Kaleidoscope: Feedback Collection, Impact and Future Exploitation



Work Package 1: Led by Coventry University

Report by Dr Elaine O'Sullivan, Prof Neil Forbes and Prof Sarah Whatley. 28th Feb 2020

With thanks to project partners Maria Ralli (NTUA), Andreas Richter (SPK) and Frederik Temmermans (IMEC).

Table of Contents:

1.	Introduction	2
2.	User Experience Testing and Feedback Collection	2
	WITH Platform	2
	WithCrowd Annotation Tool	3
	Visual Similarity Search Tool	11
3.	Impact and Future Exploitation	
4.	References	
5.	Appendix	
	•••	

1. Introduction

This report follows on from the mid-term report produced for Milestone 1 (O'Sullivan, Forbes & Whatley 2019). MS1 identified the Kaleidoscope requirements, developed a conceptual framework for the project, and proposed a series of innovative user testing and user engagement methodologies. This report reflects on the focus groups, workshops and online survey conducted to validate and test the Kaleidoscope; furthermore it analyses the feedback collected to present evidence of impact and future exploitation potential.

Digital tools developed by two of the project partners were tested. The WITH Platform including the WithCrowd Annotation Tool developed by NTUA, and the Visual Similarity Search Tool developed by IMEC. The description of events underneath gives an overview of activities before moving into more in-depth analysis.

2. User Experience Testing and Feedback Collection

WITH Platform

Event: Birmingham Focus Group

Date: May 2019 Method: observation of user interaction (one-to-one), group discussion and feedback form. Target audience: students and photography enthusiasts. Number of participants: 6

As the Birmingham focus group organised by Coventry University is already detailed in the mid-term report produced for MS1, only a short synopsis will be included here. Digital tasks were assigned to participants to test the key functionalities of the WITH platform, such as,

creating a user account, searching and filtering content, curating a collection (based on images selected or uploaded) and displaying the images in exhibition format.

Feedback was collected via observation of user interaction, via group discussion and via a written form.¹ The focus group resulted in a number of key findings including: the need for clearer instructions to distinguish between the search bar that is internal to the Kaleidoscope platform and the search box that enables you to search the wider collections (including Europeana), and a recommendation to optimize the site/platform for use on mobile devices (including smartphones). In terms of identifying unmet user needs, the interactive potential of the website was key. Participants expressed a desire for active engagement rather than passive consumption limited to the viewing of resources. Furthermore, the ability to tag or add metadata to the images was rated as one of the most enjoyable aspects. With this in mind, we turned our focus to the WithCrowd annotation tool for future testing events. WithCrowd is part of the WITH environment but it focuses more specifically on annotation as a curatorial and as a creative practice.

WithCrowd Annotation Tool

Event: Athens Crowdsourcing Workshop

Date: Oct 2019 Method: observation of user interaction (in group setting) and online survey. Target audience: cultural heritage professionals, researchers, and students. Number of participants: 17

For the events scheduled between Oct 2019 and Feb 2020 the focus of WITH user testing was the WithCrowd Annotation Tool. This tool uses images from the WITH Collections (which include Europeana) but the focus is on the creative and social aspects of annotation, and of digital curation more broadly. The tool works with the concept of crowdsourcing (see Howe 2006) by inviting members of the public to add descriptive tags to digital objects in an online collection – in this instance, to tag heritage photographs related to the project theme '1950s in Europe'.

The crowdsourcing workshop organised by NTUA took place on the 11 October 2019 at the Impact Hub in Athens. The event opened with an introductory presentation by Maria Ralli (NTUA). Coventry University, KU Leuven and Photoconsortium participated in the event contributing to the presentations (see appendix for workshop agenda) and user feedback collection. Two thematic crowdsourcing campaigns were launched: style & design and transport & travel, with the aim of testing the WithCrowd tool and enriching the metadata of Europeana's 1950s collection.

After a presentation on the tool, and on the themes of the campaigns, participants were invited to add descriptive tags to the photographic collections. Under the theme 'style and design', digital data was added to images depicting vintage clothing, 50s hairstyles and 50s

¹ Adapted from the user engagement scale (UES) short form (O'Brien et al, 2018)

interiors. Under the theme 'transport and travel', digital data was added to images of vintage motorcars, bicycles and multiple other modes of transportation, in addition to images depicting aspects of the motor industry (50s factories, production lines etc). Participants, a mix of amateurs and professionals, were seated around two large circular tables. Each participant worked individually on their laptop, however there were a number of opportunities for interaction with the wider group.

Participants created a user account on the WITH environment which enabled them to begin tagging images and contributing to the campaigns. Although they were working individually to explore the tool and add metadata to the images, the activity also sparked group conversation. Participants interacted with each other to ask a question if stuck on a task, and to compare tags. The scoreboard feature in WithCrowd really enhanced this interactive element as participants were competing against each other to see who could add the most tags. The scoreboard awards badges to the participants who are most active, introducing a gamification (see Morschheuer et al 2016) element to the task.

From observation of user interaction, it was clear that the gamification elements helped to promote user motivation and lift the energy/atmosphere of the group. For more in-depth feedback on the core functionalities of the tool participants were asked to fill in an <u>online survey</u>. The survey consists of a multiple choice questionnaire and a link to the WithCrowd tool. The questions were designed to gather information about user experience with digital cultural heritage platforms more broadly, before moving more specifically to focus on user experience of WithCrowd. Underneath are examples of charts and graphs generated from the user feedback results:



Figure 1: Athens Survey Results

As illustrated in Fig.1 participants were asked to select the functions they would find useful for increasing engagement with digital cultural heritage platforms. The options included: upload your own content, redesign the layout of images/objects, curate your own collection,

all of the above, or none of the above. 41% responded by selecting 'all of the above', while the most popular of the options was 'curate your own collection'. 35% of respondents choose this option, a version of which is already offered by the WITH Platform (users can rework preexisting online exhibitions or create their own).



Fig. 2 shows results related to a question about the project theme '1950s in Europe'. When asked about the collections, imagery or stories that the theme evoked, respondents often referred to personal associations – for example, 'first car of father'. This a trend which is also seen in results from later workshop surveys. The age range of the participants influenced the answer to this question, with older participants having more lived experience of the 50s.

Figure 3: Athens Survey Results



Fig. 3 illustrates results for a question asking about the intuitiveness of the WithCrowd annotation tool. As the pie chart shows, 76% of respondents found it very intuitive, while 17% found it intuitive enough. While the responses to this question were overwhelmingly positive, it is worth noting that participants had an introduction to the tool via a presentation before commencing the campaigns. Furthermore, a small but significant 7% of the participants chose the option 'not applicable', indicating that the question may not have been fully understood, or that further specificity may be required when designing the survey questions. With this in mind, we made minor amendments to the survey questions to ensure more specificity for future workshops. In a way then, the process followed an iterative model, not only did the user feedback inform improvements made to the digital tools, but it also influenced the design of the survey. This seemed an appropriate way to work given the project focus on user engagement, participation and co-creation.

Event: Coventry Rephotography Workshop Title: Rephotography: Coventry Then and Now Date: Dec 2019 Method: observation of user interaction (in group setting) and online survey. Target audience: cultural heritage professionals (GLAM), researchers and students. Number of participants: 20

The <u>Rephotography workshop</u> organised by Coventry University took place on the 3rd of December 2019 at the Herbert Art Gallery and Museum. The event focused on rephotography as a creative strategy for engaging users with digital cultural heritage. Working with heritage photographs depicting 1950s Coventry provided by project partner TopFoto, the workshop attracted participants from academia (researchers and PhD Students), GLAM professionals (in particular, archivists managing photographic collections), architects (working with historic buildings) and professional artists (who use photographs and archival documents in their creative practice). In total, 20 participants contributed to the event sharing their knowledge, feedback and stories.

The format of the event consisted of a series of presentations (see appendix for workshop agenda), two digital tool-testing sessions and an outdoor practical rephotography task. The digital tools tested included the Visual Similarity Search Tool (see pg. 11), and the WithCrowd annotation tool. For the WithCrowd user testing, participants didn't get an introductory presentation on the tool before commencing tagging. Instead, the session was designed to see if, or how, participants would navigate the interface when working independently. Of course, there was still some group interaction but none of the participants had prior knowledge or experience of using the tool.

Participants contributed to the thematic campaigns of 1950s style and design, and 1950s transport and travel. Overall, the group seemed very engaged and concentrated on the task. However, it was evident at times that they were hesitant, not sure if they were clicking on the right buttons, or adding relevant tags. From feedback collected from the online survey, it is clear that a number of participants had trouble signing-in to the tool or missed this step completely.

Figure 4: WithCrowd Sign-in



As Fig 4. illustrates, there is a 'Sign In' button at the top right of the WithCrowd screen. Some of the participants missed this step and instead clicked directly on 'contribute now' (bottom right of screen). If this happens, participants annotations are not recorded. It is our recommendation that more needs to be done to make the process clearer. For example, it would be more user-friendly if the 'contribute now' tab didn't appear until the user was signed in.

To accompany the survey question asking about the intuitiveness of the annotation process, we included a question asking about user-friendliness. The difficulties with the sign-in function was one of the issues flagged by participants in both the Coventry workshop and Berlin focus group (see below). However, positive comments were received about the visual design and layout of the platform, including the 'thumbs icon' which enables users to vote up or down tags suggested by fellow users.

Figure 5: Voting Tags Up or Down

TAGS
Echoing the mid-century theatre and movie indu mixed bag of items – from movie stills and produ recording equipment and costumes. Can you gras relevant keywords and compact descriptions? Pic existing tags to help us achieve picture-perfect m
Theatre
Theater
Theatrical scenery



Intuitiveness and user-friendliness are related concepts but they are not synonymous. By using the term 'intuitiveness' we were trying to gather data on how independently users could engage with the tool, whether or not they needed prior instruction in the form of a tutorial. Whereas the question on user-friendliness was designed to elicit more information on how easy the core functionalities of the tool are to use/understand.

As we moved from location to location, testing the tool in different EU partner countries, it became apparent that the design and language used in the survey (and in the tool interface) needed to be very specific in one sense, and general in another. That is to say, it needed to be specific to avoid misunderstanding, but general enough to be accessible to a non-specialist audience. The background of the participants influenced their experience of engaging with the tool, and informed the type of feedback received. This is particularly evident when looking at the results from the focus group in Berlin, where in-depth analysis and feedback was offered on the metadata systems and thesauri integrated into the WithCrowd tool.

Event: Berlin Focus Group Date: Dec 2019 Method: observation of user interaction, group discussion and online survey. Target audience: information professionals and cultural heritage professionals Number of participants: 12

The <u>focus group</u> organised by SPK took place on the 3rd December 2019 at the Institute for Museum Research in Berlin. The aim of the focus group was to get feedback on the WithCrowd annotation tool from museum and library professionals. The duration of the focus group was two-and-a-half hours. After a short introduction, the participants focused on using the tool and on participating in the survey. The feedback gathered from the session via observation of user interaction and group discussion was collated by Andreas Richter (SPK) under the following headings: concept/design, content, functionality/usability, and performance. Underneath is a summary of Richter's findings:

Concept/design

Participants found the design of the tool visually appealing. They noted that the structure of the 'Home' website is clear and comprehensible. However, a few participants had difficulties understanding how to start a campaign. The campaign scoreboard gives credit to the twelve most active users, initiating a playful competition between the participants proved to be a success.

<u>Content</u>

The tool offers photo series which are divided into two campaigns: 1.) Style & Design, 2.) Transport & Travel. Some participants mentioned that the thematic reference wasn't continuous, since not all of the photos clearly referenced the selected topic. This could disappoint the expectations of users interested in certain content and therefore cause a user to leave a campaign.

Functionality/Usability

The tool is designed to be intuitive to use. The idea is to allow a quick start without spending too much time on tutorials or manuals. However, two of the twelve participants had problems in the beginning, they didn't know how to start a campaign. Another user missed the sign-in, and therefore missed a core feature of the tool.

The functionality of the annotation input bar offers an automated completion of the word, provided that the word is listed in one of the thesauri. It was not clear to users, that only words from a pre-defined list could be selected. The controlled vocabulary that was offered was in English only. For non-native speakers this posed an obstacle that made working with the tool sometimes difficult.

The vocabulary of the thesauri provided was restrictive. Often everyday terms suggested by the participants were not recognised by the tool. This could pose a barrier to data enrichment if not resolved.

Performance

The annotation tool was running well under Window (Win 7 & Win 10). However, participants with mobile devices running under Android (Huawei tablet) or IOS (Ipad Air 1) could not use the annotation tool.

Richter's findings are reflected in the survey responses, which highlight that the Berlin focus group provided in-depth insight into how the tool was performing from an information specialist perspective. It is vital to get feedback from different perspectives (creative, research, design, information science etc) to inform and inspire the development of future iterations of WithCrowd. It is also worth noting the quick responsiveness of NTUA, who acted immediately on the recommendation to extend the thesauri by adding Wikidata. Hence, it was available for the focus group users to explore before the end of the session in Berlin.

Recommendations for WithCrowd:

After reflecting on and collating the results from all of the activities above, the recommendations for improving the WithCrowd user experience are as follows:

- 1. Optimize the With Platform and the annotation tool for use on mobile devices.
- 2. Make the sign-in function clearer so users understand that they need to register for an account before contributing to the crowdsourcing annotation campaigns.
- 3. Extend the thesauri to increase the controlled vocabulary for tagging²
- 4. Ensure the thesauri provided are multilingual
- 5. Find ways to increase the gamification elements of the tool

² Wikidata was added in response to the feedback from the Berlin focus group.

6. Include prompts for sign-posting to help users track their progress³

Regarding the gamification elements, they are effective in a workshop setting where participants are interacting with the tool at the same time and in the same space. However, the experience is very different if engaging with the tool online, as the sense of playful competition is not as readily felt. It is recommended that this be addressed in future iterations. Finally, in our user-testing sessions we also captured some data on user engagement with WithCrowd.

Figure 6: Collated Survey Results⁴





As Fig. 7 illustrates: under the section strongly agree, 40% of the respondents answered that they were absorbed in the experience (red bar), 2% responded that they felt frustrated while using the tool (purple bar), 6% found the tool confusing (blue bar), 37% strongly agreed that the platform was aesthetically pleasing (green bar) and 43% strongly agreed that using the tool was worthwhile (yellow bar).

³ Users that don't make the scoreboard would still like a way to track their progress – for example, include a pop-up after x amount of tags revealing the most popular descriptive terms or most popular images.

Visual Similarity Search Tool

Event: Coventry Rephotography Workshop Title: Rephotography: Coventry Then and Now Date: Dec 2019 Method: observation of user interaction, feedback via group discussion and Post-it notes Target audience: cultural heritage professionals (GLAM), researchers and students. Number of participants: 20

During the Kaleidoscope workshop 'Rephotography: Coventry Then and Now', held on the 3rd of December 2019 in Coventry, an interactive demonstration was organized to retrieve user feedback on the Visual Similarity Search Tool. The aim was to demonstrate the capabilities as well as current restrictions, and get user feedback to steer further developments fitted to the needs of stakeholders in the cultural heritage community.

The session started with a presentation by Frederik Temmermans (IMEC) that gave insight into the technical aspects of the application which enable visual similarity-based search. Temmermans describes the technology underlying the tool:

The recognition algorithm is trained using deep learning techniques. However, typically deep learning techniques can only be successfully applied if they are fed with a sufficiently large training data set containing millions of sample assets. However, for the categories which were defined in the Kaleidoscope project, only a few hundred samples per category were available for training. Therefore, the samples are trained on top of a model which is already trained for particular image recognition tasks. Hence, good results could be achieved with a relatively small training set.

For the Kaleidoscope application, a selection of image categories were defined including: fashion: dresses with patterns, people dancing and protest/demonstration (see Fig. 7 below for more examples). The algorithm is limited to the recognition of images that fit in one or more of the predefined categories. In addition, as Temmermans noted in his presentation, some of the categories can have various interpretations. For example, a supermarket interior and a supermarket exterior both fit in the *Supermarket* category, however, their visual content is very different.





After the technical introduction, a live demonstration of the mobile application was given to the workshop participants. During the demonstration, example recognition tasks were performed on photos searched on the web. The participants were given the opportunity to search for query pictures themselves to test the application. In addition to the images retrieved from the web, some sample queries were demonstrated on live scenes, for example: people wearing glasses, smoking and dancing (see below).



Figure 8: Live interactive demo, taking a picture of a person dancing

Frederick Temmermans (right), Erica Charalambous (left), Photo courtesy Maria Polodeanu

In the last part of the session Temmermans facilitated an interactive discussion posing several open questions:

- Which additional categories could be defined?
- What additional functionality could be implemented using the recognition algorithm?
- Are the current results provided by the algorithm relevant and usable

In response to the questions, participants suggested lots of new categories to use including: family life, gardens, childhood, theatre and sport. Of course, these themes are quite broad and would need to be more refined to achieve good results for image recognition. While this task generated lots of feedback, participants found it more difficult to suggest new functionalities for the tool. A few ideas did emerge including: the suggestion to make the application compatible with Android as well as Apple IOS (demo was running on Apple IOS), increase the capability of the tool so the visual recognition could be extended to include moving images, and increase the capability of the tool to allow visual recognition of images that do not fit into one of the pre-defined categories. The latter two suggestions are useful in terms of identifying user needs but would need more thought as to how they could be executed technically. For example, the suggestion to allow visual recognition of images that do not fit into one of the predefined categories isn't possible, but a solution would be training the algorithm to recognize more categories.



Figure 9: Example of participant feedback. Categories in pink, functionalities in blue.

Reflecting on the limitations and potentials of the mobile application participants made a number of observations. At times, it was a little frustrating because the recognition search was limited to the trained categories and dataset. This meant that certain images which were outside the trained categories were only recognized in more generic terms as being for example, a colour photograph. However, very good results were achieved in instances where the themes of the imputed images matched the categories, people dancing is an example (as illustrated above). Overall the atmosphere of the workshop was very energized, as participants really enjoyed the interactive nature of the demonstration. As the demo application was an illustrative prototype not intended for the end-user, there is plenty of scope for the feedback to inform future iterations of the Visual Similarity Search Tool.

3. Impact and Future Exploitation

Impact

The WithCrowd annotation tool and the Visual Similarity Search have created impact by engaging a wide range of publics and stakeholders including: cultural heritage professionals, academic researchers, teachers/educators and students, and creative industry professionals.

Cultural Heritage Professionals

The Kaleidoscope project has consulted and partnered with a number of stakeholders from the cultural heritage sector. In particular, the project tools have been tested by gallery, library, archive and museum professionals. Impact has been created in the following ways:

- the visual similarity search draws on deep learning techniques enabling the linking of resources based on visual similarity. This provides opportunities for search queries to be more

accessible to diverse audiences – visual recognition is not limited by language thus making it accessible in multilingual contexts and for neuro-diverse audiences.

- the WithCrowd annotation tool reimagines how metadata is perceived and how it functions. In the scope of the project, metadata becomes much more than just data for informational purposes. Instead it becomes a live, active, ever-changing resource that is shared among a community of users.

- WithCrowd and the Visual Similarity Search propose innovative ways for enhancing user engagement with digital cultural heritage. In particular, they highlight how participatory practices drawing on arts-based and co-creative strategies can build an online community of users, and an audience for digital collections.

- the tools and the Kaleidoscope project more broadly, influence innovations in curatorial practice and in exhibition methods.

- the tools and the Kaleidoscope project more broadly, contribute to the enrichment of Europeana's 1950s photographic collections, and propose new ways of interpreting this significant era in European history.

Academic Researchers, Teachers/Educators and Students

- the tools operate within a wider critical frame which focuses on crowdsourcing, participation and co-creation as user engagement strategies. They have inspired the theme of the MOOC (massive open online course) entitled 'Creating a Digital Cultural Heritage Community'. The MOOC currently has 333 registered learners ensuring dissemination of the project findings beyond the lifecycle of the project.

- the tools have been tested and used in different educational settings. In KU Leuven the tools have been tested by students registered for the MA in Digital Cultural Heritage, and in Coventry University the tools have been explored by PhD candidates engaged in independent study. This diversity of application highlights the adaptability of the tools to different educational contexts/levels. The project theme '1950s in Europe' also provides rich content for courses with a historic focus ranging from secondary to third-level education.

- the multi-disciplinary approach of the tools and the project (drawing on curatorial practice, participatory models, digital cultural heritage, arts-based methodologies and co-creative strategies) tests new approaches to collaborative research, and highlights the benefits of this form of knowledge-exchange.

Creative Industries

- the WithCrowd annotation tool and the Visual Similarity Search can be applied to creative practice in a number of ways. WithCrowd as an annotation tool is closely aligned with practices of notation – of writing down movement or instructions for a performance. In this way, it can be used as part of an artist's creative process to generate or display/exhibit

material. For example, a digital media artist might use WithCrowd to generate a score or series of instructions to guide their audience through a sequence of visual images. Similarly, the Visual Similarity Search could be used as a way of generating creative work – for example, a photographic exhibition could be curated based on associations (visual similarity search results).

- the tools propose new modes of digital collaboration and participation for creative practitioners

Future Exploitation

Both tools have potential for future exploitation. The iterative process of using audience feedback to refine and improve the tools' functionality will also inspire further developments. In particular, there is potential for development in the following areas:

Integration with social media and other well-known platforms/systems

The WithCrowd annotation tool has the potential to be integrated with social media accounts – for example, Instagram. This would increase the visibility of the application and heighten engagement as users could share and connect via visual images.

The Visual Similarity Search is currently at the early stages of development. Although currently at the prototype stage, it is evident that the technology has immense potential to be integrated into pre-existing systems –such as, WITH and Europeana to enable search queries based on visual recognition.

Entrepreneurship

Leveraging the gamification elements of the tools could open up new markets and industries for the applications. More research is needed to see how the tools could be applied to the creative industries, and if there is commercialization potential. Annotation and visual recognition skills are integral to a variety of design professions.

The tools encourage participatory practices which blur the boundary between amateurs and professionals. In this way, the tools and the project more broadly, contribute to debates on crowdsourcing and co-creation as innovative business models. This idea would need further development in the context of a larger funding project, and would be a spin off that could continue from Kaleidoscope. The project is over, and yet the results have the potential to inspire new beginnings.

4. References

Howe, J. (2006). The Rise of Crowdsourcing. *Wired.* 2006. <u>Https://www.wired.com/2006/06/crowds</u>. [Accessed 8/5/19].

Morschheuser, B., Hamari, J. & Koivisto, J. (2016). *Gamification in Crowdsourcing: A Review*. In Proceedings of the 49th Annual Hawaii International Conference on System Sciences (HICSS), Hawaii, USA, January 5-8, 2016.

O'Brien, H.L., Cairns, P. & Hall, M. (2018). A Practical Approach to Measuring User Engagement with the refined user engagement scale (UES) and new UES short form. *International Journal of Human-Computer Studies*, 112, pp. 28-39.

O'Sullivan, E., Forbes, N. and Whatley, S. (2019). 'Kaleidoscope: User Engagement, User Testing and Schedule of Events'. Fifties in Europe Kaleidoscope project midterm report on work package 1 led by Coventry University.

5. Appendix



Crowdsourcing campaign as part of the Project Fifties in Europe Kaleidoscope

Friday 11 October 2019, 10:00 Impact Hub, Karaiskaki 28, 10554, Athens Google Maps Impact Hub Athens

Agenda

10:00-10:30	Registration & Reception
10:30-10:45	Welcome & Introduction
10:45-11:15	Presentation of the EU project Fifties in Europe Kaleidoscope
11:15-11:45	Presentation of the Kaleidoscope's web platform and crowdsourcing tool
11:45-12:05	Introduction with the Crowdsourcing topics and the relationship to the '50s
12:00-12:30	Coffee Break
12:30-14:00	1st Crowdsourcing activity: Style & design: During this campaign, users will add digital data and photos on the various types of clothing, materials and styles of the 1950s.
14:00-15:00	2nd Crowdsourcing activity: Transport & travel : During this campaign, users will add digital data and photos on the various types of transport and travel of the 1950s.
15:00-15:45	Break & Light Lunch
15:45-16:30	<i>Evaluation:</i> will be evaluated the crowdsourcing activities by the users and the interaction with the users, and also will be analysed the quality and quantity of the content of the crowdsourcing activities.
16:30-17:00	<i>Conclusion & Networking</i> : Interactive communication with the users and participants



Fifties in Europe Kaleidoscope is co-financed by the Connecting Europe Facility Programme of the European Union, under GA n. INEA/CEF/ICT/A2017/1568496



Do you know your bouffant from your dirndl? Your Thunderbird from your Studebaker? Are you a Buddy Holly-fan? Or a Vespa-aficionado?

If you're a 1950s connoisseur: we need you! And if you're not: you still can help.

What we're looking for:

creative minds to add descriptive tags to 1950s photographs sourced from Europeana.eu, Europe's largest portal to digital cultural heritage

Who we are:

the team behind the CEF-project 50s in Europe Kaleidoscope

Why we're doing this:

because metadata matters. We believe that adding relevant keywords to images will make them more easily discoverable in the treasure throve that is Europeana

Surf to withcrowd.eu

Enter a campaign (Style & Design or Transport & Travel)

- Add or upvote tags to the pictures
- Work your way up to the top of the rankings



Crowdsourcing workshop, NTUA at the Impact Hub Athens 11th Oct 2019



Crowdsourcing workshop Athens, from left: Elaine O'Sullivan (COVUNI), Maria Ralli (NTUA) & Sofie Taes (KU Leuven & Photoconsortium)

Rephotography: Coventry Then and Now				
Date:	Tuesday 3 rd December, 2019			
Duration of event:	1 day			
Event venue:	Coventry Archives, Herbert Art Gallery and Museum, Coventry, UK (C- DaRE event, part of EU research project 'Kaleidoscope: The 1950s in Europe')			
Activities:	This event will focus on the creative reuse of digital cultural heritage with a thematic focus on archival photographs related to 1950s Coventry. The event will include presentations from invited speakers, digital tool-testing and a creative rephotography task (the latter will take place outdoors in the cathedral ruins and in Broadgate).			
	Schedule			
	Talks & Events:			
	10.00 – 10.30 Coffee & Event Registration 10.30 – 10.40 Introduction			
	10.40 – 11.00 Prof. Neil Forbes on Kaleidoscope project			
	11.00 – 11.20 Victoria Northridge on Herbert 1950s Collections			
	 11.20 – 12.20 Frederik Temmermans visual similarity search tool 12.20 – 13.20 LUNCH 			
	13.20 – 13.40 Dr. Elaine O'Sullivan on restaging and re-enactment			
1	13.40 – 14.00 John Balean TopFoto images of 1950s Coventry			
1	14.00 – 15.00 Practical task of re-photography (outdoors)			
	15.00 – 15.15 Coffee on return to Museum			
1	15.15 – 16.15 Share, discuss and upload images			
1	16.15 – 17.00 Feedback via online survey & Close of event			
	Exhibitions:			
1 1 1	Contemporary rephotography work by Carol Breen (PhD candidate,			
	Centre for Dance Research, Coventry University)			
	Virtual Kaleidoscope project exhibition (you are invited to interact			
	using your smartphone).			



Rephotography: Coventry Then and Now, Coventry University at the Herbert Art Gallery & Museum, 3rd Dec 2019 Image Courtesy Maria Polodeanu



Image courtesy TopFoto



Focus Group, SPK at the Institute for Museum Research in Berlin



Focus Group, SPK at the Institute for Museum Research in Berlin