



Guidelines to support the curators in their selection of items for Europeana Collections 1914-1918

1. Masterpieces as priority

Each document of extraordinary importance due to its **historical** or **cultural** relevance, its **rareness** or even **uniqueness** will be considered as masterpiece.

As historical sources the project perceives:

- All kind of documents (printed, manuscripts, images) **connected to**

WW1 and published before, during and after the wartime;

- **Special focus** on all kind of documents **created during the wartime** (soldiers' diaries, trenches journals, posters, maps, photographs, postcards, manuscripts, letters, official documents, propaganda...);
- **Originals** will be preferred to copies. For example, if an original photograph taken during the wartime will be accepted, reproduction of photographs published in the 1950's in an exhibition catalogue or book about WW1 cannot be accepted in this project.

As cultural sources the project perceives:

- Cultural production during the wartime, focusing especially on documents describing daily life ;
- Artistic production during the wartime (e.g. paintings, music sheets, drawings, caricatures...);
- Spiritual life during the wartime;
- Linguistic diversity of the areas concerned by the war including less-spoken languages or dialects. (e.g. books and brochures from

the department of planned languages at ONB).

Rareness: to classify a document to be rare, the curators can take into account:

- Documents which are not unique but with only a very few copies in the world;
- Well disseminated documents (e.g. printed books) with relevant annotations and/or interesting signatures regarding the wartime;
- Documents with restricted access to a few people (specialists) because of their fragility;
- Documents in auto-destruction because of the quality of the paper (e.g. newspapers, leaflets...);

Uniqueness: to classify a document to be unique, the following aspects can be taken into account:

- Non-printed documents (manuscript material, letters, personal notebooks);
- All kind of documents with manuscript annotations and/or signatures;

2. The principle of provenance

- Priority to the material that **originated in the provider's historic territory**;
- Acceptance of documents which were **originated or published in a foreign country** in case bilateral contacts between providers and foreign libraries had been taken to avoid duplicates.

3. The question of copyright

- Priority to documents in the public domain;
- Acceptance of in-copyrighted documents in case the provider can identify the right holders and acquire the necessary permissions.
- Orphan works: The partners will try to include orphan works according to the applicable national protocol. In exceptional cases it can be tried to obtain permissions from the right holders.

4. A balanced selection

- Trying to reflect the variety of sources hosted by the specific library, e.g. taking into account the different countries involved in the war, colonies and neutral countries included;
- Covering the different geographic areas involved in the conflict;
- Showing the variety of languages spoken in the involved areas;
- Showing the religious diversity in Europe during the wartime.
- Research of a global relevance. The selection has to document not only the Western front but also the Eastern, Middle Eastern and African theatres of war, as well as the involvement of overseas countries such as Australia, Canada, India, New Zealand, South Africa and the USA.

5. Time period limitations

The project focuses on a limited period in history: the wartime of the First World War.

- Priority to documents created during the wartime, its direct prehistory or its direct aftermath from 1914 till 1919 (e.g. like the Treaty of Versailles and the creation of the “Nation’s Society”, but not the November Revolution);
- Needs of contextualisation will extend the accepted dates to immediate prior and post history of the war;
- Due to the difficulties to fix some coherent strict deadlines before or after the conflict, the selection stays open to a larger period than the wartime, from the beginning of the 20th century to the middle of the 1920’s. Documents beyond the delimited period can be suggested to the consortium and their acceptance will be discussed and decided on the consortium level. The curators are kindly asked to submit their proposals to the responsible person of the project inside their library.