

LA FOTOGRAFÍA EN EL CONTEXTO DEL CAMBIO: RETOS Y PERSPECTIVAS

Coordinadores
Héctor Guillermo Alfaro López
Graciela Leticia Raya Alonso



ZA4675
F67

La fotografía en el contexto del cambio : retos y perspectivas / coordinadores Héctor Guillermo Alfaro López, Graciela Leticia Raya Alonso. -- Ciudad de México : UNAM, Instituto de Investigaciones Bibliotecológicas y de la Información, 2019.

xii, 434 p. -- (Colección Sistemas bibliotecarios de información y sociedad)

ISBN: 978-607-30-1654-4

1. Análisis de Imágenes. 2. Fotografías como recursos de la información. 3. Fotografía -- Aplicaciones en bibliotecas. I. Alfaro López, Héctor Guillermo, coordinador. II. Raya Alonso, Graciela Leticia, coordinadora. III. ser.

Diseño de portada: *Logiem, Análisis y Soluciones*

Primera edición, 2019

DR © UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO

Ciudad Universitaria, 04510, Ciudad de México

Impreso y hecho en México

ISBN: 978-607-30-1654-4

Publicación dictaminada

Tabla de contenido

Presentación	ix
Héctor Guillermo Alfaro López y Graciela Leticia Raya Alonso	

I. DOCUMENTACIÓN FOTOGRÁFICA PARA DOCENCIA E INVESTIGACIÓN

Investigación y Docencia en documentación fotográfica

DOCUMENTANDO FOTOGRAFÍA, PERSPECTIVAS Y ENTRECRUCES INTERDISCIPLINARES PARA LA INVESTIGACIÓN	5
---	---

Fernando Aguayo, S. Berenice Valencia y Daniela S. Carreón

UNA MIRADA DIFERENTE: LAS FOTOGRAFÍAS DE CÉSAR PINTO SOBRE LA ESQUISTOSOMIASIS EN LA DÉCADA DE 1940	33
--	----

Ana Cláudia de Araújo Santos y Edvaldo Carvalho Alves

LA RECUPERACIÓN DEL PATRIMONIO FOTOGRÁFICO EN LA UNIVERSIDAD COMPLUTENSE	49
---	----

Antonia Salvador Benítez

Vertientes en el análisis de la fotografía

<i>PHOTOFORENSICS</i> Y EL ANÁLISIS DE IMÁGENES DIGITALES	71
---	----

Elke Köppen

LA FOTOGRAFÍA DIFUSA: ENTRE RECURSO DE INFORMACIÓN Y OBJETO DE POLÉMICA	87
--	----

Brenda Cabral Vargas

LA IMAGEN EN LOS PROCESOS DE CREACIÓN PUBLICITARIA: FOTÓGRAFOS Y BANCOS DE IMÁGENES	109
--	-----

Juan Carlos Marcos Recio

II. EL TRABAJO DOCUMENTAL FOTOGRÁFICO: ESTADO ACTUAL, FONDOS, COLECCIONES

El trabajo documental fotográfico: estado actual, fondos, colecciones

EL PATRIMONIO FOTOGRÁFICO EN LAS INSTITUCIONES PÚBLICAS ESPAÑOLAS: LA COLECCIÓN DEL INSTITUTO DE VALENCIA DE DON JUAN 133

María Olivera Zaldua

FOTOGRAFÍA DE PRENSA: ANÁLISIS, GESTIÓN Y SISTEMATIZACIÓN A TRAVÉS DEL USO DE HERRAMIENTAS TECNOLÓGICAS 151

Luis Rivera Aguilera, Julio Rivera, Guadalupe Ramos y Brenda Campos

COLECCIÓN DE 63 AÑOS EN IMÁGENES CIENTÍFICAS: TESTIMONIO DE LA *REVISTA MEXICANA DE CIENCIAS AGRÍCOLAS* 183

Dora Ma. Sangerman-Jarquín, Agustín Navarro Bravo y Rita Schwentesius de Rindermann

La fotografía entre el ser, la creación y el tiempo

“SER Y PARECER”: RETRATOS DE LECTORAS Y REPRESENTACIONES DE LA LECTURA 205

Graciela Leticia Raya Alonso

LA FOTOGRAFÍA EN LA CREACIÓN Y DEVENIR DE LA IDENTIDAD. EL CASO DE LAS IMÁGENES CRISTERAS Y SU USO ACTUAL 223

Sandra Peña Haro

DOCUMENTACIÓN FOTOGRÁFICA DEL TIEMPO Y LA INFORMACIÓN ESCRITA EN EL ARTE 241

Celso Martínez Musiño

LAS COLECCIONES FOTOGRÁFICAS DE LA BIBLIOTECA TOMÁS NAVARRO TOMÁS (CCHS-CSIC): PERSPECTIVA Y ESTRATEGIAS PARA SU DIFUSIÓN 267

Raquel Ibáñez y Rosa M. Villalón

COLLABORATIVE IMAGES INDEXING: A PORTUGUESE CASE STUDY ON FLICKR.	285
Leonor Calvão Borges y Patrícia de Almeida	

KAIRÓS O LA FOTOGRAFÍA COMO H(M)ITO	305
Héctor Guillermo Alfaro López	

III. USOS DE LA FOTOGRAFÍA EN EL CONTEXTO DE LA INFORMACIÓN

La fotografía en diferentes contextos

EL FOTOLIBRO EN LA BIBLIOTECA UNIVERSITARIA	327
Catalina Pérez Meléndez	

ALTERNATIVAS DE DIFUSIÓN PARA LA FOTOTECA PEDRO GUERRA. FACULTAD DE CIENCIAS ANTROPOLÓGICAS DE LA UNIVERSIDAD AUTÓNOMA DE YUCATÁN	345
Cinthya E. Cruz y Ricardo Pat	

LA ARCHIVÍSTICA COMO SOPORTE TEÓRICO METODOLÓGICO FUNDAMENTAL PARA LA GESTIÓN DEL DOCUMENTO FOTOGRÁFICO. EL CASO DEL ARCHIVO HISTÓRICO UNIVERSITARIO DE LA BUAP	359
Carlos Garrido Vargas	

LA IMPORTANCIA DE LOS ARCHIVOS FOTOGRÁFICOS INDÍGENAS EN LA UNAM EN EL TENOR DE LA PERSPECTIVA BIBLIOTECOLÓGICA. LA APUESTA A UN PROYECTO.	389
Jesús Francisco García Pérez, Miguel Gama Ramírez, Ricardo Paquini Vega, Martín Sandoval Cortés y Cecilia Vilches Malagón	

LOS REVERSOS DE LAS FOTOGRAFÍAS COMO FUENTE DE INFORMACIÓN. METODOLOGÍA PARA EL ESTUDIO DE LA FOTOGRAFÍA	417
Juan Miguel Sánchez Vigil	

Collaborative images indexing: a Portuguese case study on Flickr

LEONOR CALVÃO BORGES
PATRÍCIA DE ALMEIDA
Universidade de Coimbra, Portugal

INTRODUCTION

With the advent of web 2.0, in the era of digital images and massive digitalization of content, both physical descriptions and subject indexing of images represents a major challenge for memory institutions. In fact, the development of new services and forms of communication with users through social platforms represents not only a new way of interacting but also a strategy of transforming them into users or communities “content providers” (Flinn, 2010).

O’Reilly (2005) points out that the great change from web 1.0 to web 2.0 is to allow collective intelligence to be harnessed through an architecture of participation, enabling a structure of products and services that depend on the participation of users, creating participatory networks, which add content, often in the form of tags, in what is called collaborative indexing. For Peters (2007), web 2.0 services

are focused on communication and exchange of resources between users, presenting a classification of services, technology and licenses, where social software stands out.

At the beginning of this century and in this web environment, important projects of memory institutions of several countries occur, which, through the digitalization and availability of their images in social platforms, obtained a great adhesion of new and different users. This resulted in an often specialized collaboration, with obvious benefits for the description of contents of these institutions (Rafferty & Hilderley, 2007; Edmunson-Morton, 2009; Springer, 2009; Rorissa, 2010; Stewart, 2013).

Thus, this qualitative case study aims to verify the presence of Portuguese municipal memory institutions (libraries, archives, and museums) on Flickr and to check the level of interest and interactivity of the general public, in the scope of creation collaborative knowledge of images.

After a review of the scientific literature on methods and good practices of indexing images, the study focuses on the understanding of folksonomies as an emerging phenomenon of these technologies, making a critical analysis of its advantages and disadvantages when applied to the description or indexing of images. The results show that the presence of Portuguese municipal memory institutions on Flickr is almost nil.

IMAGES: FROM CONCEPT TO INFORMATION REPRESENTATION

The image, “a graphic, plastic or photographic representation of two or even three dimensions of one or several objects or forms in an adequate support” (Faria & Pericão, 2008: 638),

is undoubtedly a means of transmission and communication with remote origins, moreover, prior to written communication. The existence of visual documents in the memory institutions has been increasing exponentially, leading to a reflection on its conservation and dissemination.

In the archives, the existence of non-textual documentation (photographs or architectural drawings, for example) appears in the nineteenth century, despite its lack of documentary treatment as an imaginary document until more recent years. Public libraries, as Alvim states, “were surprised by image and sound” (1997: 138) in the late 1980s. Also, museums have evolved in the way of developing their photographic collection, far beyond inventory photography.

The literature review here is part of conceptual problems on how to describe in text an image (an image with words), theorization about the documentary analysis of an image, strategies of description and establishment of analysis grids for extraction of terms of indexation.

Sara Shatford’s article (1986) is generally considered to be a foundational study in this area, giving rise to further reflections and perspectives of analysis. Shatford begins with the first two levels of Panofsky’s conceptual model (pre-iconographic and iconographic) to establish the distinction between what an image is (of-ness) and what is its subject (aboutness), despite the author’s recognition of the subjectivity of aboutness. The classification of possible subjects of an image that she presents is based on the faceted theory of Ranganathan.

In her study on indexing of art photographs, Shatford-Layne (2002) highlights the possibility of describing art images through a continuum of terms, from the most generic to the most specific, and argues for the utility of thinking about the several types of of-ness: “It is useful because it

gives us a checklist of the kinds of subjects — persons, objects, activities, places — to consider when describing or assigning subject to art images” (Shatford-Layne, 2002: 3).

The establishment of a grid of analysis with the identification of who, where, when, how, what appears as consensual in the literature (Boadas, 2001; Manini, 2002; Shatford-Layne, 2002; Boccato & Fujita, 2006; Simionato, 2016; Gatto, 2018). Manini, in her PhD thesis (2002), revisits the analysis charts of Shatford and Smit that bring together the “informational categories [...] to the generic ED, the specific DE and the Shatford OVER” (2002: 107), and proposes a new grid of analysis, introducing the question of photographic technique, giving rise to a new column in the grid, entitled Expressive Dimension.

The multilevel organization is recognized by the authors, and there is also a reflection on the best strategy for accessing an image - making a description at the level of the document or at the level of the collection (Boadas *et al.*, 2001; Manini, 2002). Boadas *et al.* (2001) specifically use the terms photography / photographic reportage, while the other authors speak in collections consisting of albums, events, etc. Moreover, Shatford-Layne (1994) explicitly stated that the indexing of images “should provide access to images based on the attributes of those images” and “access to useful groupings of images, not simply access to individual images” (p. 583). We will see later the importance of this distinction in the presentation and dissemination of images on Flickr.

With the advent of web 2.0 and new services of massive availability of content, whether institutional or social sharing platforms, information retrieval will require new models of indexation. Thus, the term folksonomy seems to be established as a response to this need for structuring and

retrieving information on web 2.0 content made by users themselves (Peters, 2007; Caldas & Moreira, 2012). Vander Wall (2007) defines it as “the result of personal free tagging of information (anything with an URL) for one’s own retrieval. The tagging is done in a social environment (usually shared and open to others)”. Folksonomies can also be defined through the existence of three mandatory parameters: the existence of resources, labels, and users in a digital environment (Peters, 2007; Yedid, 2013).

Some authors separate the process of tagging from their result (folksonomy), considering the first the simple or compound term created to retrieve the information of a web resource, and the second as the set of labels created by users on a specific website (Peters, 2007; Yedid, 2013). As for the advantages of using folksonomies, its low cost, collaborative production process, reflection of natural language provided by users, distribution of work in environments where large volumes of information are managed, or even the influence they may have on the development of controlled vocabularies are highlighted by Peters (2007) and Yedid (2013). On the side of disadvantages, there is mainly a lack of language control - inconsistencies between plural and singular, ambiguities, synonym, homonymy, subjectivity...

PHOTOS SOCIAL SHARING PLATFORMS: FLICKR

With the emergence of social platforms for the dissemination of images, the possibility of labeling appears, leading to a greater degree of completeness of content representation, in view of the polysemic character of the images. In general, the memory institutions have adhered to new platforms and new means of dissemination of their collections,

especially the photographic collections. For this purpose, the most popular platforms are Flickr and Instagram, with distinct levels of adhesion.

Flickr came out in 2004 as part of an online Neverending Game but quickly evolved into an exclusive image sharing platform - "share your photos, watch the world". Its use can be done free of charge, with the possibility of uploading images up to 1000 Gb, or professional, the latter case being sold storage space. According to Peters (2007), its success is due to the fact that users can collectively manage the images and index them through tags or labels. The organization and visualization of images can be done individually or organized in albums defined by the users themselves.

The Flickr platform also benefited from a partnership with the Library of Congress, which developed a project called Flickr Commons in 2007/2008. This project arises as part of a new understanding of the mission of memory institutions as collaborative or participatory (Theimer, 2014; Roued-Cunliffe & Copeland, 2017). And, in fact, the Library of Congress itself indicates in its report three essential objectives:

- increase awareness by sharing photographs from the Library's collections with people who enjoy images but could not visit the Library's own Web site,
- gain a better understanding of how social tagging and community input could benefit both the library and users of the collections, and
- gain experience participating in the emergent Web communities that would be interested in the kinds of materials in the Library's collections (Springer *et al.*, 2009: 4).

It is therefore the choice, in the first place, of the type of documents to be made available, with the option of the photographs, since they have the advantage of being in-

teresting for a wide and varied audience that can provide useful information (Springer *et al.*, 2009), and, secondly, adherence to a popular existing photo sharing platform, creating a specific area where memory institutions could share their photographic collection, with only photos copyright restrictions. Adherence to the placement of tags and comments on the images was always stimulated and actively solicited: “Please help make the photographs discoverable by adding tags and leaving comments. Your contributions and knowledge make these photos even richer” (Flickr).

The experience of joining Flickr Commons has been the subject of numerous studies, both by the adherent institutions themselves and by the academy. It should be noted that, in Portugal, the only adhering institution is the Art Library of the Calouste Gulbenkian Foundation.

METHODOLOGY

This qualitative case study aims to verify the presence of Portuguese municipal memory institutions on Flickr and to check the level of interest and interactivity of the general public, in the scope of the collaborative construction of knowledge in images. The municipal institutions, namely archives, libraries, and museums, were selected for their territorial coverage and allowed a broad analysis of the Portuguese panorama. The Flickr image sharing platform, which has existed since 2004, is one of the most popular and used by both image amateurs and professionals, with around 13 billion photos and 2 million groups. It has been selected for this study because it allows interactivity - collaborative labeling, comments, bookmarks.

In this platform, three surveys were carried out by “People”, in Portuguese language, with the terms “arquivo municipal” (municipal archive), “biblioteca municipal” (municipal library), and “museum municipal” (municipal museum), in order to recover information about the Portuguese municipal institutions with a presence on Flickr. The results obtained in each research were verified individually, selecting all those referring to Portuguese institutions. The name of the institution, the date of registration into the platform, the number of images, the number of albums, the number of followers and the number of following were recorded in tables, for a better inference of conclusions about the presence of these institutions in Flickr and about the interest shown by the public.

To check the level of interactivity, the albums with the highest number of views (one per institution type) were selected, since they contain the most exposed images and, therefore, are more conducive to obtaining a larger number of tags. The number of views, bookmarks as a favorite, comments, and labels were copied to a second table. From this study, the automatically suggested labels are excluded, because there is no human control or intervention. There are limitations on labeling (institution or public), as the platform does not show the origin and how this information is obtained. The data provided here were collected on September 23 and 24, 2017 and are presented in order of appearance on the platform.

RESULTS

The search by municipal archives brought three results (*Table 1*).

Table 1.
Results by Municipal Archive

Name of institution	Year on Flickr	Images Nr.	Albums Nr.	Followers Nr.	Following Nr.
Arquivo histórico Municipal de Cascais	2013	1239	53	65	0
Câmara Municipal de Vagos	2013	152	4	3	0
Arquivo Municipal de Sesimbra	2012	0	0	2	5

Given the 308 Portuguese municipalities, the presence of only three pages of municipal archives on Flickr constitutes an extremely low number, but representative of the almost null interest of these institutions in the sharing of images and in the construction of collective knowledge, using this social platform. Since one of them belongs to a Municipal Council (Vagos) and another one does not have public photos (Sesimbra), the institution selected for analysis was the Municipal Historical Archive of Cascais.

The Municipal Historical Archive of Cascais has a relatively recent presence on Flickr. In about 4 years, 1293 images were shared, approximately 323 per year. This number in association with the number of albums shows that the institution has fed your page with a considerable amount of images, but not a large number of followers (only 65), compared to the general public. This institution does not follow any other in the social platform under study. Of the 53 albums, the one designated by Alcabideche was selected for analysis, with 52 views and 81 images (*Table 2*).

La fotografía en el contexto del cambio: retos y perspectivas

Table 2.
Album “Alcabideche”

					Images	Views	Favorites Nr.	Comments Nr.	Tags Nr.
JFA_05	161	0	0	3	Confraria do Santíssimo Sacramento de S. Vicente de Alcabideche	3305	0	0	4
JFA_06	161	0	0	3	Arquivo da Junta de Freguesia de Alcabideche	3823	0	0	5
JFA_05	166	0	0	3	JFA_48	339	0	0	2
JFA_07	165	0	0	3	JFA_49	349	0	0	3
JFA_80	159	0	0	2	JFA_47	336	0	0	2
JFA_04	197	0	0	2	JFA_46	316	0	0	2
JFA_02	164	0	0	3	JFA_43	291	0	0	2
JFA_03	158	0	0	2	JFA_45	303	0	0	2
JFA_79	158	0	0	2	JFA_42	229	0	0	3
JFA_01	162	0	0	2	JFA_39	217	0	0	1
JFA_75	150	0	0	3	JFA_38	214	0	0	2
JFA_78	156	0	0	2	JFA_41	231	0	0	4
JFA_77	153	0	0	3	JFA_40	231	0	0	1
JFA_70	145	0	0	3	JFA_34	197	0	0	3
JFA_73	147	0	0	2	JFA_35	203	0	0	4
JFA_74	148	0	0	2	JFA_36	205	0	0	3
JFA_66	143	0	0	2	JFA_37	207	0	0	2
JFA_67	147	0	0	2	JFA_30	187	0	0	1
JFA_68	147	0	0	2	JFA_31	186	0	0	3
JFA_69	145	0	0	2	JFA_32	192	0	0	2
JFA_71	144	0	0	2	JFA_33	196	0	0	1
JFA_62	134	0	0	1	JFA_26	183	0	0	1
JFA_64	139	0	0	2	JFA_28	186	0	0	1
JFA_65	145	0	0	3	JFA_29	190	0	0	1
JFA_72	147	0	0	4	JFA_27	186	0	0	1
JFA_63	140	0	0	2	JFA_20	176	0	0	4
JFA_58	138	0	0	2	JFA_21	177	0	0	1
JFA_59	139	0	0	2	JFA_22	189	0	0	1
JFA_60	139	0	0	2	JFA_23	180	0	0	1
JFA_61	137	0	0	2	JFA_24	182	0	0	1
JFA_53	135	0	0	2	JFA_25	181	0	0	1
Casal de horticultores	207	0	0	4	JFA_15	176	0	0	2
JFA_55	137	0	0	2	JFA_16	176	0	0	2
JFA_57	137	0	0	2	JFA_18	175	0	0	4
JFA_51	135	0	0	2	JFA_19	176	0	0	5
JFA_50	135	0	0	2	JFA_14	176	0	0	5
JFA_52	135	0	0	4	JFA_09	171	0	0	2
Tires	20	0	0	2	JFA_10	168	0	0	1
					JFA_11	169	0	0	1
					JFA_12	172	0	0	1
					JFA_17	178	0	0	1
					JFA_13	174	0	0	2

Source: <https://www.flickr.com/photos/96897289@N02/albums/72157670034942373>.

The images in this album show a considerable average number of views, between 20 and 3823, well above the number of followers of the institution and the null number of favorites or comments. The labels range from one to five, mostly with contextual information related to toponymy and without specific authorship. Thus, by comparing the number of views with the number of interactions, it is concluded that, globally, the level of interactivity of the audience is very low.

The research by municipal library brought several results, however, after screening, only 13 correspond to Portuguese institutions, and two institutions are repeated, with registration in different years (marked bold on *Table 3*). For analysis, the page of the Municipal Library of Mondim de Basto was selected, which has the highest number of images, about 1648 per year, despite his most recent presence on Flickr.

Table 3.
Results by Municipal Library

Name of Institution	Year on Flickr	Images Nr.	Albums Nr.	Followers Nr.	Following Nr.
Mondim de Basto, Biblioteca Municipal	2013	6591	122	9	11
Fotos Biblioteca Municipal de Espinho	2009	426	6	6	1
Biblioteca Municipal de Oeiras BMO	2007	226	3	11	3
Biblioteca Municipal da Lourinhã	2012	134	9	0	0
Biblioteca Municipal Santa Maria da Feira	2009	48	1	4	0
Biblioteca Municipal de Figueiró dos Vinhos	2009	1330	97	152	56
Biblioteca Municipal de São João da Pesqueira	2012	167	7	0	0
Biblioteca Municipal de São Pedro do Sul	2011	2	0	16	1
Biblioteca Municipal Manuel Alegre	2012	97	7	0	0
Biblioteca Municipal Oliveira do Hospital	2014	2	0	4	2
Biblioteca Municipal S.J. Pesqueira	2011	14	14	0	0
Biblioteca Municipal Viana do Castelo	2010	1	1	1	0
Biblioteca Municipal Ferreira de Castro	2012	0	0	1	0
Biblioteca Municipal de Figueiró dos Vinhos	2008	0	0	0	0
Biblioteca Municipal Fundação Jorge Antunes	2015	280	13	3	11

Source: <https://www.flickr.com/photos/92876181@N02/albums/72157646431420053>

La fotografía en el contexto del cambio: retos y perspectivas

In spite of the presence of a considerable amount of images (6591) and albums (112), this institution follows 11 pages and has only 9 followers, a low number. The album selected for analysis was Municipal Library of Mondim de Basto, with 86 images and 45 views (*Table 4*).

Table 4.
Album “Biblioteca Municipal Mondim de Basto”

Images	Views	Favorites Nr.	Comments Nr	Tags Nr.	Images	Views	Favorites Nr.	Comments Nr	Tags Nr.
Outubro de 2013	35	2	0	0	15 de Maio de 2015	3	0	0	0
Outubro de 2013	42	1	0	0	15 de Maio de 2015	2	0	0	0
Outubro de 2013	25	0	0	0	15 de Maio de 2015	2	0	0	0
Outubro de 2013	23	0	0	0	15 de Maio de 2015	3	0	0	0
2013	31	1	0	0	15 de Maio de 2015	5	0	0	0
Biblioteca Municipal de Modim de Basto	27	0	0	0	15 de Maio de 2015	4	0	0	0
Biblioteca Municipal de Modim de Basto	26	0	0	0	15 de Maio de 2015	3	0	0	0
Biblioteca Municipal de Modim de Basto	22	0	0	0	15 de Maio de 2015	3	0	0	0
Biblioteca Municipal de Modim de Basto	20	0	0	0	15 de Maio de 2015	4	0	0	0
Biblioteca Municipal de Modim de Basto	19	0	0	0	15 de Maio de 2015	7	1	0	0
Biblioteca Municipal de Modim de Basto	19	0	0	0	Abril de 2016	2	0	0	0
Biblioteca Municipal de Modim de Basto	16	0	0	0	Abril de 2016	2	0	0	0
Biblioteca Municipal de Modim de Basto	17	0	0	0	Abril de 2016	2	0	0	0
Biblioteca Municipal de Modim de Basto	18	0	0	0	Biblioteca Municipal Julho de 2017	5	0	0	0
Biblioteca Municipal de Modim de Basto	17	0	0	0	Biblioteca Municipal Julho de 2017	2	0	0	0
Biblioteca Municipal de Modim de Basto	16	0	0	0	Biblioteca Municipal Julho de 2017	3	0	0	0
Biblioteca Municipal de Modim de Basto	15	0	0	0	Biblioteca Municipal Julho de 2017	3	0	0	0
Biblioteca Municipal de Modim de Basto	16	0	0	0	Biblioteca Municipal Julho de 2017	2	0	0	0
Biblioteca Municipal de Modim de Basto	17	0	0	0	Biblioteca Municipal Julho de 2017	2	0	0	0
Biblioteca Municipal de Modim de Basto	16	0	0	0	Julho (de) 2017	4	0	0	0
Biblioteca Municipal de Modim de Basto	16	0	0	0	Julho (de) 2017	3	0	0	0
Biblioteca Municipal de Modim de Basto	16	0	0	0	Julho (de) 2017	3	0	0	0
Biblioteca Municipal de Modim de Basto	22	0	0	0	Julho (de) 2017	3	0	0	0
Biblioteca Municipal de Modim de Basto	18	0	0	0	Julho (de) 2017	3	0	0	0
Biblioteca Municipal de Modim de Basto	21	0	0	0	Julho (de) 2017	3	0	0	0
Biblioteca Municipal de Modim de Basto	22	0	0	0	Julho (de) 2017	3	0	0	0
Biblioteca Municipal de Modim de Basto	40	1	2	0	Julho (de) 2017	2	0	0	0
15 de Maio de 2015	4	0	0	0	Julho (de) 2017	6	0	0	0
15 de Maio de 2015	4	0	0	0	Julho (de) 2017	4	0	0	0
15 de Maio de 2015	5	0	0	0	Julho (de) 2017	3	0	0	0

Collaborative images indexing: a Portuguese case study on Flickr

15 de Maio de 2015	5	0	0	0	Julho (de) 2017	3	0	0	0
15 de Maio de 2015	3	0	0	0	Julho (de) 2017	3	0	0	0
15 de Maio de 2015	3	0	0	0	Julho (de) 2017	6	0	0	0
15 de Maio de 2015	3	0	0	0	Julho (de) 2017	3	0	0	0
15 de Maio de 2015	4	0	0	0	Julho (de) 2017	3	0	0	0
15 de Maio de 2015	4	0	0	0	Julho (de) 2017	4	0	0	0
15 de Maio de 2015	4	0	0	0	Julho (de) 2017	3	0	0	0
15 de Maio de 2015	4	0	0	0	Julho (de) 2017	3	0	0	0
15 de Maio de 2015	2	0	0	0	Julho (de) 2017	6	0	0	0
15 de Maio de 2015	3	0	0	0	Julho (de) 2017	3	0	0	0
15 de Maio de 2015	9	0	0	0	Julho (de) 2017	6	0	0	0
15 de Maio de 2015	4	0	0	0	Julho (de) 2017	2	0	0	0

The number of views of the images ranges from 2 to 42, slightly higher than the number of page followers. This data, along with the number of bookmarks as a favorite (6 for 5 images) and comments (2 for one image) show the general public's lack of interest in these tools and almost no interactivity with this page. It is striking that there is no care in differentiating the nomenclature of photographs, as well as the absence of any labeling of the photographs, not even on the part of the institution that makes them available.

The research by municipal museum brought three results, only two of which correspond to Portuguese institutions (*Table 5*).

Table 5.
Results by Municipal Museum

Name of Institution	Year on Flickr	Images Nr.	Albums Nr.	Followers Nr.	Following Nr.
Museu Municipal Vale de Cambra	2015	9	1	0	0
Museu Cidade de Aveiro Museo Municipal	2011	1	1	0	0

Here, in addition to the small number of institutions, the values are practically nil in terms of the number of images, albums, followers, and following. For analysis, the only

album of the Municipal Museum of Vale de Cambra was selected, with 5 photographs and 2 views, concerning the Municipal Firemen - “Bombeiros Voluntários de Vale de Cambra” (Table 6).

Table 6.
Album “Bombeiros Voluntários de Vale de Cambra”

Images	Views	Favorites Nr.	Comments Nr.	Tags Nr.
Primeira Escola de Bombeiros	11	0	0	0
Paper-background	2	0	0	0
1939 - Os grandes incêndios (na Guarda)	13	0	0	0
1959 - Criação de subscrição	18	0	0	0
1962 - Incêndio numa fábrica Vila	29	0	0	0

Source: <https://www.flickr.com/photos/138924440@N03/albums/72157660606561023>

The number of views for each image ranges from 2 to 29. The amount of bookmarks as a favorite, comments, and labels is null.

The presence of Portuguese municipal institutions of memory in web 2.0 had already been the object of studies, mainly in what archives and libraries are concerned (Alvim & Nunes, 2010; Alvim, 2011 and 2017; Alvim & Silva, 2017; Leitão, 2013; Silva, 2013 and 2017; Silva & Alvim, 2016). In the sequence, this study has the merit of, for the first time, do an actualized and integrated analysis of the three types of institutions.

Doing a comparative analysis, there are no major differences to register. In fact, since 2013, when Silva identifies the presence of 1 municipal archive on Flickr and Leitão identifies the presence of 12 municipal libraries on Flickr, a timid evolution has been registered in a total of 3 municipal archives and 15 libraries in 2017.

It should be noted that all authors, when analyzing the presence of these municipal institutions on Facebook, re-

cord not only the availability of photographs in this platform, but also some the interactivity with users (Silva, 2013; Silva & Alvim, 2016), who leave comments to benefit their descriptions.

When analyzing in detail how the collections of the municipal libraries are made available on Flickr, Leitão (2013) refers to a lack of organization that can lead to dispersion of users. The same can be concluded from this study, namely in the absence of organization of the images and names attributed to in the Mondim de Basto Municipal Library album. Likewise, by making more prominent photographs of promotion of their activities, they do not appeal to the public's contribution. This seems logical, since Flickr is not intended for the promotion and dissemination of events, unlike others social platforms such as Twitter or Facebook. The proof is that albums related to activities are not those with the highest number of views.

Silva refers that the “only municipal archive that actually uses the social web for the collaborative construction of knowledge and that clearly calls for the help of users is Cascais Municipal Archive” (2013, p. 37). This study confirms that, in Cascais, there is a clear intention to encourage public participation and collaborative construction of knowledge, but it is not possible to prove that this exists effectively.

It is also interesting to note that no municipality has a common account for the three institutions, which shows the lack of an integrated and systemic vision of the managers of the municipalities. Likewise, the municipalities whose archives, libraries, and museums have Flickr accounts do not coincide, which seems to point to a lack of policy for the availability of cultural services on web 2.0.

CONCLUSIONS

It is concluded that the presence of municipal memory institutions (archives, libraries, and museums) on Flickr is very low (a total of 17 institutions) and corresponding to the last 10 years. The numbers of followers show that the general public does not pay attention to these pages, even though the number of views is, sometimes, higher. Regarding the numbers of bookmarks as a favorite, comments, and tags, it has been found that the level of public interactivity with these institutions is also very low.

In this way, Portuguese municipal memory institutions are not benefiting from the web 2.0 environment and collective knowledge building platforms, specifically from Flickr. Institutions and publics are not following the practices and tendencies referred to in the general literature of this area.

The causes of the lack of presence of institutions on Flickr, a social platform so well-known and widely used by people, and of the lack of interest and interactivity of its publics are outside the scope of this study and need further investigation. Given the importance of collaborative construction of Knowledge, it is suggested to carry out studies in this sense.

Despite the limitations, this study made it possible to situate the Portuguese municipal memory institutions on the Flickr social platform and showed the current moment of the Portuguese reality, in the scope of the collaborative construction of knowledge, in counter-cycle with the results recorded at international level.

REFERENCES

- Alvim, L. (1997). A Análise de Conteúdo de Documentos Visuais Gráficos: Contributo Para a Recuperação Por Assunto de Um Fundo de Cartazes Da Biblioteca Pública de Braga. *Páginas a & B*, 1: 135–54.
- _____. (2011). As Redes de Comunicação Nas Bibliotecas: Estudo Sobre a Utilização Das Tecnologias Web 2.0 Nas Bibliotecas Públicas e Universitárias Portuguesas. Dissertação de mestrado. Porto: Universidade Portucalense. Retrieved from <http://comun.rcaap.pt/handle/123456789/1337>.
- Alvim, L. and Barreto Nunes, M. (2010). As Bibliotecas 2.0 São Redes de Comunicação? Contributo Para o Estudo Sobre a Utilização Das Tecnologias Da Web 2.0 Nas Estratégias de Comunicação Nas Bibliotecas Públicas e Académicas Portuguesas. In *Atas Do10º Congresso Nacional de Bibliotecários, Arquivistas e Documentalistas*. Guimarães. Retrieved from <http://www.bad.pt/publicacoes/index.php/congressosbad/article/view/204/200>.
- Alvim, L. and Silva, A. M. (2017). Global Access to Regional and Local Information: Portuguese Municipal Archives on Facebook. In G. T. Papanikos (Ed.). *Abstracts 4th Annual International Conference on Library & Information Sciences 24-27 July 2017, Athens, Greece* (p. 19). Atenas: Athens Institute for Education and Research. Retrieved from <https://www.atiner.gr/abstracts/2017ABST-LIB.pdf>.
- Boadas, J.; Casellas, L. E. and Àngels Suquet, M. (2001). *Manual para la gestión de fondos y colecciones fotográficas*. Girona: Centre de Recerca i Difusió de la Image.
- Bocato, V.; Casari, R., and Fujita, M. S. L. (2006). Discutindo a análise documental de fotografias: uma síntese bibliográfica. *Cadernos BAD*, 2: 85–100.

La fotografía en el contexto del cambio: retos y perspectivas

- Caldas, W. M. and Moreira, M. P. (2009). Folksonomia e Classificação de Etiquetas: Estudo de Caso Flickr. Retrieved from <http://repositorios.questoesemrede.uff.br/repositorios/handle/123456789/62>
- Edmunson-Morton, T. (2009). Talking and Tagging Using CONTENTdm and Flickr in The Oregon State University Archives. Retrieved from <http://interactivearchivist.archivists.org/case-studies/flickr-at-osu/>.
- Flinn, A. (2010). Independent Community Archives and Community-Generated Content: "Writing, Saving and Sharing Our Histories." *Convergence: The International Journal of Research into New Media Technologies*, 16(1): 39-51.
- Gatto, A. C. (2018). Análise Documental de Imagem: Uma Leitura Das Contribuições Semióticas. *Revista Digital de Biblioteconomia e Ciência Da Informação*, 16(1): 39-55. Retrieved from <https://periodicos.sbu.unicamp.br/ojs/index.php/rdbci/article/view/8650508>.
- Lane, S. (1986). Analyzing the subject of a picture: a theoretical approach. *Cataloguing and Classification Quarterly*, 6(3): 39-62.
- Leitão, P. (2013). *A Biblioteca 2.0 e as Bibliotecas Públicas: O Caso Português*. Tese de doutoramento em Ciências da Informação e da Documentação, Évora: Universidade de Évora. Retrieved from https://www.researchgate.net/publication/301490568_A_Biblioteca_20_e_as_Bibliotecas_Publicas_o_caso_portugues_1_vol_Library_20_and_Public_Libraries_the_portuguese_case
- Manini, M. P. (2002). *Análise documentária de fotografias: um referencial de leitura de imagens fotográficas para fins documentários*. Tese de doutoramento. São Paulo: Escola de Comunicações e Artes da Universidade de São Paulo. Retrieved from <http://www.teses.usp.br/teses/disponiveis/27/27143/tde-23032007->

Collaborative images indexing: a Portuguese case study on Flickr

- O'Reilly, T. (2005). What Is Web 2.0: Design Patterns and Business Models for the Next Generation of Software. Retrieved from <http://www.oreilly.com/pub/a/web2/archive/what-is-web-20.html>.
- Peters, I. (2007). *Folksonomies: Indexing and Retrieval in Web 2.0*. Berlin: De Gruyter Saur.
- Rafferty, P. and Hilderley, R. (2007). Flickr and Democratic Indexing: Dialogic Approaches to Indexing. *Aslib Proceedings*, 59(4/5): 397-410. Retrieved from <https://doi.org/10.1108/00012530710817591>.
- Rorissa, A. (2010). A Comparative Study of Flickr Tags and Index Terms in a General Image. *Journal of the Association for Information Science and Technology*, 61(11): 2230-2242. Retrieved from <https://doi.org/10.1002/asi.21401>.
- Roued-Cunliffe, H. and Copeland, A. (Eds.) (2017). *Participatory Heritage*. London: Facet Publishing.
- Shatford-Layne, S. (2002). Some Issues in the Indexing of Images. *Journal of the American Society for Information Science*, 45(8): 583-88.
- Silva, A. M. D. (2013). *O Uso Da Internet e Da Web 2.0 Na Difusão e Acesso à Informação Arquivística: O Caso Dos Arquivos Municipais Portugueses*. Dissertação de mestrado em Ciência da Informação e Documentação – Área de especialização em Arquivística. Lisboa: Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa. Retrieved from <https://run.unl.pt/handle/10362/12014>.
- _____. (2017). O Acesso à Informação Através Da WWW: O Caso Dos Arquivos Municipais Portugueses. In *Da Produção à Preservação Informacional: Desafios e Oportunidades* (pp. 188-210). Évora: Publicações do Cidehus. Retrieved from <https://books.openedition.org/cidehus/2692>.

La fotografía en el contexto del cambio: retos y perspectivas

- Silva, A. M. D., and Alvim, L. (2016). Acesso Global à Informação Local: Arquivos Municipais Portugueses No Facebook. In *Atas Do 12o Encontro Nacional de Arquivos Municipais*, 12:1–11. Castelo Branco: BAD. Retrieved from <https://www.bad.pt/publicacoes/index.php/arquivosmunicipais/article/view/1568/1477>.
- Simionato, A. C. (2017). Métodos de Análise de Assunto Em Fotografias: Estudo No Âmbito Do Ensino Da Representação Da Informação. *Inf. Inf.*, 22(2): 532-545. Retrieved from <http://www.uel.br/revistas/uel/index.php/informacao/article/view/31502>
- Springer, M. L. (2009). For the Common Good: The Library of Congress Flickr Pilot Project. Retrieved from http://www.loc.gov/rr/print/flickr_report_final.pdf.
- Stewart, B. (2013). *Pictures in words: Indexing, folksonomy and representation of subject content in historic photographs* (Tese de doutoramento). Faculty of Health, Engineering and Science da Edith Cowan University, Australia. Retrieved from <http://ro.ecu.edu.au/cgi/viewcontent.cgi?article=1688&context=theses>
- Theimer, K. (2014). The Future of Archives is Participatory: Archives as Platform, or A New Mission for Archives. Retrieved from <http://archivesnext.com/?p=3700>
- Wal, T. V. (2007). Folksonomy. Retrieved from <http://vanderwal.net/folksonomy.html>
- Wiley, E. (2011). A Cautious Partnership: The Growing Acceptance of Folksonomy as a Complement to Indexing Digital Images and Catalogs. Faculty and Staff Publications – Milner Library, no. Paper 57. Retrieved from <http://ir.library.illinoisstate.edu/cgi/viewcontent.cgi?article=1055&context=fpml>.
- Yedid, N. (2013). Introducción a las folksonomías: definición, características y diferencias con los modelos tradicionales de indexación. *Información, Cultura y Sociedad*, 29: 13-26.

La fotografía en el contexto del cambio: retos y perspectivas. La edición consta de 100 ejemplares. Coordinación editorial, Carlos Ceballos Sosa e Israel Chávez Reséndiz; revisión especializada, formación editorial y revisión de pruebas, Logiem. Análisis y Soluciones S. de RL. de CV. Instituto de Investigaciones Bibliotecológicas y de la Información/UNAM. Fue impreso en papel cultural de 90 gr. en los talleres de Litográfica Ingramex, Centeno 162, Colonia Granjas Esmeralda, Alcaldía Iztapalapa, Ciudad de México. Se terminó de imprimir en mayo de 2019.