



Europeana Photography



ICT-PSP Project no. 297158

EUROPEANAPHOTOGRAPHY

EUROPEAN Ancient PHOTographic vintaGe repositoRies of digitAized Pictures of
Historical qualitY

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WP Leader	ICCU
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Dependencies	

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1 EXECUTIVE SUMMARY

This deliverable provides an overview of the dissemination strategy, activities, and tools that the EuropeanaPhotography project intends to use over its lifetime with the goal of distributing the project's results as widely as possible. It contains details of the project web environment and initial set of dissemination materials. The document describes planned dissemination activities and the project's Consortium involvement.

The dissemination plan foresees at first the identification of the audiences to be targeted: these have been identified with experts in the field of digital cultural heritage, digital libraries, and photography. The target audience includes: the end users of Europeana (the European digital library), the professionals working in the projects of the Europeana group of projects, photo-agencies and companies, as well as cultural institutions preserving ancient photographic collections, and people from the creative industry. The general public will be targeted through the final exhibition when the digitized masterpieces will be printed and will be showing in the Alinari's and other partners' premises.

Various channels can be used to reach those publics; central to the dissemination of information is the project website, whose pivotal role and design were described in D7.2 "Website". In addition, a series of conferences and seminars will also play an equally critical role in the dissemination process, and together with the website anchor, will insure that the results reach a broad range of pertinent audiences across Europe. Information exchange with other projects of the Europeana family is also crucial in order to avoid overlapping and increase the reciprocal knowledge about digitisation, aggregation, re-use of content.

EuropeanaPhotography has a precise corporate image that is declined in all the tools produced for dissemination: website, leaflets, project logo, .ppt templates, public documents, fresh daily news (through a rss feeder), etc.

All partners are encouraged to contribute to the process of raising awareness about the project, in particular to reach the national and international audiences.

A first visibility activity has been created by asking all partners to create cross links to EuropeanaPhotography, whenever possible.

Reciprocal links with other EU relevant projects has started (15 links already established).

Also a link page directed to point of interest web sites has been created, focused on digitization best practice, methodologies, state of the art image capture innovations, news and image enhancement and preservation/sharing resources.

1.1 ROLE OF THIS DELIVERABLE IN THE PROJECT

This document serves as an easy-to-use internal guide to lead the whole EuropeanaPhotography network in the dissemination activities. Moreover, it informs, improves, streamlines, and standardises the procedures concerning the project's dissemination procedures.

The dissemination will have an evolving nature, adapted to the progress of the project and to the realization of the tangible results from all WPs. The contribution of all partners is expected for the good results of the work.

This first release will be maintained and updated throughout the entire project period together with the dissemination and exploitation part on the project website.

1.2 STRUCTURE OF THE DOCUMENT

This deliverable is made of 6 chapters plus 5 annexes:

- Chapter 1 is the introduction to the deliverable that gives an idea of the content and the structure of the text
- Chapter 2 illustrates the overall objectives of the deliverable and the targeted audiences
- Chapter 3 describes the tools for dissemination: website, brochures, logo
- Chapter 4 is focused on the channels to be used for dissemination: conferences, workshops, journals...
- Chapter 5 is conceived for giving partners some common guidelines for dissemination
- Chapter 6 illustrates the procedures to monitor the impact on the public and the activities of the partners
- Chapter 7 draws the conclusions
- 5 annexes include some relevant documents.

2 OVERALL OBJECTIVES AND AUDIENCES

The dissemination plan described in this deliverable aims at being an easy-to-use internal guide both for the project management and the partners. It describes all the elements required for the EuropeanaPhotography dissemination's effectiveness:

1. the **objectives** the project intends to reach through the dissemination activities
2. the **audience**, describing the scope and characteristics of the "potential users"
3. the **methods** of the dissemination of the results to the target audience.

2.1 DISSEMINATION PURPOSES

Through its dissemination activities, EuropeanaPhotography intends to:

All dissemination activities will have the purpose to:

- **raise awareness** about the EuropeanaPhotography project, its digitization progress and content enrichment toward Europeana
- **inform** Europeana, photographic archives, museums, galleries, and web industry as well as the research, education and end-users communities about the project
- **engage** potential stakeholders, researchers and lead users to give us input and feedback
- **investigate** opportunities of collaboration with other EC funded projects, research and end-users communities
- **promote** on the relevant markets key results (in primis best practice digitization workflow) derived from the project research

This approach helps to facilitate the achievement of the objectives stated in the project's Description of Work, in particular:

1. to protect and disseminate images which might otherwise be at risk of vanishing
2. to demonstrate the value that Europeana can have for private-sector content providers, as a portal for the content industry¹.

The methods used in EuropeanaPhotography to disseminate the project belong to two main categories: events (conferences, workshops, seminars, Europeana meetings, cultural heritage events, etc.), and dissemination materials (articles, press releases, interviews, flyers, websites, micro-blogging, webpages, presentations and videos on social networks, etc.).

2.2 THE AUDIENCES

The EuropeanaPhotography project outcomes are targeted at:

- content providers (EuropeanaPhotography partners and new potential providers)
- Europeana end users
- digital cultural heritage professionals (e.g. the members of the Europeana group of projects)
- photo-agencies, companies and cultural institutions preserving ancient photographic collections
- Europeana
- Europeana group of projects

¹ See EuropeanaPhotography DoW part B, par. 1.1.3.

- Social networks, user generated content communities (ie. Facebook)
- Image capture/digitization/preservation companies (ie. Epson, Hasselblad, Leaf/PhaseOne)
- general public / citizens , blogs

After analysing the stakeholders, we have identified the main target users of the EuropeanaPhotography project:

2.2.1 Content providers

Content providers are cultural institutions and photo agencies that digitise their content and provide the relevant metadata to EuropeanaPhotography, in order to be harvested by Europeana. They can also provide their content to Europeana by joining our project.

They will be informed throughout the duration of the project about EuropeanaPhotography's ongoing activities and input so that they make good use of both its recommendations and the tools developed by the project.

Effective dissemination activities will encourage new cultural institutions to join the network and become additional EuropeanaPhotography content providers.

The project aims to provide clear and convincing elements to attract commercial and non profit Institutions (museums, galleries, photographic agencies, libraries, photographers) in the loop, and to demonstrate the advantages and benefits that EuropeanaPhotography and Europeana can provide to them. For this aspect, WP6 (IPR and content licensing) is a very important work package that provides the necessary and convincing information and recommendation for content providers to licensee and share their precious content, no matter if they are private or public bodies.

2.2.2 Europeana end users

Europeana is constantly monitoring its final users in order to understand how they reach and visit the portal (directly, through search engines etc.). The recent report "Culture on the go"², together with other report about end users³, describes how Europeana is used. Between September 2010 and August 2012 Europeana had around 3 million unique users that are:

- heavy users (>1%), category where many users may share an institutional engagement with Europeana (they have a far higher proportion of visits and page views)
- mobile users (2.3%)
- OneShot users (41%)
- normal users (56%).

In a few words, 60% about upon the total users visits several times the portal for leisure, work and/or study; a large part of the users reach the portal thanks to Google. This means that Europeana is an important showcase for all cultural bodies supplying content.

² "Culture on the go", CIBER Research Limited - 30 September 2011, available at <http://pro.europeana.eu/documents/858566/858665/Culture+on+the+Go>.

³ See

http://pro.europeana.eu/web/guest/topics?p_p_id=topicviewportlet_WAR_europeanaportlet_INSTANCE_33Pv&p_p_lifecycle=1&p_p_state=normal&p_p_mode=view&p_p_col_id=column-2&p_p_col_pos=2&p_p_col_count=3&topicviewportlet_WAR_europeanaportlet_INSTANCE_33Pv_topicId=696871&topicviewportlet_WAR_europeanaportlet_INSTANCE_33Pv_javax.portlet.action=setTopic.

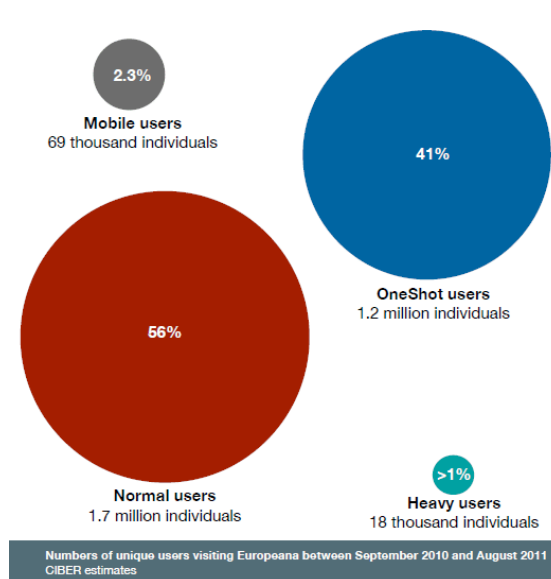


Figure 1 - Europeana users breakdown (from "Culture on the go").

2.2.3 The digital cultural heritage professionals

This community is represented by institutions, experts and researchers working in the field of digital cultural heritage which can benefit from the results of the project, mainly in the field of aggregation, standards, terminology, linked data, persistent identification, etc.

We consider being part of this group also national, European and International organisations working for the standardisation and sharing of knowledge among cultural institutions (e.g. professional associations, CIDOC community, IFLA, PAAG/ICA, ICOM etc.).

These target users are involved in the management and/or production of digital cultural heritage. They are usually in charge of managing the content and they work on activities such as digital preservation policies, cataloguing, digitisation activities.

2.2.4 Photo agencies, companies and cultural institutions preserving ancient photographic collections

EuropeanaPhotography has a very peculiar partnership in the landscape of the Europeana group of projects because it gathers stakeholders both from the private and public sectors, joined by the common interest of ancient photography. This target audience is so far quite heterogeneous because the addressees have different missions: someone mainly sells picture reproductions, others are focused on the preservation of ancient photographic collections but they share tools, approaches, and standards.

It is very important for the project to target the group of the private companies in order to demonstrate that Europeana may be an important tool for the commercial exploitation of cultural heritage.

2.2.5 Europeana

The Europeana Foundation is a consortium partner or subcontractor in many of the Europeana group of projects, including EuropeanaPhotography⁴.

Dissemination strategy towards Europeana is crucial from a political point of view, so that Europeana will be able to adopt and integrate the EuropeanaPhotography results, but also disseminate them in its network of contributors represented by a wide range of museums, libraries, and (audio-visual)archives across Member States.

⁴ The Europeana Foundation is one of the subcontractors of EuropeanaPhotography.

2.2.6 Europeana group of projects

Collaboration with other projects contributing to Europeana5 is crucial in order to avoid duplications and to re-use sharable solutions. Some EuropeanaPhotography partners take part in one or more projects related to Europeana and they can act as a bridge in spreading information and news about the initiatives they are involved in. A mutual enrichment will derive from such cross-actions.

2.2.7 Social networks, user generated content communities

Social networks and user generated content are important opportunities for the project to quickly spread the project activities to a very large online community of users. It is important to focus this kind of activity to defined and narrow down communities, and avoid to create spam or creating discussions and threads without much "followers" or users interested and motivated to contribute to the discussion.

The project is currently investigating solutions to maximize this dissemination work in a very effective way. Initial target networks' are: flickr, myshutterspace, pixelpers, facebook, photoshelter, purephoto, picasa, photofizz, picnik, ephotozine.

2.2.8: Image capture/digitization/preservation companies

The success of the project cannot be done without the critical synergy and cooperation activities with commercial companies supplying all the necessary technology for digitization, storage, image enhancement, preservation and sharing. As consequence, the consortium is discussing technologies, latest state-of-the-art innovations and best practice digitization methodologies by sharing, contacting and discussion project achievements and workflow milestones also with technological suppliers. Important opportunities to discuss about technology are international trade show and computer events like: Photokina Cologne, CES Las Vegas (computer electronics), Photoplus New York, AIPAD, Photoshop World Expo, Museum & the Web, Google+ Photographers' Conference (San Francisco), etc.....

Alinari will make at Photokina 2012, event that takes place on September 18th-21st, a public demo of EuropeanaPhotography achievements, so far, through the Leaf/PhaseOne booth.

2.2.9: General public / citizens , blogs

End users and the general public are also potential dissemination targets for the project. As a consequence, the project is currently investigating solutions to promote and disseminate the project ongoing activity by using specific and ad-hoc solutions like for example "Storify" (social storytelling that allow users to curate social networks and build social stories, bringing together media scattered across the Web into a coherent narrative). The idea here is to create ad-hoc "gateway" to bring in-out web traffic from pertinent end users that are potentially interested to the project-

⁵ The list of sister projects is updated in the Europeana Professional Knowledge Sharing Platform (<http://pro.europeana.eu/projects>).

3 DISSEMINATION TOOLS

The marketing and communication world clearly teaches us that the “image” is everything. The company identity is reflected into its logo whose exploitation assures the credibility and coherence of the owner down to the finest details.

This approach may be applied also to a project, even if of shorter duration, given that its results and outputs will even continue to resonate for a long time after the project closes. This is particularly true when the project collects many partners of different nature and coming from various geographic areas – like EuropeanaPhotography; the best way to represent such a variety is the image.

To increase the popularity of the web site ranking, a specific SEO (search engine optimization software) called IBP (Internet Business Promoter) is currently used. Screen shoot and logs of the indexing results will be shared regularly among the partners.

3.1 CORPORATE IMAGE

When we think of a project, we think of it as an entity made of individual expertise, with its own identity that distinguishes it, and differentiates it from other projects. This identity must be built up over time so that its agenda and goals may be instantly recognizable.

A project’s image must comply with its mission, objectives, target, style, communication, and management methods.

In the field of communication, the term “corporate image” must be established by the graphic image that promotes the visual identity of the project and the intention behind it. This visual identity must be distinct and clearly and persistently reproduced across all disseminated materials.

Along the whole duration of the project, we intend to build and maintain the project’s corporate image thus making EuropeanaPhotography immediately recognizable in such a way that it will make it stand out across and beyond the cultural heritage community.

The different images that are present in the various pages are created in a changeable way, so when the page is refreshed, new images are displayed. In order to keep people coming back to the web site, more content is added on a scheduled basis.

3.2 PROJECT LOGO

The first graphic element which makes a project recognizable is the logo. For EuropeanaPhotography it was agreed not to design a brand new logo, but to star on the logo of Europeana to stress the tight liaison between the European portal and our project; the logo recalls the topic of ancient photography because it incorporates in the Europeana logo some masterpieces of the EuropeanaPhotography content providers⁶. It was structured following the Europeana brand guidelines.

⁶ During the project meeting, partners agreed upon the opportunity to have a logo recalling Europeana and not a totally brand new one. The EuropeanaPhotography logo was designed by the graphic designer Rosalba Trivieri @ GeoGraphic s.n.c.



Figure 2 - EuropeanaPhotography logo.

Logo files in two different formats (.jpg and .png) are available in the project reserved repository:

<http://project2.alinari.it/driveuropeana/repository/index.php?&direction=0&order=&directory=WPs/WP7/Dissemination>.

The logo's "philosophy" has been also developed across the website banner:



Figure 3 - EuropeanaPhotography website banner.

3.3 DISSEMINATION MATERIALS ALREADY AVAILABLE

Several dissemination materials have already been defined and incorporated in the first months of the project, in order to promote EuropeanaPhotography first steps and to standardise the corporate image among partners, providing a rationale, the progress of the project and the meetings calendar, the partners and the expected results as well as news and recent publications.

3.3.1 PPT Template

The presentation slides are a quick and effective form of communication; they serve as the most effective visual aid for public presentations.

The EuropeanaPhotography coordinator (Alinari) has produced a .ppt template (FIG. 3) to be used by the partners for their project presentations (e.g., to be used in dissemination events, project meetings, reviews etc.).



Fare clic per inserire il titolo

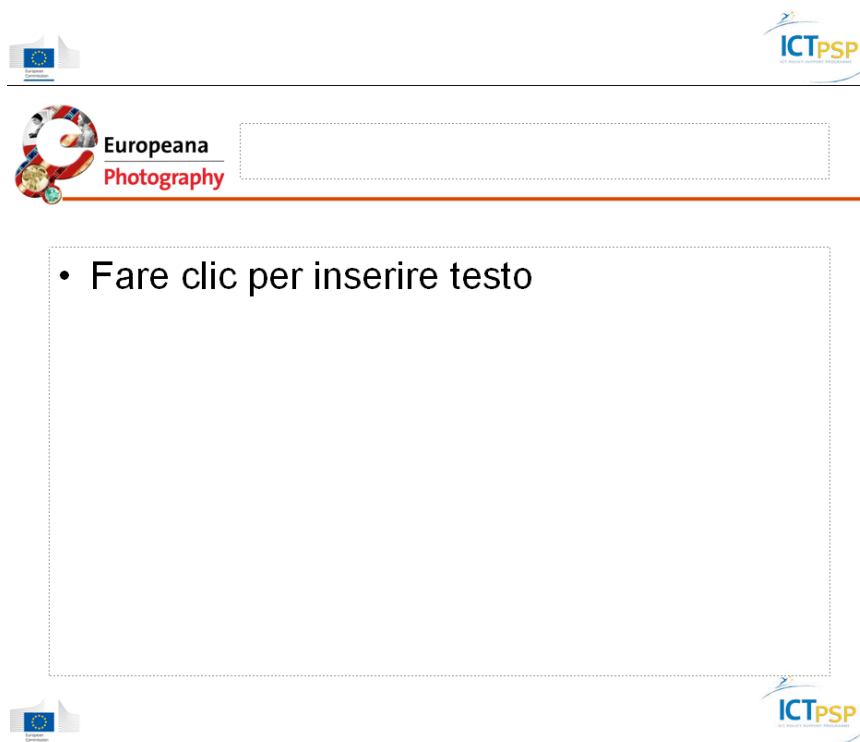


Figure 4 - EuropeanaPhotography ppt template.

We recommend that the slide's text should be short and punchy, using "bullets points" as much as possible for clarity of reading.

The .ppt template is available for partners in the reserved area of the project's internal repository:

<http://project2.alinari.it/driveuropeana/repository/index.php?&direction=0&order=&directory=Templates>.

3.3.2 Short description

A project short description has already been produced, illustrating the project's goals and published at the page "About us" of the public website:

<http://www.europeana-photography.eu/index.php?en/57/about-us>.

See **Annex 1** of this deliverable for the full text.

Other descriptions in form of factsheets will be produced throughout the duration of the project, to illustrate the main results achieved by the consortium.

3.3.3 Leaflets

Two leaflets about EuropeanaPhotography have been produced: the short and the long versions.

The short version (4 pages) is intended to be printed and distributed on the occasion of meetings, conferences and events. It includes:

- the project logo, the ICT-PSP logo, the Europeana project group member logo
- the project's objectives
- a description of the on-going activities
- a list of the partners with links to their website
- selected pictures from the partners' collections
- the project contacts.

The leaflet is available on the website for downloading in the dissemination section:

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

It is going to be printed in 2,000 copies to be distributed among partners for further dissemination. A new and updated version of the short leaflet is foreseen for January 2014.

See **Annex 2** of this deliverable for the copy of the short leaflet.

The longer version of the leaflet (16 pages) was created for download only. It contains the same elements as the short one plus additional features:

- a more detailed description of the project activities
- the description of each partner and its role in the project
- a wider selection of pictures from partners' collections.

The leaflet is available on the website for downloading in the dissemination section:

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

See **Annex 3** of this deliverable for the copy of the long leaflet.

Partner TopFoto produced its own leaflet about EuropeanaPhotography that illustrates, besides the project objectives, the role of this partner in the project. This leaflet is available on the website for downloading in the dissemination section:

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

See **Annex 4** of this deliverable for the copy of the short leaflet.

3.4 DISSEMINATION TOOLS IN PREPARATION

Other kinds of dissemination materials are planned in order to keep alive the attention about the project for its lifetime.

3.4.1 Other promotional tools

The corporate image will be used for other promotional materials to be prepared and distribute during the second year of the project (from February 2013 onward):

- Cards, aiming at giving pertinent information on the project's main outputs
- Bookmarks, aiming at disseminating the project slogan

- A poster, illustrating the first outcomes of the project.

3.4.2 Gadgets

EuropeanaPhotography promotional gadgets will be produced in the second year of the project in order to promote in a nice way the first project outcomes.

A cloth shopper with the project logo is usually much appreciated by those who receive it; for example, during conferences and workshops such gadgets are widely distributed.

4 DISSEMINATION CHANNELS

4.1 DISSEMINATION CHANNELS

The EuropeanaPhotography project makes use of a variety of dissemination methods. Messages will vary during the timeframe of the project: in the initial phases, dissemination will be more focused on encouraging awareness about the project, while in the final phase the project will focus on 'selling' the major achievements.

EuropeanaPhotography aims at developing knowledge and tools about ancient photography: this matter could be seen as technically complex and challenging. The language we use in order to communicate these ideas is therefore critical. The same messages could be targeted at different audiences but they essentially needs to be expressed in different ways; it is important to use appropriate language and ideas for each audience, which could be more, or less technical, according to the context. Writing a short paper for the institution's newsletter or website, for example, needs to be expressed in non-technical terms using language that the audience is familiar with; on the contrary, writing a paper for a scientific journal demands a more technical language, facilitating the reading with images, schemas and tables; finally writing for the web needs to present ideas clearly, and concisely.

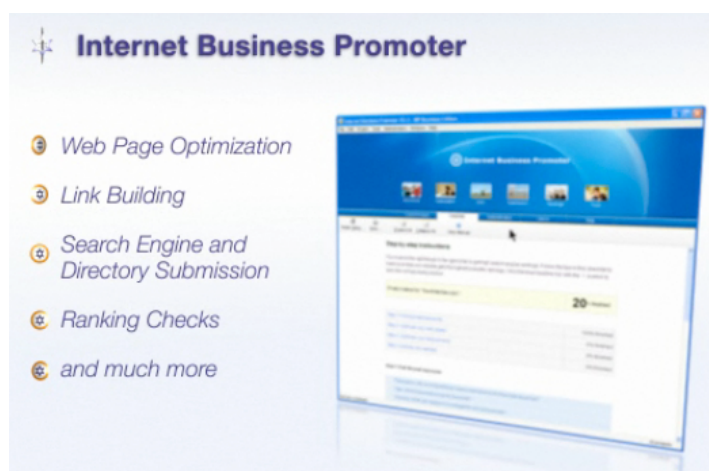
The most appropriate dissemination channels envisaged for the EuropeanaPhotography dissemination are the following:

4.1.1 Project website

The main dissemination tool of the consortium is the website: www.europeana-photography.eu. The website has already been described in D7.2 "Website" which illustrates the website's aims, the users it is targeted to, the software used, the structure of the public and the reserved areas, the implementation work, the services, the editorial staff, and the tools for monitoring the accesses to the website. It is updated with news and events almost daily.

We also outline and recommend the dissemination strategy set by TopFoto that published the results of the digitisation activities for EuropeanaPhotography in a specific section of its website⁷.

The project is using tracking tools to get the most relevant user's statistics. In addition to that, the consortium uses a SEO (search engine optimization) application – Internet Business Promoter (IBP) to submit the web site and optimize the site's metatags for the most popular search engines (yahoo, google, bing, altavista, etc.). IBP offers sophisticated tools for website optimization, link building, position checking, search engine submission, directory submission, keyword research and analysis and much more. IBP has the most advanced link builder and the most advanced web page optimization tool. IBP's search engine and directory submitter is more advanced than any other tool available today.



⁷ <http://www.topfoto.co.uk/imageflows/grid/?ci=eu>.

4.1.2 Partners' websites

All partners are encouraged to disseminate the EuropeanaPhotography activities and outcomes on their own institutional websites, periodically updating news, and links to relevant documentation.

At present a description of EuropeanaPhotography has been published on the following partner website:

Alinari

<http://www.alinari.it/it/progetti-europei.asp>

IMAGNO:

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

ICCU (CulturaItalia portal):

http://www.culturaitalia.it/opencms/it/contenuti/focus/Europeana_Photography_un_secolo_di_storia_nelle_immagini_d_epoca.html?language=it&tematica=Tipologia&selected=0

CRDI:

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

GenCat:

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

NALIS:

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

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

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/>

Arbejdemuseet:

<http://www.arbejdemuseet.dk/>

ICIMSS:

<http://www.icimss.edu.pl/Projekty/>

KULEUVEN:

<http://culturelestudies.be/projects/EuropeanaPhotography>

Lithuanian Art Museum:

<http://www.emuziejai.lt/EN/international/projects.html>

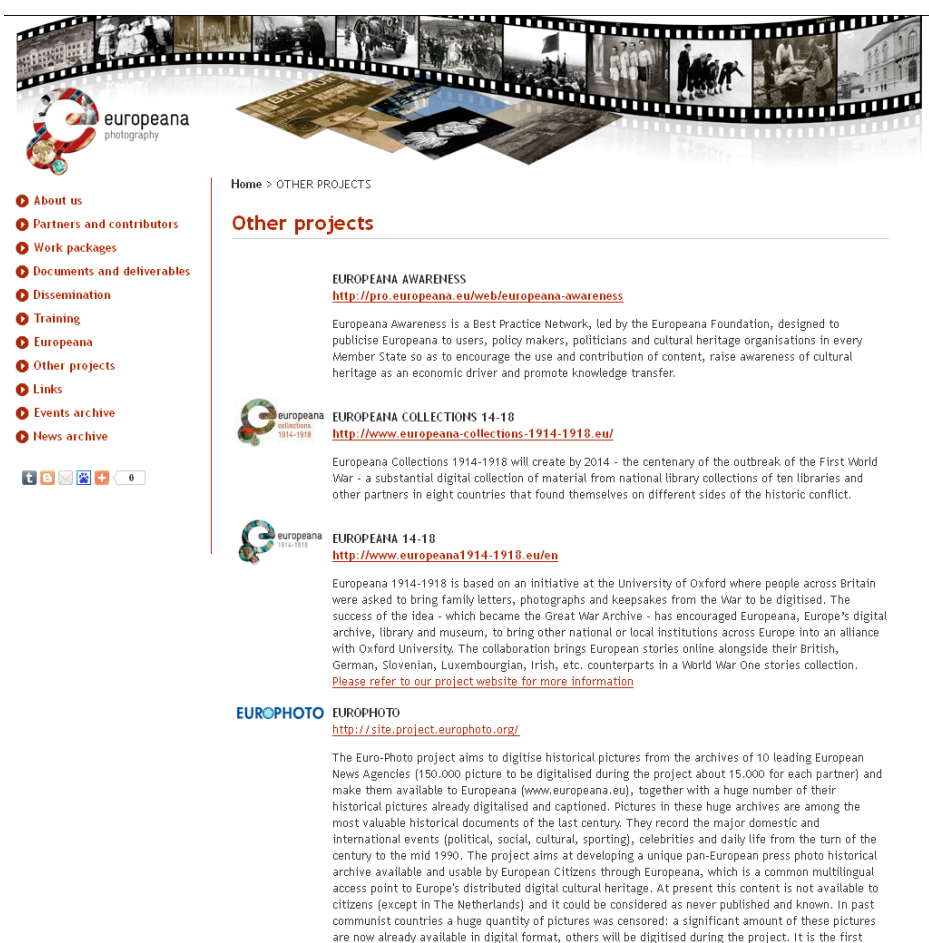
Promoter:

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

Social networks like Facebook, Twitter, etc. may also be used to promote the project. At present, the project website embedded the AddThis functionalities that allow adding the pages of the EuropeanaPhotography website to the most used social platforms. As to the project's social pages, it must be stressed that they need the strong support of the whole EuropeanaPhotography consortium otherwise they give a wrong perception of the activities (e.g. A Facebook page with very few posts suggests that the 'friends' of the project are not very interested). This issue may be discussed during the plenary meeting in Barcelona on 17-18 September 2012.

4.1.3 Other project websites

Other European projects related to Europeana or to digital heritage may be a good channel for reciprocal promotion. The website of EuropeanaPhotography has a page dedicated to these projects (<http://www.europeana-photography.eu/index.php?en/94/other-projects>) where they are briefly described and their links are provided. Many of these projects accepted the link exchange and promoted EuropeanaPhotography on their own websites.



Home > OTHER PROJECTS

Other projects

EUROPEANA AWARENESS
<http://pro.europeana.eu/web/europeana-awareness>

Europeana Awareness is a Best Practice Network, led by the Europeana Foundation, designed to publicise Europeana to users, policy makers, politicians and cultural heritage organisations in every Member State so as to encourage the use and contribution of content, raise awareness of cultural heritage as an economic driver and promote knowledge transfer.

EUROPEANA COLLECTIONS 14-18
<http://www.europeana-collections-1914-1918.eu/>

Europeana Collections 1914-1918 will create by 2014 - the centenary of the outbreak of the First World War - a substantial digital collection of material from national library collections of ten libraries and other partners in eight countries that found themselves on different sides of the historic conflict.

EUROPEANA 14-18
<http://www.europeana1914-1918.eu/en>

Europeana 1914-1918 is based on an initiative at the University of Oxford where people across Britain were asked to bring family letters, photographs and keepsakes from the War to be digitised. The success of the idea - which became the Great War Archive - has encouraged Europeana, Europe's digital archive, library and museum, to bring other national or local institutions across Europe into an alliance with Oxford University. The collaboration brings European stories online alongside their British, German, Slovenian, Luxembourgian, Irish, etc. counterparts in a World War One stories collection. [Please refer to our project website for more information](#)

EUROPHOTO
<http://site.project.europhoto.org/>

The Euro-Photo project aims to digitise historical pictures from the archives of 10 leading European News Agencies (150.000 picture to be digitalised during the project about 15.000 for each partner) and make them available to Europeana (www.europeana.eu), together with a huge number of their historical pictures already digitalised and captioned. Pictures in these huge archives are among the most valuable historical documents of the last century. They record the major domestic and international events (political, social, cultural, sporting), celebrities and daily life from the turn of the century to the mid 1990. The project aims at developing a unique pan-European press photo historical archive available and usable by European Citizens through Europeana, which is a common multilingual access point to Europe's distributed digital cultural heritage. At present this content is not available to citizens (except in The Netherlands) and it could be considered as never published and known. In past communist countries a huge quantity of pictures was conserved: a significant amount of these pictures are now already available in digital format, others will be digitised during the project. It is the first

Figure 5 - EuropeanaPhotography page with the Europeana group of projects.

4.1.3 Online communication

Partners are encouraged to promote EuropeanaPhotography activities and outcomes on their institutional newsletters, e-bulletins, blogs and social media marketing tools as well as in their personal blogs or professional mailing lists they are registered in. All these tools are useful for discussing new developments, problems, and issues about photography in the digital era at national, European and international level.

A selection of online articles and papers published about EuropeanaPhotography in various languages is published on the project website⁸.

Besides the articles on the partner websites or Digitalmeetsculture (see paragraph 4.1.5), the following articles can be currently highlighted:

Heritage Portal (official portal of the Joint Programming Initiative for Cultural Heritage), *EuropeanaPhotography*, July 2012 (in English)

http://www.heritageportal.eu/index.php?option=com_content&view=article&id=1468:europaeanaphotography&catid=230:digital-heritage&Itemid=992&lang=en

CulturaItalia (the Italian culture portal), *EuropeanaPhotography. Un secolo di storia nelle immagini d'epoca*, June 2012 (in Italian)

http://www.culturaitalia.it/opencms/it/contenuti/focus/Europeana_Photography_un_secolo_di_storia_nelle_immagini_d_epoca.html?language=it&tematica=Tipologia&selected=0

El Punt (Catalan news web portal), *El millor d'Europa*, May 2012 (in Catalan)

<http://www.elpuntavui.cat/ma/article/5-cultura/19-cultura/541116-el-millor-deuropa.html>

Blog of Carles Mitjà (photographer and photography teacher), *EuropeanaPhotography al CRDI*, May 2012 (in Catalan)

<http://carlesmitja.net/2012/05/25/europeana-photography-al-crdi/>

SME.sk (Slovak newspaper), *Gisi na trikrát a pátranie po divadelných fotkách*, May 2012 (in Slovak)

<http://kultura.sme.sk/c/6263792/gisi-na-trikrat-a-patranie-po-divadelnych-fotkach.html>

Mamiya Leaf, *Mamiya Leaf e Image Consult partner di Alinari per il progetto EuropeanaPhotography*, May 2012 (in Italian)

http://www.mamiyaitalia.it/pagina.phtml?explode_tree=6&id_articolo=106-Image-Consult-partner-di-Alinari-per-il-progetto-EuropeanaPhotography.html

4.1.4 Europeana channels

The Europeana dissemination channels are a good way to promote the project activities and outcomes. Europeana structured on its web platform for professionals a specific page for the contributing projects⁹; at the time of this deliverable we sent to the web manager the project's description that was made according to the editorial rules. We are waiting for its publication.

The first project outcomes will be also promoted through the Europeana eNews bulletin¹⁰.

4.1.5 Digitalmeetsculture.net

www.digitalmeetsculture.net is an interactive magazine where culture and digital technology collide. It managed by Promoter, one of the EuropeanaPhotography partners.

In the context of global growing access to the Internet, and over-flooding of on-line information about any topic, it is sometimes hard for users to collect materials and news about their interests. digitalmeetsculture.net is a communication platform open to world-wide contribution: it is actually an on-line magazine about the digital culture for collecting and sharing related information and events.

⁸ <http://www.europeana-photography.eu/index.php?en/98/papers-and-short-articles>.

⁹ <http://pro.europeana.eu/web/guest/projects>.

¹⁰ http://www.europeana.eu/portal/aboutus_enews.html.

There are 2 sections:

- DIGITAL meets ART: tales & talk as well as amazing multimedia contents for a wide overview of the latest in digital art.
- DIGITAL meets HERITAGE: extensive information about international projects and initiatives for the digitization, preservation, and enjoyment of digital cultural heritage.

Interactivity is a key-point of the portal: like any modern communication website, users can register to the portal, thus being allowed not only to simply comment the articles, but mostly to play an active part and send events and articles, until the point of joining the staff as correspondents if they wish.

The portal is not only an information device but it is also built in order to create **a useful tool for the dissemination** of digital cultural heritage projects and initiatives: by giving wide visibility to the activities and achievements, by deepening their topics through interviews and related articles, and by offering a repository service for the projects' results.



Figure 6 - digitalmeetsculture.net Home Page.

Any article is published with links, attachments and every kind of multimedia content, and it is associated to one or more topics and keywords or free tags. At the end of each article there is the possibility for registered users to leave a comment, and a list of related articles is displayed. All the articles are at first highlighted in the Home Page, and later on they are visible in the main pages of each section. When items are no more immediately visible because they get old, they are still accessible through several search options: free text, by topic and by most popular keywords.

digitalmeetsculture.net is particularly addressed to people belonging to the cultural heritage sector, who are interested in the digitisation process and technologies (e.g. museums and libraries, researchers, technicians, etc.), people interested in the creative uses of the digital art (e.g. artists, photographers, performers, art critics, etc.), people interested in the digital data from the technical and scientific point of view (e.g. professionals, researchers, information technology enthusiasts, etc.); people belonging to the educational sector (e.g. teachers, students, vocational trainers...) and also general users who want to be informed and up-to-date on these matters.

EuropeanaPhotography is provided with a dedicated showcase with general project's presentation, RSS, contact information and the list of partners (each one is linked to the partner's website). The showcase is easily accessible thanks to an evident button with logo, which is present in the Home Page and in any other page.



Figure 7 - EuropeanaPhotography showcase.

Related articles, which are collected immediately below the showcase, include reports of the project's meetings, interviews and focused issues regarding several of the partners. Any kind of attachment (.pdf, .ppt, videos etc) can be used and it is actually used to enhance the articles.

Topics and tags include, and of course are not limited to, "EuropeanaPhotography", "photography", "EU project", "Europeana", thus allowing a very easy search and retrieval of the articles.

Cross links with the official website and towards partners' websites enhance the reciprocal bounding in the search engines, thus increasing the web-presence of EuropeanaPhotography.

The showcase is going to be enriched along the whole lifetime of the project with interviews and reports of project's meetings, and it is also planned to dedicate each partner an issue, where the partner's role in EuropeanaPhotography is well highlighted.



Figure 8 - an article for EuropeanaPhotography.

Up to now, there are 10 related articles:

Date	About	Title
June 2012	KU Leuven's digital lab	Advanced digital facilities to improve classical studies
June 2012	TopFoto	TopFoto: from England to Europeana
May 2012	United-Archives	The Carl Simon Photo Archive – Discovered After 60 Years
May 2012	Roger-Viollet	Roger-Viollet, a Parisian photo agency since 1938 owns the secrets of "eternal" youth
May 2012	Interview to prof. Frederik Truyen (KU Leuven)	KU Leuven: ancient tradition and modern technologies
May 2012	Girona's digitization workshop	Digitization systems and procedures in photographic image archives
April 2012	Lithuanian Art Museums	Digitisation centre for Lithuanian Museums
March 2012	Leuven's Content seminar	EuropeanaPhotography Content Seminar in Belgium
March 2012	Florence's Kick Off meeting	Europeana Photography KICK-OFF MEETING
February 2012	Showcase presentation	Europeana Photography
February 2012	Interview to project manager Andrea de Polo	Photography since its beginning

On 16th July 2012, a Europeana-Photography dedicated newsletter was sent to a target selection of 884 email addresses, belonging to specific people working in the sector of digital cultural heritage, plus the whole group of portal's registered users.

The newsletter had the aim to inform and remind about Europeana-Photography project, and also to foster new visits to the showcase and possibly to the official website.

Other dedicated newsletters are planned during the lifetime of the project.



Figure 9 - the digitalmeetsculture newsletter.

4.1.6 Uncommon Culture

An issue of the professional journal “Uncommon Culture”, directed by ICIMSS, partner of EuropeanaPhotography, will be dedicated to topics connected to the project; it is expected for January 2014 (end of the project’s second year).

Uncommon Culture journal was established in 2010 in a framework of ATHENA project to address first of all the museum people, and the other memory institutions. In addition academics are the target group of the journal, and governing bodies that often need basic information, presented in a visual manner. This journal contains information on Europeana, and projects and institutions contributing to Europeana development. It was planned from the beginning that the journal should continue after the ATHENA project’s end. Within the EuropeanaPhotography project one issue of Uncommon Culture is planned. The issue will be devoted to the history of photography as a cultural medium and an art form.

Similarly to the previous issues, the one devoted to photography will consist of a section of main articles, requested from the key people in the field. Next section will include a couple of interviews or Europeana related project descriptions. Third section will be presented as a set of short articles obtained mainly from the project partners, but also from outside the network. Book reviews and conference reports sector are also a planned part of the issue.

Uncommon Culture journal has two versions: the on-line one is available at the address: www.uncommonculture.org and the printed one to show the value of its design, and a print preferred by the custodians.

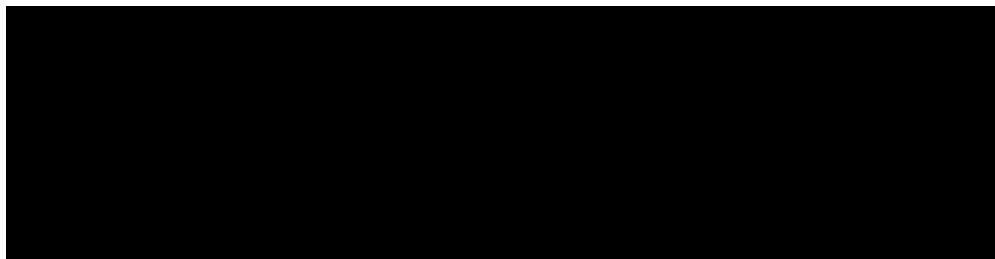


Figure 10 – Uncommon Culture banner.

The Uncommon Culture readers will be able to trace the development of an entirely new art form from the earliest daguerreotypes (1840's, 1850's) to the turn-of-the-century, arrival of colour and the increasingly mobile and ubiquitous hand cameras (from 1910 onwards). The issue devoted to photography will underline also changes in society in the 19th and 20th centuries – the details, backgrounds and subjects of the photographs that show how city and countryside, homes and clothes, transport and the roles of men and women in society were changed through the recent 100 years.

4.1.7 Scientific papers

All partners are encouraged to author 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 (multilingual metadata enrichment, public-private partnerships, etc.). When possible, all these papers will be published on the project website.

4.1.8 Events

Other important methods of disseminating the project results are via national networks, European and International workshops, seminars and conferences organized by other institutions, by Europeana, by other European projects, etc., as well as national and international fairs and exhibitions.

The major events are listed in the EuropeanaPhotography section “Events archive”: <http://www.europeana-photography.eu/index.php?en/91/events-archive>. National events are being organised by partners (e.g. Alinari, NALIS, ICCU, ICIMSS, LAM) in order to introduce the project and raise awareness about it at the national level. See paragraph 7.3 for the list of some major international events usually attended by the project partners were the project will (or may be) disseminated:

4.1.9 EuropeanaPhotography final international conference

The final international conference of EuropeanaPhotography will be held in Rome in one of the premises of the Ministry for Cultural Heritage and Activities. The 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.

4.1.10 EuropeanaPhotography photographic exhibition and dissemination book

The final photographic exhibition (“A tour of masterpiece images across Europe”) that will be held in Florence at the Alinari National Museum of Photography (MNAF) at the end of the project 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. Journalists will be also invited to promote the event and the project on the press.

Other project partners expressed their interest in hosting the exhibition by their premises; this will allow reaching an even wider public across Europe with a little economic effort for shipping and setting the exhibition in different places.

A catalogue will be associated to the exhibition.

5 GUIDELINES FOR PARTNERS

This chapter includes guidelines for partners using dissemination materials, in the form of FAQs.

WHERE CAN I FIND UPDATED PROMOTIONAL MATERIALS PRODUCED BY EUROPEANAPHOTOGRAPHY?

A specific section of the website is devoted to dissemination materials (<http://www.europeana-photography.eu/index.php?en/85/dissemination>):

This section of the website will be constantly updated for the whole duration of the project.

Here partners may find:

- papers and short articles produced by the partners
- project presentations, illustrating the projects activities and developments
- promotional material
- material produced in the EuropeanaPhotography dissemination events (texts, MP3, videos etc.)

HOW CAN I RECEIVE PRINTED DISSEMINATION MATERIAL?

Each partner will receive an amount of copies of the promotional material immediately as soon as it is ready.

Each partner will be contacted directly by the dissemination leader in order to arrange the shipping.

WHERE DO I DISSEMINATE MY OWN EUROPEANAPHOTOGRAPHY PROMOTIONAL MATERIALS?

Partners are invited to disseminate EuropeanaPhotography promotional material whenever possible:

- on their institutional website
- at national, European and international workshops, seminars and conferences (organised by other institutions, by Europeana, or by other European projects, etc.)
- at professional fairs and exhibitions in the cultural heritage sector

HOW CAN I PRODUCE MY OWN CUSTOMISED DISSEMINATION MATERIALS?

If partners wish to produce customized promotional material to be disseminated in their country (for example, in the language of their country), they can produce it with their own budget.

The corporate image should be respected.

PDF files of the materials produced will be e-mailed to the project coordinator (andrea@alinari.it), to the technical coordinator (fresa@promoter.it; bachi@promoter.it) and the dissemination leaders for the publication on the project website (mariateresa.natale@gmail.com, marzia.piccininno@beniculturali.it).

HOW DO WE ADVERTISE AND RECORD OUR EVENTS?

Before the event:

When planning an event, each partner must communicate title, place, venue, date, short abstract, event language and programme as soon as possible to the project coordinator (andrea@alinari.it), to the technical coordinator (fresa@promoter.it; bachi@promoter.it) and the dissemination leaders for the publication on the project website (mariateresa.natale@gmail.com, marzia.piccininno@beniculturali.it).

- The website managers will publish the event's information on the homepage, in the EuropeanaPhotography Google Calendar and in the events' archive.
- Partners are also expected to disseminate information about their events via their own websites, over project and professional mailing lists, personal contacts, social networks, press releases, etc.
- The partner should respect the corporate image of the project in all information campaigns.

After the event:

- Partners are encouraged to send PDF presentations, audios, videos, images, or any other documentation to the website editorial board to be published in the EuropeanaPhotography website.
- All documents must be saved in standard formats.
- The website managers will publish relevant information on the homepage and on the presentations' page.
- Each partner should send the form for reporting on participation in events to the dissemination leaders (mariateresa.natale@gmail.com; marzia.piccininno@beniculturali.it). This standardized reporting procedure will assist the project management in monitoring the organisation and participation in all events. Filling in these forms is highly recommended. See **Annex 5** for the dissemination reporting form.

6 MONITORING

The effectiveness of dissemination activities will be constantly evaluated by using the following criteria:

1) Statistical analysis of the project website with the following indicators, in order to follow up on user interest in website contents:

- *Page views*: number of web pages requested and viewed by the user
- *Visits or sessions*: number of visits to a site made by users.
- *Unique visitors*: number of single users that have visited the site, net of duplications.
- *Time spent*: time spent in minutes and seconds while navigating or viewing the pages of a site or using a digital application.

2) Dissemination reporting forms, to be filled in by partners after each event (see **Annex 5**). The template is available in the reserved area of the project website: <http://project2.alinari.it/driveuropeana/repository/index.php?&direction=0&order=&directory=WPs/WP7>. These reports will be carefully analysed to assess the dissemination activities and to compile the dissemination reports (D7.3, 2 releases).

The following table lists the performance indicators foreseen in the DoW as far as dissemination is concerned and the expected progress (cumulative). The implementation of this dissemination plan will allow reaching that goals.

Indicator No.	Objective/Expected result	Indicator name	Year 1	Year 2	Year 3
6	No of individual hits on EuropeanaPhotography website	Dissemination / Sustainability	>1,000	>5,000	>10,000
8	No of presentations and papers in European and international conferences	Dissemination / Sustainability	Up to 5	Up to 8	Up to 10
8	No of visitors to the EuropeanaPhotography exhibition in Florence (15 days of opening)	Dissemination / Sustainability	-	-	3,000 expected visitors during the whole period

7 CONCLUSIONS

7.1 RESULTS

The dissemination plan will ensure that:

- the dissemination programme maintains a high profile
- the community learns from its achievements
- the project's outcomes are integrated in work flows and taken up
- the performance indicators set in the Description of Work of the project will be respected and probably exceeded.

The project's coordinator, together with WP7 leader, will share the strategy with all partners, WPs, working groups and task forces, inviting them to contribute ideas for the duration of the project.

Keeping in mind the overall plan in each phase of the programme will maximise the impact of dissemination and the sustainability of its outcomes.

7.2 IMPACT

Raising awareness about EuropeanaPhotography will have as a main consequence the integration of the project's results into the Europeana context. The project has a leading role in the multilingual enrichment of metadata, the improvement of Europeana through the provision of photographic masterpieces, the elaboration of shared high level guidelines for the digitization of photographic materials, the demonstration of the commercial benefits that also private content providers may have in being in the European portal.

Thanks to the dissemination activities of EuropeanaPhotography, one of the pillars of the Europeana strategy, the engagement of the users "in new ways of participating in their cultural heritage"¹¹, will be improved; in fact, EuropeanaPhotography will reach the goal of engaging a new audience for the European portal (not yet involved by other projects of the Europeana group) that is represented by the photo-agencies stakeholders. Moreover, the dissemination strategy of EuropeanaPhotography will contribute to raise the awareness about the ancient photography and related topics by the Europeana and users.

To ensure the maximum impact of dissemination activities, it is recommended that the whole EuropeanaPhotography consortium focus on a strong presence and involvement in public events; this will combine raising awareness of the EuropeanaPhotography project with the dissemination of the project outcomes.

¹¹ "Europeana Strategic Plan 2011-2015", p. 5; available at http://pro.europeana.eu/c/document_library/get_file?uuid=c4f19464-7504-44db-ac1e-3ddb78c922d7&groupId=10602.

7.3 NEXT STEPS

EuropeanaPhotography is already a very active project. Beside 15 reciprocal links with other pertinent projects, the consortium has been invited on September 10th and 11th to attend a plenary CIP PSP Europeana conference in The Hague, and a representative from the consortium will make a presentation to the event, in cooperation with an external representative from Leaf/PhaseOne.

In addition to that, the consortium will be present at Photokina (Cologne) on September 18th-21st, offering a presentation of the project to the audience through the Leaf/PhaseOne booth.

More exciting news will be made available through the web site news page in the very near future.

The following tables sums up the dissemination milestones between month 6 and the end of the project and the main international events where the project will (or may) be disseminated by the partners.

DISSEMINATION TOOLS		
Website updating	Weekly till the end of the project	ICCU + all partners' contribution
Short leaflet printing and distribution	July/September 2012	ICCU
Article on DigItalia (2012, issue #2)	End 2012/beginning 2013	ICCU
New leaflet	Beginning 2013	ICCU + all partners' contribution
New project description	Beginning 2013	ICCU + all partners' contribution
Gadget, postcards, bookmarks preparation	From the beginning of 2013 onward	ICCU + all partners' contribution
DISSEMINATION CHANNELS		
Publication of the project description on Europeana.pro	Summer 2012	ICCU
Publication of an article about the project in the scientific journal DigItalia, 2, 2012	Beginning of 2013	ICCU
Europeana eNews	2013 and 2014 (the newsletter is randomly released)	ICCU + all partners' contribution
Digitalmeetsculture	Articles and dedicated newsletter till 2015	Promoter
Uncommon Culture issue publication	Beginning 2014	ICIMSS/Alinari + all partners' contribution
EuropeanaPhotography final international conference	End of 2014/beginning of 2015	Alinari + all partners' contribution
EuropeanaPhotography exhibition and dissemination book	End of 2014/beginning of 2015	Alinari + all partners' contribution

DISSEMINATION EVENTS		
PHOTOGRAPHY EVENTS, FAIRS, CONFERENCES		
DAM	The Art and Practice of Managing Digital Media – all from the users' perspective'. Next meeting: Chicago (USA) September 2012)	http://henrystewartconferences.com/damchicago2012/
Visa pour l'image	International festival of photojournalism. Next appointment: Perpignan, France, 10-16 September 2012	http://www.visapourimage.com/index.do
Photokina	International imaging fair. Next appointment: Cologne, 18-23 September 2012)	http://www.koelnmesse.it/photokina/home/index.php
Frankfurt book fair	Next appointment: Frankfurt (Germany), 10-14 October 2012	http://www.buchmesse.de/de/
12th International Conference - Image And Research (Imatge i recerca)	International meeting organized by the Center for Image Research and Diffusion (CRDI) of the Girona City Council (Catalonia, Spain) (partner of EuropeanaPhotography) and the Association of Archivists of Catalonia (next appointment, Girona, Spain) 20-23 November 2012).	http://www.girona.cat/sgdap/esp/jornades_presentacio.php
UNESCO world day for audiovisual heritage	27 th October of each year	http://www.unesco.org/new/en/phnompenh/communication-and-information/documentary-and-audiovisual-heritage/unesco-world-day-for-audiovisual-heritage/
Les Rencontres D'Arles	The Rencontres d'Arles (formerly known as the Rencontres Internationales de la Photographie d'Arles) is a summer photography festival, in 2010, there were 73,000 visitors to the festival. The exhibitions are often co-produced with both French and foreign museums and institutions. Next appointment: Arles, France, 2 nd July- 23rd September 2012	http://www.rencontres-arles.com/
Photoplus expo and conference	Photoplus is the largest photography event in the United States. Next appointment: New York, USA, 24-27 October 2012.	http://www.photoplusexpo.com/
Le Salon de la Photo	The Salon de la Photo showcased the very latest technology related to photography. The fair attracts all the key market leaders. The latest technological innovations, from cameras to digital imaging techniques are presented at the fair. The fair offers demonstrations, hands-on workshops, classes and public discussions. Next appointment: Paris, France, 8-12 November 2012	http://www.lesalondelaphoto.com/

Paris Photo	With more than 50.000 visitors, Paris Photo presents the best of photography from the birth of the medium until today. Beautified by its arrival at the Grand Palais, the Fair shows the diversity and the vitality of historical and contemporary photographic creation. Next appointment: Paris, France, 8-12 November 2012	http://www.parisphoto.fr/
Fotofringe	Annual networking event held in London for professional picture users and picture libraries, conceived, created and managed by TopFoto (EuropeanaPhotography partner). Next appointment: 24 April 2013.	http://www.fotofringelondon.com/index.html
CEPIC congress	Annual event of CEPIC (Coordination of European Picture Agencies Stock, Press and Heritage). Next appointment: to be fixed in 2013.	http://ceplic.org/congress
Images singulières	Next appointment: Sète, France, Springtime 2013	http://en.imagesingulieres.com/index.php
Photoshow	The most important trade fair in Italy devoted to photo and digital imaging; it is held annually. Next appointment: to be fixed in 2013.	http://www.photoshow.it/eng/index.html
DIGITAL HERITAGE EVENTS, FAIRS, CONFERENCES		
Europeana plenary conference	Periodic conference of the Europeana network	http://pro.europeana.eu/
EVA Florence	Annual forum for the user, supplier and scientific research communities to meet and exchange experiences, ideas and plans in the wide area of Culture &, Technology.	http://www.evaflorence.it/home.php
EVA international conferences	Annual EVA conferences beyond Florence: Berlin, London, Jerusalem, Moscow	http://www.eva-conferences.com/
IFLA	Annual congress of the International Federation of Library Associations. Next appointment: Helsinki, Finland, 11-17 August 2012	http://conference.ifla.org/ifla78
TPDL	International Conference on Theory and Practice of Digital Libraries. Next appointment: Paphos, Cyprus, 23-27 September	http://www.tpd2012.org/
MTSR	Annual conference "Track on Metadata and Semantics for Cultural Collections and Applications". Next appointment: Cádiz, Spain, 28-30 November 2012	http://mtsr2012.uca.es/
APA Conference	International conference on digital preservation. Next appointment: Frascati (Rome), Italy, 6 - 7 November 2012	http://www.alliancepermanentaccess.org/index.php/community/event/apa-2012-conference-6-7-nov-esaesrin-frascati/

Museum and the Web Conference	MW is the largest international conference devoted to the exploration of art, science, natural and cultural heritage online – wherever the network may reach. It is designed by and for museum professionals, features the best work from around the world, and highlights the use of new technologies in the museum context. Next appointment: Portland (Oregon-USA), 17-20 April 2013.	http://www.museumsandtheweb.com
CIDOC meeting	Next appointment: to be fixed.	Last event: http://www.cidoc2012.fi/en/index

8 ANNEX 1 – ABOUT US PAGE

About us



EuropeanaPhotography (EUROPEAN Ancient PHOTOgraphic vintaGe repositoRies of digitAized Pictures of Historic quality) is a **great and quite unique consortium and project putting together some of the most prestigious photographic collections from archives, public libraries, and photographic museums covering 100 years of photography, from 1839 with the first example of images from Fox Talbot and Daguerre to the beginning of the Second World War (1939).**

EuropeanaPhotography is funded within the Competitiveness and Innovation framework programme 2007-2013. **It will last 36 months from 1st February 2012 to 31st January 2015.**

EuropeanaPhotography will prepare, quality-assure and contribute over 500,000 photographic items to Europeana; they represent a selection of the masterpieces of the very beginning of photography.

The consortium includes **19 representatives from 13 Member States**. They are leading private and public photographic agencies as well as public institutions and museums.

EuropeanaPhotography will document historical moments of the European life, landscapes and people, home and clothes, social and economic changes. The content will be organized in thematic groups using four categories: **places** (cities - as the transformation of Paris by Haussmann and of Barcelona by Gaudi -, landscape - as the country side in Europe in the 1800 -, etc...); **people** (portraits - as Queen Victoria, the Popes, Garibaldi, Coco Chanel etc -, daily life, etc.); **events** (political events- as la Commune de Paris -, local and civil wars, royal weddings, etc.) and **“trends” or “movements”** (industrial revolution, women’s emancipation, artistic movements, geographic explorations, etc.).

EuropeanaPhotography will improve the profile of Europeana under the content and multilingual points of view. In fact, Europeana has an impressive mass of images that usually represent cultural objects like painting, sculptures, and archaeological artefacts, while photographic images, the early ones in particular, are underrepresented. EuropeanaPhotography will fill this gap in.

Another added value of the project is that the metadata will be made available for Europeana in all the 11 languages spoken by the partners.

Finally, the project tackles also the very important issue of the public-private partnership, which has not yet to date been fully explored in Europeana. The private partners participating in the project will demonstrate how they can derive commercial value from participation in Europeana while the public partners will show how to derive benefits from their cooperation with the private sector.

9 ANNEX 2 – SHORT LEAFLET



Pag. 1



Pag. 2-3



coordinator
 Italy
 ALINARI 

partners

Austria 	Italy 
Belgium  	ICCU 
Bulgaria 	Lithuania 
Denmark  POLFOTO	Poland  
France 	Slovak Republic 
Germany 	Spain  
Greece 	United Kingdom 

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design: pao graphic


10 ANNEX 3 – LONG LEAFLET

[\(see attached file Annex3_Europeana_Photography_leaflet.pdf\)](#)

11 ANNEX 4 – TOPFOTO LEAFLET

[\(see attached file Annex4_TopFoto_Dissemination_Booklet.pdf\)](#)

12 ANNEX 5 – DISSEMINATION REPORTING FORM

	<p>EuropeanaPhotography Dissemination Reporting Form</p>
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GENERAL INFORMATION

Date	
Country	
Place	
EuropeanaPhotography partner present at the event (institution + name of the speaker)	
Name of the event (conference, workshop, congress, etc.)	
Title of the speech, poster or paper presented	
Were other Europeana group projects invited to the event? <i>If yes, please, indicate the name of the invited representatives</i>	
<i>Please, attach the full program of the event or attach the link</i>	

PARTICIPANTS TO THE RELEVANT SESSION

Number of participants	
Description of the attendees (e.g. digitisation experts, photographers, etc.)	

EUROPEANAPHOTOGRAPHY PRESENCE

<p>Which was the EuropeanaPhotography contribution to the event?</p>	<p><input type="checkbox"/> Presentation</p> <p><input type="checkbox"/> Poster</p> <p><input type="checkbox"/> Dissemination material</p> <p>Other</p>
<p>Is the event documentation available online? <i>If yes, please provide the Internet address of the documentation.</i> <i>In any case, please, provide a copy of the documentation to the EuropeanaPhotography WP7</i> <i>(marzia.piccininno@beniculturali.it – mariaateresa.natale@gmail.com)</i></p>	

DISSEMINATION

<p>Please, list the EuropeanaPhotography products that have been distributed at the event (leaflets, gadgets, etc.)</p>	
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SELF-ASSESSMENT

Do you consider that your participation to the event achieved the expected results? What are the main benefits, opportunities, advantages, outcomes and synergies that the event that you have just attended has created for EuropeanaPhotography project?

Please, explain how and why (e.g. other photographic archives interested in the project; new skills in digitisation, etc.)