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D2.5 Updated Report on the content gathering campaigns (WW1, Fall of the Iron Curtain, Wikipedia)

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This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

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1 Scope of this document

This report is an update on the deliverable “D2.3 Report on the content gathering campaigns (WW1, Fall of the Iron Curtain, Wikipedia)” submitted April 2013, covering the first 16 months of the Europeana Awareness, as such the reader is also referred to that deliverable. That being said, D2.5 sometimes does mention earlier work, notably on the Section of the First World War, as a means to give the reader more contextual information.

2 First World War (Europeana 1914-1918)

Described in the "Description of Work" for EAwareness ("Europeana Awareness"), 2011-12-08:

Task 2.2.1 1914-1918 (The First World War) This campaign will be led by the UOXF [University of Oxford] and will build upon their existing work in this area, involving additional partners across Europe in particular IFFM (Belgium) and FMST (Italy) between Month 2 and Month 34. In addition together with the BL and Facts & Files, UOXF will run some training days and create guidelines on how to run Community Collection Days. There will also be a contribution to the Commission led event to be held in PM5, which will feature this topic. The aim is that next to IFFM and FMST, a number of additional countries will participate in the campaign. Funding for part of this effort (notably involvement of non-consortium partners) will be gathered from external sources, including ministries and EuropeanaV2¹.

2.1 Project activities

2.1.1 Family history roadshows

EAwareness has launched campaigns to gather user-generated content about the First World War in 11 countries. Belgium and Italy as part of the EAwareness project, and the following countries outside of the original plans of EAwareness: Slovakia, France, Romania, Slovenia, Ireland, Cyprus, Denmark, UK, Luxembourg, Germany.

In general this involves a local team (not usually from an existing partner in EAwareness) running a series of family history roadshows, also called collection days or history collecting days. The prime objective of these roadshows is to provide the press and broadcast media with something tangible to record. Their broadcasts and articles raise the awareness of Europeana and specifically of the request for the public to contribute their family stories about the First World War to the website of Europeana 1914-1918². In the lead up to the roadshow the website will have been translated into the native language of the local audience, and a press and communications campaign will have been run locally.

Broadcast news coverage on the day has included local and national radio. TV news shows are impactful on the awareness of the public of the project and Europeana, see

¹ Europeana Awareness "Description of Work"

<http://pro.europeana.eu/documents/904448/982553/Description+of+Work+Europeana+Awareness>

² Europeana 1914-1918 <http://europeana1914-1918.eu/>

figure 1 below. Significant news coverage has been a feature of all of the roadshows, e.g. Germany³, Romania⁴, and Slovakia⁵.



Figure 1. News cameras take atmospheric shots of the Rome event, which was organised in collaboration with the Central Institute for the Single Directory of Italian Libraries of MIbAC (Ministry of Cultural Heritage and Activities) and with the support of the National Museum of the Italian Renaissance., (May 2013)

The success of using the First World War campaign to engage the media with Europeana was presented by Jon Purday (British Library, UK) and Sara Di Giorgio (Ministero dei beni e delle attività culturali e del turismo, Italy), at the Europeana Awareness general assembly in Prague, July 2013, see figure 2 below.⁶ The figure below indicates we were able to generate nearly €1 million of advertising value for a spend of under €20,000 in Italy alone.

³ Some TV and press reports about the Bremen roadshow: www.radiobremen.de/wissen/geschichte/europeana-weltkrieg100.html; www.radiobremen.de/mediathek/index.html?id=95403; and www.weser-kurier.de/bremen/vermischtes2_artikel,-Digitalisierte-Kriegserinnerungen-_arid.691774.html

⁴ E.g. Mărturii din 1914-1918. Puteti înregistra documente de familie într-o arhivă internațională

www.digi24.ro/Stiri/Digi24/Actualitate/Stiri/Marturii+din+1914-1918+Puteti+inregistra+documente+de+familie

⁵ E.g. Projekt Europeana sprístupňuje spomienky z 1. svetovej vojny Čítajte viac www.ta3.com/clanok/1031108/projekt-europeana-sprístupnuje-spomienky-z-1-svetovej-vojny.html

⁶ "Awareness WP1: Public Media Campaign" and "Europeana 1914-1918 Roadshows in Italy: Our experience" <https://basecamp.com/1768384/projects/65318-ea-wp6/messages/13558570-wp1-presentations> [PPTs] presented by Sara Di Giorgio, Ministero dei beni e delle attività culturali e del turismo, and Jon Purday, British Library

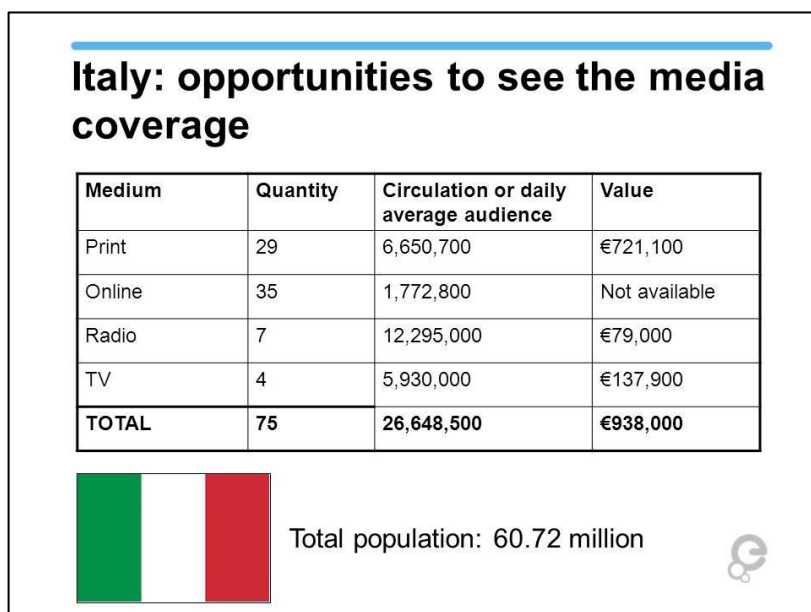


Figure 2. Media coverage in Italy

Di Giorgio concluded with “The lesson we learned from the whole experience.” viz. “This initiative clearly demonstrates that real culture and digital culture converges. We had the clear evidence that digital culture is now able to engage not only the digital natives, but also those users who by age, culture and choice live their experience looking for a real comparison with those institutions who produce culture. Projects such as Europeana lead quickly to bridge the digital divide and the establishment of a true culture shared at European level.”

In addition to press and PR, support from the EAwareness partners for the local team can include digitisation, post-processing of digital files, as well as support for all other elements as required. This support may be in situ, or remote. The support can be quite intangible but also timely and significant, for example for the family history roadshow in Cyprus the EAwareness partners were able to use our network of academic contacts to recruit particular knowledge and academic expertise from Australia.

During the family history roadshows the local team record the stories brought by the public. “**Stories**” can be extremely detailed expert research by an enthusiastic amateur interested in a subject like a member of their family or a pet subject (postmarks, prisoners of war, my town). Stories can also be very sparse, just some vague recollection of someone in a photograph with little additional detail. The local team also make digital copies (“**files**”) with digital cameras, scanners, voice recorders and video cameras, of any artefacts the public bring in relating to their story.

Many people may visit the venue during the roadshow to see what is happening and take away literature about Europeana and the project. (We call these “**visitors**”). Some pledge to go to the website to upload their own stories.

The local team explain to the member of the public (the “**contributor**”) the license agreement under which this material will be distributed,⁷ and explain about Europeana and Europeana 1914-1918. When the contributor’s story has been recorded it is typed in to the

⁷ <http://europeana1914-1918.eu/en/about/terms>

Europeana 1914-1918 website by one of the local team, and any photographs (the “files”) taken are uploaded and added to the story. These stories are then catalogued by a local expert, and made live on the public website for Europeana 1914-1918. Stories may be browsed by theme, for example “trench life” or “the home front” or “women”. Visitors to the website may also search for stories. Periodically the stories (metadata and files) are ingested by Europeana into their online portal, alongside museum, library and archival material from across Europe, see Subsection Ingestion into Europeana, below.



Figure 3. HRH Prince Radu of Romania makes the first contribution during the Europeana 1914-1918 family history roadshow - at Academy Library, Bucharest, September 2013.

2.1.2 List of family history roadshows, to date

Since EAwareness began Europeana 1914-1918 roadshows have been held at:

- Erfgoedcel Kempens Karakter - Herentals, Belgium, 14/12/2013
- Martin, Slovakia, 13-14/12/ 2013
- Košice, Slovakia, 6-7/12/2013
- Bratislava, Slovakia, 29-30/11/2013
- 100 venues, France, 11-16/11/2013 see *figure 4* below, and online list⁸
- Bruges, Brussels, 10/11/2013
- Bremen, Germany, 22/10/2013
- Breendonk - fort Breendonk, Germany, 19/10/2013

⁸ “Archives et bibliothèques participant à l'opération Europeana Grande collecte nationale 1914-1918”
<http://centenaire.org/fr/les-lieux-de-collecte>

- Bochum, Germany, 18/10/2013
- Aachen, Germany, 15/10/2013
- Bonn, Germany, 12-13/10/2013
- Erfgoedcel Kempens Karakter - CC Lier, Belgium, 12/10/2013
- Cluj, Romania, 4-5/10/2013
- Bucharest, Romania, 27-28/09/2013
- Pordenone, Italy, 21/09/2013
- Erfgoedcel Kerf - Balen, Belgium, 15/09/2013
- Erfgoedcel Noorderkempen - Warande Turnhout, Belgium, 17/09/2013
- Fort Monte Maso, Valli del Pasubio, Italy, 18/05/2013
- Biblioteca Nazionale, viale Castro Pretoria 105, Roma, Italy, 15/05/2013
- Provinciale Bibliotheek Limburg, Hasselt, Belgium, 21/04/2013
- Centrale Bibliotheek KU, Leuven, Belgium, 21/04/2013
- Palais op de Meir, Vredescentrum, Antwerpen, Belgium, 21/04/2013
- Public library, Logatec, Slovenia, 21/03/2013
- National Library of Ireland, Dublin, Ireland, 21/03/2013
- Fondazione Museo Storico Trentino (Forte Cadine), Trento, Italy, 16/03/2013
- City Library, Ljubljana, Slovenia, 24/02/2013
- In Flanders Fields Museum, Ypres, Belgium, 12/12/2012
- Ministry of Education and Culture, Nicosia, Cyprus 01-02/12/2012
- Gentofte Library, Denmark, 10/11/2012
- Aarhus Public Libraries, Denmark, 09/11/2012
- Vejle City Archives, Denmark, 09/11/2012
- Copenhagen Central Library, Denmark, 09/11/2012
- Guldborgsund Main Library, Denmark, 09/11/2012
- Roskilde, Denmark, 09/11/2012
- Herning Library & Aulum Archives, Denmark, 09/11/2013
- Limerick, Hunt Museum, Ireland, 05/11/2012
- Banbury Museum, Banbury, UK, 03/11/2012
- Celje Public Library, Slovenia, 23/05/2012
- Sønderborg Castle, Denmark, 24/04/2012
- Military Museum, Maribor, Slovenia, 19/04/2012
- France Bevk Public Library, Nova Gorica, Slovenia, 28/03/2012
- National Library of Ireland, Dublin, Ireland, 21/03/2012
- Museum of Lancashire, Preston, UK, 10/03/2012
- National Library of Luxembourg, Luxembourg, 06/03/2012
- Provinzialbibliothek Amberg, Germany, 26/01/2012

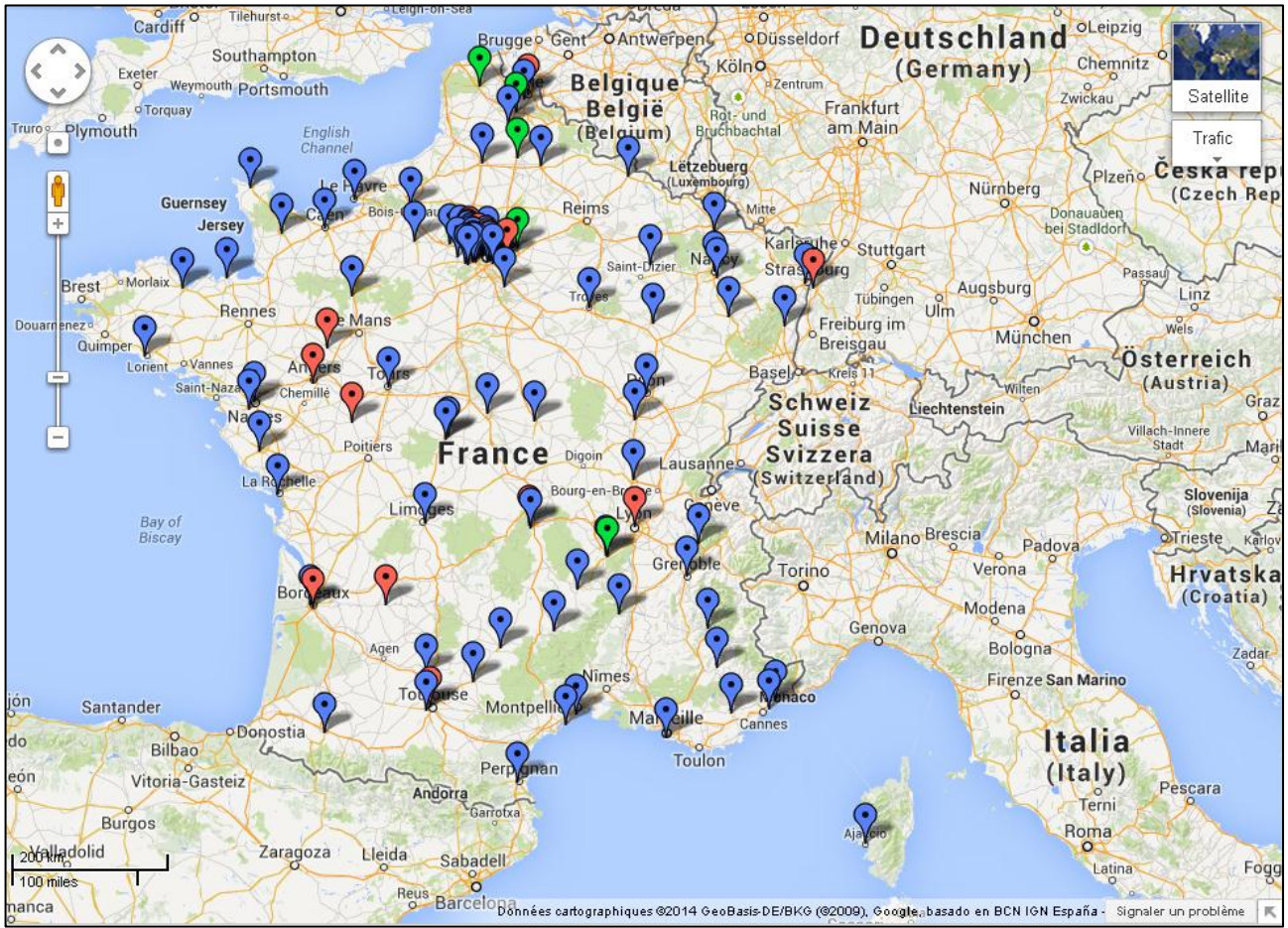


Figure 4. Participating memory insitutions in France.

2.1.3 Training and awareness raising

EAwareness partners have updated and expanded staff guidelines for Europeana 1914-1918. These are published at the University of Oxford site “RunCoCo: How to run a community collection online”⁹ and include examples of documentation and local training material, all freely available to download. In Oxford and at many venues for roadshows EAwareness partners have trained local staff to run their own World War One family history roadshows. The project team has held training events for 1914-1918 roadshow organisers from Belgium, Romania, and Slovakia, and the material has been used for other groups, including the Europeana 1914-1918 campaign in France and the Europeana 1989 partners.

⁹ “RunCoCo: How to run a community collection online” <http://runcoco.oucs.ox.ac.uk/1914/>



Figure 5. The Oxford team presents the “after-effects” of the Europeana 1914-1918 collection at the UK Museums and the Web conference, Tate Modern, London (November 2013)¹⁰

Although sometimes this involves training staff and volunteers, en masse (see “D2.3 Report on the content gathering campaigns (WW1, Fall of the Iron Curtain, Wikipedia)” submitted April 2013), usually the approach is to coach a local manager to prepare for, and train local staff for, the roadshows.

In preparing these managers we have compiled a comprehensive training, coaching and support programme and have delivered it to multiple audiences from February 2012 to December 2013.

EAwareness partners blog frequently on a number of platforms, for example the Europeana 1914-1918 Facebook page,¹¹ the Twitter microblogging site,¹² and the Editor’s Pick on the Europeana 1914-1918 website. Exhibitions have been created for the Europeana Portal including “Untold Stories of the First World War”.¹³ Also we have delivered conference presentations and participated in conferences, delivering briefings or examining in detail the value of the collection or the lessons learned as preliminarily outlined in the “D2.3 Report on the content gathering campaigns (WW1, Fall of the Iron Curtain, Wikipedia)” submitted April 2013, e.g.:

- Digital Humanities London;
- The Greater War: conflict beyond Flanders' fields, 1914-1918, (Kings College London, Joint Services Command and Staff College Shrivenham);
- Engage Michaelmas, Oxford;

¹⁰ Photo by Museums Computing Group shared with a CC-BY-SA licence

www.flickr.com/photos/museumscomputergroup/11162682184/

¹¹ Facebook <https://www.facebook.com/Europeana19141918>

¹² Twitter <https://twitter.com/Europeana1914>

¹³ Untold Stories of the First World War: Photos, letters and other memorabilia
<http://exhibitions.europeana.eu/exhibits/show/europeana-1914-1918-en>

- First World War centenary in Oxford; Culture 2.0, Warsaw;
- Journées d'études, Direction de la Culture, Le Département Nord (Ypres).
- Digital.Humanities@Oxford Summer School "Re-imagining the First World War: How can digital humanities move us beyond the trenches?", Oxford
- International conference "International Network for the Study of Africa and the Great War: Africa and the First World War", Lisbon
- Sixth West European Studies Library and Information Network (WESLINE) Conference: "The anniversary of World War I", Oxford
- Children of The Great War workshop, Age Exchange, London
- Regional WWI Centenary Networking, "Digital resources and community engagement to support your centenary plans", Reading
- Oxfordshire Family History Society Open Day, Woodstock.
- Midland History Forum: How should we remember World War I? University of Birmingham.
- Western Front Association 2013 Autumn Conference. University of Worcester.
- Termly Meeting of the Oxford University Communications Officers. Marking Commemorations and Celebrations, Oxford
- Power to the People! Museums and the Web Conference UK 2013. Tate Modern, London.
- Engage: Social Media Michaelmas. IT Services, University of Oxford
- Finding Identities conference, University of Central Lancashire, Preston
- College Archivists meeting, University of Oxford.
- WW1 Centenary meeting, Oxford.

2.1.4 Ingestion into Europeana

To date (December 2013) 64,255 digital files with metadata (stories) supplied by members of the public (user-generated content) have been ingested into the Europeana portal from the Europeana 1914-1918 campaign, relating to the EAwareness theme of the First World War 1914-1918.

A large number of records (stories) and related files still await cataloguing by our local subject experts. This continues to be something of a 'bottleneck'. Further developments to the online collection mechanism as part of the thematic portal for Europeana 1914-1918 are designed to improve this situation.

2.2 Technology used

EAwareness partners supported Europeana to further develop Oxford's open source community contributed collection software called "RunCoCo" for Europeana 1914-1918 (January-March 2012). The new website <http://europeana1914-1918.eu/> was live and ready for the first round of EAwareness roadshows.

EAwareness partners have supported the Europeana redevelopment of the Europeana 1914-1918 website, and user interfaces (April 2013 – January 2014), to bring it into line with the parallel digitisation projects on the topic of the First World War: Europeana Collections 1914-1918¹⁴, and the Europeana Film Gateway 1914¹⁵ (which are projects focusing on aggregating World War I themed content from libraries and audio-visual archives respectively).

2.3 Results

2.3.1 Results from family history roadshows

It is very difficult to provide accurate empirical evidence of the number of participants or the number of objects digitised, for example. However, in general, for their roadshow local managers are asked to record the number of:

- files (photographs) taken on the day
- stories (individual contributions)
- contributors (people registered to tell you the stories)
- visitors (people who attended the day, including members of families accompanying the contributors, or sightseers)

For further definitions see *1.1.1 Family history roadshows* above.

The dust has hardly settled on a particularly complex and busy quarter of family history roadshows (e.g. 100 in France alone). Therefore, as most of the events took place late in the year, the numbers and contributions of the events since April 2013 (including France) are still being processed.

Due to redesign and development work for the relaunch of the website up to date analysis of the website data is not possible until March 2014. For earlier figures please see "D2.3

¹⁴ Europeana Collections 1914-1918 www.europeana-collections-1914-1918.eu/

¹⁵ Europeana Film Gateway 1914 <http://project.efg1914.eu/>

Report on the content gathering campaigns (WW1, Fall of the Iron Curtain, Wikipedia)” submitted April 2013.

The Europeana1914-1918 collection currently holds 6,000 live stories, with a further 1,600 awaiting approval. Around three quarters of the published stories were contributed at family history roadshow events.

2.3.2 Results from the Europeana 1914-1918 website

Web statistics are equally open to interpretation. However, the Europeana 1914-1918 website is seeing a steady and growing stream of visitors. From January 2013 to December 2013,¹⁶ the www.europeana1914-1918.eu site was visited over 236,654 times by 177,770 unique visitors. 25% of these returned. Together, the visitors viewed 1,295,708 pages. This means traffic has doubled compared to 2012 (see *figure 6* below), and at least 90,000 new visitors have experienced the site.

The table below shows website traffic to the Europeana 1914-1918 site, 2013 and 2012 (Google analytics)

Year	Visits	Unique visitors	Returning	Pageviews
2013	236,654	177,770	25%	1,295,708
2012	122,407	88,513	29%	625,334
change	+93%	+101%		+107%

As illustrated in *figure 6*, traffic was stable over the first three quarters of the year 2013, but increased significantly in the last quarter, at the time of the national campaigns in Germany, Slovakia and France. On average over the year (365 days), the site had about 650 visits per day. This doubled to over 1,300 visits per day during the last quarter (Oct – Dec 2013), with a peak on November 11th, when the site had over 7,000 visits. Average number of daily visits in December 2013 has been over 2,000.

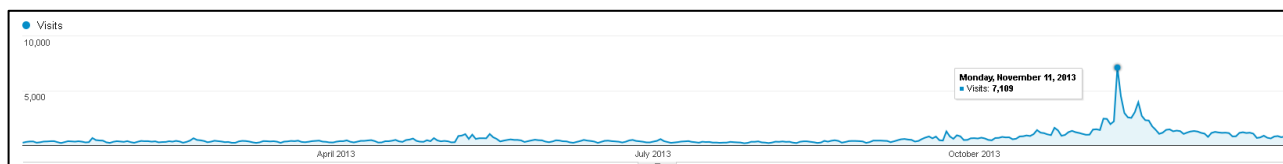


Figure 6. Website visits to the Europeana 1914-1918 site, 1 Jan - 31 Dec 2013 (Google analytics)

The site sees visitors from almost all countries (blue on the map in *figure 8*). The countries with the highest number of visitors include countries where Europeana 1914-1918 campaigns have been running this year, such as France, Germany, Italy, and Belgium, but also countries where there currently is no, or limited, project activity (UK, Netherlands, Austria, Greece, Poland).

¹⁶ Source: Google Analytics as sourced by the Europeana Foundation, 2 Feb 2014

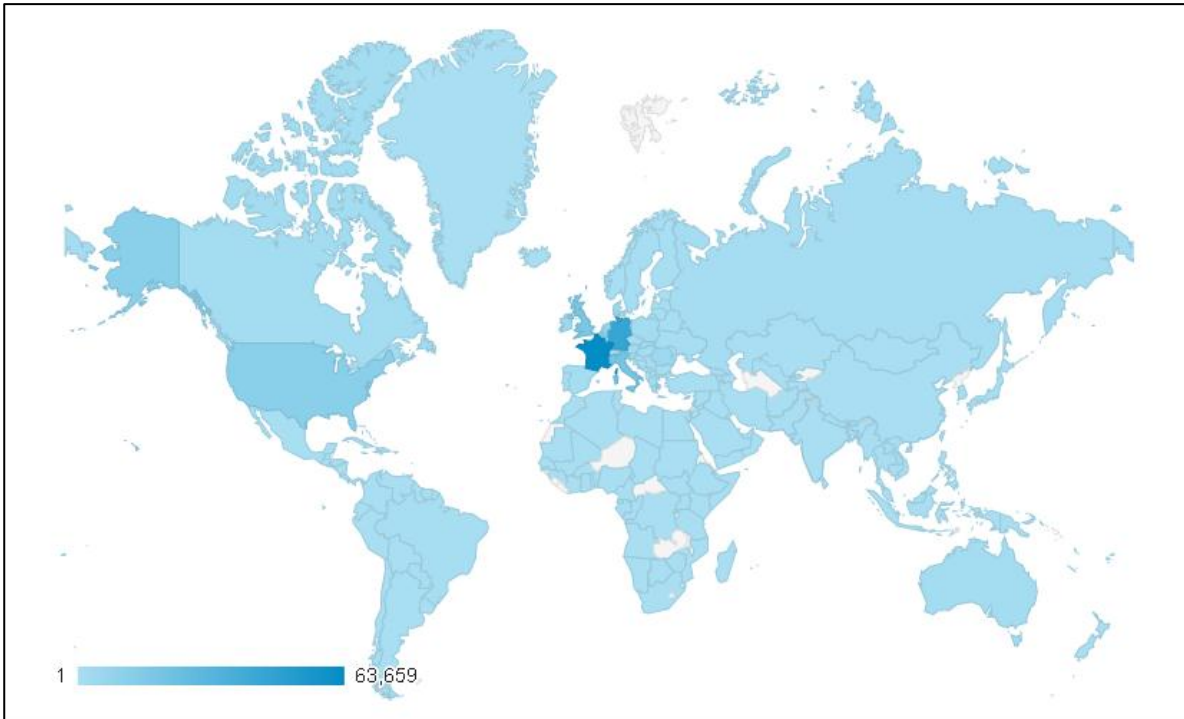


Figure 7. Location of visitors to the Europeana 1914-1918 website, 1 Jan - 31 Dec 2013 (Google analytics)

The site also saw traffic from non-European countries like USA (nearly 12,000 visits), Canada (>2,400 visits), Australia (>2,300 visits) and Brazil (>1,000 visits). See *figure 9* for details.

The table below lists the countries with more than 1,000 visits to the Europeana 1914-1918 website, 1 Jan - 31 Dec 2013 (Google analytics).

Rank	Country	Visits
1.	France	63,659
2.	Germany	44,594
3.	Italy	20,549
4.	United Kingdom	18,413
5.	Belgium	14,898
6.	United States	11,901
7.	Netherlands	5,094
8.	Romania	4,844
9.	Slovakia	4,240
10.	Denmark	4,203
11.	Slovenia	4,180
12.	Ireland	3,944
13.	Austria	3,241
14.	Canada	2,422
15.	Australia	2,327
16.	Greece	2,313
17.	Poland	2,182
18.	Switzerland	2,055

19.	Spain	1,886
20.	Cyprus	1,567
21.	Russia	1,343
22.	(not set)	1,155
23.	Hungary	1,052
24.	Brazil	1,030

About 23% of the visitors use an Internet browser set to English language, 28% French and 20% German. There was a considerable increase in French traffic from the second half of October and throughout the French campaign in November.

2.4 WW1 - Plans for 2014

2.4.1 Future plans for roadshows

In addition to activities originally planned as part of EAwareness, during the course of the project further Europeana 1914-1918 campaigns and roadshows are planned for:

- Germany, various cities (Staatsbibliothek zu Berlin, Germany 30-31/01/2014, May/June 2014);
- The Netherlands, various cities (March 2014)
- Greece, various cities (Dimosia kentriki Vivliothiki Veroias, May 2014)
- Poland, various cities (National Library, June 2014)
- Portugal, various cities (Universidade Nova de Lisboa, Fall 2014)
- Austria, various cities (ONB, Vienna, Fall 2014)
- Serbia, Bosnia-Herzegovina – currently investigating

2.4.2 Future plans supporting to the roadshows

- To support the Europeana redevelopment of the Europeana 1914-1918 website, and user interfaces, EAwareness partners will test the process and the users' help-texts.
- EAwareness partners will participate fully in the conference "Unlocking Sources - The First World War online and Europeana" 30-31 January 2014,¹⁷ and the associated exhibition and family history roadshow days.
- EAwareness collections in Belgium and Italy continue. In parallel associated education activity continue in the UK (in particular Banbury and Lancashire, also surrounding poetry of the War, and an intergenerational theatre and drama project), and online contributions will continue via the website. In particular we continue to emphasise that the main purpose of the family history roadshows are to encourage the wider public to contribute online.
- The Europeana 1914-1918 website database has become a unique archive with an impressive wealth of stories and objects reflecting the impact of WW1 on thousands of people. It is by far the largest, perhaps even the only, pan-European project of its kind. This has led Europeana to decide to continue with the website and project into the years of the commemoration of WW1. In January 2014, a new version of the website will be launched with improved functionalities such as optimized search

¹⁷ Unlocking Sources - The First World War online & Europeana" www.europeana-collections-1914-1918.eu/unlocking-sources/

and browse options, alignment with existing content and a simplified user content upload and moderation process. More importantly, the new site is in fact a dedicated WWI-discovery site combining the user contributed content from Europeana 1914-1918 with the institutional content coming from our partner projects, Europeana Collections 1914-1918 and EFG 1914. As a result, the site will be targeted at a wider and more varied group of users. The launch of this new thematic portal will take place during the UNLOCKING SOURCES EUROPEANA AND THE FIRST WORLD WAR ONLINE conference in Berlin on 29 January 2014.

3 Europeana 1989

Europeana 1989 aims to create a digital archive of souvenirs and memories connected to the fall of the Iron Curtain. Europeana 1989 encourages European citizens to share their experiences, stories and memorabilia in time for 2014 when the world will celebrate the 25th anniversary of an extraordinary year: 1989.

This activity started in 2013. Awareness partners have been trained to organise collection days (2.1.4 Training and awareness raising) by Facts & Files, the Poznan Supercomputing Center and by Europeana Foundation. To date (December 2013) 9,611 contributions have been added to www.europeana1989.eu. 3000 of these items were contributed by Deutsche Kenemathek and their prior project "Wir waren so frei" and ingested into europeana 1989.



Figure 8. Homepage, Europeana 1989

3.1 Technical platform: Historypin

For the Europeana 1989 campaign the website www.europeana1989.eu was developed by HistoryPin and Europeana Foundation. It was publicly launched during the Europeana 1989 kick-off event in Warsaw, Poland on 8 June 2013. The site allows users to upload their personal memorabilia, pin them on a map and tell their stories also using items, which were uploaded by other users. The User Generated Content that is hosted on the site is also combined with relevant institutional material.

The cooperation between Europeana and Historypin can be seen as an important **strategic public/private partnership**. Together with the value created by opening up and improving the metadata it aims at bringing the data more directly into the user's workflow. Instead of trying to bring the user to Europeana, we will take the material to the user. The infrastructure that is set up for this project will offer opportunities for creating new meaningful ways to access and interpret culture. The Europeana 1989 project will be set up as a dedicated area within the HistoryPin framework but with its own visual identity, branding and contextual information.

Further details on e.g. the features of the platform are reported on in "D2.3 Report on the content gathering campaigns (WW1, Fall of the Iron Curtain, Wikipedia)" submitted April 2013.



Figure 9. Historypin frontend

3.2 Overview of roadshows

'The motto of the project is 'Europeana 1989 - We made history'. The goal is to document that history – showing it from the perspective of ordinary people living at the time, recording their stories and struggles, so that people's real experiences are kept for our children and for future generations', said Frank Drauschke, Europeana 1989 project coordinator. 'Ordinary people make extraordinary history and that's what we want to

highlight.’ All those who could not participate in the collection days can add their stories to the online archive. Interested individuals can register at www.europeana1989.eu to upload digital recordings or photographs together with accompanying descriptions or stories.

A total of 16 collection days were organized during the Europeana 1989 roadshows in five countries:

- Poland – June 2013
- Lithuania- August 2013
- Latvia – August 2013
- Estonia – August 2013
- Czech Republic - November 2013

These were organized between June-December 2013. Below is a report on the roadshows per country. These reports include text taken from blog posts posted at the Europeana blog. We will report on media coverage of the 1989 events, in similar fashion as to WW1 in Chapter 1. in the next report, “Updated report on the content gathering campaigns (WW1, Fall of the Iron Curtain, Wikipedia)”, due in PM34.

3.2.1 Poland

The events in Poland attracted 120 visitors, 38 contributors with a total of 329 items collected.

The project was launched in Poland in June. Europeana, together with the National Audiovisual Institute, organised three events in Warsaw (9 June 2013), Poznan (14-15 June 2013) and Gdańsk (21-22 June 2013). During these events, volunteers took photographs or made other digital versions of everyday objects, pictures, movies and audio recordings. Once digitised, items were returned to their owners and their electronic versions were made available in the online archive: www.europeana1989.eu. Poles brought hundreds of souvenirs and unique personal stories which show that while the ‘80s are associated with politics and Solidarity, they also provided a remarkable backdrop to the joys and sorrows of everyday life. People across Poland shared their memories of the changes

of the 1980s, contributing to an online archive of documents, memorabilia and stories that shares their experiences with the world and with future generations. Among these items were: a collection of underground press documents, black and white music festival photographs and an album of illegal postage stamps. The most surprising item was a white Polonez car produced in the ‘80s. Photographs of all memorabilia gathered in Poland can be viewed at www.europeana1989.eu.



Figure 10. Polonez car digitised at the Warsaw event. 'Samochód marki Polonez koloru białego, rok produkcji: 1986', Europeana 1989, CC-BY-SA

Among the items brought in were underground press (independent newspapers), election leaflets, food stamps, old bank notes, documents and family photos, clothes and toys. The diversity of the memories captured by the project is amazing.



Figure 11. Photograph of Jarocin music festival, 'Publiczność na małej scenie Festiwalu w Jarocinie' Maciej Jawornicki CC BY-SA

One of the participants shared his great collection of black and white photos depicting the famous music festival in Jarocin back in 1988. The popular event attracted many subcultures, which you can see in this photo collection. Another person brought whole albums of illegal postage stamps depicting well-known opposition activists of the '80s. Their owner made and copied them with his friends in secrecy in a private apartment.

Many stories present how bizarre life behind the Iron Curtain could sometimes be. Take the story of a Gdańsk citizen who bought a car in exchange for copper. He said that in 1989 there was a general lack of goods, so he sold about two tons of copper wires, at the time worth half a million PLN. What is more, the bank gave him this amount of money in cash. Afterwards, he bought a Fiat 126p and went on holiday with his family. This, and many other everyday life stories describing the '80s are on www.europeana1989.eu.

'We are happy that Poles brought such a variety of souvenirs. From the very start of the project, we've encouraged people to share their objects and memories, but we were surprised by how many interesting stories are hidden in seemingly ordinary items of everyday use. We believe that by preserving this great material we are preserving the memory of this important period of history', said Michał Merczyński, Director of the National Audiovisual Institute.

3.2.2 Lithuania

In campaigns in the three Baltic States focused on the anniversary of the Baltic Way, the biggest peaceful demonstration in history on 23 August 1989. On this day an human chain connected the three Baltic capitals Vilnius, Riga and Tallinn over a stretch of 600 km. The event was incorporated into the UNESCO world heritage list.

To mark this historic event, the people of the Baltic States are called to recreate the Baltic Way virtually: www.europeana1989.eu/en/baltic-way

The events in Lithuania attracted 200 visitors, 140 contributors and over 300 items were collected. The collection days took place on 9-10 August at the Seimas, the Lithuanian Parliament, in Vilnius and on the 13 August at the "Panevezys county Gabriele Petkevicaite-Bitė Public Library" in Panevezys. Lithuania.

3.2.3 Latvia

The collection days in Latvia were held in Riga at the actual anniversary of the Baltic Way on 23 and 24 August. More than 200 visitors attended the event in the central Esplanade park of Riga, at the special open cultural summer house "Esplanade 2014". About 100 contributors brought more than 150 items.

In the afternoon of 23 August important participants of the Baltic Way, including the former and the current cultural minister attended a special event, where they shared their story publicly and stood hand in hand for a small Baltic Way.



Figure 12 promotional material

3.2.4 Estonia

The event in Estonia attracted around a 100 visitors, contributors and collected approximately 150 items. It was held on August 30-31 t the National Library of Estonia, Tallinn. In addition to many photos and printed materials, a contributor brought in a handmade blue, black and white Estonian tricolour flag mounted on a broomstick, while another person arrived bearing an old Sony portable radio. Both items had been present at the Baltic Way demonstration in 1989 – the longest human chain in history and a peaceful demonstration for independence.



Figure 13. Radio brought to Tallinn Europeana 1989 event, Eesti Rahvusraamatukogu / National Library of Estonia

According to one account, people continued to mark the Baltic Way in a variety of ways after the actual event. For example, a ‘green chain’ was arranged at Rohuküla harbour as a follow-up, involving participants from the islands of both Saaremaa and Hiiumaa. One man invited his friends to his summer cottage in Kiisa, where he shared beer he’d brewed in his brand new kettle to mark the occasion. One woman brought a pretty light-coloured dress that she’d worn while expecting her first child on the stretch of the Baltic Way demonstration on the big road that circles the city of Türi.



Figure 14. Memorabilia brought to Tallinn Europeana 1989 roadshow, Eesti Rahvusraamatukogu / National Library of Estonia

A panel discussion that took place on the first of the collection days revisited the background of how the Baltic Way came about. Estonian MEP and Europeana 1989 National Ambassador Tunne Kelam advocated the idea of gathering people’s memories and encouraged the public to participate. Mr Kelam previously contributed to a Europeana 1989 roadshow by having his Citizen’s Registration Card uploaded to the Europeana website. Historian Küllö Arjakas spoke of the planning that went into the preparatory phase of the Baltic Way. He had with him a set of original meeting notes from the Estonian city of Pärnu that contained interesting details about a meeting of Popular Front members from all three Baltic countries as they laid the groundwork for the huge coming demonstration in which a huge number of people linked hands. Mr Arjakas contributed his notes for inclusion in the Europeana virtual archive.



Figure 15. Panel discussion at Tallinn Europeana 1989 event, Eesti Rahvusraamatukogu / National Library of Estonia

Filmmaker Peeter Simm, whose documentary film ‘The Baltic Way’ was shown during the collection days, related stories about the making of the film. Simm happened to see a young man emerging from a forest path with a fishing pole on his shoulder, decked out with an attached Estonian flag. Simm had not been prepared to record the spontaneous event, and asked the young man to retrace his steps so that he could be filmed. Then a Russian TV crew appeared, and the lad had to walk out of the woods a third time. Later the Russian crew said that this is typical of Estonians, who always take the most direct route to their objective.

Europeana and The Estonian National Library teamed up during the collection days with the Estonian Museum of History, which shared its existing materials and also gained new material during the Tallinn collection event. The UNITAS Foundation was also present, gathering life stories for its Kogu Me Lugu project.

3.2.5 Czech Republic

In the Czech Republic collection days in five towns were organised by the National Museum and the Institute of Contemporary History in the course of November 2013. The main in event in Prague took place on the anniversary of the Velvet Revolution on 17 November. The events attracted 185 visitors, 105 contributors and 2300 items were collected. The events are listed in the table below.

Plzeň, 2 November 2013	West Bohemia Museum in Pilsen
Hradec Králové, 9 November 2013	Museum of Eastern Bohemia in Hradec Králové
Praha, 17 November 2013	National Museum in Prague
Olomouc, 23 November 2013	Regional Museum in Olomouc

Opava, 30 November 2013	Slezské zemské muzeum
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3.3 89 Voices

89 Voices¹⁸ is an oral history and social engagement project envisioned by Neil Bates and Michelle van Duijn of the Europeana Foundation. Built on the back of Europeana's 1989 collection days in Poland, Hungary, Czech Republic, Germany and the Baltic States, 89 voices will connect with European history through the participants who attend these events via their objects and unique stories.

The project uses Tumblr and Soundcloud, and will continue until 2014 once 89 voices have been recorded to mark the 25th anniversary of the start of the revolutions of Eastern Europe.

3.4 Europeana 1989 Online Wikipedia Challenge

1989 Online Wikipedia Challenge was a Wikipedia writing competition, where all of the participants were invited to improve Wikipedia articles related to the European Revolutions of 1989 in their own language. This activity was part of the Europeana DoW, and was added in close collaboration with the Wikimedia community

A short list of topics was selected that to be improved or translated. Points were given for the expansion, translation or creation of one of the articles in the topics list, also for the addition of images to the articles. The points were summarized and the international winners received an special prizes (60€,30 and 10€ amazon giftcards).

While improving, Wikipedian editors were encouraged to use the many fantastic pictures from 1989 submitted to Europeana's 1989 portal and if not yet done, upload them to our Wikimedia Commons category. These images were memorabilia from European citizens compiled online and during some roadshows. They could be used in as many articles as in many language versions as possible in order to share our common history in a neutral way

The contest ran between October 1st to December 31, 2013 and was used as an experiment to test and analyse our call to action strength among Wikipedia editors.

Outcomes:

- Content production and quality improvement: 24 Wikipedia articles 4 languages were expanded during these contest. Most of the edits have been translations, adding images to articles or copyediting them.
- Images reuse: Image uploads or images reusing are not a direct intended outcome for writing contests, but the contest did promote the reuse of existing Europeana
- Material on Wikimedia Commons on Wikipedia articles, giving extra points to participants for doing it. Between April and December E1989 related content got 278.923 impressions on Wikimedia projects. Source:

¹⁸ <http://89voices.eu/about>

<http://tools.wmflabs.org/glamtools/baglama.php?group=Europeana+1989&date=201304>

Added value of this activity:

- It is a easy to organize activity with a simple, yet compelling goal: improving the amount and quality of content on Wikipedia during a competitive time limited event.
- These kind of challenges engage existing editors by offering a compelling opportunity to compete against each other.
- We used social media to promote the challenges.
- Prizes are relatively cheap.

Notable additional findngs:

- Most of onwiki writing contests are community driven activities. Our where not and this have may affected the relatively low participation response.
- We didn't received many support of existing communities and overall participation can be considered low
- Europeana challenges where multilingual and displayed on meta.wikimedia.org, a less visited page than languages wikipedias (en.wiki, de.wiki, fr.wiki...)

Recommndations

- Next challenges could be driven by existing chapters and Europeana should act as a facilitator. Should only organize them if we have some kind of community support.
- It would be better if project pages where set up in languages Wikipedias better than on meta.
- We could try to do challenges by language where we have an existing community or a local contact.
- Onwiki content could be led by GLAMs of the Europeana Network.
- Although not recommended to be an aisle project, onwiki writing challenges are a good complementary activity to wider projects, to test community response and engagement in a cheap, easy-to-organize-way

3.5 1989 - Plans for 2014

The 1989 website will be kept online, so users can continue to upload content. Two major improvements will be implemented on the website in February 2014: advanced search capabilities and Language aware UI. The latter means that language of the website automatically adapt to language of the country in which the visitor is residing.

In the 25th anniversary year, Europeana 1989 campaigns will be organised with collection days in Germany and Hungary in May and June 2014.

Also, the project 89 Voices (see above) will continue in 1989.



The image shows a screenshot of the '89 Voices' website. At the top left, the text '89 Voices' is displayed, with '89' in red and 'Voices' in black. To the right is the 'europeana 1989' logo, which features a colorful circular graphic. Below the header, a horizontal line separates it from a navigation menu containing the words 'POLAND', 'LATVIA', 'GERMANY', 'ESTONIA', 'HUNGARY', and 'CZECH REPUBLIC'. The main text reads: 'Discover an extraordinary year when walls crumbled, ordinary people stood together and families were reunited. Through Europeana's 1989 roadshows, we're on a mission to record and preserve 89 fascinating first-hand accounts from individuals who experienced the fall of communism and the reunification of Europe.' At the bottom of the screenshot, there are three portrait photographs of individuals: a young woman with long brown hair, an older man with white hair, and a young woman with curly brown hair.

Figure 16. 89 Voices

4 Connecting the Europeana community with Wikimedia Chapters

The vast majority of the text below originates from the “D2.6 Europeana GLAM WIKI event plus report on Public Art project” created by John Andersson, Wikimedia Sverige, but has been reformatted and slightly restructured to meet the requirements of D2.5.

4.1 *the Wiki Loves Public Art (WLPA) Contest*

A photo contest is a great way to reach volunteer photographers and the active community on Wikimedia Commons, involve them and make them aware of the ongoing cooperation and Europeana’s interest in the work done by the Wikimedia community. As part of this local photo events were organized and many collaborations were initiated with national heritage institutions.



Figure 17. The official logo for the contest. Wikilovespublicart 4.svg. Image by: AlphaZeta. License: CC-BY-SA-3.0.

Art plays a central role in all societies and cultures and is an integrated part of what makes us human and to better understand art is to better understand ourselves. As art to a large extent is something you experience visually, photos make the encyclopedic articles on Wikipedia much more valuable. When on Wikipedia everybody can experience the local artworks online for free. This is also well inline with Europeana’s strategy to: “Cultivate new ways for users to participate in their cultural heritage”. Working together on such a high profile event is also a great way to strengthen the bonds between the Wikimedia movement and Europeana.

It is important to note that the public art collection in many countries are very poorly documented and often not digitized, despite the fact that many artworks each year are moved, vandalized, destroyed or stolen. Hence, there is a need to document and share the artworks for a wider audience and for the future. There is a deadline!

As quality cameras become more and more commonplace the public can step in and help to digitize the public art collections and enhance the knowledge. The Wikimedia

movement has experience in organizing contests such as this and has a global network in place to reach out to people.

The idea, based on the experience of WLM, is that the national coordinators will take charge in the different countries and develop the local rules and infrastructure, with help and support from the international coordinator. In that sense the structure of the contest will be very federated. Exactly what is included in the contest will differ between the countries. E.g. some countries will have a large amount of objects that they will include and others will have rather limited lists, perhaps only of a specific type of artwork, or in a certain geographical area.

The stated goal in the project plan was to initially focus on five European countries under the lead of Wikimedia Sverige. The first step was to investigate the possibility of organizing the contest in France, Germany, the Netherlands, Poland, UK and Sweden and coordinate the work with the Wikimedia Chapters.

In the beginning of the project all of the Chapters were contacted to make them aware of the project and the idea of organizing another “Wiki Loves” contest. Information about the contest was also sent out on a lot of different mailing lists. Finally Wikimedia Sverige distributed information material about the project in general and WLPA in particular during Wikimania to everybody interested. There was also an increasingly active involvement from national coordinators (see below), on outreach towards the Wiki(p|m)edia community by writing about this on relevant Wiki pages and user discussion pages.

This way of spreading information however meant that a lot of people also outside the six focus countries received information about the contest and a few quickly wrote back and asked about more information. As the main work will have to be done by volunteers in the different countries we believe that we should not only accept but embrace the fact that there will be other countries that will join the contest already in the beginning. Our belief is that saying no to volunteers, when they contact us and show interest for participating, would be very bad for the project. This could turn them into vocal critics of the project if we are unlucky. From the start we were in fact very much hoping that this would turn into a pan-European, or even a global contest already from the start and for these reasons we have been very positive towards everybody’s involvement and participation!

The replies and response were positive to the idea, but a significant amount of the volunteers stated that they were worried about the legal unclarities with Freedom of Panorama etc. These unclarities were, coupled with a lack of official data and sometimes just a full volunteer schedule, what prevented many countries from participating.

As part of the project a Communication plan was finalized in September 2012 on how we should reach out to different groups that are interesting for our project, in order to make it easier for volunteers to help out with the communication of the project.

We decided to organize the contest in May 2013. The benefits with May were that it is not too close to Wiki Loves Monuments that took place in September 2013, the weather should still be decent outside (we wanted the pictures to look as nice as

possible!), and the time until May would hopefully give us enough time to organize everything.

The problem with the timing is that a lot of students (who make up a large part of the organizers of Wiki Loves Monuments) have a very busy month in May. We did also consider organizing WLPA in either April or June. However, April has the problem that the weather is bad in large parts of Europe and that we would have had one month less left to organize everything. In addition at least in Sweden (and most likely the other countries as well) June would not work very well since a lot of people take their summer vacation already by then and all the GLAMs that we might cooperate with would most likely be running at half speed that month (at least for the second half of June). Also as mentioned earlier we believe that we should not put WLPA too close to Wiki Loves Monuments as we think that some of the organizers will work with both.

Another thing that we had to find a way to organize is that when receiving data about public artworks, we had the problem of the extremely large lists and how to divide these lists into reasonable, yet logical sizes. A list should preferably only have a couple of hundred items on it (a page on Wikipedia cannot be larger than 2MB). But as there might be several thousands of public artworks in a single city, this create problems as the areas have to be very, very small and this makes it hard to navigate between them. As most countries seem to lack any national registry we picked a few pilot cities in each country to start with.

To gain complete coverage without a single national database is not doable, and we organized a pilot version in most of the participating countries with a smaller set of data (for example in one or a few smaller geographical areas). New sets of data can then be added if the contest is organised again in 2014.



Figure 18. The winning image from the photo contest in 2013. Ricardo Bofill (Ricard Bofill Levi), Les quatre barres de la senyera catalana 8 DSC09517.jpg. Image by: Coldcreation. License: CC-BY-SA-3.0-ES.

4.1.1 Impact

All in all more than 9,250 images were uploaded as part of the contest by 225 uploaders, of which 57 percent were first time contributors. At least 25 more participated in our events in Sweden but did not upload images in time during the contest month. The reason for this is unknown.

The articles with photos from the contest have been shown a total of 1,353,909 times between May-October 2013, an average of 225651.5 times/month. Nearly half of them in May alone, when an image from the contest was highlighted on Catalan Wikipedia's main page.

A significant amount of blog posts and media mentions were produced before, during and after the contest. This was by far the event that had most pieces written about it.

A number of presentations were given at events within the Wikimedia sphere about the successful outcome of the contest and what we could learn from it.

4.1.2 participating Countries

In the end, the countries that had suitable legislation and volunteers with an interest and/or sufficient amount of time to organize the contest turned out to be others than the ones we originally aimed for. Only Sweden was amongst the originally contacted countries, but five countries were still reached. This change however had the great benefit that even more Wikimedia Chapters, from more countries, ended up working with us as part of the project and learnt about Europeana's interest and will to work with us. In the end Sweden, Spain, Austria, Finland and Israel joined the contest in 2013.

4.1.2.1 Sweden

Swedish legislation turned out to be hard to interpret and in the second half of 2013 Wikimedia Sverige therefore commissioned a legal expert to look into this matter and give us some guidance for what we could do with the contest in 2014. In 2013, this uncertainty together with the fact that there were no national database of public artworks existing, the Swedish team decided to focus on artworks available in Swedish (art) museums.

In Sweden *nine* museums took part in the contest and we organized five meetups/photo safaris where a lot of first time contributors showed up. Many of them did not upload their images in time for the contest but still appreciated the opportunity to come and talk to us about Wikimedia's different projects and learn about the possibilities.

We decided that for the future we wanted to have the artworks outdoors included as well and decided to create an Open Database of Public Art in Sweden. A spin-off project from the Europeana Awareness project. To build the database we applied and received funding from Vinnova, Sweden's Innovation Agency, which mean that we could create a much bigger and more valuable database than would otherwise have been possible.

The team contacted the umbrella association for all municipalities in order to get them to release their databases under a free license. They were positive to the cooperation and helped us reach the municipalities and regions. We also initiated cooperations with other organizations in Sweden that have databases about artworks, such as Statens Konstråd (The National Public Art Council Sweden) and around 50 municipalities. Currently we have 25 datasets in the database.

However the need for, and usefulness of, such a database goes beyond the WLPA contest. For example, tourists or schools could use an open database to identify local art or art elsewhere in Sweden by a local artist. Researcher could use it to look at trends in public art. Reporters could use it as an investigative tool when looking at local government spending. Adjoining municipalities could pool their resources when negotiating services such as restoration and maintenance of artworks.

4.1.2.2 Spain

Amical Wikimedia joined the contest and organized WLPA in Barcelona. They had a close cooperation with the city, that amongst other things highlighted the contest on their website. At the end of the contest 6,080 images had been submitted by 58 photographers, an astonishing 77.33 percent of the many artworks in Barcelona were

photographed, many of them with multiple images (close ups, different angles etc.).

4.1.2.3 Austria

Wikimedia Austria joined early as the team quickly came to the conclusion that Austria's Freedom of Panorama rules were suitable for the contest (i.e. it is possible to take picture of artworks that are in the public space). The team quickly identified suitable lists of artworks and set up a team working with organizing the event, a website and other necessary parts. Their team also developed a nice statistical tool for the contest.

The contest in Austria took place in the cities of Vienna and Linz and with the 2410 images that were uploaded, by 108 photographers, as much as 84.35 percent(!) of all artworks in the two cities were photographed.

As they had the largest group of participants we asked them to outline the reason for their great success. The team stated that the main reason was their active work with communication. They:

- had a sitenotice (that got people to visit their local website);
- sent out press release (paid and free) with good response from the media;
- created a flyer (starting with the award presentation ceremony of Wiki Loves Monuments last year, and updated and adopted for external local events like 'Linuxtage' and internal community meetings);
- participated at social media (facebook, twitter, member mailing list, website of the chapter, member wiki);
- set up stable website with all necessary information;
- created maps on the local website for WLPA;
- answered quickly and friendly to emails from potential participants;
- had an active community (watching the lists on wikipedia and the contributions on commons);
- also supported photographers (it was possible to borrow equipment and be reimbursed for traveling costs).

4.1.2.4 Finland

Wikimedia Suomi's board decided in late February that they would join the contest in 2013 with old public domain artworks outdoors, because of strict Freedom of Panorama rules in Finland. The team made an incredible job with identifying all the artworks created by artists that had been dead for 70 years. In ten cities 76 artworks were identified and 76.32 percent of them were photographed by 15 contestants at the end of the contest.

4.1.2.5 Israel

In Israel the contest was lead by a the Israel Museum in Jerusalem that had a database of public works of art. With the international teams help they used it as a base for their lists and could successfully take part in the contest, despite the short time they had at their disposal. They also organized a guided tour at an sculpture park and at the end they had 17 photographers submitting 315 photos to the contest, covering a full 36.78 percent of all listed public works of art. The Israeli website (with the instructions how to participate) was compromised as some hackers attacked it and the site had to be blocked for a day.

4.1.3 WLPA In 2014

Since December volunteers from the following countries have stated an interest in working with the organization of Wiki Loves Public Art in 2014:

- Sweden;
- Austria;
- Switzerland;
- Hungary;
- Israel;
- Cameroon;
- India;
- Venezuela; and
- possibly South Africa.

The work to organize the contest again in May 2014 has already started and a team is forming around the tasks and a portal for the international contest for 2014 is currently being drafted on Wikimedia Commons to facilitate the work.

The Open Knowledge Foundation (OKF) has expressed interest in working together with us in organizing both events and WLPA. As part of their work is focused towards making institutions release their data under free licenses and as OKF has staff in U.K., the Netherlands, Germany and soon also in Finland, it might be possible to refer some of the questions in those countries to them and hence relieve the volunteers of some of the workload (e.g. if the institutions are asking questions about what they can do and how they should do it). We will continue the discussion with the Open Knowledge Foundation and send them more concrete suggestion on how they could help out later on when we know more about the involvement of our volunteers.

4.1.4 Lessons learned when organizing Wiki Loves Public Art (WLPA)

A lot of things have been possible to reuse thanks to great documentation about WLM. Compared to the photo contest Wiki Loves Monuments¹ much more resources were needed to gather datasets for WLPA. The datasets are, among other things, needed in order for us to make it easy for the participants to find and identify objects to photograph and to get an overview of what we have and what we are lacking:

- There are rarely national databases, instead datasets exists on regional or municipal level;
- Lists are often not structured properly, or structured very differently. A lot of manual work is needed to get them in good shape;
- However, arguably this work itself has a value as the contacts with administrative entities make them start thinking about open data and the Wikimedia projects.

Judicial uncertainties when it comes to artworks which was a bit intimidating for some of the volunteers/Chapters.

- There is an ongoing discussion on Wikimedia Commons, regarding whether European law needs to be taken into consideration or not as Wikimedia Commons is located on U.S. servers. From these discussions and email correspondence with Wikimedia Foundation legal team we have drawn the

conclusions that the images will not be deleted before a formal DMCA takedown request have been submitted (in accordance with U.S. law), i.e. we don't intend to self-censor ourselves unnecessarily.

- There is a lack of case law regarding Freedom of Panorama in many countries, or at least limitations or possible limitations of what can be photographed. There are many grey areas.
- This is closely connected to what seem to be outdated laws in many countries, where it is okay to take photographs and put them in books that you sell, but not ok to put the same images online. Again, grey areas without case law.
- In countries without Freedom of Panorama we have to figure out which artists are alive and which have been dead for 70 years or more. This is non-trivial.

Solutions:

We expanded the contest to also include artworks in museums to make it possible for more countries to join. Some countries focus on only old (Public Domain) artworks outdoors. It is therefore important that we are clear about what can be photographed when inviting participants. This approach might however make the focus of the contest less clear.

The contest could be a way to point out and make people aware of weird, counterintuitive or outdated laws. For example in Finland they have created lists of the artworks outdoors that are Public Domain and will invite people to take photos of those. This is a way for them to get attention to the lack of Freedom of Panorama in Finland (as applied to artworks). A great example to get the media's attention. This is however a long term work.

Wiki Loves Public Art took place in five countries with varied success. Large cities in Austria and Spain with a lot of artworks that had complete lists nearly got all of the works photographed! While Finland struggled (with many lists created, but very few works of art to photograph in each city) as did Israel, with national lists, but a low participation. In Sweden a lot of new cooperations with art museums were initiated as no lists of outdoor artworks existed. The Swedish contest open doors for cooperations, but limited the amount of people who could take part.

Chapters from a lot of countries globally have shown interest and a very positive attitude towards the contest and the Wikimedia-Europeana cooperation.

A very large amount of work had to be done to get things off the ground this first time. However a large amount of the material can be reused for future photo contests, making it easier to organize again. We consider WLPA 2013 to be very successful but at the same time this year should still be seen as a pilot and more participants and countries are likely to join next year. To not organize the contest again would therefore be a waste of resources considering that much of the necessary infrastructure is now in place and there are already five national teams that know what to do, and hence can help new countries to join the contest. **Hence our strong recommendation is a continued support for the Wiki Loves Public Art photo contest.**

There are a number of benefits to continuing with this event:

- **The Wikimedia volunteers have already shown a great interest** and put a lot of hard work into organizing the contest. A number of volunteers have contacted Wikimedia Sverige throughout the year to discuss the possibilities of organizing this in their own countries;
- **A proven concept with a lot of interest from volunteer photographers**, as hundreds of people uploaded images;
- **A great value for Wikipedia**, as an image of a piece of art really says more than a thousand words;
- **A great way to increase cooperation between Wikimedia Chapters all over Europe and the globe**, as the contest is international in scope;
- **A good way to reach out to GLAMs and new contributors**, as the concept is straightforward and we now have a good deal of the infrastructure in place;
- **A real need to digitize**, as the artworks are not well protected in many countries and are subsequently moved, lost, vandalized or stolen. There is a deadline!;
- **A lot of attention from media and blogs**. Now when the concept is established we expect that this attention will increase further;
- **The project increases the understanding amongst public servants of the need to keep their data in order and of the interest from the public in data created by local authorities**. This type of data is a concrete and apolitical thing to ask for and will get them thinking about the importance of open data. I.e. the project has positive “side effects” that makes it bigger than just getting images;
- **The contest can be self-subsistent**, when more countries join as more chapters and volunteers will chip in resources, time and good ideas. Not surprisingly, support for a second year is greatly needed.

The downsides are:

1. **Hard to get lists**, as the official data often has low quality, varying structure and the authorities often don't know how to hand it over to us. This can cause stress amongst the volunteers but the teams which were involved during 2013 have a lot of experiences to share;
2. **A lot of preparations**, every time a new country joins a lot of additional efforts are needed from the international team. Even if there is sufficient documentation, a structured FAQ and an institutional memory (amongst the volunteer community) there are always unique issues which appear for each new country.
3. **There is another contest being organized internationally next year called Wiki Loves Earth**, which is competing with us for the interest of the volunteers. However, a number of chapters have stated that they will prioritize the work on Wiki Loves Public Art;
4. **Limiting Freedom of Panorama laws in countries** which stopped some countries from participating.

Suggestions for the future to make this as good as possible:

- **An international coordinator and tech coordinator are needed**, and Wikimedia Sverige has experience and interest in holding this role again in the future. Around three (3) months of work is expected to be needed for these tasks. Without a coordinator the international contest will not work and many countries will have a hard time being able to join without

support. Wikimedia Sverige's volunteer board has already agreed on funding towards part of the cost;

- **Awareness about the contest is needed from the general public**, and Europeana's communication team is perfectly placed to help with that.

4.2 Europeana and Wikimedia - Plans for 2014

The plans are described extensively in MS10 "MS10: Roadmap for collaboration with Wikimedia Sverige".

Notably, a Europeana Network Taskforce (to be proposed early 2014) will investigate the current relationships of Europeana and Europeana-related projects within the Wikimedia ecosystem. The task force will start with gathering a collection of tasks that involve a relation with Wikimedia from the respective project DoWs, including an inventory of points of contact. Resulting from this, different types of relationships with Wikimedia will be described, including best-practices and lessons learned.

The final deliverable of the Taskforce will provide recommendations on how the Europeana Network can effectively make use of existing and future Wikimedia relationships.