



Europeana  
Photography

TopFoto  
the imagery of nearly everything

## TopFoto - working with the EU



EuropeanaPhotography (European ancient photographic vintage repositories of digitized pictures of historical quality) is a EU-funded project to create a partnership with prestigious photographic collections from archives, public libraries and museums in order to conserve and make accessible online 100 years of photography, from the first example of images from Fox Talbot and Daguerre to the beginning of the Second World War.

EuropeanaPhotography - [www.europeana-photography.eu](http://www.europeana-photography.eu)

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TopFoto - [www.TopFoto.co.uk](http://www.TopFoto.co.uk)



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TopFoto has been chosen to provide 60,000 images to the Europeana site.

Europeana is an EU project to harness the visual archives of Europe to a central research point at a single URL. There are already 21 million images there, mainly of documents

TopFoto is the UK partner of a group that is 19 in number, representing 13 countries in Europe, whose task, by 2015, is to deliver 535,705 digitised and indexed photographs from 1839 to 1939. Our partners for the project are: Alinari, Italy ; Imagno, Austria ; Roger-Viollet, France ; ICCU, Italy ; Polfoto, Denmark ; CRDI, Spain ; Gencat Cultura, Spain ; United Archives, Germany ; NALIS, Bulgaria ; MHF, Poland ; Arbejdsmuseet, Denmark ; Divadelny Ustat, Slovakia ; ICIMSS, Poland ; NTUA, Greece ; KMKG-MRAH, Belgium ; KU Leuven, Belgium ; Lithuanian Museums, Lithuania ; Promoter, Italy.

We have three years to complete our job. The images will appear on the central searchable site of Europeana as well as our own at TopFoto.co.uk Researchers on the Europeana site will find our thumbnails and metadata and be linked through to the previews on our site where publication rights will be negotiated in the normal way. Europeana does not take part in the transaction and requires no fee. Conversely we are grant aided. TopFoto has received its first of 4 grants which has enabled us to buy a high specification camera and hardware system.

We can process 300 images in an eight hour shift at a very high resolution (40MP). We have it set up to only scan negatives but in the downtime we could with extra equipment do flat art. (In the meantime flat art will continue to be done by flatbed scanners.) Our project requires and the practicalities of keywording limit us to 100 images per working day.

We have started with Alfieri and will follow this with Central News, Planet News and the early work of John Topham. All these archives are wholly owned and almost entirely exclusive. This will improve our margin and should create a

honey pot for researchers who want to see unique and often never before seen images. These facts and the grant will obviously have a beneficial effect on our operation.

Our contract with the EU requires us to publicise what we are doing as are the other partners. There will be a central linguistic process and it may be that we shall end up directly representing some of the partners in English language versions. We anticipate that the project will be a success and from it more work from the EU might be possible which could point to a more "museum" approach to our archive.

The production room is already at work and is configured as per a workflow chart created specifically for the project. There is a strong emphasis on backup aimed to ensure our sustainability for the EU, as well as of course for ourself. Our contract requires us to be forever open.

There is an existing back log of 3000 images and it is envisaged that after data checking they will all be on our site by the end of July. With the addition of keywords yet to be advised by the EU they will all be on the Europeana site by the end of the year plus our ongoing work. All of which should total approximately the 20.000 per year we are committed to produce.

Negotiations started by an email from our now Project Co-Ordinator, Andrea de Polo at Alinari on 26 January 2011. After months of detail John and Alan went to a final negotiation meeting with our EU Project Officer, Krister Olson, in Luxembourg on 15 September 2011 which agreed that the project would officially start on 1 February 2012. John went to Roger-Viollet on 30 November to assess and discuss their digitisation process. John and Alan both went to the EuropeanaPhotography kick-off meeting in Florence, Italy on 8-10 February 2012. John went to the WP2 Content Seminar in Leuven, Belgium on 11-13 April 2012 and Andy attended the digitisation workshop in Girona, Spain on 21-24 May 2012.

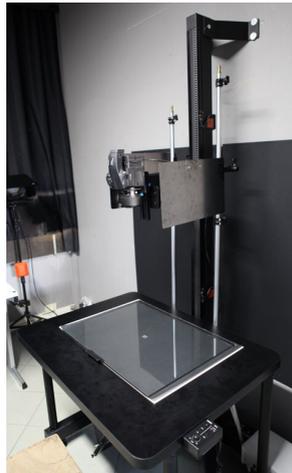


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Florence Kick off meeting 8-10 February 2012



Alinari's Mamiya-Leaf  
Camera system, similar to  
the set-up we created at  
TopFoto

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Leuven WP2 meeting 11-13 April 2012



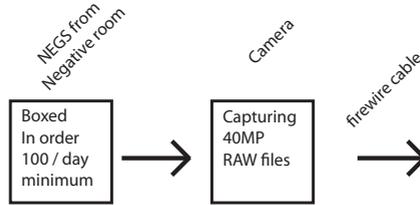
Girona Digitisation Workshop 21-24 May 2012

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## MAC

Step 1-5 completed in Camera

Step 1. rename filename to negno and/ or enter negno in object name IPTC field.

Step 2. auto action to invert h orientation and neg to positive and RGB to grayscale.

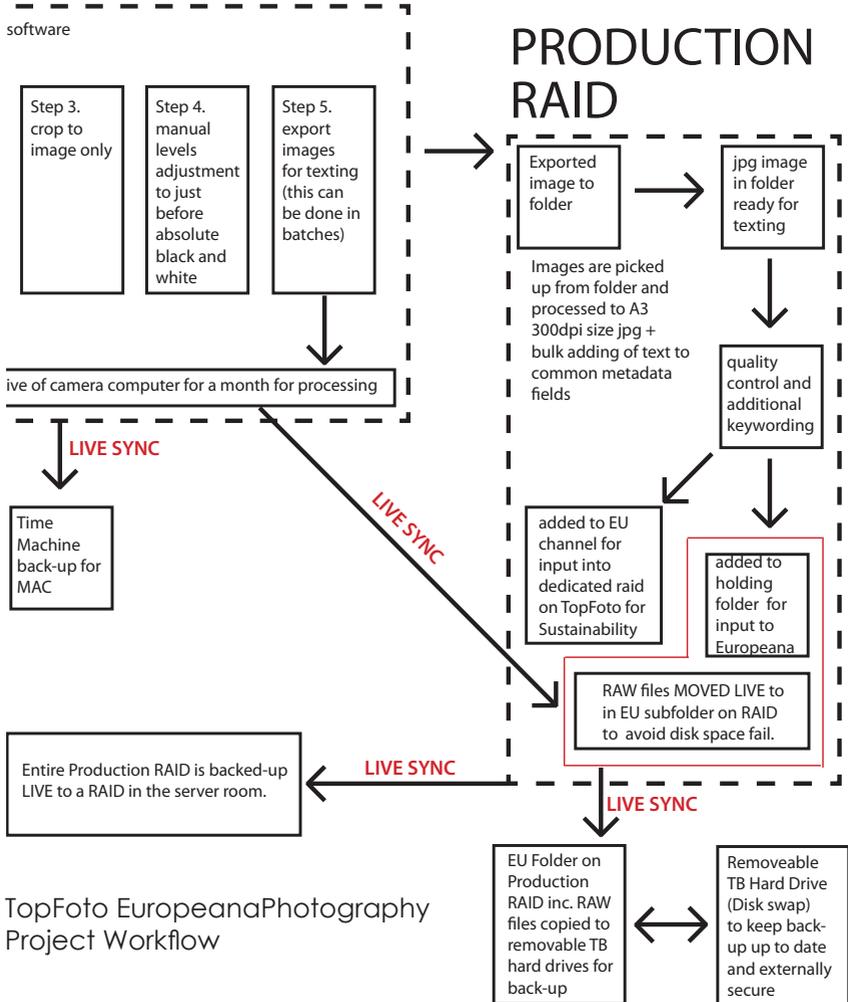
RAW files kept on hardr

Negs returned to box

Daily neg box output returned to neg room

### TopFoto EuropeanaPhotography Key Project Roles

- Project Leader for TopFoto
- Project Co-ordinator for TopFoto
- Director of Digitisation
- Director of Indexation
- Director of Finance
- I.T. Manager





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