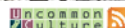




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PROMOTER DIGITAL CULTURE

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- intellectual property rights
- interactivity
- internet
- media
- museum & library information systems
- ontology
- photography
- science & letters
- smart cities
- software and tools
- virtual reality

Upcoming events

Science Gateway
Adobe Connect Virtual Room, 9 - 30 July 2013
Web course on the development of applications for Catania Science Gateways



Indianapolis (IN), USA, 22 - 26 July 2013
JCDL 2013, Joint Conference on Digital Libraries

LaTeCH 2013
Sofia (Bulgaria), 8 August 2013

LaTeCH 2013: Language Technology for Cultural Heritage, Social Sciences, and Humanities

CIPA 2013
Strasbourg
Strasbourg (France), 2-5 September 2013
XXIV International CIPA Symposium 2013

[View all the upcoming events](#)



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Project Presentation



in ensuring that digital content related to early photography is accessible in Europeana. At present, Europeana has an impressive number of images mostly representing cultural objects while photographic images, the early...

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Contacts

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Technical Coordinator: [Antonella Fresa](#)
Project website: [www.europeana-photography.eu](#)

Highlighted articles

[Specialized IPR Support from Europeana Photography](#)

[Electronic Imaging & the Visual Arts \(EVA\) @ Florence 2013](#)

[Europeana Photography multilingual vocabulary released and disseminated](#)

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[Theatre hidden in old photographs](#)

[Museum of History of Photography in Krakow MHF](#)

Reserved Area



Europeana Photography will enrich Europeana's photographic holdings with vintage treasures.

Europeana Photography

EuropeanaPhotography is a digitisation project playing a key role in ensuring that digital content related to early photography is accessible in Europeana. At present, Europeana has an impressive number of images mostly representing cultural objects while photographic images, the early...

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[The Workers' Museum: Home to History](#)

[Europeana Photography - Barcelona plenary meeting](#)

[Topfoto: from England to Europeana](#)

[Advanced digital facilities to improve classical studies](#)

[Digitization systems and procedures in photographic image archives](#)

[KU Leuven: ancient tradition and modern technologies](#)

[The Carl Simon Photo Archive - Discovered After 60 Years](#)

[EuropeanaPhotography Content Seminar in Belgium](#)

[ROGER-VIOLETT](#)

[Digitisation centre for Lithuanian Museums](#)

[Photography since its beginning](#)

[Europeana Photography KICK-OFF MEETING](#)



Reserved Area

Partners:

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[KATHOLIEKE UNIVERSITEIT LEUVEN](#) (Belgium)
PROMOTER (Italy)
[TOPHAM PARTNERS LLP](#) (UK)
[MAGNO BRANDSTATTER IMAGES KG](#) (Austria)
[SAEML PARISINNE DE PHOTOGRAPHIE](#) (France)
[ISTITUTO CENTRALE PER IL CATALOGO UNICO DELLE BIBLIOTECHE ITALIANE E PER LE INFORMAZIONI BIBLIOGRAFICHE](#) (Italy)
[JIPPOUTIKENS JUS AS](#) (Denmark)
[AYUNTAMIENTO DE GERONA](#) (Spain)
[DEPARTAMENT DE CULTURA - GENERALITAT DE CATALUNYA](#) (Spain)
[UNITED ARCHIVES GESELLSCHAFT FÜR ARCHIVMANAGEMENT UND VERWERTUNG mbH](#) (Germany)
[NATIONAL ACADEMIC LIBRARY INFORMATION SYSTEM](#) (Bulgaria)
[MUZEUM HISTORII FOTOGRAFII M. WALEREGO RZEWUSKIEGO W KRAKOWIE](#) (Poland)
[ARBEJDERMUSEET MED ARBEJDERBEVAEGEISENS BIBLIOTEK OG ARKIV FOND](#) (Denmark)
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[NATIONAL TECHNICAL UNIVERSITY OF ATHENS](#) (Greece)
[KONINKLIJKE MUSEA VOOR KUNST EN GESCHIEDENIS](#) (Belgium)
[LIETUVOS DAILES MUZEJUS](#) (Lithuania)
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Related links

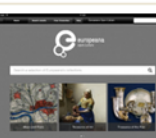
- [Проект "Europeana Photography", "Народна Библиотека Иван Вазов" \(December 2012\)](#)
- [Europeana Photography, "Europeana Professional" \(2012\)](#)
- [Europeana Photography, "CIP ICT PSP Digital Libraries" \(2012\)](#)
- [Arbejdermuseet skal digitalisere 25.000 fotos til Europeana, "Historie-online.dk" \(2012\)](#)
- [Lietuvos muziejai - tarptautiniame kultūros paveldo skaitmeninio ir skaidros projekto "Europeana Photography", "LIMIS" \(December 2012\)](#)
- [EuropeanaPhotography, "NALIS" \(October 2012\)](#)
- [POKAZMY EUROPE NASZA PRZESZŁOŚĆ, "Woak Torun" \(October 2012\)](#)
- [Polish Collections in Europeana conference in Toruń, "PSNC Digital Libraries" \(October 2012\)](#)
- [Reunió del projecte EuropeanaPhotography a Barcelona, "Generalitat de Catalunya - Noticiari" \(October 2012\)](#)
- [25.000 historische Fotografien aus Dänemark für EuropeanaPhotography, "Nordic History Blog" \(September 2012\)](#)
- [Reunió del projecte EuropeanaPhotography a Barcelona, "Generalitat de Catalunya - Noticiari" \(October 2012\)](#)

EDITORIALS

[Europeana Photography: a key role in ensuring that digital content related to early photography is accessible in Europeana](#)

INTERVIEWS

[Europeana Photography: a key role in ensuring that digital content related to early photography is accessible in Europeana](#)



the free iPad app introducing the public to some brilliant collections that people can explore, share and comment on

Europeana Open Culture

Europeana Open Culture

DIGITAL MEETS CULTURE

www.digitalmeetsculture.net



Specialized IPR Support from Europeana Photography

IPR Guidebook – BLOG

Continuous Support on IPR Issues

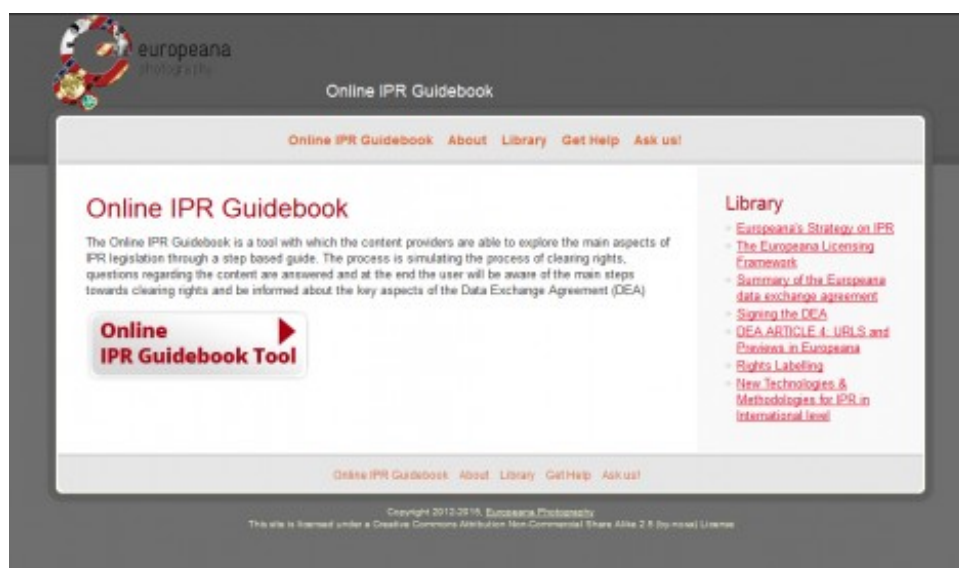


In the framework of EuropeanaPhotography, an on-line support service and a blog was recently implemented by University of Patras, developed according to the partner's needs and now available for anyone interested or in need for a specialized support.

In facts, discussions about IPR in EuropeanaPhotography so far went through an IPR dedicated mailing list, which is restricted to the project's members. The on-line support service is instead open to everybody and surely this website will become in a short time a benchmark for IPR issues for the whole community.

The support service is composed different resources:

The Online Guidebook, a step-by-step tool, that allows any archive, museum or collection holder to explore the main aspects of IPR legislation and get support and guidance.



Step 1: Identification of the Work

Identification of the work

Name of the work:

Name of the creator(s):¹

Insert the names of the creators using a new line for each one. In case you do not know the name of the creator(s), you can not proceed with this IPR guide.

Collection name:²

Collection description:

¹ The author is the creator of the work.

² This guide can also result in a license for a collection of works, e.g. all by the same creator.

Step-by-step the user is guided to a final result:

Results

Work

Work name: Acropolis of Athens

Is it original? Yes

Present date: 03/04/2013

Is there a license already? No

What you want the license to cover:

Digitisation

Access by authorised user through secure networks

Online accessibility over open networks

Creators

Name of the creator: Iktinos and Kallikratis

Address of the representative:

Is the creator dead? Yes

Date of death: 01/12/1000

Are there copyright issues? No

Expiration date of copyright: 1/12/1070

Collection

Collection name: Ancient Greek Collection

Collection description: A selected photographic collection

The Library

The section is a collection of key documents regarding IPR, information about the Europeana's IPR strategy, the Labeling Strategy common IPR issues and the DEA and an IPR Glossary.

The "Get Help" section

The section includes a database of all the copyright organizations and collective societies of several countries (not only the EU Member States).

Ask us

The section redirects the user to the IPR Guidebook Blog, maintained by the expert dr. Dimitrios K. Tsolis of University of Patras.

You all are welcome to use the [tool](#) and to discuss in the [blog](#)!

Electronic Imaging & the Visual Arts (EVA) @ Florence 2013

Electronic Imaging & the Visual Arts

'The Foremost European Electronic Imaging Events in the Visual Arts'

The Electronic Information, the Visual Arts and Beyond (EVA Conferences) are a series of international interdisciplinary conferences mainly in Europe, but also elsewhere in the world, for people interested in the application of information technology to the cultural and especially the visual arts field.

The first EVA Conference was held at Imperial College, London in 1990, organized by the founders James Hemsley, Kirk Martinez and Anthony Hamber. Events have been held in Athens, Beijing, Berlin, Brussels, California, Cambridge [both UK & USA], Dallas, Delhi, Edinburgh, Florence, Gifu [Japan], Glasgow, Harvard, Jerusalem, Kiev, Laval, London, Madrid, Montreal, Moscow, New York, Paris, Prague, Thessaloniki, Warsaw

There are now regular conferences in London (UK), Berlin (Germany), Florence (Italy), Moscow (Russia), Vienna (Austria) and other major cities.

Dr. Irene Pivetti (Chairman of Only Italia) with Prof. Vito Cappellini (Florence University) - photo (c) Promoter srl archive

The 2013 Florence conference was opened by chairmen **Vito Cappellini** (Florence University) and **James Hemsley** (EVA conferences international) and during the opening sponsors and supporters of Italian institutions welcomed the participants.

Session 1 about strategic issues with chairman **Paolo Blasi** (Florence University) was extremely interesting by discussing projects related to digital archives technologies, 3D technologies for museums, and futuristic projects for access and dissemination of culture and art supported by technology. Among the speakers, **dr. Takayuki Morioka** from Hitachi, **prof. Shinji Shimojo** from Osaka University, **dr. Andreas Bienert** from National Museum in Berlin.

Dr. Antonio Davide Madonna (ICCU) - photo by Leonardo Bianchi

Session 2, moderated by chairman **Franco Niccolucci**, gave an overview of EC projects and related networks and initiatives. Among the speakers, **dr. Valentina Bachi**, **Andrea de Polo** and **Antonio Davide Madonna** for [EuropeanaPhotography](#), **dr. Christine Schoene** from Technische Universität of Dresden, **Professor Jurgen Siek** from University of Applied Sciences in Berlin; also CENDARI and MARCOPOLO projects were presented.

On day 2, an international forum in the morning about culture and technology was followed by afternoon sessions to discuss about 2D-3D technologies and applications, virtual galleries, museums and related initiatives, access to the culture information.





In this event the users, suppliers and scientific research communities have the possibility to meet and exchange experiences, ideas and plans in the wide area of Culture & Technology. The event was supported by a series of workshops on international cooperation, innovation and enterprises, creative industries and cultural tourism.

EVA Florence 2013 official website: <http://www.evaflorence.it/>

Download the full programme [here](#)

[nggallery id=40]

Europeana Photography multilingual vocabulary, released and disseminated



According to the plans of the project, the [EuropeanaPhotography](#) multilingual vocabulary was timely released and it starts now to be disseminated in the community of digitization and Europeana-feeder projects.

The vocabulary defined within [EuropeanaPhotography](#) is a key element of the semantic enrichment of the partners' metadata. While not strictly necessary for the digitization of photography or delivery to Europeana, this vocabulary ensures that themes can be traced throughout the different collections. It provides translations for the keywords associated with photographic subjects and techniques, and allows better and more complete search results when searching Europeana for photographic content, providing a tool for research for multiple interested parties.

The vocabulary has been completed in no less than 12 languages - English (as the pivotal language), French, Dutch, German, Italian, Polish, Danish, Bulgarian, Slovak, Lithuanian, Catalan and Spanish – and consists of over 500 concepts in three facets –photographic technique, photographic practice and keywords – that are structured in a multifaceted, hierarchical way.



The vocabulary will be used in the annotation, translation and semantically enrichment process taking place at the time of mapping local source metadata schema's to the LIDO metadata schema used for the [EuropeanaPhotography](#) project. It will allow users to consult all collections at once with the use of keywords in their own language, and will unify the content from the different partners among thematic lines.

Discussions are on-going with other projects, in particular Linked Heritage, for improvement and further development of the [EuropeanaPhotography](#) Vocabulary, that can be a starting point for other valuable multilingual tools to enrich digitization activities (both for photography and for other cultural heritage).

In particular, [Linked Heritage](#) is developing a Terminology Management Platform (TMP) that will build a network of multilingual cross-domain thesauri and controlled vocabularies in a collaborative way. It is under discussion the integration of the TMP with EuropeanaPhotography Vocabulary.

During [a very interesting seminar organized by Linked Heritage project](#), focused on Multilingualism and Terminology, **Nacha Van Steen from KMKG** was invited to publicly talk about the vocabulary (presentation [here](#)).

EuropeanaPhotography in Athens

The third plenary meeting of [EuropeanaPhotography project](#) took place in Athens, hosted by the National Technical University of Athens. The location was chosen in Athens because the meeting offered a technical training for the content providers of EuropeanaPhotography, who had the possibility to follow a lecture about the MINT tool and also to get training and personalized exercises on their own laptops.



The MINT tool is a user-friendly platform, developed by the technical partners [NTUA](#) and [KMKG](#), and it is now ready to use for EuropeanaPhotography content providers: once the selected images are digitized, the related metadata will be ingested, mapped and enriched with the tool and the vocabulary, and then delivered to Europeana.

The MINT training was not the only special-event of the plenary meeting: in facts, on day 2 the meeting hosted a presentation about the [Rights Labeling Campaign](#) by Europeana's IPR and Policy advisor Mrs. **Julia Fallon**. She was very kind and cooperative to take part in the whole meeting and to give a precious contribution to the discussion, that will drive interesting results as for IPR issue related to photography and digitized images.

In the plenary meeting, a sum up after the review, which result was "good", had been presented by **Antonella Fresa**, and then all the WP Leaders presented plans for the upcoming months. The new partner which joined the project in November 2012, [Fondazione Alinari](#), was welcomed by the others. **Dimitrios Tsolis** from University of Patras gave a presentation of the IPR support tools that are under development for EuropeanaPhotography project.



Main activities of year 2 will be digitization (objective is 250.000 digitized image, of which 100.000 available in Europeana), enrichment and ingestion; while work will also proceed on the front of sustainability and IPR. Dissemination will be empowered and enlarged in order to reach a wider audience with which EuropeanaPhotography's results can be shared. Open thematic workshops will be organized by the partners from autumn on, and a [photography-dedicated issue of Uncommon Culture](#) will host articles and interviews by the EuropeanaPhotography partners.

The Project Coordinator prof. **Fred Truyen** also published his impressions of the meeting in [his blog about digital culture](#).

Present to the event were three representatives of the Greek Ministry of Culture, Mrs. **Maria Kotlida**, Mrs. **Panagiota Gerasimou** and Mrs. **Katerina Moutogianni**, who assisted to the training and to the presentations.

The partners enjoyed the warm hospitality at the Divani Palace Acropolis hotel, in the very center of the city, and the organization by NTUA was excellent. Lovely Greek specialties made lunch breaks and dinner extremely pleasant.

Finally, after the end of the meeting, partners had the possibility to visit Athens and the Acropolis surroundings, as unfortunately all the archaeological sites of the city were closed because of a strike. That was a pity; anyhow the picturesque area of la Plaka and the famous Syntagma square were enough to compensate the visitors.

Next appointment for EuropeanaPhotography is September 2013 in Vilnius, for a big event under the EU Presidency of Lithuania, where the plenary meeting will be jointed to a photographic exhibition and some cultural lectures. Organization is now in the hands of [Lithuanian Art Museums](#).



Europeana Photography review meeting: eye inside

by *Valentina Bachi*

On March 5th 2013, the Central University Library in Leuven hosted the first review meeting of [EuropeanaPhotography](#) project. Digitalmeetsculture.net editor, Valentina Bachi, was present to the whole event with both the roles of speaker and of correspondent.



Review meetings are always a delicate appointment, as they represent a moment for exchanging views with the European Commission, and also have the aim to verify the status and the progress of an EC-funded project. For EuropeanaPhotography project time has come for the first review. The WP leaders met in Leuven a day before the event, for the general rehearsal of the presentations, after very busy weeks of preparation.

The Project Coordinator [prof. Fred Truyen](#) (Institute for Cultural Studies, Faculty of Arts) warmly welcomed the presents in the Spoelbergh Room at the University Library, where the 2 days were planned to take place.

A [lovely social dinner](#) followed the rehearsal meeting at the Faculty Club, in the suggestive framework of the *béguinage*, a collection of small buildings where the Beguines, religious women who sought to serve God without retiring from the world, used to live.

The day after, everybody was ready to meet the EC Project Officer and the reviewers. The new director of the University Library, **professor Stefan Gradmann**, was present to the review opening, and gave his best wishes for the successful meeting.



Dr. Krzysztof Nichczynski, the Project Officer and **dr. Makx Dekkers** and **dr. Wojtek Sylwestrzak**, the reviewers, showed since the beginning a very vivid interest in the project's achievements and a sharp preparation about the project planning, thus encouraging a stimulating discussion with the WP leaders.



Professor Truyen, in his role of leader for Content and Themes work-package, had the possibility to illustrate the richness and value of the photographic collections that are going to be provided in Europeana thanks to this project. Furthermore, the eye-catching result of over 150.000 images already digitized was underlined by **David Iglesias Frank** of [CRDI](#).



Particular attention was given to the presentations of the technical partners, **Nikos Simou** from [NTUA](#) and **Nacha Van Steen** from [KMKG](#), about the MINT tool and the EuropeanaPhotography Vocabulary – which are indeed the main result of their joint work. The tool is now ready for allowing the content providers to map and enrich the digitized images.

Nice and valuable discussion was carried on about IPR issue and sustainability, which will feed progress during year 2. As for dissemination work package, digitalmeetsculture.net showcase supported the webpresence of EuropeanaPhotography beside the official website, and the many dissemination activities by all the consortium were appreciated.

The final evaluation of the review was extremely positive. **Dr. Antonella Fresa**, the technical coordinator, commented: *“We are very happy to see that all the comments were given in the light of ameliorating the quality of our project, whose results have been in fact assessed as good results”*.



Next appointment for the EuropeanaPhotography project is the plenary meeting in Athens on 13-14-15 March 2013, where special guest will be an Europeana representative, Mrs. **Julia Fallon**, who will speak about the Rights Labeling Campaign.

Poland's presence in Europeana is growing

A conference was held in Toruń to discuss about the Polish strategy for digitization and about the collections that are currently available, or will be soon available, in Europeana.

Article by Justyna Walkowska, source: [PSNC Digital Libraries Team](#)' blog

The **Polish Collections in Europeana** conference was organized in the medieval city of Toruń on October 18-19, 2012 by the International Centre for Information Management Systems and Services [ICIMSS](#).

The opening speech, *The Decision to Digitise*, was given by Eleanor Kenny of the Europeana Foundation. The remaining presentations, delivered in Polish, may be divided into the following four categories:



- Presentation of Europeana-related projects
- National IT infrastructure for cultural heritage resources
- The support of Ministry of Culture and National Heritage for digitization projects
- Problems and needs of Polish cultural heritage institutions

Two presentations were given by representatives of The Ministry of Culture and National Heritage: *The Digitization Strategy of The Ministry of Culture and National Heritage* (Anna Duńczyk-Szulc) and *The Project of a Ministerial Portal Dedicated to Cultural Heritage Resources Digitization* (Agata Bratek). The portal is to be launched at the beginning of 2013.

A number of Europeana-related projects were presented, including:

- [Europeana Photography](#) (*Europeana Photography – Documentation of the First Century of Photography*, Marta Miskowiec, Museum of History of Photography MHF in Cracow, Piotr Koźurno, ICIMSS)
- [Athena](#) (*Athena and Athena Plus – Projects Encouraging Museums to Cooperate with Europeana*, Maria Śliwińska, ICIMSS)
- [Judaica Europeana](#) (*Judaica Europeana – Digitizing Jewish Cultural Heritage in Europe*, Edyta Kurek, Jewish Historical Institute, Warsaw)
- [APEX](#) (*Polish Archives' Participation in the APEX Project*, Anna Matejak, Head Office of State Archives, Warsaw)

Representatives of a number of big Polish institutions presented their current activities, including those

related to Europeana:

- National Institute of Museology and Collections Protection (*National Institute of Museology and Collections Protection, Its Activities and Plans Concerning Museum Objects Digitization*, Anna Kuśmidrowicz, Monika Jędralska)
- National Audiovisual Institute (*National Audiovisual Institute's Digitization Support: Europeana Awareness Project Case Study*, Jarosław Czuba)
- The National Library of Poland (*The National Library's Participation in the Ongoing Europeana Projects*, Katarzyna Ślaska)

Poznań Supecomputing and Networking Center prepared a presentation entitled ***The Digital Libraries Deferation: Supporting Institutions of Culture in Making Their Resources Available Online, Metadata Aggregation for Europeana*** (Marcin Werla, Justyna Walkowska), which is available [here \(in Polish\)](#). In the presentation we describe the role of the Polish Digital Libraries Federation in the Polish digital heritage resources environment and in the context of the Polish IT infrastructure for researchers and science. We also present our cooperation with Europeana, including a number of projects we have been involved or will be involved in near future.

The problems section was opened by a presentation prepared by prof. Folga-Januszevska, *Problems Concerning the Delivery of Polish Museums Collections to Europeana*. The representatives of smaller institutions were interested in obtaining information on digitization projects funding.

A very important issue was Europeana's new **Data Exchange Agreement**. A set of materials and opinions on this subject in the context of the Polish law are available [here](#). The agreement, based on [Creative Commons 0](#), is quite problematic in Polish law. It is not possible to waive copyright in Poland, and licenses can only be granted for enumerated fields of exploitation. The current ministerial directive is to send to Europeana only those metadata records or parts of records which are not copyrighted. This means, for example, excluding the conservation-restoration description of an object's state. A very good news for all European readers is that the deputy director Katarzyna Ślaska announced that the National Library of Poland has decided to sign the agreement.

Another recurring subject was the need to translate (by a group of GLAM experts) the documentation of the most popular metadata description formats into Polish, so that they are unambiguous and used consistently by institutions.

The conference was open for general public, and there were a few people intested in publishing their private collections online. One of those people was Piotr Grzywacz from Tuchola, running the private [Hunting Signals Museum](#).

12th IMAGE & RESEARCH Conference

by David Iglésias Frank, CRDI - Centre for Image Research and Diffussion, Girona City Council

In the third week of November (from 20th to 23rd) it was held a new edition of the Image and Research Conference, organized by the [Centre for Image Research and Diffusion \(CRDI\)](#) of the Girona City Council with the collaboration of the Association of Archivists of Catalonia. In that edition, around 150 people attended representing twelve different countries. The Image and Research Conference held its twelfth year, and after 22 years, we have become the benchmark event in Spain for professionals involved in photography and audiovisual mainly in the field of archival, preservation, history and document management.



The Conference started on the 20th at the facilities of the Centre for Image Research and Diffusion with the completion of the workshop "Preparation of original photographs for digitization" by **Angelica Soleiman**, Master's degree in Photographic Preservation and Collections Management, at Ryerson University and at George Eastman House (Toronto, Canada – Rochester, NY, USA). The workshop aimed to look at, among other things, the reasons that justify digitalization, and the most common specific problems encountered during photographic processes in archives and collections, while proposing valuation measures along with recommendations before and after the digitalization process. The workshop was repeated on 21st November, 50 people attended.

On the 22nd and 23rd it took place the sessions for papers and presentations that make up the main event of the Conference in the Girona Conference Centre.

To highlight some of the speakers we quote **Howard Besser**, Director of New York University's Moving Image Archiving & Preservation masters degree program with the paper "*Preparing the Next Generation of Audiovisual Archivists: Lessons from New York University's Moving Image Archiving & Preservation Program*".

Augusto Pieroni, who teaches *Photography History and Criticism* at the University of Rome Sapienza, dedicated his talk to the analysis and interpretation of the photographic work with the idea that interpretation is entailed by every use of photography. **Pau Maynés**, photograph conservator, made a series of reflections on the history of the restoration and conservation of photographs, from the seventies to the present. Last, **Carles Mitjà**, Professor at the Image Processing and Multimedia Technology Centre (CITM) at Polytechnics University (UPC) took us through the various stages in the digitalization of photographs with regard to infrastructures and procedures.

In the experiences session we quote the speakers that took part of the Conference. **Richard Wright**, the archive preservation specialist in the BBC Research and Development department in London, presented the European project for digital preservation with audiovisual *Prestoprime* as a director of this project. **Nathalie Doury**, general manager of *Parisienne de Photographie*, the company in charge of



digitization and management of reproduction rights of the City of Paris' photographic and iconographic collections, talked about the experience in managing this collection. She mainly focused on the commercial strategies. The commercial issue, but focused on audiovisual materials, was also the main subject in the paper of **Sue Malden**, Media Archive Consultant and chair of the Federation of Commercial Audio Visual Archives (FOCAL International). **David Iglésias**, from CRDI, presented a conceptual information map to design the photographic digital archive. And last, **Didier Grange**, archivist from Municipal Archive in Genève explained its strategies to preserve the video fonds of the city.



The program gives also special importance to the debate and participation. On the 22nd it took place the round table titled " *What is the Archives position in front of legal uncertainty of mere photographs?*" in which were involved **Jordi Lluís Forgas** (Judge), **Josep Matas** (Lawyer), **Lluís Salom** (representative of the photographers from UPIFC) **Joan Boadas** (Archivist at CRDI), and David Iglésias (Rapporteur of the on-line debate, at Facebook).

Concerning the Europeana Photography Project, some publicity was made. People could get the leaflet at the reception, we had 75 copies. In the opening session, Joan Boadas, Director of CRDI, mentioned the project and did a short explanation about its mission.

Also, Ms. Nathalie Doury, from [Parisienne de Photographie](#), mentioned the project during the presentation of her paper. However, the main presentation of the project will take place in the Conference organized by the International Council on Archives (ICA) that will be host in Girona in October 2014. It will include three events: the 2nd ICA annual Conference, the 9th European Conference on Archives and the 13th Image and Research Congress.

Once again, the two-days meeting in Girona was for all of us a good opportunity to be in contact with colleagues with different backgrounds, but with a shared interest: the photographic and audiovisual heritage.



Conference: 'Heritage in the web - different approaches to digitalization'

by Aneta Kopczacka, Museum of History of Photography in Krakow

Since 1997 [Museum of History of Photography in Krakow](#) runs website and systematically adds more pictures to online catalogue. Since then MHF was becoming more and more involved in digitization and sharing content issues. In recent years the matter of digitization got more common and more important. Being aware of the problems that accompany digitization process, we organized conference "**Heritage in the web - different approaches to digitalization**" to start professional discussion and give different people and different institutions opportunity to meet and talk on current problems.



The event took place in Krakow (Poland) in three attractive locations: **Museum of History of Photography, Municipality of Krakow and in Jagiellonian University**. Scope of the conference was to gather specialist from different fields, all connected with the matter of digitization to exchange knowledge and experience. Very important point was to show the dissonance between theory and everyday reality. Therefore participants were in one hand employees of different museums and other cultural institutions in whole country (public institutions, foundations, societies as well as private companies) and in the other digitalization and aggregation experts, representatives of Polish Ministry of Culture and National Heritage, lawyers and archivists. The conference was an opportunity for regular employees of cultural institutions to ask questions and dispel many doubts about digitization, perspectives of development and current problems. We wanted to give participants chance to discuss these things officially and collectively as well as privately during the breaks.

MHF as an institution well experienced in digitization processes we wanted to give participants practical, useful information about it. That is why, as a consequence of conference we planned our next step which will be digitization workshop in March 2013.

One of the most important matter presented and discussed during the event were IPR matters – problem of copyright and sharing material in the Internet. Another valid and complex topic we wanted to introduce was the problem of keywords vocabularies.

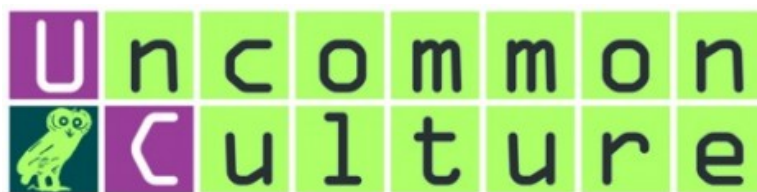
Significant goal of whole event was promotion of EuropeanaPhotography and giving solid information about the project. We distributed EP leaflets and other materials. **Hubert Francuz** gave the presentation

titled “*Strategies of sharing. Case of EuropeanaPhotography project*”. Mr. Francuz spoke greatly about benefits of participating in consortia such as EP and shown how Europeana website is working and - what even more important - what end users can find there. Crucial for the presentation was giving practical information about the project itself and about places where people can find more accurate data. After speech given by Mr. Francuz some representatives of different institutions asked about possibility of creating or joining existing consortia.



To sum up. The conference was a big success. Approximately 200 people participated in session during two days. We distributed evaluation questionnaires among all participants and they gave us very positive feedback. The event was well received and developing the idea of meeting on this fields seems to be very important. We also noticed quite wide interest in participating in digitization workshop.

UNCOMMON CULTURE call for articles: history of photography



Uncommon Culture provides unique perspectives on a rich variety of cultural activities in Europe. Examining cultural institutions and their collections, this magazine gives new insight into diverse cultural activities.

The next planned issue of Uncommon Culture journal is entirely devoted to history of photography, with special contributions from the EuropeanaPhotography project.

Types of Contributions: the following types of papers are published in *Uncommon Culture*:

- invited papers presenting the topics relevant to the issue (up to 20 edited pages, not more than 60000 characters)- some famous names are very welcome:)
- research papers, and reports describing the situation in particular countries (3- 8 pages),
- Interviews with project coordinators or project presentations, or in our case with really famous contemporary 1-2 photographers
- short notes, *i.e.* book reviews, conference reports, short news (max. 2 pages).

Manuscript Preparation: the text of a manuscript should be written in clear and concise English. The form similar to "camera-ready" with an attached separate file - containing illustrations, tables and photographs - is preferred. For the details of the preferred format of the manuscripts, authors should consult the articles already published www.uncommonculture.org and the authors guidance available on the journal Website.

The main text of a paper using a font size of 12 pt can be divided into sections (numbered 1, 2, ...). The title page should include: manuscript title, authors' names and affiliations with e-mail addresses and their CVs – ca. 6 lines long each.

Illustrations, photographs and tables provided in the digital form should be clearly named and send in JPG or Tiff format.

Manuscript Submission and Processing. Manuscript should be submitted preferably via Internet Editorial System (IES) - an online submission and peer review system www.uncommonculture.org. or by e-mail as Word.rtf document to the address icimss@icimss.edu.pl or Maria.Sliwinska@uni.torun.pl

If an e-mail delivery option is chosen, then the submission of the manuscript in two files is preferred: "Article File" containing the complete manuscript (with all figures and tables embedded in the text) and "Figures File" containing illustrations, photographs and tables. In the submission letter or on a separate page in "Figures File", the full postal address, e-mail and phone and/or fax numbers for all co-authors must be given. The corresponding author should be indicated.

In order to submit the manuscript via IES, the authors (first-time users) must create an author account to obtain a user ID and password required to enter the system.

Copyright Transfer. The submission of a manuscript means that it has not been published previously in the same form, that it is not under consideration for publication elsewhere, and that - if accepted - it will not be published elsewhere. It also means that authors agree to transfer their copyrights to the journal editorial office. The transfer covers the exclusive rights to reproduce and distribute the article, including reprints, photographic reproductions, microfilm or any other reproductions of similar nature, and translations. It also includes the right to adapt the article for use in conjunction with computer systems and programs, including reproduction or publication in machine-readable form and incorporation in retrieval systems.

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Review and amendment procedures. Each submitted manuscript is subject to a peer- review procedure, and the publication decision is based on reviewers' comments; if necessary, Authors may be invited to revise their manuscripts. On acceptance, manuscripts are subject to editorial amendment to suit the journal style.

Proofs. Proofs will be sent to the corresponding author by e-mail and should be returned within 48 hours of receipt.

Author Benefits. Publication in the journal is free of charge. A sample copy of the journal and 5 copies of the article off-prints will be sent to the corresponding author free of charge.

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Theatre hidden in old photographs

by Anna Grusková, curator and project coordinator, Theatre Institute Bratislava - Divadelný Ústav

We who like to attend theatre productions, we all know, how powerful and sometimes lifelong experience can leave a single performance - despite the fact that it only exists in time of meeting of artists with audience. At the present moment, at which the theatre exists, consists its strength and weakness. After a season or two, sometimes even sooner, no one has a chance to repeat the experience that touched us so deeply. Maybe in a year or two we would see the same staging differently - but we do not have a chance. It is even more difficult than in life: in our personal story, sometimes we could turn time back to find a new way, try it again ... Theatre is team art of artists and audience, and the chances of a successful return are slight.



Slovak National Theatre, N.V.Gogol The Inspector General 1936 ©Divadelný ústav Theatre Institute Bratislava

More recent theatre productions are captured on video in a better or worse quality, therefore we could reconstruct them, even in the absence of the most valuable part of it – without the meeting of people in the same time and space. Theatre criticism could also help to preserve something of the essence that a staging brought in particular time and particular space, but it is transformed by the writer's personality. At first glance, theatre photography looks objectively - on a closer inspection, however, especially in the elderly time, we realize, how important role in the capture of live theatre through the viewfinder of the camera has a standard of photographic technique, and lastly – behind a camera is always a man with his or her taste, experience, influenced by many other non-artistic factors.



Comic quartett Poverty. 2nd half of the 19. century ©Divadelný ústav Theatre Institute Bratislava

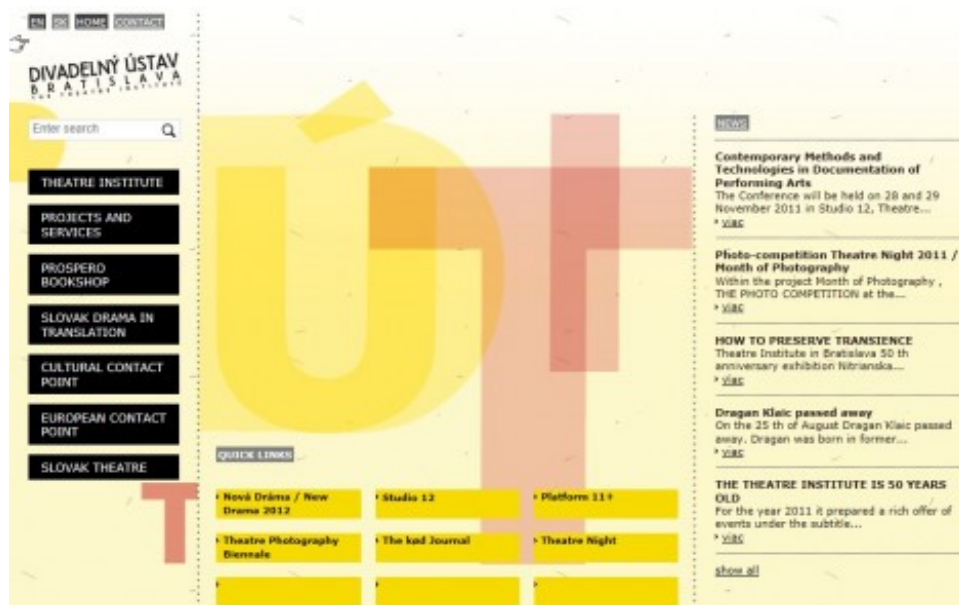
Old photos are often the only witness to the theatrical life of our great grandparents that we have. They are usually identified, but sometimes we do not know anything. We look into faces of strangers in theatrical costumes, see their fascination by Thalia, we realize the transience of theatre, of nationalities that for example used to live in the territory of contemporary Slovakia, we are confronted with our own mortality.

Theatre Institute as a partner of the European project Europeana Photography began in 2012 to digitize and describe the oldest theatre photos in today's Slovakia. Until December 2012, has been digitized and described a collection of more than 4300 old photographs, created before 1939. Thus we create a basis for a valuable collection of the oldest theatre photographs in the territory of the contemporary Slovakia – and for a future exhibition and a book. In the preparation of the collection we cooperate with the Slovak National Archive, the Slovak National Library, the Slovak National Museum, the Bratislava City Museum and other institutions and individuals.

To our collection gradually arrive more and more theatrical and even para-theatrical old photos from the period 1839-1939. They capture not only amateur and professional theatre productions in the territory of the contemporary Slovakia, but also urban and rural staged celebrations and social life with theatrical attributes (balls, military parades, memorial exposures etc.), portraits of theatre personalities, theatre spaces (interiors and exteriors), theatre architecture, theatrical activities of Slovak minorities living abroad and also staged photographs with strong theatrical elements. The result will be in 2015 a unique

collection of digitized old photographs that would otherwise be lost, discarded or remain forgotten.

Divadelný Ústav website: <http://www.theatre.sk/en/homepage/>



Museum of History of Photography in Krakow MHF

by Hubert Francuz and Marta Miskowie , Museum of History of Photography in Krakow

Founded in 1986, the Museum of History of Photography is the only museum in Poland entirely dedicated to photography. It is located a 15 minutes' walk from Krakow's main square in a historic villa built at the beginning of the 20th century. The museum runs a number of departments and holds a variety of different events. The main scope of the museum's activities at present is exhibitions, education and digitization. In each of these fields we are planning and implementing actions in accordance with the MHF mission which emphasizes improving the availability of its collection through a variety of media.

Exhibitions next year will be entirely dedicated to the idea of "opening". We will be organizing three complex events presenting never-shown-before parts of our collection. Two of them will concern photography and one will be dedicated to old cinematographic equipment. The exhibition program for 2013 has been designed not only to show the diversity and richness of our collection, but also to be a strong statement, understandable and approachable for visitors.

As mentioned, MHF is particularly interested in implementing and developing high profile digitalization processes. Since 1997 the museum runs its own website and constantly adds more records to its digital catalogue. Since 2010 we have been sharing our collection via an online catalogue. The Internet catalogue built for MHP was one of the first of its kind in Poland. Right now more than 40,000 records with the metadata are available, of which 14,000 are images.



An important step in achieving such good results and taking digitalization to the next level was the participation of a program founded and supported by the Polish Ministry of Culture and National Heritage. Since 2010 the MHP Department of Digitization has been offering a more and more professional approach to issues related with reproducing vintage photographs.



Although digitization is a very important part of our work, the real treasure is our collection. It includes a large number of portrait-atelier pictures from the 19th century, photographs documenting the civil engineering projects in the Eastern Europe, and social and historical events. The museum also owns an interesting collection of amateur photography taken by unknown authors. This amateur photography, as one the most fascinating phenomena in western culture, has a unique place in our collection.

As a partner of the "European Photography" project, the Museum of History of Photography will make 3,000 images available via the "Europeana" portal. An important part of our contribution will be our collection of autochromes, which is the oldest colour photography technique. Such valuable slides are extremely rare in Polish collections. The Museum houses a collection of 193 autochromes taken by Tadeusz Rząca, photographer and entrepreneur. Images show historic sites in Krakow and Tarnow, street scenes, foothills and the Tatra Mountains. In "Europeana" we will also be showing small groups of different object, which give almost complete picture of our whole collection.



We are very happy to work with international partners. Europeana Photography is a great chance for our collection to be noticed by a wide audience all over the world.

Museum website: <http://www.mhf.krakow.pl/>



The Workers' Museum: Home to History



The Workers' Museum and The Labour Movement Library and Archives were merged in 2004, and the institution today consists of both a museum, an archive and a library open to the public.

Arbejdermuseet, The Workers' Museum

The Workers' Museum, which opened in 1982, shows exhibitions on everyday life of the workers' and the labour movement's history primarily in Denmark, but with an international perspective. The museum has both topical and historical exhibitions as well as exhibitions on art history.

The Workers Museum collaborates with other museums in several European exhibition projects, as well as Nordic and Danish exhibition projects. The Workers' Museum is both an art museum and a cultural history museum. From the early days in 1982 when the collections did not contain a single exhibit and until today, the Workers' Museum has generated holdings of 63,000 museum exhibits and 12,000 works of art.

Among the exhibitions, the museum features a brand new interactive installation **"Under Our Own Roof - The Workers' First Assembly Hall 1879-1983"**, to bring alive the story of the workers' first assembly hall in Denmark. Through touchscreens visitors can interact with 18 short films that tell the story of the building and the many activities that have taken place here through more than 100 years.



The coal storage of the Workers' Federation's Fuel Firm at the Copenhagen docks, 1930s

The Sørensen-family exhibition covers the period from 1885 to 1990, and follows the journey of a working-class family from life in rural Denmark to Copenhagen at the time of the turn of the 19th century. The point of departure for this exhibition is an original 1915 flat, and it shows how the family lived its life – in everyday circumstances and when something special was afoot.

The flat is a two-roomed flat in which the living room faces the street and the bedroom and a narrow kitchen face the backyard. Virtually no alterations had been made to the flat and its appearance since 1915 when the family originally moved in. The proprietors, particularly Mrs. Yrsa Sørensen, always took great care to ensure that nothing was changed. The original varnished pinewood floors are still there, and moving any of the furniture it is evident that everything has always been in the same places, as the floors are totally untreated in the places where the furniture has always stood – the floors have simply been varnished around the furniture. Yrsa's heirs then donated the flat and everything in it to the Workers' Museum and it can now be exhibited as an example of a general worker's home in the early years of the 20th century.



Working-class children in the backyard of Fredericiagade 59, Copenhagen, 1905

The Workers Museum's **exhibition about the 1950s** depicts the living conditions of a working-class family in the years following the Second World War. Despite shortages and rationing this period heralded a new time to come: families had more money to spend and the consumer culture, heavily influenced by American ideals, gained ground.

The Labour Movement Library and Archives

The Arbejderbevægelsens Bibliotek og Arkiv (The Labour Movement Library and Archives) was founded in 1908 and has for more than 100 years collected documentation on the Danish labour movement in all its branches. The Original photo collection counts approximately 3 Million photos. The largest collections are the press collections from the social democratic newspaper *Socialdemokraten* (later: *Aktuelt*) and the communist newspaper *Land og Folk*. In addition, there are large photo collections from the trade unions and private persons. The collection contains many portraits mostly of prominent Danes, but also internationally famous people, and photos of almost every aspect of life among ordinary people.



Åge Fredslund Andersen. Fitter at the face lathe, Sabroe Machine Works, Århus, Denmark, 1934

In 2007 the photo archive began a digitization and registration of the photos in a database. Registration takes place in an adapted format of the library registration program which is also used in registration of archives. All materials can be searched by simultaneous searches in the system. There are now digitized and registered 40.000 photos in the database. The photos are enriched with metadata and keywords to speed retrieval of images. The photo collection delivers photos partly for our own exhibitions and publications, but is also used widely by publishers, museums and film and television stations. The photos are also used for research and teaching. The photo archive works closely together with photo collections in other archives, museums and libraries.

EuropeanaPhotography project

The Workers' Museum and Library is one of the partners in the EuropeanaPhotography project, planning to provide about 25.000 images from the 1870s until 1939 taken by many different photographers (among others Mogens Voltelen, who documented important cultural events in the thirties, such as Berthold Brecht's exile in Denmark, and Åge Fredslund Andersen, whose photos show the transition from agrarian to industrial society).

EuropeanaPhotography will then enriched with contributions about important persons and events in the Danish labour movement, recurrent activities of the labour movement, such as demonstrations on May Day and on the Constitution Day, important events in the international labour movement history, such as the congress of the Second International in Copenhagen in 1910, life in factories and workshops, leisure activities, changes in urban life, housing and living conditions.



Åge Fredslund Andersen. Home killing, Denmark, 1930s

Official website: www.arbejdermuseet.dk

Download the leaflet: [PDF](#), 314 Kb

Address: 22 Rømersgade, 1362 Copenhagen K, Denmark, Tel: +45 33 93 25

Opening hours: All days 10.00 - 16.00

Europeana Photography - Barcelona plenary meeting

by *Valentina Bachi*

Palau Moja is a neoclassical style aristocratic palace, built in late 1700 by the Marquis of Moja and his wife Maria Luisa Copons. Currently, it is the headquarter of the Department of Cultural Heritage of Generalitat of Catalunya (**GENCAT**), which was hosting the meeting.

A very prestigious location to host a prestigious meeting, said **Anna Busom** of GENCAT. **Cristina Sanchis** of GENCAT told us that the palace, now belonging to the Ministry, hosted Saint Giovanni Bosco, King Alfonso XII and the King Joan Carlos, when he was crown prince.

The meeting was set in the Blue Room, very near the room containing an astonishing vintage collection of scale reproductions of boats, being the Palau Moja in the late 1800 the residence of Antonio Lopez y Lopez, stakeholder of a transatlantic company.



The atmosphere in the Blue Room was extremely friendly and warm, as the whole consortium was very happy to meet again. The meeting was intended to sum up the project progress up to now and to make plans for the next 6 months. Progress is going on according to the schedule as for content selection and digitization.

Hard work was done by KMKG for the Vocabulary and metadata issues, and by NTUA for the developing of the online tool - which will allow the ingestion of EuropeanaPhotography metadata to Europeana.

A live demo performed by **Nikos Simou** of NTUA showed in Barcelona that the MINT ingestion tool is almost ready to be used.

Voices from the partners express better than anything else the global mood of the meeting and the project:

Anna Gruskova from Bratislava Theater Institute: *"This project is an opportunity for me to meet people, not only abroad but also in my country, to know what they do and to enrich both the value of my institution and myself!"*

Hubert Francuz from MHF, the Photography Museum in Krakow: *"This is the first EC project that our Museum participates in. For us, it is an occasion to go beyond national programmes and to get in touch with EC: to be known, now and also for the future."*

Viktorija Jonkutė, from Lithuanian Art Museums, was recently appointed as EuropeanaPhotography referent for her institute. She comes for the first time in an international occasion, and she says: *"There is really a friendly and warm atmosphere, I didn't suppose that so many important partners were so informal and confidential!"*



In the next period work will go on as well, and there will also be a shift of management, due to strategic reasons, that will keep boosting the project. Pilots for the testing and use of the MINT tool will be performed by some volunteer partners with the coordination of NTUA. Fall will also be a busy period for dissemination.



Topfoto: from England to Europeana

TopFoto is an independent picture library based 45 minutes south of London in Edenbridge, Kent, England. The archive contains 10 million images from medieval documents to today's digital files being sent in by FTP from all over the world.

The core of the hardcopy archive comprises of 120.000 negatives from John Topham (an individual photographer and TopFoto's founder) plus millions of negatives and hardcopy prints from a variety of historic press agencies that have been collected by the current owner, Alan Smith, since 1975.

TopFoto supplies primarily editorial content to clients but is extremely diverse and its pictures are reproduced in all areas of visual publication. TopFoto was a pioneer in digitisation and electronic transfer and through new technologies has formed close links to international partners in over 40 countries around the world.

TopFoto employs 15 people and prides itself on the specialist personal research service that it provides to clients.

For the [EuropeanaPhotography Project](#), TopFoto is digitising negatives (mostly quarter plate glass negatives but including some very fragile nitrates) from its collection between the dates of 1890-1939. After adding metadata, it will make 60.000 images available on the [Europeana website](#).

TopFoto has identified four key collections to concentrate on for the project:

- *Central News, 1890 – 1930*
The collection was the picture library of the news agency of the same name est. 1870. It has world coverage and includes many masterpiece portraits of Royals and famous personalities from the era.
- *Alfieri, 1914 – 1939 (c.20.000 relevant glass plate negatives)*
Was a London based agency that supplied images to the weekly press and magazines. Although it had a global network it primarily covers London and the surrounding area with a specific focus on society and London life during this fascinating period between the wars.
- *Planet News, 1928 – 1939*
Contains a wide range of editorial news events from all over the world. This collection also has some isolated nitrate negatives on important subjects that we would like to rescue, including Russian spy trials and the Spanish Civil War.
- *John Topham, 1927 – 1973*
John Topham's legacy, the founding collection of TopFoto image library, is over 120,000 negatives of superb social history capturing the disappearance of rural life as the South East of England began to disappear under a swathe of concrete. The Arts Council of England funded a touring exhibition of his work, Memory Lane, curated by the Impressions Gallery in York, and his work is



significant to the Imperial War Museum and the Museum of Rural Life, amongst others. Topham began as a policeman in the East End of London in the 1920s. When he sold his first picture for the equivalent of a week's wage, he quit the Force and from 1931-1973 he photographed, as he put it, the "little things of life – the way it really was".



John Balean, international manager, is the key contact for the Digitisation Project at TopFoto; he explains about the work for [EuropeanaPhotography](#):

The job is already started with an excellent workflow, so that it is possible to process 300 images in an eight hour shift at a very high resolution (40MP), thanks to Phase-One digital facilities. 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.

John has also given lectures and written about the picture industry including, Editor of the 2008-2009 CEPIC Image Trading International, Chair of Free Pictures – Friends or Foes? at the 2009 CEPIC Annual Congress, a contributor to Photo Archive News (www.photoarchivenews.com), and as the Consultant Researcher to the Press Photo History Project (www.pressphotohistory.com):

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.

The first 500 images digitised for [EuropeanaPhotography](#) (from the TopFoto Alfieri collection) have now been added to www.TopFoto.co.uk.

If you want to take a look at some of the content please visit the page [here](#)

Learn more about the work Topfoto is doing in the [EuropeanaPhotography project](#) in the dissemination booklet ([PDF](#), 5,20 Mb)

Advanced digital facilities to improve classical studies

KU Leuven is a research-intensive, internationally oriented university that carries out both fundamental and applied research. It is strongly inter- and multidisciplinary in focus and strives for international excellence. To this end, **KU Leuven** works together actively with its research partners at home and abroad. Founded in 1425, **KU Leuven** bears the double honor of being the oldest existing Catholic university in the world and the oldest university in the Low Countries. **KU Leuven** combines a rich tradition with top research & technology. There are more than 38.000 students, about 2.000 academic staff and more than 4000 junior researchers.



History

Pope Martin V issued a papal bull dated 9 December 1425 founding the University in Leuven as a Studium Generale. This university was institutionally independent of the local ecclesiastical hierarchy. From the founding of the university to its abolition in 1797, Latin was the sole language of instruction.

From the founding of the University in 1425 up until 1636, there was no official library of the university. The students had access to manuscripts and printed books preserved in the homes of their professors or colleges. In 1636 a university library was founded in the Leuven Cloth hall, and about a century later it was enlarged in a baroque style.

After the French Revolutionary Wars, once the Netherlands were formally integrated into the French Republic, all universities in France had to be closed by law, and the University of Leuven was abolished. What remained of the university's movables and books were requisitioned for the École Centrale in Brussels, as the official replacement of the abolished university, although its most precious books and manuscripts were deposited in Paris in the Bibliothèque Nationale de France. Later, the Central School in Brussels was closed down and a new Catholic University established in Leuven in 1835.



During WWI and WWII the town suffered from bombing and pillage, but the University withstood bravely. The German troops invaded the town and the library was burned in 1914 (indeed it was not the original library of the old University, but the new library of the new Catholic University of Leuven – but a cruel event the same!). In 1940 the town was seriously damaged by bombing... and still survived.

In 1968 the bilingual Catholic University of Leuven split into two "sister" universities, with the Université Catholique de Louvain departing to a newly built, greenfield campus site in the French-speaking part of Belgium and the Dutch-language university becoming a fully functioning independent institution in Leuven.

Bruno Vandermuelen, from the Faculty of Letters, talks about the digitization facilities available at the University digital lab, helping digitization for **EuropeanaPhotography EC project and others.**

Bruno, digital technology and preservation for the ancient books: what are the most specific issues you meet during every day work at Alamire digital lab?

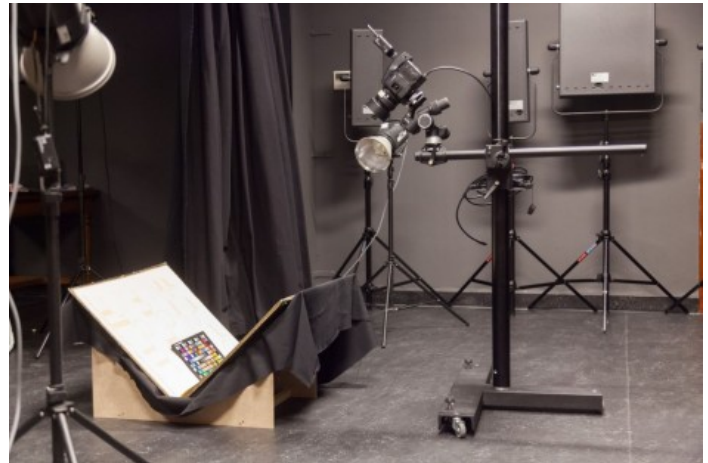
The **Alamire Digital Lab** at the University Library has been specially adapted for high-end digitization with for instance controlled climate, dark walls, different sets and setups. The manuscripts we photograph are rare and sometimes extremely valuable. Before photographing, we look at the binding and how the manuscript behaves when turning the pages so we can position the book safely. The equipment for digitizing is camera based as scanners pose a higher risk damaging the manuscripts. It also gives us the flexibility to adapt how we



photograph to the way the manuscript behaves. With the cameras and appropriate lightning we can also go to archives as manuscripts sometimes can't always leave their institute.

Photographing manuscripts closeby with high-resolution digital backs (80-100 million pixels) is also challenging as the tolerances you work within are very narrow. Depth of field, sharpness, vibration due to mirror slab, focus calibration, color calibration, diffraction, alignment, all come into play and can become problematic when not well controlled.

Working in a controlled environment as the [Alamire Digital Lab](#) helps to speed up the workflow from capture to archiving. Contrary to for example a fashion shoot where only the best images are processed and kept, we keep and process every image we make. Photographing in a RAW format enables us to work with presets, which we can apply to a set of images. Processing takes time as the final archival tiff file of a single image is about 230 MB; some manuscripts contain 500 pages and more.



Apart from the high-end digitization we also focus on development of visualization techniques for art-technical research in [cultural heritage](#), like UV, IR, 3D. These modules are developed in collaboration with engineers of the [KU Leuven](#). The main advantage is that we can assess the object in a non-destructive way.

With our faculty wide DAM (Digital Asset Management) system dARTS we can annotate, search and retrieve the images in the format we need. Various research and educational projects make use of the central image repository to curate and disseminate their collections, both online and offline.

Nowadays, [digital technology](#) applied to photography has opened an unceasing debate about the fact that good digital cameras are easily accessible also to amateurs, and editing software allows almost anyone to get good results, even starting from a poor shot. As a photographer, what is your position: is [digital technology](#) improving or damaging photography?



The technology is there and evolving rapidly, so we better make use of it. It's definitely improving [photography](#). On the technological side the resolution of high-end cameras and the quality of the files even surpass large format cameras. Software also keeps improving, which is important because you can process your older RAW files with the latest software and possibilities.

In the *digital age*, as a photographer, you are again in total control of the output. In the film days you selected your films in function of what you photographed or the effect you wanted. After exposure you brought the film to the lab to process and that was the end. Now, with good software available, you can make your own film, or create your own look. With good equipment becoming accessible to the broad public, vision, how you photograph, how you approach your subject, how you present your work has become very important. A camera is just a tool, [photography](#) is about what you do with it and that hasn't changed over the years.

Digitization systems and procedures in photographic image archives

From Mr. David Iglésias Frank, archival technician at CRDI, Girona City Council

The **Centre de Recerca i Difusió de la Imatge** (CRDI) of the **Girona City Council** organized in 22-23 May 2012 a 14 hours workshop about digitisation in the framework of the **EuropeanaPhotography project**.



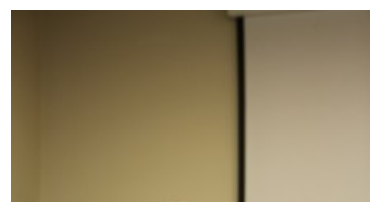
The workshop **Digitization systems and procedures in photographic image archives** aimed to provide an overview of the available systems for original photographic materials digitization as well as the procedures in order to obtain the best results in terms of image quality and fidelity to the original.

The teachers for this workshop were Carles Mitjà and Bea Martínez, very renowned professionals in Spain. Both are from the **Image Quality Laboratory** (IQL) by the **Centre de la Imatge i la Tecnologia Multimèdia** (CITM) located at **Terrassa Campus** of the

Universitat Politècnica de Catalunya (UPC).

As a result of this workshop, a recommendation paper will be published at the **EuropeanaPhotography website**. The goal of this short paper is to establish the main recommendations for partners of the project involved in the process of digitizing. These recommendations come from the explanations that the teachers made during the workshop. They can not be understood as a theoretical corpus, but a procedure in how to work.

The **EuropeanaPhotography project** aims to digitize and disseminate 500.000 images representing the first hundred years of **Photography**, from the first pictures of Fox Talbot and Daguerre to just before the beginning



of World War 2. The project is participated by institutions from different European countries. In this context, the CRDI has the responsibility to provide standards for digitization and cataloging.

The workshop was attended by 22 people representing 13 partners that are part of the **EuropeanaPhotography** project, from **Italy, England, Denmark, Spain, Belgium, Poland, Slovakia,** and **Lithuania**.



KU Leuven: ancient tradition and modern technologies

Professor Frederik Truyen is a high-profile University teacher and real gentleman, with perfect politeness and a friendly approach. He is the Head of IT Services at the Institute for Cultural Studies, a research and educational unit linked to the Faculty of Arts at the K.U.Leuven, Belgium. He shared with digitalmeetsculture.net a wide overview about the University activities in the field of digitization.



The Institute for Cultural Studies is involved in projects on digitization of Cultural Heritage. Is it really an unavoidable step for the cultural heritage to meet digital technologies? There are nowadays very big efforts and investments on digitization, are they so necessary as they seem to be?

The importance of Digitization amounts to access, representation, preservation and is driven by cost considerations. Let's take as an example of the unique glass plate photographs we are working on. Through digitization, it is possible to give access to these precious works to researchers, without the risk of damage or wear. It actually opens them up for study from anywhere, whereas in the past only a limited number of researchers had access, and they needed to be on location.

But the digital image is not just a copy. It is always a representation. This means that we can opt to restore the work as it is on its bearer, but also that we can make more analytical representations, where we e.g. restore the light dynamics or the color depth. Depending on the goal of your representation, you get more options with a digital copy. Most interesting in the [EuropeanaPhotography](#) consortium are the different needs of professional Photo houses and Archives. We actually learn a lot from each others' view on the photograph.

Third, we are seeing that in many cases digitization becomes part of a preservation strategy. It is virtually impossible to guarantee the physical integrity of all the works we have in archival deposits. For valuable but less unique or important works, it can be a cheaper option to keep a digital copy than to try to preserve the original. This frees more money for preservation of the physical masterpieces. Of course, it takes time to convince the archival and (art) historic communities that sometimes we have to choose and opt for digital preservation only. The PREMIS model for [digital preservation](#) allows you to gather under one "intellectual entity" different files and representations for one object. For the glass plates, e.g., we also take pictures including the frame and the earlier metadata attached or written on the frame.

This last point shows how digitization also is a part of any archival strategy to reduce cost. Limiting physical access reduces hazards, lowers insurance costs, and allows to optimize storage costs. When tough choices have to be made, the digital copy can be a last resort. It better be state-of-the-art then, making sure the digital copy is not facing obsolescence too fast.

KU Leuven is a very prominent partner in [EuropeanaPhotography](#), what are your contributions to the project?

In the case of [EuropeanaPhotography](#), KU Leuven will contribute to the quality control by providing expertise and guidelines as to the criteria on which collections should be selected for incorporation in the database. For this, the fact that the KU Leuven team is embedded in one of the Arts Faculties with the longest European traditions is welcome. Project members are involved in teaching at both the undergraduate and master level of Cultural Studies, Photography, History and the Fine Arts. Expert opinions of colleagues and researchers can be collected first-hand. The ICS works with European top centres in Early Music (Alamire Foundation) and Medieval Art (Illuminare). KU Leuven is also in the possibility, given its involvement in teaching master classes, to assess the usability of the Europeana materials in an educational context.

Apart from its contribution to the quality standards of the selected content, KU Leuven will assist in benchmarking the photographic quality of the digitization, given its expertise in the [Alamire Digital Lab](#), one of Europe's leading digitizing centres for the [Fine Arts](#).



KU Leuven will also contribute to the collection, with high-end source images from Archaeology, the Fine Arts and Musicology, as well as collections from the University Archive and Library preciosa collection.

Which other EU projects is KU Leuven carrying on, beside EuropeanaPhotography?

KU Leuven, as a traditional and complete university with about 1500 senior academic staff, is of course involved in a myriad of research projects, in Humanities and Social Sciences as well as Science & Technology and Biomedical Sciences.

This challenging multi-disciplinary context is a fertile ground for the work we do at CS Digital (<http://www.culturalstudies.be/digitalculture>), bridging the boundaries between Humanities and Technology. Currently we are involved in high-end digitization projects such as **IDEM** (digitization of Early Music Manuscripts) and **RICH** (using Multispectral and 3D photography techniques to digitize Medieval Manuscripts). Besides these efforts, we are also involved in projects on Open and Distance Learning and E-Learning such as [NetCU](#), [OER-HE](#), [OCW Europe](#).

As a teacher, what are your most interesting experiences as for digital technology applied to education?

For me, that is a quite important question as I was the chairman of the steering committee for E-Learning at the University for about 5 years. E-Learning – or as we call it – the “integrated learning environment” has been a key pedagogical strategy at our University. CS Digital started in 1997 under its former name “Maerlant Centre” with the aim to bring digital innovation to History teaching. Certainly one of the best experiences in my career was to witness first-hand how students got motivated for the History class by being able to access high-resolution digitized source materials such as historical maps and early illuminated manuscripts on a PC at school.



Today, we are heavily involved in the [LACE project](#), building an international master programme on Literature and Change in Europe. Producing Open Courseware and using an online collaborative environment, students from 7 universities throughout Europe jointly take a course by means of weblectures. Being able to discuss the same content with students from different cultural backgrounds gives a true learning advantage.

Of course, our teaching is always tightly intertwined with research. CS Digital produces the international peer-reviewed Journal on visual narratology and word and image studies, **Image [&] Narrative** (<http://www.imageandnarrative.be>). Image [&] narrative does not focus on a narrowly defined corpus or theoretical framework, but questions the mutual shaping of literary and visual cultures. Beside tackling theoretical issues, it is a platform for reviews of real life examples. The relation between text and illustration – often in the form of a photo – has been a recurring theme of research.

Just after we planned the interview, Fred was so kind to post about us in his blog (and we are very proud of it!):

<http://fredtruyen.wordpress.com/2012/05/04/digital-meets-culture/>

The Carl Simon Photo Archive – Discovered After 60 Years

The Carl Simon Archive was a sleeping treasure of photos for 60 years. In 2011 finally the sensational life work of Carl Simon was rediscovered in an old storage room in Unterbilk, part of the city of Düsseldorf, Germany.

Approx. 23.000 wonderful glass slides (9,5 x 8,5 cm and 8,5 x 8,5 cm), for the most part hand-coloured and well-assorted in 200 wood boxes, as well as 2 original projectors, accessories, 15 lenses and a lot of scripts for slide lectures are stored.

Carl Simon (1873-1952) first worked as procurator at the German photo company Liesegang in Düsseldorf and he founded his own company Lichtbild-Anstalt Carl Simon & Co. in 1907, where he offered services for the upcoming photo industry.

He constructed cameras, lent slide projectors and began to collect wonderful hand-coloured glass slides. The most important part of his activities were live slides performances. Carl Simon had the ambition to show the big world to many people and presented about 300 slide performances to amazing spectators in whole Germany.

During these events, whilst showing the photos, an actor read a special text for each image and, last but not least, a small orchestra was playing background music.

Till 1945 Carl Simon collected 80.000 images. Over the years more than 23.000 still has survived. After his death Karl-Heinz Simon (1920-2002), his son carried on with the tradition of slide shows performances till to the 1960s. The End came with the introduction of television.

There are several beautiful photographic trips within this marvelous collection: for example Rome, cities of Germany - Berlin and Munich – The Montblanc, life in East Africa, Asia, a travel through France, earthquakes and volcanic activity, Japan, China mission, Tibet, the sinking of the Titanic and many more “Highlights” of glass slide photography.

End of March 2012 Frank Golomb bought this unique photo archive and United Archives now can proudly present the complete Carl Simon Archive as exceptional content for their clients and partners.

Visit the website: www.united-archives.com

United Archives is one of the most important partners of [Europeana Photography](#) project. The company was founded 1956 as Kövesdi Press Agency in Amsterdam and is called United Archives since 2007. In the early days the company was working as a press photo agency with offices in all major cities in Europe and supplied publishers with content linked to Cinema, Actors, Television. The company produced material on sets and acquired archives with images lasting back to the beginning of cinema history.

A huge part of the United Archives is unexplored, in negative roles, glassplates, and only very few images



**UNITED
ARCHIVES** 

were digitalized from negatives so far. In the lifetime of the [Europeana Photography](#) project United Archives will explore these unseen collections and the plan is to produce 40.000 images as a mix coming from all collections.

EuropeanaPhotography Content Seminar in Belgium

by *Valentina Bachi*



Just after Easter time, the [EuropeanaPhotography](#) people were pleasantly hosted by the ancient Catholic University of Leuven to discuss and agree about the themes and the collections that are going to be digitized and added to Europeana digital library.

When we arrived, the weather was sunny and cloudy at the same time, and occasionally a thin rain occurred for a while; approaching the town from the airport, a glorious full size, deep colored rainbow was shining in front of us: we all thought that [Professor Fred Truyen](#) – our host from KU Leuven – really knows how to make people feel welcome!

Leuven was almost desert, we supposed because of Easter holiday that took most of the University students back home. It is a gracious, charming town with an ancient history (the University was founded in 1425!); and the meeting place, an Irish monastery turned into a congress centre, had maintained the fascinating atmosphere of a peaceful place. The inner garden, particularly, is still a poetic view.



But there had been not much time for enjoying the place, as they were 2 very intense days, during which the partners had the possibility to shake hands each other again, to discuss widely about their collections and to define several, important aspects about content themes and technical indexing issues. The meeting was chaired by [Professor Truyen](#).

In such a friendly gathering, each partner presented the collections that are going to be digitized within [EuropeanaPhotography](#) project, with the aim to represent the richness and value of the content that this project is adding to [Europeana](#).



The partners represent both historical photographic archives and press archives, so that it is indeed evident that Photography as itself comes from the big names (famous photographers) and reporters (who may also remain unknown).



Other partners showed other aspects of photography: in fact the collections own both commercial photos (that were taken to be sold) and personal photos (that were taken by amateurs for their own pleasure and family memories).

Within the [EuropeanaPhotography](#) project, the selection process wishes to identify the masterpieces that are the evidence of:

1. History of photography
2. History of Europe
3. History of photographic techniques

Prof. **Jan Baetens** from the KU Leuven Faculty of Arts, department of Literature and Culture, had offered guidance to the discussion and several stings about the idea of selection – in the sense that a masterpiece should represent the icon of an archive – and the opposite concept of contextualization - that makes difficult to choose a single piece within a large collection.

Other issues for discussion concerned the technology achievements that stung the photographic medium to change accordingly; the real and essential meaning of a photo; the concept of "Great photography", which is somehow misleading, as it may change as years pass by - and today's big names could be completely forgotten in 20 years.

The so-called "small" partners had the possibility to show how important and peculiar they are, as they offer a different material from the "big" photographic archives.



Among the others, it is worth to mention the following:

- *MHF Museum of History of Photography of Poland will provide images that are selected on anthropological basis, coming from amateurs or semiprofessionals. They will provide aerial photography, and photos of travels, leisure time, sports of ordinary people. Also they will provide photos of evolving technologies as for example medicine equipment and tools.*
- *Arbejdmuseet (Workers' Museum) of Denmark is not providing artistic photography but the evidence of workers' conditions that changed so radically during that historical period.*

- *Theater Institute of Bratislava is offering visual documents of costumes and scenography. Theater had been an important cultural device for the Slovak society.*
- *[KU LEUVEN](#) will provide images that had been used for teaching art history and archaeology. They are important because they are the witness of objects that may not exist anymore, and offer a view about teaching.*
- *[Lithuanian Art Museums](#) have very various images and very different contents, dating back from the Russian empire times. They show portrait, city-life architecture and monuments, country landscapes, historical events, and a good witness of the Manor culture (the ancient nobility).*

With such a busy time, the 2 days passed swiftly. After the end of the seminar, our hosts took us to visit the beautiful University Library, and the [Alamire Digital Lab](#), provided with PhaseOne technology and other advanced tools. An interesting description of the digitization workflow officially concluded the meeting, but - for those who had to wait the flight schedule - a few time left permitted a nice walk in the town.

Next appointment for [EuropeanaPhotography](#) project is end of May in Girona, for the digitization workshop: it is going to be a very technical meeting which will provide the partners tutoring and teaching about the digitization process.



ROGER-VIOLLET



In 1938, H  l  ne Roger-Viollet and her husband Jean-Victor Fischer, both passionate photographers and travelers, founded the "Documentation Photographique G  n  rale Roger-Viollet" at 6, rue de Seine in Paris. Today, Roger-Viollet, still located in its original premises, is one of France's oldest photo agencies. Having purchased the rue de Seine store from "picture merchant" Laurent Ollivier, together with his fine arts & geographic collections, H  l  ne Roger-Viollet and her husband added their family production and, after WWII, started increasing and enriching the archive by continued acquisitions.

Over the years, the agency's founders built a photographic collection unique in Europe, covering more than a century and a half of Parisian, French and International history: world events and "petits metiers" (small crafts), fine arts, science, politics and everyday life, exotic journeys and streets of Paris, portraits of celebrities as well as snapshots of unknown passers-by...

The Roger-Viollet collections also offers an astonishing journey through the history of photography, from the production of the Second Empire photographic studios to late 20th century photojournalism.



At their deaths, in 1985, the founders of the agency bequeathed the business and the collections (nearly four million negatives and about two million prints) to the City of Paris. In 2005, the agency was

integrated into the Parisienne de Photographie group, a City controlled public-private partnership in charge of digitizing and distributing the French Capital's photographic & iconographic heritage. In addition to the Roger-Viollet archive, the material distributed by the agency now includes images from the principal museums and libraries belonging to the City of Paris.

Since 2005, the agency has enhanced its appeal and widened the scope of its offer by distributing foreign historical collections in France, as well as material by independent photographers who have entrusted their archives to its management.



The secrets of “eternal” youth : digitisation, International development and new collections

The digitisation of the archive, undertaken in the late 90s has resulted in a collection of over 400,000 high resolution images, readily available on line through the Agency's website www.roger-viollet.fr. On demand digitisation is part of the services offered by the Agency as the total collection encompasses close to 6 million documents. Over 70.000 new digital images are added each year as part of the ongoing digitisation effort.

As adding constant new contributions is the key to a “live” photographic archive, the agency's management's policy over the past years has been to add new sources to the existing collections so as to emphasize the library's international dimension and extend its chronological span. Four major sources currently make up the Agency's stock :

- the original Roger-Viollet collections since 1938; from the works of *Ferrier-Soulier* (French Second Empire's fine arts), *Neurdein & Lévy* (historical and geographical reports - 1880 to 1918), *Maurice-Louis Branger* (war and everyday life reports – 1900-1930), *Pierre Choumoff* (Russian immigration in Paris in the 20s and 30s), *Jacques Boyer*, *Albert Harlingue* (French and Parisian life, 1910-1950) or *Laure Albin-Guillot* (one of the first French female photographers, fashion and advertising 1920-1960), to the portraits from the *Boris Lipnitzki studio* (performing arts from the 20s to the 70s), the unique testimony on the Cuban Revolution by Gilberto Ante or the Lebanon and Iraq reports by war reporter and World Press Françoise de Mulder;
- The collections from 15 Parisian museums and cultural institutions, composed of over two million works, belonging to the huge collections of the Carnavalet Museum, the Paris Historical Library,

the Petit-Palais (Fine Arts) and the Modern Art Museum, as well as more specialized institutions such as the Cernuschi Museum (Asian art), Galliera (Fashion), Bibliothèque Forney (graphic arts) or various writers and artists' Parisian residences (Victor Hugo, Balzac, Bourdelle, Zadkine). About 75,000 digital reproductions are already available and compose an outstanding historical and cultural portrait of the French Capital City as well as an extensive panorama of the Arts.

- The collection of – so far - a dozen of French photographers who entrusted their archive to the agency: from well known names, such as Janine Niepce a humanist photographer dedicated to women's history in France from the 1950s, or Pierre Jahan, a member of the "Group des XV", to French news magazines reporters, such as Jean-Pierre Couderc and Jean-Regis Roustan (both 30 years contributors to l'Express) or Colette Masson and her 40 years of dance and Opera photography;
- the material provided by a network of International partner collections, who often represent the agency's collections in their own territories: Alinari from Italy, Ullstein Bild and Galerie Bilderwelt from Germany, Heritage Images and Topfoto from the UK, Imagno and Antzenberger Agency collections from Austria, Shaw Family Archives, and the Image Works from the USA.



A few milestones

June 6th 1881: Henri Roger first experiments with photography: he took photos of his family and surroundings all his life, thus creating the agency's first collection (8000 negatives), including the now famous pictures of the Eiffel Tower's construction from 1886 to 1889.

October 14th 1938: H  l  ne Roger-Viollet, Henri Roger's daughter, and her husband Jean Fischer buy the collection of L  opold Mercier and Laurent Ollivier as well as Ollivier's store located 6, rue de Seine in Paris, thus establishing the "Roger-Viollet General Photographic Documentation" (30.000 negatives, 50.000 prints).

1945-1984: The Agency's founders successively acquire the Branger, Boyer, Harlingue, Albin-Guillot, Martinie, Lipnitzki, L  vy , Neurdein and LAPI collections, as well as many others, establishing Roger-Viollet as one of the leading French photographic archives.

1985: Upon the founder's death, the collections are bequeathed to the City of Paris.

1997: Digitization and on-line distribution of the collections is initiated by the Agency's management

In July 2005, Roger-Viollet is integrated to the "Parisienne de Photographie" group, a photographic heritage preservation and development company controlled by the City of Paris.

In 2006, Roger Viollet and Parisienne de Photographie are awarded exclusive worldwide distribution of the City of Paris' Museums photographic & art reproduction collections.

May 2010: launch of the new Roger-Viollet website.

February 2012: Parisienne de Photography, Roger-Viollet's parent company, joins the EuropeanaPhotography project: 30.000 images from the agency's own collections will be digitised and contributed to Europeana within the next 3 years.

Official website: www.roger-viollet.fr

Digitisation centre for Lithuanian Museums

By Giedrė Asin Marco, LM CID LIMIS administrator and responsible for international relations.

Lithuanian museums caught the digitisation train rather late comparing with the rest of Europe. Therefore now they try hard to come up with it and present Europe's audience with [digital images of their collections](#). The coordinator of museums digitisation activities is the Lithuanian Museums' Centre for Information, Digitisation and LIMIS (LM CID LIMIS) established as a separate department at the [Lithuanian Art Museum](#) in 2009.



It was the 2009–2013 strategic plan of cultural heritage digitisation approved by the Government of the Republic of Lithuania that enabled the [Lithuanian Art Museum](#) to become a recognised national training centre for implementing and managing digitisation projects at Lithuanian museums. The museum already had some experience in digitisation processes as part of its visual and applied arts collection had been digitized until then.



The new centre LM CID LIMIS was set to also develop the Lithuanian Integral Museum Information System (LIMIS), which is to disseminate information by sharing it through online access to museum collection data. It will provide a crucial tool for the organisation of [virtual exhibitions](#) and the presentation of previously hidden cultural treasures.

The qualified specialists – photographers, digitising and museum specialists, system administrators, editors and translators – facilitate digitisation process for all [museums](#) throughout the country.

The video will take you to the premises of our centre and will give a deeper look into our everyday activities.

The [Lithuanian Art Museum](#), a member of ICOM, has been a national museum since 1997. Having a public institution established in 1907 marked the beginning of its history. The museum has valuable collections of fine art, applied arts and folk art as well as a rich library, an archive and a photo archive. Since 2009 it has been responsible for organizing and coordinating digitisation activities at Lithuanian museums. It is an

approved administrator and a recognized national training centre for implementing and managing digitisation projects at Lithuanian museums. For this purpose, a special branch called the Lithuanian Museums' Centre for Information, Digitisation and LIMIS was established in 2009.

The [Lithuanian Art Museum](#) is one of the content providers of [EuropeanaPhotography](#) EU project and will coordinate the digitisation of 20 000 historic photos preserved at various Lithuanian museums. Taken between 1838 and 1939 they depict scenes from village life, Lithuanian ethnography as well as historical images of cities and architectural monuments. Having digitised the photos and negatives at the museums, the Lithuanian Museums' Centre for Information, Digitisation and LIMIS will take over doing indexing and transforming metadata. It will also collaborate in the development of EuropeanaPhotography Vocabulary and develop its Lithuanian version. A workshop for the specialists of photographic archives, museums and cultural institutions will be held in Vilnius under the project framework.



Official website:

www.emuziejai.lt

www.ldm.lt

Article about Leuven Conten Seminar participation:

English language: http://www.emuziejai.lt/EN/international/EuPh_Belgija_201204_en.html

Lithuanian: http://www.emuziejai.lt/tarptautinis/EuPh_Belgija_201204.html

Photography since its beginning

by [Valentina Bachi](#)

Update for the Reader: Starting from the 1st of December 2012 the coordination of the *EuropeanaPhotography* project is transferred to the University of Leuven. Alinari 24 Ore withdrew from the project. The photographic images of Alinari Archives remain nevertheless part of the project content.

Mr. [Andrea de Polo](#), Head of the Digital Imaging Department of Alinari 24 Ore and coordinator of the [EuropeanaPhotography](#) project, joins the controlled self-confidence of the businessman with a touch of human warmth that makes you feel immediately at ease. We had a pleasant talk about [EuropeanaPhotography](#) (www.europeana-photography.eu) and Alinari 24 Ore (www.alinari.it).



EuropeanaPhotography is about to begin: we know about the project, but what's mostly remarkable in it?

While Europeana's collections of images and text items are very impressive, these images are generally photographs of cultural artifacts, rather than being culturally important in their own right – photography as a cultural medium and an art form is rather under-represented.

[EuropeanaPhotography](#) is the first feeder project with a focus on old photography. In addition to large amounts of exciting images, it will also deliver some of earliest of all photographs, and the materials needed to trace the development of this new art form from its inception in the late 1830's to the middle of the 20th century.

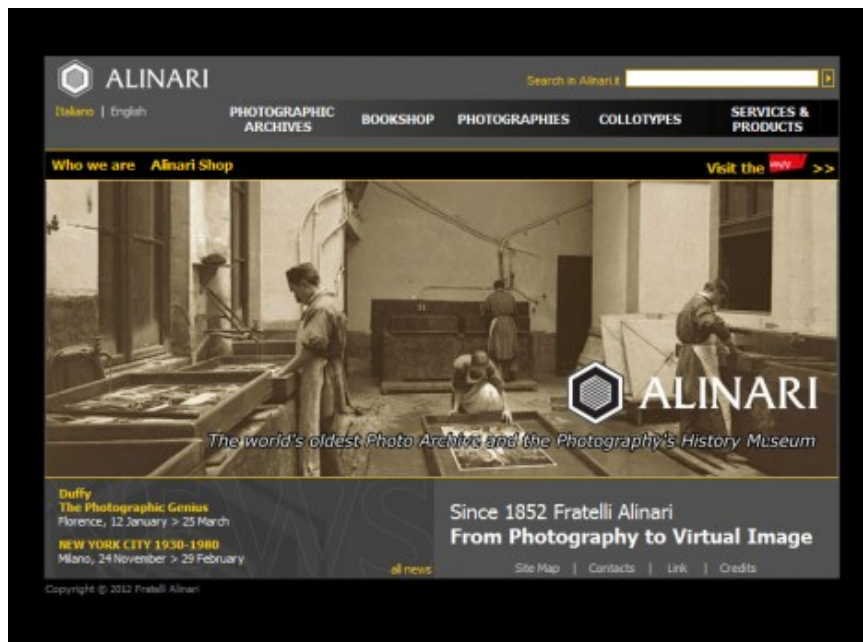


And then we have a nice group of partners.

Yes, the content providers of [EuropeanaPhotography](#) come also from countries that are still very much under-represented in Europeana, such as Bulgaria, Slovakia, Lithuania and Denmark – just think that these countries are not even accounted in the last “content by country” details of Europeana, but just aggregated as “Europe”.

Another innovative aspect of the project is the fact that 6 partners – among which, us of Alinari 24 Ore - are from the private sector. They are absolutely new characters to explore, with specific complexity and needs, which will bring into this project challenging issues and exciting opportunities.

They will also demonstrate how private companies can derive commercial value from participation in [Europeana](#), and how private sector will generate benefits to public partners thanks to the mutual cooperation.



Alinari Archive is known as the oldest photographic archive in the world.

Yes, the archive is very old.. it was founded in Florence in 1852 by a family of photographs, the Alinari brothers, specialized in photographic portraiture and views of works of art and historical monuments: actually it was a pioneer atelier, for studio shootings and photographic campaigns. Time passed and people changed but we kept the same spirit of our founders.

We are proud to say that Alinari is the oldest firm in the world working in the field of photography, image and communication. The main business of the company is related to licensing the use of our photos for books, exhibitions, research purposes. And its Art Printworks is the only one in the world still using the artisan technique of collotype on paper and on silver plate from photographic images.

Sounds quite traditional, Andrea...

In facts I must admit we are a little bit traditional, and it is good for us. Once an American journalist asked me what Alinari is doing so special: we are able to join the technological state of art with photographic tradition of our forefathers. Look to our base: it is an ancient palace in the centre of Florence, it is indeed much more expensive than to run a modern building in the country, in Prato, for example... but we prefer to keep it and preserve it as it is an expression of our roots. No matter if our electricity bills are a little bit higher compared to a modern plant!

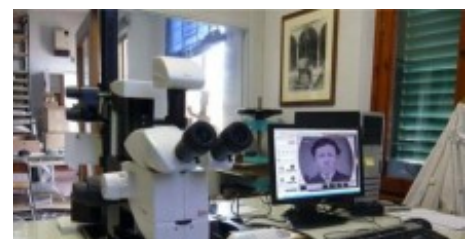
I see, but I also would say that you are very open to innovation: in EuropeanaPhotography you will provide about 120.000 items to be digitized.

It is clear that photographic digitization and new technologies in general will help us to restore and preserve our archive, and also to easily share it with colleague companies and users. In [EuropeanaPhotography](#) 4 partners out of 19 will use the same technology from Leaf/PhaseOne for professional digitization, thus allowing an harmonized process and an easier sharing of the files.



And it is so natural that the digital copies permit us to use our most fragile pieces without repeated handlings, and to improve our business.

Who are your target consumers?



A good 40% is represented by publishers and organizations from the publishing field; then we can say that the education channel (teachers, researchers, undergraduate students) is well represented too, about 25%, then we have end-users, professionals, and also institutions.



And what about your Museum?

The Museum is our background, the umbilical cord to Alinari 24 Ore, and a showroom for the Alinari's Archive. The Alinari National Museum of Photography MNAF currently has in its custody 900.000 vintage prints, and an extraordinary collection of glass plate negatives, color images, stereoscopic images, antique cameras, lenses and lab instruments besides a collection of containers and period frames for a total of around 5.5 million items.

It provides a dedicated service on photographic exhibitions, and educational services for historians, photographic lovers, artists, students and also impaired people.

Yes, I know about the project for the visually impaired, but please tell us more about it.

It was an exciting idea to allow blind people to somehow understand photography, further the Braille. We chose 20 masterpieces from our archive, and we commissioned to skilled artisans a 3D reconstruction of the images, choosing proper materials according to the picture that has to be represented. For example, if the picture is a country landscape, in the reconstruction we used pieces of bark, dry leaves, grass and so on: the user will not only understand the structure of the image, but also will feel the atmosphere of the photo. It would be amazing to launch a research project about this in Europe! But I am afraid it would be very difficult.



Actually this initiative is very innovative, although non-digital: it confirms that Alinari group is still a pioneer company. But let's go back to EuropeanaPhotography, what would you add about it?

I would like to underline that this project is focused on photography, as a medium for contents and as a source of contents. In this moment, while a considerable company as Kodak is going through big troubles, [EuropeanaPhotography](#) can represent a bright sign of attention to classical photography.



In the end, Andrea, your opinion to the debate: is digital technology improving or damaging photography?

As I told you before, Alinari is a little bit traditionalist and honestly we think that digital technologies including editing software are making the gap between professional photographers and amateurs thinner. Almost anyone today can make good photos, thus Art is still something different.

On the other hand, digital technologies represent the future and they offer opportunities any company have to care about. Therefore, it is not possible to drop them: we have to accept the challenge and keep up with modern times at our best!

Andrea de Polo, Head of the Digital Imaging Department of Alinari 24 Ore, holds a BFA in Fine Art Photography from Rochester Institute of Technology, USA (1994) and a certificate in Museum studies from the Internal Museum of Photography at George Eastman House, USA. Mr. de Polo has successfully coordinated the ORPHEUS EU project and worked as assistant to the coordinator in the ERMIONE and EURIDICE projects. Mr. de Polo is coordinator of the [EuropeanaPhotography](#) project.





Fratelli Alinari Archive merged in the year 2007 with the Sole 24 Ore (www.ilsole24ore.com) and it created a new company called Alinari 24 Ore (www.alinari.it). The archive was founded in Florence in 1852 and Alinari is the oldest picture archive in the world still active in the field of photography. Today Alinari is the guardian of a photographic 'corpus' with a patrimony of over 5.500.000 pictures, historical and contemporary, ranging from 19th century vintage prints, glass plate negatives, ambrotypes, slat prints, daguerreotypes, silver prints, autochromes, and modern slides and digital files. Alinari has an on-line search system for its photographic archive, employing a system of iconographic classification produced in collaboration with the University of Florence. Alinari has currently 330.000 images available online. In 1994 the firm began numerous initiatives for collaboration in technological and cultural projects in Europe. Among the most important are Aquarelle, Artline, Victor, Imprimatur, aceMedia, Euridice, 2Kan, Orpheus, Ermione, RegNet, TNT, Migrator 2000, eCHASE, aceMedia, Multimatch, MILE, Tripod, Eurogene, Fotomemoria, CITER and today GLOCAL, PATHS, DECIPHER and Convergence. Memberships: CEPIC, BAPLA, I3A, TAUVISUAL, JPEG consortium, IPTC Photo Metadata group

More info at www.europeana-photography.eu or contact Andrea de Polo directly by email: [andrea \[at\] alinari.it](mailto:andrea[at]alinari.it)

Photos: courtesy of Alinari 24 Ore

Europeana Photography KICK-OFF MEETING

by [Valentina Bachi](#)

Update for the Reader: Starting from the 1st of December 2012 the coordination of the EuropeanaPhotography project is transferred to the University of Leuven. Alinari 24 Ore withdrew from the project. The photographic images of Alinari Archives remain nevertheless part of the project content.

A freezing cold Firenze welcomed with northern winds and a couple of snowflakes the beginning of EuropeanaPhotography project.

19 partners represented each by one or two persons, from 11 EU countries plus the Commission Project Officer Mr. Krister Olson from Sweden met at Alinari's picturesque library to sum up and plan the EuropeanaPhotography project during a very friendly and motivated kick-off meeting.



After the welcome speeches of Mr. Claudio de Polo, president of Fratelli Alinari s.p.a. and Mr. Antonio Scuderi, CEO of Gruppo 24 Ore, the meeting was hosted and guided by Andrea de Polo the Project Manager with the assistance of Antonella Fresa of Promoter in her role of Technical Coordinator of the European project.

Mr. Krister Olson, the project officer of European Commission, congratulated with all the partners for the success of project proposal at European Commission, and followed the whole meeting and the participants' interventions with great attention and spirit of cooperation.

Beside a general overview of the project, targets, objectives, work-plan and reporting, the work-packages leaders informed about next coming activities:

Among others, Frederik Truyen of Leuven Catholic University talked about content and themes of the project, to be further investigated in the next meeting; Roxanne Wyns of KMKG (the federal museums of Belgium) well explained the hot matter of multilingual cultural repositories, with special focus on harmonization and indexing, Nikolaos Simou of National Technical University of Athens illustrated the innovative aggregation and mapping tool named MINT, within a very "user-friendly" presentation of complex technical matters; finally, Andrea de Polo of Alinari 24 Ore, the Project Manager of EuropeanaPhotography, talked about IPR and future sustainability of the project.

The other partners of the project came from the whole Europe: TopPhoto from UK, Imagno from Austria, Parisienne de Photographie from France, PolFoto and Workers' Museums from Denmark, Ayuntamiento De Girona and the Generalitat of Catalonia from Spain, United-Archives from Germany, National Academic Library Information System NALIS from Bulgaria, Museums of Photographic History and The International Centre for Information Management System and Services ICIMSS from Poland, the Theater Institute of Bratislava from Slovakia, Lithuanian Art Museum from



Lithuania, ICCU from Italy. They participated the meeting with deep attention and proper questions and interventions, and shared the atmosphere of mutual cooperation – especially towards those partners who came for the first time into a EU project and felt at the beginning a little bit shy.

During the 2-days meeting, Alinari 24 Ore invited the partners to a very interesting and exclusive tour of its palace with an overview of their advanced digitizing systems (80 MegaPixel technology from Leaf / Phase One) and the top moments of visiting the Archive of ancient photographs and the incredible glass-plates negative collection, plus the visit to the ArtPrintworks explaining the original, artisanal printing process.

Last but not least, on day 2 after the conclusion of the meeting, those partners who were not forced to go in order to catch a train or a plain, had time to enjoy a tour of Alinari National Museum of Photography MNAF which was as well an amazing, cultural and artistic experience.

Impossible to imagine a nicer kick-off meeting, and so full of promise: next date for the EuropeanaPhotography partners is 11th-12th April in Leuven to deeply discuss about content and themes of the ancient photography to be brought to Europeana.

Related links:

EuropeanaPhotography website: <http://www.europeana-photography.eu/>

Lithuanian Art Museum website, kick-off meeting article (Lithuanian): http://www.emuziejai.lt/tarptautinis/2012_02_EuropeanaPhotography.html

