

DELIVERABLE

Project Acronym: Europeana Collections 1914-1918

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Project Title: Europeana Collections 1914-1918: Remembering the First World War – a digital collection of outstanding sources from European national libraries

D4.12 Launch / Exhibition report Berlin

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1. Executive Summary

At the end of Europeana Collections 1914-18, four of the contributing libraries mounted exhibitions/launch events in their institutions.

The following chapters detail the activities in Berlin, where the central and final launch event not only of the Europeana Collections 1914-1918 project, but of all World War I related projects within Europeana took place on January 30/31, 2014. A conference, several film screenings, collection days for the public, the launch of several websites developed in the project and an exhibition were also part of the big event.

2. Dissemination Event in Berlin

Unlocking Sources – The First World War online & Europeana

Title of the final event:

Unlocking Sources – The First World War online & Europeana

Unlocking Sources – Der Erste Weltkrieg in digitalen Quellen
Konferenz – Ausstellung – Filme – Aktionstage

Overview:

January 29, 2014:

- Final press conference (see MS34 Final Press Conference and MS33 Media Report – Year Three)
- Launch of the joint thematic portal for the First World War: www.europeana1914-1918.eu
- Evening reception in the presence of the German Federal Commissioner for Culture and Media, Monika Grütters

January 30/31, 2014:

- 2-day international Conference with almost 300 attendants and 35 speakers
- Film Screening of original film clips produced between 1914 and 1918 at Zeughaus Kino (Deutsches Historisches Museum), organised by the EFG1914 project
- 2-day Collection Days for the public to digitise their family memorabilia

January 29 – February 8, 2014:

- Exhibition on the "Making Of" of Europeana Collections 1914-1918
- Film about WWI writer Walter Flex and the digitization process of his literary remains within the EC1418 project

2.1 General aims for the Unlocking Sources events

The following aims can be regarded as prior:

- The different WWI related Europeana projects aimed to present their common thematic portal "Europeana 1914-1918" to the public.

- The partners tried to gain as much public interest as possible right in the beginning of the commemoration year 2014, when the interest of the media was expected to be still very high.
- The evening reception tried to bring representatives of the government together with cultural heritage institutions that digitize their material, as well as with Internet enthusiasts and with researchers and intermediators of history.
- The international conference representatives of the cultural heritage institutions and representatives from research and teaching discussed the possibilities and limits of digital access of WWI material.
- The exhibition and the film about Walter Flex and the insight look into the digitization workshop aimed to make a broader public familiar with the way and the efforts remembrance institutions undertake to make the cultural heritage easily accessible to everyone on the Internet. Furthermore, the exhibition wanted to give an insight into the fascinating material that had been digitized during the project. A part of the exhibition was especially dedicated to pupils in order to make them familiar with the daily life at war time and the history of the First World War.
- The film screenings aimed to point out the rarity of the often hidden treasures of original film material now freely available on Europeana. This material is of special importance since only around 20% of the complete silent film production survived in the film heritage institutions. Therefore, the project EFG1914 set out to digitize a crucial part and a critical mass of these remaining moving image records, mostly undiscovered by the public.
- The crowd sourcing or user generated content project is collecting memorabilia and stories from the period of the Great War (1914-1918). The collections days aimed to ask people to bring family letters, photographs and keepsakes from the War to be digitised.

2.2 Target Groups

The targeted groups were:

- Researchers
- Historians
- Family and Local historians
- Teachers
- Highschool teachers
- Other history intermediators (tour guides etc.)
- Media representatives
- Librarians
- Museums
- Archives
- Broader public interested in World War I
- Collectors of memorabilia of WWI
- Internet and Open access enthusiasts

- Wikipedians
- Film enthusiasts
- Local visitors interested in the thematic year 2014
- Other Europeana supporters
- People working in the administration of Europeana and other internet services
- Library users
- People working in the government
- People working in international organizations in Berlin

They were aimed to attend the event because the consortium intended

- to spread the news of the new thematic portal with more than 400,000 items from WWI
- to spread the news of the newly discovered film material from WWI
- to encourage the broad public to get their family memorabilia scanned and to occupy themselves with their family history as a part of the national and international history
- to help the intermediators to find new and interesting sources for the work to teach the story of the First World war
- to get in contact with other national and international cultural institutions such as libraries, archives, museums and to interchange experience, support each other, link the new thematic portal to further websites, try to fix new co-operations, make net-working
- to extend the contact with internet services and talk about future co-operations
- to give an account of how usefully public money was spended
- to initiate internet users to use the sources and to spread the news via their communication channels
- to encourage historians to interpret the sources and use them for their academic research
- to teach the broader public and governmental collaborators how much effort is being undertaken to make cultural heritage freely accessible on the internet
- to introduce pupils and other exhibition visitors to the highly fascinating content of the digitized material and to stimulate them to occupy themselves with the history of their own country and the other European countries

2.3 Venue & Date

The event took place from January 29th to January, 31st 2014 in the Staatsbibliothek zu Berlin, Potsdamer Str. 33, 10785 Berlin

The exhibition lasted until February 8, 2014.

3 Launch and evening reception 29.01.2014

3.1 Programme

Final press conference:

Staatsbibliothek zu Berlin, Exhibition hall, January 29. 2014, 11 a.m. – 01 p.m.

Speakers:

1. Hermann Parzinger, President of the Stiftung Preussischer Kulturbesitz (Prussian Cultural Heritage Foundation)
2. Günter Winands, Deputy Federal Government Commissioner for Culture and Media
3. Barbara Schneider-Kempf, Director General, Staatsbibliothek zu Berlin
4. Jill Cousins, Executive Director, Europeana Foundation
5. Claudia Dillmann, Director, Deutsches Filminstitut
6. Thorsten Siegmann, Europeana Collections 1914-1918 (introduction of the portal www.europeana1914-1918.eu)

Evening reception:

Staatsbibliothek zu Berlin, Otto-Braun-Saal / Foyer / Exhibition hall, January 29. 2014, 6.30 p.m. – 8.30 p.m.

Speakers:

1. Barbara Schneider-Kempf, Director General, Staatsbibliothek zu Berlin
2. Jill Cousins, Executive Director, Europeana Foundation
3. Claudia Dillmann, Director, Deutsches Filminstitut
4. Ad Pollé, Europeana Foundation

Film screening of historic film clips from WWI, accompanied by a silent film pianist.

Reception

3.2 Report on the actual event & evaluation

The consortium agreed upon a huge press event in the beginning of the commemorative year and launched several press releases in different countries.

The final press event took place on **January 29, 2014** in the Staatsbibliothek zu Berlin. It had a very good attendance by local, national and international representatives of the press and other media, among them journalists from Spain, Hungary, Slovak Republic and even Mexico. All in all there were about 60-70 journalists attending or addressing themselves before or after the press conference.

The event started at 11 a.m. with the opportunity of a preview of the exhibition "Unlocking Sources 1914-1918: The Making Of!", which also offered an inspiring frame for the press conference, as it took place in the exhibition hall.

The speakers were:

1. Hermann Parzinger, President of the Stiftung Preussischer Kulturbesitz (Prussian Cultural Heritage Foundation)
2. Günter Winands, Deputy Federal Government Commissioner for Culture and Media
3. Barbara Schneider-Kempf, Director General, Staatsbibliothek zu Berlin
4. Jill Cousins, Executive Director, Europeana Foundation
5. Claudia Dillmann, Director, Deutsches Filminstitut
6. Thorsten Siegmann, Europeana Collections 1914-1918 (introduction of the portal www.europeana1914-1918.eu)

The interest of the representatives of the international press in the subject First World War was overwhelming at the beginning of the commemorative year. In Germany - besides the local press - all the important big newspapers reported on the start of the Website www.europeana1914-1918.eu, and the local as well as the most important TV newscast (Tagesschau / Tagesthemen) broadcasted major contributions on the event and the launch of the website.

The international press, radio, TV, Twitter, blogs and social media reacted as well to a huge amount. The list of all known media reports is documented in MS media report 33 (Year III).

The evening reception

The evening reception took place on January 29, 2014, 6:30 to 8:30 pm. It was designed to be a high-level reception in presence of Monika Grütters, Federal Government Commissioner for Culture and Media, who had been unexpectedly unavailable in the morning due to Government meetings, but who was excited to join the event in the evening. She took advantage of the opportunity to speak to the audience after a welcome speech by Barbara Schneider-Kempf, Director General of the Staatsbibliothek. In addition, Jill Cousins and Ad Pollé (Europeana) introduced the portal.

The audience consisted of people working in the government and cultural institutions as well as partners from other cultural heritage organisations. Furthermore, a part of the attendants of the conference that started the next morning were present, e.g. researchers, high school and school teachers, media representatives, and historians from all over Europe and even from outside Europe.

The reception was given by the Europeana Foundation and organised in cooperation with the Staatsbibliothek zu Berlin. About 200 invited guests attended the evening. One of the highlights was a screening of original film from the time of the First World War, digitized in the EFG1914 project and available on Europeana1914-1918.eu as well. The director of the German Film Institute, Claudia Dillmann, introduced the screening. The silent pictures were accompanied by a film pianist.

3.3 Pictures, photographs



Final press conference with an enormous interest of international media representatives including all the big German newspapers, the most important German TV broadcast, international radio and TV transmissions and newspapers articles as well as a lot of social media reaction.



Huge press interest, including TV, the feminist Alice Schwarzer and Andreas Kilb (FAZ)



The speakers of the press conference: Hermann Parzinger (Prussian Cultural Heritage Foundation), Jill Cousins (Europeana Foundation), Günter Winands (Deputy German Federal Commissioner for Culture and Media), Claudia Dillmann (German Film Institute) and Barbara Schneider-Kempf (Staatsbibliothek zu Berlin)



Jill Cousins (Europeana) and Hermann Parzinger (Kulturbesitz (Prussian Cultural Heritage Foundation)) being interviewed



Barbara Schneider-Kempf (Staatsbibliothek zu Berlin) being interviewed as well



Monika Grütters, the German Federal Commissioner for Culture and Media, during the evening reception



Film screening accompanied by a silent film pianist.



The high-level evening reception with more than 200 attendants

4 Conference 30./31.01.2014

At the “Unlocking Sources – The First World War online & Europeana” conference representatives from research and teaching, mediation of history and education discussed the possibilities and limits of digital access to material about the First World War and review – from different perspectives – the contributions which have been made in the past years.

The conference focused on the use of digital sources: How do digitized holdings fit into research and teaching and the transfer of knowledge in the classroom? What can different online activities contribute to the „Digital Humanities“? Which ideas can be developed regarding the mediation of history in museums and which media can be developed for this purpose? What are the strengths and weaknesses of the existing and the newly created online offerings?


Scientists, teachers, representatives of archives, libraries and museums reflected on questions of mediating history online and presented their research projects, course offerings / materials or digital sources in 20-minute talks (English, German).





There was a critical discussion and reflection at the panels and innovative projects approaching the theme „First World War“ via digital media, which introduced themselves to a broad public.




4.1 Programme









Four sections and panels focused on the following topics:






- I. **Memory Cultures and the First World War**
- II. **Digital sources in historical research**
- III. **Digital sources – Special collections**
- IV. **Fostering the use of digital sources – didactic and technical approaches**

Thursday, 30. January 2014	
Entrance hall	
9:00	Registration
Otto-Braun-Saal	
9:30-9:45	Welcome Barbara Schneider-Kempf Staatsbibliothek zu Berlin
9:45-10:00	Welcome Jill Cousins Europeana
10:00-10:45	Project coordinators Online resources for the centenary – New ways to discover the First World War on Europeana (Abstract) Europeana 1914-1918 – Ad Pollé European Film Gateway – EFG1914 – Julia Welter Europeana Collections 1914-1918 – Thorsten Siegmann  Presentation www.europeana1914-1918.eu
Foyer	

10:45-11:15	Coffee break
Otto-Braun-Saal	
Panel I: Memory Cultures and the First World War Chair: Markus Pöhlmann (German/English)	
11:15-11:45	Steven Stegers: Stimulating the use of digital heritage in history education (Abstract)  Presentation
11:45-12:15	Kate Lindsay: Embedding Community Collections within the Community (Abstract)  Presentation
12:15-12:45	Susanne Popp/Miriam Hannig: Der "Ausbruch" des Ersten Weltkriegs in internationalen Geschichtsmagazinen: Ausgangspunkt für digitale Lernmaterialien mit interkulturellem und medienkritischem Schwerpunkt (Abstract)
12:45-13:15	Martin Bayer: It's not just a Game! The First World War and Computer Games (Abstract)  Presentation &  Text
Foyer	
13:15-14:15	Lunch break

Otto-Braun-Saal	
Panel II: Digital sources in historical research Chair: Thomas Meyer/Frank Reichherzer (German/English)	
14:15-14:45	Students' lecture (Humboldt University): Der Erste Weltkrieg – Orte des Übergangs (Abstract)  Presentation
14:45-15:15	Jörg Lehmann: Digital sources in historical research – The users' perspective (Abstract)  Presentation
15:15-15:45	Gregor Horstkemper: Von Daten und Diensten: Angebotsformen bibliothekarischer Informationen und Services zum Ersten Weltkrieg (Abstract)
Foyer	
15:45-16:15	Coffee break
Otto-Braun-Saal	
16:15-16:45	Hans Bauer: Türen im Kaninchenbau – Wohin führt welches Portal? Internetthemenportale zum Ersten Weltkrieg unter besonderer Berücksichtigung der Angebote zu Ost- und Südosteuropa (Abstract)  Presentation
16:45-17:15	Dominik Bohmann: Die französische Kriegsgefangenenzeitschrift Le Pour et le Contre (1916/1917) – Von der Beinahe-Zerstörung über die Digitalisierung zu einem neuen Kapitel der Regensburger Stadtgeschichte (Abstract)
Zeughauskino (Unter den Linden 2 – Berlin – LINK)	
19:00	Film screening (for registered participants only)

Friday, 31. January 2014			
Otto-Braun-Saal			
9:30-10:15	Keynote Sönke Neitzel: Forschung, Öffentlichkeit und Erster Weltkrieg (Abstract)		
10:15-10:30	Launch eLearning Website "World War One"		
Foyer			
10:30-11:00	Coffee break		
Otto Braun-Saal		Simón-Bolívar-Saal	
Panel III: Digital sources – Special collections Chair: Jochen Haug (German/English)		Panel IV: Fostering the use of digital sources – didactic and technical approaches Chair: Thomas Sandkühler (English)	
11:00-11:30	Linda Levi: Records of the New York Office of the American Jewish Joint Distribution Committee 1914 – 1918 (Abstract)  Presentation	11:00-11:30	Abi Barber: Europeana Collections 1914-1918 – The Learning Microsite (Abstract)  Presentation
11:30-12:00	Ognjen Kovačević: Digital sources of the National Library of Serbia in teaching (Abstract)  Text	11:30-11:50	Daniel Bernsen: Digital sources in teaching of history and didactics (Abstract)  Presentation Blogpost about the presentation
12:00-12:30	Emanuele Martinez: The experience of the Great War between the digital sources and family memories (Abstract)  Presentation &  Text	11:50-12:10	Chryssoula Karamatsiou: The Allies of Greece during the First World War and the case of "L'Armée d' Orient" : creating History from digitised sources (Abstract)
12:30-13:00	Laurence Boudart: Zeugnisse, Erinnerung und Kriegsliteratur im französischsprachigen Belgien (Abstract)  Presentation and  Text	12:10-12:30	Manlio Piva: Geolocating the First World War: itineraries and trenches on the frontline along the Piave River and Mt. Grappa (Abstract) Video

		12:30-12:50	Daniel Groth: Searching for Traces of 1914 in the Museum (Abstract)
Foyer			
13:00-14:00	Lunch break		
Otto-Braun-Saal		Simón-Bolívar-Saal	
14:00-14:30	Zsuzsanna Brunner: An meine Völker – Die Erster-Weltkrieg-Bestände der Österreichischen Nationalbibliothek auf Europeana (Abstract)  Presentation	14:00-14:20	Pierluigi Sanzovo: LINKED_IN – A digital network which links the stories of 30,000 young Europeans (Abstract)  Presentation &  Text
14:30-15:00	Yohann Le Tallec: The path to the war: French Press, Public opinion and the murder of Franz Ferdinand in Sarajevo (June-July 1914) (Abstract)  Presentation	14:20-14:40	Emanuela Zilio: Immersive Storytelling (Abstract)
15:00-15:30	Hans-Jörg Lieder: Europeana Newspapers Project: Value, Access & Sustainability (Abstract)  Presentation	14:40-15:00	Adrian Stevenson: Wrapping and Unwrapping History – What's gained and what's lost (Abstract)
		15:00-15:30	Open round
Foyer			
15:30-16:00	Coffee break		
Otto-Braun-Saal			
16:00-16:30	Final discussion (Chair: Robert Zepf)		

Detailed programme and many presentations are available at:
<http://www.europeana-collections-1914-1918.eu/unlocking-sources/programme/>

4.2 Report on the actual event & evaluation

During this **two-day international conference** „Unlocking Sources – The First World War online & Europeana“ representatives from research and education and the interested public discussed the mediation of history through the Internet. The discussions focused on the publication of the digitized holdings of Europeana – and how these resources can be used, for example in research or in history lessons at school.

Most of the speakers had a background from didactics: E.g. school teachers introduced their way of teaching history by stimulating the serious use of the Internet and presented projects organized by pupils using online resources and social media to discover and discuss the history of World War One.

The speakers and attendants of the conference came to more than 50 percent from abroad, some even from outside Europe. The interest in the topic and the approach was extraordinarily high, especially among the intermediators peer group.

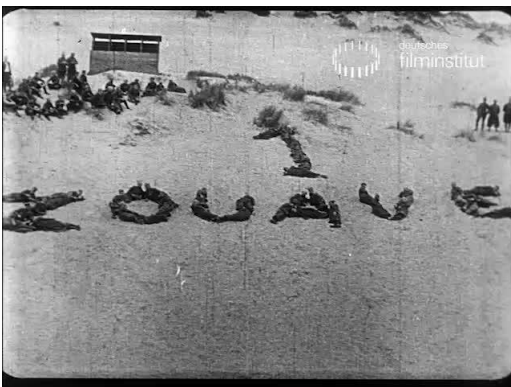
The aim to bring content providers from the cultural institutions and actual users (teachers, historians) together worked in a very satisfying way. In the Staatsbibliothek zu Berlin, even a new small digitization project resulted from the contact with linguistic researches interested in using the OCR full text of the SBB's war collection.

The organizers, the whole Europeana Collections 1914-1918 consortium and the other partners (EFG1914, Europeana 1914-1918) have got an enormous amount of positive feedback from all types of target groups.

Film screening:

On the evening of the first conference day the EFG1914 project partners had organized a 90 minutes film screening in the cinema of the German Historical Museum (Zeughaus Kino, Deutsches Historisches Museum) with 180 attendants. The historic silent films were accompanied in a very impressive way by the silent film pianist Eunice Martins.

Film programme:



Lieb Vaterland, magst ruhig sein
Deutsche Bioscop GmbH

Deutschland, 1914, 05:30
Source: Bundesarchiv

The African Zouaves in the Flanders

Afrikanische Zuaven im belgischen Flandern
Pathé Cinema (Paris), Frankreich, 1915, 05:46
Source: Deutsches Filminstitut

Befana di guerra

Die Befana im Krieg
Caramba (Sapella, Luigi), Italien, 1915, 07:00

Dans les ajoncs du Vardar

In den Schilfen von Vardar
Pathé Frères, Frankreich, 1916, 04:00
Source: EYE Film Institute Netherlands

Der Heimat Schützengraben

Imperator-Film-Co. mbH (Berlin), Deutschland, 1916, 08:00
Source: Deutsche Kinemathek

Azione della Regia Marina nel golfo di Trieste

Manöver der Regina Marina im Golf von Triest

Ministero della Marina, Italien, 1917, 03:11
Source: Fondazione Cineteca Italiana

KINONEDELJA No. 22

KINONEDELJA Wochenschau No. 22
Vertov, Dziga, Russland, 1918, 10:30
Source: Österreichisches Filmmuseum

Razzia an der Grenze

Unbekannt, Ungarn, 1918, 07:00
Source: MANDA

The Woman's Portion

Der Beitrag der Frau
Film Producers' Guild, GB, 1918, 22:47
Source: Imperial War Museum

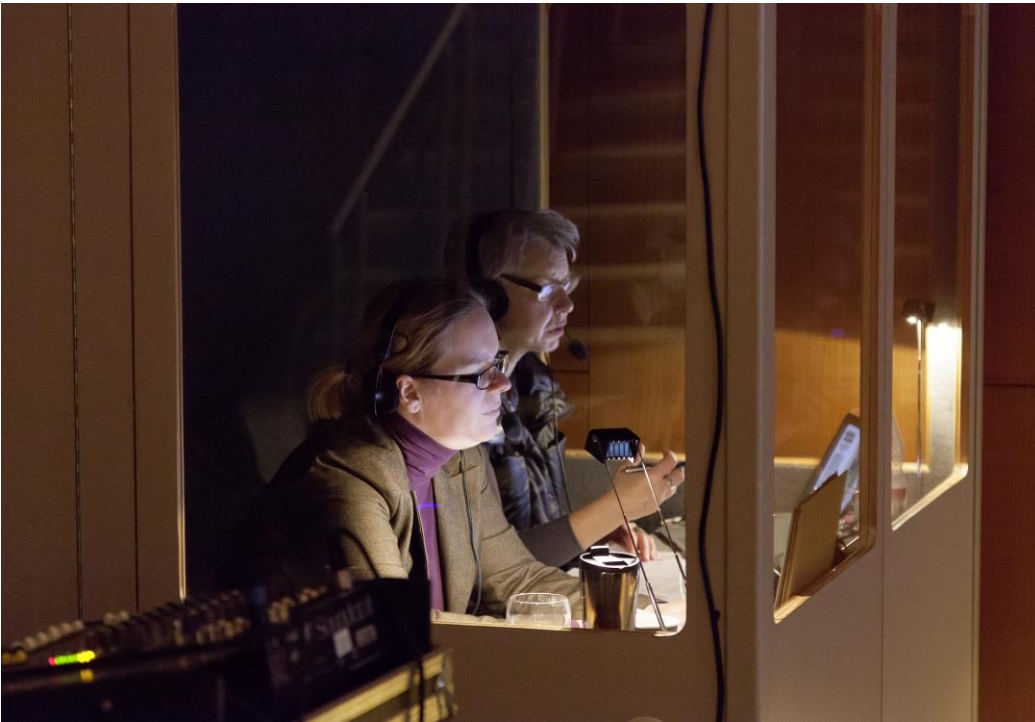
4.3 Pictures, photographs



At the registration desk for the conference, often supported by trainees and volunteers.



Almost 300 attendants of the international conference, later split in two parallel panels.



Due to more than 50 % international attendants of the conference, nearly the whole programme was translated simultaneously.



The keynote speaker, Prof. Sönke Neitzel, Professor of History at the London School of Economics.



The overcrowded venue, the Otto-Braun-Saal of the Staatsbibliothek zu Berlin, normally suitable for 480 attendants.



The audience intervening vividly.



A contribution about World War I in computer games.

5 Exhibition

5.1 Programme

At the same time, from 30 January to 8 February 2014, the **exhibition** „Unlocking Sources: Europeana 1914-1918 – The Making Of“ was shown in the Staatsbibliothek zu Berlin. In the exhibition the Staatsbibliothek presented outstanding holdings from its own collections related to the First World War. The exhibition illustrated with various interactive elements and a film the many ways in which a library collection can be used and combined with other Internet offerings.

Inside the exhibition the visitors were encouraged to try out **the three new online offerings** related to the First World War, which have been created in the framework of the EC1418 project and which were launched during the event.

These are:

- a European website for pupils and learners with 500 digitised objects from the EC1418 project: <http://www.bl.uk/world-war-one> (The so-called Learning Site)

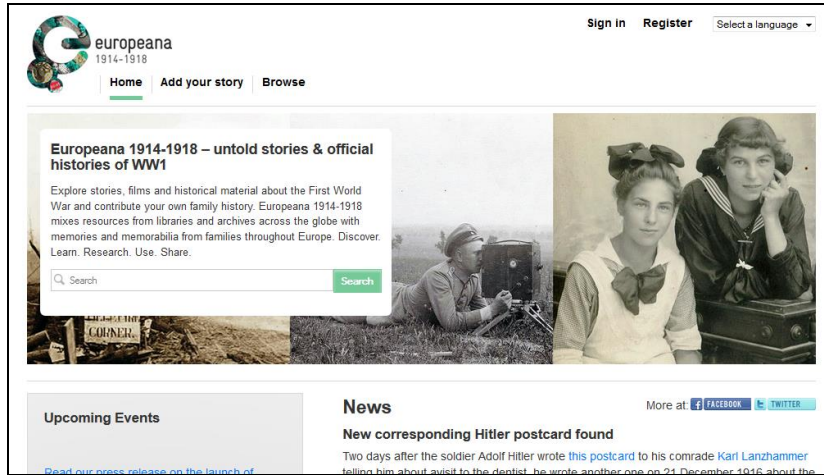


- the EC1418 virtual exhibition with 90 objects: <http://exhibitions.europeana.eu/exhibits/show/14-18-collections-de>



- the joint thematic web portal Europeana 1914-1918 presenting the content coming from EC1418, EFG1914 and E1418: one of the world's largest databases of digital resources related to the First World War with more than 400,000 objects, 600 hours of film and more

than 100,000 private memorabilia:
www.europeana1914-1918.eu



The exhibition focused on items from the SBB's collection, and gave access to the other partners' digital collections by several computers being integrated in the exhibition.

All the objects shown at the the showcases only with one page opened were equipped in the description with a QR code, so that people could regard them online and leaf through the whole digitized book. This was also a good advertising for Europeana.

Schlaflied im Kriege | Lullaby in Wartime

Anders als bei den meisten Stücken der Kriegsliedersammlung der Staatsbibliothek handelt es sich hier nicht um ein aufpeitschendes Kampflied, sondern um ein einfaches, ruhiges Strophenlied für einen kleinen Jungen, dessen Vater an der Front ist. Das Lied steht in der entlegenen Tonart Des-Dur und gibt eine idyllische, ruhige Atmosphäre wieder, die trotz der Einfärbungen nach f-Moll nicht zur dritten und vierten Strophe des Gedichtes passen will:

[...] Krieg und Tod tobt draussen, und Stürme brausen. Doch für dich soll Frieden sein, und nichts Böses dringt herein. Lieber Gott, laß werden Frieden bald auf Erden. Und mein Bübchen werd' ein Mann, der den Feind bezwingen kann. Stille wird's im Stübchen. Schlafe sanft mein Bübchen. Mach die hellen Äuglein zu, schlafe sanft, du Liebbling du.

Dass der Text an ein Gebet erinnert, verwundert nicht, da der Textdichter Karl Röhrig (1866-1927) auch Pfarrer war. Er hat 1915 auch einen Band mit Kriegsgedichten „Kriegsfanfaren“ verfasst. Das Zimmer auf dem Titelblatt wirkt beinahe biedermeierlich. Das große schwarze Fenster, vor dem der Säugling in der Wiege mit dem ernstesten Gesicht eines Erwachsenen ruht, erscheint fast bedrohlich.

Unlike most war songs in the collection of the Staatsbibliothek, this is not a rousing battle song, but a simple, quiet strophic song for a little boy whose father is at the front. The song is written in the remote key of D-flat major and creates an idyllic, calm atmosphere, which in spite of the parts in the key of F minor does not fit in well with the third and fourth verses of the poem:

[...] War and death outside, and storms rage. But for you, there shall be peace, and nothing evil comes inside. My God, let there soon be peace on earth. And you, my little boy, become a man who can defeat the enemy. It will be quiet in your little room. Sleep gently, my little boy. Close your bright eyes, sleep well, my little darling, you.

The lyrics resemble a prayer which is not surprising, because the writer of the song, Karl Röhrig (1866-1927), also was a priest. And in 1915 he wrote a volume of war poems „Kriegsfanfaren (War fanfares)“. The room shown on the title page is very near to the Biedermeier style. There is something almost sinister about the big black window in front of which the baby with the earnest face of an adult lies in the cradle.

Else Röhrig: Schlaflied im Kriege. Worte von Karl Röhrig.
 Berlin : Germania-Verlag, 1916.



An example for a object text including the QR code from the exhibition

The different themes of the exhibition were:

1. *The War Collection “Krieg 1914” of the Royal Library at Berlin, the predecessor of nowadays Staatsbibliothek zu Berlin*

As early as August 1914 the Royal Library in Berlin launched an appeal to send to the library all publications related to the war. The appeal was published in the form of an advertisement in a number of different newspapers and was meant for libraries as well as for the broad public. The response was overwhelming; eventually a staff of 19 were active in the collection. About 50,000 volumes of books, newspapers, and journals from Germany, as well as from neutral and enemy states became part of the collection „War 1914“. Besides political and military writings, the collection comprised literature on social, economic, and religious issues as well as literary and artistic works. Also important were the non-book materials: 29,000 photos, 25,600 picture postcards, 4,000 sheet music items, 700 map series, thousands of caricatures, posters, and other graphical items have been accessioned. The collection of half a million newspaper cuttings from regional and supraregional newspapers which have been classified according to subjects was considered as an important source for the history of the war. This collection as well as the image postcards and nearly all photos have been lost as a consequence of World War II.

2. *1914-2014*

In 1914 the library excluded readers from enemy states:

Session proceedings of the Königliche Bibliothek, meeting of 5 August 1914, under the direction of General director Adolf von Harnack:

„... In consultation with the University library, it has been determined to deny the use of the Royal library, including the visit of the reading rooms, to all French, English, Russian, Serbian readers.“

2014, one hundred years later, cultural institutions from eight different Europeana countries, that found themselves on different sites of the conflict, collaborate in the “Europeana Collections 1914-1918” project:

By April 2014 the consortium provided about 447,403 objects to Europeana:

- 12,976 volumes of printed books
- 1,816 songbooks and sheet music
- 73,159 issues of print publications like newspapers, periodicals and journals
- 153,562 objects of manuscript material comprising autographs, diaries, letters, etc.
- 196,225 items of picture material like posters, photographs, postcards, graphics, etc.
- 8,500 miscellaneous items like memoirs, biographies, etc.

3. *The selection criteria for the Europeana Collections 1914-1918 project*

5 showcases displaying especially interesting items from the SBB’s collections in regard to the aspect of:

- No consideration of works under copyright (e.g. an autograph by Albert Einstein)
- Particular consideration of „masterpieces“ (e.g. original graphics, leaflets, rare books)
- Particular consideration of every day history (e.g. a lullaby sheet music)

4. *My Personal Masterpiece / Welches Werk hat mich am meisten beeindruckt?*

Collaborators of each partner institution, who worked in the project, introduced their “personal masterpiece” and explained why it has impressed him or her most. To strengthen the international aspect of the project the texts were displayed in the colleague’s mother tongue, German and English.

5. *An insight look into the digitization workshop of a cultural institution*

A 17 minutes film was produced in the project that combines the life and the works of a famous WWI writer, Walter Flex, whose literary remains are kept in the manuscript department of the Staatsbibliothek zu Berlin, and the different steps that are necessary to catalogue, scan and upload the digitized materials to Europeana.

The film was produced by Norman Schenk, the script was written by Ulrike Hollender and Norman Schenk. It is available with German, English, French and Italian subtitles and as a trailer:

on the Youtube Channel of the Staatsbibliothek

<https://www.youtube.com/channel/UC80a6IES-lq7pBjCk3eEHtQ>

and on the Europeana Blog:

<http://blog.europeana.eu/2014/05/centenary-of-the-first-world-war-the-story-of-walter-flex/>



Film on WWI writer Walter Flex and the Europeana Collections project

6. *The original documents shown in the film: From the literary remains of Walter Flex*

Two showcases displaying the original documents, e.g. a map with a bullet hole. The bullet was probably the one that ended the life of the war volunteer Flex.

7. *The contribution of the Staatsbibliothek zu Berlin to the eLearning website World War one (www.bl.uk/world-war-one)*

6 showcases display more than 30 masterpieces of the SBB's collections that have joined the Learning Microsite organized by the British Library. The items were described in a language that was designated for younger people.

8. *Private memorabilia of the First World War*

1 showcase with objects delivered by Frank Drauschke (e.g. photos of his grandfather), coordinator of the User Generated Content Project Europeana 1914-1918. The intention of the showcase was to illustrate the curiosity and the interesting contents of the family memorabilia and to stimulate the visitors to bring theirs.

9. *The three new websites*

Four PCs invited the visitors to try out the three new portals (see above):

Europeana 1914-1918.eu

The elearning website World War One

The virtual exhibition

The fourth PC gave the opportunity to see the film with headsets and to choose between the different subtitles.

5.2 Report on the actual event & evaluation

This multi-media exhibition was part of the huge final event and had thus as much attention as possible. Not only the media representatives who were invited to have a pre-view at the occasion of the press conference, but also the invited guests of the high-level evening event, the ca. 350 participants of the conference and the more than 300 people bringing their family memorabilia to the collection days were invited to visit the exhibition.

The exhibition was a very big success: it had more than 850 visitors during the 9 days that it was shown. The SBB decided to show it longer than originally foreseen and added a week after the conference and collection days. The interest in the guided tours were so high that they had to be doubled.

Among the partners, the idea to ask 'real' collaborators of the project (not the directors) to present the object that impressed them most, was most welcome. The colleagues said that they really identified themselves with the contents of the objects and found them extremely interesting (the same is valid for the scan operators).

The visitors of the exhibition were especially interested in the every day history objects in the showcases, the "my personal masterpieces", the film and they tried out the new websites. Not seldomly the organizers heard that it was a pity that the exhibition didn't run for a longer time. The Humboldt University is highly interested to show at least the exhibition walls in the foyer of the University in the course of 2014. Other partners were interested in reusing parts of the exhibition as well, e.g. the "my personal masterpiece" part and the film (which would be provided with further subtitles then).

5.3 Pictures, photographs



The journalist Andreas Kilb (FAZ) is shown the new portal by the Director General Barbara Schneider-Kempf of the Staatsbibliothek zu Berlin and SBB's project co-ordinator Mareike Rake.



Monika Grütters, Federal Government Commissioner for Culture and Media, is listening to a guided tour through the exhibition in company of Barbara Schneider-Kempf, Director General of the SBB.



The deputy Federal Commissioner for Culture and Media, Günter Winands, is regarding the exhibiton. A radio journalist is trying out the QR codes in the object description that is leading to the full digitized object on the Europeana website. M. Winands and a journalist are taking notes at the wall showing the “favourite objects” by collaborators of the data providing partner institutions.





Exhibition visitors trying out the new three websites: virtual exhibition, Learning Microsite and Theme portal. – Visitors regarding the objects in the show cases, all digitized.





Visitors are regarding the 17 minutes film about WWI writer Walter Flex and the digitization workflow of the Staatsbibliothek zu Berlin.

6 Collection Days 30./31.01.2014

6.1 Programme

30./31. January 2014, 10 a.m – 06 p.m. at Staatsbibliothek zu Berlin

In parallel to the conference, two public Collection days were hosted at the Staatsbibliothek zu Berlin. During these days, individuals were invited to bring their **family memorabilia** of the First World War and also contribute the stories connected with them. The items were scanned and added to the Europeana 1914-1918 online archive.

Everyone with documents or objects from the First World War such as diaries, notebooks, letters, photographs, leaflets and posters was urged to come to a roadshow to share their story and have their documents digitized.

Visitors were welcomed by experts who identified and photographed the objects, and collected the individual family stories relating to them. The documents were then returned to the contributors.

Some items such as posters and postcards tell a collective story through their imagery, while others are more personal, but all provide direct testimony from the daily lives of soldiers and civilians.

These family documents and stories provide different perspectives of the First World War and each is essential to creating this unique pan-European archive. They are shared online with stories from countries across Europe accessed by others worldwide and saved for future generations.

6.2 Report on the actual event & evaluation

The interest in the collection days by the public and by the media was overwhelming. This huge attention to the "user generated content" part of the Europeana related World War I projects were a very good motor to get people also to know about the immense amount of library collections and the whole Europeana portal.

More than 350 individuals followed the appeal and came in very bad weather conditions to the Staatsbibliothek to present their material. They had spend a lot of effort to find everything which could be helpful to tell their personal story, such as dates and places of birth and death. Mostly, they were elderly people who sometimes were emotionally very moved when they told their stories, sometimes of death, grief, losses and displacements. They were often very happy that they finally found interested younger people to listen to their stories, because either they didn't have children or they were not interested or too busy. Most of them decided to wait even a long time because they really loved to present their material. The waiting time in the end summed up to four hours, which was sometimes very hard for the elderly persons.

The Staatsbibliothek zu Berlin had to extend the two-day event to a third day to be able to write down all the family stories and scan the material provided. On this third day (a Saturday) a lot of library collaborators, normally not involved in the project, helped as volunteers after a "emergency" request, because they thought it to be a very important campaign.

Until now there are still telephone calls and letters arriving at the Staatsbibliothek zu Berlin. People are waiting for the next collection days.

Some people donated their family memories to the SBB, e.g. a precious album with vivat laces, photos, letters, diaries and other manuscript material.

6.3 Pictures, photographs



At the registration desk for the collections days. The public interest was so high that people waited up to four hours to have their family memorabilia scanned. The Staatsbibliothek zu Berlin had to extend the two-day event to a third day to be able to write down all the family stories and scan the material provided. On this third day (a Saturday) a lot of library collaborators, normally not involved in the project, helped as volunteers after a “emergency” request, because they thought it to be a very important campaign.



6 desks for the interviews have not been enough –some other tables were added to deal with the masses of waiting people later on that day.



Huge media interest and highly concentrated work in the collection days.



Family treasures: an precious album with vivat laces, examined by the director of the manuscript department. This album was donated to the Staatsbibliothek zu Berlin by its owner.





The vivat laces being immediatly scanned.



Installation of a dozen different scanners in the entrance hall.



Filming of a contributor (at the same time a collaborator of the Staatsbibliothek) to Europeana 1914-1918 by the local TV Rundfunk Berlin-Brandenburg and the result broadcasted in the "Abendschau".





Can anyone of the young volunteers read Sütterlin, the old German handwriting?



3. Summary & Evaluation

The final event offering the final press conference, a high level evening reception, the launch of the new thematic portal www.europeana1914-1918.eu, the international conference, the two collections days, the different film screenings and the exhibition were an enormous success, which can be regarded by having a look at the enormous reaction of the international press (see Milestone reports MS34 Final Press Conference and MS33 Media Report – Year Three), by the amount of traffic on the website (see <http://www.europeana1914-1918.eu/en/statistics>)

Quarter 1 2014

- *Visits: 348,929*
- *Time on site: 5 minutes*
- *Story views: 399,387*
- *Institutional item views: 166,972*

and at the faces of the organizers, here Thorsten Siegmann (general co-ordinator of the Europeana Collections 1914-1918 project) with Jill Cousins (Director Europeana Foundation) and with Mareike Rake (co-ordinator of the SBB's role as one the content providers) and Ulrike Hollender (curator of the exhibition and co-writer of the film script).

