



Europeana Photography



ICT-PSP Project no. 297158

EUROPEANAPHOTOGRAPHY

EUROPEAN Ancient PHOTOGraphicvintaGerepositoRies of digitAized Pictures of
Historical qualitY

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From page 24 to page 30 a series of images taken during the seminar.

1 EXECUTIVE SUMMARY

This deliverable contains two large parts:

- the content seminar proceedings will describe the profiles of the main collections and themes the partners will be providing as digitised material to the EuropeanaPhotography project. These collections and sub-collections are chosen based on their value in their own right, the complementarity with already existing Europeana content, and the complementarity of partners' content. It includes methodologies and aesthetic analysis and considerations done during the content selection approach, including the definition of what it is a masterpiece and how to perform the selection of content to the project.
- Description of the local metadata schemas as used by each partner and the modes of exporting these schemas. A comparison will be made to make sure all metadata schemas hold the key fields as mandated by EDM (Europeana Data Model). Finally, digitisation standards and metadata standards are agreed upon at the content seminar and finalised in this document.

This work has had a beneficial impact on the work in WP3, WP4 and WP5. The digitization process has started, the metadata foundation is secured and the information exchange has been setup. Partners learned from each other's digitization and metadata procedures.

2 INTRODUCTION

From the DOW: Content Seminar proceedings: A technical document which includes reviews of the metadata schemes used by each content provider, requirements for any extra metadata fields on a provider-by-provider basis, and an assessment of the need for support to generate metadata in XML format, again for each provider. The proceedings will also define the digitization standards to be applied throughout the project.

Since most of the Task 2.1 activity however was devoted to the presentation, discussion and compilation of the content list, we also add the draft Content List, which will be delivered in final form at month 8. Before digitization could really start in WP3, we also needed to discuss digitization standards.

This document provides an overview of the results of the Europeana Photography content seminar that was held in Leuven, Belgium on 12th and 13th May 2012. The content seminar was aimed at uniformity of themes throughout the content partners' collections, agreeing digitization standards and reviewing technical metadata issues to be adapted where necessary.

The first chapter will address the themes that have been defined in the partners' collections, distilled from the themes that each partner provided.

The second chapter will concern the digitisation standards for the photographs and slides that will be provided to Europeana.

The fourth and final chapter will look at the technical side of things, providing an overview of the metadata schemas in use by each partner, the needs for EDM (Europeana Data Model) and the adaptations needed to match the local metadata schemas to the EDM requirements.

2.1 BACKGROUND

This project envisions the contribution of over 500,000 individual photographic items to Europeana, dated between the invention of photography and the Second World War. We aim to contribute high quality images that show the world as it was and was seen in the very beginning of photography.

By concentrating on photography as a process with cultural significance, we believe we will bring to Europeana something quite unique – photography as a cultural medium and an art form¹.

This deliverable is aimed at refining the photographic content to be delivered, in order to make sure the delivered content is varied, of high quality, and organized around central themes to allow for maximum dissemination possibilities. Furthermore, questions are posed as to the technical aspect of delivering this content.

2.2 ROLE OF THIS DELIVERABLE IN THE PROJECT

On the basis of this deliverable work will continue in WP5, with the actual Metadata Transformation and Ingestion. In deliverable 2.2, the definitive content list will be compiled. The digitization standards are obviously needed for WP3. Of course, the Content Seminar at the basis of the draft content list was a pivotal moment for this project, which aims to bring to Europeana and its users a collection of the finest Early Photography heritage. It was important to forge a common understanding between partners. It is also important to note that the effort to come to an EuropeanaPhotography integrated collection is an

¹ As described in the Description Of Work for the Europeana Photography project, 2011.

ongoing effort, since discoveries are being made while we are looking into the image collections to be digitized.

2.3 Approach and content selection, including definition of what it is a “masterpiece” image

This deliverable was prepared through the Leuven Content Seminar. The objective of this seminar was to:

1. agree on a definition of “masterpiece” for the consortium objectives
2. agree on a definition of the methodologies that partners will use to search and select the content for the project
3. identify the most important requirements and critical working methodology issues among the consortium partners during the content selection
4. discuss about issues concerning the conservation and long term preservation of the physical objects

Definition of “masterpiece” for the consortium objectives: Discovering a masterpiece can be rather like falling in love: it is liable to make us talk in a way that would otherwise seem embarrassing. In both experiences there is a kind of exaltation involved which is hard to keep to yourself, and although neither experience is easy to explain to other people, we often (sometimes unwisely) feel the urge to try. The idea of a ‘masterpiece’ implies a kind of objective valuation which we would be foolish to discard. However private and personal our aesthetic judgments may seem to us to be, there is more to them than that. When we think that a work of art is good, a part of that thought is the desire that other people should agree with us. Already though, by the beginning of the 17th century, the term had begun to expand beyond this trade guild origin. Mankind was often referred to as ‘God’s masterpiece’ and the word was being used in a more general sense to mean ‘a consummate example of some department of art or skill’. The idea of a ‘department of art or skill’ is the idea of an evolving tradition of doing something, which we may add to and develop but do not usually invent for ourselves. The impact of photography on painters was not so devastating but was almost equally profound. The movement away from realism and towards ever greater degrees of abstraction cannot be precisely correlated with the development and spread of photography, but certainly cannot be separated from it, while the move to step outside the traditional materials and practices of painting and sculpture and to find ‘art’ wherever one chose to look for it, seems to have followed on from this with a kind of inevitable logic.

The consortium has agreed on the general definition of what it is a masterpiece: “A work done with extraordinary skill, especially a work of fine art, craft or intellect that is an exceptionally great achievement. To some, this means the best piece of work by a particular artist or craftsman.”

As consequence, every partner is putting together for the project content and collections based on this above definition. It was also agreed that the contribution of themes might slightly change the project time limit of 1939 in case that certain group of images or collections covers for example decades and period after 1939 (ie. if TopFoto finds a valuable collection with high historical value and meaning starting in 1890 and finishing in 1945, it is agreed that also content up to 1945 will be included to the project since the story beyond this set of images is a very important contribution to the project as well).

Of course, besides masterpieces the consortium also agreed to include works that are exemplary of a specific historic milestone in Early Photography. Sometimes, the unique archival value plays a role: suppose we have a photo of a print that is available in large quantities in Russia, but has a

special reason to be kept in the Danish Arbejdmuseet, then we will also consider it eligible: it tells a unique story of the meaning of a photographic image in a particular context.

Definition of the methodologies that partners will use to search and select the content for the project:

1. What is the main thing we notice when looking at the image? (the primary visual impact of the viewer)
2. What are the main formal causes of this primary effect? It's just the formal design or the subject? How do lines, shapes, tones, volumes, textures and patterns interact with the viewer?
3. Which is the intention of the photographer and the meaning of the photo?
4. Is there any creativity and innovation in the photo? What do we see as the most innovative and creative aspects?
5. Is there any symbols underlying in the photo that give it a special meaning?
6. What is the historical, social and visual value and contribution of this specific photo (or group or images) toward Europeana?
6. Finally, we analyze the technique of the work.

Identification of important requirements and critical working methodology issues among the consortium partners during the content selection. Here are presented some of the most critical and important issues that every partner will consider during the content identification and analysis for the project:

1. historical, social and photographic value and importance of the photo (or group of photos) to the project and Europeana benefits
Rights and licensing conditions
3. Photographic conservation status of the item before/after digitization (ie. how fragile might be the object and conservation considerations, if any)
4. Internal methodology, timing, people involved and workflow to be used by each Institution for the content selection

Discussions over the conservation and long term preservation of the physical objects: when an object is very fragile or in very poor conditions, there are important considerations about the necessity to digitize (or not digitize) a specific item. Fragile and very deteriorated items will in fact requires a lot of post-processing work after digitization (ie. color balance, dust and scratch removal, contract balance, restoration of scratches, marks, molds, fungus and any other possible physical damage).

Here are below some specific guidelines and recommendations that the consortium will adopt when handling historical photos during the digitization process in order to assure the best handling of the original images (glass plates, photos, negatives, slides and so on):

Photographs can be lost due to catastrophic events, improper care and environmental damage. They can become faded, scratched or torn. Even stored photos may deteriorate over time. Restoring, preserving and digitizing old [photographs](#) can save them for future generations to enjoy.

original*restoration*

Photographs capture our memories, as well as our histories. Old photographs are often passed from generation to generation, creating an informal family history. Because of the importance of photographs to memory and history, restoring them has become important for many. However, although restoring photographs was once a tedious task, advancements in photo technology and digital media make preserving photos a much easier process.

Digitally restoring Old Photographs

With the advent of the personal computer, [image editing software](#) and hardware (such as scanners and specialized photo printers), restoring photographs has become easier. Even an amateur can create a professional looking restoration.

Depending on the type and extent of the damage of the photo, you may have to purchase photo-editing software with specialized features. Damage that tends to require additional software, like Adobe Photoshop Elements or Adobe Photoshop, includes:

- important pieces missing from a photo
- scratches in the photo
- tears
- water stains
- wrinkles in crucial places.

Most damage, however, can be fixed with a scanner, a printer and the basic software included ---- with that hardware. Standard restoration needs include:

- brightness
- color correction
- contrast
- cropping unnecessary elements of the photo.

Preserving New and Old Photos

Restoring your old photographs is the first step in preserving them. The next step involves preserving the originals so they don't incur any more damage. Direct sunlight, adhesives, high humidity, insects and even photo albums can cause photos to fade or become damaged in many ways.

Experts recommend the following methods for preserving photos, both new and old:

Arrange photographs on archival paper pages and mount them with archival photo corners. Insert these pages into clear Mylar pockets.

Avoid storing old photographs in areas of high humidity where they can be affected by mold.

Keep displayed photos out of direct sunlight.

Place photos that you don't plan to display in portfolio or storage boxes made from specialized archiving materials.

Use clear plastic sleeves made of polyester or polypropylene to store the photos.

Storage and Retrieval

Important to assign a unique picture ID number at the beginning of the workflow to every image. Every institution might use a different indexing unique ID number. It is important to assign it as soon as possible in order to be able to search and retrieve it later on without any risk of losing the image in the database.

Anticipate Disasters: Don't hesitate to put delicate and important photos in the hands of a restoration specialist and take advantage of the opportunity to learn more about restoration while you're at it. Most risks for photos are:

- water (ie. flood)
- fire
- fungus and mold

high temperature and humidity: according to the ANSI standards in photo conservation, temperature for conservation and storage of images should be around 8-12 degree Celsius and RH (relative humidity) around 40 percent. It is important also that those figures do not change much during the year (best variation should not exceed 5%)
direct light (especially avoid sun light)

Meanwhile, make backup a habit. Copy your digitized photographs onto a CD/DVD-SL (with gold protection surface), Cloud, magnetic tape or web site so that your photo archives aren't lost in a hard drive crash. CD, DVD and any other sort of media should be duplicated every 5 years and also kept in the darkness, and at low temperature and humidity (ie. 12 degree C. at 40% RH).

2.4 METHODOLOGY

A questionnaire template was delivered to the partners to describe their content, and a sample metadata upload was done for each partner to check the metadata validity.

During the workshop, both inputs were discussed. The collections were presented by each partner in depth.

The content seminar allowed partners to review the collections that they want to submit to the project, and adjustments have been made to make the overall collection more coherent. For the themes discussion, two forums will be setup, to allow in-depth discussions of themes and sub-themes: one for professional photo houses, one for archives. The idea is that a correct view on the important themes in early photography can only partly be gained from existing literature: in fact, this consortium is better placed than many scholars on the topic to assess the true richness and thematic variety of early photography due to the privileged access to the collections.

It is agreed that 2 working groups (one for Museums and Archives and the other for Commercial Archives) will further discuss about the fields, especially to enlarge the "Subject" fields (actor, place, concept, dimensions, keywords...).

It is also agreed to ask Europeana a test for visualization of our data: a sample of data will be sent to Europeana to see how they appear in the Europeana website (see Annex D2.1B).

3 CONTENT SEMINAR PROCEEDINGS

3.1 COLLECTIONS AND THEMES

3.1.1 Partner Collection profile presentation

Each partner presented at the content meeting the collections that are going to be digitized within Europeana Photography project. The slides are available in the internal project repository website: <http://project2.alinari.it/driveuropeana/repository/login.php?> (access can be obtained through the project coordinator).

The presentations were important, as they helped to forge a common understanding about what the Europeana Photography collection should constitute as a whole, and formed a starting point for the reflection on themes. The order of presentations was the following:

ALINARI had presented very detailed information, with profiles of the photographers that were chosen for the project. It gave very interesting cues for the content seminar proceedings, which will represent the richness and value of the content that Europeana Photography is adding to Europeana. The consortium decides to include photographers bio information to the content descriptions whenever relevant.

TOPFOTO showed the most interesting structure of their archives: they are organized within a tree structure composed by rooms, and each room is shared out among categories. TOPFOTO represents Press archives, which are a different category from the photographic archives as Alinari's: so it is evident that Photography as itself comes from the big names (famous photographers) and reporters (who may also remain unknown).

IMAGNO's collections raised the question about the definition of a masterpiece.

Masterpieces within the Europeana Photography project are intended as evidence of:

1. History of photography
2. History of Europe
3. History of photographic techniques

SGI showed several ancient photos from all over the world. The ancient photos of non-European countries can be added to Europeana Photography if they are UNIQUE (the first one of its kind, for example photos taken by explorers who went in that country for the first time ever) and if they BELONG TO EUROPEAN HERITAGE (it means that the partner must own the full property rights of the photograph).

GIRONA CRDI showed another aspect of photography: in fact there are both commercial photos (taken to be sold) and personal photos (taken by amateurs for their own pleasure and family memories).

PARISIENNE: Will contribute 35.000 images to Europeana. 30.000 images from the Roger-Viollet collections, to be selected & (re)digitised for the project. 5.000 already digitised images from the collections of the City of Paris' museums & libraries : Carnavalet, Bibliothèque Historique & Bibliothèque de l'Hôtel de Ville. Motto: "Historical value meets human interest". Many views of cities showing what people are doing.

UNITED ARCHIVES provided also some stills and personal portraits.

NALIS do not have own collections as they provide technical support to academic libraries, but they are developing agreements with archives and museums to access their collections. A ppt presentation of the selected material will be available shortly.

MUSEUMS of POLAND will provide images that are selected on anthropological basis, coming from amateurs or semiprofessionals. They will provide aerial photography, and photos of travels, leisure time, sports of ordinary people. Also they will provide photos of evolving technologies as for example medicine equipment and tools.

WORKERS' MUSEUM of Denmark is not providing artistic photography but the evidence of workers' conditions that changed so radically during that historical period.

BRATISLAVA THEATER INSTITUTE is offering visual documents of costumes and scenography. Theater had been an important cultural device for the Slovak society.

ICIMSS will provide images of historical and cultural importance coming from the private collections and small libraries, archives and museums which have a dozen or so photos from this period and can't be included to any project as a partners. Some of the already collected photos come from an ancient atelier dated back to end of 1800.

KU LEUVEN will provide images that were used for teaching art history and archaeology. They are important because they are the witness of objects that may not exist anymore, and offer a view about teaching. Possible metadata and inscriptions on the photo will be used.

LITHUANIAN ART MUSEUMS have very various images and very different content dating back from the Russian empire times. They will show portrait, city-life architecture and monuments, country landscapes, historical events, and good example of Manor culture (the nobility)

GENCAT, among the other images, they will also provide some from the avant-garde period

We invited Prof. dr. Jan Baetens, a renowned scholar on the image and visual narrative from the KU Leuven Faculty of Arts, department of Literature and Culture, to comment on the presented collections, in order to stimulate the themes discussion.

What is a masterpiece? Let's think about:

1. Idea of selection (is it eventually possible to select 1 single image from the whole archive?)
2. The concept of contextualization, which makes it difficult to choose a single piece
3. Each image makes sense within its album
4. The technology changes and so the photographic medium changes accordingly
5. What about the meaning of the photo? It doesn't stand as its own, it has to be constructed
6. Who is the "author" of a photo? As there are several involved characters: the commissioner of the shot, the person who developed it, the distributors..
7. Apart the history of photography, of Europe and of photographic techniques, there is also the timeline of each single photo, its story
8. The concept of "Great photography" is somehow misleading, as it may change as years pass by, and today's big names could be completely forgotten in 20 years. It is therefore important to focus on the social history of photography.

3.1.2 Themes and virtual collections discussion

Apart from the project and its achievements, it is also necessary to reflect upon what this project should generate as new material. The project is about digitizing - putting metadata - respecting the timeline of the project - aggregating in the Europeana format... but we have

to valorize the richness of collection somehow, on-line and physically and the commercial value of it is related to creativity.

Some cues:

- The Themes will be reflected in the book and the exhibition
- Another book with literary reference?
- Linking existing products (the project website (<http://www.europeana-photography.eu>), digitalmeetsculture (<http://www.digitalmeetsculture.net>), Uncommon Culture, Europeana, partners' websites) for a final product that lives beyond the end of the project.
- Link cross media and events (Roma film festival and Firenze theater festival)
-

In the definitive content list (D2.2) there will be a list of the EuropeanaPhotography Themes (with estimation of number of items for each one):

- Social, anthropological, family/daily life, sport, portraits, cultural images
- Works and industrial changes
- Cityscape, landscape
- Art, architecture, archaeology
- History, historical events, politics
- Photographic practice

Other themes to be evaluated are: early photography and commercial photography + advertisement.

3.1.3 Themes and virtual collections metadata discussion

Content providers delivering records to Europeana are required to provide a minimum set of metadata (ESE/EDM mandatory elements). EuropeanaPhotography however intends to enrich Europeana by delivering additional good quality metadata by using the LIDO metadata format as the intermediate format.

Starting from metadata structured according to LIDO's format, the metadata will then be enriched with Europeana Photography's own vocabulary that will be developed around the keywords describing the aforementioned themes, places and techniques. KMKG and NTUA will provide any technical support and assistance to the partners in mapping their metadata to the intermediate schema, as well as head up the development of the EuropeanaPhotography vocabulary.

The partners raised questions and suggestions on the matter:

Postcards: they are admitted if they have provable history and provable context. The archive copy is therefore an evidence of European heritage.

Mapping: partners are not required to change their workflow or their metadata, only they have to check if their keywords fit in one of the requested fields. KMKG will provide the example of the basic structure of the Europeana Photography vocabulary to the partners via the repository environment. Indexing will be a consequence of digitization and harmonization process and no partner will be left in difficulty: it is vital for the consortium that every member keeps up with the others.

New adding: it is always possible to add new archives and new funds to the content list, within the time schedule of the project of course. The Content List will be followed later by a revised content list that receives further adjustments and adding.

Photos in series, for example a collection of school photos: they are surely valuable in the view of Photographic Practice.

Duplications - Overlapping: as for some themes (City, for example) it is very understandable that many content providers own them. As the selection process goes on, it will be necessary a careful analysis of estimated data to check if a theme is enough represented. But it is very difficult to prevent the overlapping in advance.

3.1.4 Defining content list

At month 4 (corresponding to May) the deliverable proceeding from the meeting has to be completed; in order to speed up and facilitate the WP2 leader's work, it is necessary that every content provider send a document:

1. Presentation with images of the collections to be digitized, possibly on the model of Alinari's detailed information about funds and photographers and the photos (why they were taken and with which technique). The presentation should reply to the following:
 - Who?
 - When?
 - Where?
 - Why?
2. In the document please explain:
 - a. any problem to identify the collection? how you approached your archives?
 - b. any surprise? Any unexpected item?
 - c. Specific methodology for the search? And the selection?

3.2 DRAFT CONTENT LIST

See Annex D2.1A

4 DIGITISATION STANDARDS

During the content seminar, in in-depth discussion took place on the digitization standards to be used. Also, a demo was given of the digital studio at the KU Leuven University Library, and the approach taken for the digitization process. Already at the Firenze meeting a demo of the setup and approach of Alinari was given. This allowed partners with less experience in high-end or high-volume digitization could assess possible scenario's.

It was also decided to make a special folder in the project document repository with documents on digitization standards: [Home](#) / [WPs](#) / [WP3](#) / [Guidelines digitization -folder material is copyright protected](#)

A good reference is e.g. the Technical Guidelines for Digitizing Archival Materials for Electronic Access of the U.S. National Archives and Records Administration (NARA).

While it soon emerged that it isn't possible to give precise uniform guidelines for the EuropeanaPhotography effort, due to the different nature and size of the original photos – and the diversity of photographic techniques, it was established that we would conform to internationally accepted digitization standards.

It is important to note that there is a difference in digitization needs for archives and commercial photo houses. For archives it is very important to also digitize the original frame and eventual existing original metadata.

It was decided to:

- Digitize at least at a format allowing 300 dpi for A3.
- JPG is OK, TIFF if there is an institutional / legal reason to do so, but not mandatory;
- Eventually take multiple images to allow capturing of metadata / frame representations.
- Take multiple images to represent stereoscopic photography.
- While archives will only perform Photoshop actions in order to compensate or correct the digital image to better reflect the original:
 - It is understood that for commercial use enhanced / restored images can be produced, when this is clearly reflected in the metadata
 - Correction / enhancement / retouching can also be done to better restore the actual image, so that the public can better experience the early photography as it historically had its working and place, but again on condition to mark this in the metadata.

5 TECHNICAL ASPECTS TO CONSIDER

5.1 LOCAL METADATA SCHEMAS

As presented at the Kick-off meeting in Florence in February 2012, each partner received a survey into their metadata. The purpose of this survey was to see what the (technical) status of the metadata was for each partner, if and how it could be exported, etc..

What we found was that:

- *Record ID*: most partners (11 of 14 who filled out the survey) already register some kind of record ID in their database.
- *Title / description*: as a mandatory field for EDM (see 5.2), every partner needs to have either a title of a description of the work he will publish on Europeana. However, most partners (13/14) have already foreseen this in their database.
- *Keywords / subjects*: not mandatory for EDM, but needed for the thematic Europeana Photography Vocabulary we will build, the keywords will be organised in a thesaurus structure to allow for maximum readability and interoperability between partners, and provide a basis to search within the thousands of photos we will make available. Already included in the databases of 11 partners.
- *Dimensions*: 12/14 partners give some indication to the dimensions of the physical object to be digitised (not the subject) in their database. This is not a mandatory field, and in photography often standardized.
- *Material / technique*: some, but not all partners differentiate between materials and techniques. However, 12/14 give some indication as to the process used to create the original photo, which is a second group of concepts we will be organising in a thesaurus structure
- *Places*: information describing the place where the photo was taken is available for 9 out of 14 partners. This information will be linked to Geonames of another Geographical thesaurus that is available in multiple languages.
- *Author*: for the most part the author of the photo has been registered in partners' databases (12/14). Additional information might be gotten from the collection name, or historical descriptions of sub-collections.
- *Copyright information*: only 6/14 register some kind of copyright notice in their database. This is only necessary when a collection or sub-collection has more than one copyright holder. If not, copyright details will be provided by the consortium when publishing data on Europeana.

This metadata was sometimes, but more often not, supported by controlled lists or thesauri, mainly when applied for names, keywords, places and techniques. When partners used controlled **vocabularies**, little to no international standards were in use; vocabularies are mainly developed in-house.

The fields in use were for the most part structured along an in-house standard, for which most partners used **IPTC or MARC** as the inspiration, and adapted those standards to their own needs. These sets of metadata can be **exported as csv** by 10 out of 14 partners, and as **generic or other xml** by 6 out of 14.

5.2 MANDATORY FIELDS

EDM (Europeana Data Model) requires fairly little information to be provided by the partners; an overview follows below. Because the Europeana Photography consortium believes that the mandatory information for Europeana will not clearly express the quality, variety and richness of the photographic content to be contributed through this project, in 5.2.2 we have listed those field we believe are mandatory for this project. Each partner will strive to deliver this metadata for each photo. Furthermore, several fields are in use by some, but not all partners. These fields, also to be consulted in the table at chapter 5.2.2, will be provided in the intermediate standard, and are preferred, but not mandatory for consortium members.

5.2.1 EDM requirements²

The new Europeana Data Model requires a limited number of fields to be provided by contributors. These fields are listed below, with a short definition. In column three we find technical remarks for the field, to be used by the technical partners in the consortium.

EDM field	Field definition	Remarks EuPhoto intermediate
edm:country	country of the provider	Attributed automatically in mapping
dc:coverage	Spatial or temporal topic. Mandatory to supply either a location (dcterms:spatial), a subject or keyword (dc:subject), an object type (dc:type) or a date or date range (dcterms:temporal). See below.	To be supplied by partners. EuPhoto has chosen to fill out "Photo" for all contributions as the dc:type. Other fields can be used.
dcterms:spatial	Place where the object was created or used. Can be the same as edm:place	To be supplied by partners
dc:subject	Subject or keywords on the object in question	To be supplied by partners. Keywords will be organised in thesaurus structure
dc:type	Object type, object name	Attributed automatically in mapping. EuPhoto has chosen to fill out "Photo" for all contributions as the dc:type.
dcterms:temporal	Date range when the object was made, or that is shown by the object. Can be the same as edm:TimeSpan	To be supplied by partners

² Clayphan, R., Charles, V., Isaac, A. 2011. *Europeana Data Model mapping guidelines v1.0* [electronic version], <http://pro.europeana.eu/edm-documentation>, 23/05/2012.

Europeana 2012. *Definition of the Europeana Data Model elements, v5.2.3* [electronic version], <http://pro.europeana.eu/edm-documentation>, 23/05/2012.

EDM field	Field definition	Remarks EuPhoto intermediate
edm:dataProvider	The name of the organisation that supplies the information. When using an aggregator, the name of the organisation who holds the information, not the aggregator.	Attributed automatically in mapping
edm:provider	The name of the organisation that sends the data to Europeana. Can be an aggregator, or the institution that holds the information.	Attributed automatically in mapping
dc:description	Description of the object contributed. Mandatory to supply either description or title	To be supplied by partners
dc:title	Title (original or attributed) of the object contributed. Mandatory to supply either description or title	To be supplied by partners
edm:isShownAt	URL to the metadata on the providers website. Mandatory to supply isShownAt or isShownBy	Attributed automatically in mapping
edm:isShownBy	URL to the thumbnail image on the providers website. Mandatory to supply isShownAt or isShownBy	Attributed automatically in mapping
edm:language	Language of the metadata of the object contributed.	Attributed automatically in mapping
edm:rights	URL linking to the rights applicable on the object shown. In se, link to the Europeana rights document, or creative commons licence.	Attributed automatically in mapping
edm:type	Material type of the object contributed. "TEXT", "IMAGE", "SOUND", "VIDEO" or "3D". Not the same as dc:type.	Attributed automatically in mapping. For EuPhoto: <edm:type>IMAGE</edm:type>
edm:uri	record identifier in the Europeana database, created by Europeana bases on the unique identifiers in the source metadata	Attributed automatically by Europeana, unique record ID needed

Table 1: EDM requirements

As seen in the table above, most fields required by Europeana in the EDM-structure can be generated automatically. Partners need only provide a title or description. However, since we feel that this view is too limited for the purposes of the Europeana Photography project, more fields will be made mandatory for EuPhoto content partners (see below).

5.2.2 Mandatory fields Europeana photography consortium

Europeana and its EDM-structure require partners to only deliver a tile or description over the automatically generated content (see above). Since this will give only limited information on the photographic content to be digitized, the consortium has agreed at the content seminar to adopt more fields mandatory for the content partners. The table below shows the different fields required by EDM, mandatory for the consortium, and to be provided in the intermediate to accommodate all possible information provided by the content partners.

ESE mandatory	Minimal EU Photo	EU Photo Intermediate	Examples of content	Remarks
edm:country		edm:country		country of the data provider
edm:isShownAt		edm:isShownAt		link to metadata on your website
edm:isShownBy		edm:isShownBy		link to photo on your website
edm:provider		edm:provider		name of the aggregator, if applicable
edm:dataProvider		edm:dataProvider		name of the metadata provider
edm:type		edm:type	IMAGE	type of content partner delivers to Europeana
edm:rights		edm:rights		link to the Europeana rights documentation
edm:uri		edm:uri		permanent link where the metadata is shown
edm:language		edm:language		language of the metadata provider
dc: type		dc: type	Photography	Always "Photography", as agreed with partners @ content seminar
dc:title	dc:title	dc:title	Two women, George Bernard Shaw, Sint Michielskerk te Leuven	title of your work, can be the caption
	date	dcterms:temporal	1900, 1910-1920, before 1870	date when the photo was taken, so between 1838-1939.
	author	author	Stanley Kubrick, Alinari	name of the photographer, or studio, who made the photo
	technique	technique	daguerreotype, negatif	photographic technique used to make the photo, <u>to be linked to EuPhoto vocabulary</u>
	location	dcterms:spatial	Poland, Leuven, Rome, Western Europe, Rhine	place where the photo was taken, <u>to be linked to Geonames or other</u>
	description OR keywords	dc:subject and dc:description	Woman, WW II, wedding	since not everyone has keywords, a description can be enough. Preferably keywords however
	copyright	copyright	© KMKG - MRAH	text string with the name of the copyright holder. If empty, the institution's name will be shown

ESE mandatory	Minimal EU Photo	EU Photo Intermediate	Examples of content	Remarks
		photographic practice		Why was a photo taken? Preferably in keywords, not always available in partners' metadata (or not always useful)
		subjectConcept		keywords
		subjectActor		person IN the photo, or who made the object in the photo
		subjectPlace		place IN the photo, usually the same as production place, except for paintings
		dimensions		measurements of the original
		material	glass, paper	material of which the original is made
		related works		links between several records, from the same album, different pictures from the same object, ..

Table 2: Mandatory fields EuPhoto consortium

5.3 TECHNICAL COMMENTS

Fields to be provided by the content partners can be divided in three major groups:

- fields with an automated value
- fields mandatory for the consortium
- fields preferred, but not mandatory for the consortium.

These fields are listed in tables 1 and 2 (see above), so will not be copied here. However, below in table 3 we have listed the changes to be made by the partners to their database in order to meet the standards set by Europeana and the consortium. Only the two first groups will be discussed, as the preferred fields are optional.

5.3.1 Fields with an automated value

Since certain fields can be filled with automated content, such as the data provider's name, this information will be provided by each content partner once (or, if needed, once per sub-collection). It will be inscribed in the mapping tool provided by technical partner NTUA in the intermediate EuPhoto metadata structure.

5.3.2 Fields mandatory for the consortium

Given the requirements set by the Europeana Photography consortium, certain of the content partners need to slightly alter their database, and add any fields necessary. Below is an overview of the work to be done.

	Partner	Changes to be made
1	Alinari	/
2	TopFoto	/
3	Imagno	/
4	Parisiennne de Photo	/
5	ICCU	Has not started digitisation, all fields need to be provided.
6	Polfoto	Check if the technique is captured in the object name; location may need to be separated from caption information
7	CRDI	Location may need to be separated from caption information
8	Gencat cultura	/
9	United Archives	Check if the technique is captured in the object name
10	NALIS	/
11	MHF	/
12	Arbejdermuseet	/
13	Divadelny Ustav	/
14	ICIMSS	Will be decided later on.
15	NTUA	<i>Does not provide content</i>
16	KMKG-MRAH	<i>Does not provide content</i>
17	KU Leuven	Check if date is available; location may need to be separated from caption information
18	Lithuanian Museums	/
19	Promoter	<i>Does not provide content</i>

Table 3: Changes to be made by content partners

5.3.3 Export possibilities metadata

Each partner's metadata will be mapped to an intermediate metadata format, LIDO v1.0. The LIDO format is fully compatible with the Europeana Data Model and the technical partner NTUA will provide a transformation (XSLT) of the LIDO format to the Europeana format ESE or EDM for the final delivery of the EuropeanaPhotography content to Europeana. This requires an export of metadata by the partners, supported by NTUA and KMKKG, and mapped in a mapping tool provided by NTUA. Below is an overview of the export possibilities currently held by the partners, with remarks per partner of alterations that might be needed.

	Partner	Export possibilities	Technical remarks
1	Alinari	Possibly: XML Other: CSV, TXT	
2	TopFoto	CSV, possibly XML	
3	Imagno	CSV	
4	Parisiennne de Photo	CSV, standard XML, generic XML	
5	ICCU	None available	
6	Polfoto	Excel, CSV	
7	CRDI	CSV	
8	Gencat cultura	CSV, TXT, HTML	
9	United Archives	CSV	
10	NALIS	Dublin Core XML	
11	MHF	Excel, CSV, generic XML	
12	Arbejdermuseet	MARC XML	
13	Divadelny Ustav	None available	
14	ICIMSS	XML ready to be mapped to LIDO and transformed to ESE	
15	NTUA	<i>Does not provide content</i>	<i>Does not provide content</i>
16	KMKKG-MRAH	<i>Does not provide content</i>	<i>Does not provide content</i>
17	KU Leuven	XML, generic XML, LIDO XML, CSV	
18	Lithuanian Museums	Dublin Core XML, Excel, CSV	

19	Promoter	<i>Does not provide content</i>	<i>Does not provide content</i>
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Table 4: Export possibilities and technical remarks for content partners

Since all content partners can export their metadata either as CSV (comma separated value) or a form of XML, little to no problems are expected. NTUA and KMKG will provide support for each partner individually when needed.

6 CONCLUSION

The Content Meeting Seminar in Leuven was the first (after the kick-off) meeting where partners could discuss the important topic referring to the collections, which will enrich the Europeana portal. During the seminar the following issues have been discussed: selection of photos, digitization, metadata provision, and data transfer to Europeana portal. All questions have been answered, and some decisions made. Further work was planned, and next seminars advertised. Providing the partners with a template to describe their collections, and the metadata test, where each partner prepared a technical sample, proved to be successful. During the meeting, partners were able to show the richness of the collections they will contribute, and a common understanding of the reality of Early Photography starts to emerge. An in-depth discussion on the Themes took place, and the foundations for qualitative metadata input have been laid down.

The draft Content List (Annex D2.1A shows the impressive contribution to Europeana that this project is about to deliver).

6.1 RESULTS

The draft content list contains the collections contributed by the partners. There is absolute confidence that the target number of 500.000 high quality images can be reached within this project.

6.2 IMPACT

This work has a beneficial impact on the work in WP3, WP4 and WP5. The digitization process has started, the metadata foundation is secured and the information exchange has been setup. Partners learned from each other's digitization and metadata procedures. Most important, a deeper understanding of the true richness of the collections is mutually building up, so that this part of European Heritage will become accessible in a way it was unthinkable before. Within this project, we will carefully contextualize the materials in reference to timelines regarding to the historical era, the milestones in photography as well as the technological advances.

Already, the in-depth interviews on Digital Meets Culture and the EuropeanaPhotography website are proving their worth, and are gaining an impact in the field. This is also due to the very strong networks where the partners are embedded.

(Please note: from page 24 to page 30 a series of images taken @ the conference illustrating the 2 days activities).

There is an Annex A to this document made out of 111 pages (separate document).



Fig1: group photo outside the conference facility



Fig2: conference facility



Fig3: conference facility



Fig4: partners busy by taking notes



Fig5: partners's presentation



Fig6: partners's presentation



Fig7: partners's presentation



Fig8: partners's presentation



Fig9: social dinner

Fig10: all images below taken at @ KU Leuven digitation center







