting to print never sometimes mostly always

other (please explain) never sometimes mostly always

C Which techniques do you use to modify your photographs:

Cloning frequently occasionally never

Cropping frequently occasionally never

Enlarging/reducing frequently occasionally never

Removing red eye frequently occasionally never

Other – please list and explain if necessary:

frequently occasionally never

frequently occasionally never

frequently occasionally never

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What do you feel about photographs being altered by digital means:

i) Slight alterations – e.g., removing a stain, tears or fly spots, altering a branch that appears to grow from a person’s head, brushing out the background to highlight the person.

Please comment

ii) Significant alterations i.e. adding, or deleting figures, introducing new elements, changing the setting, deliberately making the situation appear to be quite different from what it really was.

Please comment

13 How do you share your digital still photographs

<table>
<thead>
<tr>
<th></th>
<th>Email</th>
<th>Post prints</th>
<th>View on computer</th>
<th>View on cell phone</th>
<th>View in camera</th>
<th>Show prints</th>
<th>Provide CD</th>
<th>Provide DVD</th>
<th>Show album</th>
<th>Put on internet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency Rate</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rate from most frequent (1) to least frequent for methods used.</td>
<td></td>
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</tbody>
</table>

If other methods are used, please list and give a frequency rank.

Comment:
Who do you share them with?

<table>
<thead>
<tr>
<th>Email</th>
<th>Post prints</th>
<th>View on computer</th>
<th>View on cell phone</th>
<th>View in camera</th>
<th>Show prints</th>
<th>Provide CD</th>
<th>Provide DVD</th>
<th>Show album</th>
<th>Put on internet</th>
</tr>
</thead>
</table>

Enter the abbreviations from below in these columns.

(You may make more than one entry in a column)

Immediate family (those who are living or have lived in your household)  (IM)
Other relatives (OR) “Flatmates” or the equivalent (FL)  Friends (FR)
Acquaintances (A) Work colleagues (WC)  Business connections (BC)
Strangers (ST)  Other (OT) Please explain additional categories.

14 Answer these questions if you have a collection of slides. Please circle your choice.

A How many slides? Tens  Hundreds  Thousands

B When did you last view them? Please comment.

C Have you converted them to other formats? Yes/No

If “yes”, how was this done? Please circle chosen response.
Prints taken off scanned other (please describe)

D What proportion have been converted. Estimate the %

E Would you like to be able to convert some/more of these slides to other formats? Yes/No

If yes – why hasn’t that happened until now?
Keeping up with technological change.

A In 20 years time how do you expect people will be accessing your digital photographs?

In the past technological change has had a major effect on how we deal with moving images.

B Have you made home movies (prior to video) or do you know someone who made home movies? Yes No

Are they still viewed in their original format? Yes No

How often, on what occasions, or for what purpose? Please comment:

C Have these films been transferred to video? Yes No

What proportion have been transferred?

Are they still viewed? Yes No

How often, on what occasions, or for what purpose? Please comment:

D If you have created videos prior to digital formats being available, have you transferred your videos to digital formats?

Please circle None Few Most All

If you have not transferred all your existing videos to the new format, what are your reasons for selecting some to convert? Please comment:

E Did you edit your non digital videos? Yes No

How?
F  Do you edit your digital videos?  

Often  Occasionally  Never  

Please circle your choice

How, (e.g in camera, using a particular computer editing application)?

For what purpose?

Approximately what proportion do you cut out when editing? Please comment.

G  For the future, what changes do you expect to have to make in order to continue to 
view videos, you own, or have made.

How likely are you to do this? Please circle one response

Definitely  Probably  Possibly  Probably not

I won’t make the conversion.

Comment:

16  Reasons for capturing and viewing images.

A  Why do you

Take still photographs?

Record videos?
B  How important do you think having a photographic or video record is to your family and/or friends?

17  Please add any other comments you would like to make relating to

A  The role of photography in your life

B  The consequences of technological change relating to capturing, viewing and storing images:

Follow up

Please indicate if you are willing to be interviewed in relation to further questions or explanations that might arise from this questionnaire. The interview could be individual, or in a group. Please indicate your preference. It will be approximately 30 minutes in length but may be shorter.

I am willing to be interviewed  Yes  No

My preference is for a  group individual  interview

If yes, please provide contact details:

Thank you very much for taking the time to do such a long questionnaire. Your time and effort are very much appreciated.

Dawn Coburn

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Year 8 Students - Interview Questions

1 I notice that many of you use camera phones. Do you have your own and how long have you had it?

1b Do you ever print photos taken with your phones?

2 Everyone had done some manipulating of images. I am interested in how many people have done more of that sort of manipulating since you did the story books?

3 What do you think about the fact that people can now change photos on the computer and make them look quite different from what is actually in the photo. What are the advantages and disadvantages of doing this?

4 Many people said they took photographs for memories, or so they could remember and that’s fairly obvious and straight forward, but I want you to think just a wee bit deeper here. Why do you think memories are important to people?

5 Now I noticed in the questionnaire not many people said they used DVDs. I would like to know whether you can write/burn DVDs on your home computer. If you can do this on your computer, but don’t, I would like to know why.

6 Another thing that lots of people said they did was printed out photos at home, often onto ordinary paper. I would like to know what you do with the photos you print out at home.

7 Do you have your own photograph albums? What sort of photos do you put in them?

8 Not many people said they put photos on the internet. How many of you put photos on the internet and is that for sharing or storage?

9 We used to have negatives, which could be stored separately from photographs and they could be used to get extra prints. What do your families do now about backup of photos?

10 The answers to the questions about how you would look at photographs in twenty years time were interesting. Many people thought they would look at them on the computer and that they would be available on CDs and DVDs and most people thought it was important to be able to look back at old photos. I would like you to look at these things, which you may, or may not have seen before. Do you know what this is?

This lead to examination of old technologies 5¼ and 3½ floppy disks, storage container for floppy disks, discussion about their use, comments about how much information they held and how long ago they were used. They were also asked about how old their computers were and what happened to files on the old computers when new ones were bought?

After this exchange of information they were asked to review their thinking.

Now what do you think needs to happen so that you can see photographs in 20 years time?

11 The last questions are in relation to videos. How many of your families have DVD players?

11b Have any of you got videos at home that you probably won’t be able to play?
Appendix 4

Gone Tomorrow?

Photographs

What do Year 8 students do and think?

Question One
Do you use a still camera, video camera or camera phone at home or at school?

Home: Photo Equipment Use

Question Two
What manipulation techniques do you use?

Manipulate Images

Students interviewed were asked questions about advantages and disadvantages of being able to alter images.

“If you change it that much you could be lying about the photo. You could add other things in and take other things out.”
Question Three
What do you photograph and why?

"It's nice to be able to look and remember that time, where you were and all the little details that you can't just pick off the top of your head. It gives you more memories in a way."

"They're telling you more about your life that you didn't really know at that time."

"It's like rediscovering part of you."

Why are memories so important?

---

Question Four
How do you print photos?

---

Question Seven
How do you share photos?

---

Question Eight
In 20 years time how will people be able to view your photos? Is it important?

Most people answering the questionnaire put computer, CDs, DVDs
And thought that it was important to be able to see the photos.

In the interviews people started to realise it wasn't that simple.
Question Eight
In 20 years time how will people be able to view your photos?

Look at what can happen

2020 computer

2015 computer

2011 computer

2007 computer

Question Eight
In 20 years time how will people be able to view your photos?

Look at what can happen

Question Eight
In 20 years time how will people be able to view your photos?

Look at what can happen

Question Eight
In 20 years time how will people be able to view your photos?

Look at what can happen

Storage gets smaller – gets lost. Technologies change

Disks are not labelled, files are not labelled in ways that are easy to find. Computer won’t read disks.
What can you do?

- Select a few important photos.
- Back up and store in different formats, put in different places e.g. internet.
- Print
- Shift files from old to new computer.
- Convert from old to new formats, storage devices, technologies.

Otherwise

Your photos may be

Gone Tomorrow

Year 8 student photo
Appendix 5

Year 7 - 13 Technology Unit

Gone Tomorrow?

- Who is he?
- Where and when was the photograph taken?
- What are the medals for?

No-one knows. His photo exists, but his story has gone. What will happen to images of your life?

Photographs of people and places are important for our sense of belonging:
- they trigger memories;
- they help us share life’s highlights and everyday happenings with friends, family and future generations;
- they remind us of where we have been and what we have done;
- we can carry them with us;
- they record special occasions.

Information from recent NZ research

- Many people could lose most, or all of their photographs in a fire or natural disaster.
- Digital images are commonly left with numerical filenames making searching difficult.
- Some people print very few images.
- Very large numbers of photographs are kept. They are usually not prioritised in terms of importance.
- Photographs are not put into albums as often as they used to be. Some people have stopped using albums altogether.
- Photographs are shared via email and internet sites, but internet storage is not used extensively.

Gone Tomorrow

All curriculum objectives are included but may not necessarily be demonstrated through the learning of all students. Specific objectives may be required and incorporated into assessment regimes, but a “needs” approach is favoured which assesses individual readiness to proceed in terms of knowledge, organisation, planning and exploration including research and experimentation. While the value of repeated practice is recognised, particularly when mastering physical skills and developing tacit knowledge, the overarching goal will be to enable the students to engage in new learning relevant to the situation they are dealing with. A generic approach is taken which can be refined to suit different levels, individuals and groups.

Curriculum Links

Technological Practice:

Planning for practice

Students will explore and consider the effectiveness of existing and past photographic practices and future possibilities with reference to preservation, access, sharing, selection and added information. Personal practices and those of other people will be considered as well as perceived options for developing outcomes.

Brief development

Students will examine the provided brief and refine or modify it as a consequence of their investigations, to suit their circumstances, ensuring that specifications provide a basis for ongoing evaluation of their planned outcome.

Outcome development and evaluation

Students will analyse possible outcomes, consider the feasibility of alternative possibilities, trial as appropriate, develop and seek feedback on solution(s) and evaluate against specifications and brief according to its fitness for purpose as a photographic record with meaning and interest for the next generation.
Technological knowledge:

Technological modeling

Students will understand the value and types of functional modeling; such as mockups, available for exploration and clarification of thinking and outcome development in this context.

Technological products

Students will understand the consequences of using different materials for printing images and selecting different storage options. They will also understand the implications of technological obsolescence as computers, storage media and locations, and possibly file formats, change.

Technological systems

Students will understand the importance of systems which will facilitate effective storage, access, prioritisation and the adding of information for photographs/digital images.

Nature of technology:

Characteristics of technology

Students will understand how information technologies serve people’s desire to communicate and to preserve traces of their past to enlighten the future. They will also understand the need to influence and manage technological change in ways that give priority to sustainable human and environmental factors.

Characteristics of technological outcomes

Students will understand that fitness for purpose is an overriding factor in evaluating technological outcomes and that in the context of digital photography it should take into consideration a range of factors including user friendliness, available time, cost and future proofing.


**Spirit of Strath Taieri**  
_Digital Image Competition_

Prizes: $60 1st, $30 2nd, $10 3rd (Sponsored)

Open to all. Entry free. One entry per person

The image must have been taken within one year of the show date, in the broader Strath Taieri area including Hyde, Macraes and Shannon.

Entrants submit a digital copy on a labeled CD and give the rights to the images, to the East of the Rock and Pillar group which is compiling a collection of local photographs and stories. Please include, with the digital image, a file containing information about the image and its significance. All images will be displayed on a screen during the show.
Appendix 8

Gone Tomorrow?

Aim

To find, or create, a simple way of embedding information with an image, so that when the file is opened the information is visible, or able to be made visible, over or alongside the image rather than in a File Information window.

1. It needs to be portable, across platforms and use a common file format.

2. The image file should preserve its quality and be able to be printed with and without the accompanying information.

3. It should be very simple to use for both the file creator and the file viewer.

4. The image should be able to be viewed full screen, preferably with and without information, through one of the photo organizer packages.

5. A desirable outcome would be to enable duplex printing with the information printed on the back of the image i.e. on a page following the image. This could be for small photo sized prints or for full page images.

6. A mouseover capability to bring up the information, would be desirable for display purposes, but not for printing.

7. Same page captions would be also be valuable, but these should not replace other options.

8. It should minimize duplication of input so that information applying to a batch of photographs should be able to be input once only. E.g.; Date, place, occasion. This would be a minimum and then individual descriptions could be added as required. The difference from available programmes being the embedding of the information, with the file in a way that makes it visible while viewing the file. i.e. not having to know to go to file information.

9. Prompts would be desirable to encourage the person downloading the photographs from the camera to select key images and add information at that time.

Optional

Adding information through voiceover could be an option suited to people with minimal keyboard skills. Adding it in camera is already available e.g. $700 Panasonic DMC-LX3. It comes as separate files – not supported by iPhoto?
Background

One of the problems with photographs and digital images is that supplementary information is almost always required to provide the context and give meaning to the image. With digital photographs people are tending to place their images in photo organizing programmes and sometimes they use their descriptive features, but this information does not seem to be embedded with the image. If it is, it might only be found by accident. Generally people do not rename their image files, so only batches taken on the same occasion, or named folders are used to identify the images.

A further difficulty is the very large number of images captured and the lack of selection, so that the gems are buried with the rubble and over time they may be very difficult to locate. A method which strongly encourages “adding info” action at the point of download, could also support selection (filtering) while not necessarily removing the remainder, which is something people find quite hard to do. This filtering could have the dual purpose of making it easy to choose images for printing.

It seems important to take action while the photos and associated information are fresh in the mind. The further one moves from the time of capture it seems the less urgency there is to do anything with the photos which just sit there, despite very good intentions.

Digital photo frames are replacing albums, but they generally show the photo without any information, which reduces value to viewers and the likelihood of it being used as a starting point for discussion. Think of an elderly person in a rest home with a photo frame. A visitor comes and is interested in the photos, which can be conversation starters. The older person may have got muddled about the facts and the visitor may not be sure either. Embedded information available as an optional display mode e.g. every second slide could provide the information without spoiling the image.

The intention is to create a file that obviously brings picture and information together. It does not require special knowledge to go looking for the information, and the information is appropriate for display and printing with the photograph, if that is what is wanted. If at a later date the file type became obsolete, the hope would be that a single operation could convert files in this old format to whatever supersedes it.
Example

The option sought would embed the displayed information in the file and enable the image to be printed with it on the back of the picture.

Mid winter Christmas, Middlemarch June 2010. Fund raising activity for Strath Taieri Community Hall funds. 120 – 150 people came off the Taieri Gorge train to eat a three course meal and be entertained.
Mockups illustrating embedding of information and print options: sample slides

Slide 1, mockup 1

Slide 2, mockup 1
Slide 1, mockup 2, keywords

Slide 2, mockup 2, keywords
Slide 1, mockup 3, ratings

Slide 2 mockup 3, ratings
Slide 1, mockup 4, descriptions for very important images

Slide 2, mockup 4, descriptions for very important images
Slide 1, mockup 5, print screen option

Slide 2, mockup 5, single image print option

All examples use images from Fletcher glass negatives.
Appendix 10

Photograph collections associated with family members mentioned in text.

Coburn Family Album

Fred Coburn m Amy Armstrong (Tohengaroa)

Dawn Beattie m David Coburn

My photographs 60s on

Garry  Warren  Fiona  Scott

Helen Merrilees m Patrick Fletcher

Fletcher glass negatives

Agnes  Mary m Harry Beattie  Archie  Helen

Beattie “snapshots”

Helen  Bessie  Harry  Agnes  Andrew m Alma McFadyen

Beattie family 40s and 50s photos

Dawn (author)  Faye  Neil  Lois  Thelma

John Beattie m Elizabeth Elliott

Victorian Beattie Album

Harry
Transcript Class One

R This a test to make sure that this thing is going to work properly for us.

R I have Class One here with me to follow up on their questionnaires and this is the first question.

I noticed that many of you use camera phones. Do you have your own and how long have you had them? How many people have their own. Just put their hand up.

S You mean a cell phone with a camera on it?

R Alright so we’ve got four people out of the six who have a cell phone with a camera on it. So for those four people can you tell me um, how long have you had that phone?

S Um about two years.

S About three years. Three years. Not entirely sure, all second hand.

R Right

S Two years, one and a half?

GS About six months.

R How long have they been around? Any ideas?

S I think my ones been around for about five or six years.

R You think that there were some, that long ago?

S Ooh yeah. I think about four or five maybe.

R Mm I.m not sure myself.

R The second question about the photos you take with the camera on the phones. Ah do you ever print out those photos?

Students No, No.

R Shaking your heads.

S You just have them on your phone, screen saver and stuff, but there all like not actually that good .........

R That’s interesting because they’re not are they? They’re not many mega pixels compared with the cameras.
S Except my Mum's Mums got a three mega pixel camera now.
R Has she on her, on her phone?
S Yeah it's neat.
R Yes. Yes.
S It's handy to have those cause you can just take you know fair quality photos just anywhere.
R Yes. Oh that's good and so the cameras that most of you have they don't take those good quality ones?
S No.
S Mine's three but it's still, it's still not that good.
R Yes.
S ........... ........... (inaudible)
R Right. Right thank you. Now the second question is; ah everyone has done some manipulating of images probably because you did the storybooks and you were all in the storybook thing. Is that right? And um, but do you use these techniques for other things apart from the story books?
Students Yes, yep, yeah, no.
R We've got one there no, and the rest are nodding and saying yes. Those who are saying yes, are you doing more of that now since the storybooks, or about the same as what you always did.
Students About the same, about the same (multiple voices.)
S I learned a few more things.
R Right so you learned a few more techniques. So what sorts of things do you use those techniques for?
S Umm, to enhance photos, sometimes to remove red eyes. Sometimes just to make them look fuzzy for icons and stuff like that.
R Right. Yes.
S Um I actually quite enjoy playing round with them and adding new effects, um extra lighting, changing the, the colour um and stuff like that.
S Yeah, I remove red eye and crop them and do all those other things.
R  Yes

S  I sometimes crop them ...........

R  That’s about all so you don’t do a lot. Yes?

GS I crop them and sometimes I like stretch the ....... good person like to make their eyes real big and stuff.

R  Aah.

S  I do that too.

S  I do it with quite a few things, like first of all um, for Trade Me sometimes the photos have to be a certain, under a certain size, so you shrink them until they get to the right size. And also sometimes I just play round with them I cut pictures of you out and stick them on pictures and things just for the fun of it. Yes.

R  Yes.

S  Yeah like I also shrink them too for the icons and things.

R  And that’s an interesting use isn’t it that places like Trade Me have certain requirements

S  Yes and be under a certain size.

R  ... and the same with putting photos onto aah some sorts of wikis and blogs and things like that you need to have them sized correctly. Right, but still related to that what do you think about the fact that people can now change photos on the computer and make them look quite different from what was actually in the photo? What are the advantages and disadvantages of doing that?

BS  I think its quite dangerous is this day and age when we can send things all over the world and people can see this whenever they want. Um, things like um, you know heaps of spoof images have been sent around the net and created huge rumours and huge problems for these people that are already in the public eye. Um, then there’s things like uuh people getting picked on at schools they now send a photo that wasn’t completely true um.

R  Yes, so that’s a disadvantage. What about other people. Any other people who can think of advantages and disadvantages.

GS  Its like with all the fashion magazines All the models have, like their whole airbrushed look and everything, and its almost like this whole thing they’re saying everyone’s like this, but they’re just making up all the untruth. And it’s kind of an advantage to the magazine producers but it’s not really because its kinda of put people down.

BS  It’s like its lying. Though you don’t have to say anything.
R  Right.
S  But you could put your face on the internet, and then as ... it so it doesn’t really look like your face.
S  That could be an advantage.
S  Yes it could be.
R  (laughs) Any other advantages that you can think of with your being able to manipulate photos?
S  It’s kind of handy to have for red eye reduction and things just to fix up your photos. Cause, you might have a photo, it might be the only one you’ve got of that, but it needs to fix it up a bit because it’s a bit blurry or its something’s wrong with like ....
R  It’s very hard to enhance a blurred image but where it’s done quite a lot is with old photos. They might be torn, um have a hole in them, have aah fly spots on them, things like that and you can clean them up and make them look presentable again and good enough to be framed. And that’s something that certainly some people do.
R  Right the next question is, that or comment is; many people said they took photographs for memories or so they could remember and that sounds a pretty straight forward sort of statement. But I want you to think just a little bit deeper. Why do think memories are important to people?
BS  I think memories are important cause as you go into your old age you know you’re gunna forget some things and its nice to be able to look and remember that time we were, and all those little details that you can’t just pick off the top of your head. Um, it gives you more a feeling of being there and it, I dunna it gives you more memories in a way, I suppose.
R  Yes, right.
GS  Photographs actually sometime actually make your memories because they will tell you something that you didn’t remember and you’ll think you knew it but you only knew it because of the photograph. They’re just telling you more about your life that you didn’t really notice at that time.
S  Like when you were little
S  Yeah.
R  Alright
GS  My curtains were gray. I know that.
R  (laughs)
She isn’t interested isn’t.

What was that?

My curtains were gray.

Ooh right

.... and I like thought I remembered that, but that was cause of a photograph.

Yes.

I also remember that I can’t eat toffee apples, toffee apples cleanly

(laughs) You’ve got a photograph that shows that very clearly?

On my Mum’s dressing room table there’s just a photo.

(laughs) Right What about?

And I looked at a photograph the other day and I was eating a muffin. It was my first birthday. I had a muffin for my birthday cake.

Yes. And you enjoyed looking at that photograph.

Yes, I didn’t remember it.

Mm. Yes.

I had chocolate all over my face.

One of my favourite photos is a memory. Is I think of one about three. I can’t remember this but looking back at it, it looks hilarious. I pulled the Christmas tree onto me.

Right.

... and there was this wee face sticking out of the Christmas tree. Things like that, that are funny and you don’t remember but you watch them and its like rediscovering another part of you.

That’s, that’s a good way of putting it. What about your comments, Sam.

Umm, I’ve got. We used have this dog when I was two years old but we had to get rid of it cause my eczema. But it’s still nice so I see those .... photos. And I also had an older sister as well but she died before I was born so it’s quite good to see what she looked like and stuff like that as well. (R – Mm and yes within this sentence)

mm, and other sounds.
R Right well you’ve brought up lots of interesting things there. Now moving on to something quite different I notice that not many people use DVDS when you talked about storage. Not many people chose that option. So I’ve got two questions relating to that. Do you know whether your home computers will let you play DVDs or make your own DVDs. So can just go round and tell me.

S Mine do both. Yeah

R But you don’t, you,

S I don’t use …

R ….. make CDs more often.

S Yeah I make CDs more often cause only, I’ve used the DVDs a couple of times but that’s only when I want to try and make like home videos and stuff like that.

Students Yes. Mm

R Yes.

S Mine does both but really the only photos that I store on DVD are the ones that I’ve bought from school after camps and things like that.

S Yeah, pretty much the same also because mine does both but I use CDs because its just, because its, because they’re cheaper and you don’t always, I mean you don’t usually need to store more than 700 megabytes of photos.

R Right.

S Um I’ve got two computers and one of them doesn’t and one of them does.

R Mm.

S But, since we only just got the one that does we don’t actually use it cause it’s up at our crib

R Yes

S … and we can’t use it as much. But the one we’ve got we don’t use.

S Mine’s pretty much the same……….. ……..

R So that you’ve got a, a machine that is capable of writing DVDs because quite a lot of them won’t write or burn them. They may let you read the material on it. But yours does both but you don’t use it very often. Or you’re not sure?

S Oh I think it …. What you said.
R So you can look at a DVD if you put it in.

S Yep.

R But you mightn’t be able to make your own DVD. You’re not sure.

S Yes, not sure.

R Right.

GS Um I can do both. But it’s easier to do a CD ‘cause Mum always has them and you can kinda watch them like a film anyway when you’ve got the CD.

R And its more straight forward isn’t it?

S Its easier

S I don’t know how to make a DVD.

R You don’t know how to. No alright.

R Now the next thing is lots of people said they printed out photos at home quite often onto ordinary paper. And I’m interested in this because I want to know what you do with the photos you print out at home. We’ll go in a different direction this time.

S I don’t have a printer at home that ....... ....... I just print off, unless .... for homework, I don’t really print off photographs of family and stuff.

R Right.

S My grandparents always print off photographs, just on paper.

R Yes. And, and then so the homework ones you would put into your schoolwork or something.

S Yes, so it doesn’t matter what it’s on.

R Yes, yes. About the quality of it.

S Yes.

R It will go onto ordinary paper.

S Um I don’t print out photos onto to like special paper like Its like, I dunno .................made into a calendar, or Mum made into a calendar once and I gave it to grandma and stuff.

R So that was something special it’s not something you do a lot.
S For like Kate’s formal …..

S We don’t have any special paper, but my dad used to. He used to a lot and we um used to print out good photos ………….. but now we just put them on CDs. Cause its just so much easier.

R So you look at them on the computer, or on the TV, or ?

S Mm, just whatever we can put it onto.

R Yes and you look at them like that rather than having them printed. Yes.

S Um we’ve got a bit of a mix cause if we have, if my Mum has a whole bunch of photos that she wants to um print. She puts them on a CD and takes them down to a um store to get printed

R Yes, yes

S um and then she gets the prints and you know takes them home and puts them in a folder. Um, but normally if its just um just for um you know a photo which is just for fun um just print it on normal. But what my Mum does is she sometimes prints um montages of photos like different shaped photos just on the one piece of paper

R Oh yes, yes.

S …. Then she puts it on um pretty good quality paper and then usually she laminates it so…..

R Alright.

S Um I print out most of my photos just on ordinary paper for school work, but I’ve also made um calendars and that on good paper. And um some of Mum and Dad’s wedding photos, they got lost when they separated but we printed out a whole bunch of those on good quality paper as well.

R Mm, yes. And this is what people are finding that um as families go their different ways there is a need to have other copies of photos.

S Um I generally use ordinary paper like for homework and stuff. But in the past I used to use the um special paper quite a bit for like photographs to put in albums and stuff. And we simply, we’ve taken some down to the store and printed some off to so we could make a calendar for my grandma.

R Right so that’s, that’s good to hear. Now we move on, aahm. A lot of people share their photos through computers like you’ve said phones, um and cameras and just show the people things still on the cameras, but albums and prints were quite popular and you’re telling me that now too. So what I’m interested to know is how many of you have your own personal albums. So not a, not just a family album? Do any of you have your own personal? You do?
S  Yeah

R  .... So one person, two, you have three whole albums, four. So three of you have your own personal albums.

S  I’ve got not exactly an album but just you know a collection like I’ve got a collection of not necessarily photos of me but a collection of my photos that I found, I like and I.

R  And what do you keep them in

S  Um I mainly keep them I’ve mainly got them in a folder on my computer, but I’ve got some printed.

R  Yes, right.

BS  Um I tried to start my own album, but then I found that I don’t take enough photos to have an album

R  Right.

BS  So I scrapped that idea but stuff off the internet I’ve saved lots of photos that I’ve edited, or made um mostly on my computer but don’t really print them out because they’re not worth it. (R talking over - .... on your computer).

S  We’ve got quite a few albums at home and I haven’t really made any but I’ve got a couple that’ve actually got stuff all about me in them.

R  So they’re family ones that are special to you. Now the ones who’ve got your own special albums and somebody said you’ve got about three. Do you have them set up with different things in them or are they at different times. What do you put in them?

S  They’re all from when I was a baby till about eight.

R  Right.

S  And then I gave up.

R  Right.

S  Mum had done all the albums and I’m not good at.

R  So you were collecting photos that your Mother already had and you were putting them in special albums

S  No she um its when we moved house she found all the albums and showed me tried to make me chuck lots of them out, but I hadn’t seen them before so I didn’t want to take, get rid of any of them.
R  Right.

S  I’ll probably get rid of them all now.

R  Maybe you won’t.

R  Yes, do have special things that.

S  No just holidays and stuff.

S  Mine’s really thick, but I’ve only got like half way through

R  Yes

S  And its full of all my outings at school, camp photos, just other photos like that.

R  Do you label them?

S  I do actually. And I’ve got all my negatives still.

R  So those were taken on an ordinary camera?

S  Some of them were on disposable and before I got my camera sent back because it was faulty

R  Mm

S  Um I got some of them printed off as well but most of mine are on computer.

R  Yes.

S  Especially with my other one that we got free with the computer.

R  And that’s what most people were saying is that that’s the most common place. Um now not many people said that they put photos on the internet and I might have confused please people a little bit, because obviously if you put them on Bebo they’re going on the internet. But I think what it is is there’s two different reasons for putting things on the, on out there, one is to share them so that other people can see them and you put them up there for friends etcetera. The other reason to put them on the internet is that it’s another place for storing things. And, and you may want to put things into a place so they’re not all on your computer at home. So it’s like a backup for what you’ve got. **Now as far as internet storage or internet sharing, aah how many of you do that?**

Multiple voices – Kinda ..........

R  So two of you, you do a lot?
S  Yeah.

R  Well sorts of things do you share and how do you do it?

S  I’m pretty sure all of my photos are on the internet as well. Um I’m actually picky with my photos because if I lost all of them if the computer crashed or broke or something I’d be absolutely devastated. So I’ve backed them up on Photobucket and Flickr as well. All the ones that are worth keeping. Um.

R  That’s good that actually comes to a question I had later about backup.

R  Yes, what do you do?

S  I sometimes do it depends like I can make if it’s for a face aha website or something I might.

R  You don’t put them on the internet very much?

S  But, I don’t really because um our computers been recently fixed and our, we had put our photos onto a CD so we didn’t lose them. So yeah we’ve still go them on CD and we’ve also got them on the computer for a backup.

R  Mm. Yes

S  ……. some on Bebo from like camp and stuff, but like I know people who like let on your ……..

R  So they’ll be protected and it’s not strangers come

S  That’s like my friend’s page. He’s got photos of me but he’s got the page protected so nobody else can see.

S  Mine, I’ve mine I’ve blocked all them but I given family members and friends access to it to a few of them, mostly family though.

R  It’s wonderful when people have got family across the world isn’t it and you give access and people can look in and see what’s happening.

S  Um, I don’t put them on the internet. More than storing them I usually send them over the internet like um on programmes such as Skype and

R  Right, so you send them direct

S  … To my auntie in Australia we quite often um talk to her. You know we just have a chat and we go oh look at this photo I found.

R  Yes, good.

S  Most of my family don’t have broadband so I don’t necessarily send photos as much, but my cousin’s just come back from Dublin and being able to look at photos
over the internet she said was really cool, being able to know what everyone’s been doing, um things like that. I mean you can talk to them, you can email them, you can send photos just of yourself to them but it’s all of those other photos that you think are alright but they think is absolutely fabulous.

R Yes, yes. Any comment from you.

GS Um, I put photos on Bebo. It’s just .............

R And it’s just shared, to share with close friends.

S I also, my family have this whole kind of blogger thing where we put photographs on, say what’s been happening.

R And has that been running for long?

S We did it last year, but we’re not using it that much. It isn’t really working yet, but lots of my family’s like all over New Zealand and in Australia and stuff.

R Yes.

S And my Dad lives in America.

R Right. Now and the next question was about backup and you’ve really um answered that. So anything that you didn’t say before, the question was “What do you or your parents do for backup of photos”. Now we’ve had some of you’ve talked about what you did. Is there anyone who does anything else with backing up?

S We’ve got an 80 gig external hard drive which we’ve stored - aah we’ve got a lot of photos but we’ve also got um copies of birth certificates and things like that on there for extra storage that we’ve scanned. Um all of the important things that you really don’t want to lose.

R And are they kept in your house or outside of your house.

S Oh no, they’re our the house ......................

R I was going to say because that is another question because unfortunately things like natural disasters

S Yeah.

R .... and fires and things do happen. So some people even go to the internet storage, ..... caters for that and some people do go to the trouble of storing theirs in a safe or in another place somewhere.

S Yes.

S Yeah cause um we also use memory stick

R Oh yes.
S ........ that we put most of our photos on that we need to keep, like projects and family outings and all of those and stuff, not that the family have many, we stick them on a memory stick or put them on a CD.

R Where does the memory stick get kept?

S Um I don’t know actually. My Mum gets it out every so often and ohh; here look at these photos and ahh ahh ah.

R Right, thank you.

GS My mum always seems to have a backup of our photographs on my auntie’s computer cause she likes trying to show people the photos of us, our school and our house and stuff. She likes to save them on their computer so we’ve kinda got a backup on their computer.

R Yes. That’s interesting.

S Indistinct ... back up for most of our photos.

R Good. Now I found the answers to the question about how people will see your photos in 20 years time very interesting. Many people thought that we would look at them on computer and that they would be available on CDs and DVDs and most people also thought it was important to be able to look back at old photos.

R I would like you to look at these things and then we will think about um some of the answers you might have given because most people said that they would use CDs and DVDs and things like that.

R Some of you will recognise this. Does anyone recognise this? What it is? (shown floppy disks)

Students No - indistinct sounds.

R Right so here in here we have used to be the floppy disk........

Students several voices indistinct

R And will this fit any computers today?

Students Na, No

R No

S We’ve got mini ones but

R We’ve gone through the aah stage of from that to this obviously, and then what did we go to next. .....
Students .............CDs

R     CD
S     DVDs
R     And there are mini CDs too
S     We’ve still got a computer that can run on the um ........
R     So how many have got a computer that will run on the small floppies?
S     We’ve got one but it crashes nearly every time we turn it on.
R     Yes.

Students     We’ve also got .........................lots of voices talking over each other.

R     If we can just um it’ll be rather difficult for me to transcribe this. Maybe if we try talking one at a time.
R     So, you were talking I think.
S     We’ve got a um one that can read the small floppy disks and we’ve got a stack of the unrecorded ones.
R     Yes
S     That we obviously didn’t use.
R     And you were saying. The point that I want to make was that many people, as I said, said they’d use CDs and DVDs. Now these were in use before you were born, but probably able to be played in some computers up until around there. I would say about aah ’93 they were still aah both of them were available round about that time. And these then took over and these took over and you’ve all seen these disappear just in the last, and they’re just disappearing now aren’t they? So they’ve been going over the last two or three years.

S     My uncle thinks, I don’t why, but he’s always thought the floppy disks last more, way longer than CDs or DVDs and for some reason he has hundreds of these living in our houses all over the country full of photos and he needs so many of them because they only hold such a small amount.
R     That’s these little floppies?
S     Yes.
R     And so his theory is that these will outlast CDs?
S  Yeah, I don’t why and I think that it’s very bizarre, but that’s what …

R  But it is interesting that people don’t think about that how long will CDs last and what will replace them. Yes. Your comment.

S  I have to bring one of my ones into school in the, in the next couple of days and bring the CDs so I can transfer onto a CD because the computer we had that we’re using for the um for the PowerPoint that we had on it like photos. Um we can’t, it crashed so we had to get rid of it to buy a new one and it doesn’t take D, um floppy disks.

R  And did you get any, did you save any of the material off that old computer?

S  Nooo.

R  Not off the hard drive?

S  Ooh well we did save, we saved most of our things onto a floppy disk because we didn’t have any CDs at the time.

R  Yes, yes.

S  And so I’ll have to bring it into school and transfer it onto a CD.

R  This is the sort of thing that happens um. How old are your, most of your computers. Aah, can you just tell me going round. Say the main computer you’ve got at home. How old do you think it is?

S  Well the lap top is only like a year old but the other computer is probably about five years old.

R  Right.

S  Our laptop’s our main computer. Um, we’ve got three computers. I’m pretty sure that’s about 10 years old

R  Yes.

S  …. its very ancient. One that me and my sister use is about two and a half years old and my mum’s one is six months old.

R  Yes

S  Um, well we’ve got a fairly um new computer.. we got about three years ago, and or maybe four, um and my Mum’s laptop is I think a bit more, a bit newer.

S  Um, we’ve got two comp, well technically we have three, but we’ve just got rid of the last one which was a 95.

R  Right.
S .....which was really old. Um we’ve got just a plain XP which we got about uuh 4 or 5 years ago. And we’ve got, it’s still an old computer but we’ve only had it about 4 or 5 months and yeah.

R Yes and your one.

S I dunno.

R Youre’ not sure

S Um. My Mum’s laptop was new at the beginning of this year.

R Right, so we’ve got are lots of people with fairly new computers. Do you know whether they download everything from your old computer when they get a new one, or what do you know about what, what your parents or you’ve seen people do when you get a new computer?

S I do know that we didn’t really have anything stored. We don’t usually store anything on the um we didn’t use to store anything on the computers because they were so old. Because they weren’t very ..... 

R Right.

S ..... storage.

R They didn’t have much storage the old computers did they?

S ..... really hard to get anything stored ..... ........ struggled.

R What I want you do is just think about; so we’ve seen how quickly technology has changed. We’ve seen that people get new computers quite often. So in 20 years time people could have gone through five or six or more computers, couldn’t they between now and 20 year’s time.

S..... it’s a wee bit scary

R So I’m just wondering going back to that question what do you think, how do you think will we get at today’s photos in 20 year’s time.

S Um, well if um if technology changes that much well we won’t, we probably wont be able to use CDs because they’ll probably develop some new type of CD.

R Mm

S So we might we will have to probably put them in an album and keep the album in a safe place and just bring it out and pass it down through generations.

_Tape stopped briefly to deal with loud noises nearby._
R Check that it’s going. And that was a, that was a very relevant comment you made. So we’ve got to think of ways haven’t we? What have the rest of you got to say about that?

BS I have two ideas. I think in the future we are only going to be using USB disk drives, whatever you want to call them, and we’re gunna make them cheaper and you’ll buy things with stuff preloaded on, I reckon. Um, but I also think with technology evolving the way it does and pretty much buying new computer every four or five years. They’re going, they will invent a way to be able to carry our photos onto the newer versions, because if they don’t is that really progressing. Because lots of people that I know use their computers almost solely for storing and manipulating pictures.

R Yes.

BS And if we can’t find a way to um you know move them on and upwards then I don’t reckon that’s much of a progression.

R Right any comments from the rest of you?

GS This is um how we’re going to see them in 20 years.

R Yes

GS Well we could like print them out and put them into a box. (Two people talking over each other.)?

R So, so if you plan ahead you could print them and have them available like the old hundred year old photos that I showed you. But it does seem that we need to think ahead doesn’t it? Because it’s not just necessarily going to happen.

R Um the last question is about people aah replacing their video player or having it with a DVD player and I just quickly want to know how many of you have got DVD players. So that’s all of you. How many of you still play videos as well?

S ... um we’ve got a DVD video combo.

R Yes.

BS So we can run them at the same time.

S Oh for the videos we’ve just got um some - you know sometimes we just watch old tapes and things on them. Like um also cause um I think most of the time to watch our old video camera we need to use the tape.

S We’ve got, since we’ve our video DVD combo we can tape things onto our videos and then when while we’re watching DVDs if we’ve hired them, if we can, we can tape them.
R    Yes.

S    And watch them again and again and again whenever you want to. And I find it easier to tape to a video than a DVD.

R    Do you, do you think um, aah that videos that are say from ten years ago, aah even in two or three years time, do you think many of you will be watching those old videotapes.

Students – lots of voices ……… Lot to do Some … videos.

R    Got heads shaking

S    … tape some onto CDs.

R    So, so some of you are taking them and putting them onto other ways of storing …

Voices talking over each other.

S    The thing is that it gets corrupted though doesn’t it. It starts fuzzing and breaking.

S    With our video player we used to have an old one and it used to corrupt all our videos after we watched them a few times.

R    Yes

S    But with the new one we’ve got we can watch our videos again and again and again and nothing will happen to them.

R    Right

S    So it depends if our, if our video combo breaks down well then we probably won’t get another one, probably won’t get the video thing.

R    No. So there may only be DVD on the new one if you get a replacement.

BS   I think it’s really relevant um about a DV combo. If you go out and buy a video player chances are you’re going to come horri – with a DVD player, in that as well. Now looking at video players there aren’t heaps of a lot around anyway.

R    I don’t know that there’s any more.

S    Um, then things you know, they do corrupt over time. Videos are more expensive to produce and DVDs are everywhere. There’s no point that we can’t move on. I mean we’ve got a few videos at home but nobody wants to watch them. The video player we … use for … as well.
S but it helps. It helps us the video recorder though because cause um we’ve got a fairly um recent one, um and it just helps cause it’s the only thing I can run through our video, that we can run our video camera through. So we need it to watch ...

R So to watch things, home made tapes.

S Cause it’s quite an old one.

R And that’s a really important thing. Have any of you ever seen films that were made on the old movie cameras that were shown with the old movie projectors? And people put them onto video tapes but if they don’t do something with those tapes they will again be lost when you can’t play them anymore on the video player.

S Because we tape things all the time cause we just taped ... file? last night because my brother requested that he wanted it. So we use it all time. We tape him things that we’ll watch so many times. Its just like “Why have we got this?” We just tape over it.

R Yes. You tape over it.

S Except for the bought ones where you buy them and they’ve got the movie on, the movie on, and so you just keep them ones.

R Right. Last comment. It’s getting a bit noisy out here.

BS Also these days we don’t need videos that much for um home movies and things like that considering that you know the new big thing at the moment is HGD? video cameras and DVD recordable video cameras.

R Mm so you can put it onto the disc and you’ve automatically got a digital one. Well I think that’s a really good point to leave it at and thank you very much you’ve come up with lots of points and different from the class that I had yesterday. So that’s always good to hear. Thank you very much.

Students Thank you. Thank you.
Transcript Class 2

Class two with me, which is five boys and 1 girl and I’m just going to ask a few questions form the questionnaire.

R The first question aah comment is. I notice that many of you use camera phones, or phones with cameras on them, Do you have your own and how long have you had them? So just put your hand up if you’ve got your own phone that takes photographs. Right, so we’ve got two people in this group and how long have you had them?

R 4 months, all right and your previous phone didn’t do that?

BS I had - my previous phone didn’t, but, and the one before that did, and the one before that did, and the one before that did and the one before that did.

R You’ve had lots of phones. All right and your one.

BS Um, probably about 6 months maybe and then the one before that about the same time.

R And it was also able to take photos?

BS Yep, They all pretty much did.

R Yes. Now aah because that was one of the slight surprises for me was that a very large number of people had phones or used phones that did take photos. My next question in relation to that to you two is; Do you ever print out photos that are taken with your phones?

BS No

BS Ah no it costs too much some times.

R Right. And so cost is the reason you don’t?

BS Yeh cause you have to send it to the computer and that costs like a dollar or something.

R Right and your reason?

BS Just can’t afford it.

R So what do you do with the photos you take?

BS Just save them onto the phone, and download them onto the computer but I never print them.

R Right. Good thank you.
Now the next question was of the things was about manipulating images and everyone had done some manipulating of images. Possibly because you did it for the story books, but some people had been doing it before. I’m interested in how many people have done more of that sort of manipulating since you did the story books. Are there any of you who’ve done more of that since? Yes two of you. So what’s sorts of things have you done since then that’s involved manipulating images?

BS Like cutting out parts and ……..

R Yes, So what have you done? What have you done it for?

BS Lots of things.

R Such as

BS I did wrestling girls on my Dad’s birthday …… and yeah?

R So you made something humorous and printed it out for your Dad’s birthday?

BS Yeah.

R OK

BS I cropped a photo or two just to make them look better.

R Right and is that because you’re going to print them, or what are you going to do with them?

BS Show people.

R Now one of the questions relating to that is what do you think about the fact that people can now change photos on the computer and make them look quite different from what was actually in the photo? What are the advantages and disadvantages of doing this?

BS Um well it might um low down the um quality of the photo maybe.

R Right so when you work with it

BS Yeah.

R .. you might lower the quality because you’ll save it lots of different times, perhaps.

BS Oh yeh.

R Change it and then save it. Alright. What other problems might there be about taking, you mentioned about, you mentioned doing something, changing a photo in some ways. What advantages and disadvantages are there in doing that sort of thing?
BS  Can’t change it back, or it’s hard to.

R  So you might if you don’t save a copy of your original, might not have the original anymore. Yes.

BS  The advantages you can fix things up. I got a certificate for something and it got wet and my cousin put it, like scanned it into PhotoShop and put some white over the bit where it got wet and then printed it out again.

R  That’s a very good example. Yes.

BS  Maybe you’ve got a really good photo but some, the corner of someone’s finger or something is in the photo so you can get it up. ……….

R  So you can improve the photo?

BS  Yeh

BS  First you save the picture cause then if you go and change the colour

R  Yes

BS  you might not have the right colour tone. Before cause you might have deleted it.

R  Right

BS  So then you have to think of what it will look like again.

R  That’s yes - a lot of good things to think about. What about those are you personal photos? What about photos that other people take and change. Do you see any advantages or disadvantages of that?

R  That’s OK then.

R  Many people said they took photographs for memories, or so they could remember and that’s fairly obvious and straight forward, but I want you to think just a wee bit deeper here. Why do you think memories are important to people?

BS  … you can remember it for a long time and it might be something that was special and you don’t want to forget about it.

R  Right -And the photo is going to help you remember?

BS  Yes, it might spark off some of the things that you remember if you look back at it from a while ago.
R    Sophie what do you think? [One girl in the group and she hadn’t been contributing.]

GS: I dunno – it kinda helps you remember. So you can show people stuff.

R    Yes. Do you have any photos where you look back, quite a few years, quite a long time?

GS    Yeah. Like my old school and stuff.

R    Right

GS    Its not that long still.

R    Yes. What about the rest of you what do think about this?

BS    Being “fibbers”? (one word that can’t be heard)

R    And people do look at them don’t they.

BS    I used to live in Morrisnsville.

R    Right

BS    So we had photos from there so I remember ……

R    Yes

BS    At the start of the year everyone had to bring in a baby photo.

R    Ohh right. Do you find that interesting?

BS    Yep. Had to try and match them up with people?

R    Were you successful?

BS    I wasn’t there that day.

R    Ohh right. OK. Now I noticed in the questionnaire not many people said they used DVDs and I’m interested in reasons why this may be um and so I’d like to know whether your home computers will let you play DVDs, or, whether and whether they will let you write or burn to DVD. Because some may and some may not so you could just go round and tell me do you make DVDs at home and if you don’t, why don’t you.

BS    I don’t because I’m not really into that sort of stuff.

R    Right. So the computer, your computer can.

BS    It can do it, yeah.
R  It can do it?

BS  Yeah

R  Alright.

BS  I don’t do it because quite often I just can’t be bothered and I’ll never actually watch it.

R  So you’re thinking of a DVD like of a video type are you?

BS  Kind of yeah.

R  Yes. So that you can also of course store other things, you can store ordinary photos on DVDs too. So. ahh but you would put things on CDs, or not?

BS  No.

BS  I don’t really have anything to put on the DVD.

R  Right. So you store things on CDs?

BS  Yum, sometimes.

BS  Aah too expensive usually like you can buy like a massive bundle CDs and they’re a lot cheaper than DVDs.

R  Yes.

BS  Um I do it quite a lot because I like to um have my skate videos on DVDs and watch……..

R  So its mainly for video that people are ..

BS  Yes - Other people can watch as well and so I can look back.

R  And your videos are made about. What sorts of things?

BS  Um skateboarding and stuff.

R  Oh skateboarding.

BS  Yeah

R  Yes

BS  Um My Dad puts like after we did rafting and stuff and we had all the photos he put them, on a DVD and he gave a copy to Tom’s dad.
R    Mm.

BS    And um he gave a copy to Mrs Q as well so other people could see them.

R    Yes.

BS    Cause CDs don’t usually have enough memory that put many photos on.

R    So we’ve got some very different opinions there and that, that supports what you wrote down and you’ve given me some of the reasons for that, that I didn’t get from the questions. Another thing that lots of people said they did was printed out lots of photos at home and quite often onto ordinary paper and so I’d like to know what you do with the photos you print out at home. Where did they go? You print them out, what happens to them next?

BS    Um I only really printed, I printed out photos when I had to do did my Science Fair project to put them on my board. And for that we used, we bought some high quality paper.

R    High Quality paper.

BS    Yes. Well that was what we did last year and this year we did it at Harvey Norman’s.

R    So that is for the Science Fair.

BS    Yep and sometimes I just print like one time we took … biking and I printed them out on normal paper them out on normal paper and I had it on my wall for a bit.

R    Yes. Right.

BS    Um I print off batches and put them on the wall and my room may be decorated.

R    Right, yes and they’ll be on ordinary paper.

BS    Sometimes high quality, or just normally, ordinary paper.

R    Yes, yes and so you’ve got lots of them around your room.

BS    Yeah

BS    Umm I don’t really print out photos that much.

R    Yes.

BS    Same with me, I don’t really print them out.

R    Right. So what do you do? You do have photos that you take do you? And so how would you look at them?
BS  Umm, on the camera, or on the computer.
R  Yes, yes. All right and what about you?
BS  I don’t really print out photos. I just keep them on the computer.
R  Yes.
GS  Um I print them out to put in a scrapbook.
R  Put them in a scrapbook and what quality paper do you use for that Sophie?
GS  Just ordinary paper.
R  Ordinary paper?
GS  Yes.
R  … and you make your own scrapbook?
GS?  I do it so I don’t have to use the real photos. I have the real photos at home.
R  Yes.
BS  I sometimes print out my photos of sports teams or something to put on my wall.

*Interruption to shut the door to try and exclude noise from next door class. The tape resumes a short time later.*

R  So the other thing was that although most people shared photos through cameras and computers and things like that, having a photo album aah and printing out prints was quite popular. **Do any of you have your own personal albums. Any of you? You do Sophie. And so what sorts of photos do you put in it?**

GS  Like. I don’t know, photos of the holiday and stuff.
R  Alright and um your families. Do, how many of you do your families have albums? So all of you your families have albums. And do you ever put photos in the family albums.
BS  No we get them, we get Mum, Dad to.
R  OK. You might?
BS  The odd person might from when we had a film camera. Since we got a digital camera we don’t really print them out.
R  You don’t put them in albums anymore whereas the ones when you had a film camera they did go into albums? Good. Thank you. Um now going on ..You had a comment to make.

BS  Same with me. Well like 1100 photos on our computer from when we got a digital camera except we haven’t got round to printing any of them out.

R  Yes. **Now not many people said they put photos on the internet and I think it might be a wee bit confusing as to what was meant by that question, but there’s two main reasons for putting photos on the internet. One is the obvious one with things like Bebo of sharing them, the second one is that some people like to have somewhere different to store photos and they can store large numbers of photos and so they’re safe. It’s not like having them only at home. So how many of you put photos on the internet?** One, alright so what do you put out on the internet.

BS  I mean, I put it onto like a Bebo page.

R  Yes, yes.

BS  That’s what I mean. Is that what you?

R  Yes. That’s one of the ways you can put things on the internet.

BS  I like to do that eh, so that my friends can have a look at them.

R  And oo other people have access to your pages or only friends?

BS  Um. Sometimes randoms do. Like on the thing you can have that only people you know can go onto your page or you can let anyone. That’s what I do cause I don’t mind.

R  Alright.

BS  Um I don’t get, I don’t actually get photos from my own album I get photos off Google images and then put them on.

R  Alright and, and why do you do that.

BS  Aw I dunnow I just get photos of my, oh like pictures of images of my favourite sports teams,

R  Yes

BS  .. sports players. Put them on the page.

BS  Or sometimes you can get like a funny picture off Google or something and put it on your page.

R  And you put those out there.
BS Yes, do that quite a lot as well.

BS I get those ones off Google images.

R Right. So how, so there’s two of you have your own Bebo pages. What about the rest of you. You don’t? Do you ever look at other people’s pages, those who don’t have your own?

R You do occasionally.

BS Yes sometimes.

R Alright. Now um back up, is something that I just touched on there. Now what people used to do with the old film cameras of course they would have their photos and then they’d have the negatives. And often the negatives were stored away in packets and they were put somewhere and photos went into albums. So there was like another copy if a photo got lost or you wanted to get prints done off for somebody else. What do your families do about backup of any photos?

BS Just have them on the computer. Um some of those ones we have on disk.

R Right so you’ve got disk backup for the one that are on the computer, but not all of them just some of them.

BS Yep.

BS With ours on the computer we also have a recovery drive.

R Yes. So a separate drive that you can, that backs up all of your computer?

BS Yeah. Pretty much.

R Mm. Have you had to go back to it?

BS Aah no,

R No

BS Not really.

R That’s good. Alright, what about any of the others of you with back up?

R So have you ever thought about what happens if your computer crashes?

BS We’ve got a laptop

R What if your laptop crashes?

BS I doubt if the computer and the laptop would crash.
R  So, so are you saying that what’s on your computer is backed up on your laptop and vice versa, or not.

BS  No

R  It’s not, so, so you could in fact lose things if one or the other of them crashed couldn’t you.

BS  Could save it onto disk as well.

R  But you don’t particularly save onto disk.

Bs  Only if it’s something really important.

R  Really, really important and that’s a good thing cause you don’t want to have too much do you.

BS  Like if your Mum, Dad were doing a course and they lost that if they were writing it on the computer. Cause you would have to probably save that.

R  Yes.

BS  Um Dad also puts some of the, um some of the photos off the camera into his laptop.

R  Yes.

BS  As well.

R  So you’ve got another place for it to go. But does anyone know anyone who actually goes to the trouble of backing things up and storing them in a different place, like not in your house? Some people take them to work. So they’ve got things at work and things at home and they’ll bring work things home and store them and take home things to work and store them because you’ve got unfortunate accidents like, well not accidents even. You’ve got things like burglaries, um fire and natural disasters which can mean that people lose things so Um that’s why backup can be important.

R  Now the answers to your questions about how you’d look at photographs in twenty years were interesting. Many people thought they’d look at them on computer and that they ‘d be available on CDs and DVDs and most people also thought it was important to be able to look back at old photos.

And I would like you to look at these things which some of you may be familiar with and some of you won’t. Do you recognise what this is?

BS  Maybe where you put your pictures in, into a box.
BS Are they these little things and they’ve got like a … you put them in a machine or something and it’s got a like a light and it shines up on the wall. Kind of ……..

BS ….. ten disks…… (object may have been the container for 10 floppy disks)

R You’ve recognised the disk thing. So - have you seen one of these before?

BS No.

R Now these were the computer disks round about the time that you were born these were still being used. And these were the computer disks that we used in the 1980s and into the early 1990s. So yes. There quite ….You can pass this round. They’re quite flexible. They’re quite different from and that’s why disks were called floppies. Know how they call these a floppy disk, that’s the reason it was called a floppy disk is because the first ones actually were floppy. And so they were in the early 90s these obviously came around. How many of you still use these disks?

R You do Sophie?

GS My Dad does.

R Your father does. Anybody else that still uses these disks?

BS I don’t any more. But I remember back at primary school we used to use them.

R Yes

BS I don’t use them cause they don’t really hold that much.

R That’s right cause they have very little on them. Those although they’re so much bigger had even less on them. They would hold um, they probably wouldn’t even hold a photograph. These would probably hold about two good photographs.

R That probably wouldn’t even hold one unless it was compressed quite a bit. So technology has changed a lot and CDs have been around for quite a few years now. DVDs for how long? How long do you think DVDs have been around?

BS Five or six years.

R Yes. I don’t think it’s even that long. I’d need to go back and look, but its probably not even that long and so we have these rapidly changing technologies. That’s one thing that’s going to affect how you’re going to see your photos in 20 years time cause you’ve only been around for about 12 or 13 year haven’t you. So we’re looking at longer than your life time in twenty years time. And then the other thing is about your computers, um is how long do people have computers for? How long do you reckon people have computers for?

BS Five years, or less for work.
R Five years or less at work. So just running round roughly how old are the computers, the main computer you have at home? How old would it be?

BS We’ve got a 2007 computer.

R Right you’ve got a brand new one.

BS And before that we had a 2002.

R So you’ve replaced it within 5 years. Yes. Sophie.

GS Um bought it last year.

R Right, so it’s not very old is it? Yes

BS I don’t know how old our one is cause our my granddad got it for us from somewhere.

R Do you know what it runs, what Windows

BS XP

R OK. So it’s not all that old then because XP hasn’t been around for that many years. Yes.

BS Um ours is a 07 model.

R 97?

BS 07

R 07 so you’ve got a new one.

BS We got ours this year. Um Its still does XP but you can put the new one on.

R Right. So have you got Vista on it?

BS Yes we’ve got. Well you can, well

R You can put it on

BS Yes. We don’t have it cause some people says it can ruin your computer. It breaks down.

R There is quite a bit of caution about using Vista isn’t there. We don’t use it at the college yet.

BS We got ours, maybe start of last year.
R Right so most of you have got new computers or relatively new computers. Do you know what your parents did when they changed computers about what the material that was on the old computer. Do you know what happened? What did they do with what was on the old computer?

BS Ooh it’s still sits ……. We’ve still got it.

R It’s still out the back somewhere.

BS Yes

R It’s still there.

BS That’s what we do like we keep ours still going.

R Right

BS But we just use the new one.

R …. Transferred over

BS No cause um they get real slow after a few years as well.

BS That’s why we got a new one cause it was too slow.

R Did, do any of you know did any of your parents transfer anything over?

BS Um yes we did our stuff transferred over or some of it.

R Some of it.

BS Yes. We had important stuff transferred like Dad’s work stuff.

R Yes. So that’s something to think about isn’t it is what gets transferred over to a new computer. Now if we think about all these things that are going to happen over the next twenty years we can expect the that what you store your photos on might change a lot because it’s changed a lot in the last 15 years, Without not even 20 years. We also know you are going to change computers lots of times. So thinking about that now aah what do you think’s going to need to happen so that you can see photographs in 20 years time.

BS Um You’ll probably have to get a new, a new computer or camera or something. So you can store that stuff onto the new thing.

BS You’ll probably have to save your um old stuff onto the new stuff. Cause, then in a few more years they might make a computer where it can’t hold like floppy disk, or a memory stick. Cause it’ll be something new so you’ll have to save it to the recently new things if you probably would have kept them.

R Yes
BS If you want to put them onto your new computer.

R So you’re going to have to keep on doing some work aren’t you? You can’t just leave things like with an old photograph album you could put photos in the album and it could sit in a cupboard for um 50 years and someone could take it out and look at it, but if you do that with your CD what will happen?

BS Um you probably wouldn’t even be able to look at them

BS Just going back to before um actually we do have some photos stored on DVDs

R Right

BS On my sister went on the Spirit of Adventure.

R Oh yes.

BS The boat that goes.

R And those special ones were put on the DVD

BS Yes we put it on the DVD and at Christmas time when all the family came around we put it on the DVD player and used it as a slide show.

R Oh, nice.

BS So everyone could see it. Cause its sort of like a once in a lifetime

R Yes, yes.

BS .. sort of thing so we had to put it on.

R So it’s those special things isn’t it that you want to be sure and we take so many thousands of photographs, like your parents and people you know and among the whole family and everything that it’s easy for the really special ones to get forgotten about in among all the other ones. So um what did you have any comment about what do you think that we will have to do so that we can view photos in twenty years time.

BS I maybe print the special ones out. Put them in an album or something.

R Yes

BS So that they won’t get lost with all the new technology.

R Yes. So its something that not a lot of people are talking, are thinking about and like one of you said before, um once people change to digital cameras, they often
stop printing out and putting in albums. So that’s something to think about for your own things.

R  **Now the last question that I’ve got is in relation to videos. How many of your families, and you can just put your hands up, have bought a DVD player.** Right so we’ve got, you’ve all got DVD players. Right. Leave your hand up if your DVD player also plays videos. …. …. combo. So you’ve got a video player separately, and same separately. **Has anyone got one of the combo things that plays both.**

BS  Umm We’ve got a thing called MySky and you can record all the programmes.

R  Yes, can record directly off TV. But the um what I am interested in is your old videos that you may have had whether they are bought ones or whether you taped yourself, or whether they’ve been home videos. Aah. they may not be able to be played either. So have any of you got videos at home now that you probably won’t be able to play?

BS  Mm, kind of.

R  Do you still – you still have kept your video player have you?

BS  Yeah but its not hooked up to the tele.

R  Yes and often then then they break down don’t they. So when the video player breaks down probably people are not going to replace them. Has anyone ever had anything like that happen, or had any problems with videos etcetera.

BS  Um when I was young I used to like, tape a whole lot of stuff from like TV onto um the videos, but now our video player doesn’t work so …….

R  And while it may not matter with things that you tape from um TV there could be some really precious things on video. Have any of you got really precious things on video that you’d like to have still around in

BS  When I was real little, real little we had videos of when I was a baby.

R  Yes, right.

BS  Yes, same with me. I remember watching like, like when we used to have just a video player and I remember watching like when I was a baby

R  Yes

BS  and like my first birthday. And I also used to tape from TV programmes.

R  But, but those are things you wouldn’t, you wouldn’t be able to watch those now or you still could.

BS  We still could like we’ve still got our video player its still hooked up to our old TV, also the DVD player and the X box ‘re on the new TV.
R Right, yes. Sophie

GS We’ve taped my brother doing BMX stuff when he was real little.

R Yes

GS We kinda can’t watch it now.

R Right, so what do you need to do about that Sophie? Do you know?

GS Nope.

R Can anyone suggest what Sophie could do about that? When we’ve got really, really interesting videos that you can’t watch anymore.

BS Buy another video player and then from that …..well on no, put the video on then she could like record it using a connection to a computer ……

R I think there are some that you can, the combo ones and there are some that I think you can then record off that but they’re more expensive than the ordinary DVD player aren’t they. And so there are people who actually run a little business in Dunedin and who do take tapes and covert them for people to DVDs. But of course maybe in five years time you won’t be able to view DVDs, or 10 years time, so you have to think ahead again.

BS When I was in Morrinsville like we had a pool and we had videos of like first time in the pool.

R Yes

BS Fell in.

R Alright (laugh) Someone manage to video it?

BS Yep

R And you may not be able to see those in future.

BS Had a life jacket on.

R Alright, that was good.

R Right um, so I think that’s probably all we need to do and really I wanted to thank you very much
Transcript Class 3

Taped Monday 10 December 2007-12-10

R   This is class three and class three I’ve got six people here with me and they’re going to answer some of the questions arising from the questionnaire.

The first questions is: I notice that many of you use camera phones and I am interested to know, do you have your own phone that will take photographs and how long have you had them?

Who have got – how many of you just put your hand up. So have actually, so four of you have got your own camera phones. Right can you tell me how long have you had yours Funoluwa?

BS   Eerrh

R   Roughly.

BS   I’m not sure.

R   A few months, or a year, or ?

BS   A few months.

GS   About three months.

GS   Since March last year.

R:   So it’s nearly a year. Coming up a year. Yes.

SG   I’ve had two. I had one since January and then it broke and then I got a new one and I’ve had that for about three months.

R   Right. So that is something I didn’t realise was how many of you would have those phones.

R   Now the second question I want to ask is which of you print out photos from your phones. Which of you print out photos from your phones? Do any of you print out photos from your phones?

R   Shaking heads. Shaking heads. Why don’t you print them out?

GS   I don’t know how.

R   Right and any other reason why you don’t print them out.

GS   Cause there just on your phone. So they’re sort of already there.

R   Yes.
GS  Send them to your email don’t you and get them printed out.

R  Have you ever done that? Sent them to your email and then printed them from there

GS  I haven’t printed them but I’ve sent them to my email.

R  Yes

BS  Can I just come in I’ve .. a memory card and put it in the computer.

R  And you have printed them from there.

BS  Yes.

R  Good.

R:  Now Question two; everyone has done some manipulating of images because you all worked on the storybooks didn’t you?

Students: Yes, Yes. Yes.

R  And so the question I wanted to ask is have you used those techniques for other things apart from the story books, all those things that were mentioned like cropping, resizing, aah cloning, those things.

R  You have, Yes what have you done?

GS  I have done that ..scrapbooking.

R  Yes, so yes I noticed that there were about two people that were into scrapbooking and that is something you do. So you create your own scrapbooks.

GS  I did it. Just when I was making family photos and that.

R  And what were you doin the photos for?

GS  Just to put in a frame and that…

R  Yes.

BS:  PowerPoint

R:  For PowerPoint, so you have done yours in other other PowerPoints.

BS:  Yes.

GS:  I have done it with my sister. And yeah
R: Have you done more of those things since you did the storybooks or you’re already doing them before. You’re nodding that you have.

GS? I started after.

Students Yes, yeah.

R After the storybooks and after the storybooks for you. What about you Caitlin?

GS: Um I do that sort of things for my homework sometimes.

R Right and were you doing that before we did before the storybooks or have you just done it since then?

GS Uum, I’ve kind of done it before but not so much.

R Alright, OK, thank you.

R Um now one of the things. What do you think about the fact that people can now change photos on the computer and make them look quite different from what was actually in the photo. What are the advantages and disadvantages of doing this?

S The disadvantage means sort of the, you won’t have like normal photo, sort of you won’t have it again really on the computer.

R So you’ve lost the, so the original may be gone

GS Yes.

R .... and you’ve got something that is different. Yes?

GS You won’t be able to see what the photo’s about.

R So, so you’ve made it into something different haven’t you?.

GS You won’t know what .......

GS An advantage, an advantage might be that like when you’re taking pictures sometimes you get red eye.

R Yes.

GS Like you change it to another colour.

R Yes, that’s right.

GS If you change it that much you could like you could be lying about the photo, you could like add other things into it and take other things out.
R Yes and in fact there was a case just the other day although it turned out to be true where a man turned up who’d been missing and somebody produced a photo of him and said he’d been with his wife in Panama. And now as it turned that it was a real photograph, but it might not have been a real photograph.

Gs I saw that.

R Did you wonder about that? You see I wondered about it and thought was oo was he really there or has somebody faked this photo. So you can see some advantages and some disadvantages of what you’re doing.

R Now many people said they took photographs for memories, also that they could remember. Um and lots and lots of people said that. My question is why do you think memories are important to people.

BS? ........your children.

R Showing them to your children.

GS So you never forget like say it was on a day. You’ll never forget that day.

R So that’s a special time and you don’t ever want to forget.

GS You can show them to friends at school …

R And anyone else want to comment about why memories are so important to us?

R Right, thanks. Now I noticed that not very many people used DVDs. Quite a lot of people said in terms of saving material, quite a lot of people said that they put things on CDs. Do you know whether your home computers will let you play DVDs or make your own DVDs? So have you all got computers at home?

Students Yes (multiple)

R Right - so does your machine at home take a DVD.

GS Yes. Mine does.

R Yours does.

GS Yep

R Yours does. Do you know?.

GS It sometimes does, but sometimes it gets a virus.

R So you have problems sometimes when you’re trying

GS Yeah
R ...... to read things that are on a DVD. What about yours?

GS  No.

R  You don’t think yours does.

GS?  Haven’t tried.

Now those of you who know that you can take them. Can you – ooh what about yours? Does your one take DVDs do you know?

GS?  Yep

R  It does. Can you write or burn a DVD on your computer though.

Students Yes(multiple)

R  So all three of you can and the others don’t know or maybe your machines can’t play the DVDs. Right um now lots of people said they printed out photos at home, quite often onto ordinary paper, onto paper like this. So what I want to know is what do you do with the photos that you print out at home?

GS  Put them in a photo album.

R  Right, so even if they’re on ordinary paper you put them in a photo album

GS  Yes.

GS  I print them out to put them on, I mean in like photo frames.

R  Yes, even, even on ordinary paper or only on good paper?

GS  I use the medium stuff

R  Right and do you make your own frames or do you put those into bought frames.

GS  Bought ones.

R  Alright, yes.

BS  I do the same as Ashley and Libby do. I also give them to family and friends.

R  And sometimes they’d be the ones on ordinary paper?

GS  Yeah

R  Alright. And what about you people. Do you print out at home

Students Yes, yeah
R ....and what do you do with yours?

GS Um I frame them and I show people sometimes.

BS? Put them in photo albums and frame them.

GS Sometimes I stick them up on my wall cause there like good pictures.

R Right so you’ve got a few of the photographs around the wall.

GS Yeah.

R And what do you do with yours? Do you print out photos at home?

BS Sometimes.

R Right and what do you do with the photos when you’ve printed them onto paper?

BS Nothing.

R Nothing. So do you just keep them there for a while or.

BS Yeh

R You don’t put them anywhere special. Right, Good.

R Now. Um The next question is aah although many people shared their photos through computers, phones, phones and camera, albums and prints. They were quite um popular. What I want to know is do any of you have your own personal albums and you’ve probably already answered that and what sort of photos do you put in them. So really all I want to know is whether you are putting them in family albums or in your own special albums.

GS I have my own album that I got for my birthday and it has my birthday photos in it. But then Mum got some of them printed out again to put in her own album

R In her family album. So she’s keeping a family album while you’re keeping your own. Yes?

GS ....... on my own and I put like some of the family members that aren’t around anymore.

R Yes.

GS And ...........for Christmas.

R So you include family photos in your album.
GS Yeah.

R And you have an album and family members, other family members, will have other albums.

GS Yeah.

GS I've put, I've got one and I put the two dead grandparents in it.

R Yes.

GS Like pictures like that.

R So you're making a special album for yourself that's got people that were important to you in it.

The next thing not many people said they put photos on the internet and I think it might have been just a little bit confusing because the internet can be used for two things; for sharing photos with other people and also as a place where you can store photos and I think that I might have sort of confused some of you when I gave some explanations about Bebo etcetera. Now those of you - how many of you put photos on the internet and um what do you do with them? Do you all put photos on the internet?

Do any of you put photos on the internet?

Students ...on Bebo.... (more than one voice)

R OK on Bebo Yes, well Bebo is on the internet. Right so how many of you put photos on Bebo. So three of you put photos on Bebo?

Students: Yep, yeah.

R Right. How often would you do it um Caitlin?

GS Um like when I go to other people's parties.

R Yes.

GS ...pictures then I'll put them on Bebo, or I'll copy them off other pages.

R Alright. Right *(with a laugh)*

GS Yeah

R And so do you do that often or is it just something you do occasionally?

GS Occasionally.

R Yes
GS Well me and Ashley got photos done cheap at the mall? internet for me cause I didn’t know how.

R Right.

GS Yeah so I just copy them from her page onto my page.

R So it’s something that you’re still learning how to do? And so that’s half of this group. So do you think probably half of the class might put things in places like that.

Students Yep, Yeah.

R It’s fairly popular is it.

GS Yes.

R So even although you don’t do it yourself, do you look at other people’s pages?

S No

R You don’t. Right. You don’t either. What about you? What do you, so you obviously helped her with putting some on.

GS Yep.

R … and do you do it quite often for yourself or?

GS No, not really. Its sort of occasionally like if like Cats’? if you’ve been to a party with photos or if we’ve been to town? … …..photos. You sort of just put them on your Bebo.

R And you’re putting them there to share rather than store them aren’t you?

GS Mm yeah, but you can like you can make it so they can’t copy them,

R Alright.

GS So it’s just on your page but they can’t copy them. But ….. can copy them.

R But they’re there to share in the sense that other people can look at them and that’s why you’re putting them there.

GS And they can leave comments on them.

R Right and do they do that?

GS Yeah.
Alright. Do you ever get mean comments.

No sometimes they're really dumb like you're being silly photos.... A bit strange dah dah dah.

Oh that's nice that people are not being mean.

Um now backup is really important for special photos. This used to mean putting a photo in an album and then keeping the negatives somewhere else, so people would be quite careful and they'd have a good family album and then stored away somewhere else in their house, or maybe even in a safe or something like that they'd have negatives so if ever their, their photos got lost or anything they'd have a way of going back to it. Um now I'm wondering what do you, or your parents do to back up photos. Are there any really special photos that you backup?

Yes?

Um ......... grandparents ........ ................. copy them or get them from there

So you'd go back to your grandparents for the ones they kept safe and you'd be able and now and you'd go to a photo shop, or something to get them copied, or would you scan them yourselves?

I think I'd just go to the shop.

Right. Mm.

Um We ....... or if you're just on the computer from a like digital camera we put them on CDs and put them away. So we've already got them on CDs.

And where do you put the CDs?

Mum has a .... drawer that she puts our photos in.

Are they close to where the computer is, or are they well away?

Well away

...are they in the same room, or a different room.

Different room.

That's a start isn't it so there's less likely to have something happen to them. What about any of the others? Do you do any backing up, of any sort?

My dad saves them to the computer and he backs them up on CDs.

Right. And does anyone have a parent who not only backs things up onto CDs, but actually takes them away and stores them somewhere else. Yes?


My mum takes like photos and puts them in a box

Yes.

... and they’re coloured?.

Right

It’s really weird.

(laughs) Why’s it weird?

She just has this huge box of photos of of like ........ and stuff.

What my parents do, my mum has this huge box and it’s just filled with all these different photos and she keeps it in this drawer with all the other like photo albums and stuff.

And has she kept on doing that even when digital, with digital photos.

Yes. No she doesn’t use a digital camera.

She doesn’t use a digital camera

She doesn’t like them. But yeah.

So that is different, because many people are now using digital cameras. And so what your mother is doing is something like what everyone used to do, or many people did. Right. Um. Now the next question um was about the looking ahead twenty years. And I found that very interesting. Um many people thought that we would look at them on the computer. That’s what quite a lot of you said and that they would be available on CDs and DVDs and most people thought it was important to be able to look back at old photos. So people thought it was important to keep .... And I’ve brought some things in here that I would like you to look at ....... (Items have not been brought - short break in recording.

Now, what I was going to show you was a floppy disk from about 15 years ago. So right that’s just shortly before you were born so they were still around probably these floppy disks at the time you were born. And have you ever seen them they’re about this size.

Yep, yeah.

Right you’ve seen them. Now if I were to go and put that in a computer now would I be able to read it?

No, no.

My computer will take them.
The next sort of um, the next sort of thing they brought out of course were the little ones which you are all familiar with, but some computers now won't take those either.

Student .........

Yours doesn't. So what do you think are the chances that you will be able to take the CDs you make today and put them into a computer in 20 years time? Is that very likely?

Cos um most computers like, throughout years, most likely would have a CD ......

Would have a?

CD ROM where you can put them in the computer.

Well they could have, that's possible. What do the rest of you think about it?

Maybe in 20 years the like computers won't be able to take CDs, they'll take something new so you might not be able to.

Like little mini CDs.

Yeah, like (Two students talking over each other and agreeing with each other.)

Yes.

......... new technology will come out ... yes.

Maybe computers will be floating.

(laughs)

Like new technology will come out.

Well that's what I was going to say.

It goes like .................. it might be like

Do you see any problems with going - lets say that maybe we've gone from CDs which are about this size to aah some sort of little memory stick thing which is very tiny. What do you think might be some of the problems with that?

Um they could get lost easily.

They are so easy to lose aren't they?
Stundents  Mm, yeah.

R  ...and the trend with computers and things is that everything is getting smaller. Cameras are getting smaller, the memory sticks and everything and as they get smaller they are also able to put more onto them. So you can put 500 photos on now whereas once you could only put a few.

GS  My brother? saves his photos onto his IPod.

R  Yes

GS  ...... Puts them onto his IPod. Puts them on there.

R  And that’s a, that’s a good place to put them, I think um what we have to think about that none of these things might be available in twenty years time.

GS  We’ll have new technologies.

R  And so if these things are really important to us we have to think about how we’re going to pick some of the very best things and keep them for the future. Just as far as - some of you said that you would look at them on your computers. **Can you tell be roughly how old the computers you are at home? Just a rough idea.**

BS?  Six months.

R  Six months.

GS  Um I had an old one until about two years ago.

R  Yes. And does it work anymore

GS  .. No the old one like crashed. It was really bad

R  What did you do with what was on it.

GS  Um I don’t know.

R  Do you think it might be lost with the computer?

GS  Probably

R  Yes.

GS  Mine ...... .... two years old.

R  Right

GS  Three years old

Gs  I’m not sure but it’s quite old.
R    And what do you think would be quite old for a computer?
S    ........
R    Do you remember when it was new?
GS   No.
R    You don’t. What does it run on it? Does it run Windows?
GS   Oh yeah.
R    And what year of Windows does it run on it, like you can have Windows ’97.
GS   I don’t really know what
R    And yours
GS   It has Windows 03 on it.
R    OK so that gives us some idea that it might be, it’s probably around four years old. Yes. So in 20 years time you’re going to have - those computer’s are going to have been replaced and replaced and replaced and replaced, aren’t they? So if we think that, that things are safe on the hard drive of our computer we’ve got to think again about what happens. Does any of your remember when you got a new computer Does anyone remember what happened when you changed over from a new computer, an old computer to a new computer?
GS   We had a ...plastic cord between them and all the stuff on the old computer ........ new computer.
R    That’s good. So that’s all stored away on the new computer. So it’s somewhere there. Yes, Good
GS   When my Dad got a new computer he had this little thing, like, its like a little box that sat next to it. And it saved all his photos and songs to it and then he just um downloaded them.
R    Good, so if people do that they’ll be able to keep updating their new computers but if you can imagine that happening five times it depends on whether they will go back far enough. Um, so the last question, um is about video. How many of you have replaced a video player with a DVD player?
GS   We have both.
R    So you have both. So you’ve all got DVD players have you?
   Students    Yep, yep.
Alright. And um, if you’ve got DVD players or a combined one, or whatever you’ve got. How many people can still play videos then at home. You can all still play your old videos can you?

Students    Yep, Yep, No, No. (*Students talk over each other*)

R          OK, so you can’t see your old videos and you can’t see your old videos,

GS        No

R          … and you can’t either. So there we’ve got another thing. If we’ve got important videos from the past they maybe not able to be seen. So that’s something that’s of interest to think about. How important are these things? We can’t keep everything, we’d just get lost, bogged down in too many things. Are there really important things that we might be forgetting about that are getting lost? And so that’s really my next question for you. **Do you or your family have things on video tape at home that you think could get lost and you might want to look at again in the future?**

R          You’re nodding. Yes. What do you think might disappear that you might really like to have in the future?

GS        I do um ballet and I have like videos of the productions I’ve been in. And its - I quite like looking at them.

R          But, but you can’t look at them at the moment?

GS        No

R          Alright. So that’s something to think about. And there are people in um – there’s one particular person in Dunedin who is um, has set up a business doing that. So people go to him, take their tapes to him. He converts them to DVD. Of course we’ve got to remember when DVDs - they’ve only been in about three years haven’t they – when they become obsolete you’ll have to remember to change things again. So ….. And you have you got some things at home that you like that are on video?

GS        Mum has all these videos when I was a baby ……………

R          Yes

R          And you’d like to think that your family or people in the future could see those, or you could see them.

GS        Mm. Kind of.

R          And you at the moment you can’t?

GS        Yes well they’re kind of embarrassing anyway. It’s kind of a good thing.

R          You might go through the embarrassment though. (laughs) Yes.
GS  We’ve got some of my nanna’s wedding where I was a flower girl. And I was at my auntie’s wedding where I was a flower girl too.

R  Yes. And so they’d be really important to keep those.

GS  Yep

R  It’s like we used to have um movies, old home movies that people used to make before videos and they’ve gone that way. They used to have a projector and you had to put the lights out and everything. And some people got those put onto videos but of course they haven’t taken the next step now of getting them put from videos to DVD. So they might again lose them if they don’t keep up.

R  Right and so I think that’s really um all that the things I’d like to talk about with you. Has it made you think about any things you hadn’t though about before?

Students:  Yes, Sort of – (voices talking over each other).

R  Right what, what sorts of things are you thinking about that you hadn’t though about before?

GS  Like how to do different things on the computer with photos and how to save them and that.

R  Yes and how to keep them for when you want them in the future.

GS  Yes.

R  And what about you

GS  Well I never really thought about like, if say the computer crashes and you can lose all your pictures. I never really thought about that.

R  Yes. Thank you very much and I’m very pleased to have been able to have talked with you.
Interview Notes

M6i  
Saturday May 1
This was the first interview and I did not have recording equipment but given the nature of the person who had suggested an opportunity to talk through his answers to the questionnaire I think that no recorder was best in this case. Doing the interview in his home turned out to be very valuable as I was shown things that I would be unlikely to have picked up from a group interview or one in a neutral place. His wife occasionally added her comments too and they were very valuable and highlighted something I had not picked up strongly from the interview. Her purposes for photo taking were different from his, but he was the family photo taker.

The method used was to go through the questionnaire and to ask for clarification, or information where there were gaps, followed by modified versions of the extra questions.

<table>
<thead>
<tr>
<th>As recorded</th>
<th>Themes, key words</th>
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<tbody>
<tr>
<td><strong>Question 1 &amp; 2 - Cameras and storage</strong></td>
<td></td>
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<tr>
<td>He still uses a 35 mm camera for some purposes. He believes it gives him better photos and it has removable lenses. He had been using it recently and had film ready to be developed. Carries a digital almost everywhere with him, but if he was going to take special photographs would use 35mm.</td>
<td>Quality</td>
</tr>
<tr>
<td>Storage methods - descriptions added. He has a system of shoe boxes which contain photos in their packets. On the back of each photograph is written a code for the negatives and their date. In exercise books are listed in order for each set of negatives what the photograph is e.g.; Xmas Day Each photo also has a unique number. He hadn’t used it for a while and needed to refresh his own memory about exactly how his system worked. Updating it was one of the things he intended to do this winter. The system dated from 1985 until around 2006?</td>
<td>Portability of digital.</td>
</tr>
<tr>
<td>“Got to catch up” When asked how much “Since I got the digital really”</td>
<td></td>
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<tr>
<td>With digital his images go from Camera to computer to albums (he likes printing all his own photographs and has a good printer and uses suitable paper.) - to CDs to back up printed images. using them rather like negatives. CDs have different topics as do albums e.g a particular trip, or “Best of Dunedin”, “Best of Otago.” DVD is only used for video.</td>
<td>Careful system, but slipped behind since digital camera being used.</td>
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<td></td>
<td>Selection</td>
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<td>As recorded</td>
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| He has a moderate sized room used as an office, with computer, which mainly has photograph albums and photos stored in it. Dozens of albums of different types plus photo boxes. One is nearly a metre tall and has pull out wooded topped photo envelopes all down it.  

Another thing stored in this room is his matchbox car collection which is also photographed to have a record of all of them, larger model cars too. Record of cars kept in same room as cars.  

Q4  

D said they should have double ups of photos. When they went away for 6 months they did put things with their son - not sure whether that was originals or duplicates. They could lose everything in a fire but were unaware of how they could be backed up, or what to do about them. Having copies with their son was one suggestion. They did not know about internet possibilities. Asked for information which I supplied. D said the photos of Rachel (their daughter who died in a car accident a few years ago as a young adult) were most important. They thought they definitely needed to do something about this. *(Will follow up)* His GPs? family home had been destroyed by fire so it was something they knew was possible.).  

They had been irritated by being given some family photographs which had not been named. D said she felt guilty - they tore them - no use, may not have been even family, just friends. they felt so bad about it. Annoyed again when some unnamed ones wanted for family tree came back a second time. They are adamant that all theirs will be named.  

Q 12 b Doesn’t know how to manipulate photos except for removal of red eye, simple cropping and blowing up. Also believes the photo should stay as taken. you “try to make it how you want to see it” So you don’t want to alter it. For significant changes to photos he wouldn’t do it even if he knew how.  

Q 13  

Although he has numbered all the options he doesn’t actually use the lower one as shown by dashes for 8, 9 and 10 in the next table. A further option which he | Environment shows importance.  

Collector  

Loss possible.  

Intention to act to avoid potential loss.  

Guilt at destruction of photos.  

Unnamed - no use.  

Creating a photo - framing. |
As recorded | Themes, key words
--- | ---
has recently adopted is to view them on his very large screen TV which is also used for playing videos. | New technology

Q 14 For his slides being converted he has given an additional reason of expense. He has 4 - 5 cases containing 150 each and would still like to convert them.

Q 15 he did not understand the question. Still seems rather unsure, possibly because he doesn't think he has understanding of what technologies could be available. The question was raised - maybe by D. as to how people would know how to get them if they were on the internet? Best in albums.

15 F
As far as editing videos is concerned he just takes out the bad bits, such as leaving the video on by accident and it films the ground. Continues to use videos and still - maybe not as much as when video was novel, but still takes it on trips and uses on family occasions.

16 - “Great one for taking scenic pictures. More into that than anything else.” He wouldn't go and wait for a shot, but if he had the camera with him would take it. Example of the recent harbour photos at sunrise (one of which has been entered in a free newspaper competition). He had the camera with him and was on the way to work. D interjects to say that he has to be told to take people photos. She reiterated that later and says he needs a real push. She is not familiar enough with the cameras to do it herself.

D is strong about keeping named family, but recognising that son may not want their trips.

Extra questions
Answers embedded in the above, as far as they went. No suggestions about how people can be informed about possibilities of photo loss, but pleased to have had their attention drawn to it and want to act to ensure that doesn’t happen. Couldn’t really articulate importance, but the room of photos speaks for itself. He is a collector e.g cars as well and a reference was made to that desire to collect.
Interview ----------- room, ----------- Library

Subjects: M7e and F5i

Int: This afternoon were recoding the digital camera survey interviews and I’ve got a group of two with me.

I’ve been through both your questionnaires

I thought that I’d just pick up on a few things that came through from the questionnaires first. Now in one of the early ones I asked what you took photos of and you’ve both given me that information. Since then I’ve interviewed someone else and I’ve discovered that it was perhaps a question I needed to ask particularly with regard to scenery and family. You’ve mentioned both scenery and family, but do you have a preference for one or the other, or is one your passion and the other you take.

M7e: I wouldn’t call it a passion its just whatever is around. If there’s family around well they get the photographs taken, there’s a nice scene

Int: Then that’s what you take. Yes.

Int and ........

5Fi: Probably about the same except that I would probably add that I sometimes take photos in a work situation

Int: Yes You’ve actually mentioned that.

5fi: because if its something that I don’t. if I’m visiting and I haven’t got the hands on experience and I want to tell people about it then its useful to have a photo to show what it is. I like to have concrete things.

........ tape problem

Int: And that work one is an interesting one and a little bit different to the way some people might use the camera.

5fi: You’ve got to remember and since you’ve got digital cameras that you can actually They’re small enough that you can take them with you.

7me: Yes also you can take as many as you like of family and that sort of thing and then you just sort out the good ones later. It costs you nothing, not as if you were getting them all printed.

Int: I think that’s a good point that its not going to cost you anything and to me that’s a big advantage isn’t it. it costs nothing and you sort later.

Now one of the points of interest that I picked up from yours B....... was you made reference to digital photo albums and I just wondered what you actually use and what you’re doing there?

5fi: Umm Yeah I , I have got some that I have organised into albums on, and have put them onto say a DVD. SO I’ve. It’s basically taking it a bit further the ones that you select.
There are still some that I haven’t printed off, but they’re there, and they’ve been sorted and they’re saved on the DVD or a memory stick.

Int:  You’re not .. what I was sort of interested in, you’re not using specialised software. You’re not using one of the services that’s being offered on line. You’re just doing it yourself and that’s your digital photo album.

5fi:  Yes

Int:  and you’re saving them to DVD and memory sticks.

5Fi  I have used one of the online services when my son got married. It was an offer from one of the camera places that you could .. and so they provided you with the software and you just arranged it one the pages and then they printed it. It was a really nice thing. I did it for my mother and for other extended families.

Int:  So would that have been described as a photo book? Is that how they promoted that?

5fi:  I think they do promote that as a photobook. They’re actually quite, you know, they’re quite nice. I think it was an offer and it cost about $20. It was quite reasonable.

Int:  That is very reasonable.

5fi:  It came as a voucher with something else and I thought uum yeah I better use this. I hadn’t seen it before.

Int:  Its interesting that since I’ve been doing this which is about four years those sort of photo books and those offers have come into being. There wasn’t anything like that around when I started doing it and so it could well be that there is a swing back to people having something more tangible from their digital photographs. Right.

Int:  Just one other question relating to that part which was sort of about how you stored them and I’ll ask both of you the same things. When your photographs come from your digital camera they’re commonly coded with a number. Do you rename every one of them.

7me:  Yes I do. I do them at the time because otherwise you have so many and when you have so many you can’t remember the details, so as soon as they’re taken off the camera, then they’re named and numbered and put into their appropriate folders.

5fi:  with an approximate date like I would say a month and a year, or even just a year.

7me:  Just as a little . in the early stage found I had to number them to keep them in order when I just named them. When I just named them they went into an alphabetical order and so they were all out of place and so I thought I’ll beat you and so I just numbered them 001, 002. It seemed to be that they recognised the numbers, numerical then alphabetical and I’ve continued to do that.

Int:  And like you I operate, well for all of my files, I operate systems like this. So this year mine have been prefixed with 10 for 2010 and I could have 10 Jan and then go on so they would come in there.
5fi: That’s a good idea. That’s a good idea. In fact this is probably out of sequence but I guess doing the questionnaire reminded me, because I’d had my mother who is 87 on my back about who she wanted to give which photos to whom, of my brothers and sisters and so I got tired of the reminders and I thought were not going to have arguments if, when she goes. We’re going to think about this so I bought for her, and she is busy kind of just sorting out her photos and then we’re multiplying them by four so we all get the same. But I’ve got them in and it costs quite a bit of money, but rather than put them in albums I’ve got from one of the stationery chains .. its kinda like a box with umm almost clear files -

Int: I know the ones - they hang from them

5fi: Yes. it had space. I think if they’re 6 X 4 photos. Think you can actually have 12 in a thing and you can actually store I think, something like 70 or 80 actual. That would be enough. So at the moment what she’s got, I think to do and I said I wouldn’t have time to help her. So I hope she stays around until then. But the next school holidays. I’ll giver her. we’ll make a couple of days and we’ll rearrange and she’s got the little labels and things like that so she’s actually spending her time doing that.

Int: Is she going beyond naming people on the labels? Is she putting any information about the context? the place, that sort of thing.

5fi I suppose along with that umm some time ago I recorded with her her stories and I’ve roughly typed them up. I’ve kind of arranged them in sequence and given them things and so ............... tape problem.

Int: Just moving on umm now. The back up was interesting. Your backups were duplicates with family mainly so that you felt that important photos would be with other family members and that was a chance otherwise anything happened in your house, they’re gone.

You have very good backup things but they were all in the one place.

Yes

and in fact they were in the one room.

That’s right

and I’m interested to know since doing the questionnaire have you thought any more about that?

I’ve thought about it, but not done anything. It’s still on the list of things to do. If ... For example I could disconnect my external hard drive which has got all my photos on it and pick that up and run

Yes

Along with lots of other things. but if it was a burglary. It’s all gone.

Int: Yes. And I think this one of the things and despite your best intentions you don’t necessarily do things. I’m very aware of this because I’ve been looking at it and seeing what other people are doing and yet I still feel that I’m careless about it. I do have most of
the time my really important old family things are backed up and they are in other places. They are at my place, but they are not in my house. I’m lucky that I’ve got external buildings which are a bit removed from the house and so I’m actually doing that. Most of the time, but I’m not keeping up with that so key things are there.

Yes I’ve got old photographs that I’ve scanned and through the computer I’ve got them still on the hard drive and also got them on disk.

Yes.

But again.

Int: They’re in the one place. and that is a critical thing that come up over and over again.

Yes

Int: There was a piece in the newspaper I remember and it talked about these practices and it said about someone very proudly showing the interviewer Yes here’s everything backed up to my hard drive and there was the external hard drive sitting right beside the computer.

Yes

Int: Where it would be picked up in the case of theft, or whatever, or damaged in the case of fire.

5fi I have learnt that I had my computer stolen, laptop stolen, here from home. Just picked up

Int: Ohh really.

5fi Just picked up and

7me A laptops so easy to take.

5fi I had just come out to a meeting similar to this and umm opportunists. Someone obviously saw me leaving and went. I never keep my external hard drive umm plugged in when I’m not there.

tape problem

Int - So external hard drive is in the handbag.

5fi: Mmm

7me That’s a good idea.

Int: Yes Well I put my
5fi: Occasionally I’m in places where I use other people’s If you’ve got that. I use that. It would show a presentation. It’s all on there so its only a case of plugging in to someone else’s computer.

Int: For this project, of course, I’m very aware of that too with all my records and I tend to put my memory stick, where I usually back up each day but not always, but I’m pretty well backed up there and I put in the glove box of my car. So its sitting in the glove box of my car today so its with me and the other things at home so the chances of both going are reduced.

Int: All right umm. Just moving on, moving on a wee bit. I found it interesting from yours that you talked about going back to the old photos and looking at cars, and houses and furnishing etc. Ahh which is not something that’s coming through strongly in the questionnaires. ANd umm I wonder if I could just ask you W .... With photos that are displayed and, its hard when you’re filling in a questionnaire to sort of think what’s the person getting at here, but you had them to be seen which is, yes, can I take you a step deeper than that. Why is it that those particular ones are selected. What is it that makes you pick those ones out?

7me: Well they’re family photos different stages of their life and the other that are scenic photos I just like them.

Int: I’t just an appreciation thing with them.

7me: Yes, it is.

Int: You like it and you think that tother people might like it too.

Int: That’s right

Int: Yes, yes, good photos.

7me And the family photos when the family visit especially some that we don’t see very often, they’re always keen to walk around and look at them.

Int: Yes.

5fi See if they’re still in the ..... 

7me: Yes that’s right.

Int: Yes

Int: Now the other one has . Next question we’re up to question 12 I’m not going through all of them here - what is interesting is the one about % of the photos that are kept and printed etc. and modified and here I find I get extremely different results and umm. You estimate that you print about 20% of your photos

5fi: Mm

Int: and you’re only printing about 5% of yours
7me: Yes, very few. Only the odd photo to go on the wall and if somebody is .......... tape problem. You print it there and then and give it to them.

Int: Yes

7me: Rather than say well I'll get it done for you. with the home printers they are definitely not as good as a good professional print job so if its something that you really want to keep. The home ones seem to stand up to it, as long as we've had them we don't know really know how long they are going to last

Int: No you don't know do you.

7me: No but they seem to be all right in an album, where they're away from the light and the air and so on, apart from that putting them on the wall its only a matter of months' sometimes and they start to fade.

Int: You're getting deterioration.

7me: The beauty of it is that you've still got the original that you can just print off another one for just a few cents.

Int: Yes, and I think that's a matter of interest too. I umm had the situation where my mother had photos that not terribly many other people had and my sister gave them to her and they were just printed on ordinary paper and my sister died. The computer she was using was an old one, the family bought a new one, all those photos are still tied up, it was actually one of the reasons I started this project. All those photos are still sitting on that little old Mac Classic at her place and whether anyone will ever access them, I don't know and they are the photos of the first grandchild. Ahh up to about the age of three and so yes and of course the papers copies that Mum's got they're not much good. I've got one ore two that were sent on email that I've salvaged and mm.

Int: Very big. You also modify quite a bit. You enjoy taking a scene for example and doing something with it. Would you like to describe what you do.

7me: Well I take it as I see it and if its, when I get it on the screen and its not as good as I saw it Well then I fiddle with it to make it better.

Int: Yes

7Me Using Photoshop most of the time

Int: So you use Photoshop in preference to the sort of things that come with your photo management programmes.

7me: Yes, definitely. There is a little programme that I've got and I have updated it not too long ago called Ashampoo. Its amazing. You optimise it as I say and see the change and if you don't like it you can just take it back undo it and you've lost nothing. For a while there all my photos were going through that and coming up every bit as good as what I would get them in PhotoShop.

Int: Ohh, Good.
7me: Yes so it's amazing. I always try that first and if I'm satisfied well why worry about all the extra work.

Int: Yes, yes. I have a Mac so I use iPhoto and it's probably a wee bit like its enhance button and sometimes you see a significant change in it.

7me: Yes

Int: I'm always cautious because I don't want to lose my original and if I save my other one and that it actually saves it over the top of it. Yes, should make a copy first. It's sort of not set up to encourage you to do it that way but I need to explore it further. Yes

Int: B..... You don't do a lot of that

5fi I don't do a lot. Maybe because it's time and precisely that and it's probably just lack of umm skill.

7me: Under file and then duplicate

Int: They handle them differently though I Photo doesn't actually have that available to you. I have found out how to copy them I need to go back again and remind myself.

7me You need to be doing these things all the time for a while. Once you've done them for a while your remember it

5Fi And you get a pattern of doing it.

7Me: Yes, yes

Int: Right. Now neither have put them on the internet. That's not one of the ways you manage things and that's fine. And the other one was I just wanted to ask you when you were talking about sharing with people and they were numbered from one to ten, you had the DVD ranked at 1, but then on the next sheet where you had who you shared DVDs with you had a line through that. You didn't have anyone, so I thought oh there's something, something not fitting here.

7me: Perhaps I was meaning that if I was sharing them which I have done, I've put a group of family photos onto DVD and sent them to daughters.

Int: So the line through DVD was just a mistake.

7me: Might have been a blank moment or perhaps at that particular time I didn't understand.

Int: Yes, no that's fine and you would rate that as a good way of sharing.

7me: Yes

Int: That would be something that you would do now.

7me: Yes, because if you put them on a memory stick unless you put it on the other person's memory stick you don't get your own back.
Int: And memory sticks are so tiny and can be lost so easily. Mine is on sort of a big clasp.

5fi: I do wonder with technology and things like that how long they're going to last. Been through a whole lot of formats and how long they're going to last.

7me: They do also break down. Umm...... same as the disks will. it's a known fact that the memory sticks will ...... tape problem. You can't. not all that dependable.

Int: And I found when I was working. They were umm, viruses were picked up on the memory stick and I've got two or three useless memory sticks. The one that I've used since then, the big one that I've bought and used at home, is fine and it seemed that when I was in a multi user environment it was more vulnerable.

7me: I'm very particular where I use mine.

Int: Yes, Yes, so. It’s just five past two

7me: Do you know you can put your name into your memory stick?

5fi: Go to properties - yes

7me: .. properties , yes
and type in your name and then if you've lent it to somebody and they plug it in and up comes your name so that’s a wee thing to jog their memory.

Int: Your name comes up. That's a good point.

Int: I think due to the fact we were a bit delayed getting started I'm just going to keep going. ......

Int: That brings us onto this next question here about how we can access our things in 20 years time and I think you said you didn't know, and that was quite right because none of use can know, but am I right in thinking that you’re aware that there could be a problem, or that we will need to have new technologies or new ways.

7me Well there will always be new ways coming up, partly through competition, but also new technology. You see DVDs are old hat now ... Blu ray...

Int: That's what the university is converting all its files to; its archive files for the audio visual. They are going onto the blu ray technology.

7me: Surely you’ve got to keep some machinery to be able to handle the old storage devices.

Int: What I’m finding so far is that people lets say at first stage of conversion are reasonably motivated to convert so people who had old movies were motivated when videos came along. There wasn’t a lot of conversion went on but there was some and so those people who salvaged their old movies converted them to video. What they haven’t done is the next stage on is covert the videos ..
7me: That’s right

Int: ... to new technologies and this is what I see is the risk with the whatever medium you put it on. Yes people will do an initial conversion. Its active and the thing I’m interested is the automation of conversion because I think unless we have automation of conversion its not going to happen and these things will be lost.

And at present it doesn’t even seem to be an area of particular investigation, but that’s something that I intend to follow up further. I’m not in an area of hardware development where I can do those sorts of things but I can talk to people who are and find out where that sits in terms of their priorities.

5fi: I think there’s a real hole, even with you know like floppy disks and getting them onto CDs and then DVDs. You know, one of the reasons we have got and older computer and when our kids come home I’ve got to absolutely forbid them from plugging it into the internet because I don’t want any viruses from their going into our system, but simply because its got, its the only one we’ve got now that got the floppy disk. (Interspersed with yeses from the other participant)

...trouble with tape.

5fi: some external things. we did that with some of the black and white photos.

Now when you say , can I just come back to that, when floppy, you’re not talking about the big floppy you’re talking about the little floppy.

5fi” Yes, not the one before that. Yes cause that was an initial. what were they called.

Int: The early Apples and those they used them.

5fi: They were quite interesting yes, so we’ve taken some photos and collected them in families, like black and white photos and no-one had the negatives and things and we’ve taken them and had the negatives regenerated but also had them put on DVD.

Tape problem

7me: TV have say 15 years old now and they are losing their colour because they are magnetic.

Int: So videos 15 years on

7me: are noticing a deterioration in them

Int: Yes. yes

7me: Any that I really want to keep I’m putting onto DVDs.

Int: Now I was told recently that there’s a whole area there again that I need to explore but, places like the Hocken for example have got a whole lot of things there whether it be sound or whether it be early film, earlyish film which they can no longer play because the technology has changed. Now there’s the National Film Archive, I’m not sure if that’s its right name, but a group like that. They will take old film and they will convert them, presumably at a price and they retain the archive, that’s the condition you do it and they
supply copies back to the people, which sounds very good. But the question there is, and that’s what I’ve got to find out yet, whether places like the Hocken will hand over their originals in return for copies that will allow people to access it. Because what happened apparently with TVNZ, a lot of their early tapes were simply taped over. So there’s no record of a lot of the early television in New Zealand because of that. That comes back to the other question which I think you two both raised early on is what do you select? You talked about selecting things. Because you can’t keep everything it just becomes a lot of meaningless junk if you try to keep everything.

7me: And ... in particular with movies, videos and the like. It dates. Once you’ve seen it once who wants to look at an old film that you’ve recorded. Don’t want to look at it over again.

5Fi: More than likely go down to the Warehouse and get the DVD for $20.

Int: A couple of the last two things here as far as of going through the questionnaire’s concerned. In your case your family studied photography. Did the one who did a fine arts degree include photography in that, or?

5Fi: It was part of it, I think the first two years, the photography was part of the course. Tape problem.

Int: Why they were interested in photography. Do you think was there a strong family interest? What do you think led the to develop that interest?

5fi: I think there was more the interest, the art was

Int: So they came at it from an art photography perspective.

5fi: Yes.

Int: You had photography as a life long hobby. And any ideas as to what led you into to it in the first place?

7Me: Umm, No I really. I had a little fold up Brownie and I was a model, still am a model maker and I liked to photograph the models that I ....... tape problem. So I just used her camera and then I bought a camera of my own which I must have bought out of my first pay I think. Cause I can remember right back, photos that I have taken go right back to when I started work.

Int: That’s interesting because one of the things I’m finding coming through in a small way is that the desire to have photographs and keep them and do things with them seems to go alongside collecting other things.

7me: Laughs. Yes, yes.

Int: You’re not the first collector I’ve come across. I don’t know how frequent collectors are. Interesting so. I’ve had a match box toy collector.

7me: I’ve got those too.
Int: Yes, so that’s quite intriguing because they’re, in each case manageable things, aren’t they, they’re smallish manageable things that you can collect and enjoy on a small scale.

7Me: Yes,

I cannot understand people who do not have a camera and there are lots of them.

5Fi: Mm

7me: They’re not interested in recording any events of any sort, or anything.

Int: Do you think that’s still the case.

7Me: Yes I do. Even with digital where it’s so easy there’s still people who are just not interested.

Int: Mm. I suppose you notice them because um

7me: Because I’m so interested

Int: Yes

7me: they stand out.

Int: I’ve just found there’s just so many of them around I guess. I went on the Taieri Gorge walk on Sunday and of course there’s just camera in all directions there and I was intrigued because 440 people and of course you can’t see what’s happening so they’re doing what people do at sports events. They’re holding the camera up here not knowing what they’re taking but pressing and clicking so. That sort of brings me back to something else that was there too.

My next general questions which was what is it about a photograph that makes it so important to some people. So what is it actually about it?

5fi: I think it might be a memory of an event, a relationship, a time, a place that are not current.

7me: I would say too yes, just a record of events and family as they’re growing up and also places that we visited. Can always relate back to something, when you think now yes we had such and such a car

5fi: That sounds like my husband.

Int: and cars.

7me: We did that trip in that car.

int: A trip that. fine.

The next general question is how much has your photographic practice changed over the last 10 to 20 years?
7me: Yes, dramatically.

Int: In terms of, the numbers of photos, or what you do with them?

7me: The numbers because of the digital age and with other people in a group.

Int: Right

7me: And therefore competition.

Int: Right now that’s, that’s interesting. So you’re talk, referring to SeniorNet or to other groups?

7Me: No SeniorNet

Int: So the fact that its digital has brought together a number of people who may have been getting started in digital photography and when you say competition that’s real or -

7me: That’s not quite real. Best photos of the month we’ll do our best and bring a photo along. Sometimes I’ve a set subject

Int: Yes.

7me: And they’re all just put on the table and its a show of hands voting for picture of the month. But we will try to do better than last time. It also creates discussion and so improving our techniques.

Int: So, this is interesting because people used to do this in camera clubs didn’t they. I’ve never belonged to one, but I understand they do. But in this case it was probably the digital nature of it that brought the people together.

7me: Well, yes, because.

Int: It was a new technology that was being mastered.

7me: People are more technically minded nowadays. I was in a camera group in Cromwell, a small group and we did much the same thing there.

int: And that was pre digital.

7me: Yes definitely.

Int: But your interest has grown and shifted a lot since the digital. And did you, previously you kept most of your photos in albums did you?

7me: yes

Int: But the albums. If you were sitting down with family to look at some photos, how would you look at them now, what would your chosen way of looking at them be?

7me: Still the old albums but then more recent times on the screen.
Int: On the computer screen.

7me: Or if they're still on a camera they will go through the TV.

Int: Yes. and for you?

5fi: Yes it probably has. I mean the umm, we bought for Mum one of those digital frames and that's actually been very .... tape problem. She can plug it in and you know its like having your own little TV ..... more public than having to you know, leaf through a book. And I suppose the other thing I've used them and its probably me being you know into the creative things and prison volunteer work. And I have been involved in the prison .... and lead them. They were looking for something to lift them, there's nothing much else lifts them down there and I found you know like, you know you get in your computer, somebody will send a witty? sort of thing. I find I can actually use photos I've got or photos that I take.. or ... new testament which again is a bit hard for them to take any message out of and so sometimes I can take something that might even be umm, something to make you smile and they have now the technology, so I'll do a PowerPoint.

Int: So they've got a data projector

5fi: They have a data projector. Yes. But you can't take a memory stick. You have to have it on a DVD.

Int: Ohh, Right. So you can't take anything out, but you can take it in.

7me: It could be used a s a weapon I suppose.

5fi: You can't take a memory stick in there.

I found I quite enjoy doing that and I might put some music on it too and it hads given people an opportunity for people to look at something outside and “remember a time when”

7me: Do you put PowerPoint presentations together do you?

5fi: Yes, yes, I can do that yes. I do for the work that I do.

Int: Is that something that you've done, or

7me: No I haven't the nearest to that I've done has been to make up a slide show of photographs with music, background music.

Int: Yes, well its very similar to that. It's extremely easy to do. The music sometimes not as easy, but the photographs there’s no problems, There’s quick ways, quick and dirty sort of ways of doing it, where you just create an album and let them all drop in and show, or you can organise your own and do different things with them and have different effects and whatever, but it is very very straight forward.

5fi: Again its just using your computer technology.
Int: Now the last you two don’t have to rush do you, are you all right for time........ Now think probably we already touched on the changes being about printing and not printed things any more. In fact I just had the intriguing thought when I was in the library this morning reading the early definitions of photographs, and he’s saying about them being light actually creating the picture on paper. And I thought these things we’ve got now, these digital images, they’re probably by one definition, not photographs at all. there something else. They’re digital images and they don’t any longer meet the definition of what a photograph is.

7me: They’re always referred to as images aren’t they?

Int: Yes. so we’ve we still think loosely in terms of photographs, but they are not photographs at all.

5fi: No its interesting

7me: Whole lot of pixels arranged in order that give you your picture.

Int: And that’s coming back to my concerns, exactly that, That we don’t have something solid tangible that we can pick up, if we don’t have prints of them. And we’ve got this fragility of the digital image, and that it can so easily be damaged, wiped. The usual, frequent answer is put them on the internet. Get them away so they’re not able to be affected by fire, flood, burglars, whatever, but we’ve got other problems there. Because some sites like Geocities, is one that comes to mind, because it was one that lots of people used for their, to host their free web pages and things like that. It just disappeared. So while we might be putting things into Flickr or into something like that, there’s nothing to say that one day Flickr might not disappear.

7me: That’s right.

Int: And you’ve also got, certainly hope it never comes - if there was to be war or something like that we’re still reliant on connections. That’s one of our problems with speed in New Zealand isn’t it, our internet connection, actual cables and things that restrict what we can get. So it seems like potential problems. But if my concerns about what people might do in future , if they’re valid. What could we do about it? What possible solutions, as far as ..

Tape ends. Notes made on paper for short remaining time.

Q3

7me: Only way. Select photos and get them quality printed. Don’t know how good 12c Harvey Norman’s are. Go to professional photo shop. Only way to do it.

Another guy and he cobbered up first day at high school. They had the same cameras. They developed and printed their own films. Kitchen sink ones are as good, if not better than ones from the chemist. (He talked further about this probably being because they used fresh solution and commercial developers might not have.)

5fi:  Lessons need to be absorbed into an academic discipline. e.g history, sociology, where we look at how we record about ourselves. Interplay between industry and social

7me?: We are now more aware of old family photographs and there is increased interest in genealogy. Old photos are being scanned.

Can be a problem that no-one takes responsibility for family photographs. (I explained about MM memories project - shifting responsibility from individual to the community - a place to go to.

Can be gaps - B’s father was in POW camp, only one photo as they left for the war. But they were so pleased to have him back that the gap did not matter and it did not seem right to ask questions.
**Interview with 4fi**

Tuesday May 11.

Int: Now what I'm going to do. I'm going to run through the questionnaire, but not every question so I've gone through and I've picked up a few points that I want to follow up and then I've got three questions, three general questions which have merged from the overall questionnaires that I've done with a number of people. And in looking at the first one you described in quite a bit of detail how you put things into iPhoto for preference and iPhoto is what I use too and I'm not sure that I'm making the most of it yet. But I have noticed is that unless you specifically do it the files are not renamed so I'm interested are all your photo files renamed.

**Laughs.**

4fi: Only ones of importance. But with iPhoto you've got the events which is really handy and you can just scroll the mouse over the, each event and see a quick sort of, almost like a quick slide show of what you've got in there. Each event thing is named. The events folder is named with something that will be descriptive of the contents of each event.

Int: Right, yes because that's what I notice that um and even if I changed it its not actually changing the filename it just gives it a title.

4fi: Yes.

Int: So to me that was a little bit confusing. and I agree with you scanning through the events is a good way, but I'm thinking about other people, or once you get many thousands.

4fi: Yes

Whether that becomes a less helpful way of doing it?

4fi: No, then you'd be

Int: You're searching and how you'd search for photos within that too.

4fi: Well I did some photoshop courses and I can't remember, I think it was Adobe Bridge , or something, where you imported all your photos in, it was kinda like iPhoto, however, you had to name each photo and then order it into a category, groups, landscapes, whatever, So it was for me, it was OK, but if you've got iPhoto why bother. So I don't bother with that. Cause iPhoto has everything although I found I now have a new Mac, an intel Mac, and new software which I'm not using very much of because of my old Mac is still working perfectly well and it has thousands of photos in it which I haven't actually imported into the new one. SO I haven't actually sat there and gone through and organised everything. Because as you know once you've got thousands of photos finding the time to sit there and go through and organise every single photo and write your little descriptions, and date them and whatever, and rate them and whatever you want to do is time consuming.
Int: It’s very time consuming and I um actually timed myself once on a whole lot of stuff and when I came back from the North Island this time last year. I went and visited family members and then came back and did them all. And it’s a very long time that it take just to do basic renaming and then I thought that I had to export them from iPhoto. I found later I probably didn’t need to, but at that stage it was new enough to me that I thought I had to so I’ve ended up with two copies of them.

Int” But, yes. so that was my first thing. it’s interesting that I am coming across people. I would say people either rename or they don’t, and the people who rename all do it as soon as they download the photos they’ve taken that day and they name their files and there are quite a number of people who do that. So that was interesting to find out.

4fi: OK, so how many photos are they actually downloading at a time.

Int: I don’t know.

4fi: Cause, I’ve got a 1 gig card, actually no I think its a 512 and it takes about 98 photos. If you’re just quickly importing them and then you’ve got to dash out. You can’t actually be tied to your machine.

No, no.

4fi: So they just sit there in their events and you just know what you’ve got so you know where to go.

Int: Yes, yes.

4fi: But I’m finding with the iPhoto on the old Mac which is using Tiger 10.4.11, something in one of the updates for iPhoto is now no longer allowing me to get into the iPhoto library from other applications, so I’m having to find my photo drag onto the desktop.

Int: That’s annoying

4fi: It’s a right pain.

Int: Because I can just drag straight out of iPhoto, looking at them, straight into anything.

4fi: But I used to be able to if I was in a Word document go to insert and then have direct access, but not any more.

Int: Right.

4fi: But for the new iPhoto I have no idea.

Int: Yes. Well I’ve just upgraded to the new iLife package, so I imagine that will have the new iPhoto that you’ve gone to.

4fi: Its 09
Int: Yes, yes, I’ve got that. And it’s got the face recognition capacity, but that’s a wee bit of a joke actually. Yes it does but it also has men relating to women, and some funny things, it doesn’t always work by any means.

4fi: I must investigate.

Int: I’ve explored it. Now question 6 was one where I asked about what you did about keeping things safe and your response to that was that it was scary because you could potentially lose all your photographs.

4fi: That’s right.

Int: And so the question that I want to ask you now is have you done anything about that. Have you changed your practices at all since doing the questionnaire or are you still in a position where you could lose everything if there was a calamity of some sort.

4fi: Umm, if there was a calamity that was solely computer related

MM

4fi: Umm I know here at university I also have an iphoto library with tons of photos in it and I have an external hard drive. Everything’s backed up onto that. So assuming that doesn’t have a calamity. I’m OK.

4fi: I also have those same photos backed up at home on one computer. I have another external hard drive, which one day will be connected up and back up everything and day when I get the time I will import everything into the new computer so it will be there as well. The photos that I really like I get printed out in hard copy. I find Harvey Norman’s really great because they have specials on 15c printing, or 12 cents. So it’s still, I have a traditional photo to handle and I prefer Harvey Norman because they have a Fuji image lab which supposedly has archive quality printing.

Int: Ohh, that’s interesting because I had somebody raise a query about that, about the quality, of those cheap prints, and certainly I had an experience with one of the other ones and I went back to them and said these colour are all wrong this not the photograph that I can see on my computer and I pointed it out to them. I said look at this computer here, this is not, and so they redid it for me, but they still couldn’t get the colour right and they suggested that I go to a better processing place to get it done. So I wondered about Harvey Norman’s what their quality was like.

4fi: Yes, I haven’t in the last six months, I haven’t had anything printed, but a friend of mine who is a photographer, and had a very good manual camera before digital, and takes very high quality photos. he gets all his stuff done there now and he is very happy with the results.

Int: That’s good to hear.

4fi: Yes, so a friend of mine who used to work in a photographic processing place years ago, worked in a, they were Fuji as well, and she always reckoned that Fuji had the best quality photo paper and the best inks and the best processing.

Int: Ohh well that’s very interesting.
Int: Now as far as at home though with your external hard drives and everything.

Yes.

Int: Is it what many people do, that you’ve got your computer and your external hard drive sits beside it and so if anything happens to it.

4fi: It’s not attached.

Int: It’s not attached. Is it in the same room?

4fi: My one here is locked in a metal filing cabinet.

Int: Right.

4fi: Away from the computer.

Int: Yes.

4fi: If the sprinklers come on it should still be dry.

Int: Right, right so its in a metal filing cabinet.

4fi: Yes Yes and there’s also iPhoto backup on the eMac which is kind of dying, there as well.

4fi: My one at home is tucked away underneath something, yep.

Int: So you’ve sort of, you’re probably, possibly all right, although fire you wouldn’t be.

4fi: I know, I also....

Int: But you have got

4fi: I have got two places where things are stored. But I also have burned the occasional CD, but then I discovered that CDs are not permanent especially they home burned ones because of the dye layer, ... disintegrating, and then it could corrode, and lord knows what. that is my concern because I was always under the impression that you know, you put it on CD and it’s safe. But unless its actually been pressed in the life is limited.

Int: Yes.

Int: Now just coming from what you said there you touched on the potential of using the internet, but you had concerns about it and it seemed to me that were sort of four overlapping concerns and they were to do with security, privacy, who you could share with and ownership in the sense of copyright and things like that. And at that stage you were not seriously thinking about the internet as a place to share through, or to save things onto. Is that still your thinking.
4fi: That is still my thinking. Umm a year ago I had my identity stolen. Umm I was banned from e-libraries around the world. My email and everything was getting ejected from various universities. I was blacklisted on so many places it wasn’t funny. First I heard about it was the IT security people rang me up and said your User ID and password have been stolen.

Int: Really.

4fi: We’re changing your password now. This is only a temporary one, go and find a secure computer somewhere.

Int: So this is from within the university.

4fi: Within the university. It was an old iMac I was using and the antivirus software had been discontinued, it hadn’t been bothered to be updated because Macs are secure. They’re not.

Int: Well you don’t normally. Well I don’t get any garbage on mine and I, so I haven’t.

4fi: Yes I know, but malware and spyware is.

Int: got any protection on mine.

4fi: You need it.

Int: I disconnected Skype though when I started to get really rude things coming through on that, people wanting to talk to me who had pornographic sort of names and I thought, can you see me, can you know sitting there with your wee mac with the wee.

4fi: Put tape over it.

Int: No I disconnected Skype. I don’t use it anymore.

4fi: No I actually have got a second hand laptop and the first thing I did was put soft..? on it and scanned it and sure enough there was a virus on it in an mp3 file. So Macs do get viruses, they are subject to malware and spyware and that’s how mine was compromised.

Int: Goodness, and you’ve been all right since then.

4fi: I’ve got soffice, on it I scan it regulary. I scan everything I download. At home I’ve got Norton’s on both computers umm. I have dial up. So 97 megabytes on dial up for an update is diabolical.

Int: Right, yes, it would be.

4fi: But I wouldn’t be without it.

Int: So that’s going to put you off using the internet
4fi: Oh yes and there are so many sites now that actually just sort of trawl the internet and collect all the information about you, so when you fill in an online survey, your details are out there.

Int: That’s right.

4fi: Somebody knows how to get them they will. Your photos are online there is some way of finding your images. There was actually something in Signal the free paper, that comes out with the newspaper, the TV, it used to be the TV times.

Int: Oh yes, I know, yes.

4fi: It was www.spokeo.com.

4fi: You put in your email address. It will say whether it is valid or not.

Int: Yes.

4fi: Lara actually tried it a friend of hers in the states and her house and everything came up in pictures and stuff, so anything you actually post online somewhere is accessible to someone. No matter how many privacy settings you have.

Int: Yes, yes and I guess that’s the umm, it depends on whether that matters. It depends on the type of thing that you want to put, because now one of the things they’re advocating is virtual hard drives isn’t it. You actually put your stuff out there in the cloud somewhere and your backup and that’s definitely what they’re promoting, so it’s going to be interesting to see the extent to which that is picked up, and what I’m finding is that within my sample, and I have to admit I’ve had a heavier sample .. my sample returns have been more heavily weighted towards the older age groups, than the younger age groups. I’m still struggling. I still haven’t got anyone under 20.

4fi: Ohh, really,

Int: and I still haven’t got any 20 year olds, 20 to 30 year olds. I’ve just about got my 30s full, because I didn’t want just to go.

4fi: We’ve got a 26 year old sitting there and a 24 year old that sits there.

Int: Oh, well. I might be able to.

4fi: Yes.

Int: That would be good I’m still waiting for some to come in, but women are they both women, I might be able to do something then.

Int: But what is coming through is that the literature is saying that the photos are out there on the internet and that people are using the internet etc etc and that’s where all the photos are being stored. And there are some absolutely phenomenal things. I think umm the one for the planes that I read about at Wanaka about warbirds it was something like 12 million images from this one site where the plane buffs went to. So there’s a phenomenal number out there, but the people that I’m interviewing that’s actually not their practice. Which is interesting. The people that I’ve got surveys from.
Yes

I notice. I with photoshop looking for free images. There’s quite often stock photos that you can actually access free and then manipulate and a friend of mine who’s an artist who does what he calls driftnetting, which is going through and finding a photo, an image from the internet which he then manipulates so that its unidentifiable and then he paints it. and that’s an artistic form and he’s done some amazing stuff. So it’s totally unrecognisable from the face?, its manipulated in such a way as to be unrecognisable, but its a source for him to do his art with.

And when you’ve got all your stuff up there, I think anythings fair game. Because there is ways of finding anything you want.

So where’s copyright.

I couldn’t get a photo from the Masters games, I saw it once and I wanted it. I then couldn’t access it but they were all strictly protected. But a friend of mine gave me a print off it, and he said I don’t know how I got it I just did a search somehow and they all came up and I printed it off. And yet when you went to the official site you couldn’t do it.

There’s always ways around,

but he did it by accident, he didn’t even do it deliberately. And yes so, mm.

Right that takes me on then to.

In the one about your photos from your childhood and your parent’s era when they were young adults, you said that there were only photos of people. I then did notice when you went on to other ones there were some photos of other things, but I was just curious, would you like to have seen photos of other things, from that time of your childhood or when your parents were young adults, or seeing people enough, is that all that would interest you?

Well. I’m an artist.

Right.

I don’t paint people.

Right.

For me any image is able to be reinterpreted and I mean it’s nice seeing people and being your family and sort of wondering what they look like but it also nice to place then in context.

Yes.
4fi: If you don’t have the context, there’s something missing. You know and also things that were important to the people, places where they were born, maybe favourite toy, maybe pet or something like that. Just to give you a better picture of the person rather than just the image of the physical .......

Int: I think one of the reasons I asked those sort of questions there was I inherited - got when I bought my house family photographs that are on the glass negatives and the amazing thing about them is, I’ve got the glass negatives and of course there must have been a photographer in the family. They’re even in the boxes ...

4fi: Oh wow.

Int: got the instructions about how you develop them. The interesting thing was there were no males in the family at that time and so we, I can only assume that probably one of those women was a very, because it would have been unusual, was the person who took those photographs and who maybe developed them because they’ve stayed in the family, or else there was a visiting relative or something.

4fi: Yes.

Int: But the intriguing thing about them is that they’ve got everything around them. They’ve got the cows sitting among the turnips, they’ve got the snow, one morning when it ice on the creek, they’ve got the ducks and there’s dogs, no cats, and things in the farm yard. And so you actually, you’ve also got the studies of them. They liked to dress up and get photographed. You’ve got those but you’ve got all these other things of the farmyard around them and their old barn and everything which has been just amazing to see. Cause we’re talking about early nineteen hundreds here.

4fi: Oh fantastic.

Int: And the father of the family died in 1905 and his gravestone is in the same set of photos, so that dates it and then a young relative from up the road going off to war, he’s in another one. So we’ve got that window there. But that’s that’s interested me in the photographs as the much broader picture not just the faces.

4fi: Yes, well it’s interesting actually I was just thinking when you were telling me that I was thinking about what I photograph now.

Int: Mm

4fi: It’s always things and animals, flowers, interesting objects, interesting shapes, buildings, sards?. Very few people.

Int: Well, I’ll just ahead here because that links into one of my general questions. Umm in the questionnaire I asked people about how important photographs were to them and I wanted to take that a bit deeper now and say what is it about something that makes you want to photograph it? Or sort of go a bit deeper into that why do you choose to take photographs of those particular things. So you’ve now mentioned to me a number of things so, what, why do we take these photographs and collect them and have them and what is it that makes us choose certain subjects?
Well, my photography has changed significantly with the advent of digital photography, cause prior to that it was something like $24 to $38 to get a roll of film developed. Umm. it was about $10 to buy the roll of film, the cameras weren’t cheap. and those little wee 110s they always managed to decapitate people, no matter how carefully you framed it.

I’m glad I’m not the only one. I didn’t always but I sometimes did.

Because, somehow the lens and the viewfinder they weren’t co’ordinated.

Or else it was your eyes, or my eyes.

Something never worked right, but then I got a 35 mm camera where things were synced better and that was really, really great. Because film was so expensive you really had to carefully consider what you were photographing. So there were people mainly, and events and things. With the advent of digital photography its opened up a whole new world for me, because I can now photograph things I see as resources. Resources for images that can be processed and made into stationery, made into calendars and whatever, made into art works through using Photoshop and image manipulation software. Umm just making whole visual sort of objects.

Like cards and all that kind of stuff. Umm and as my skills have progressed I can delve into this wonderful digital world ah deeper. I like photographing flowers mainly their structure, but you can also just take an image of a petal and reproduce it round and do all sorts of interesting things with it.

Take a vase and put a petal on it and sort of do a whole lot of treatments so it looks like its really fancy shape or something. You can turn people into aliens if you’re so inclined.

Just unusual things as well, so that you can sort of build up a sort of a multi layered image and turn it into something else. So I like that I also liked the fact that when my cat was alive I could take lots of photographs of him. He died last year, so that was very sad, but I now have a digital photograph of him on my eftpos card. So he’s always with me and he’s working very hard for me.

But to me I think we live in a very visual world now and so photographs and being able to sort of have images and play with images and share images has become more important.

So it’s this whole thing about creating

Creating, Yes.

the image, so the image is not - I think what you are saying is that what you capture initially is not the end point it is just the beginning.
It is a resource.

Whereas in the earlier sense of photography you were actually, the key thing was about the capture.

Yes

And I think your cat one probably fits into that. Particularly capturing something that you might not see again.

yes

Or that was gone and keep

A memory.

Something that was gone. yes.

Alright. Well that’s good.

Now, the next thing that you mentioned in one place was about the old family photographs and about there having been some arguments about these. Not, that there weren’t very many of them and they couldn’t be shared around with everyone and so I just wondered whether scanning and the new technologies that are available with digitising things whether that’s resolved the family arguments?

Well, my aunt, had a whole lot of photos of her daughter who passed away when she was 26 and I scanned them. It took ages scanning them and putting them, burning them to CD. So they can now sit there and watch them sort of on their TV screen, through their DVD player. Also yeah the scanning is good because I was able to scan some photos and get them printed out and they were exactly like the originals and hand them out. So, umm I love technology. It’s great.

When you scan things there seem to be two sort of schools of thought as it were. One is that if you take an old photo and you scan it that you scan it as it is. And for example one man that I’ve talked with he takes to the extent that he not only scans the photograph he scans the whole frame, or the surrounding parts of it. And I take it he wouldn’t do anything with that whereas for other people, like me for example, when I did a little tiny photograph that, from the school that my mother went to and I was able to blow it up a long way and give it back to the local school jubilee committee for their, when they had their jubilee. But I removed the writing on it and I removed the spots on the sky and it had stains across some of the children’s clothing and to the best of my ability I removed those. So what’s your view on that sort of reproduction of the old?

OK right well, it depends on the audience. Who it is intended for and what their aesthetic is.

yes
If they want a faithful reproduction of some ratty old thing and they're happy with the ratty old reproduction. Fine. I did some restoration of some old wedding photos for my mother and her sister whereby I did remove

Offensive items on it, such as you know stains and somebody had folded it and there was a dirty great big crease across it. Somebody had scribbled with a pen right across someone’s face so that was removed and repaired. And then tidied up to restore it to what it probably was when it was originally done. And then that was reproduced in a large form and given back to the families and they were very very happy.

That's good. It was interesting the other day that I saw a view that I'd never thought of before and that was that when people took ah small photographs from the past and enlarged them and put them into new frames and things that they were sort of damaging the authenticity of that because they weren’t meant to be viewed on a larger scale. I thought that was intriguing, because it was something I had never come across my mind before.

I've actually got a very large one, a coloured one, but I don’t when it would have been coloured. I've also got the original of it and the original was the small, the one from the 1880s or something like that. But this one whether it was coloured then, it's been sort of painted, or whether it was coloured by somebody who - there used to be firms who came around and did that. So whether it was done many many years later I don’t know. But I've it got it all framed and it looks all good now.

Would be yes. That's interesting because my family I don’t know whether they were poor photographers or whether the film has degraded over the years, but those little wee tiny, as you say, those little wee tiny things well you can’t really, you know its a person but you can’t actually see it.

There’s no way.

And it depends on when they were taken and some people seem to be poor photographers. I was scanning for somebody and these were coloured photographs and they were all fuzzy when they came up scans and I couldn’t do anything with them, whereas the earlier ones that I’ve got they actually come up really well when you scan them and especially the ones back before nineteen hundred, those ones that are on card they come up beautifully.

The slightly later ones, even the black and white going into the 1920s are probably OK, but some of the ones after that I don’t find so good at all.

I wonder if it was the difference between a professional photographer.

Yes I wondered about that too.

And the amateur with whatever box brownie, they had at that time.
And I was quite surprised that I just bought a book on a photographer who travelled round New Zealand and worked for 43 years for the New Zealand Herald and the Auckland Weekly, later the New Zealand Weekly, they called it. And he said it he was asked to go and take this one off photo of these people on the, at the Prince of Wales visit in Auckland in 1920, I think it was. And what surprised me was that he said he had one chance to get this photo and it was on plate and that they announced to everyone to stand still for 10 seconds. So even that late he as a professional photographer was doing a 10 second exposure, whereas maybe by then they were just about onto point and click, or at least nothing like 10 seconds possibly. So maybe that’s why some of the amateur ones aren’t so good. I don’t know.

That’s something I need to know more about.

And why were they so small.

Yes they were tiny.

Like postage stamps.

Because the professional ones of the 1870s to the 1900s they weren’t small.

They weren’t you could see them.

They were the carte de visits and the cabinet size. They were a good size and they were nearly all mounted on card and then you had the postcards. And then postcard thing all sort of disappeared after World War One. That whole industry. Yes, and they were still quite good quality.

Yes.

Some were very good quality and then you get the little home ones yes.

They deteriorate.

Right now, cloning, I don’t need to ask about that because we’ve talked about your art images and obviously used cloning as part of creating those.

And a whole heap of other tools.

I think one of the things with the digital. Are you printing more and more? How’s your pattern of printing going since you have moved to digital.

Like I said before digital, it was a case of you know you saved up to get your roll of film printed, and half of them would turn out and half of them would be rubbish. You’d have to throw them away. With the digital I keep most images even bad ones, because I can use them, they’re usable. And the printing is if I consider nice shots and I want to keep them and I think they’re really great and not just use them as, you know like a corner of a unit or something. If its important I will print it. I need to do another run ... the Harvey Norman special.

You do them the Harvey Norman way, you don’t print yourself.
4fi: I do print occasionally, but I don’t have archive quality ink. I have reasonable paper but its not high quality. It’s actually cheaper.

Int: That’s what I’ve decided. I’ve got one lot of paper, I bought good quality, but a glossy, but I’ve decided that its cheaper and easier to go and print them at Harvey Norman, or the equivalent.

4fi: Because even the enlargements now are getting so cheap.

Int: And this is what I am wondering because previously they were still quite expensive to print. when the kiosks.

4fi: It was $12.50 or something, now its $2.50.

Int: when the kiosks first came in it was still moderately expensive and it’s only the cheap printing and I’m wondering if that’s already in the last year or two brought about a change in people’s practices.

4fi: I think it has because whenever you go there there, you have to queue, you have to wait because there’s huge print runs going through. So I think people are printing off their photos more now than they ever have, because its cheap.

Int: So do you have albums?

4fi: Yes I do.

Int: What proportion ..

4fi: Not the stick on but the sleeves where you put the photos in cause in the past You’ve learned.

4fi: I’ve have learnt about the stick ons

Int: Weren’t they ghastly when you look back

4fi: They ruin the photos.

Int: I’ve got ones which I’m finding a new use for and I’ve found a few. I’m looking at putting things like recipes cut from the newspaper into them

Oh OK.

Int: I’ve also used some where I’ve made temporary notices and took them down to an outdoor thing that we were running, so it was like a semi lamination effect. So I’m finding wee uses for these old stick down albums.

4fi: That reminds me, probably an earlier question there the photos as resource - I have used them as teaching resources whereby I laminate them So that the kids don’t ruin them and use them as inspiration for creative writing, so that’s another use.
Int: Now, the movies, you just had some contact with someone you knew who had old movies. It looked like they were still, must have kept an old projector, because were they still showing them on the old projector?

4fi: At that stage yes, although now they are digitising them.

Int: So what are they doing. Are they able to go. Do they go to video and then to DVDs. How do they go.

4fi: I’m not sure. I think its some professional firm or something is doing it and someone is involved with some old films down in Invercargill, Southland. And is getting them all into digital format.

Int: Oh good.

4fi: I think its someone who loves theatre and who is really passionate about saving these old little remnants of film that nobody really wants.

Int: yes.

4fi: Ten years ago I was down there visiting and they showed me this old picture theatre that somebody had taken over and there was all these canisters of film. They were deteriorating so they needed to be dealt with before they disintegrated. So they are being digitised and put onto DVD, I think. But again its the home burnt stuff and people are not aware of the fact that they’re not going to last.

Int: Whatever, it goes onto, what did I see yesterday the description was that DVDs are old hat and they were also trying to say that Blu-ray is not the answer even in the short term so it just keeps changing.

4fi: It does.

Int: And they’re talking about looking at different types of storage all together, but I haven’t quite worked out exactly what they mean by that.

We’ve talked about what makes the photographs important we’ve actually probably also covered the next thing which was changes in your practices and you’ve talked about the upsurge in the number of photographs. Do you think given the number of photographs that you’ve taken since digital came into being, is there some point at which that becomes unmanageable? If you keep printing lots of them.

4fi: Yes, having said that in the old pre digital OK you got a roll of film done and you thought that’s a lot of money.

yes.

4fi: I have had print runs, digital of 100, which would be inconceivable prior to digital.

Yes, yes.

4fi: A friend of mine has just printed out over 1000, and they’e all carefully itemised and stored in albums.
Int: But that might have been the product of one year or something, or a few months.

4fi: It was three weeks in Asia.

OK

Int: This is what comes to my mind you see, I actually conducted an interview with one person which was in their home, which was wonderful and at the end of the interview they took me in and showed me their collection of photograph albums. And if - those had accumulated over many years. But with the number of photographs escalating so much, you could end up with a room of photograph albums and then as they said I wonder what our son will do with these? An so big decisions further down the track I think and probably needing to be made now, about what we keep and what we select and whether we select, or we just trust to the future that some unknown other person will select from our photos, or will they just all eventually get biffed and is what we want to happen?

4fi: It depends who are the photos for. If they are for you and nobody else it doesn’t matter. If they are taking with the idea of preserving the past with an historical approach then you need to concern, you know, who is going to be the caretaker of them.

Yes, yes.

4fi: Same with .... stuff.

4fi: One man’s treasure is another man’s junk.

Int: It is and I think this is very much the case with photos. We’ve got photos from the 1800s purely because they were special, and they were expensive, but now we’ve lost all that specialness and they’re cheap if we don’t watch in fact we may end up in not having hardly anything because they’ve become debased and devalued. and so I guess that’s one of my prime reasons for looking at this whole project. And in line with that my third question, and obviously I’ve got some ideas on this - if it is a problem and you may think that its not a problem, but if it , if we should lose most of our photos from this era, if they’re not around in 20, 30, 50 years time and if we think that there should be some photographic trace, or heritage that is kept, how can we convey this knowledge to people? What would, what needs to happen if anything.

4fi: That’s tricky. Cause I was just thinking you know with photographs it depends on, whether they’re kept or not, is the importance placed on them by whoever is looking at them. And even if you had a sort of photographic archive somewhere, maybe even in the cloud computing. That’s tricky.

Int: If its in the cloud who knows its there.

4fi: yes.

4fi: Well presumably there will be you know, as technology updates, we update too.

Int: But do we, or do we often

4fi: Yes, I do.
Int: You do, but some people just discard and it’s just left behind. I’ve got photos of my little, my sister’s grandson, her first grandson. My sister died when he was only about three and um they’re on my old Mac computer that I gave to her which still used the floppy.

4fi: I’ve still got some floppies.

Int: It would take one photograph, because it was early digital days, would fill one floppy. There are hundreds of floppies. She was probably the main one photographing that wee boy and I’m not aware of his parents taking photographs cos she always took the photographs. And apart for a few that went out to various family members on email, and I’ve deliberately retained a few of those realising that computers never been accessed since she died and probably won’t be. I mentioned it to family. Oh yes its still there, they’re still quite safe.

4fi: Batteries die ...

Int: People don’t necessarily, they think things are safe because they are still there, and in talking with the children there was quite a lot - Oh yes we’ve still got our old computer - its out in the garage, or its such and such. they don’t necessarily discard the old computer, but there is the stuff that was on it.

4fi: Right, yes.

Int: So that’s lots of questions

4fi: and where do you get the floppy disks these days to transfer it.

Int: You’d have to do a cable download direct from the hard drive to another machine,

4fi: Because even just hooking up a printer that was compatible would be impossible.

Int: But you’d need to know that you needed to do that and it would cost.

4fi: Yes

Int: And who knows, I know those photos are on there. How many of them actually remember?

4fi: It goes back to understanding your technology, knowing its limitations, knowing its boundaries, knowing what you’ve got to do to keep the stuff that’s there safe and current

Int: Right and do you think that most adults who are working casually with these

4fi: No

Int: thing do have that knowledge.

4fi: No, because even people who are working with technology. I have told my friends time and time again to reburn their CDs every year and check them, Oh but I’ve got some from ten years ago and they’re still fine. Did you burn them yourself or were they pressed? Technology was better then. CDs were heavy and chunky and actually ....
Continued on other side of tape.

and we were talking about people knowing about technology but still not acting.

4fi: Still not actually believing, cause there’s knowing and understanding and the two things are different.

Int: And I think that one of the things that I notice over and over again, and you see in the popular press, and I’ve been able to find lots of examples. Recently there was a doctor here who had his lap top stolen

4fi: Yes

Int: and over and over again - its all my family photos or all my photos from such and such trip. And it just seems to me that people don’t take the common sense approach and back up or do anything and yet to them they claim that their photos are among some of their most important possessions.

4fi: yes

Int: But they don’t act. so Yes what I’m looking for is solutions, is ways, or things that could be done which would encourage people to actually take these steps.

4fi: I think an awareness of the debility is one thing, but also anything that you come up with now will be outdated tomorrow as technology changes and offers different solutions and each evolution of technological development occurs different solutions will be offered. So it’s a matter of know their technology, keep an ear out to what’s happening now and deal with it. I often wonder about cell phones and all the stuff trapped on a cell phone and stuff.

Int: Yes

4fi: Yes.

Int: And that will happen more and more with convergence of technologies and your cell phone will become your camera, and only camera, instead of just being an addition to your camera.

4fi: A lot of people are - do that just now.

An again the very nature of cell phones and texting and things and people are learning their lessons that you should get rid of stuff of the cell phones.

4fi: Yes.

Int: Not be incriminated by it at a later date.

Int: Yes, its not an easy thing, but I’m just seeing whether there are ideas. I guess that, from my perspective one of the things that I’m trying to do. I’ve got a meeting this Thursday and we’ll see what comes out of it. Is to actually try and tackle this at community
level. So that I'm involved with the local museum, but I'm not doing this as a museum project. There's two parts to it; one's to sort of fill in a gap of sixty years since the last history of the district was written and do it from a photographic history point of view. So get people to provide photos of the fifties, sixties, seventies etc like that, but the second part of it is to try and encourage individuals or groups to annually select highlights, photographic highlights, or things which are highlighted through photographs and write about them. Because to me the thing is that if they're not accompanied by the context, by the story, then it has very little meaning for anybody in the future.

4fi: Yes.

Int: So it will be interesting to see whether... The view from one or two people I've spoken with seems to be that no-one will come to the meeting. So I'm going to make sure that I ring one or two people that I think are likely candidates and even if I can get half a dozen people along to the meeting then we might be able to get something underway. And local groups can then have that material being collected with a purpose, but being very selective and really thinking about, we don't just want a whole pile of stuff we actually want things that have been selected and that carry a story which has been important in this year for your group, or for you as an individual living here.

4fi: That sort of context accompanying the photo is important because I know in my family photos I often ask who is that person. And my mother says “I don't know” or she will have told me that was her brother and now she thinks she doesn't know who it is and she can't see it properly and she will have forgotten. There's no dates on any of the backs of the photos. They're just objects really with no real meaning attached because

Int: I had an interesting occurrence like that. I took a photo that somebody had said we haven't got the names for these and its only about fifteen children in a little sole school and its the school that my mother and her sister went to. And according to the date on it the sisters should have been there still - my mother probably would have been left school by that time - almost definitely would have been left school. And so they sat down to name them and its a really clear photo. They couldn't agree. They couldn't even agree over which was their own family. Whether that was that sister, or another sister or. So people's memories are fallible, they don't

4fi: Absolutely

Int: They don't.

Int: Yes. So that was interesting to me. It's so essential that you name them, but also the occasion. Because, to me that's what starts to tell the story and makes it really interesting.

4fi: Yes.

Int: I think that we've probably, going by the length of the tape, we've probably taken a lot of your time now and thank you very much ..... That's been very good.
Interview with four participants at ___________ St.

6me, 6fe, 4fi, 7fi

Int:  This is the 20th of May and we are at ________________.

Yes and I’m going to actually begin by asking M…… something, because I am aware that we have got people here with varying degrees of experience and one of the things I am intrigued about is that you had bought a digital camera but you hadn’t used it at the time you did the questionnaire. Have you used it yet?

7fi:  No

Int:  And the second part of that question is what prompted you to get one, are you intending, It is something you want to do.

7fi:  Yes, I was away in Norfolk Island, I think when I bought it at er…….

Int:  Duty free sort of ...

7fi:  And I used to take a lot of photographs, but I haven’t been recently. I had some of the … the eternal being too busy. I was determined I wasn’t going to use it till I sat down and read the booklet through and knew exactly what I was doing. But I have got a relative who’s got one the same out at Mosgiel at the rest home there, and her husband was very good. He’s got multiple sclerosis, but they’ve got a room made over for an office for him and he does a lot of work on his computer and his son…. some marvelous reproductions of photographs for him. Perhaps there isn’t the same necessity when you know that sort of background.

Int:  Yes, yes. That’s just one of the questions coming from the first question. What was interesting is that two of you actually use cameras for work which has not been the case with most of the people I have interviewed and so that was. R…… in your case I notice that you have an SLR camera. Do you still use it?

6fe:  We’ve now got a, no, because I was using it as a camera when I was at college. We’ve now got a digital camera at home, which I use. But in fact I often get sent photographs. I don’t have to go and do my own photography very often.

Int:  Yes, for those of you who aren’t aware R…… is working with historical photographs, aren’t you.

6fe:  Also very modern photographs now …..

M  In what capacity?

6fe:  OK I’ve just finished writing the history of ____________, a 100 year history, but I also produce a lot of their magazine type things that go out throughout New Zealand so hence the modern photographs. There’s another construction firm …. and I also work for an advertising agency producing tender documents which always have magnificent photographs in them..

Thank you.
Int: Yes.

And P perhaps you could explain very briefly too for the others what you do.

6me: I’m a professional television cameraman and I work for the TAB and for Sky Sports. The rugby, netball, anything Sky .. in Otago and Southland. Digital cameras as far as stills go I use that for work for taking, to get evidence of towers that are in bad disrepair so I can go back and say “look, here’s the evidence. You’ll have to go down there and have a look etc.” Privately I use it on trips, tours, holidays, whatever. But don’t use the digital camera a great deal. It’s a personal thing but yes I know a bit about cameras.

Int: Yes. Now one of the intriguing little things that came through in yours. I put through a question about disposable cameras, and for most people they don’t use them at all, although I’ve had one or two uses. But you said that your husband only used them, so I was interested in the reason for that.

7fi: Because they’re easily obtainable. They don’t take up a lot of space. It’s usually when we’re away traveling somewhere, particularly if we’re going for a special occasion, a wedding, or something like that. He, he likes them and he has produced some good photographs from them. They record a special occasion very quickly.

Int: Yes

7fi: And he’s ..

That’s very interesting to get that different type of use.

6me: My son used disposable cameras at his wedding in January.

Int: Did he give them out to people?

6me: Yes, he got ten of them. Some of them produced absolutely brilliant photos, really marvelous, the others were terrible. But the expense was horrendous.

7fi: Was it?

Int: Ohh

6me: So you can go. I saw a beautiful wee camera one of the guys had. I think it cost him about $250 dollars. It’s a 10 mp. It takes absolutely magnificent photos, just brilliant and once you buy the camera there’s no cost, after that. But I found. We worked it out I think they spent about $4 or 500 in processing the disposable camera. But its still fun, and that’s, that’s expensive.

Int: Right, now as far as storing, you all had different ways of doing that and mostly, it was all very clear what you were doing. For those of you who use the digital, one question that I do just want to ask all three of you is; do you rename all your photos and when do you do it. What’s your system?

W... as far as you know how they come up with a number.
4fi2: I don’t rename unless I’m .......... uploading them to Facebook or working on whatever and that’s the only time I do it. I haven’t got the time to.

Int: So your personal ones are stored under numbers and if you want to go and find those.

4fi2: Thumbnail.

Int: Yes, Just flicking through the visuals.

4fi2: Yep.

Int: Yes, all right.

6fe: I’ve probably got about 1500 photographs now and they are all named, and I name them when they are sent to me, and when I tape them ........ files as well, and because I use a Mac also in the iPhoto library and I also have them all stored by ........ since I did the, your, I now have an 18gb flash drive which just stores them.

Int: Right.

6fe I’m now waiting for a 24 gb flash drive.

Int: So were you going to do that anyway, or were you prompted by thinking about it to give yourself more back up.

I needed more back up I was getting worried about it.

Int: Yes, Right

I think I’m right in saying am I that you print all your photos. Is that right You don’t?

6me: Sometimes I do.

Int: Yes.

6me: Its easier at what is it 9 cents a print. Just at Harvey Norman, or the Farmers or one of those, at 9 cents a print.

Int: I haven’t seen it at nine yet.

6me: Its far too easy. And they produce a beautiful product so you really can’t go wrong. I used to do a lot of printing but no, flagged that. it takes too much time too

Int: You’re saying at the moment that you are not doing a lot of printing. I think you said that you actually printed about 90% of your.

6me: used too.

Int: But when would that have changed.

6me: Ohh, pass.
Int: You don’t expect to pick up on the printing again.

6me: No, I probably won’t.

Int: So you’ve got lots of albums, at this stage.

6me: I think about 15 and they’re all full.

Int: But you’ll be content with digital storage in the future?

6me: Oh, yes.

Int: Good.

Now the back up, there was quite interesting what proportion would you lose of your things. Some of you were very careful and others admitted that most could go. There’s only one of you who uses the internet and how extensively do you use it W...?

4fi2: Not greatly.

No.

4fi2: Cause I’ve probably sent. I’ve saved to disk. I’ve got two backups as well as the computer and I just use now and again? Flickr.

Int: And for sharing with relatives in England. That was what you were using Flickr for and I was thinking you were using that rather than emailing them. Are there advantages of using Flickr?

4fi2: Yeah, because they are always there, so they can always go and have a look, and the same with Facebook. I can limit privacy as well on Facebook too.

Int: But you’re not doing a lot of that.

4fi2: No.

Int: That’s fine.

Int: Now the next bit is really a matter of interest, in that different things came out. When I asked the questions about you know photographs of you as children, and parents and grandparents and great grandparents and everything, there were some interesting things came through. M... you mentioned a tin plate sepia. Can you describe that more it sounds very interesting.

7fi: I should have brought it, I’ve got it at home.

Int: Right. Cause I’ve never seen one. I’ve heard about them, but I’ve never seen one.

7fi: It would be about that size.
7fi: Yes. At least I’m sure I’ve got it. It was my grandmother when she was a baby and whether it was taken. It was probably taken in America, because she was born in America, in New York State. Haven’t got her birth Certificate because when I was over there I wasn’t interested in genealogy.

Int: Right, yes.

7fi: Her parents were married at Niagara Falls, I think. A wedding photograph was taken there and there’s Niagara Falls on an arch in the background. And they’re sitting on a seat. I think he had a Homberg and her waist looks so tiny... laughing ...and a Paisley shawl on the seat beside her.

Int: Ohh lovely.

7fi: Its a lovely photograph. A relative had it and she was going to give it to a museum, and I said please could I get a copy. She had it done by a firm in Christchurch and I was a bit angry with her really because I was hard up with three small children. And I forget how much I paid about 42 pound or something for this at the time and then she left the negative at the photographer so anybody else could go and get one off if they liked. it cost 15 pound or something like that, but she got one of those ones.

Int: I see

7fi: She had no family. She could quite easily afforded it however, it eventually went to the Oamaru Museum. That’s getting away from

Int: Yes, from the wee one, yes and you mentioned a miniature too, didn’t you too, a great grandfather, a hand coloured miniature.

7fi: Yes on the other side of the family, the one of my grandmother was my mother’s side of the family. The other one was Alabaster one. And the person who did it, a sister .. I think was many years ago she was an RA which was unusual for a woman to be accepted as an RA.

Int: An RA being?

7fi: Its a Royal artist or something like that. She was guardian of my grandfather, great grandfather and his brothers because their parent died when they was very young and she was the sister and she became guardian of the the three boys who had quite illustrious careers. My great grandfather was an Anglican parson, came out here in 1859, was one of those that helped .... the cathedral in Christchurch. turned down the right hand side and when he come out here. He was coming to the colonies for his health, both parents had died of TB and he had it and he died at 31. His widow who when he married her she was 16, came out here on a ship that was going to Timaru and then onto Christchurch and he realised he was dying and started a preparatory school for Christ’s College. And it was called Linclon Cottage, because he had been to Lincoln College at Oxford and he named his school that. And had some quite well know pupils there; Sir Henry Rose? was one of them and she carried on the school for 19 years, or something, but that gave her her livelihood for the two boys.

Int: Wonderful stories.
Int: Yes. Other things. Yes you’ve got yours going right back to great great grandparent too. haven’t you. What format are yours in?

6me: Digital

Int: They’re in digital now. What did they come off.

6me: We got a lot of photos from Auckland. We actually went to Auckland to get all the old family photographs. We got them processed digitally, because they didn’t want the photos to leave.

Int: To leave, yes, I can understand it.

6me: The cost was excellent. We got hundreds.

Int: Well it is now you see. I got those original prints off glass negatives. I think I showed them to you when I got them done and they cost, I think I paid about $300 to get those digitised off the glass negatives. I took a long time to find somebody in Dunedin that thought they could handle those and at first. I think I got it down to $15 a glass negative, but at first the cost was going the be something I couldn’t even contemplate. But of course now I’ve got digital versions, so we can have multiple versions, whatever we want and I could also scan from the album, if I chose to myself. Yes, we’ve moved a long way in a short period of time.

Int: And I know you’ve got ones too. You’ve commented on some of yours that your old photos are deteriorating and yet you’ve got them in acid free, in good quality albums and everything. Do you know why they’re deteriorating?

4fi2: I think because previous to that they hadn’t been very well looked after.

Int: Right. Are they board ones? Are they on board? Yes, because my ones that are the carte de visits and the cabinets ones they are not deteriorating badly at all, a lot of them.

4fi2: The skin looks like they’re ..... it looks odd. When I took it into town, they said the actual pictures deteriorating, because I thought,perhaps they would have some weird and wonderful way......

Int: Mine have been hand coloured some of them. They've given them wee pink spots and wee bits and you can just see little traces of the colour on some of the clothing and here and there on the faces. But it was apparently something that they did was that they hand coloured them.

7fi: I’ve got, my brother and I when we were little and the girl next door to us when we lived in Invercargill, she worked at Stewart the chemist and that was her job. She used to colour photographs.

Int: It’s interesting isn’t it how things have changed.

Int: R. you felt there was a gap that you didn’t have any and you wondered if they’d been gone in a catastrophe.
Well some of them were. All my mother’s early photographs, everything, her birth certificate, everything were all lost in a fire in India, so she was stateless for many years. but we’ve found lots and lots of photographs in shoe boxes and things since then and many of them have been scanned. She’s been writing little books about her interesting life. Her stuff has gone to .......... she has friends who have been doing it for her taken it on as their mission in life.

That’s so good.

Because it’s such an extraordinary story.

Your mother’s life will have to be written up. I think.

Well, it has.

It has been has it.

It has been now.

And there some wonderful old very politically incorrect photographs like five children standing with their foot up on a dead tiger. Children with a rifle in their hand. So that gap has now been filled and I have to say that you were partly the one who jogged the filling of that. You made me feel quite uncomfortable at times about how we weren’t cherishing our....

That’s why I was wondering about yours, and maybe its just, that mine, they’re not that wonderful, but they’re very good given that they’re up to 130 years old. And off the glass negatives they just came off like the day they were made, they’ve just come off beautifully.

And I wanted to comment on deterioration ... We went through the polaroid phase in the late sixties and they have deteriorated enormously.

And it interestingly I saw a comparison and it was like polaroid almost was like going back to the daguerrotype, not the method but what you were doing with the production of the image, there at the time, so they were drawing this parallel of how we had sort of gone so far and then was had come round to trying to do again something which was very similar to what they had been trying to do in the early stages of photography.

Well the old photographs, the studio ones they’ve lasted.

Well that’s why I was wondering about yours, and maybe its just, that mine, they’re not that wonderful, but they’re very good given that they’re up to 130 years old. And off the glass negatives they just came off like the day they were made, they’ve just come off beautifully.

I was at genealogy one night and N...... I can’t think of her other name, at the moment but she was one of the ones who has done a lot of recording of the cemeteries. Dunedin etc. She stood up, she said what we’ve all been hearing about the storage of photographs well mine are starting to deteriorate now after nine years.
Int: Nine?

Int: Mm

7fi: She may have had them in non acid free originally, I don't know.

6fe: Yes, because I've been scanning photographs ....?

Int: Yes I think the problem is a lot of those early ones were so tiny, weren't they, the actual snapshots were so tiny and so at first glance, and they're often tatty as well, they've been in a shoebox or something they don't look very good and they may be creased, but I've been pleased that when I've scanned them I can actually get a good print and I can bring it up quite a long way, without any problem.

Int: Yes, now. W, you like P... is not going to any more, you don't print hardly any of yours is that right?

4fi2: Older ones ...... and ones that I send off to the aunties.

Int: You live in a digital world and you send them digitally to relatives because they're not here in New Zealand, some of them, all and all of them and yes. You don't have ... I was thinking about that and I was thinking when you bring something up on the screen and look at it. That is a different experience from picking up a photograph and looking at it but obviously you're quite happy with having the screen images, what you have.

6me: We actually bought my parents a photo frame

Int: Yes

6me: And occasionally we just send over memory sticks.

Int: yes

6me: They're into that and they can just sit there and watch it, just leave it going all day and the photos are just continuously turning over. And just as you're going past you say Ah yes and it just carries on.

7fi: Do you see plenty of resemblances?

Sorry

7fi: Do you see plenty of resemblance?

6me: Ahh, some of them are very old. They used to live in the Soviet we send them photos of the snow...

Int: yes

Int: I'm aware that these things take longer than what I expect them to. I was very interested in one part of your comment P... and coming through as a person with a knowledge of cameras. I asked the question about touching up photographs and how you felt about this. And this has been one of the things that in my survey I've probably got the
widest range of opinions. And in fact I’ve got people who, and you tend towards there a wee bit, people who see what you can do with digital images as an art and some people are really into it as a developing art. I’ve been told it is an art form and we’ve got other people who are really keen on a photograph as being a genuine capture.

6me: I’m not denying there is. I’ll play too and it is, the things you can do are absolutely amazing, perhaps not in Windows, but most certainly on a Mac. The power. I’ve done a lot of playing and yes you can create but I think the art of a true photographer is taking a photo as best you can.

4fi2: I don’t see what I do when I’m messing about with PhotoShop, with photographs, as photography, its not photography, its something creating something else from the photos.

6me: Once you, as soon as you put it into PhotoShop

4fi2: Its not a photo

6me: Its no longer that original photo

4fi2: I agree.

6me: Its the same with the likes of magazines. They all go through PhotoShop or something a lot more sophisticated. They go into so much detail of the blueness of the eyes, or whatever, just to get that perfect print. They do look magic.

? Its not natural.

4fi2: They’re all artificial.

6fe: I confess I sometimes ask the publisher of the magazines I produce to, if he can make something .......

6me: Take an odd blemish away and

Int: Now I think we’ve already said here, but you might like to add a wee bit more information, apart from W..., and M for whom its not relevant, although there is another side that I’ll come back to you with this, neither of you choose to use the internet as a place of storage. Do you have reasons for that. Well what are your reasons.

6fe: I don’t have any need to. I certainly look at my nephew’s photographs which he stores on the internet. I don’t even need to. I’ve got an 18 gb drive. I store a lot of my photographs down at ____________, the historical ones.

6me: I store all mine on the hard drive of the Mac, on an external hard drive, and DVD.....

Int: And you’ve got a safe? That you put things in so they’re pretty much safe in the case of fire, or something like that. So again no need.

6me: No need, no.

6fe: We too have got a safe.
Int: And you do put things in it.

6fe: I do I forgot to say that I also use CDs and DVDs for copies.

Int: And would you put them in the safe?

6fe: yes.

Int: That’s fine.

Int: I was interested there, you do receive photos from others though. You receive emails or photos, digital photos from others. How do you do that?

7fi: Not as much as I could and should. I complain to my son who lives in American Samoa about not giving me photographs of his children. Well Mum if you’d update yourself you could have photos every day.

Int: Right, so limitations of your internet link, or your computer or something.

7fi: I’ve got no computer.

Int: You haven’t got a computer.

7fi: No.

7fi: We have another son in Christchurch and if we really want to get messages to the one in American Samoa, we do it through him, or we get some photographs through him.

Int: Alright. So if you do, when you do get your camera working, you’re going to be going to the shop and getting them printed presumably.

7fi: Probably.

Int: Right. Now slides it was interesting. All of you have some slides, but you have different feelings about whether you would convert or not and time came through very strongly as a reason for not converting them. But you weren’t so, you didn’t think you would convert yours, and I thought well yet you’ve kept them so I was intrigued by this. You’ve kept them, but you didn’t think you’d convert them. I suppose you can look at them can you?

4fi2: I’ve still got a hand held ...?

4fi2: its only recently in the last twelve months..

4fi2: I’ll keep the very old ones that my Dad took.

Int: yes

4fi2: and I’ve got different sorts of relatives that I’ve never some of them I’ve never met. ......... that sort of thing. But the ones that I took .......... I won’t keep.

Int: But you have up until now, you haven’t discarded them.
4fi2: Yes. I have actually, the ones I took ... 18 years they've gone. I've got my album.

Int: So you've all got slides and you'd be interested in having them converted but you haven't done it yet, or haven't done many of them. Is that correct across all of you?

6me: Well recently we've just invested in a scanner.

Int: Right so just very recently.

6me: Yes, that you can do 35mm film, slides and ......straight onto an SD card.

Int: Is that one?

6me: You don't have to have it hooked into your computer. So you can fly to Auckland and while you're flying do your

Int: Is that a little Jaycars one?

6me: No, it's not.

Int: I saw them advertising something like that.

6me: I actually got this through eBay, Australia. It worked out $40 cheaper including the postage from Australia than you could buy it on TradeMe.

Int: I won't tell you what I paid for my archival quality scanner, that will do film and negatives, and I haven't even done any on it yet. It'll do the slides and everything but it was top of the range and I paid a lot for it. I bet you paid a fraction of it probably a tenth.

6me: Yes its still 500 pixels? which is great quality.

How big is it

6me: Yes, it's only ..

Int: Yes these ones at Jaycars looked to be just little things like that. Just like you pop things in and they pop out the other end.

6me: The time involved is horrendous.

Int: Yes, and this is what the three of you have said that its a matter of getting round to the time and knowing, I guess, if you're not doing it yourself, knowing where you can get them converted and so forth.

Int: Now one of the things, and I didn't pick that up earlier M..... , there were two things that I was just, that were a wee bit different in what you took photographs about if I picked it up correctly. And about the importance of photographs. With the importance you've said that they might be shared with people with like interests rather than perhaps necessarily family, and you've made a mention of embroidery and floral things and that. Would you like to explain what you do in terms of photographs.
Well, I belong to the Art Society, but I'm no artist. I appreciate what other people do. I go to most embroidery exhibitions that are on around town. And anything art crafty and I often take photographs. And of floral art - I haven't done it the last year or two, but I've got quite a lot at home and at one stage there was a member of staff at school whose daughter was doing something through guides. And one lot of the photographs I had done was very good for this project she was working on. You know, just things like that. Anybody who's interested in floral art, sometimes I'll bring them out if they happen to be visiting or something like that.

Int: I assumed that's what you meant that you, that the thing was so often we think about photographs as being family photographs, or things that are related to that, or you're showing friends. That seems to be, with younger people, seems to be the friends sharing thing is the big thing. And I was just interested in this different, this specialised interest, interest in common which came through there.

6fe: I've started doing that too now that we've got a digital camera. For example I'm making a daughter in the North Island some duvets, playing round with different patterns. I was able to throw the material out and then take photographs and send them off to her and say well which would you like

Int: What do you want

I'm doing this

7fi: I find quite similar with that when you're going to do something in embroidery, you're doing yourself, or somebody else is, and you see. You've taken a photograph of something you have seen before and you don't copy it, but it gives you the idea of what, how you are going to go about what you're doing.

Int: Just a couple of specific ones if I can come back to you R.... but when I asked the question about in 20 years time how will people will access what you've done, your photographs and that. And one, you commented on the work one, how they will probably be on the company servers and they'll be updated etc. - things like that. I'm just wondering who will carry the memory of your project within the firm. How can you, How can you sort of know that memory that R... did this wonderful stuff for us, doesn't disappear somewhere.

6fe: I won't know. There'll be about a thousand .... photos in colour in the book.

Int: Yes.

6fe: Which comes out in September and every page has at least one photograph on it.

Int: And its quite a big, pub, how ,

6fe: 400 pages.

Int: But how big's the print run on it. How many copies.

6fe: It's tiny. It 's not even going to be sold. I think it'll only be 1500 copies.

6fe: 1500.
Int: That's still quite sizable.

6fe: And it will be rather beautiful. Goodness, I don't know I think it'll be a flash in pan and might get lost.

Int: But being in book form it will possibly survive in book form and that might prompt people.

6fe: And I got my wish I got my dream which was for it to be a coffee table book.

Int: Oh lovely, so how big. It's large format?

6fe: Well it's not very large format, its just very beautiful. The design is just, I couldn't have wished for anything better.

Int: That's lovely.

Int: I was interested in your response. You said something to the effect that your family could work out how to get them. I don't know whether it was a wee throw away remark, but you know, like it wasn't your concern they could work out how to find them.

6me: After I'm gone I really don't care.

Laughter.

6me: No, everything's in the computer, there's a whack of photo albums, M...s doing a family history mainly on my side because its easily tracked.

Int: Got a good name to track.

6me: Well, yes, and that photo album is getting quite thick. Also the family history is incorporated .... all the way through. That's quite a major exercise. All the photos I've taken are of personal interest to us, on holidays, that's our holidays, and there's nothing worse than going to somebody else's place and seeing those holiday snaps.

Int: I think the, I can, I actually don't mind other people's holiday snaps.

6me: I don't either but a lot of

Some people do.

Int: That is one interesting thing though that's come to me, is thinking that the ones that seem the most important to us now, the ones we've just been on holiday. I heard about a person the other day who came back from a 3 week holiday and got a 1000 prints run off after they returned. So that's obviously something very, very important to that person right now. They are the ones least likely to be important to other people, because they are probably going to have gone to holiday places where thousands of other people have been, they are images you see on TV etc, etc. The ones that intrigue me, and I wonder if we take enough of them, and I've got wee glimpses in my old, very old photos, are the interiors, the things around the house, even the pets, just to see what they did have. I
mean had the ducks and I know what the breed of cows were, don’t see many of those around now, and all these things. Those things which tell you about social history.

6fe:  Yes

Int:  Are actually more interesting than going off on the big trip.

6me:  They’ll mean something going down the family.

Int:  yes.

6me:  To you guys, our boxer lying on my lap fast asleep while I’m watching TV won’t mean a thing, but to our kids, grand kids, going down. Here’s that ..... boxer ..........

Int:  But if you’ve got glimpses in the background of the furniture and the fireplace and the things like that, I think then that that becomes of more interest, I don’t know what the others of you think about that, becomes of more interest to other people, or it could.

6fe:  There’s certainly with the, all the 100 years of photos I’ve taken, of ................................ or been given. Every three months I write a column, called Now and Then and its usually its centred around quite a few of the photographs and its looking at the social history. One was for example about the changing clothes and the ..... man’s clothes. Another was about cartage, and vehicles and so on. And they were all secondary to the reason I was given the photographs

Int:  Yes, yes.

6fe:  I looked at them and thought oh wow.

Int:  Right, yes and you’ve not converted your videos. Is that again the same thing is that the ones that are personal you think people won’t want to look at them.? Or.

6me:  Umm. Its a time factor OK.

6me:  In 2004 I went on a trip through europe. I’ve got all these guys from overseas saying where’s the video.

Int:  Its time.

6me:  Right now very much its a time factor.

Int:  And I think the last question that I asked was people sort of think about the role of photography in their lives and I did get a hint coming through of something we’ve already touched on, that just doing the questionnaire alone sort of prompted you to think. Oh I feel a wee bit guilty I’ve got all these photos in a box, or I’ve got this and I haven’t done something.

Int:  Yes and R....... you saw the need for the printed record with commentary and I think that’s something - the adding of the text with photos.

6fe:  Well I’ve always enjoyed that, but I also have to say that I do, I run off thumbprints of most of the photographs paper files as well, I’m not quite sure why I do that except
sometimes I prefer just to toss the pages over when I'm looking for something.

Int: Well I actually pulled out some last night and that was exactly what I had done I'd just printed pages of the thumbprints so I could have a quick look through the old family ones that I'd got.

I enjoy .......

Laughs.

Int: Just as we finish there and I'll go to the general questions. As far as photo albums and things like that do you add much information? You would have been an album person presumably in terms - Do you add much information, or just the names, or.

7fi: I sometimes put a wee quip.

Int: Yes.

7fi: It depends - that sort of reminds me of something or other.

6me: What M....'s been doing. All my photos are stored under dates. I did separate them originally, you know, the cat, the dog,

Int: Yes.

6me: The kids, ra ra ra. Now I've gone back to dates and then I know where to find things and when it comes to printing out you get the date printed there's nothing worse than having a look at old family photographs, no names, no dates, so you don't know where you are. So now we put the date, whose in the photo and where it was taken.

Int: And how do you append that. Where does that go. Is that written on the back of the photo, or...

6me: Underneath the photo.

Int: In the album, underneath the photo.

7fi: I try and do it on the photos themselves as they come in because I haven't always got time to put them into the album and so that when I get around to doing it I haven't got to go and search for it. I didn't use to but I've found how dreadful it is going through family, older members' photographs ....... and you feel just lost.

6fe: I know the same, I did the same ..... and for trips I tend to put things into photograph albums and notate them at length. its like a flyer really.

Int: It's nice isn't it, where you've got the ones with the strip for writing down the side. I did my Thailand one in one of those and you can write quite a bit in that strip down the side. I have to admit I don't do it now.

7fi: I'm quite glad in some ways that some of them I haven't put into albums yet, because I think I will be much more selective.
Int: Yes, and that’s something that I think is becoming increasingly important because we’re now taking thousands of photographs when once we would have only taken tens or hundreds and if we’re not selective we end up with this vast mountain of digital material, if its digital, or even the prints now that they’re so cheap and it just becomes overwhelming. I think it could become overwhelming because we’re only, what are we, we’re about the very most we’re about 20 years into the digital camera era aren’t we, and they were pretty poor in those first few, early nineties they were pretty poor. And so they weren’t much use to anybody and so if you look at how many photos people have taken in the last five years so and multiply that.

6me: Oh yes its just horrendous

Int: Right

7fi: ..........All the time that can go into it and you people might be more fortunate than I am I don’t think my boys will be interested in any of it. And what do you do. Do you send it to the tip?

6me: How old are your boys?

7fi: About 50.

6me: It will happen.

Laughing.

7fi: Oh thank you.

6me: You generally find when people pass away they want something to remember the ancestors from and it will happen.

7fi: I had a fellow ring up today, my husband was out and he said that his father, he was wanting photographs of his father who used to cycle with my husband, but I thought he was meaning the grandfather, both were .......... ............ I got a little bit muddled and finally sorted it out, but his father died last year and he’s desperately trying to find some photographs of him.

6me: It will happen.

7fi: That’s encouraging.

Laughter.

6me: It was only through M....’s parents dying that she ..... 

End of first side of tape.

That was too difficult.

6me: Going back through the history and finding all the photographs, and putting them into albums ............ especially in my family going back to grandfathers, great
grandfathers back in Russia and their family and its worked out, its incredible, its amazing and now we’ve got a photographic history of. Its not just written down so and so married so and so on such and such a day, we’ve actually got photographs. Its brilliant. So yes it will happen.

Int: That lead on to the overall question that I have here. I touched on it in the survey, but I just want to go try and go a wee bit deeper into it. What is it about a photograph that makes it so important to some people.

Int: W...... would you like to comment on that. You know what is it that makes us want photographs, or many. Like you’ve obviously talked in a way that you have a real appreciation of them and R..... has a differing but appreciation of them and you have too, so what is it about a photograph the reason that we want to hang onto them, or want to have them, or get these old ones copied.

4fi2: Do you mean like old ones or new ones.

Int: It doesn’t really matter, but often it comes up in regard to old ones, but

4fi2: For me for the really old ones that I’ve got, great grandparent, I think, its a connection with the past that I haven’t lived in. But its almost as if in seeing that I’ve lived there, I know this sounds a bit bizarre but, I’ve had some sort of contact, contact with that history. Sounds bizarre but that’s what it feels like for me. And then there’s some I’ve got of m’dad just before he died, before we knew he had cancer, and he’s just come out, he was a gardener, he’s just come out of his greenhouse. with his pipe and he was just walking along to me and I snatched it. It’s not a very good photo, but that’s, that’s treasured.

Int: Yes

4fi2: So its personal, and that will always be one of my favourite photographs. - his gardening gear on.

Int: Is there anything M... you want to add about what is it that gives photographs this importance. You think they’re not going to be important to your sons. P... has assure you they will, but they are to you.

4fi2? 7fi? To me well its a bit like if you hear somebody talking and you can’t see them, you could read about them or something like that, but when you actually see them and can put a face it sort of completes the person.

I would, yes

4fi2: ............. you’ve heard stories about them, I’ve got an aunty, great aunty of 102. She used to tell me all these stories about these people and when she passed the photos onto me which is not that long ago, these faces of these people ....that’s what he looked like....................... lots of ohs and recognition of what she is saying.

6fe: What’s the saying a picture tells a thousands words and i think in many cases that's true.
6me: Its a visual history rather than having to read about it and the clothing. The Dad that used to smoke his pipe and his interest was gardening. That sort of history would be lost if it wasn’t for the visuals.

7fi: I don’t know whether its relative here or not, but I was in at the hospital once for a examination and they had a screen up in front of because my nether regions were, I was pregnant and I was being examined and there were students there and the doctor in charge was speaking to me and everyone of those students at one stage came to where they could peep behind the screen, to be able to put a face to the voice.

Int: Right, Yes, mm.

6fe: But I think with modern day photographs its just, a memory of an event that you enjoyed, or whenever and when you look over, for example a wedding photograph you can go Oh yes I can remember something that happened just after that and it leads off onto all these other little paths. And OK those are the things that no-one might be interested in further down the track but the stories will disappear. Its just jogging the memory and taking you back to times that you really enjoyed.

7fi: And don’t you like, like I do anyway, picking out family resemblances.

6fe: Yes

Int: The people I’ve just been, had a meeting at Middlemarch about photographs and old photographs. And that’s one of the things, the follow up from that that one of the local people said to me. She wasn’t even at the meeting. and she said we’ve got all these old photographs and they’re not named but you look can around and you can see oh that’s a such and such and that’s a such and such because there’s a few families that have multiplied in the district and they can pick out the family resemblances going back without actually knowing who they are. So there’s now people very interested in trying to work out who some of these people are by matching up from one photograph that one lots got to a photograph someone else’s got. So yes, so that’s interesting.

6me: One side of it that I look on, on the photographs. it’s a split second in history, because as that photo’s taken its past, its history, and you’re taking a split second of time.

Int: And I think picking up on your point when you’re doing something like I’m doing and you’re trying to get a bit deeper into your thinking about it. And I have these ideas about past, present and future and in fact you can never, we’re here in the present but as soon as you say something it’s gone,

6me: Its gone yes.

Int: And the same with video, because you’re watching it in real time and it’s gone, but the photograph actually pauses that and it acts like a pause and you can pick it up and you can contemplate that and you can look at it, you can talk about it, re-examine it, think about things, notice details

4fi2: I feel you can go back in time, that’s what I feel. ..................

Int: One of the notable people who wrote about photographs and he said something to the effect of when he looks at a photograph he realises that he was looking into the eyes
of Napoleon, for example, so there’s Napoleon in the photograph. No it doesn’t matter anyway it might have been Louis Napoleon, the next one down, but it’s that those eyes looking at you, that you could never see, and actually was them, it is them. It’s preserved forever as long as we can keep it and it doesn’t physically fade.

6me: Perhaps we should rename the camera the “time freeze”

Int: yes.

4fi2: I have some photos at home that are actually post cards and they were being thrown away, ... in the 1910s I think.

Int: Yes that was the high time for post cards.

4fi2: They’re all pictures of musical hall ladies. Phyllis and Eliza Dare were a couple that I can remember off the top of my head. Quite a few. Today when I picked them up and I looked at the back and somebody’s written on them. Sent he to Dad and I thought crikey, fancy throwing these away. I just kept them, I can almost hear the music, in them.

Int: Ohh lovely.

4fi2: They’re not mine, nothing to do with me.

Int: But its of the time.

4fi2: Exactly.

Int: Right now just a quick going round and the next question, general one and you don’t need to tell me anything you’ve told me before, but there might be something you can add. How much has your photographic practice changed in the last 10, 20 years? Has there been a shift, what effect has digital really, or non digital, just how has it changed in the last 10 - 20 years?

6me: It’s become a lot cheaper. I shoot. The way I used to shoot 20 years ago when it was on film and I would take about 6 photos of the one subject, just to get the right angle, just to get the right lighting, just to get the right expression, ra ra ra and so it goes on. Now I can just push the trigger down, zap, zap, zap, three or four photos a second. Go through them later, chuck 6 of them out and keep one. In the days of film M... used to complain like ....laughter. ......You’ve got 15 photos of the one subject, but I only want one of them

Int: Yes.

6me: Yes in this sense I look at it. It saved my bacon.

Int: I love that.

Int: Yes. R

6fe: In my case this comes from being slightly lazy. But I could - we used to have big Pentaxes, you know great big heavy things and because we do so much tramping I was never willing to take a great big heavy camera. Whereas with the little wee digital and we’ve now we’ve got one, I think it can take, it can take photographs underwater.
Int: Oh, yes.

6fe: I take that kayaking, because in the past we didn’t want to risk cameras so its given us more flexibility when we’re in the back country. Otherwise probably not a lot has changed. When I was at college I did have that freedom of being able to take a zillion photographs of children and know that I could get some good ones out of it.

7fi: Yes. Similar to R....... I had a Pentax, carried it round my neck and just about put my neck out of joint and that’s really why I bought the digital one which I haven’t as yet used.

Int: I’d love to get you using it ..........

7fi: Just give me more time.

6me: Your husband would love a wee one. They are, they are absolutely brilliant.

7fi: I’ll have to think about that when his birthday’s coming up.

Int: And W....

4fi2: .......... Kids can use them, whereas before

Int: you didn’t let them.

4fi2: Crikey no because it cost too much.

4fi2: So they can just play around, make movies.

(Talking over this - 6me - “They’ve got cameras - They take their own photos.”

Int: And this is both a sort of can be an advantage and a disadvantage because again you get the things that are of momentary interest, interest just for that time, but as something to keep they may not be. And so yes. But I think the, bringing, the idea that children can use them and of course they’re using them in early childhood centres and things, so. They’re being used extensively. The children .... use them and it’s only a few years ago that we had students planning saying “Oh but the children won’t touch the camera”. And I was thinking why are you doing a photography unit. But now that’s all changed. Again the price. Coming down in price.

Int: Now the last question is a bit more difficult to get at. My concern all the time has been that we have so many photos in the digital era and we may not select them and they may sort of be devalued because people no longer think they’re important and what you could end up with is in fact this heritage that you’ve been talking about might not be there or it might not be accessible if it’s largely in digital format. It might not be there for the next generations. And I’m wondering what are the answers, what are the solutions about the rapidity of technological change which might mean that your photographs in 20 years time are stored on ‘who knows what’, nothing that resembles a disk or anything that we’ve got now. And who knows where they are. What can we do about this? Is there anything that can be done about it to protect our photographic heritage.

6me: Its just going to follow a natural course of what we’re going through now in the days of film to digital. I’ve got a wee gadget to transfer all my films and slides and the process
will just carry on. That the kids gonna know, the oldies had 50 thousand DVDs of photographs of I don’t what. Umm Of a trip through Bangkok that’s really of no interest to me. ........ I think that process will just carry on. They will find some way of transferring to a new system, which is better, updated. It will just carry on.

Int: It’ll happen. Yes what are you views, R....?

6fe: Umm, very similar, although you also .... the question of lots and lots of digital photographs. I personally am reasonably delete happy. I delete emails far too early probably for example so I tend to cull ruthlessly. But in our family we all share with each other wherever we happen to be around the world, we share our really good photographs. so that we all have our little repositories if you like of the good ones. And I don’t know what will happen to them, but yes I think they’ll just be transferred to whatever medium comes along. The kids’ll sort that out.

Int: That’s yes.

7fi: What I wonder about and not having a computer puts me in a different category, but you hear about you know, them crashing and all their stuff being lost. How much gets lost that way because people don’t put it into some other form?

6me: A lot. Because they’ve, its only on the computer. If they have a major crash you lose, they’ve lost the lot.

6fe: I don’t understand that nowadays, because its so easy to transfer huge amounts of information so cheaply.

Int: But people don’t back up adequately.

6fe: .......... well I have this little USB drive which is this size, which has it is 18 GB of room on it. It can contain many high quality photographs. I mean hundreds and hundreds if not

Int: Probably thousands

6fe: A thousand or so. Its nearly full at the moment.

7fi: So where do you store it? What

6fe: Its. I’ve got about five of them I think and ones in a drawer. My problem is that when I go traveling I have it in the pocket of my computer bag so if ever anyone stole my computer and bag, it would go and if we were in a car accident. I could lose the lot. That was partly what made me back up twice, so I have one back up that’s separate from the others.

7fi: That’s a good idea.

6fe: But how often do you keep backing up and how paranoid do you get about it.

Int: And some people you hear the story so often particularly when they have stored on laptops. the laptops are probably one of the very stealable items. And they’re stolen. You
see it happens to tourists all the time. It happened to that doctor down the road here recently.

6fe: And he got it back.

Int: He got it back, but that was unusual and it sounded like he didn’t have back up and you hear it over again. S.... R.... was writing in the women’s weekly or something and lost all the photographs of her, of her children because they’d had a break in, and while its quite feasible and possible to have them well backed up and to have them in different places I think the other thing that you were saying the miniaturisation of storage actually also makes it very vulnerable,

6fe: Yes it does

Int: because it so easy to lose a wee memory stick, or lose something that its on.

7fi: And how often when people get you know past the novelty of backing up all the time and they get tired and not bother to and.

Int: You do if you’re me.

6fe: Well what my brother has now, his latest hard drive, external hard drive is a terabyte. You can get much bigger ones now, I think, and his, he automatically. It automatically backs up every hour. He has to keep, he’s a doctor and he has to keep records of all his patient back for yonks so he requires huge back up and it just does it automatically. I have to make the effort to back up, but I back up religiously anytime I finish a document. I back up maybe three or four times a day

Int: Right W.... any comment from you about what we could the situation, or whether it needs to have anything done.

4fi2: I was, while you were talking about that I was just thinking about something that’s slightly different .In that I’ve got family film on an old fashioned video camera which is a High 8 thing and I can’t get that off and I can’t play it because my camera’s broken. I’m stuck and so can that sort of thing happen

Int: And certainly and I think that was one of the things prompted this whole thing from me was that my sister had one of the relatively early digital cameras and she photographed her first grandson. She also had my little old Classic Mac classic. I gave it to her and of course it still took the floppy disks and she then died unexpectedly and that first three years of that wee boys life, I think she was the only one almost who was photographing him, that’s all on that little Mac Classic. And I’ve said to the family, I’ve said, you know, do you want me to do something about it. What do you want to do all L.... photos are on there. And they’ve just said “oh they’re quite safe, nobody’s touched it since she died and that’s nearly four years ago now. And the memory of these photos being there will go. I’ve salvaged a few because they came through to me by email, but she didn’t print any of them because the cost at that stage was high and I’m sure they’re going to want them later. I think there’s a lot of people, and there’s lots of different stories and its like your stuff that’s locked up on the HIGH 8 you do. The technological change does get to the point where you.

4fi2: There’s no way, as far as I know there’s no way.
6me: Is it High 8 film?

4fi2: Yes, yes.

Int: This gentleman can

6me: .......... (inaudible response from P......)

4fi2: Is there. cause, I. What I was trying to do was trying to get a second, an old camera exactly the same as mine. And then I can edit, cause I used to edit then I used to put it up to a video, but now it won’t be a video. It'll have to be a DVD. ..............

6me: How much have you got?

4fi2: Heaps.

6me: What's heaps, define heaps.

4fi2: 3 or 4 High 8 tapes.

6me: Oh is that all.

4fi2: Its heaps..

... a professional cameraman.

4fi2: For me its like 100s of hours of editing.

6me: have you tried J........?

6me: ..........changed places. It’s been a name change. Right beside his old place on the corner.

.......... 

6me: It’s going to cost you a bit.

4fi2: Yes, that’s the only thing.

7fi: How much do you want it?

4fi2: Well exactly. yes.

Int: I think um . I’m sort of aware of time for W... here and we’ve gone quite a bit beyond what I said initially. I think that’s a good example to finish on. and I’d just like to say though that One of the things that I’d like to say you’re a careful meticulous person, you probably all are in your different ways, but you are exceptionally so R.... in the way that you back up and you and you do all these things. I’m not sure that you’re typical of the usual sort of person who goes around taking photographs, just the casual photographer.

6fe: That’s because of my work though.
Int: Yes, yes that’s what I know and also although yours is the video for work its still there’s those sorts of things. And I’m not sure that the ordinary person actually does a lot of backing up or thinking even about how they could protect that heritage and at some stage I think there still might be “Oh I wish I had done such and such” but that’s my thinking and my idea is that if you can alert people to the possibility, to the potential that maybe a wee bit more thought needs to be given to it. That would be useful

6me: But once somebody’s lost something then they’ll start...

Int: Then they’ll start realising, yes. And just thank you very much

7fi: Its been most interesting for me