Ana Cristina de Albuquerque, Luciane de Fátima Beckman Cavalcante

Classification of photographs: methodological concepts in Archival Science, Library Science and Museum Science

Abstract
This abstract presents the methodological concepts involved in the classification of photographs in archival science, library science and museum science. A research project was conducted on Brazilian information science journals dating from 2007 and 2017, classified as A1, A2, B1 and B2 according to Qualis. Based on content analysis, it was clear that general studies of classification in the field of information science, should be deepened in order to provide professionals with more theoretical support, since the methodological principles discussed above were addressed in very few articles.

1. Introduction
The various types of documentation produced not only serve to prove, recall and witness facts, but they also use complex structures to reflect specific universes, condensed into characteristics and contradictions that will present a distinctive identity described by their keepers. The keepers will present the practices of their time and their relationships with the world and the people of that age by organizing the documentation or collection in a specific arrangement.

Organizing the volume of information that is available is a challenge. The organization of information and knowledge cannot be by chance: it is the result of all the transformations and influences, whether social, economic or cultural, that take place in the environment in which it circulates. The way it is ordered by its producers or keepers, as object of use outside a file, library or museum reflects the meaning of an era and of a culture. In this context, this article proposes a reflection on the classification of the photographic document in archival science, library science and museum science.

In view of the above, the objective of this article is to analyze methodological concepts of the classification of photographs in each proposed field. In the context of the research, the photograph is approached as a document full of peculiarities that have accompanied social changes and consolidated its numerous uses. The photographs collected during the lifetime of a person or an institution later become documents accumulated in institutions that also undergo transformations and social influences.

The mapping of possible methodologies used in each field was carried out through research on Brazilian journals related to the field of information science. The period studied was between the years 2007 and 2017, and the journals were analyzed were classified A1, A2, B1 and B2 according to Qualis. This analysis was undertaken using the content analysis method, which allowed us to categorize and discuss each point raised and systematized in the results.
2. Regarding the classification of photographs in Archival Science, Library Science and Museum Science

The term classification is characterized by the process of grouping and dividing knowledge according to its similarities, arranging the information so that its analogical relations stand out, such that the science, knowledge or documents can be captured in a precise way. Classification is a social phenomenon and in it, every fact drives the creation of new forms of classification between beings and knowledge. In this way, the actions presented in the area of social relations are classification acts.

The concept of classification in the fields of archival science, library science and museum science, matches philosophical concepts when they aim to give a theoretical basis to an activity that could be considered solely practical.

The concept of classification in archival science has at its core the principles of provenience and respect for original order. Due to the relationships between the documents themselves, and between the documents and their creator, archives have established an organic character, which, in accordance with these principles, demonstrates the importance of administrative relationships that unfold in certain ways to turn the document into an archival item.

Thus, classification is understood as an activity that will preserve the link between the hierarchical chains of the institution for easier retrieval of information, and demonstrate how those documents were constituted within each entity.

The circumstances in which photographic documents are treated in archives are well discussed in the literature and the effort to elaborate methodologies according to archival theory is visible even if it is not always carried out. For Heredia Herrera (1993) the treatment of photographic documentation occurs through its classification as soon as it becomes part of a collection and an index or thesaurus is used for retrieval. (Heredia Herrera 1993). The author also recommends that the selection must be made based on the elements and circumstances of its production.

For Lacerda (2008), the fact that there is a problem with the current techniques used in library science, causes archivists to mirror these techniques, which, in his view, results in the development of misguided approaches to photographic documentation to the extent that there is no adequate theory of the subject, on account of it being such a disputed area. The aforementioned author touches on a controversial point about the treatment of photographic documentation from an archival perspective. As regards classification of these documents, almost nothing is established and often the basis for this ends up being the treatment given to the materials by librarians. It is important to refer to Lopez (2010), since he assumes that one of the main differences between the documents of a library and a file is production. In a file the documents are produced in series by the producer and are not characterized by individual treatment, in this sense the author questions Lacerda’s (2008) contention that individualized and "special"
treatment is given to photographic documents. This separates it totally from classification activity.

According to Lopez (2010), when the image appears next to other text documents they can collectively be considered as a documentary unit, the image being associated with a certain set and thus already classified. The treatment then takes place through physical separation, due to the different types of conservation treatment (Lopez 2010, page 221). Lopez (2010) warns, in the same way as Heredia Herrera (1993), that any treatment should, first of all, come to be "classification-driven" (Lopez, 2010, 224). It is this that will guarantee the total contextualization of the documents that cannot be treated differently from the other documents of the archive (Lopez 2010, p. 224).

Understood in this way classification activity is intrinsically related to the final retrieval of the archival document, and the photographic document, like any other document in a file, needs correct contextualization so that its information can be retrieved. Within a permanent archive, these activities can sometimes be carried out with some adjustments since in practice a number of issues arise and hamper the work of specialists.

Bibliographical classifications were elaborated with the purpose of establishing the proper relationship between the documents, maintaining the intellectual characteristics of the existing thought systems developed up until the present. Classification systems have become essential instruments for the functions within an informational unit.

The ordering of documents according to the subject they deal with and their separation or junction, taking into account similarities and differences, is the basis of bibliographical classifications. "In fact, when we refer to the bibliographic classification, we mean a classification that has a basis of the matters dealt with in the documents" (Piedade 1983, p. 65). With photographic documents, the ordering elements, in the sense reported in this study, namely to classify its information, occur in the process of indexation, where information is taken from analysis and synthesis of its subject. Knowledge organization tools are also used to give access to documents such as controlled vocabularies, subject heading lists, thesauri and ontologies.

In a museum, what feeds and drives their existence are collections. Collecting has a fundamental role in the formation and management of a museum. To keep collections preserved and organized with the aim of showing them to the public, a place is needed where, besides the physical space, treatment of these objects is possible.

Respecting the traditions and practices of each field, the concept of classification is sometimes different, when conceived only from the point of view of the diversity of the collection and the storage of documents in each institution. However, it also reveals itself to be more consistent when seen from the point of view of information organization in each of these fields.
In relation to the documents of a museum, it is important to emphasize the curator's role in the acquisition and subsequent treatment of the photographic collections acquired. Carvalho and Lima (2000), speak of the importance of the curator's role in a collection with photographic collections. The authors write that, in the first place, the curator should reflect on how this collection will contribute to society, what its potential for knowledge is and how it will be used to generate new knowledge (Carvalho and Lima 2000, p.19).

The curatorial activity in a museum demonstrates the results of the studies in relation to the collection, providing an understanding of efforts undertaken to ‘organize’ iconographic documents, in every sense of the word. Lima and Carvalho (2005) write that it is necessary to understand the "historical nature" of image production so that it results in a better refinement of documentation systems, in describing it in a way that leads to the understanding of a social process and its availability to account for research and scientific approaches to these practices. The activities of curating and research in a museum lead to the perception that care is always made to keep institutional objectives well delimited. This is reflected in the analysis of the fields in question and in the observation of the collections that constitute major collections. It can be observed that classification is implicit in the documentary activities carried out, noticeable from the moment the choice and the acquisition of the documents are made.

3. Methodological concepts in periodicals

Analysis of the Brazilian journals studied, within a ten-year period from 2007 to 2017, and classified by Qualis from A1, A2, B1 and B2, demonstrated that regarding classification of photographic documents, the subject is barely discussed and sometimes not even mentioned. In fact, although there are many articles related to photography, these articles come with an implicit classification as part of the treatment process that the documents have undergone.

Table 1: Articles found in Brazilian journals

<table>
<thead>
<tr>
<th>QUALIS CONCEPT</th>
<th>YEAR</th>
<th>TITLE</th>
<th>METHODOLOGICAL CONCEPTION</th>
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<tbody>
<tr>
<td>1 A1</td>
<td>2006</td>
<td>The archival arrangement as written: a reflection on the narrative in images from the Pedro Miranda Fund in the Public and Historical Archives of Ribeirão Preto</td>
<td>Deals with a specific background and its arrangement, considering photography as the main element of a narrative, that is, to the extent that the arrangement is an intellectual activity and it has a narrative of its own to organize and make these documents available</td>
</tr>
<tr>
<td>2 B1</td>
<td>2017</td>
<td>Public health photography in the archives: department of leprosy prophylaxis in the state of São Paulo</td>
<td>It proposes a study on the treatment of photographic collections from archival methodology, Diplomacy</td>
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<tr>
<td><strong>3</strong></td>
<td>B1</td>
<td>2017</td>
<td>Photography and its tentacles: possible interpretations in the universe of archives. Focuses on photography from the informational-documentary point of view, in the management of funds and photographic collections.</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>B1</td>
<td>2010</td>
<td>The informational representation of photographic collections: the reconstruction of the senses through the use of software. It discusses the need for informational treatment of photographs, as well as the need to organize and describe the photos, in order to improve information retrieval.</td>
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<tr>
<td><strong>5</strong></td>
<td>B1</td>
<td>2016</td>
<td>The photographic collections of the psychiatric hospital of Miguel Bombarda, It contextualizes the documents of a psychiatric hospital, which have no treatment indicating what would be consistent with the archival theory and the environment portrayed.</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>B1</td>
<td>2016</td>
<td>#Impeachment or ‘#naovaiertergolpe’: an analysis of folksonomy in the indexing of photographic images in social networks of web 2.0 Analyzes Folksonomy from the perspective of the indexation of photographic images in a case study in the social networks Flickr and Instagram.</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>B1</td>
<td>2016</td>
<td>Vila Tiberius: a heritage of the city in transformation. Photographic Documentation and the organization of information from the collection of Jornal da Vila of Ribeirão Preto - the monthly memory of a city. It studies the memory of a city through a newspaper and proposes an organization of the photographic documents contemplating the treatments of description, classification and description in software.</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>B1</td>
<td>2017</td>
<td>The decisive moment of Henri Cartier-Bresson and indexation: an exploratory study of methods of indexing photographs. The research was validated by the method of classification and indexing, according to experimental techniques, where the content is evaluated according to the connotative sense of the image. We sought the best indexing method for Henri Cartier-Bresson's photographs, in order to extract as much information as possible from the visual representation of the document (photographs), and to minimize the losses in this transcription. For this, we used the four methods of indexing of photographs developed by the authors Panofsky (1986), Smit (1986), Manini (2002) and Rodrigues (2007), applying them to (03) Bresson photographs. After the application, we performed a comparative analysis and discussion of the results.</td>
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The feasibility of the Sara Shatford methodology for the indexing of photographs: the photographic collection of the UFRN School of Music

It addresses the concepts of documentary analysis and indexation and expresses the differences between the indexation of textual and iconographic documents, highlighting the need to use methodologies that are more appropriate to the document's form and presenting methodologies adapted to the informational treatment of images.

Nine articles were found, one in Qualis A1 and the other seven in Qualis B1 magazines. Of these nine articles, six specifically speak of archival collections, two use methodologies better known in librarianship and one in digital archiving. None of the articles discuss the treatment or classification of photographs in museums.

Only the article "The archival arrangement as written: a reflection on the narrative in images from the Pedro Miranda Fund in the Public Archive and Historical of Ribeirão Preto" discusses forms of documentary organization, that is classification in permanent archives. It does this by using narrative and argumentative concepts from history of art authors, archives and history, demonstrating the interdisciplinary field into which the photographic document is placed.

An interesting fact is that the article "Public health photography in the archives: the department of prophylaxis of leprosy in the state of São Paulo", demonstrates the importance of the use of diplomacy in regards to photographic documentation. This article does not speak specifically of classification but demonstrates that Diplomacy is an indispensable method for documentary genesis to appear thus enabling classification to be performed.

The articles "The decisive instant of Henri Cartier-Bresson and indexing: an exploratory study of methods of indexing photographs" and "The viability of Sara Shatford's methodology for indexing photographs: the photographic collection of the School of Music of UFRN" use these methods of classification and indexing in the field of librarianship and show the tradition in the treatment of photographic documents from analysis of subject. Their contributions also promoted the use of classifications as a significant contribution to the definition of keywords and the coding of documents.

In the article "#Impeachment or #Naovaitergolpe", Folksonomy concepts are used to propose an organization through online photo tags. This study requires knowing and mastering the precepts of bibliographic classification, in terms of defining the area of knowledge and the definition of specific terms. It has been noticed that the articles from the periodicals chosen, most often, deal with classification implicitly, but their precepts provide the basis for the treatment and organization of documents that have a great many particularities.
4. Final considerations

It was considered that the organization and classification given to collections of photographs, whether these are collections of an institutional or personal nature, reflect the thought of a specific time. The ways in which documents are organized and classified must be maintained and respected by the institutions which collect them so as not to erase the traces of their organicity, reflected in the manner in which they were collected and in what was interchangeable at that meeting. This task is challenging and requires the research work of professionals involved in the management process of institutions that have photographic collections, because the more a classification connects to a given time, the less suitable it will be for another.

Classification in these fields is frequently debated in relation to theory, forms of execution, and systems. However, when we examine the study of specific documents such as non-textual ones, the literature does not provide sufficient basis for processes that are different from those that written documents have to go through.

Thus, classification is not limited to assigning numbers, codes and subdivisions to activities and documents, but rather is an intellectual organization process in which the characteristics, information and context of each document reflect, to a greater or lesser degree of complexity, the functions and activities developed by an institution, the life of a person or the facts pertaining to a city or country.

The main function of filing a document is the information about a given fact. It is clear that studies on archival classification, as well as general studies of classification in the field of information science, should be deepened in order to give more theoretical subsidies to professionals. This will be reflected when the user receives the document.

In librarianship the emphasis is on the processes that allow the retrieval of information. Instruments of knowledge organization enable research to focus on important concepts and contents that provide a basis for reflections on how to improve the treatment of these documents.

In museology, contextualization is crucial in following past "heritage" and trying to establish relationships with the functions and objectives of the institution, together with an understanding of how documentation can be used as a symbol of the development of an epoch and a given city. In addition, it can try to maintain unity and consistency within the current modes of organization and classification that permeate the entire process of documenting.

Photography is a technological means of creating and reproducing images in series. Because it is determined by these material conditions of production, it develops its own expressive language, that is, form and content are inseparably intertwined. For these reasons, photography presents unique conditions that determine its treatment in information units. So, whether in a file, in a library or in a museum, it will always present the same constituent traits and different functions will be given to information
in those collections. Depending on this function, its classification has an essential role for both the professional and the research user alike.

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