



---

# EUROPEANA PHOTOGRAPHY | 2012-2015

**From Retrospect to New Perspectives: a Final Report**





## DEDICATION

*"It is my opinion that we need to rethink and rearrange our priorities in the process of building a united Europe. The shortest route to integration is via the establishment of a real partnership between the creative potential of Eastern and Western Europe. Technologically this means that integration must be based not so much on assistance in the form of Western expertise, but on West-East cooperation in working out vital problems concerning the future of Europe."*

These are the words of our friend and colleague Dincho Krastev, member of NALIS, who sadly passed away during the project.

It is difficult to find a better way to describe the dynamics that unfolded in this project, where a tight and mutually beneficial collaboration emerged between institutions from Eastern and Western Europe, forging friendships for life. But it is almost impossible to describe our grief and sorrow for the loss of our dear friend when we were reaching the completion of our common venture. Like the early photographs in our collections imprint our common memory, his image will be in our memories for times to come.

*Fred Truyen, Antonella Fresa*

*& all the partners in EuropeanaPhotography*

---

# RETROSPECT

**453.828 images made available to Europeana**

**Digitization and metadata best practices**

**Multilingual vocabulary in 16 languages**

**EP-MINT mapping tool**

**IPR guidebook**

**A vast online presence, high visibility and outreach**

**All Our Yesterdays exhibitions**

**PHOTOCONSORTIUM association**

---

# EUROPEAN PHOTOGRAPHY | 2012-2015

**From Retrospect to New Perspectives: a Final Report**

## TABLE OF CONTENTS

Preface .....	5
Intro.....	6
Set-up & consortium .....	8
Project objectives.....	8
WP1 Project Management.....	12
WP2 Themes, Collections and Content.....	14
WP3 Digitization .....	15
WP4 Indexing and Multilingual Support.....	17
WP5 Metadata Transformation and Ingestion .....	19
WP6 Sustainability and IPR.....	21
WP7 Dissemination .....	26
National Exhibitions.....	28
Main exhibition: All Our Yesterdays .....	29
All Our Yesterdays: always, everywhere .....	30
Final Conference.....	30
Conclusions .....	32
Impact .....	32
Tools available for reuse.....	33
PHOTOCONSORTIUM.....	33
Best practices or Lessons learnt.....	33
Colophon .....	37



Photo montage featuring items of fashion, make-up and perfumery, 1933 by Català Pic © Arxiu Pere Català/Generalitat de Catalunya (Spain)

## PREFACE

EuropeanaPhotography kicked off on 01.02.2012 and successfully completed its mission within the 3 years originally foreseen - despite the many re-orientations that such a huge initiative turned out to require. This accomplishment serves, in our opinion, as a first strong indicator of good management. And all 19 partners have contributed to this.

The collaboration between these institutions and companies from 13 EU countries - public and private archives, SME's, universities and public administrations – has resulted in a rich bouquet of products: over 450.000 digitized images dating from the first 100 years of photography, a multilingual SKOS vocabulary containing c. 560 terms in 16 languages, an extensive set of technical guidelines and recommendations, and - above all - a dynamic network of experts committed to continue to work together.

Because, yes: we have now jointly embarked upon a new trajectory as the association PHOTOCONSORTIUM (established in October 2014). Consolidation is not our objective: we aim to enlarge our existing network to a wider community of people and organisations interested in the valorisation of European photographic heritage. Members from all over Europe are invited to join the association and to share their experiences, to contribute their content, to propose new initiatives, exploit existing expertise and contribute knowledge in the field of photography. The website and social channels of PHOTOCONSORTIUM will make sure that these activities get widely disseminated and engage ever more kindred spirits in new, challenging projects.

Last but not least, *All Our Yesterdays* - the exhibition developed by EuropeanaPhotography and shown during the project term in Pisa and Leuven - promises to become a lasting legacy as well. A third big production will be set up in Copenhagen in May 2015, and we are convinced that this exquisite showcase will - far beyond 2015 - keep on breathing new life into the treasury that is our photographic heritage.

*Antonella Fresa, Technical Coordinator for Promoter srl*

## INTRO

This publication marks the finishing line of EuropeanaPhotography: a CIP ICT PSP pilot B project devoted to 'early photography' (1839-1939).

In every respect, EuropeanaPhotography may be called 'a success'.

453.828 images have been made available to Europeana, the digital gateway to Europe's cultural heritage, reinforcing the invaluable testimonial power of early photography by making it more accessible than ever. These images were selected on the basis of historical, artistic and cultural criteria by a project consortium consisting of important archives, museums, knowledge institutions and commercial photo agencies. The original materials were digitized to the highest quality standards and provided to Europeana with rich multilingual metadata and clear rights labels.

While the complete EuropeanaPhotography-collection will be available online, a themed selection of photographic masterpieces has served as the outset for *All Our Yesterdays (1839 – 1939). Life Through the lens of Europe's First Photographers*: a travelling exhibition featuring high-quality reprints. After having attracted over 7.000 visitors in Pisa and Leuven, the exhibition will continue its successful mission of bringing Europeana into the tangible universe of end-users with a third big production at Arbejdernuseet, Copenhagen (13.05-31.07.2015).

After three intense years, this project has reached the end of its term. But its uniquely blended consortium intends to keep collaborating through PHOTOCONSORTIUM: International Consortium for Photographic Heritage. Building upon the legacy of EuropeanaPhotography, this newly established association will continue the project's mission to promote and support the culture of photography and the dissemination and appreciation of photographic heritage.

## The EuropeanaPhotography Collection

EuropeanaPhotography's disclosed treasury of digitized photographs will enable Europeana end-users - students, teachers, researchers, publishers and anyone with an interest in photography - to enjoy its splendors via simple online access. As a whole, this collection sheds new light on life in Europe in the 19<sup>th</sup> and 20<sup>th</sup> century, lending national histories a European perspective, and reinforcing the notion of a 'shared history'.

# EUROPEAN PHOTOGRAPHY: PROJECT CONTEXT & GOALS



*Main Square, Krakow, c. 1915 by Tadeusz Rząca © MHF (Poland)*

## SET-UP & CONSORTIUM

Having run from 1 February 2012 till 31 January 2015, EuropeanaPhotography is a CIP ICT PSP pilot B project dedicated to the selection, digitization and enrichment of 430.000 early photographs (1839-1939), to be provided with metadata to the digital cultural heritage database Europeana.

The consortium that governed and executed this mission, consisted of 19 organizations: both public and private bodies with very different backgrounds, thus making for a great variety and richness of photographic content. Three associate partners from Ukraine, Cyprus and Israel joined the consortium along the way, while for the Leuven instance of *All Our Yesterdays*, a helping hand was offered by two new exhibition partners (the Leuven City Archive and FotoMuseum Antwerp).

## PROJECT OBJECTIVES

The core activities of EuropeanaPhotography could be summarized as follows:

- Selection of images to be digitized
- Digitization
- Indexing and cataloguing
- Multilingual enrichment and mapping of metadata
- Provision of content to Europeana

Content selection and digitization are preliminary operations which form the basis of all tasks to follow, such as: multilingual enrichment (using the multilingual vocabulary, tailored to the needs and characteristics of EuropeanaPhotography), aggregation of metadata in MINT (allowing for metadata mapping), publication of content on the project server and - finally - ingestion of digital content by Europeana.

To support the consortium and to develop a safe and valuable environment for both public and private bodies, the project put forward extensive task packages related to IPR issues and sustainability. Within the project, moreover, the commercial benefits of working with Europeana were to be highlighted and clarified, in order to attract new content providers - again - of a public as well as a private nature.

The project was structured in 7 work packages (WPs), led by different partners.



*Working-class children in the backyard of Fredericiagade 59, Copenhagen, 1905 © Arbejdsmuseet (Denmark)*

---

## TASKS COMPLETED & PROJECT RESULTS



## NUMBERS OF EUROPEANA PHOTOGRAPHY, AT A GLANCE



**19 PARTNERS**

FROM **13** EUROPEAN COUNTRIES



**3 ASSOCIATE PARTNERS**

FROM UKRAINE, CYPRUS AND ISRAEL



**100 YEARS BROWSED**

OF PHOTOGRAPHIC HERITAGE



**453.828 IMAGES**

AVAILABLE TO EUROPEANA



**16 LANGUAGES**

MULTILINGUAL METADATA ASSOCIATED TO EACH IMAGE

**PDM**

**+ 86.000 PDM IMAGES**

AVAILABLE TO EUROPEANA

While the facts & figures in this graph attest to the project's success in the glimpse of an eye, the following achievements - with a concrete, pan-European impact - deserve to be highlighted:

- Facilitation of **research** into private / hidden / unknown collections in relatively new EU member states, such as Lithuania, Slovakia, Bulgaria and Poland. The images from these private contributors and unrewarded memory institutions - now accessible worldwide via Europeana - help to safeguard and expose the cultural heritage of those areas.
- Substantial contribution to the use and relevance of **Europeana**: new collections have been made available for research and education, broadening the perspective on Europe's history.
- Considerable contribution to the **reuse** of Europeana-items, owing to the large percentage of Public Domain works provided.

- Offering a **tangible dimension** to Europeana: our exhibition featuring digitized and reprinted images, has made it possible to reach the widest audience and to advocate the value of digital cultural heritage and of Europeana, as a gateway to its many splendors.
- Value of **thematic aggregation** established: the role of Europeana needs to evolve from a reservoir of digitized materials to a portal offering access to trustworthy and curated collections with a clear historical, artistic or cultural value. EuropeanaPhotography has contributed to reaching this goal by injecting selected items from a specific area (i.e. early photography), curated by experts in the field.

TITO  
(Tita)ie c. 1930)  
Aero-pittura

B 6516



UNIVERSITÉ DE LOUVAIN

## WP1 PROJECT MANAGEMENT

*(joint coordination by KU Leuven and Promoter)*

The project started under the coordination of Alinari 24 Ore, but after the company entered into a winding-up process that was unfortunately concluded with its withdrawal from EuropeanaPhotography (2012), a new management structure was required. All of the remaining partners confirmed their commitment to the project, and fully supported the joint coordination by KU Leuven (general coordination and financial issues) and Promoter (operative coordination).

Satisfied with this solution, the consortium was able to hang on to its initial drive, mutual trust and friendly relationships. And so it has remained, throughout the project, enabling the group to manage effectively and successfully every other challenge that the project had to face.

**Frank Golomb, United Archives  
(GE)**

*Uncovering coagulated time*

The majority of images contributed by United Archives to this project (c. 32.000) had remained hidden for 73 years...

Stowed away as a pile of negatives, they hadn't been seen since 1939. It was amazing to explore these unknown images documenting significant events. The attempt to break the speed record by Mercedes Benz in 1938, for instance, was a known fact, but now we possess a complete photo feature about it! The lifework of Karl Lämmel is another startling discovery, showing German cities before WWII-destruction - unseen in recent times. Finds such as these generated a lot of press attention, and have certainly given our organization a boost.



*Impression from Düsseldorf, 1930s by Karl Heinrich Lämmel © United Archives (Germany)*



*The Köln Düsseldorf on the Rhine, 1930s by Karl Heinrich Lämmel © United Archives (Germany)*

## WP2 THEMES, COLLECTIONS AND CONTENT

***(KU Leuven)***

Work package 2 - coordinated by KU Leuven - ran throughout the first year of the project term and was concluded in M12. In April 2012, Leuven hosted a content seminar in which the content providers were invited to describe their collections and to reflect upon a common understanding of the concept 'masterpiece'.

This seminar not only generated a deeper understanding of the richness and true value of the EuropeanaPhotography collections, but resulted in a definitive selection of content to be provided to Europeana as well. The contextual framework that functioned as the backdrop for this process, encompassed three areas of interest: the historical period, the milestones of the history of photography as an art form, and technological advancement.

Further activities related to content selection were carried out in preparation of the exhibition *All Our Yesterdays*: partners were asked to propose a small selection of images, relating to the main theme, and - under the supervision of KU Leuven, in charge of the scientific/cultural project and the narrative of the exhibition - a 'poll' subsequently turned up the basic repertoire that was to feed the showcase. From this process, *All Our Yesterdays* emerged as a testimony to everyday life in Europe between 1839 - 1939, organized along the lines of the following subthemes: *The city lives, The art of the portrait, Yesterday's children, Hardship and drama, The eye of the beholder, Photographer at work, Joy and Leisure, A brave new world.*

*All Our Yesterdays* was launched in Pisa in spring 2014 and hosted for a second time in Leuven from 1 February - 15 March 2015, now including a new subtheme (*Trading Spaces / Changing Places*) and over 70 newly digitized images from the Leuven city archive.

Cross-outcomes of WP2 (content selection) and WP7 (dissemination) include the two editions of the exhibition catalogue (an English version containing 128 pages and printed in 500 copies; an expanded version in English as well as a translated Dutch version, containing 144 pages and printed in 200 copies). An additional publication - a smaller-sized, bilingual cahier of 103 pages, printed in 100 copies - highlights the new exhibition chapter and images from Leuven and was issued in March 2015.

## WP3 DIGITIZATION

### **(CRDI)**

The initial objective of WP3 was the selection and definition of standards with regard to digitization and image quality, to be used throughout the project term by all providers, in order to guarantee a high and constant quality level. Furthermore, WP3 assisted content providers in adapting the most recent technologies and procedures for preparation of historical photos and the implementation of digitization techniques. The key objective was to not only align partners to the selected technical, scientific and methodological standards, but also to help them mold their own workflows to these project standards and guidelines.

To this end, WP3 produced a set of recommendations and factsheets, and organized three seminars tackling the topics of digitization (Girona, May 2012), equipment calibration and quality control (Barcelona, September 2013) and digital assets management (Barcelona, January 2014). To ensure a correct application and to support the implementation of good practices, a final quality check of the digitized images was performed.

Finally, digitization as such went hand in hand with the collection and inclusion of digitization metadata in the partners' databases. These data were to be integrated in the descriptive information later to be provided with each image.

The following table sums up the progress of WP3, along the lines of the project milestones:

	<b>Month 18</b>	<b>Month 24</b>	<b>Month 30</b>	<b>Month 36</b>
	<b>D3.1.1</b>	<b>Review 2</b>	<b>D. 3.1.2</b>	<b>End of the project</b>
<b>Digitization</b>	228.878	330.502	422.127	442.758
<b>Local cataloguing</b>	206.439	300.104	355.327	452.793
<b>Images online (partner's websites)</b>	158.410	252.187	357.469	452.793



*Lester MacIntyre gets buried alive, with a view to breaking the world record, Chicago, 1938 ©IMAGNO (Austria)*



*Tattooed woman photographed from the back by Wilhelm Burger, Vienna, c. 1880 ©IMAGNO (Austria)*

## WP4 INDEXING AND MULTILINGUAL SUPPORT

**(KMKG)**

This work package is dedicated to the enrichment of metadata from local catalogues and the provision of multilingual metadata. Its most important achievement is the development of a thematic, multilingual vocabulary dedicated to early photography. This thesaurus is the result of a consensus within the consortium regarding terms, translations and hierarchical structure, taking into account as much as possible specific needs, requirements and objectives of the partners. It was used for the annotation, translation and semantical enrichment during the process of mapping local source metadata to the LIDO schema used for EuropeanaPhotography. Providers have made good use of the thesaurus and on the basis of their experiences, new terms and even additional languages have been added along the way.

Moreover, in the framework of this work package (and overlapping with WP5), a quality evaluation of the provided metadata was carried out, with a view to ensuring the correctness of information and the delivery of rich, descriptive metadata to Europeana.

### **Multilingual vocabulary: facts & figures**

The EuropeanaPhotography multilingual vocabulary currently consists of 561 concepts along three topical strands (photographic techniques, photographic practices and keywords), which have been arranged in a multifaceted, hierarchical way. The vocabulary is available in 16 languages - English (as the pivotal language), French, Dutch, German, Italian, Polish, Danish, Bulgarian, Slovak, Lithuanian, Catalan, Spanish, Ukrainian, Russian, Chinese and Hebrew.

Fratelli Alinari, Fabbri family portrait, c. 1900 @Alinari Archives (Italy)





*Frinton Tennis Tournament - Miss. Stevens and Mrs. Craddock, 15.07.1929 © TopFoto/Alfieri (United Kingdom)*

## WP5 METADATA TRANSFORMATION AND INGESTION

**(NTUA)**

The metadata from the local databases of the content providers have been processed through an online platform developed by NTUA: MINT. MINT has been successfully implemented in European projects before, but was customized for EuropeanaPhotography: by adding tools and functionalities to the existing set-up, a more effective tool meeting this project's specific requirements was devised.

---

***The customization of MINT for EuropeanaPhotography mainly consists of:***

- the integration of SKOS vocabularies***
- the use of bookmarks according to project requirements defined in the content seminar***

The MINT tool allows for content providers to map their original metadata, to enrich them via the multilingual mapping tool, and to subsequently transform them into EDM - the format requested by Europeana.

MINT is a user-friendly interface, that nevertheless requires training and technical guidance. All necessary support was provided by WP5, making for a continuous and smooth transformation/publication process. Next to the MINT tutorials, face-to-face sessions with the MINT-developer during the project plenaries were instrumental. Moreover, a 'Metadata task force', composed of members of the coordination team, was established to not only assist content providers during the whole process, but also to keep track of milestones and deadlines, and to perform quality checks of the metadata (cfr. above).

EuropeanaPhotography's quantitative objective was set at 430.000 items. With currently 453.828 records ready for Europeana to be published, a surplus of 23.828 records has been realized. This substantial 'extra' is the result of the efforts of the majority of the providers: most of them have published more than their initial target and, in addition, the associate partner from Israel is to be credited for the 'unforeseen' publication of almost 1.500 records.

<b>Data provider</b>	<b>Country</b>	<b>Project Target according to the DoW</b>	<b>Available on the OAI-PMH server</b>
Alinari Archives (Alinari 24 Ore)	Italy	12.000	<b>12.319</b>
TopFoto	UK	60.000	<b>60.782</b>
IMAGNO	Austria	20.000	<b>20.003</b>
Parisienne de Photographie	France	30.000	<b>35.134</b>
ICCU/SGI	Italy	23.000	<b>23.000</b>
POLFOTO JP/Politikens Hus A/S	Denmark	25.000	<b>26.746</b>
Ajuntament de Girona - CRDI	Spain	50.000	<b>50.107</b>
GenCat	Spain	64.705	<b>66.051</b>
United Archives	Germany	40.000	<b>42.174</b>
NALIS	Bulgaria	15.000	<b>15.959</b>
Muzeum Historii Fotografii (MHF)	Poland	3.000	<b>6.132</b>
Arbejdmuseet & ABA	Denmark	25.000	<b>25.026</b>
Divadelný ústav	Slovakia	10.000	<b>10.089</b>
Międzynarodowe Centrum Zarządzania Informacją (ICIMSS)	Poland	10.000	<b>7.000</b>
KU Leuven	Belgium	15.700	<b>20.867</b>
Lithuanian Museums	Lithuania	20.000	<b>20.991</b>
Fratelli Alinari. Fondazione per la storia della fotografia	Italy	10.000	<b>10.035</b>
The Israel Museum	Israel	N/A	<b>1.413</b>
	<b>TOTAL</b>	<b>438.405</b>	<b>453.828</b>

**Nikolaos Simou,  
NTUA (GR)**

What I thoroughly appreciated in this project, was the clear designation of roles to all the partners involved. This transparent division of tasks and responsibilities kept them motivated from day 1 till the end of the project.

In my view, this is also the main reason why all the WP representatives felt so happy and confident for an 'Excellent' result while waiting for the reviewers to announce their final evaluation.

## WP6 SUSTAINABILITY AND IPR

### *(Promoter)*

IPR has been a true challenge in this project.

On the one hand, and by nature of the consortium - a mix of public and private content providers - a wide variety of approaches was to be reckoned with from the very outset of the project. Some partner organizations had an IPR-based business model which they wished to preserve, others were more inclined to adapt an open approach with a view to differentiating their activities and revenue streams. In the background, however, a more general consideration served as a governing principle to all: the mission to further the knowledge and validation of European cultural heritage - a key aspect of the project that had to be embraced by everybody, private as well as public institutions.

On the other hand, IPR-challenges arose from the very subject matter of this project: early photography. Two daunting hurdles had to be taken: the public domain issue and that of the orphan works.

As the Orphan Works Directive is not applicable to single photographs, the Orphan Works-label provided by Europeana, was not relevant in the case of EuropeanaPhotography. Nevertheless, the orphan works issue was eventually solved, by applying - in agreement with Europeana - the 'Unknown' label to the respective 'orphaned' items.

As for the public domain discussion - mostly centered around the Public Domain Mark proposed by Europeana - extensive and complex discussions followed from the fact that due to many different and multifold exceptions, this label simply cannot be applied indiscriminately to any work of art of which the author has died over 70 years ago. Important to underline, however, is that EuropeanaPhotography in the end provided c. 86.000 images with the Public Domain Mark to Europeana, corresponding to c. 19,15% of the total content delivered. Hereby, the project has managed to perform substantially better than Europeana itself, boasting a mere 8% of PDM-images in its database.

*David Iglésias Franch, CRDI (CAT)*

**'One is no one'**

This is a quote from the vanguard Catalan poet Joan Brossa. It expresses quite well the experience I take from this project.

After many years of working in a public photographic archive, I got the opportunity via EuropeanaPhotography to share knowledge and practices with colleagues from all around Europe. They had different skills, a different education and a different background, but we all understood from the outset that 'one is no one'.

So we collaborated like a genuine team, always joined efforts - and this is, in my view, the success of EuropeanaPhotography.

It is also the basis of our future as PHOTOCONSORTIUM.

So, from a professional point of view, this project has taught me a lot. But my main insight is of a slightly different nature: never before have I realized the importance of having a tight network and of being generous in sharing knowledge and taking up tasks.

And finally, I will personally keep a very fond memory of Dincho. He was part of the group and he always will be.



*Photographic study of a young man dressed as a harlequin, c. 1901-1925*  
©Museu Nacional d'Art de Catalunya/Generalitat de Catalunya (Catalonia)



PHOTOCONSORTIUM intends to build upon the legacy of EuropeanaPhotography and to make optimal use of the expertise, network, know-how and tools that were produced in the context of this project. A dissemination strategy and promotional tools for PHOTOCONSORTIUM are currently under development. The very first results have been proposed in the form of a website: launched at the Final Conference of EuropeanaPhotography, this online platform will be expanded with new content and more features in the months to come. Online tools (IPR guidebook and blog) that were developed within EuropeanaPhotography's work package 6, among others, will become available through this website.

As for the Sustainability task comprised in work package 6, EuropeanaPhotography has turned out to be the root of a bigger and more widely orientated project: PHOTOCONSORTIUM. This newly established association, of which the nucleus consists of EuropeanaPhotography-partners, testifies to one of the most important accomplishments of the project: the solidity, tightness, inspiration and commitment of its consortium. Even though the benefits of contributing to Europeana are not fully evident and consolidated yet (due to technical problems and delays in ingestion and publication procedures), the impact of EuropeanaPhotography on the participating organizations has been evaluated as positive to such an extent, that they have made a new commitment.





Portrait with Teresa Gorskyté, 1940's © Lithuanian Museums (Lithuania)

## **Anna Grusková, Divadelný ústav (SK)**

To me, EuropeanaPhotography represents:

### **Partnership**

EuropeanaPhotography was a great lesson in project leadership: clear goals, understandable and realistic milestones, lots of support and friendly contact throughout.

### **Unity in Diversity**

The consortium consisted of very different people representing very different institutions: state institutions and private companies, public interest versus business. We learned to accept each other as partners working towards that one, main goal: to save old photographs from oblivion and give them a new life.

### **Exhibitions**

Exhibitions (and catalogues) were the major public outcomes of the project. The great interest and attendance of *All Our Yesterdays* in Pisa and Leuven, as well as of the local exhibitions in Vilnius, Sofia and Bratislava attest to the importance of preservation and public presentation of the European cultural, historical and social heritage, of which I consider early photography to be the most concentrated, highly aesthetic exponent.

## WP7 DISSEMINATION

*(ICCU, KU Leuven, Promoter)*

To empower dissemination activities throughout the project term, a Communication Team was established, composed of KU Leuven, Promoter and ICCU.

Next to the project website [www.europeana-photography.eu](http://www.europeana-photography.eu), online tools included:

- a showcase on [www.digitalmeetsculture.net](http://www.digitalmeetsculture.net), populated with articles and news items, and eventually serving as the main referral to the project website
- a landing page advertising the project exhibition [www.earlyphotography.eu](http://www.earlyphotography.eu)
- a page dedicated to the Leuven events (final conference and exhibition) [www.allouryesterdays.be](http://www.allouryesterdays.be)
- social media (Facebook, Twitter, LinkedIn)

Many events were organized within the consortium, and third party-events were attended by partners regularly.

The pièce de résistance of this project's promotional efforts, however, must be considered the exhibition, as it not only added a 'tangible' counterpart to the 'virtual' accomplishments, but also proved an invaluable vehicle for communication and audience interaction.

In the section below (extracts from D7.3.2 - Dissemination Report), these activities are discussed in detail.



**ALL OUR YESTERDAYS**  
THE COLLECTIVE MEMORY OF  
SLOVAK REPUBLIC

**ALL OUR YESTERDAYS**  
THE COLLECTIVE MEMORY OF  
SLOVAK REPUBLIC

TEATRÁLNY SVET  
1839 - 1939

TEATRÁLNY SVET  
1839 - 1939

**ALL OUR YESTERDAYS**  
THE COLLECTIVE MEMORY OF  
SLOVAK REPUBLIC

**TEATRÁLNY SVET  
1839 - 1939  
THE THEATRICAL  
WORLD**

Uncommon Culture

Photography

## NATIONAL EXHIBITIONS

### **The elite of Lithuanian state politics, culture, science, society and its environment from the second half of 19th to the early 20th century (Lithuania, September 2013 - 2014)**

This traveling exhibition was hosted at three locations (The Gelgaudiškis Culture Centre, Kaunas City Museum and Maironis Lithuanian Literature Museum) and offered a broad view on life in Lithuania during the late 19th and early 20th century.

The opening of this exhibition coincided with the project plenary meeting in Vilnius (September 2013). To this occasion, a cultural matinee focusing on 'Photographic memory and digitization' was organized, with contributions by project coordinator Frederik Truyen (KU Leuven), John Balean (TopFoto and CEPIC committee member), Danutė Mukienė (LAM), Antonella Fresa (Promoter) and several other Lithuanian and international speakers.

### **Ricordi dai nostri album di famiglia (Italy, December 2014)**

This exhibition encompassed 80 vintage family photos that resulted from digitization activities during *All Our Yesterdays* in Pisa: a unique 'crowdsourcing' initiative. A corner of the expo was dedicated to the virtual exhibition and dissemination material - including an invitation card, announcing the next big production of *All Our Yesterdays* in Leuven - was put on show.

### **Viaggio nell'Africa ignota. Il continente nero tra '800 e '900 nelle immagini della Società Geografica Italiana (Italy, October – November 2014)**

This exhibition was hosted in Milan and presented a selection of images depicting Africa, digitized by SGI in the framework of EuropeanaPhotography.

### **Writers through the photographers' lens (Bulgaria, May 2014)**

An exhibition hosted in the subway of Sofia, composed of 40 luxury posters boasting images of Bulgarian writers and literary groups from the late 19th and early 20th century.

### **The Theatrical World (Slovakia, 7 November 2014 - 18 February 2015)**

The exhibition showcased images related to Slovakian theatre, digitized during EuropeanaPhotography. A very interesting catalogue, demonstrating the importance of theatre in Slovakian cultural heritage, was published to mark the event.

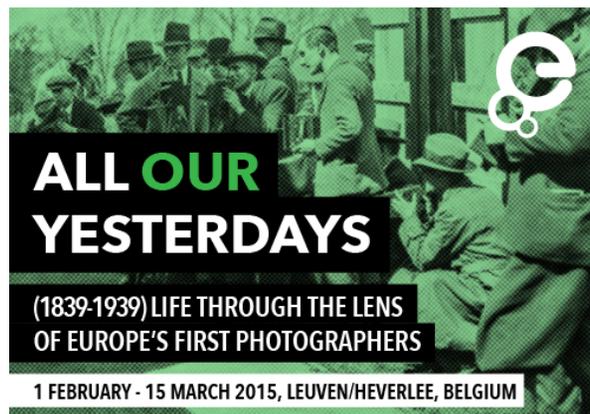
## MAIN EXHIBITION: ALL OUR YESTERDAYS

Details in D7.4 - Exhibition



### All Our Yesterdays Pisa, Spring 2014

The main project exhibition showcases some of the most representative images of the partners' collections, along 8 thematic strands: *The city lives | living the city, The art of the portrait, Yesterday's children, Hardship & drama, The eye of the beholder, Photographer at work!, Joy & leisure, A brave new world.* A set of images was selected by each of the content providers under the coordination of KU Leuven; then a poll was organized to pick the favorites. To this set, extra images were added from associate partners CUT and SC Bali. Finally, the selection was adapted to the narrative and subthemes that had been devised and refined throughout the dramaturgical process..



### All Our Yesterdays Leuven, 1 February – 15 March 2015

The exhibition launched in Pisa travelled onwards to Leuven/Heverlee, with an added Belgian flavor: an extra subtheme (*Trading spaces / Changing Places*) and a close cooperation with local partners (Leuven City Archive and FotoMuseum Antwerp).

The exhibition featured several side-events and activities dedicated to specific target audiences: the academic community, seniors, schools and photographers.

## All Our Yesterdays<sup>2</sup>

KU Leuven developed a strategy to actively attract specific target audiences to the double expo site in Heverlee/Leuven, with the help of students from the Advanced Master Program at CS Digital:

- an event for photo clubs and photographers featured a hands-on workshop on wet collodium techniques
- visits of school groups could be booked through the expo website, and were preceded by a teacher's day
- boasting a complete evening program of energetic pitches - featuring 20 slides, for 20 seconds each - on topics such as cultural heritage photography and digital culture, a PechaKucha Night took place at STUK, one of Leuven's cultural hotspots.
- students prepared a mobile exhibition and a special EuropeanaPhotography-bingo game to be taken into homes for the elderly. This formula proved highly successful and is one of the project results the partners want to take along, into PHOTOCONSORTIUM's future.

## ALL OUR YESTERDAYS: ALWAYS, EVERYWHERE

All Our Yesterdays is a virtual exhibition as well, available as an App in the AppStore and online on [www.earlyphotography.eu](http://www.earlyphotography.eu). A set of video teasers and a digital image reel complement the 'intangible' exhibition materials.

Moreover, an issue of the peer reviewed journal *Uncommon Culture* - produced during the project on the occasion of *All Our Yesterdays* - was entirely dedicated to photography, boasting main articles by key players in the field of photography, a section with interviews, a series of short articles produced several project partners, as well as book reviews and conference reports. *Uncommon Culture* was published in January 2015, and presented to partners and international guests at the final conference in Leuven.

## FINAL CONFERENCE

This conference was organized by KU Leuven and the Lieven Gevaert Centre for Photography. Two days devoted to the theme *The Impact of Digitization on Photographic Heritage: Memories Reframed*, and featuring authoritative academic speakers, collection pitches by all EuropeanaPhotography content providers and a session dedicated to Europeana, made for a successful mix of expertise and experience, know-how and passion. The vernissage of *All Our Yesterdays* was imbedded in the conference program, providing the ideal backdrop for more stories and histories of photography to be shared among its attendants.

**Nathalie Doury,**

**Parisienne de Photographie (FR)**

My wish for the EuropeanaPhotography legacy...?

When browsing through these half a million images, I would like the Europeana-user to picture our ancestors in a Facebook-, Google-, Wikipedia-free world. These images were what they used to transfer news to their loved ones, to capture time passing by, to document changing landscapes, to testify of major events, to reproduce art and to disseminate science. And by exploring this treasury of photographs - produced by amateurs as well as professionals, and for both documentary and artistic purposes - he/she might even discover that this collection does not only convey the story of all our yesterdays, but the history of a medium as well.



*Whipsnade, The Wolves, 15.01.1936 © TopFoto (United Kingdom)*

## CONCLUSIONS

EuropeanaPhotography has been brought to a successful conclusion. All targets were reached and the consortium will continue its activities as PHOTOCONSORTIUM.

All partners involved evaluate their participation in the project as truly important and extremely valuable.

## IMPACT

EuropeanaPhotography's most significant points of impact:

- contribution of new assets to Europe's digital cultural heritage
- conceptual advancement of the discussion on photographic heritage and Intellectual Property Rights
- development of best practices and production of reusable tools
- promotion of the richness of European history
- identifying and experimenting with new business models and sustainability strategies to help unlock the business potential of digital cultural heritage
- the establishment of PHOTOCONSORTIUM

The paragraphs below address the abovementioned topics in more detail.

### *John Balean, TopFoto (UK)*

*Snow was not the only remarkable event to be witnessed in Florence on 8 February 2012. It was also the start of EuropeanaPhotography. 19 partners from 13 EU member states shared their passion and declared their commitment to early photography by embarking on a 3 year journey to digitize and caption some 435,000 images from 1839 to 1939. There were technical challenges, intellectual property rights questions and language barriers. Every aspect, along with the fragile originals, was 'handled with care': nothing was broken, all was saved. Of course the real wonder of EuropeanaPhotography was the wealth of photographic heritage that had been sleeping in the archives of some of the world's finest photographic collections. The holders of this material anticipated great riches and their combined efforts have indeed released a plethora of visual information that exceeded expectations. Now available to the world the resulting images will educate, stimulate and inspire generations for posterity.*

## TOOLS AVAILABLE FOR REUSE

- Digitization guidelines and factsheets
- Multilingual vocabulary in 16 languages
- EP MINT tool customized for photography, providing mapping and ingestion services
- IPR guidebook and assistance
- *All Our Yesterdays*: a modular and flexible exhibition concept

## PHOTOCONSORTIUM INTERNATIONAL CONSORTIUM FOR PHOTOGRAPHIC HERITAGE

PHOTOCONSORTIUM has been established as a non-profit association, accepting as new members both natural and legal persons, public or private bodies, companies and associations. Founded by the partners of EuropeanaPhotography, the association aims to enlarge its network and welcomes new members sharing its aims.

[www.photoconsortium.net](http://www.photoconsortium.net)

## BEST PRACTICES OR LESSONS LEARNT

### **#1: early photography: handle with care!**

Vintage prints, film negatives, glass plates and other photographic support materials are fragile items, only to be handled with care. Contact with these vulnerable heritage objects demonstrates all the more that digitization is an important step forward towards preservation/conservation/valorization. Between original and digitization, however, lie several necessary preparatory steps:

### **Archival preparation of originals**

- Analysis
- Physical and intellectual organization

### **Preservation and physical preparation of originals**

- Evaluation of physical condition
- Cleaning
- Restoration

## **#2: digitization is not as simple as it seems**

Digitization is a highly specialized activity for which many variables need to be taken into account in order to guarantee a high quality result. Moreover, a deep understanding of technical metadata - generated through the digitization process - is indispensable. Guidelines and research into best practices can help.

### **Digital conversion**

- Conformance testing and calibration of the device, based on established benchmarks and specifications
- Capture according to quality specifications

### **Image processing**

- Consistent procedures for correction, editing and processing of digital files
- File naming
- File formats and compression for archiving and preservation purposes

## **#3: always double-check**

Standards and guidelines are a first step towards consistent image quality. But having specialized operators at hand who can carry out evaluations of the digitization results, is essential as well. Digital images need to be checked for:

- correct file naming
- size
- borders and margins
- completeness
- correct file format implementation
- other image characteristics (resolution, bit-depth, colour space, etc.)

---

***Along with the 'virtual' and tangible project results, the impact on the consortium partners at an organizational level, the newly-acquired technical skills and personal experiences gained, these 'lessons' constitute the legacy of EuropeanaPhotography and the backdrop for PHOTOCONSORTIUM's further adventures in photography.***

*EXPERIENCES “After almost three years ‘in the field’, working our way through the ‘description of work’, enjoying the pleasures but encountering the pitfalls of digitization as well, we feel we’ve now reached a point where we can look back on the results of our endeavors, not only from a quantitative/qualitative point of view, but a conceptual/philosophical perspective as well. And a personal one, too: having the opportunity to discuss this with colleagues from all over Europe, to share the passion for the photograph, was and is a motivating experience. Therefore, this project has a substantial personal significance to me: I will never be able to look at family photos again without having these images of long gone pasts at the back of my mind. I hope that the legacy of EuropeanaPhotography – the images online, the exhibition, our catalogues and other assets - will radiate that fascination and continue to spread this passion throughout Europe – and beyond.”*

*(Frederik Truyen, Project Coordinator for KU Leuven).*



*The project consortium at the 4th plenary meeting in Vilnius. This group portrait was produced with an ICA photcamera (Dresden, c.1920) by Vaidotas Aukštaitis*

---

# PERSPECTIVES

**Important research into private collections by partners in Bulgaria and Poland, now saved for posterity and accessible through Europeana**

**Major contribution to first use of Europeana: new collections for research and education, broadening the perspective on Europe's history**

**Substantial support of reuse of Europeana objects by disclosure of a large percentage of Public Domain works**

**Tangible dimension for Europeana: the exhibitions**

**Value of thematic aggregation established**

Charlie Chaplin as a director, c. 1925 © IMAGNO / Austrian Archives (Austria)



## COLOPHON

*This report was produced in the context of work package 1 (Project management), led by KU Leuven and Promoter. Headed by Promoter (author: Valentina Bachi; reviewers: Claudio Prandoni, Antonella Fresca) and supported by KU Leuven (editing: Sofie Taes), it was drafted on 27 February, and finalized on 25 March 2015.*

Statement of originality: 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