ICT-PSP Project no. 297158

EUROPEANAPHOTOGRAPHY

EUROPEAN Ancient PHOTOgraphic vintaGe repositoRies of digitAized Pictures of Historical qualitY

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Context

WP 7	Dissemination
WP Leader	ICCU
Task	7.1, 7.2, 7.3, 7.4
Task Leader	ICCU for 7.1, 7.2, 7.3; ICIMSS, Fondazione Alinari, Promoter s.r.l., and ICCU for task 7.4
Dependencies	

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Approved by:	

History

Version	Date	Author	Comments
0.1	25.07.2013	Antonio Davide Madonna (ICCU), Marzia Piccininno (ICCU)	
0.2	30.07.2013	Antonio Davide Madonna (ICCU), Marzia Piccininno (ICCU)	Refined according to the reviewers' comments
1.0	31.07.2013	Valentina Bachi (Promoter)	Final reading, graphic refinement

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1   EXECUTIVE SUMMARY

The deliverable 7.3.1 "Dissemination report (first release) summarizes the results of the dissemination and promotional activities carried out within EuropeanaPhotography from the beginning (February 2012) to July 2013. It completes and updates the information provided in D7.1 "Dissemination plan" (month 6) and 7.2 "Website" (month 2, first release; month 15, second release).

The EuropeanaPhotography consortium is a unique mix of public bodies, cultural institutions, universities, and private companies that disseminated the project in many directions and using many different channels.

The initial tools for dissemination that encapsulate the project's corporate image were produced by the project coordinator and distributed among partners; some of them customized the dissemination material on the occasion of specific events or disseminated their digitization activity in a creative way.

The official website is regularly implemented with partners' contributions; dedicated news announce the project outcomes and all public deliverables are published in a dedicated section with the aim of sharing all the progresses in a very open manner. The website aims also at presenting online resources to keep the public informed about the digitization of ancient photography, as well as about news related to Europeana and the photography world thanks to the feed RSS capture.

The performance of the website is far beyond the project indicators; accesses were boosted thanks to the creation of social channels on Facebook, LinkedIn, and Twitter that are synchronized with the website updates.

The online presence of EuropeanaPhotography is strong thanks to the huge efforts that some partners put in disseminating the project using their own online channels (websites and web magazines); in the framework of the web presence of EuropeanaPhotography, digitalmeetsculture.net, the web magazine managed by Promoter s.r.l., plays a key role in providing editorials about the partners and the project activities and increasing the accesses to the website. The news about the project were also taken up by several external online news portals and cultural websites.

The EuropeanaPhotography project was promoted by the partners in several national and international prestigious events such as the Europeana project group meeting, the photo-professional events Fotofringe and CEPIC, the international conferences on digital heritage EVA Moscow, EVA Florence, and Digital Humanities. Academic presentations were also made by partners coming from this area. Partners used any form of promotion to disseminate the project: full presentations, face-to-face meetings, workshops organized under the umbrella of EuropeanaPhotography, and interviews. In total, EuropeanaPhotography was publicized 78 times in 16 Member States plus USA and Azerbaijan. The consortium was able to reach different stakeholders in different areas (cultural institutions, policy makers, university researchers, private companies).

Beyond the conference scene, EuropeanaPhotography is being promoted through professional and academic journals: Uncommon Culture and Image [&] Narrative, managed by ICIMSS and KU Leuven, will dedicate a special issue to ancient photography hosting contributions by the partners.

EuropeanaPhotography has demonstrated to be able to represent a reference point in the Europeana ecosystem of projects thanks to the proven expertise of the members of the consortium in terms of digitization of ancient photography, metadata aggregation and management, IPR. There is ongoing active cooperation with the Europeana Foundation about IPR and copyright matters in digital environments.

2   INTRODUCTION

In the context of EuropeanaPhotography, it was decided to develop a dissemination strategy to spread the knowledge and experience generated by the project and to give it visibility in the digitization of cultural heritage and photography areas. Moreover, the dissemination is linked to the sustainability strategy that WP6 is structuring and can work as a form of "advertising" to boost and guide the future of the consortium.

The dissemination activities carried out from February 2012 to July 2013 have the purposes of informing and raising awareness about the progresses of EuropeanaPhotography and are aimed at promoting the results on relevant markets.

The communication and dissemination strategy of EuropeanaPhotography is fully networked, multi-mode and multi-layered to enhance embedding, impact and sustainability. It builds its strength on the very representative and networked status of its members, who have eminent reputations in the world of photographic heritage and digital culture. EuropeanaPhotography is in line with the core values of Europeana and fully embraces open, shared communication.

2.1   BACKGROUND

Self-promotion in a digital society is getting even easier thanks to the wide choice of multimedia platforms. The EuropeanaPhotography consortium is exploiting all the available tools to disseminate the project outcomes and demonstrate to memory institutions (particularly the ones in the photographic area) and to private photo-agencies the feasibility of working with Europeana and the benefits that it brings.

All partners can contribute to the attainment of these objectives. Due to the unique mix of public bodies, universities and private companies coexisting in EuropeanaPhotography, the project and Europeana itself can be disseminated as such in many ways: museum and heritage conferences and workshops, scientific journals, news portals, events for heritage and photo professionals.

2.2   ROLE OF THIS DELIVERABLE IN THE PROJECT

This deliverable is aimed at providing the results of the work done from February 2012 to July 2013, to assess the promotion of the project, and verify its alignment with the dissemination plan established a year before; it complements and updates the information provided in D7.1 "Dissemination plan" (month 6) and D7.2 "Website" (month 2, update at month 15)[1].

2.3   APPROACH

The initial dissemination was dedicated to preparing the promotional tools and defining the channels to be used (task 7.1, "Dissemination preparation"; task 7.2, "Website"). All partners contributed to these activities by providing pictures, inputs, suggestions and information for the implementation of the website and the leaflets. Some of them took immediate activation using its own internet channels and professional contacts with the objective of involving national content providers.

Little by little that the project started making progresses, presentations were delivered during national and international conferences and workshops (task 7.3). Achievements and plans were discussed

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[1] Both deliverables can be downloaded at http://www.europeana-photography.eu/index.php?en/115/deliverables

during the plenary meetings and via email. ICCU, as WP coordinator, periodically monitored the partner progresses through direct interviews. The partners in turn provided summaries of their activities by using the dissemination reporting form illustrated in D7.1 (annex 5). This form turned out to be very useful to analyze the value of the attended meeting, conference or workshop in terms of the dissemination of EuropeanaPhotography; many of the considerations expressed below originated from the partners' evaluations.

The web performances too (website statistics, external links and articles, social media impact) are monitored in order to check if the trend in spreading knowledge generated by the project is constantly growing.

2.4 STRUCTURE OF THE DOCUMENT

Chapter 1 contains the executive summary of the deliverable. The background, the role of the document, and the working approach are described in chapter 2. Chapter 3 illustrates the progresses of task 7.1 "Dissemination preparation"; it updates the information provided in D7.1 "Dissemination plan" delivered at month 6. The web presence of EuropeanaPhotography and the use of social networks for promotional purposes are explained in chapters 4 and 5; a focus on the website and on the showcase on the digital magazine Digitalmeetsculture is provided. Chapter 6 gives an overview of the many and diversified dissemination events attended or organised by the project partners in order to disseminate the project; some details about the implementation of the final activities – the conference and the exhibition – are also provided. Chapter 7 details the professional, academic and policy publications that are related to EuropeanaPhotography; the state of the art of two special issues devoted to ancient photography to be published on Uncommon Culture and Image [&] Narrative journals are also provided. The impact of the whole work in relation to Europeana and the related projects is illustrated in chapter 8. Chapter 9 draws the conclusions. 16 annexes provide details of online and paper articles, project presentations during events, workshops, and conferences, and the current table of content of Uncommon Culture.

3 DISSEMINATION PREPARATION

3.1 INTRODUCTION

Dissemination started as planned in the DoW and all partners contributed. The preliminary steps (task 7.1) for assuring the continuation of the related activities have been timely implemented (they are described in D7.1):

- the project logo and corporate image;
- the project website;
- online and printed leaflets.

Dissemination is an evolving task and some fine tuning was necessary. Under the suggestion of some partners, the promotional materials (leaflets and posters) has been re-designed to have a stronger visual impact, and diversified to give visibility to the project results: in addition to the new project leaflets, a new poster is now available. Factsheets with the description of the activities and outputs of the single WPs, a long brochure, and a timeline that illustrates the history of early photography are under production. Moreover, some partners created customized dissemination material for specific events using the digitized photos for EuropeanaPhotography.

3.1.1 The new project flyer

The new release of the project flyer was presented on the occasion of the Athens plenary meeting and then finalized with the contribution of all partners. This further version was due to the necessity to update the information about the new composition of the consortium and to reinforce the message using a more incisive graphic layout, more images (the strength of the project), and less words (fig. 1). This new graphic settings are applied to all the other dissemination products of EuropeanaPhotography.

The flyer was printed in 2,500 copies and distributed to the partners. The e-version can be downloaded from the project website2.

The EuropeanaPhotography flyer was conceived to spread general information about the project and it is targeted to: cultural institutions, private photo-agencies, Europeana and its group of projects, and all professionals interested in photography.
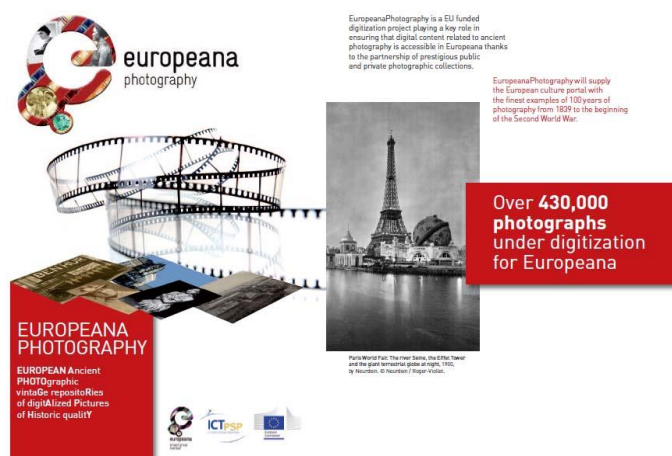

Fig. 1. Cover page and page 1 of the new flyer.

The long flyer including the partner profiles is under production.

3.1.2 The poster

A new edition of the poster (fig. 2) is available; both the graphic layout and the information contents were updated. The poster (A0 format, 841 × 1189 mm) will be published as .pdf file on the project website so as to allow download and print when necessary (conferences, workshops, etc.); the poster is in fact structured to target the scientific community dealing with digitization of cultural heritage and ancient photography in particular.

Fig. 2. EuropeanaPhotography poster.

3.1.3 The factsheets

As agreed on the occasion of the Athens plenary meeting in March 2013, some factsheets to spread the results of the project activities are being prepared; their goal is to illustrate to the digital cultural heritage community the main results of the WPs. The work package leaders and some external experts provided the texts; at present the graphic layout is being reviewed (fig. 3). Six titles (two more than expected) are under production:

- WP2
  - *Themes, collections and content*, by Sofie Taes and Fred Truyen (KU Leuven)
- WP3
  - *General recommendations for digitizing the photographic heritage*, by Carles Mitjà and Bea Martínez (Image Quality Laboratory of the Centre de la Imatge i la Tecnologia Multimèdia of the Universitat Politècnica de Catalunya - CITM/UPC)
  - *Practical recommendations for digitizing the photographic heritage*, by Bruno Vandermeulen (KU Leuven)
  - *Input profiling with a colorchecker*, by Bruno Vandermeulen (KU Leuven)
- WP4
  - *Indexing and multilingual*, by Nacha Van Steen (Koninklijke Musea voor Kunst en Geschiedenis - KMKG)
- WP5
  - *Metadata transformation and ingestion*, by Nikos Simou (National Technical University of Athens - NTUA)

As to work package 3 (Digitization), the leader (CRDI) proposed to produce not just a simple résumé of the activities, but rather guidelines to support photo archives and cultural institutions in the photograph digitization process.

The factsheets are produced in digital format (.pdf) and will be uploaded on the project website. Their size is 210 × 297 mm (A4) so that they can be easily downloaded and printed with personal printers on the occasion, and can also be distributed via multiple channels (Europeana pro site, social networks, etc.).

The factsheets provide analytic information about the WPs activities; they are the best way to circulate the EuropeanaPhotography outcomes among other projects of the Europeana ecosystem as well as digitization professionals.

Fig. 3. Factsheet covers (draft versions).

3.1.4   The timeline

A timeline covering the history of early photography is in progress. It will focus on (or include a combination of) the following points:

- the most important technical evolutions and innovations;
- the finest / most important photographers from the period;
- iconic / historical news facts;
- technical / artistic masterpieces of photography.

All content providers are contributing with the highlights of their collections (in any of these respects), constituting and illustrating the story of early photography.

Due to its nature, the timeline is focused on the cultural and technical aspects of ancient photography rather than on digitization, and it will be useful to reach cultural institutions and photo-archives that wish to contribute to Europeana.

3.1.5 The calendar

The Slovak partner - the Theatre Institute - produced a calendar for 2013 entirely done with the pictures selected for EuropeanaPhotography (fig. 4); it contains the anniversaries of the personalities of the Slovak theatre life. The calendar was printed and distributed to the EuropeanaPhotography partners too.

Fig. 4. The cover page of the Theatre Institute calendar 2013.

3.1.6 Customized leaflet

TopFoto produced a couple of its own dissemination leaflets3 about EuropeanaPhotography with a view to attract photographic collections and agencies (fig. 5); they were distributed in 2012 and 2013 on the occasion of the Fotofringe annual trade show in London.

The leaflets describe the project as a whole and the role that TopFoto plays in EuropeanaPhotography. While the leaflet produced in 2012 mainly highlighted the overall approach to the digitization of its photographic heritage, the 2013 issue presents the results of this activity, a selection of masterpieces illustrating the British society between '10s and '30s.

TopFoto made a good cross-promotion: the leaflets put the TopFoto effort in a wider context that includes the relationship with the other European partners of EuropeanaPhotography – in fact the title of both is "TopFoto: Working with the EU". Thanks to these leaflets TopFoto marketed its national audience and stressed the benefits that the international cooperation brings.

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3 http://www.europeana-photography.eu/index.php?en/100/promotional-material.

Fig. 5. Cover page of the TopFoto dissemination leaflet 2013.

4 WEB PRESENCE AND PERSISTENCE

4.1 INTRODUCTION

EuropeanaPhotography has a comprehensive online presence through its multi-lingual website, its news diffusion channels on Digitalmeetsculture, and the linking from the web pages of partner institutions and, in general, external sources in the Internet.

The core goals of the web presence are to raise awareness about EuropeanaPhotography and Europeana of a large public made up both of professionals and interested users, to interact with stakeholders, and to promote our key results. The integration between the project website and the EuropeanaPhotography social media boosted the access and attracted new audiences, also from environments that do not fall in the Europeana ecosystem of projects.

A great effort was put to make the project results even more open and accessible, thus giving access to the public deliverables and publications, illustrating the main outcomes, and offering a rich visual experience with samples and highlights from partner collections.

4.1.1 The website

The website plays a central role in EuropeanaPhotography project, both for the project partners and for the end users.

Initially the web site was more project-oriented, in order to be a landmark for the partner's project. With the evolution of the EuropeanaPhotography project, while the website kept its main role, it also generated greater attention on the side of end users because of some new implementations like the creation of the news (with timely updates), the public sharing of documents and deliverables (when available), and because of more attention to the multilingualism. All this helped the website to enhance the total number of visitors (cf. paragraph 4.1.2).

The website and the related deliverable (7.2) were rearranged following the suggestions given by the reviewers: the news section was improved in order to give more visibility to the project results and now an average of one news per week is released in relation to the project activities and interests as well as to Europeana; the licensing framework of the content of the website has been made clearer (with the cooperation of Creative Commons experts contacted by the coordinator); the multilingual navigation was rearranged and is constantly improving; more documentation for downloading purposes was added: public deliverables at first, but also project presentations given by the partners, and new dissemination materials; new sections were added (the media kit, the Online IPR Guidebook), others have been improved (news, training); the interaction with the social networks is being enhanced thanks to the creation of the Twitter and LinkedIn profiles.

The EuropeanaPhotography website is getting even more richer; it keeps tracks of all project activities and outcomes and for this reason it can provide multilevel information for different audiences (ranging from the general public to the professionals, from cultural institutions to other European projects).

With respect to the second release of D7.2 "Website", delivered at month 15, the major progresses (according to the reviewers' suggestions to make the project's results more visible) are:, the public deliverables produced in the first year have been uploaded both on the project website[4] and on the Europeana Pro platform[5]; for each of them a short introduction was produced in order to inform the reader about the content of the text before the download. They are:

- WP2
    - D2.1 - Content seminar proceedings
    - D2.2 - Consolidated Content List
- WP4
    - D4.1 - EuropeanaPhotography Vocabulary Definition
- WP5
    - D5.2 - The MINT Mapping Tool
- WP7
    - D7.1 - Dissemination plan
    - D7.2 - Website

Moreover, the EuropeanaPhotography media kit is online[6]. The media kit is a pre-packaged set of promotional resources to share a comprehensive and trusted overview of the project that can be used by the consortium members for editing customized dissemination materials. At present it contains the project factsheet, the project logo in high resolution, the project leaflet, selected pictures from content providers; and the poster will be available soon.

The training section[7] of the EuropeanaPhotography website is constantly supplemented thanks to the partner contribution. A range of online resources (guidelines, videos, tutorials, free online book) is gathered in order to offer to the professional community some trusted resources about ancient photography.

The brand new EuropeanaPhotography Online IPR Guidebook and blog are now linked from the project website: in this new section[8] the reader will find the preliminary information about the tools that were developed by the University of Patras (subcontractor for the IPR issues) to support both to project partners and the cultural heritage community in the IPR management within a digital environment.

Thanks to the Online IPR Guidebook[9] the interested people will explore the main aspects of IPR legislation through a step based guide, a library on IPR, a database of who is who in IPR in several countries, and a direct link to the IPR blog. On the other hand, the blog[10] will provide news such as the Europeana Rights Labeling Campaign; the blog RSS feeds are captured and displayed in the feed aggregator section of the EuropeanaPhotography website in order to integrate the tools and maximize the impact of the information provided.

At the time of this report the EuropeanaPhotography partners are providing the translations of the work package page in order to improve the multilingual sections of the website and to reach wider publics using their own languages.

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[4] http://www.europeana-photography.eu/index.php?en/115/deliverables

[5] http://pro.europeana.eu/web/europeanaphotography/outcomes.

[6] http://www.europeana-photography.eu/index.php?en/116/media-kit.

[7] http://www.europeana-photography.eu/index.php?en/86/training.

[8] http://www.europeana-photography.eu/index.php?en/119/europeanaphotography-online-ipr-guidebook-and-blog.

[9] http://europeana-photography.iprguide.org/lang_en/page/home-page

[10] https://iprguidebook.wordpress.com/.

4.1.2 Website statistics

The growing interest of end users in EuropeanaPhotography is clearly showed by the increase of all major indicators of the website that received in 18 months over 8,000 unique visits while the project indicator states 5,000 in a 2-year period (fig. 6).

GENERAL METRICS

Period: 16 March 2012 – 30 June 2013

Visits: 8,751

Unique visitors: 5,598

Page views: 31,354
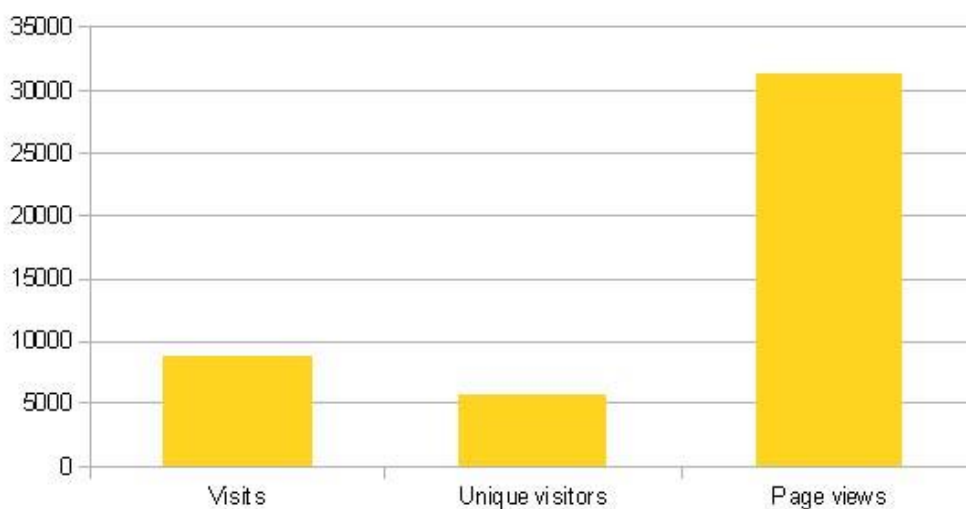
Fig. 6. www.europeana-photography.eu general access statistics.

A considerable boost in terms of quantity came also from Digitalmeetsculture, the interactive magazine, which followed EuropeanaPhotography from the outset, contributed to spread an information about the project through the web (it is the third traffic source of the website).

Comparing daily visits, unique visitors and page views between 2012 and 2013, it is appropriate to say the trend is healthy. The visits have increased by the 18.58%, the unique visitors by 27.72% and, page views by the 15.26% (fig. 7).
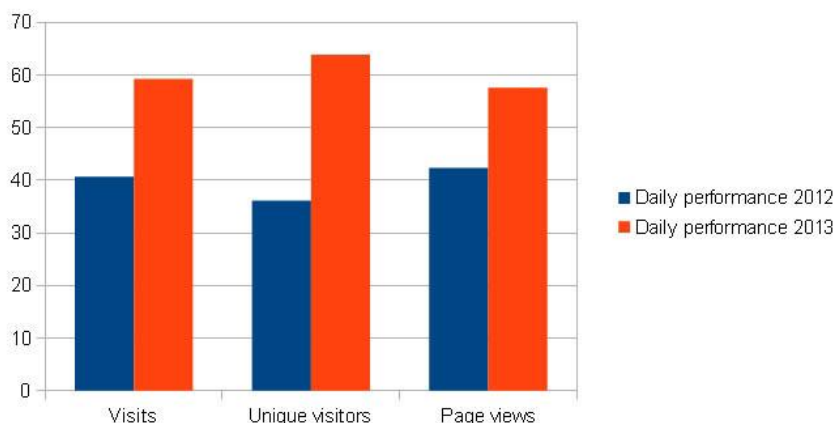
Fig. 7. Daily visits in 2012 and 2013.

The increase of data is more significant if we compare the Q2 2012 (1 April – 30 June 2012) with the Q2 2013 (1 April – 30 June 2013) (fig. 8).
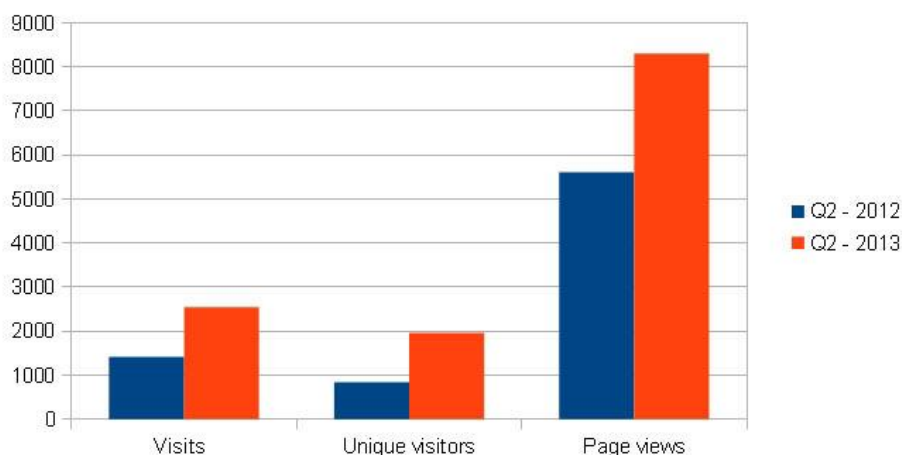
Fig. 8. Web site access progresses.

The number of visits increased by 79.03%, the unique visitors by 134.21%, and the page views by 48.11%.

Another very important parameter to understand the impressive growing of the website is represented by the new visitors that go from 55.88% to 73.66% (the absolute value of the increase is 31.83%).

The increase of these parameters has generated a decrease of some other values.

In fact during the Q2 2013, with respect to the period March 2012 – March 2013, the bound frequency went from 51.81% to 55.58, while the time spent on each page passed from 1 minute and 14 seconds to 1 minute and 5 seconds.

Anyway, in both cases, the decrease is almost physiological and the indicators are, in absolute terms, still satisfying, and they confirm the interest of the end users in relation to the site.

Audience analysis

The largest share of audience comes from the nations that are involved in the project, but the third largest audience share for number of visitors is represented by the U.S (fig. 9).
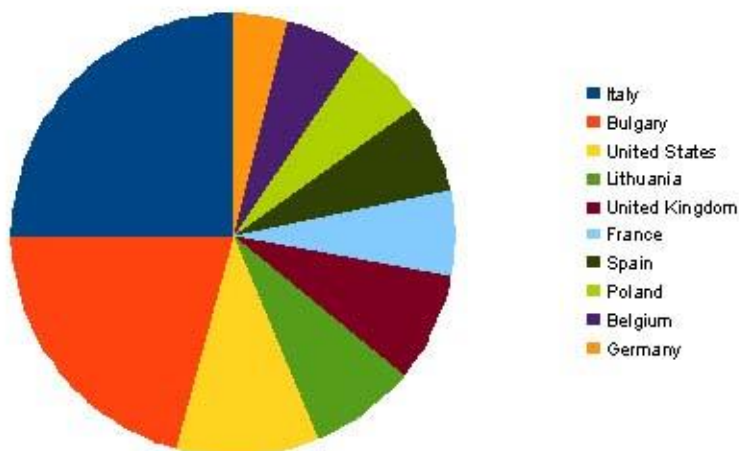
Fig. 9. Website access geographical breakdown.

Furthermore, the 26.4% of the total visitors comes from nations that are not involved in the project (fig.10).
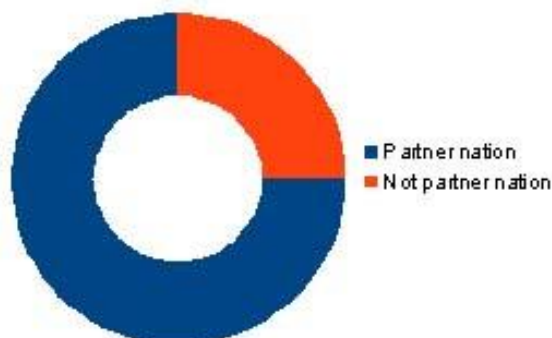
Fig.10. Website access breakdown.

Traffic source

Traffic source data, clearly demonstrate the growing interest of end users towards EuropeanaPhotography. The traffic from the search engines is 48.5%; the traffic from the referral is 33.8%; the direct traffic is 14.5%, and the campaign traffic is 3.2% (fig. 11).

Fig. 11. Website traffic sources..

When comparing the Q2 / 2013 data and the Q2 / 2013 data and when considering the increase in the total number of visitors, some important considerations can be made:

1. The percentage of traffic search is the same, but in absolute terms the number of visitors has increased. This means that the number of end users that search for EuropeanaPhotography has more than doubled.

2. The traffic from referral has increased, thanks to a major effort of link sharing, a more extensive communication on the Facebook page and the valuable dissemination of Digitalmeetsculture.

3. The percentage of direct visits has dramatically decreased: it went from 28.9% down to 14.5% (410 to 368). Direct visits usually come from project partners; by combining two facts, the overall amount of visitors that increased and the percentage of direct visits that decreased, we can conclude that the number of end users external to the consortium significantly grew.

Page views

The more open policy of the web site is clearer to end users if the data about the web page content is analyzed with attention.

The pages showing news and events (a service made for the end users) amount to 18% (1,495 pages) of all page views.

This data takes up considerable importance when considering that this percentage is only somewhat lower than the visualization of the homepage (that is the page with the biggest number of views).

Another data of interest is represented by the networking ability of the project. The section devoted to the project's partners, in fact represent 16,91% of the page views giving them great visibility (fig. 12).
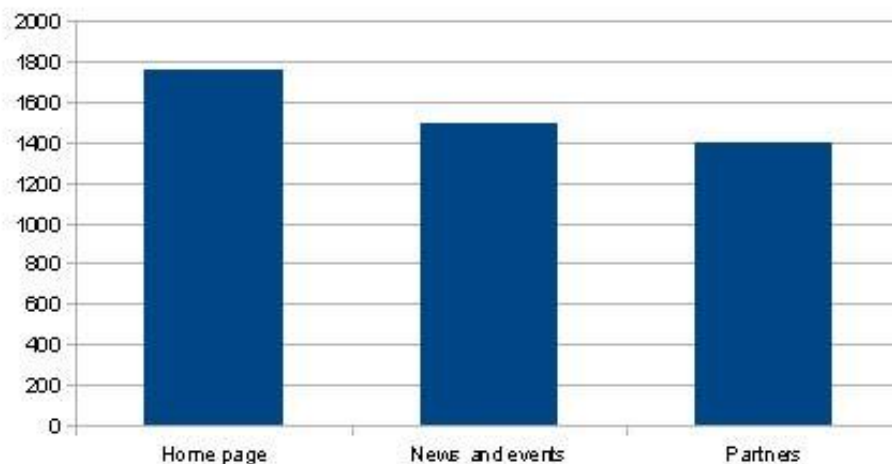
Fig. 12. Page views.

Website downloads

The files downloaded from www.europeanaphotography.eu are 6,145 (the top downloads are in annex 15).

When analyzing the most downloaded documents, it is clear that most interesting ones for the audience are the documents that provide a project's overview.

The most frequently downloaded document is the Brochure, with 1,122 hits, while the second one is the old version of the leaflet with 1,080, while the new version already – which was published online in more recent times - boasts 409 downloads. The TopFoto booklet also made a good performance (370 downloads).

The number of total downloads is a demonstration, once again, that the interest of users (professional and generic) is alive and the sharing of documents represents an added value for the project. The professional public is much interested in the technical information like the Girona recommendations (221 downloads).

Also, the shared deliverables produced a very good result. For example, the Deliverable 2.2 "Consolidated Content List" is the most downloaded with 116 hits, while deliverable 4.1 "EuropeanaPhotography Vocabulary Definition" and the related annex reached 179 downloads.

Finally, a special mention deserve the project presentations, in particular the ones given in local languages, that were downloaded several times. This demonstrates the importance of reaching the local audiences using their own mother tongue.

4.1.3   Partners cross references and articles

In order to enhance the visibility of EuropeanaPhotography and increase the accesses of the project website, the partners have been requested to post a link on their websites that redirects to www.europeana-photography.eu. Almost all partners provided the link and often a description of the project (the list of the links is in annex 1). Moreover, seven members of the consortium have produced 38 articles or news about EuropeanaPhotography and its activities, mostly regarding European and national meetings (annex 2).

Digitalmeetsculture	23
LIMIS	8
GenCat	3
Arbejdermuseet	1
TopFoto features	1
Polfoto	1
NALIS	1
TOTAL	**38**

Fig. 13. Partners' references to EuropeanaPhotography.

It is worth mentioning the considerable work carried out by Promoter s.r.l. on its online magazine Digitalmeetsculture in providing journalistic communication about both project and partners. The Lithuanian Art Museum too puts a special care in promoting the EuropeanaPhotography's activities on the website of the Lithuanian Museums' Centre for Information, Digitisation and LIMIS11.

4.1.4   Online articles and external links

EuropeanaPhotography was the subject matter of 32 online articles produced outside the consortium (list in annex 3). Their nature is manifold (fig. 14): news portals (31%) and institutional websites (museums, local governments, etc., 19%) are the majority; culture and photography blogs and portals (13% each) as well as online journals (12%) follow; commercial sites (9%) follow and professional sites (namely the Europeana professional platform) end the list.

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[11] http://www.emuziejai.lt/.
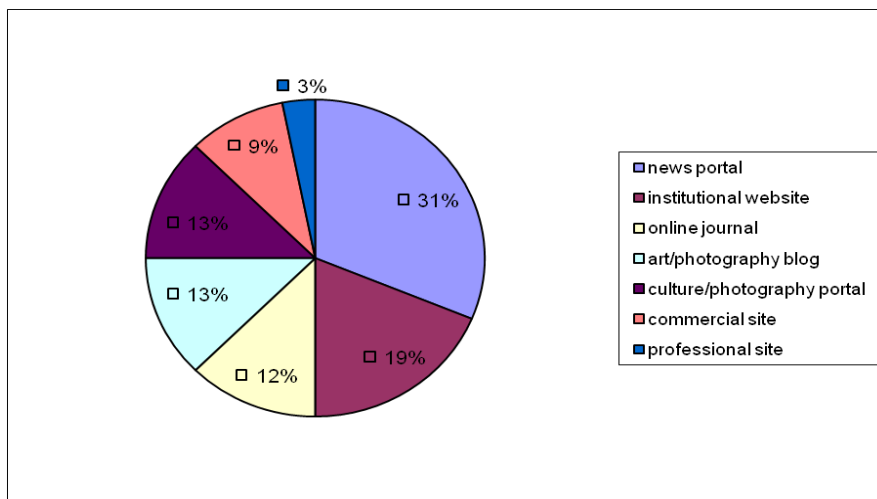
Fig.14. Online sources breakdown.

The geographical distribution of these texts includes several countries participating in EuropeanaPhotography (fig. 15): the launch of the project was taken up several times in Poland and Lithuania (26% and 23% respectively), a little bit less in Italy (19%); a fairly good interest was shown in Bulgaria and Spain – namely Catalonia - (10% each), minor in the other countries (Denmark, The Netherlands, Slovakia, Germany). Eastern Europe countries (Poland, Lithuania, and Bulgaria) play a very active role in promoting the EuropeanaPhotography project at national level; in the same way they organized a long series of dissemination events (cf. paragraph 6.1).

PL	7
LT	7
IT	6
BG	5
SP	3
DE	1
DK	1
NL	1
SK	1
TOTAL	**32**

Fig.15. Online articles geographical distribution.
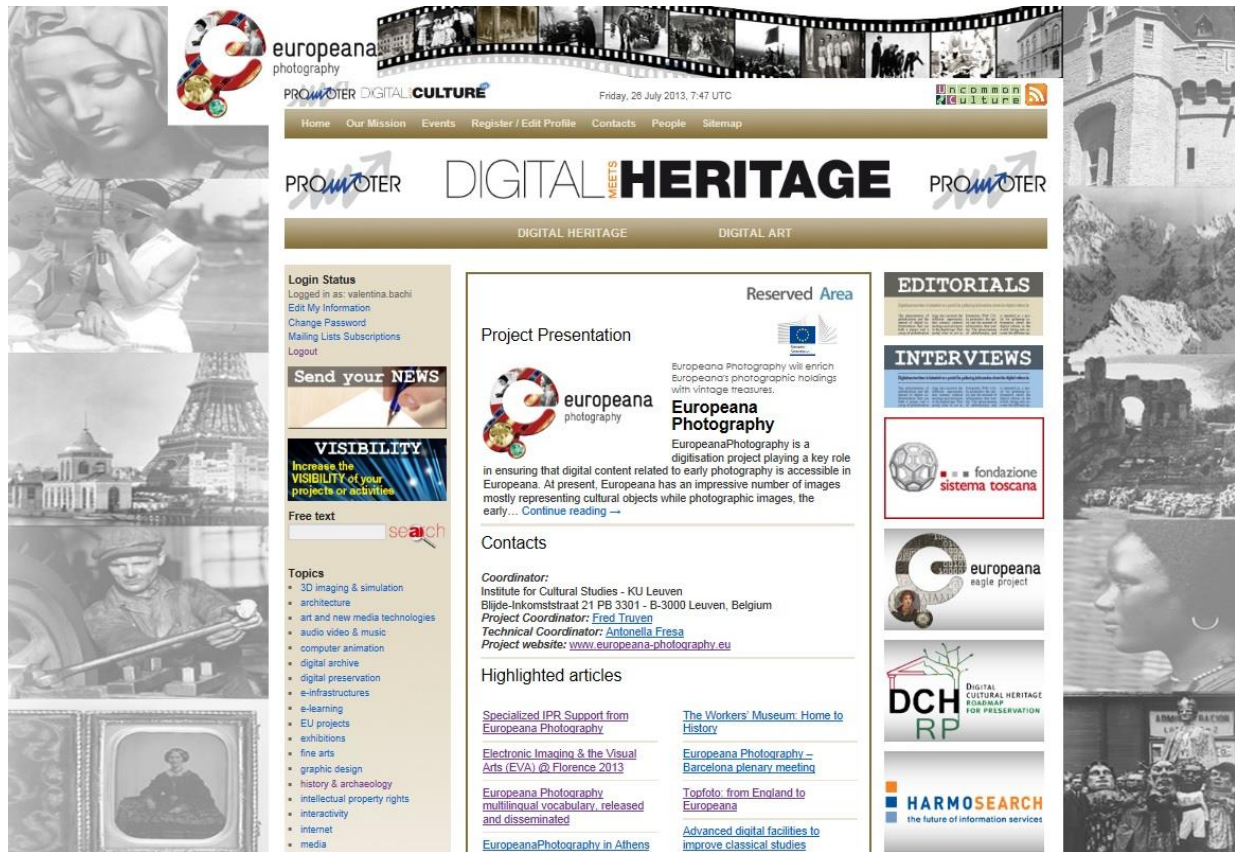
EuropeanaPhotography is also mentioned and linked by several external websites (list in annex 4)

4.1.5 Digitalmeetsculture

Digitalmeetsculture.net is a portal and a communication platform that is becoming a benchmark for the whole community of Digital Cultural Heritage, because it provides fresh news about projects, organizations and initiatives in the field of digital technologies applied to culture, heritage and art.

EuropeanaPhotography is hosted in a dedicated showcase:

http://www.digitalmeetsculture.net/heritage-showcases/europeana-photography/

The showcase, accessible from any page of the portal thanks to an evident button with project's logo, contains general information, feed RSS from the project's website, contacts, and a list of related articles. It also hosts the project repository, which is accessible only by authorized users.

Promoter's staff is in charge of the technical maintenance, moderation, and the whole editorial work for the articles.

Being digitalmeetsculture.net in the form of an on-line magazine, the style of the pieces is more journalistic and fresh, and the articles aim to make the project progress and partners known to a wider and more general public, with a descriptive approach.

A list of the published articles about EuropeanaPhotography is provided in annex 16.

The benefit derived from the presence of EuropeanaPhotography in digitalmeetsculture.net is shown by the fact that the visits to the official website are boosted, as explained earlier in section 4.1.2.

Further, two dedicated newsletters (one in 2012 and the second in 2013) containing the most recent articles about EuropeanaPhotography, were sent to a selected database of over 3.500 contacts.

With about 500 registered users and an average of 4.000 unique visitors per month, a Facebook and a Twitter channel that rebound the published articles and a database of thousands of contacts (true email addresses of real people, colleagues working in the DCH sector), Promoter is providing through digitalmeetsculture.net a valuable tool for fostering the web presence of EuropeanaPhotography.

5 SOCIAL NETWORK INTEGRATION & ACTIVITY

5.1 INTRODUCTION

With the growing importance of the social media, which increase the possibility to reach different audiences, it was decided to use these channels to keep alive the interest for EuropeanaPhotography, through the creation of a network interested in the different aspects of the project.

In order to reach this goal, three social media targeting different audiences were selected: Facebook, LinkedIn, and Twitter.

Facebook, the most used social network in the world, is addressing a generic audience. In this social network a dedicated public page shows the main updates of the website and the most significant project activities.

Twitter, the popular micro-blogging service, thanks to Twitterfeed, brings in real time all the news of the website to the followers of the profile and allows a very quick sharing of the news through the web.

A special mention also needs to be made to the third social network, which is more focused on the target audience (professional users) than Twitter and Facebook. LinkedIn, in fact, is the network that allows to keep in contact the professionals from different sectors.

A professional network has been created for EuropeanaPhotography to allow the project to be better known by both professionals and institutions that work with photography.

Until now, the approach to the social media was influenced by the project development. During the first phase (project organization), the contribution by the social media was limited. With the production of digital resources made available by the partners, the contribution of social media will be growing in order to increase the sharing of the main results with end users. For this reason, specific activities were started for each social media used.

5.1.1 Facebook

The EuropeanaPhotography Facebook page[12] was launched on February 2013 (fig. 16). its mission is both to express the project identity and to reach and engage the Facebook wide public that is made up of both professionals and non-professional.

The posts on the Facebook page are created either automatically or manually: the implementation of a software called Twitter feed[13] guarantees that all news and events published on the project website are immediately visible on the Facebook page too; on the other hand, an editorial committee made up of some partners (ICCU, Lithuanian Art Museum, the Museum of History of Photography, and United Archives) publishes on a weekly basis news from the photography world and thematic selections of pictures from their holdings. One to three posts per week are considered to be sufficient because the strategy of the EuropeanaPhotography Facebook page is to keep alive the attention of its "friends" without spamming their profiles.

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[12] http://www.facebook.com/pages/EuropeanaPhotography/389351434475298

[13] http://twitterfeed.com/.
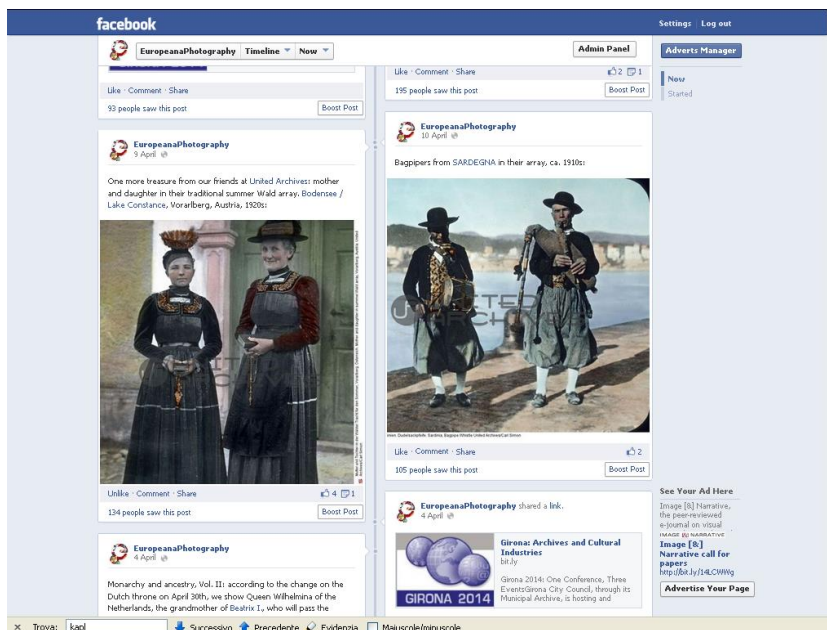
Fig. 16. Screenshot of the EuropeanaPhotography Facebook page.

The current Facebook page[14] has achieved a good number of followers.

In July 2013, 224 people from 20 countries liked the page: the largest groups are from Italy (35) and Poland (32) but many European countries are represented together with United States, Brazil, Tunisia, Mexico, and Chile (fig. 17). The page statistics show that the core group is made of young women (53.8%) aged 25-34.

35	Italy
32	Poland
17	Spain
14	Germany
14	France
11	Brazil
9	Lithuania
9	Greece
8	Belgium
8	USA
7	Bulgaria
5	Hungary
4	Romania
4	Austria
4	Portugal
4	The Netherlands
3	Tunisia
3	Mexico
3	Chile
3	Georgia

Fig. 17: Facebook "likes" geographical breakdown

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[14] http://www.facebook.com/pages/EuropeanaPhotography/389351434475298.

On average, every message posted on Facebook is read by more than 80 people (fig. 18). The Facebook reports about the posts show that both types of news, those ones related to the project, Europeana, and digitization in a broader sense, and the ones concerning ancient photography generated lively interest.

Published	Post	Type	Targeting	Reach
7/15/2013 12:33 pm	Video of the EuropeanaPhotography presentation at EVA Moscow 2012	8	🌐	68
7/09/2013 9:03 am	Video of the EuropeanaPhotography presentation at EVA Moscow 2013	8	🌐	81
7/08/2013 2:25 pm	Video of the EuropeanaPhotography presentation at the Linked Heritage Seminar on Multilingualism...	8	🌐	83
7/02/2013 8:51 am	Image [&] Narrative call for papers	8	🌐	107
6/29/2013 1:04 am	%u201CEurope in my region%u201D photo competition 2013	8	🌐	84

Fig. 18. Snapshot of the Facebook most popular posts.

With the creation of a community people interested in the project, the next step will regard the active engagement of the people through a series of focused activities.

Periodical polls will be launched to seek the point of view of the end users about some of the main topics of EuropeanaPhotography (e.g. the importance of the preservation of the ancient photography).

5.1.2 LinkedIn

The LinkedIn platform is different from the other social networks. With a well defined target, it's a powerful tool to establish connections and professional relations.

As for EuropeanaPhotography, the creation of a dedicated group, aims at creating a network of professionals that will allow new partnerships within the project.

For this reason, the connections that will be created within the LinkedIn group cover the major asset of the project, e.g.: the evolution of photographic techniques over time, creating networking possibilities and occasions for the marketing of photographs by private institutions.

5.1.3 Twitter

Twitter will constantly provide updates to the followers of all project news via Twitterfeed. This tool is able to capture, in real time, direct feeds that are manufactured by www.europeanaphotography.eu and transforms them into tweets.

The profile will show not only the activities of the site, but also communicate the key activities to be carried out within the other two social media, Facebook and LinkedIn.

6 INTERNATIONAL AND LOCAL DISSEMINATION

6.1 INTRODUCTION

The first communication goal of EuropeanaPhotography is to share information about the project and its outcomes; progress towards this objective was achieved thanks to the considerable enthusiasm from project partners across Europe. In fact the EuropeanaPhotography members are actively promoting the project within their "constituencies", participating in heritage, Europeana, and digitization events in their own countries. Presentations and advertising stands at conferences, workshops, and fairs provided a significant contribution to general project awareness.

The EuropeanaPhotography project was promoted by the partners in several national and international prestigious events such as:

- Europeana project group meeting

- Fotofringe photo agency fair

- CEPIC international photo agency conference

- EVA Moscow

- EVA Florence

- Digital Humanities

- Frankfurt Book Fair

Partners used any form of promotion to disseminate the project: full presentations, face-to-face meetings, workshops organized under the umbrella of EuropeanaPhotography, interviews.

Presentations	31	Annex 5
Full presentations (EP only)	28	Annex 6
Face-to-face meetings	10	Annex 7
EP workshops	4	Annex 8
Distribution of EP material	4	Annex 9
Interviews	1	Annex 10
TOTAL	**78**	

Fig. 19

In total, EuropeanaPhotography was publicized 78 times (fig. 19) in 16 Member States plus U.S. and Azerbaijan (fig. 20).

Poland	36
Italy	11
Spain	4
Bulgaria	4
France	3
Belgium	3
Lithuania	3
Germany	2
United Kingdom	2
Greece	2
Russia	1
The Netherlands	1
Denmark	1
Azerbaijan	1
Portugal	1
Sweden	1
Austria	1
USA	1
TOTAL	**78**

Fig. 20

The EuropeanaPhotography full presentations (i.e. focused only on the project) were 28 across 10 countries; moreover, EuropeanaPhotography was illustrated several times in broader presentations (31 project mentions): although they are not focused on the project only, these speeches are important to contextualize EuropeanaPhotography into wider frameworks that describe, from time to time, national digitization initiatives and programs, the Europeana group of projects, or specific topics like IPR.

Face-to-face meetings are a good chance for the partners to illustrate the project to colleagues. Informal talks are particularly useful to interact with professionals of other research and development areas, not necessarily related to digitization and ancient photography, that may have an interest in specific topics dealt with by the project (color resolution, business models, restoration of ancient photographs, internet services etc.). For instance Parisienne de Photographie, on the occasion of the CEPIC congress, discussed the project and the advantages it may bring to private sector archives with several partners agencies: ISIFA in the Czech Republic, Aisa in Spain, East News in Poland & Russia

By analyzing the available data about the attendance of the main events, we estimate EuropeanaPhotography was presented to over 3,000 people between March 2012 and July 2013.

The project dissemination reached different national and international audiences: university students, researchers, cultural institutions (mainly museums with photo archives), ancient photography restorers, experts in the digital cultural heritage domain, lawyers, content creators, media managers, software vendors, wide public (with a noteworthy interview at the National Bulgarian Radio given by Evgeni Dimitrov at NALIS!). Of course dissemination was carried out mainly in the digital cultural heritage,

photography, and university areas (58.4% upon the total events, fig. 21) because of the strong embedding of the EuropeanaPhotography partners in these three areas. It is noteworthy the activity of ICIMSS that was able to disseminate the project widely across Poland in many different directions: universities, digital cultural heritage meetings, junior students, librarians, generic public.

digital heritage and Europeana workshops/conferences	22
photo workshops/conferences/fairs	12
academic lectures	12
generic public	8
student meetings	6
professional training courses	5
technology workshops/conferences	4
museum meetings	2
IPR	2
book fairs	2
digital media workshops/conferences/fairs	2
interviews	1
TOTAL	**78**

Fig. 21

Local dissemination is prevailing upon the international (50 local events versus 27 international events); it is particularly active in those Member States that entered into the European Union only in recent times - Poland above all, and then Bulgaria and Lithuania - where the partners promoted the project at the local level also using online and paper communication. The strong dissemination efforts put by some Eastern Europe countries can be read as an effort to promote standardization in the digitization approaches and awareness about Europeana and, as a consequence, to enhance international cooperation. In this sense is enlightening the thought expressed by the Theatre Institute in Bratislava[15]:

> *Our experience is that in post-communist countries the digitization process is less developed than in Western Europe, although the differences slowly disappear. In cooperation with our more experienced partners from Western Europe and also from the private sector the post-communist partners have been learning many valuable skills in all the stages of digitization, dissemination and funding.*

6.1.1   EuropeanaPhotography workshops

According to the Description of Work, the EuropeanaPhotography partners are committed to organizing workshops so as to enhance the interaction with stakeholders throughout the project in order to increase quality and credibility of the final outcomes. These events also foster the awareness of Europeana and EuropeanaPhotography in the different contexts targeted by the partners (cf. list and details in annex 8).

The Lithuanian Art Museum, the Centre for Image Research and Diffusion in Girona (Spain), ICIMSS (Poland), and Museum of History of Photography in Krakow (Poland) have organized four workshops during the first 18 months of the project. These events were focused on two main tracks, alternatively or

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[15] D6.1.1 "Sustainability plan", par. 5.8

in combination: the promotion of Europeana and EuropeanaPhotography at the national level, and the awareness of digitization techniques and standards.

The **first workshop held in Vilnius** on 14 March 2012[16] was based on theoretical presentations considering the implementation of EuropeanaPhotography and a practical part on digitization of old photos (scanning and image editing). The workshop (fig. 22) was useful to motivate the museum specialists and eliminate their doubts: from the 16 institutions that was at the meeting, now the Lithuanian Art Museum can count on 34 museums officially participating in the project plus two that are going to join-in in the near future.

Fig. 22. The Vilnius workshop: the Head of LM CID LIMIS
Danute Mukiene speaks about EuropeanaPhotography

The **Centre de Recerca i Difusió de la Imatge** (CRDI) organized a workshop with a different and more technical approach (Girona, 22-23 May 2012): its main goal was to illustrate the newest and more advanced procedures for the digitization of the images, and to show in details very specific aspects of this process - the different outputs given by scanners and cameras, the image aberrations, the use of colorchecker - in order to produce digital images with the highest degree of fidelity to the original. The participants were trained by Carles Mitjà (fig. 23) and Bea Martinez of the Image Quality Laboratory by the Centre de la Imatge i la Tecnologia Multimèdia of the Universitat Politècnica de Catalunya (UPC), who supplied specific literature (published on the project website) and training material.

Fig. 23. Carles Mitjà, Universitat Politècnica de Catalunya

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[16] English report available at http://www.emuziejai.lt/workshop-for-lithuanian-museums-involved-in-europeanaphotography-project/.

The Girona workshop had a significant impact on the digitization activities of the consortium and beyond: the biggest result was the "Recommendations" split into two documents, the notes17 to keep in mind when approaching the digitization of old photos, and the recommendations18, structured suggestions that came from the explanations that the teachers made during the workshop; they can't be understood as a theoretical corpus, but a procedure in how to work. The Recommendations are among the top downloads from the EuropeanaPhotography website. The workshop news was mentioned several times in local blogs and portals.

The **Torun event** ("Polish collection in Europeana", 18-19 October 2012) was organized by the partner ICIMSS in order to contextualize the EuropeanaPhotography activities in the wider framework of the relationships of the Polish cultural institutions with Europeana and the support of the Ministry of culture and national Heritage for the digitization projects. A great emphasis was given to the Europeana Data Exchange Agreement (DEA) that was quite problematic at that time in Poland where it is not possible to waive copyright. The Ministry explained to the attending cultural institutions that the current directive is to send to Europeana only those metadata records or parts of records which are not copyrighted.

This event was important for EuropeanaPhotography because, thanks to a joint presentation made by the two Polish partners – MHF and ICIMSS – the project was introduced to an audience of policy makers and it enhanced the Europeana awareness.

The **Krakow conference** ("Heritage in the web - different approaches to digitalization", 29-30 November 2012) is an extra effort that the Polish partner MHF put in the dissemination activities because that was not envisaged in the Description of Work[19].

Fig. 24: audience at the conference "Heritage in the web - different approaches to digitalization"

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[17] Digitization systems and procedures in photographic image archives: notes from the workshop, available at http://www.europeana-photography.eu/getFile.php?id=177.

[18] Digitization systems and procedures in photographic image archives: recommendations from the workshop, available at http://www.europeana-photography.eu/getFile.php?id=176.

[19] Cf. D6.1.1 "Sustainability plan", paragraph 5.6: "*MHF is very involved in dissemination the project, but we think that it should be more consistent*".

The conference target was represented by the Polish museum and photo-archive experts; they were involved into a debate on digitization and content sharing in Poland. The conference program in fact addressed the topic of the dissonance between theory and everyday reality in digitization in presence of representatives of Polish Ministry of Culture and National Heritage, lawyers, digitization and aggregation specialists.

The whole event was great success in terms of public (ca. 100 participants per day), content coherence, general level of presentations/discussions and range of promotion of EuropeanaPhotography project as well as Museum of History of Photography itself. EuropeanaPhotography was promoted in many ways during two days of conference; the most important outcome is the general awareness about EuropeanaPhotography and understanding of benefits of participating in similar consortia. The participants had also the opportunity to see how Europeana works and what they can find there.

Little by little that EuropeanaPhotography progresses, many topics of common interest come out; the partners involved in the organization of the future workshops proposed to focus these events on specific themes:

PLACE	ORGANISING PARTNER	SCHEDULE	FOCUS	NOTES
Sofia (Bulgaria)	NALIS	October 2013	Undisclosed treasures in photography	Target audience: national experts. Keynote speakers from Bulgaria, presentation by ICIMSS
Paris (France)	Parisienne de photographie	November 2013	IPR	Keynote speech by a prepared lawyer. Comparison between the Europeana and EuropeanaPhotography requirements and possible developments
Leuven (Belgium)	KU Leuven	March-May 2014	Collections and public-private collaborations	To be hosted at University Library. KMKG will participate
Copenhagen (Denmark)	Arbejdermuseet	June 2014	Orphan works and amateur collections	Discussion with associations of archives and film- and photo-collections to develop possible synergies
Bratislava (Slovakia)	Theatre Institute	6-9 November 2014	Photography and formal/informal education	The event will be associated to a big exhibition and a book, and it will be organic part of the Slovakian month of photography

The EuropeanaPhotography consortium showed great interest in a further topic - the business of photography – that is crucial to shape Europeana into an economic platform that fits the need of both the museum and photo agency way of operation; the organization of an additional workshop is under evaluation.

6.1.2   EuropeanaPhotography final international conference

The final international conference of EuropeanaPhotography will be held in Rome in one of the premises of ICCU or the Ministry of Cultural Heritage, Activities and Tourism between the end of 2014 and January 2015. This event will introduce the final results of the project and so far it will involve all WP leaders as well as key note speakers, who will discuss about photography in the digital era. Representatives of the European Commission and Europeana will be also invited in order to assure the highest relevance to the outputs of EuropeanaPhotography. The schedule is under evaluation.

6.1.3   EuropeanaPhotography photographic exhibition and dissemination book

The final photographic exhibition ("A tour of masterpiece images across Europe") – to be held in Florence at the Alinari National Museum of Photography (MNAF) - will be the occasion to draw the attention of a larger audience on the activities of the project, in particular the aspects related to the content shown in the pictures. A catalogue will be associated with the exhibition.

While writing this deliverable, the schedule of the exhibition in under discussion with the responsible partner (Alinari Foundation) and the coordinators.

7 PUBLICATIONS

7.1 INTRODUCTION

As described in the project dissemination plan, the written dissemination of EuropeanaPhotography is done using different channels targeting to different publics.

While online news and articles provide general information about the project to professionals from the cultural heritage sector and the generic public, scientific contents are diffused by the professional and academic worlds through specialized channels; EuropeanaPhotography is in fact working to produce high profile publications in order to demonstrate the benefits that the project will bring to those stakeholders. In fact EuropeanaPhotography will facilitate access to valuable collections for researchers; the availability of many masterpieces of ancient photography is often restricted because of their fragile nature (e.g. the glass plates) and their availability in digital format through Europeana will without any doubt give a serious boost to historical research. On the other hand, the opening up of private collections in Europeana will bring about new research possibilities, since many of those collections at the moment are outside the scope of what is accessible to a researcher. The metadata enrichment process and the MINT aggregation facilities are valuable results to be drawn to the attention of professionals and researchers.

All partners are encouraged to publish papers in national and European journals, as well as conference proceedings where partners are invited to present their papers. EuropeanaPhotography is expected to produce different outcomes that can be relevant for the scientific community. When possible, these papers are published on the project website.

7.1.1 Professional and academic publications

The EuropeanaPhotography collection book

The work carried out within work package 2 "Themes, collections and content" is widely illustrated into two public deliverables, D2.1 "Content seminar proceedings" and D2.2 "Consolidated content list": they describe the scientific and cultural criteria agreed for the content selection within EuropeanaPhotography, and provide a detailed list containing the descriptions of all photographic masterpieces that will be digitized and supplied to Europeana.

The Consolidated Content List in particular has unique cultural value and it would have been a pity to keep it secret; the consortium agreed that the project coordinator make an editorial revision of the text in order to publish a book dedicated to the magnificent collections constituting the summum of Europe's early photography. This book will show up ancient photography across Europe. The target audiences of this book are professionals working in academic environments as well as museum and photo-archives. The publication will be online and on paper.

Uncommon Culture journal

The peer reviewed professional journal "Uncommon Culture"[20], directed by ICIMSS, partner of EuropeanaPhotography, will dedicate its fifth volume (2014, 1) to the history of photography. Uncommon Culture provides unique perspectives on a rich variety of cultural activities in Europe through the examination of cultural institutions and their collections, and it gives new insight into diverse cultural activities. The Uncommon Culture readers will be able to trace the development of the art of photography from the earliest daguerreotypes (1840's, 1850's) down to the turn-of-the-century, showing the use of colour and the increasingly mobile and ubiquitous hand cameras (from 1910 onwards).

The Uncommon Culture issue will consist of a section of main articles by key professionals in the field of photography, a section of interviews to the coordinators of projects related to photography, a series of short articles produced mainly by the project partners, and finally book reviews and conference reports. Publication is expected at the beginning of 2014. The table of content at July 2013 is in annex 14.

Image [&] Narrative

Image [&] Narrative[21], the peer-reviewed e-journal on visual narratology and word and image studies edited by the project coordinator Fred Truyen (KU Leuven), launched the call for papers for the issue 15.3 "Early Photography in Europeana: Collections, Themes, Techniques and their Interrelation".

In this special issue, edited within the framework of EuropeanaPhotography, the relationship between photographic technology and photographic themes and their relevant theories will be explored.

The deadline for submission is 31/12/2013.

Metrašti, annual of the Lithuanian Art Museum

The Lithuanian Art Museum, partner of EuropeanaPhotography, publishes "Metraštis"[22], its annual journal were the major activities are illustrated. On issue n. 15 (2012) a couple of noteworhty articles were publisehd illustrating the project as a whole and the content under digitisation (annex 12); other articles will be publisehd till the end of the project. Due the nature of the journal, these texts are targeted Lithuanian museum and photo-archives professionals.

DigItalia

DigItalia[23] is a professional journal edited by ICCU; its primary goal is the study and critical debate on the application of digital technologies to the cultural heritage at the national and European levels. DigItalia is available online on a Open Journal Systems and on paper.

A very short description of EuropeanaPhotography was already published on volume 2, 2012 by ICCU (annex 12); volume 2, 2013 will host a contribution describing the outcomes of EuropeanaPhotography achieved during the first 18 months.

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[20] www.uncommonculture.org; see D7.1, paragraph 4.1.6.

[21] http://www.imageandnarrative.be/.

[22] http://www.ldm.lt/LDM/Publications_en.htm.

[23] http://digitalia.sbn.it/.

SCIRES-IT

SCIRES-IT[24] is an Open Access journal providing an international forum for the exchange and sharing of know-how in the areas of Digitalization and Multimedia Technologies and Information & Communication Technology (ICT) in support of Cultural and environmental Heritage (CH) documentation, preservation and fruition. SCIRES-IT is published by CASPUR, the most important Italian academic consortium. It is available online on a semi-annual basis and it is a peer-reviewed journal. ICCU agreed with the editors the publication of an article about the EuropeanaPhotography vocabulary written by Nacha Van Steen at KMKG on next issue (volume 3, 2013-2).

Other publications

A couple of professional publications are noteworthy although they are not entirely focused on EuropeanaPhotography. The project was in fact mentioned in 2013 on the Lithuanian newspaper "Kalvotoji Žemaitija" in an article illustrating the impact of technology in museums, and on the regional cultural magazine "Žemaitijos žemė" in a short essay on ancient photography. The authors of both articles come from two Lithuanian museums (Kretinga museum and Samogitian Diocese Museum) that will supply EuropeanaPhotography with content.

7.1.2   Proceedings

EVA Florence 2013

The collective participation of Alinari Foundation, ICCU, and Promoter at the EVA Florence international conference in May 2013 gave a comprehensive overview about the results of EuropeanaPhotography during the first year.

The conference proceedings[25] are the first complete written overview of the project outcomes addressed to the professional and academic sector (annex 13).

7.1.3   Policy publication

On the occasion of the "ICT proposer's Day", the networking opportunity to build partnerships within the Information and Communication Programme that was held in Warsaw (Poland) on 26 and 27 September 2012, the Polish National Contact Point for Research Programmes of the European Union, the Institute of Fundamental Technological Research of the Polish Academy of Sciences, published in cooperation with the Polish participants of FP7 ICT and e-Infrastructures as well as CIP-ICT PSP projects a publication titled "*Polish Contribution to EU Success in ICT"*. Profiles and roles of 70 organizations participating in 189 projects out of 102 Polish partners who took part in 252 projects have been described in detail; the EuropeanaPhotography Polish partner ICIMSS provided a description of the project[26]. This publication, distributed also on paper in over 2,000 copies, targeted European officers, policy makers across the Member States, and professionals working in the EU projects.

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[24] http://caspur-ciberpublishing.it/index.php/scires-it (e-ISSN 2239-4303).

[25]   Permalink: http://digital.casalini.it/9788866553724.   Available   also   on   the   project   website   at http://www.europeana-photography.eu/getFile.php?id=251.

[26] Available on the project website at http://www.europeana-photography.eu/getFile.php?id=195; the full report can be downloaded at http://www.kpk.gov.pl/pliki/plik.html?id=12357

8 ENGAGEMENT AND IMPACT

EuropeanaPhotography is a consortium that actively engages stakeholders. Fortified by its proven know-how on digitization and metadata as well as IPR matters related to ancient photography, EuropeanaPhotography is actively pursuing collaborations with Europeana itself and other related projects.

EuropeanaPhotography is not a passive partner of Europeana, but wants to help shape this important service into an economic platform that fits the need of both the museum and photo agency way of operation, and to improve its aggregation, search and retrieval features thanks to new tools and methodologies specific for ancient photography material.

An active discussion was engaged with Europeana on the IPR matter; the EuropeanaPhotography partners - private agencies in particular - expressed some concerns about the Europeana Data Exchange Agreement and the Rights Labeling Campaign that call for a serious debate and a tight cooperation. This happened at first on the occasion of the Athens plenary meeting were Julia Fallon, IPR and policy advisor at Europeana, discussed with our consortium the approach of the European portal to the rights issue; these cooperation had as major outcome the creation of a Europeana IPR matrix to plan and synchronize the activities of all those projects dealing with IPR within Europeana. This tool is under evaluation by Europeana; the future step should be the promotion of a cooperative approach among projects dealing with common IPR issues to be held under the aegis of Europeana.

The EuropeanaPhotography consortium is strongly committed to the IPR matter; the project work plan foresees a dedicated function (task 6.3) and a related deliverable (D6.2 "IPR Guidebook") to support the partners in understanding and compliance with the Europeana IPR models. D6.2, timely delivered at month 15, was afterwards extended in order to be a point of reference on the IPR and Data Exchange Agreement for all those stakeholders that would like to contribute to EuropeanaPhotography and/or Europeana. The Online IPR Guidebook and blog - cf. par. 4.1.1 -, released together with the deliverable, complement this support function.

The solid knowledge of the EuropeanaPhotography consortium on IPR matters is demonstrated by the high profile networking session to be held at the ICT2013 event that will be organized in Vilnius on November 7th[27]; the meeting - "IPR related to digital content" - aims at exploring together with relevant stakeholders the IPR matter in the light of fostering the digitization process and the open access to the data; the participation to this round table of delegates from several EU projects and from the Europeana Foundation is foreseen.

Interaction with other projects is an important way for EuropeanaPhotography to maximise its research impact. The experience of EuropeanaPhotography in bringing an important new corpus of content to Europeana and creating tools for its exploitation and management (the multilingual vocabulary on ancient photography, MINT, as well as the facilities for the IPR management) can be shared as best practices with other projects that cooperate with Europeana.

The right conditions set by Europeana was also the objective of an idea exchange with EUROPhoto[28], the EU funded project that grouped European leader press agencies; its experience in managing this

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[27] 6-8 November 2013, ICT2013, Vilnius (Lithuania): https://ec.europa.eu/digital-agenda/en/ict2013-networking-sessions. The EuropeanaPhotography proposal was included in the networking get-together session, on the 7th November at 9.00.

[28] http://www.europhoto.eu.com/.

issue was really helpful for EuropeanaPhotography and it contributed to strengthen the project position as regards the rights management within Europeana.

EuropeanaPhotography signed a cooperation agreement with Linked Heritage, the project aiming at supplying 3M cross-domain content to Europeana. Both initiatives share the interest on multilingualism in a digital cultural environment: as a first step of cooperation EuropeanaPhotography was invited to the "Seminar on multilingualism and terminology" that was held in Paris on 18 April 2013[29] and brought together many European and national initiatives creating and developing multilingual terminology resources and tools. On that occasion, the partner responsible for multilingualism (KMKG) had the chance to compare our vocabulary with similar initiatives related to Europeana (Linked Heritage, Partage Plus, MIMO) and not only.

EuropeanaPhotography signed a consortium agreement with the DCA project (Digitizing Contemporary Art)[30] for sharing tools and procedures for digitization; the digitization tracking form in use within WP3 is a customization for EuropeanaPhotography of a form developed by DCA.

Other forms of cooperation with organizations/projects have been established and are described in more detail in the D1.4.2 "Intermediary Progress Report" (e.g. Cyprus Institute of Technology, INSIDDE).

EuropeanaPhotography was also informally introduced by project partners to colleagues working in some other EU projects like BBinding[31], that deals – among other activities – with the ancient photography restoration, and Daguerreobase[32] whose aim is to create a database of daguerreotypes.

EuropeanaPhotography made a simple link exchange with other EU projects related to Europeana or to digital heritage that may be a good channel for reciprocal promotion. The website of EuropeanaPhotography has a dedicated page[33] where some projects are briefly described and their links are provided; Linked Heritage, Digitising Contemporary Art, Glocal, Axes, and DCH-RP returned the courtesy.

It is also worth mentioning that in the recent months the management team has been contacted by several external organizations, all interested in learning more about the project. Contacts are on-going, as explained in detail in the D1.4.2 "Intermediary Progress Report", to check how the cooperation with these external bodies can become effective. This is another witness on how concrete results of the projects, properly disseminated, drive the attention of the community on the project and may attract new, potential content providers.

While the project is making progress, EuropeanaPhotography is demonstrating both to public and private stakeholders the benefits that working with Europeana brings: not only funding from the European Commission, but wide visibility and reliability above all; dissemination can strongly support the definition of a plan for the sustainability of the consortium and the provision of photographic masterpieces to Europeana.

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[29] http://www.linkedheritage.eu/index.php?en/146/events/85/paris-seminar-on-multilingualism-and-terminology.

[30] http://www.dca-project.eu/.

[31] http://www.bbinding.org/index.php/en/.

[32] http://www.daguerreobase.org/. Exchange of information with Daguerreobase was particularly useful in order to avoid overlapping in the metadata provision for Europeana.

[33] http://www.europeana-photography.eu/index.php?en/94/other-projects.

9 CONCLUSION

This deliverable has demonstrated the progresses of the dissemination activities and how they have been deeply embedded in the national contexts.

The tools for internal and external communication were established.

All partners contributed in different ways to the achievement of the results.

The different audiences described in the dissemination plan have been reached thanks to manifold approaches to dissemination: from speeches in professional conferences to face-to-face meetings in specialized fairs to interviews, academic lessons, and public debates: all chance were taken to promote EuropeanaPhotography as well as Europeana.

The organization of the workshops was the occasion to meet stakeholders at local level and to deal with specific topics of interest of the partners. Eastern Europe partners made a local diffused dissemination that raised the awareness of the project (many Facebook friends come from this area).

The EuropeanaPhotography core message was strengthened thanks to a renewed graphics of the project's promotional materials and with an even more open attitude to sharing the information generated by the project, in agreement to the reviewers' suggestions. The release of project outcomes is underlined with news on the project website.

A huge effort was put in gaining visibility in the web in order to reach the widest possible public; EuropeanaPhotography's activities have been taken up by several online sources in the Internet.

The social channels demonstrated to have a huge potential for increasing the awareness about the project; they reached publics beyond the network of experts of digital cultural heritage working in the Europeana ecosystem, and also beyond Europe. The future planning foresees the reinforcement of the social media presence.

Fruitful discussions were undertaken with stakeholders in the field of digitization of cultural heritage and photography; the cooperation with Europeana on the IPR issues made of EuropeanaPhotography a reference point for the other projects feeding the European portal.

Annex 1 - Links to www.europeana-photography.eu from partners' websites

KU Leuven

http://culturelestudies.be/projects/EuropeanaPhotography

TopFoto

http://www.topfotofeatures.com/2012/08/09/topfoto-working-with-the-eu-europeana-photography-1839-1939/

IMAGNO

http://www.imagno.at/index.php?16270829501566825286.00001067968783193206221222062012142552

ICCU

http://www.iccu.sbn.it/opencms/opencms/it/main/attivita/internaz/pagina_0005.html

http://www.societageografica.it/

CRDI

http://www2.girona.cat/ca/alcaldia_relacions_externes_prog_eur

GenCat

http://www20.gencat.cat/portal/site/msi-cultura/menuitem.f8ec44f847919cca411cb318b0c0e1a0/?vgnextoid=4915728ccf289210VgnVCM1000008d0c1e0aRCRD&vgnextchannel=4915728ccf289210VgnVCM1000008d0c1e0aRCRD&vgnextfmt=detall&contentid=be8c4781dc176310VgnVCM2000009b0c1e0aRCRD&newLang=en_GB

NALIS

http://www.nalis.bg/projects-1/europeanaphotography

http://www.nalis.bg/projects/europeanaphotography-bg (in Bulgarian)

Museum of History of Photography in Krakow

http://www.mhf.krakow.pl/?action=study&param=studyCurrent&id=14#ex14

Arbejdemuseet

http://www.arbejdermuseet.dk/index.php?option=com_content&view=article&id=646%3Aeuropeanaphotography&Itemid=351

Divadelny Ustav

http://www.theatre.sk/sk/divadelny-ustav/centrum-vyskumu-divadla/europeana-photography/

http://www.theatre.sk/NewsletterContent/488/113/Vyskum-divadla---marec-2012/

ICIMSS

> http://www.icimss.edu.pl/Projekty/index.php?id=33
>
> http://www.icimss.edu.pl/en/Special_projects/index.php?id=09

NTUA

> http://www.image.ntua.gr/php/rd.php

Lithuanian Art Museum

> http://www.emuziejai.lt/EN/international/projects.html
>
> http://www.limis.lt/pradinis/-/journal_content/56/10180/95682?p_p_auth=CHXm7cRu

Promoter

> http://www.promoter.it/europeana-photography

Alinari

> http://www.alinari.it/it/progetti-europei.asp
>
> http://www.museoalinari.it/mnaf/?page_id=1126

Annex 2 - Articles on partners' websites

DATE	HEADER	AUTHOR AND TITLE	LANGUAGE
June 2013	Digital meets culture	Specialized IPR Support from Europeana Photography	English
May 2013	Digital meets culture	Electronic Imaging & the Visual Arts (EVA) @ Florence 2013	English
May 2013	Digital meets culture	EuropeanaPhotography multilingual vocabulary, released and disseminated	English
March 2013	LM ISC LIMIS (website of the Lithuanian Museums' Centre for Information, Digitisation and LIMIS)	Projekte „Europeana Photography" dalyvaujančių muziejų darbuotojai mokėsi dirbti su Lietuvos integralia muziejų informacine sistema (LIMIS) (report of the training meetings in February and March with the Lithuanian museums participating in EuropeanaPhotography)	Lithuanian
20 March 2013	Generalitat de Catalunya (official website of the Genweralitat de Catalunya)	EuropeanaPhotography meeting in Athens (report about the Athens plenary meeting)	English
18 March 2013	LM ISC LIMIS (website of the Lithuanian Museums' Centre for Information, Digitisation and LIMIS)	Trečiasis projekto „Europeana Photography" partnerių susitikimas Atėnuose (The third plenary meeting of Europeana Photography in Athens), by Viktorija Jonkutė	Lithuanian
March 2013	Digital meets culture	EuropeanaPhotography in Athens (report about the Athens plenary meeting)	English
March 2013	Digital meets culture	EuropeanaPhotography review meeting: eye inside, by Valentina Bachi (report about the first project review)	English
2013	POLFOTO (partner website)	Danish History digitized Danmarkshistorien digitaliseres	English Danish
December 2012	Digital meets culture	MHF: Krakow Conference	English
December 2012	Digital meets culture	12th IMAGE & RESEARCH Conference	English
December 2012	Digital meets culture	UNCOMMON CULTURE call for articles: history of photography	English
December 2012	Digital meets culture	Theatre hidden in old photographs	English
December 2012	LM ISC LIMIS/Emuziejai	Muziejų diena, skirta Lietuvos dalyvavimui Europos kultūros paveldo portale „Europeana"	Lithuanian
October 2012	Nalis	EuropeanaPhotography	Bulgarian
November 2012	Digital meets culture	Museum of History of Photography in Krakow MHF	English

November 2012	Digital meets culture	The Workers' Museum: Home to History	English
October 2012	Generalitat de Catalunya - Noticiari	Reunió del projecte EuropeanaPhotography a Barcelona	Catalan
October 2012	Digital meets culture	EuropeanaPhotography – Barcelona plenary meeting	English
September 2012	Generalitat de Catalunya	Reunió del projecte EuropeanaPhotography a Barcelona	Catalan
September 2012	LM ISC LIMIS	Projekto „EuropeanaPhotography" antrasis partnerių susitikimas	Lithuanian
August 2012	TopFoto feautres	TopFoto: Working with the EU, Europeana Photography 1839-1939	English
June 2012	Digital meets culture	Advanced digital facilities to improve classical studies	English
June 2012	Digital meets culture	TopFoto: from England to Europeana	English
May 2012	Digital meets culture	The Carl Simon Photo Archive – Discovered After 60 Years	English
May 2012	Digital meets culture	Digitization systems and procedures in photographic image archives	English
May 2012	Digital meets culture	Roger-Viollet	English
May 2012	Digital meets culture	KU Leuven: ancient tradition and modern technologies	English
April 2012	Arbejdermuseet	EuropeanaPhotography	Danish
April 2012	Digital meets culture	Digitisation centre for Lithuanian Museums	English
April 2012	LM ISC LIMIS	Lietuvos muziejai - tarptautiniame kultūros paveldo skaitmeninimo ir sklaidos projekte „Europeana Photography"	Lithuanian
April 2012	LM ISC LIMIS	„EuropeanaPhotography" projekto turinio seminaras	Lithuanian
March 2012	LM ISC LIMIS	Seminaras „Fotografijų skenavimo specifika projekte „Europeana Photography" dalyvaujantiems Lietuvos muziejams	Lithuanian
March 2012	Digital meets culture	EuropeanaPhotography KICK-OFF MEETING	English
March 2012	Digital meets culture	EuropeanaPhotography Content Seminar in Belgium	English
February 2012	LM ISC LIMIS	Europeana Photography projektas startavo	Lithuanian
February 2012	Digital meets culture	EuropeanaPhotography	English

Annex 3 - Online news and articles

DATE	HEADER	AUTHOR AND TITLE	LANGUAGE
20 June 2013	fakti.bg (Bulgarian news portal)	Europeana събира първите 100 години на фотографията (Europeana collects the first 100 years of photography)	Bulgarian
28 May 2013	Šiaulių naujienos (online version of the newspaper of the Šiauliai county, Lithuania)	Fotografijos muziejaus 40-metis pasitinkamas intensyviais darbais (40-year-old Museum of Photography welcomed in such intensive work)	Lithuanian
24 May 2013	Bernardinai.lt (Lithuanian online newspaper)	Fotografijos muziejaus 40-metis pasitinkamas intensyviais darbais	Lithuanian
March 2013	"Vyzdys foto/video" magazine	Keli žodžiai apie fotografiją ir atmintį. Tarptautinis senųjų fotografijų projektas „Europeana Photography" (A few words about photography and memory. International old photography project "EuropeanaPhotography") by Viktorija Jonkutė	Lithuanian
28 March 2013	sbj-bg.eu (news portal of the Union of Bulgarian Journalists)	Единният онлайн каталог на академичните библиотеки в България, който предлага търсене в почти 2 млн. библиографски записа, вече работи на пълен капацитет, by Dimitar Abrashev	Bulgarian
25 March 2013	movimENTI CULTURALI (blog about GLAMs and innovation)	EuropeanaPhotography, by Marianna Monreale	Italian
22 February 2013	Pajurio Naujienos (Lithuanian local news portal)	Senoji Kretinga atgyja internete (Old Kretinga come alive on the internet), by Irena Šeškevičienė	Lithuanian
2013	Złotniki Kujawskie (local news portal)	Digitalizacja muzeum w Tucznie (Digitization at Tuczno museum)	Polish
December 2012	Народна Библиотека Иван Вазов (website of the "Ivan Vazov" Public Library – Plovdiv)	Проект "EuropeanaPhotography"	Bulgarian
2012	Nalšios muziejaus tinklaraštis (blog of the Nalšios muziejus in Švenčionys, Lithuania)	Papildyta virtuali paroda „Švenčionių ir Ignalinos kraštas Karolio Ulozo, Igno Šilkinio ir kitų autorių fotografijose"	Lithuanian
2012	Historie-online.dk (danish portal on history)	Arbejdermuseet skal digitalisere 25.000 fotos til Europeana	Danish
October 2012	Woak Torun (Regional Centre of Culture Animation	POKAŻMY EUROPIE NASZĄ PRZESZŁOŚĆ, by Malgorzata Maslowska	Polish

October 2012	PSNC Digital Libraries (website of Digital Libraries Team, a part of Poznań Supercomputing and Networking Center – PSNC - Network Services Department)	Polish Collections in Europeana conference in Toruń	English
Sept. 2012	Nordic History Blog (blog about history in northern Europe)	25.000 historische Fotografien aus Dänemark für EuropeanaPhotography	German
Sept. 2012	CJG Kraków (Polish online newspaper)	Podróż do przeszłości w Muzeum Historii Fotografii	Polish
Sept. 2012	Giełda Inwestora Niezależny multimedialny portal inwestycyjny (portal on media investments)	Muzeum Historii Fotografii w Krakowie jedna z największych kolekcji fotografii	Polish
Sept. 2012	Krakowski Serwis Informacyjny (portalo f local news)	Muzeum Historii Fotografii digitalizuje zbiory	Polish
Sept. 2012	Poland-art (Polish portal on art information)	Zbiory Muzeum Historii Fotografii w Krakowie w cyfrowej rzeczywistości	Polish
August 2012	M. ir K. Petrauskų lietuvių muzikos muziejus (website of the Lithuanian musci museum)	Europeana Photography	Lithuanian
August 2012	Ukmergietis.lt (Lithuanian portal)	Ukmergės kraštotyros muziejus dalyvauja tarptautiniame senų fotografijų projekte	Lithuanian
June 2012	CulturItalia (italian culture portal)	EuropeanaPhotography, un secolo di storia nelle immagini d'epoca EuropeanaPhotography, a century of history in period photographs	Italian English
16 May 2013	Bas.bg (website of the Bulgarian Academy of Sciences)	International scientists discussed the digitization of books	English
6 May 2013	Nauka.bg (Bulgarian scientific portal)	Български онлайн каталог предлага търсене в почти 2 млн. библиографски записа (The Bulgarian online catalogue offers search nearly 2 million records)	Bulgarian
May 2012	Edler Das Licht (commercial website – photography stuff)	Image Consult partner di Alinari 24 Ore per il progetto EuropeanaPhotography	Italian
May 2012	El punt Ajuntament de Girona (Catalan portal)	El CRDI aportarà 50.000 imatges a l'Europeana Photography, que difon el patrimoni fotogràfic europeu a través de les millors imatges de dinou centres	Catalan
May 2012	Carles Mitjà (photography blog)	EuropeanaPhotography al CRDI	Catalan

May 2012	Ajuntament de Girona (official website of the city of Girona)	12es Jornades d'Imatge i Recerca	Catalan
May 2012	SME sk (Slovak portal)	Gisi na trikrát a pátranie po divadelných fotkách	Slovak
May 2012	Mamiya Leaf commercial website – photography stuff)	Image Consult partner di Alinari per il progetto EuropeanaPhotography	Italian
May 2012	100fotografia (Italian photography portal)	EuropeanaPhotography, Image Consult partner di Alinari 24 Ore	Italian
May 2012	Image Consult commercial website – photography stuff)	Image Consult partner di Alinari per il progetto EuropeanaPhotography	Italian
2012	Europeana Professional	EuropeanaPhotography	English

Annex 4 – External links and mentions

http://www.documentacionfotografica.com

http://digipat.stis.belspo.be/digipat.asp?id=1;3&lang=NL

http://www.societageografica.it/

http://copyrightinthexxicentury.blogspot.it/2012/07/hirmorzsak-221.html#more

http://archaeoinaction.info/2013/05/17/europeanaphotography-project-at-fotofringe-2013/

http://archaeoinaction.info/2013/05/17/europeanaphotography-at-the-bulgarian-national-radio/

http://www.dch-rp.eu/index.php?en/63/eu-related-projects

https://eva.rsl.ru/en/2012/report/list/1060/all/30?

http://www.observatorifotograficbalears.com/ca/enllacos/patrimoni-fotografic-i-audiovisual.html

http://www.asu.lt/muziejus/lt/46104/

http://www.rokovania.sk/File.aspx/ViewDocumentHtml/Mater-Dokum-153766?prefixFile=m_

http://www.europapreobcanov.sk/NMS/48/message/6/

http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Comunicati/visualizza_asset.html_1687723470.html

http://studyabroad.bg/ (2 news)
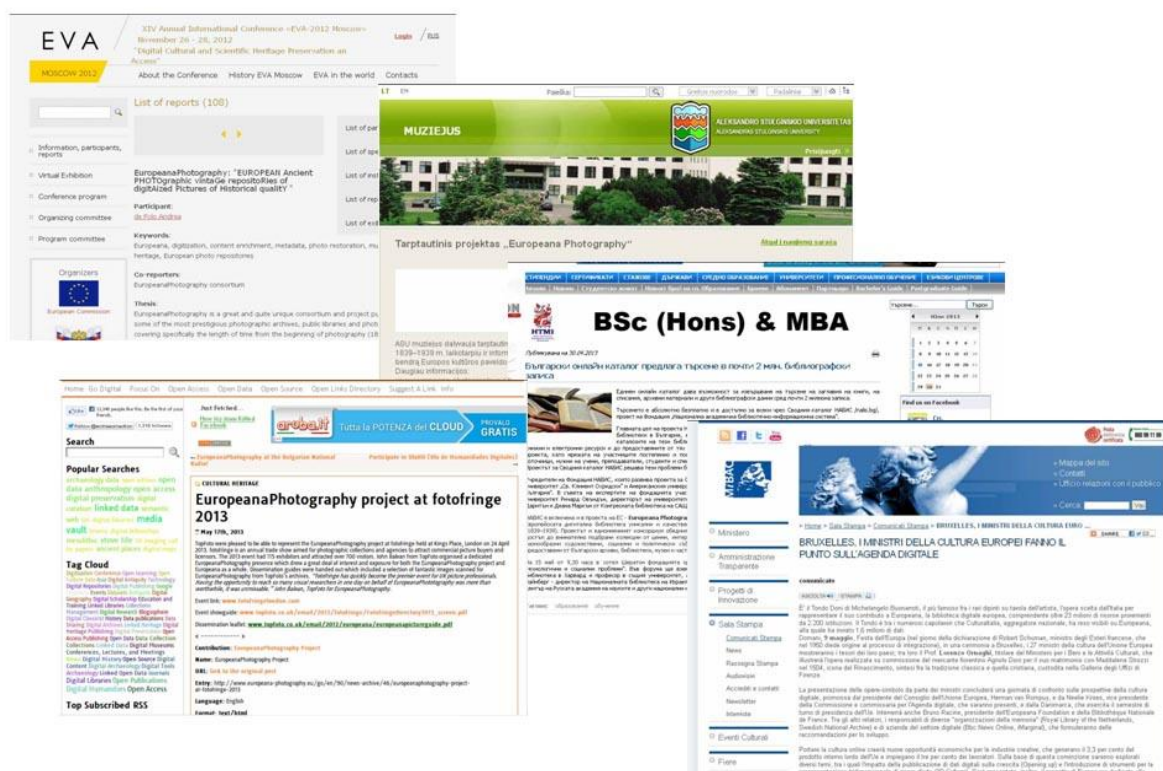
Fig, 25. EuropeanaPhotography links and mentions

Annex 5 – Project presentations

DATE:	10-14 June 2013
PLACE:	Italy, Florence
EVENT:	Professional training courses on conservation and restoration of photography, held by Alinari and Opificio delle Pietre Dure
PARTNER:	Emanuela Sesti (Fondazione Alinari)
AUDIENCE:	10 library, university, conservation heritage company, restores, students
COMMENTS:	The partner illustrated EP as part of the professional training

DATE:	6 June 2013
PLACE:	Lithuania, Vilnius
EVENT:	We are museum conference
TITLE:	Lithuania in action
SPEAKER:	Donatas Saulevicius (Limis, LT)
AUDIENCE:	Museum/culture professionals dealing with innovation, community involvement, online communication.
COMMENTS:	EuropeanaPhotography was mentioned in a broader speech were the LIMIS projects related to Europeana are presented.

DATE:	3 June 2013
PLACE:	Poland, Krakow, Museum of History of Photography
EVENT:	Museum visit
SPEAKER:	Aneta Kopczacka (Muzeum Historii Fotografii - MHF / Museum of History of Photography)
AUDIENCE:	Junior high students
COMMENTS:	The partner talked about EuropeanaPhotography to students.

DATE:	30 May 2013
PLACE:	Italy, Ravenna
EVENT:	Fotografia, editoria, ricerca: cantieri SISF
TITLE:	Fotografia, archivi, conservazione: progetti italiani ed europei di Alinari
SPEAKER:	Emanuela Sesti (Fondazione Alinari)
AUDIENCE:	60 people: historians of photography, university researchers, photo archives, restorers, photographers, digitisation experts, students.
COMMENTS:	Fondazione Alinari illustrated its national and international digitization activities to an Italian specialized audience that participates in the activities of SISF (Italian Society for the Study of Photography).

DATE:	29 May 2013
PLACE:	Poland, Krakow, Museum of History of Photography
EVENT:	Museum visit
SPEAKER:	Aneta Kopczacka (Muzeum Historii Fotografii - MHF / Museum of History of Photography)
AUDIENCE:	University students
COMMENTS:	The partner talked about EuropeanaPhotography to anthropology students from Jagiellonian University

DATE: 20-24 May 2013

PLACE: Italy, Florence

EVENT: Professional training courses on conservation and restoration of photography, held by Alinari and Opificio delle Pietre Dure

PARTNER: Emanuela Sesti (Fondazione Alinari)

AUDIENCE: 10 library, university, conservation heritage company, restores, students

COMMENTS: The partner illustrated EP as part of the professional training

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DATE: 23 April 2013

PLACE: Azerbaijan, Baku

EVENT: International Book Day and World Intellectual Property Day

SPEAKER: Dimitrios K. Tsolis (University of Patras)

AUDIENCE: 25 Azerbaijani officials from the Copyright Agency of the Republic of Azerbaijan

COMMENTS: Brief report regarding Aggregators and EuropeanaPhotography as a case study The expected results were achieved regarding the knowledge transfer to a country not familiar with the Europeana's policies and the objective of a European project towards enriching the cultural diversity. Strong interest for participation in EuropeanaPhotography and Europeana

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DATE: 16 May 2013

PLACE: Bulgaria, Sofia

EVENT: forum "The Digital Library - technological and social issues"

SPEAKER: Dincho Krastev (NALIS)

AUDIENCE: International scholars in the field of librarianship discussed in Sofia the digitization of books at the forum "The Digital Library - technological and

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DATE: 24 April 2013

PLACE: United Kingdom, London

EVENT: Fotofringe 2013

SPEAKER: John Balean (TopFoto)

AUDIENCE: 115 exhibitors and over 700 visitors

COMMENTS: John Balean from TopFoto organised a dedicated EuropeanaPhotography presence, which drew a great deal of interest and exposure for both the EuropeanaPhotography project and Europeana as a whole. Dissemination guides were handed out which included a selection of fantastic images scanned for EuropeanaPhotography from TopFoto's archives. "Fotofringe has quickly become the premier event for UK picture professionals. Having the opportunity to reach so many visual researchers in one day on behalf of EuropeanaPhototography was more than worthwhile, it was unmissable." John Balean, TopFoto for EuropeanaPhotography.

DATE:	15-19 April 2013
PLACE:	Italy, Florence
EVENT:	Professional training courses on conservation and restoration of photography, held by Alinari and Opificio delle Pietre Dure
PARTNER:	Emanuela Sesti (Fondazione Alinari)
AUDIENCE:	10 library, university, conservation heritage company, restores, students
COMMENTS:	The partner illustrated EP as part of the professional training

DATE:	10 April 2013
PLACE:	Portugal, Oporto
EVENT:	HDRI 2013 workshop
PARTNER:	Andrea de Polo (Fondazione Alinari)
AUDIENCE:	40 R&D experts in light capture and deliver coming from the research field and from the university sector. Target audience was truly highly technical.
COMMENTS: Alinari	The EP project was mentioned during the presentation among the activities of Fondazione on the photography digitisation. The EP leaflet was distributed

DATE:	4 April 2013
PLACE:	Poland, Torun, Muzeum Etnograficzne
EVENT:	presentation on cultural diversity and promotion of Polish cultural heritage in Europe
SPEAKER:	Maria Sliwinska (ICIMSS)
COMMENTS:	EuropeanaPhotography was mentioned in a broader speech were some Polish European projects related to Europeana were introduced (mainly Partage Plus)

DATE:	11 March 2013
PLACE: University	Poland, Torun, Department of Mathematics and Computer Science Nicolaus Copernicus
EVENT:	Lecture for the III Age University about communication development
SPEAKER:	Maria Sliwinska (ICIMSS)
AUDIENCE:	250 people

DATE:	26 February 2013
PLACE:	Spain, Bellaterra - Barcelona, Universitat Autònoma de Barcelona (UAB)
EVENT:	Academic session on photography and research at ESAGED (Escola Superior d'Arxivística i Gestió de Documents)
SPEAKER:	David Iglésias (CRDI)
AUDIENCE:	University students
COMMENTS:	The partner explained how to organize a digitisation project starting from EP experience

DATE:	7 January 2013
PLACE:	Poland, Torun
EVENT:	Europeana and Europeana Photography projects presented with Call for old photographs
SPEAKER:	Maria Sliwinska (ICIMSS)
AUDIENCE:	Over 200 students from the Third Age University
COMMENTS:	Lecture received with a great interest some promises declared

DATE:	17 December 2012
PLACE:	Poland, Kruszwica
EVENT:	meeting at the Secondary School
SPEAKER:	Marta Tybura (ICIMSS)

DATE:	14 December 2012
PLACE:	Poland, Torun
EVENT:	Public debate: short info about Europeana Photography, and Call for old photographs during series of lectures on art
SPEAKER:	Maria Sliwinska (ICIMSS)
AUDIENCE:	35 people

DATE:	14 December 2012
PLACE:	Poland, Tuczno
EVENT:	meeting at the School with teachers and digitisation activities
SPEAKER:	Marta Tybura (ICIMSS)

DATE:	3 December 2012
PLACE:	Poland, Torun
EVENT:	presentation on the occasion of lecture given to the Third Age University students Call for old photographs
SPEAKER:	Maria Sliwinska (ICIMSS)
AUDIENCE:	ca 180 attendees

DATE:	23 November 2012
PLACE:	Poland, Torun
EVENT:	Public debate: short info about Europeana Photography, and Call for old photographs during series of lectures on art
SPEAKER:	Maria Sliwinska (ICIMSS)
AUDIENCE:	35 people

DATE:	9 November 2012
PLACE:	Poland, Torun
EVENT:	Public debate: short info about Europeana Photography, and Call for old photographs during series of lectures on art
SPEAKER:	Maria Sliwinska (ICIMSS)
AUDIENCE:	35 people

DATE:	7 November 2012
PLACE:	Poland, Brodnica
EVENT:	meeting with the collectors
SPEAKER:	Malgorzata Maslowska, Marek Wieczorek, Piotr Kozurno (ICIMSS)
AUDIENCE:	10 people

DATE:	5 November 2012
PLACE:	Poland, Torun
EVENT:	Short presentation of the Europeana Photography project during the academic lecture given to the Third Age University students
SPEAKER:	Maria Sliwinska (ICIMSS)
AUDIENCE:	ca. 250 people

DATE:	27 October 2012
PLACE:	Poland, Torun
EVENT:	Public debate: short info about Europeana Photography, and Call for old photographs during series of lectures on art
SPEAKER:	Maria Sliwinska (ICIMSS)
AUDIENCE:	35 people

DATE:	4 October 2012
PLACE:	Poland, Tuczno
EVENT:	meeting with the school teachers
SPEAKER:	Marta Tybura (ICIMSS)

DATE:	23 May 2012
PLACE:	Sweden, Stockholm
EVENT: speech	Workshop "European Cultural Heritage online. Aggregation and semantic web"; title of the "Aggregation in the EU projects"
SPEAKER:	Christophe Dessaux (Ministère de la culture et de la communication, France)
AUDIENCE:	50 people, international experts in the digital cultural heritage domain, Linked Heritage partners
COMMENTS:	Workshop organized by the Linked Heritage project and Digisam (the national coordination secretariat for digitization of cultural heritage in Sweden). The speaker is not a member of the EuropeanaPhotography consortium but agreed with ICCU the presentation; EP was introduced in a framework of projects contributing to Europeana.

DATE:	11 May 2012
PLACE:	Italy, Florence
EVENT:	EVA Florence 2012: workshop "Europeana Awareness: initiatives and projects of the Central Institute for the Union Catalogue of the Italian Libraries"
SPEAKER:	Marzia Piccininno (ICCU)
AUDIENCE:	30 people, international experts in the digital cultural heritage domain
COMMENTS:	Introduction to the EuropeanaPhotography project in the wider framework of the projects contributing to Europeana. The workshop was organized by ICCU with the aim of raising awareness on Europeana, the European culture portal, and the related strategies on digital heritage of the European Commission.

DATE:	9 May 2012
PLACE:	Lithuania, Vilnius
EVENT:	Muziejų diena, skirta Lietuvos dalyvavimui Europos kultūros paveldo portale „Europeana ("Museum day for Europeana")
SPEAKER:	Giedré Asin Marco (LIMIS)
AUDIENCE:	museum experts
COMMENTS:	Museum Day for Europeana at the Lithuanian Art Museum on Europe day, 9 May. Lithuanian museums and other interested parts took part to learn more about Lithuanian cultural heritage on Europeana.

DATE:	18 April 2012
PLACE:	Italy, Florence
EVENT:	Florence and science communication
SPEAKER:	Andrea de Polo (Alinari)
AUDIENCE:	Experts and people interested in photography
COMMENTS:	Informal presentation at the Florence café scientifique

DATE:	4 April 2012
PLACE:	Poland, Chelmza
EVENT:	Public library. Meeting with the public library director and staff. Information about the project, which have very positive reception
SPEAKER:	Malgorzata Maslowska, Piotr Kozurno (ICIMSS)
AUDIENCE:	5 people

DATE:	25 March 2012
PLACE:	Poland, Olsztyn
EVENT:	Meeting with archivists and researchers
SPEAKER:	Maria Sliwinska (ICIMSS)
AUDIENCE:	9 PhD and doctoral students + University of Warmia Professor. Doctoral and postdoctoral seminar of archivists at University of Warmia and Mazury in Olsztyn

Annex 6 – Project full presentations

DATE: 20 June 2013

PLACE: Poland, Krakow, Archive of Science of Polish Academy of Sciences (PAN) and Polish Academy of Arts and Sciences (PAU)

EVENT: Conference *Stopped time… Photographic images in legacies of scholars and artists*

SPEAKER: Aneta Kopczacka (Muzeum Historii Fotografii - MHF / Museum of History of Photography)

TITLE: *Projekt Europeana Photography*

AUDIENCE: 75-100 Polish Employees of Museums, Libraries and Archives, Scholars, Conservators

COMMENTS: MHF's participation achieved expected results. It was a conference of specialists devoted entirely to photography – so there is a possibility that new institutions will be interested in participating in EP project. There were many questions about EP project. MHF presentation was very important because it the one that was broaching the subject of digitization and sharing photographic collections online.

DATE: 24 May 2013

PLACE: Poland, Lublin, Marie-Curie-Sklodowska University

EVENT: Meeting with students

SPEAKER: Aneta Kopczacka (Muzeum Historii Fotografii - MHF / Museum of History of Photography)

TITLE: *Projekt Europeana Photography*

AUDIENCE: 125 Students (mostly Cultural Studies and Cyberculture Studies)

COMMENTS: The meeting was a success – none of the 125 students knew "Europeana". Thanks to the fact that students had their own computers they could search the portal during the presentation. So the main benefit was that students got some precise knowledge about EP project and Europeana in general and how it is useful to them. The students were very interested about digitization and IPR issues

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DATE: 15 May 2013

PLACE: Italy, Florence

EVENT: EVA Florence 2013 International Conference

SPEAKERS: Valentina Bachi (Promoter srl), Andrea de Polo (Fondazione Alinari), Antonio Davide Madonna (ICCU)

TITLES: *EuropeanaPhotography; Content providers summary activity; Role of ICCU and SGI*

AUDIENCE: 35 people, international experts in the digital cultural heritage domain

COMMENTS: The EVA presentations were made by the technical coordinator, the former coordinator, and the partner leader for dissemination; thanks to this choral approach, EP was explored under many points of view. EVA is attended by international experts in the field of digital cultural heritage. The speakers and the project coordinator (KU Leuven) described EP in the EVA Florence proceeding 2013.

DATE: 30 April 2013

PLACE: Belgium, Leuven

EVENT: *DigHum 2013* congress

SPEAKER: Fred Truyen (KU Leuven)

TITLE: *EuropeanaPhotography*

AUDIENCE: researchers and experts in the digital cultural heritage domain

DATE: 21 April 2013

PLACE: Greece, Athens, Athens, Hellenic Intellectual Property Organization offices

EVENT: World Intellectual Property Day, Athens event

SPEAKER: Dimitrios. K. Tsolis (University of Patras)

TITLE: *EuropeanaPhotography: IPR strategies for photographic archives towards Europeana*

AUDIENCE: 100 lawyers, creators, content providers, software vendors

COMMENTS: The main benefit was the presentation of the EuropeanaPhotography's experience in the IPR issue and in general to Greek photographic archives which share the same goals and problems. There were discussions and experience sharing. There was a great interest to the EuropeanaPhotography project by the Greek photographic archives which are willing to be more informed or even participate to the project.

DATE: 18 April 2013

PLACE: France, Paris, Institut national d'histoire de l'art (INHA)

EVENT: International seminar on multilingualism and terminology

SPEAKER: Nacha Van Steen (KMKG)

TITLE: *EuropeanaPhotography. Vocabulary and multinguality*

AUDIENCE: 60 people from French cultural institutions and international experts on multilingualism in a cultural environment

COMMENTS: This event was organized by the Linked Heritage project in order to share all efforts carried out at the European level on multilingualism. The point of view of many projects and Europeana itself as well was introduced. It was the first dedicated and complete overview of the EP vocabulary.

DATE: 3 April 2013

PLACE: Bulgaria, Plovdiv

EVENT: *Europeana and the Bulgarian institutions*

SPEAKER: Dincho Krastev (NALIS)

TITLE: *Newest project is NALIS Foundation: participation in EuropeanaPhotography*

AUDIENCE: 62 people from Bulgarian cultural institutions

COMMENTS: Increasing awareness of Europeana among politicians, cultural institutions, professional community and end-users.

DATE: 18 December 2012

PLACE: Poland, Bydgoszcz

EVENT: presentation of the project to the Economic University students – 3rd and 4th grade Mechatronics

SPEAKER: Marta Tybura (ICIMSS)

AUDIENCE: 34 students

DATE: 14 December 2012

PLACE: Poland, Inowrocław

EVENT: presentation to the Economic University students – 3rd grade Management

SPEAKER: Marta Tybura (ICIMSS)

AUDIENCE: 17 students

DATE:	26 November 2012
PLACE:	Russian Federation, Moscow
EVENT:	*EVA Moscow 2012* International Conference
SPEAKER:	Andrea de Polo (Alinari 24 Ore)
TITLE:	*EuropeanaPhotography*
AUDIENCE:	Over 503 participants from 16 countries attended the conference; digitization experts, librarians, memory institutions, media, publishers, researchers.

DATE:	24 November 2012
PLACE:	Poland, Grudziadz
EVENT:	project presentation on the Collectors regional meeting
SPEAKER:	Malgorzata Maslowska, Tomasz Nejkauf (ICIMSS)
AUDIENCE:	60 people

DATE:	21 November 2012
PLACE:	Poland, Brodnica
EVENT:	Community Centre – project presentation
SPEAKER:	Marek Wieczorek, Tomasz Nejkauf (ICIMSS)
AUDIENCE:	15 people

DATE:	13 November 2012
PLACE:	Poland, Bydgoszcz
EVENT:	presentation the project to the Economic University students – 3rd grade Spatial development
SPEAKER:	Marta Tybura (ICIMSS)
AUDIENCE:	47 students

DATE:	3 November 2012
PLACE:	Poland, Brodnica
EVENT:	presentation at the meeting of collectors association
SPEAKER:	Malgorzata Maslowska, Marek Wieczorek (ICIMSS)
AUDIENCE:	40 people

DATE:	26 October 2012
PLACE:	Poland, Brachnowo k. Torunia
EVENT:	presentation to the Elementary and junior secondary school
SPEAKER:	Marta Tybura (ICIMSS)
AUDIENCE:	47 pupils

DATE:	17 October 2012
PLACE:	Bulgaria, Varna
EVENT:	*Bulgarian Participation in Europeana. Collaboration and Development*
SPEAKER:	Sabina Aneva, Evgeni Dimitrov (NALIS)
TITLE:	*The participation of the NALIS Foundation in the EuropeanaPhotography Project*

DATE:	16 October 2012
PLACE:	Poland, Bydgoszcz
EVENT:	presentation to the Economic University students – 3rd grade The tourism and the recreation
SPEAKER:	Marta Tybura (ICIMSS)
AUDIENCE:	75 students

DATE:	10 October 2012
PLACE:	Poland, Torun
EVENT:	presentation to the 2nd grade of BA students of Cultural heritage protection
SPEAKER:	Alicja Saar-Kozlowska (ICIMSS)
AUDIENCE:	52 students

DATE:	9 October 2012
PLACE:	Poland, Torun
EVENT:	presentation to the 1st grade of BA students of Cultural heritage protection
SPEAKER:	Alicja Saar-Kozlowska (ICIMSS)
AUDIENCE:	67 students

DATE:	8 October 2012
PLACE:	Poland, Torun
EVENT:	presentation to the 2nd grade of MA students of Museology
SPEAKER:	Alicja Saar-Kozlowska (ICIMSS)
AUDIENCE:	18 students

DATE:	2 October 2012
PLACE:	Poland, Bydgoszcz
EVENT:	project presentation to the Economic University students 3rd grade Economy, 3rd grade Cultural Studies, 3rd grade Sociology
SPEAKER:	Marta Tybura (ICIMSS)
AUDIENCE:	101 students

DATE:	10-11 September 2012
PLACE:	The Netherlands, The Hague
EVENT:	Europeana project group meeting
SPEAKER:	Antonella Fresa (Promoter s.r.l.)
TITLE:	*EuropeanaPhotography*

DATE:	3 June 2012
PLACE:	United Kingdom, Manchester
EVENT:	WorkLab meeting
SPEAKER:	Hanne Abildgaard (Arbejdermuseet)
TITLE:	*EuropeanaPhotography*
AUDIENCE:	WORKLAB – International Association of Labour Museums: 40 museums from 4 continents

DATE:	31 May 2012
PLACE:	Poland, Torun
EVENT:	project presentation during the event European Evening devoted to Lifelong Learning
SPEAKER:	Maria Sliwinska (ICIMSS)
AUDIENCE:	60 people

DATE:	17 May 2012
PLACE:	Poland, Torun
EVENT:	Academic lecture presentation Eph to the ERASMUS students
SPEAKER:	Maria Sliwinska (ICIMSS)
AUDIENCE:	11 students from Slovakia, Bulgaria, Portugal, Galicia(!), Spain, Lithuania, Germany, visiting Nicholas Copernicus University

DATE:	10 May 2012
PLACE:	Italy, Florence
EVENT:	EVA Florence 2012 International Conference
SPEAKER:	Andrea de Polo (Alinari 24 Ore)
TITLE:	*EuropeanaPhotography: project overview*
AUDIENCE:	30 people Italian and international cultural institutions, digitization experts

DATE:	2 May 2012
PLACE:	Denmark, Copenhagen, Royal Library
EVENT:	Europeana Netværk
SPEAKER:	Hanne Abildgaard (Arbejdermuseet)
TITLE:	*EuropeanaPhotography - nyt Europeana projekt*
AUDIENCE:	21 Danish Library and Information Science experts working in various projects feeding Europeana (Awareness, EU Screen, EFG
COMMENTS:	Other archives are interested in sharing knowledge about IPR

DATE: 25 April 2012

PLACE: Poland, Torun

EVENT: event "European Evening": short presentation of EuropeanaPhotography project SPEAKER: Maria Sliwinska (ICIMSS)

AUDIENCE: to ca 50 attendees of Third Age University and incentive for donating old photographs

Annex 7 – Face-to-face meetings

DATE: 10-14 May 2013

PLACE: Spain, Barcelona

EVENT: CEPIC international photo agency conference

PARTNERS: John Balean (TopFoto), Nathalie Doury (Parisienne de Photographie)

AUDIENCE: 480 registered delegates representing 287 companies from 33 countries and five continents

COMMENTS: Both partners distributed the EP leaflet; Parisienne de Photographie discussed the project and the advantages it may bring to private sector archives with several our partners agencies: ISIFA in the Czech Republic, Aisa in Spain, East News in Poland & Russia

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DATE: 21-22 March 2013

PLACE: Austria, Graz

EVENT: BBinding EU project meeting (BBinding. Design and paper conservation of antique books, albums and documents)

PARTNER: Emanuela Sesti (Fondazione Alinari)

AUDIENCE: BBinding partners (European universities and research centers)

COMMENTS: The Bbinding partners project confirms its interest for EP.The Bbinding project is interested to photography heritage. Both projects have a partner in common (the Central Library of the Bulgarian Academy of Sciences)

DATE: 3-4 December 2012

PLACE: Italy, Rome, Palazzo Barberini

EVENT: Immagini e memoria: gli Archivi fotografici di Istituzioni culturali della città di Roma

PARTNERS: ICCU

AUDIENCE: 50 ca. experts from Roman cultural photo archives of museums and preservation offices

COMMENTS: The Soprintendenza per il patrimonio storico-artistico ed etnoantropologico e per il polo museale della città di Roma organized, in cooperation with Istituto centrale per il catalogo e la documentazione, a conference dedicated to photographic archives of cultural institutions located in Rome, comparing then with international experiences. ICCU disseminated the project leaflets and introduced EuropeanaPhotography in face to face meetings

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DATE: 20-23 November 2012

PLACE: Spain, Girona

EVENT: *International Conference - Image and Research*

PARTNERS: David Franch (CRDI), Nathalie Doury (Parisienne)

AUDIENCE: International meeting organized by CRDI and the Association of Archivists of Catalonia

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DATE: 8-10 November 2012

PLACE: France, Paris

EVENT: Salon de la photo

PARTNERS: Andrea de Polo (Alinari)

AUDIENCE: All the key players in the world of photography: manufacturers, photo agencies, schools and professional associations

DATE:	16 October 2012
PLACE:	Brodnica, Poland
EVENT:	Museum exhibition
PARTNER:	Maria Sliwinska, Alicja Saar-Kozlowska (ICIMSS)
AUDIENCE:	representatives of museums and local public
COMMENTS:	Face to face discussion with the Museum director about possible cooperation

DATE:	10-14 October 2012
PLACE:	Germany, Frankfurt
EVENT:	Frankfurt Book Fair 2012
PARTNERS:	John Balean (TopFoto), Frank Golomb (United Archives)
AUDIENCE:	Publishing and media professionals
COMMENTS:	TopFoto disseminated EuropeanaPhotography material at its stand; United Archives promoted the project in face-to-face talks.

DATE:	19-21 September 2012
PLACE:	Germany, Frankfurt
EVENT:	Photokina 2012. Conference about 'The Art and Practice of Managing Digital Media'
PARTNERS:	Andrea de Polo (Alinari)
AUDIENCE:	industry, trade, professional users and end consumers
COMMENTS:	International Fair in the field of imaging. Dissemination of EuropeanaPhotography through the PhaseOne booth by Alinari 24 Ore s.p.a.

DATE:	13 September 2012
PLACE:	USA, Chicago
EVENT:	DAM Chicago 2012. Conference about 'The Art and Practice of Managing Digital Media'
PARTNERS:	Andrea de Polo (Alinari)

DATE:	13-15 June 2012
PLACE:	Belgium, Leuven
EVENT:	Europeana Plenary Conference "Connecting Society through Culture"
PARTNERS:	KMKG, KU Leuven
AUDIENCE:	Digital cultural heritage professionals working for the EU projects feeding Europeana

DATE:	22-24 March 2012
PLACE:	France, Paris
EVENT:	CONVERGENCE project meeting
SPEAKER:	Andrea de Polo (Alinari)
AUDIENCE:	EU project experts
COMMENTS:	Project dissemination during the CONVERGENCE EU project meeting (CONVERGENCE proposes to enhance the Internet with a novel, content-centric, publish-subscribe service model, based on the Versatile Digital Item (VDI): a common container for all kind of digital content, derived from the MPEG21 standard)

Annex 8 – EuropeanaPhotography workshops

DATE: 29-30 November 2012

PLACE: Poland, Krakow

EVENT: *Dziedzictwo w sieci – różne aspekty digitalizacji* ("Heritage in the web - different approaches to digitalization")

ORGANISER: Museum of History of Photography in Krakow (MHF)

FOCUS: Picture digitization, sharing content, legal matters, technical matters

AUDIENCE: Ca. 100 participants per day: employees of different museums and cultural institutions in Poland (foundations, private companies, societies etc.), digitalization and aggregation experts, representatives of Polish Ministry of Culture and National Heritage, lawyers, archivists.
URL: http://www.mhf.krakow.pl/?action=events&param=eventsPast&id=56&year=2012#ex56

COMMENTS: Whole event was great success in terms of content coherence, general level of presentations/discussions and range of promotion of EuropeanaPhotography project as well as Museum of History of Photography itself.

DATE: 18-19 October 2012

PLACE: Poland, Torun

EVENT: *Polish collections in Europeana*

ORGANISER: ICIMSS

FOCUS: Polish digitization in the European perspective. Presentations of policy makers (The Ministry of Culture) and Europeana member + other professionals with special attention to EuropeanaPhotography and DEA issues as a burning matter at that time

AUDIENCE: Representatives of a number of big Polish institutions (e.g. the National Institute of Museology and Collections Protection, the National Audiovisual Institute, the National Library of Poland, National Archives, Polish aggregator for library data and others.

URL: http://www.icimss.edu.pl/?id=77

http://dl.psnc.pl/2012/10/

DATE: 22-23 May 2012

PLACE: Spain, Girona

EVENT: *Digitization systems and procedures in photographic image archives*

ORGANISER: Centre de Recerca i Difusió de la Imatge (CRDI)

FOCUS: Photographic materials digitization systems and procedures

AUDIENCE: 22 people representing 13 partners of EuropeanaPhotography from Italy, England, Denmark, Spain, Belgium, Poland, Slovakia, and Lithuania**.**

URL: http://www.europeana-photography.eu/index.php?en/91/events-archive/10/girona-digitization-systems-and-procedures-in-photographic-image-archives

DATE: 14 March 2012

PLACE: Lithuania, Vilnius

EVENT: Workshop for the Lithuanian museums involved in EuropeanaPhotography

ORGANISER: Lithuanian Art Museum (LAM)

FOCUS: Involvement and training of Lithuanian content providers; awareness about EP; digitization matters

AUDIENCE: 22 participants from 16 different museums

URL: http://www.emuziejai.lt/workshop-for-lithuanian-museums-involved-in-europeanaphotography-project/

COMMENTS: Among other issues discussed during the meeting were museums' participation in the project and certain preparatory tasks concerned with the selection of the old photographs as objects for digitization as well as the actual process of digitizing them. The second part of the workshop was dedicated to the practical training on scanning photographic images, positives and negatives. Specialists from 16 museums have learnt to scan objects and edit digital images.

Annex 9 – Dissemination material distribution

DATE:	10 July 2013
PLACE:	Greece, Piraeus, University of Piraeus
EVENT:	IISA 2013 (Information, Intelligence, Systems and Applications)
SPEAKER:	Dimitrios K. Tsolis (University of Patras)
AUDIENCE:	500 researchers junior and senior, professors, students, wide public
COMMENTS:	Poster presentation by UoP to inform the Greek academic community about the EuropeanaPhotography's goals and main results

DATE:	16-20 May 2013
PLACE:	Italy, Turin
EVENT:	Salone internazionale del libro di Torino
PARTNERS:	ICCU via the Ministry of Cultural Heritage and Activities, and Tourism
AUDIENCE:	330,000 visitors in 5 days
COMMENTS:	The Salone internazionale del libro di Torino is one of the most important European book fairs; the EuropeanaPhotography leaflets were distributed at the Italian Ministry's desk.

DATE:	19 March 2013
PLACE:	Rome, Italy
EVENT:	IPOCH2 platform meeting (Italian Platform fOr Cultural Heritage [& enHancement]*)
PARTNER:	Antonella Fresa (Promoter)
AUDIENCE:	representatives of Italian cultural heritage institutions
COMMENTS:	this body has the objective to develop the Italian approach to the Cultural Heritage, also in the light of a more intense application of the Digital Agenda, and to enhance the relations towards Europe. EuropeanaPhotography has been disseminated to the presents thanks to the leaflet.

DATE:	19-21 September 2012
PLACE:	Belgium, Leuven
EVENT:	DigitalHumanities@arts
PARTNERS:	KU Leuven
AUDIENCE:	Digital cultural heritage professionals
COMMENTS:	The Faculty of Arts of KU Leuven organized a workshop about Digital Humanities, with international experts, to show state-of-the-art computer-assisted research. A poster on EuropeanaPhotography was presented in this occasion

Annex 10 – Interviews

DATE: 1 May 2013

PLACE: Bulgaria, Sofia

EVENT: Interview at the Bulgarian National Radio

SPEAKER: Evgeni Dimitrov (NALIS)

TITLE: БЪЛГАРСКАТА ФОТОГРАФИЯ В ЕВРОПЕЙСКАТА ДИГИТАЛНА БИБЛИОТЕКА (Bulgarian photography in the European digital library)

AUDIENCE: Wide national Bulgarian audience

Annex 11 - Other articles

DATE	HEADER	AUTHOR AND TITLE	LANGUAGE
May 2013	"Žemaitijos žemė"(2013, Nr. 2 (88), 42–48) (regional cultural magazine)	"Grafų Tiškevičių nuotraukos Kretingos muziejuje", by Julius Kanarskas (Kretinga museum)	Lithuanian
16 May 2013	"Kalvotoji Žemaitija", Nr. 54, 3 (newspaper)	"Technologijos, keičiančios muziejų veidą" (Technology is altering the face of the museum), by Antanas Ivinskis (Samogitian Diocese Museum)	Lithuanian
14 November 2012	Gazeta Pomorska (Polish newspaper	Digitalizacja muzeum w Tucznie (Digitization at Tuczno museum)	Polish
October 2012	Biuletyn Informacji Kulturalnej 9-10/2012	POKAŻMY EUROPIE NASZĄ PRZESZŁOŚĆ, by Margolzata Maslowska	Polish

Annex 12- Professional journals

December 2012	Lietuvos dailės muziejaus metraštis	Viktorija Jonkutė: Tarptautinis senųjų fotografijų projektas „EuropeanaPhotography": fotografijos istorija ir istorija fotografijoje ([PDF](#))	Lithuanian
December 2012	Lietuvos dailės muziejaus metraštis	Danutė Mukienė: Senųjų nuotraukų rinkiniai Lietuvos muziejuose ([PDF](#))	Lithuanian
December 2012	DigItalia	Europeana e altri progetti europei dell'ICCU	Italian

Annex 13 – Proceedings

DATE	HEADER	AUTHOR AND TITLE	LANGUAGE
May 2013	"Electronic Imaging & the Visual Arts: EVA 2013 Florence. Proceedings" (ISBN: 9788866553724), edited by Vito Cappellini for the Firenze University Press (available as e-book at http://digital.casalini.it/9788866553724)	"EuropeanaPhotography: Early photography accessible in Europeana", by Antonella Fresa, Valentina Bachi (Promoter SRL), Andrea de Polo (Fondazione Alinari), Marzia Piccininno (ICCU), Frederik Truyen, Sofie Taes (KU Leuven), pp. 36-41.	English

Annex 14 – Uncommon Culture table of content

Uncommon Culture: History of Photography: Vol. 5: 2014 no. 1 - table of content at July 2013 (the blue articles didn't arrived yet)

PREFACE

- *Introduction,* Maria Sliwinska
- *The Rise of Press Photography and Picture Agencies 1842-1939,* John Balean
- *The definition of a conceptual information map for the management of the digital photographic archive,* David Iglésias Franch
- *Revisiting History,* Bruno Vandermeulen
- *Europeana Photography. Interview with Frederik Truyen* by Maria Sliwinska
- *EuroPhoto. Interview with Maurizio Lunetta* by Valentina Bachi
- *The Oldest Photography Company Alinari. An Interview with Claudio de Polo and Andrea de Polo* by Maria Sliwinska

Austria

- *Franz Hubmann. A well-known photographer, but unknown collector,* Gerald Piffl

Bulgaria

- *Pictorial Photography in Bulgaria: Origins and Development,* Katerina Gadzheva

Denmark

- *Greetings from the past - Danish press photographer Holger Damgaard,* Mikkel Ferneborg and Lisa Henssel Jørgensen

Italy

- *Giotto Dainelli geographer, explorer, photographer: reportages from Himalayas,* Nadia Fusco

Lithuania

- *Counts Tiškevičiai in the Photographic Collections of the Kretinga Museum (Lithuania).* Julius Kanarskas

Poland

- *Fortunata Obrąpalska (Obrapalska)– first lady of Polish avant-garde photography -* Aneta Kopczacka
- *The Beginning of Polish Photography,* Piotr Kożurno

Spain

- *The Experience of the Centre for Image Research and Diffusion in the Management of Photographic Collections*, David Iglésias Franch
- The image collection: Fuerzas Hidroeléctricas del Segre, Lourdes Martínez Prado
- Photographic collections in the National Archive of Catalonia, Imma Navarro i Molleví
- The Josep Marimon i Vidal photographic collection of the National Archive of Catalonia, Francesc Sánchez Mata

United Kingdom

- *The work of photographer John Topham ,* Alan Smith

BOOKS REVIEW

- *Zenon Harasym, Stare fotografie. Poradnik kolekcjonera. [Old photographs. Guide for collectors]*. Warszawa 2012, Piotr Kozurno
- *Chaim Kaplanski. Western Lithuania, late-19th mid-20th centuries*, Marina Petrauskienė

CONFERENCES, EXHIBITIONS, ACQUISITIONS

Bulgaria

- *Aquisitions in photography of the National Art Gallery, Bulgaria*, Ekaterina Dikova
- *Indelible*: *Exhibition of Valuable Photographs and Documents Kept In The Bulgarian News Agency,* Ekaterina Dikova

Spain

- *12th Image and Research Conference*, Girona (Spain) 20 - 23 Novembre 2012, David Iglésias Franch
- *The photographic collections in the National Archive of Catalonia (ANC),* Navarro i Monlleví, Imma
- *The photographic collections of Josep Marimon Vidal in the ANC*, Sánchez Mata, Francesc
- *The photographic collection of Francesc Brunet i Recasens in the ANC,* Fernández Sagrera, Merche
- *The photographic collection "Fuerzas Hidroeléctricas del Segre " in the ANC,* Martínez Prado, Lourdes

Annex 15 – Top website downloads

Title	Name	Downloads	
Europeana Photography brochure	Europeana_Photography_Brochure.pdf	1122	
Europeana 4 pages leaflet (old)	Europeana_Leaflet_Final.pdf	1080	
Digitization systems and procedures in photographic image archives: recommendations from the workshop of Girona	Girona_Workshop_Recommendations.pdf	413	
Europeana 4 pages leaflet (new)	Leaflet_EuropeanaPhoto_new.pdf	409	
TopFoto Dissemination Boolet	TopFoto_Dissemination_Booklet.pdf	370	
EVA Florence, 10 May 2012, Project Overview: De polo	eva_firenze_may2012_europeanaphot._alinari.pdf	269	
Europeana Photography [Lithuanian], Vilnius, 14 March 2012	Giedre_presentation_2012_03_14_LT.pdf	259	
Digitization systems and procedures in photographic image archives: notes from the workshop of Girona	Girona_Workshop_Notes.pdf	221	
London, 29-31 July 2013: Programme	London_EVALondon2013_programme_eng_2013_07_29-31.pdf.pdf	170	
NALIS, Europeana Photography [Bulgarian], Plodviv, 3 April 2012	NALIS_Plovdiv_2012_04_03.pdf	161	
Krakow, 29-30 November 2012: Programme	Krakow_Conference_program_eng_2012112930.pdf	160	
D2.2 - Consolidated Content List	EuropeanaPhotography - Deliverable 2.2 - Consolidated Content List.pdf	116	
Polish Contribution	Polish_Contribution_EUPhoto.pdf	112	
Europeana Photography Poster	ManifestoEPf.to84,1x118,9cm(2).pdf	99	

Title	Name	Downloads	
Europeana Project Group meeting, The Hague, 10-11 September 2012	the_hague_10-11_september_2012.pdf	98	
D4.1 - EuropeanaPhotography Vocabulary Definition - Annex I	EuPhoto vocabulary translated FINALIZED.xls	91	
Russia, Moscow, 23-27 November 2012. Project presentation at EVA Moscow conference by Alinari 24 Ore	EVA MOSCOW 2012_ANDREA.pdf	88	
D4.1 - EuropeanaPhotography Vocabulary Definition	EuropeanaPhotography - Deliverable 4.1 - EuropeanaPhotography Vocabulary Definition 1.0.pdf	88	
EVA Florence 2013 - Programme	Programme_EVA-Florence_2013.pdf	54	
EuropeanaPhotography, EVA Florence 2013 proceedings	EuropeanaPhotography - EVA Florence 2013 proceedings.pdf	54	
D2.1 - Content seminar proceedings	EuropeanaPhotography - Deliverable 2.1 - Content Seminar Proceedings.pdf	44	
Firenze, EVA Florence 2013, 15 May 2013: Promoter	EUPHOTO_EVA Florence2013_Bachi.ppt	43	
D4.1 - EuropeanaPhotography Vocabulary Definition - Annex 1	EuropeanaPhotography - Deliverable 4.1 ANNEX I - EuropeanaPhotography Vocabulary.xls	42	
EuropeanaPhotography factsheet 2013	EuropeanaPhotography_factsheet_2013.pdf	41	
D7.2 Website	EuPh_D7.2_Website - second release 2.0.pdf	39	
D2.1 - Content seminar proceedings - annex b	EuropeanaPhotography - Deliverable 2.1 Annex B - Test for visualization of data in Europeana(1).pdf	34	
D7.1 – Dissemination plan	EuropeanaPhotography - Deliverable 7.1 - Dissemination Plan.pdf	34	
Firenze, EVA Florence 2013, 15 May 2013: ICCU-SGI	EUPHOTO_EVA Florence2013_ICCU-SGI.ppt	33	

Title	Name	Downloads	
D5.2 - The MINT Mapping Tool	EuPh_D5.2_The MINT mapping tool - second release 2.0.pdf	32	
DigItalia nr2 - 2012	DigItalia_2-2012.pdf	32	
Co.Ma - Programme	Co-Ma2013Program.pdf	32	
Firenze, EVA Florence 2013, 15 May 2013: Alinari	EuropeanaPhotography _alinari.ppt	31	
D7.1 – Dissemination plan - annex 4	EuropeanaPhotography - Deliverable 7.1 ANNEX 4 - TopFoto Dissemination Booklet.pdf	27	
D7.1 – Dissemination plan - annex 3	EuropeanaPhotography - Deliverable 7.1 ANNEX 3 - EuropeanaPhotography leaflet.pdf	23	
fotodringe 2013 EuropeanaPhotography dissemination booklet	europeanapictureguide.pdf	23	
D2.1 - Content seminar proceedings - annex a	EuropeanaPhotography - Deliverable 2.1 Annex A.pdf	22	
Project logo - high resolution	logo_large.tif	21	
Krakow, Poland, 29-30 Novembwer 2012 - Dziedzictwo w sieci – różne aspekty digitalizacji: Hubert francuz (MHF)	EP_presentation_MHF_Hubert Francuz.pdf	14	
Lublin (Poland), 23-24 May 2013 :Aneta Kopczacka	EuropeanaPhotography_presentation_MHF.pdf	13	

Annex 16 – digitalmeetsculture.net on line articles about EuropeanaPhotography

See attached file named "D7.3.1 Annex 16 - digitalmeetsculture.net on line articles about EuropeanaPhotography.pdf".