ICT-PSP Project no. 297158

EUROPEANAPHOTOGRAPHY

EUROPEAN Ancient PHOTOgraphicvintaGe repositoRies of digitAized Pictures of Historical qualitY

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Context

WP 3	Digitisation
WPLeader	CRDI – Ajuntament de Girona
Task 3.1.2	Digitised material (second release)
Task Leader	CRDI – Ajuntament de Girona
Dependencies	

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History

Version	Date	Author	Comments
0.1	24/07/2014	David Iglésias - CRDI	
1.0	30/07/2014	David Iglésias - CRDI	Updated according to the peer review

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1 EXECUTIVE SUMMARY

This deliverable is the second part of the presentation of the results of the digitisation process applied to the original photographs selected for publication in Europeana. The first part was written one year ago, in July 2013. One year later, a total of 422.127 images were digitised and 355.327 images were catalogued and can in most cases be accessed through each partner's website. In this document we analyse these figures. It also contains additional information on the digitisation experience in the framework of this project. As a result of digitising such a big amount of old photographs during about two and a half years, all partners acquired some kind of experience in order to improve their procedures, methodologies and technical knowledge.

The first part of the document (section 3) is devoted to the digitisation experience. It provides general information concerning digitisation in order to have an overview of the role of each partner in the digitisation field and to better understand how the project has an influence on the strategy of digitising photographic heritage. It also provides specific information from each partner concerning digitisation during the project. We mainly focus on the use of the guidelines established at the beginning of the project; the criteria for acquisition and use of equipment and software for digitising and for managing the digital collection; the assessment of the training sessions organized in the framework of this workpackage; finally, some considerations about graphic formats, considering that the selection of different graphic formats for archival purposes is crucial for managing and preserving digital assets.

The second and main part of the document (section 4) describes in detail the results of the digitisation progress since month 18th (July 2013) - when the first deliverable (D 3.1.1) was released - until month 30th (July 2014). This month was set forward as the deadline for digitisation activities, and with the exception of three partners that will be digitising until September, this timeframe has been respected. The last publication is foreseen for mid-November.

We decided not to list every digitised image at this stage as the process of cataloguing is still ongoing. The lists will be delivered in November, after the last publication in MINT. At that time, all cataloguing and digitisation work must be finished. In the meanwhile, we can demonstrate the work done so far by giving a URL to each partner's website. We communicate in this document the images that are already digitised for each partner and a link (sometimes with some instructions) to allow for checks that these images indeed exist. To better understand each partner's work, we also include information about: fond or collection digitised; technical characteristics of originals: carriers, physical formats and the main chemical processes or commercial names of the processes.

Finally, in the last part of the document (section 5) we explain how we tracked the digitisation and the cataloguing activities for all content providers. WP3 leader is responsible to gather data and inform coordinators about any issue concerning the digitisation progress. We also explain (section 6) the last training event organized in the framework of this workpackage.

2 INTRODUCTION

For the purpose of this workpackage it was necessary to explain and clarify the concept of digitisation as it includes a large number and broad range of activities. This was done in D 3.1.1., which highlighted that this concept is much-encompassing, and integrates many tasks related to technical issues as well as management.

For this second release we aim to provide concrete explanations of the work done so far and to show the results obtained to date. It is important to stress that with this deliverable we report the complete work of digitising. However, local cataloguing will go on until November, when all digitised images must be ready on the MINT server in order to be ingested for publication by Europeana.

In the meanwhile, after finishing digitisation works and before publishing in MINT, an image quality control check will be carried out applying the methodology developed by the "metadata taskforce" group. This group was created in 2013 originally to assist the content providers with the metadata workflow, and its task are now enlarged to provide quality control of the provided metadata and images. With this control, we will check that technical requirements for digitisation were assumed by all project partners in order to ensure high quality digitisation.

2.1 BACKGROUND

This project envisages the contribution to Europeana of 430.000 individual photographic items, dating from the era between the invention of photography and the beginning of the Second World War. We aim to contribute high quality images that show the world as it was and was seen in the very beginning of the age of photography.

This deliverable is aimed at submitting the results of digitising the original photographs, in order to publish them in Europeana. Furthermore, it contains valuable information about the experience of digitising such challenging and demanding materials.

2.2 ROLE OF THIS DELIVERABLE IN THE PROJECT

This deliverable submits the results of the digitisation process in the EuropeanaPhotography project from M19 until M30. In addition, it includes detailed explanations about partner's criteria regarding crucial aspects for digitisation. The role of the deliverable is significant as EuropeanaPhotography is a digitisation project with the mission to ensure that digital content related to old photography is accessible through Europeana.

2.3 APPROACH

WP3 is dedicated to the digitisation of the content identified in WP2. This content was already selected and explained in detail in the deliverable D2.2 (December 2012). WP3 is also dedicated to local cataloguing, when no catalogue record exists. The results of local cataloguing are also submitted. When digitisation and local cataloguing is done, then partners can proceed with enrichment, WP4, and transferring metadata to MINT, WP5.

2.4 STRUCTURE OF THE DOCUMENT

The document is structured in 8 chapters. It begins with an executive summary and an introduction and it finish with conclusions and annexes. The core of the document consists of chapters 3 and 4. Chapter 3 contains information concerning the experience of digitising, with general information about digitisation, the experience of digitising as a Consortium and the experience of each partner (more precise individual information is provided in the survey responses, in attached document). Chapter 4 contains detailed information from the partners about the digitisation progress: number of images digitised and catalogued and specific information about technical characteristics of the original photographs.

The following part of the document explains the responsibilities of WP3 related to tracking the digitisation activities for periodical reports (chapter 5). The core of the document closes with information about training events organized during the term of the project (chapter 6).

Annex 1 contains the 16 survey responses from partners. Annex 2 will be delivered in November, after the last publication of partners' datasets in MINT. We will deliver 17 excel documents containing lists of digitised material for every partner.

L'INSTALLATION DU PHOTOGRAPHE

INTÉRIEUR D'UN LABORATOIRE POUR POSITIVES.
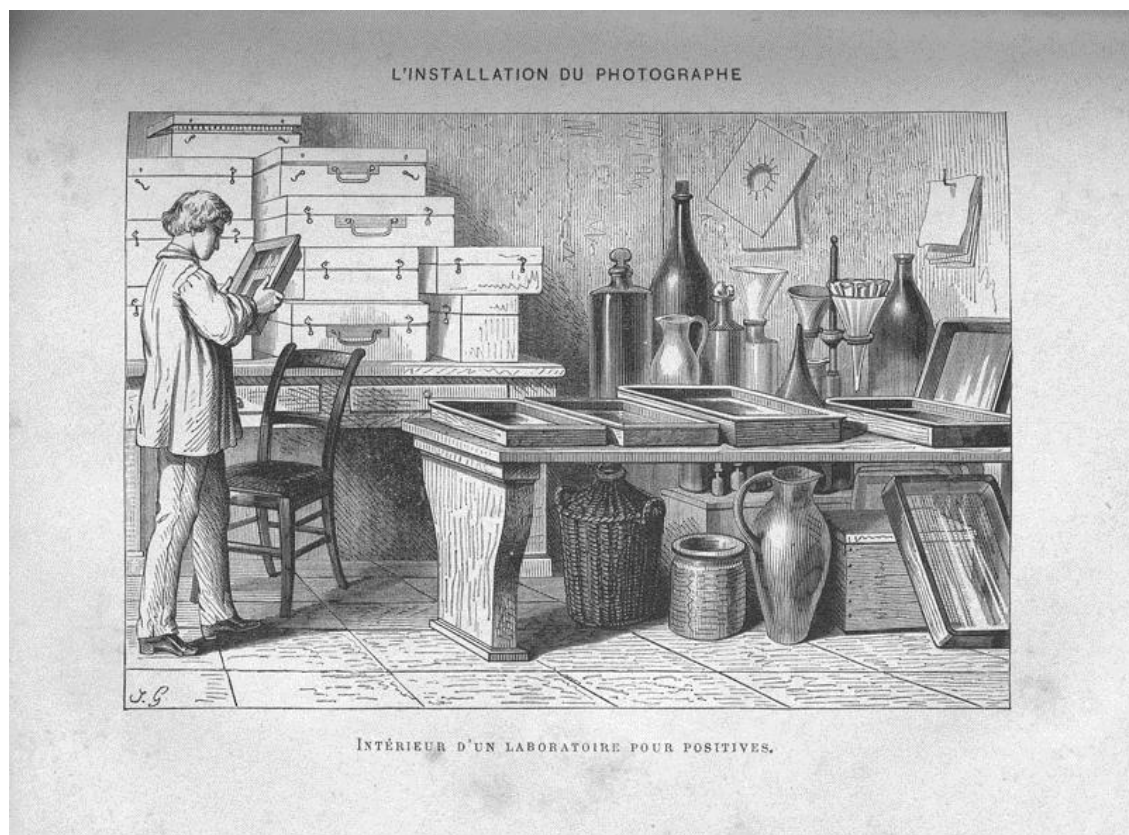
3 DIGITISATION EXPERIENCE

During two and a half years EuropeanaPhotography's partners have been digitising a substantial part of European photographic heritage - a total of 422.127 images. Since the beginning of the project, we have shared our knowledge and experience inside and outside of the project aiming to improve the quality of reproductions and aiming to use professional and innovative methods to carry out the tasks in WP3. For these reasons we consider it of great importance to elucidate our experience in digitising photographs as a Consortium. Thus, we made a survey (see annex 1) to better understand each partner's experience during the activities done for WP3. In D 3.1.1 we explained the digitisitation process in the framework of this project. In this deliverable we analyze the results of this survey trying to explain our experience, assessing both the context for digitisation on a national level and the specific issues of each partner encountered during this project.

3.1 OVERVIEW OF DIGITISATION STRATEGIES

Digitisation strategies are crucial for every institution that has the challenge to digitise cultural heritage objects. The benefits of digitisation are much appreciated in our society and cultural institutions are encouraged to disseminate their collections through the net. So, the main objectives for the digitisation of photographic heritage are to facilitate access, to preserve originals, to increase dissemination possibilities and, in most cases, to develop business opportunities.

These are ambitious objectives and therefore must be properly positioned within the policies of each institution. Digitisation must be considered a relevant strategic factor for an institution but also for a country. Therefore digitisation projects should be developed in the framework of a strategic planning and, if possible, aligned with existing policies at a national level.

A good example of a digitisation strategy was published by New Zealand Archives [Digitisation Standard, 2007]. It stated that all digitisation processes should be part of a project that had to been previously planned. It should be also well documented. Furthermore, these processes must fit into an overall digitisation strategy. To achieve this goal, it is crucial to have the necessary resources: technical specifications aligned with digitisation requirements; Software and proper equipment; Guidelines for the preparation of the original materials; Metadata for documenting the process; Quality control; Management systems for digital objects; Storage and retrieval processes; and strategies for digital preservation.

These requirements are fairly close to the demands of a digitisation project such as EuropeanaPhotography, as explained in section 3.2. However, before going into specific considerations, it is necessary to sketch the strategy for digitisation of photographic materials of each project partner and its relationship to national policies.

3.1.1 Digitisation strategies and national policies

From the survey results we can deduct that 44 % of partners have a strategy for digitisation even if only two partners have a document publicly available. However most of them have internal protocols concerning technical parameters for digitisation and metadata required that could be considered part of a digitisation strategy. Everybody follows some general guidelines.

Existing strategies can is some cases be consulted online:

- Lithuanian Art Museum. http://www.muziejai.lt/Aktualijos/Strateginiai_doc.htm
- CRDI (Girona, Spain). http://www.girona.cat/sgdap/docs/pla_estrategic_12-15.pdf

Only 4 partners' activities are embedded in a national digitisation or preservation policy.:

- Theatre Institute is included in the Slovak National digitisation program for Digital Museums.
- Parisienne de Photographie works on the basis of a yearly digitisation plan produced by the City of Paris - indeed not a national plan, but a policy issued by a metropolis
- Fondazione Alinari is involved in digitisation through Cultura Italia.
- Lithuanian Art Museum (LAM) is responsible for the digitisation activities in Lithuanian museums. Since 2009, it has been coordinating and organizing digitisation of exhibits and other objects of cultural heritage stored in Lithuanian museums, as well as creation, preservation and dissemination of digital content.

Furthermore, 3 other partners participate to some extent in national strategies:

- NALIS contributes to the creation/formulation of the national digitisation strategy.
- CRDI contributed to a diagnostic report for a digitisation plan for cultural heritage in Catalunya (2008) in which photographic records are included

  (http://www20.gencat.cat/docs/Biblioteques/Tematic/Documents/Arxiu/Noticies/digitalitzacio_cultura_catalunya/Informe_diagnostic.pdf - in Catalan)
- The Museum of History of Photography (MHF) is digitising its objects with the financial help of The Ministry of Culture and National Heritage within the project 'Kultura+'

3.2 DIGITISATION WITHING THE FRAMEWORK OF EUROPEANAPHOTOGRAPHY

A very relevant aspect of the digitisation experience is the impact of the project in each partner's digitisation practice. The goal of this chapter is to demonstrate how different actions have had a positive influence on digitisation workflows. To this end, the main aspects related to image quality actions will be analyzed: recommended guidelines, equipment and procedures and criteria for their selection, training sessions organized by partners and also considerations related to graphic formats.

Besides considering these quality aspects it is important to focus on figures and percentages to give an overview of what this project has represented for each partner. Details are provided in annex 1 in each partner survey. Here bellow we provide the total percentage of each partner collection that is already digitised and the percentage digitised by each partner for this project related to partners collection.

- Theater Institute. 100 % of the collection is digitised. **90 % (10.000 images)** was digitised for EuropeanaPhotography.

- KU Leuven. About 30 % of the collection is digitised. **30 % (20.000 images)** was digitised for EuropeanaPhotography. So, photography digitisation has been carried out only for this project.

- SGI-ICCU. 20 % of the collection is digitised. **8 % (23.000 images)** was digitised for EuropeanaPhotography.

- POLFOTO. Less than 10 % of a collection of 11-20 million images. About **5 % (25.000 images)** was digitised for EuropeanaPhotography.

- Museum of History of Photography. About 75 % of the collection. About **4,5 % (3.000 images)** was digitised for EuropeanaPhotography.

- Generalitat de Catalunya. 35 % of a collection of 3 million images. **2,15 % (64.000 images)** was digitised for EuropeanaPhotography.

- CRDI. About 20 % of a collection of 2.400.000 images is digitised. **2 % (50.000 images)** was digitised for EuropeanaPhotography.

- Arbejdermuseet. About 3 % of a collection of 2 million images (estimated). About **1,25 % (25.000 images)** was digitised for EuropeanaPhotography.

- United Archives. About 5,7 % of a collection of 3,5 million images (estimated). **1,14 % (40.000 images)** was digitised for EuropeanaPhotography.

- TOPFOTO. About 10 % of the collection. About **1 % (60.000 images)** was digitised for EuropeanaPhotography.

- IMAGNO. 4,2 %. 85.500 images digitised from ca. 2.000.000 images. **1 % (20.000 images)** was digitised for EuropeanaPhotography.

- Parisienne de Photographie. About 8 % of the collection is digitised. **0,5 % (30.000 images)** was digitised for EuropeanaPhotography.

- Fondazione Alinari. 8 % of the collection. **0,5 % (10.000 images)** was digitised for EuropeanaPhotography.

	% of the partner collection already digitised	% of the partner collection digitised within the framework of EuropeanaPhotography
Theater Institute	100 %	90 %
KU Leuven	30 %	30 %
SGI-ICCU	20 %	8 %
POLFOTO	10 %	5 %
Museum of History of Photography	75 %	4,5 %
Generalitat de Catalunya	35 %	2,15 %
CRDI. Ajuntament de Girona	20 %	2 %
Arbejdermuseet	3 %	1,25 %
United Archives	5,7 %	1,14 %
TOPFOTO	10 %	1 %
IMAGNO	4,2 %	1 %
Parisienne de Photographie	8 %	0,5 %
Fondazione Alinari	8 %	0,5 %

We cannot provide figures for LAM, ICIMSS and NALIS. In the case of Lithuanian Art Museum, there are 34 national and regional museums contributing their content to Europeana. It is difficult to calculate the digitisation percentage for all collections. ICIMSS and NALIS do not have their own collections.

3.2.1 Guidelines

Guidelines are necessary to fix the main technical parameters that should guide the digitisation process. They must be set in advance based on the characteristics of the original. For this project, as explained in D 3.1.1, we paid special attention to FADGI guidelines (2010). But there are numerous guides holding such parameters and indeed every institution should have its own, created according to their materials and objectives.

Before establishing guidelines, knowledge of the existent (and abundant) literature on the subject is indispensable. To this end, 33 papers were collected and published on the EuropeanaPhotography repository within the framework of WP 2.

70 % of the partners are using some of the guidelines published in the repository as a reference for technical issues and for better understanding the digitisation and ingestion process. However, as stated previously, the technical requirements for all partners are the *Technical Guidelines for Digitising Cultural Heritage Materials: Creation of Raster Image Master Files* (FADGI, 2010) that are most comprehensive, consistent and precise.

It is noteworthy that the most experienced partners had already established a procedure for their digitisation activities, and that many standards in the guidelines had already been in place prior to the project. Other partners, such as ICIMSS, use additional guidelines as a reference for digitisation: *Guidelines of Polish Centre of Competence for Digitisation in Museums.*

3.2.2 Equipment and procedures

Adequate equipment and skillful professionals are extremely relevant to a high quality digitisation process for at least: select the right devices and software for digitising, define storage requirements, integrate digitisation equipment in the technological infrastructure of the organization and define procedures to ensure the integrity of digital objects for preservation.

In D 3.1.1 we included information concerning the digitisation equipment of each partner. This information will be part of the Image Quality Control report as well, as it is of great relevance in terms of image quality. Some of the criteria for the selection/use of equipment, as listed by partners in the survey, are represented below:

- "We chose a Phase One camera because of the high number of photo sites on the sensor and the size of the sensor itself. It is more prone to be limited by diffraction at smaller apertures. The use of a camera avoids physical contact with the original and has virtually no restriction on size regarding the dimensions and properties of the original work."

- "We work with flash lights because they allow very short exposure times that avoid camera shake at large magnifications and also provide better sensor response."

- "We work with Mamiya Leaf digital camera back (80 magapixels), Eizo 24 inches monitor, continuous tungsten light. This system has proved to be the most efficient and cost effective for our needs, providing the best quality, color fidelity and resolution."

- "We use scanners. The main reasons are availability, simplicity and they do not require special qualification."

- "General recommendations: A single-lens reflex (SLR) camera, advanced interchangeable lens, ability to shoot in RAW format. Guide number of flash at least 34. The best price and quality ratio, especially for smaller museums, better time resources and efficiency."

- "Flatbed scanner and cameras are the digitising equipment employed for image capture, according to the typology of original documents and their state of preservation."

- "We chose Phase One due to the high resolution of the matrix. Unfortunately Phase One camera is characterized by poor Live View function, excessive heating of the matrix and it 'hangs' frequently. In three tested digital backs (2x IQ180 and IQ280) we observed fading in the image field, generally in the peripheral area (but also in the centre of the field (when using 'tilt-shift' lens). The distribution of the colour fading depends on the magnification ratio. That forces us to use the LCC correction function and to create different corrective files (adequate to different situations). Furthermore those corrections are not visible in the Adobe CR files."

- "We use Hensel studio flash lights (compact version 500Ws and 1000Ws) and lightbox with 1500Ws generator for negatives. Hensel lamps are reliable and there is large selection of lamps for special tasks."

- "We also have scanners Epson 10000XL and Epson 750 Photo - they are easy to use and they have high stability. We also acquired Plustek Optic Film 120 scanner. The disadvantages of those scanners are: low resolution for transparent objects (Epson, inability to work with outsized formats and the optical density test (PLustek)."

- "The advantage of working with the camera and the lightbox is high dynamics of the matrix and getting the RAW files which allows us to process the images easier."

It's important to report that 80 % of the partners acquired new equipment for this project. This is another aspect that demonstrates the high quality requirements for this project. In the Florence kick-off meeting, partner Alinari organized a session focused on digitisation equipment and insisted on the importance of having high quality devices. The results are more than satisfactory.

Concerning procedures, it's remarkable that most partners (about 90 %) regularly calibrate their devices, mainly the monitors. Other recommendations were honored by many partners as well, as is demonstrated in the workflow described by one of them - exemplifying a best practice for digitisation:

- Verify the distance, height and adjustment of energy output equivalence between the two strobes in the case of opaque originals digitisation.

- Adjust the original position over the stand table and the camera height.

- Adjust the focus on the object.

- Choose between the Work Styles depending on the kind of original to be reproduced. This allows to automatically adjust:

- Standard or Sensor+ configuration mode.

- Edges enhancement applied.

- Linear luminance transfer mapping.

- Colour ICC profile applied.

- Perform an exposure test and adjust as needed by means of measures over a highlight region (white slightly below 255 grey value).

- Prevent, in the case of translucent originals, that the density range over the item does not exceed 3.00OD. Otherwise, the capture must be performed in two sequential files adjusting the exposure for lights and shadows respectively.

- Check for the constancy of exposure over the work session.

- Check and adjust periodically the colour calibration of the computer display."

3.2.3 Training

Five training sessions have been organized during the project with the aim of providing practical knowledge on the field of photography. Partners work in different circumstances and have different economical possibilities with respect to digitisation. So, it was important to offer some training sessions in order for all to be aligned with the knowledge required for a project of these characteristics.

In the survey each of the sessions is evaluated by the partners. A general evaluation of the training activities has been provided as well. 88 % of the partners consider the sessions excellent or good and 12% consider them average. It must be said that not every partner participated in all sessions and this explains why in some cases no response was provided. In the following graphics the evaluation of each training session is shown:

1. Florence. Alinari organized an overview of its image selection, capturing and indexing workflow and a demonstration by Leaf/PhaseOne of digitisation using a digital back camera. (9-10 February 2012).
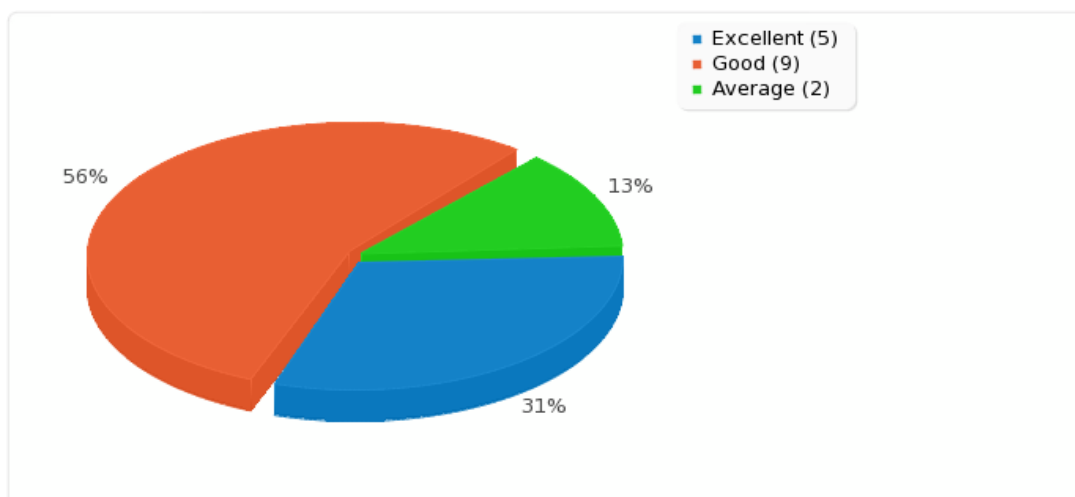
2. Leuven. KU Leuven organized a content seminar (12th April 2012), during which partners visited the digitisation facilities at the Central University Library.
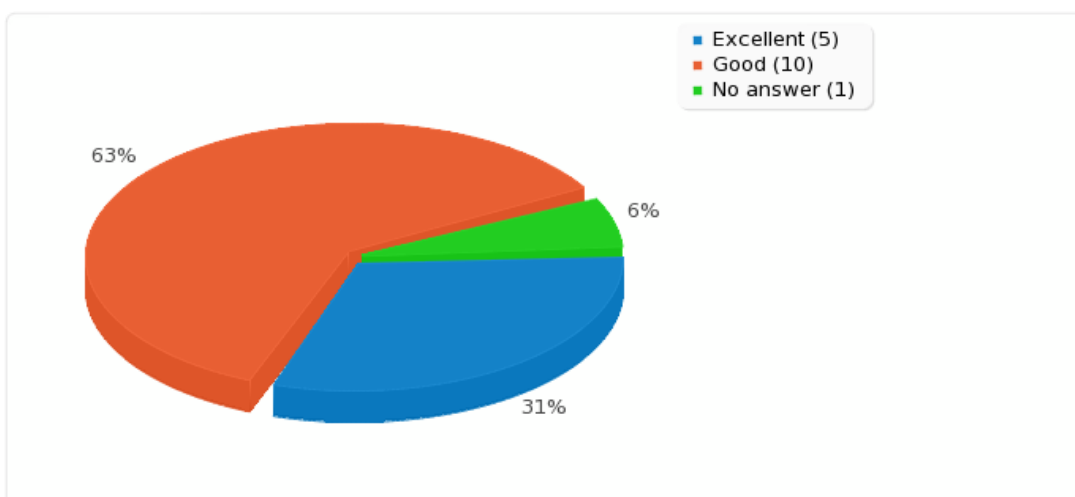
3. Girona. CRDI organized a workshop on *Digitisation systems and procedures in photographic image archives* (21-22 May 2012).
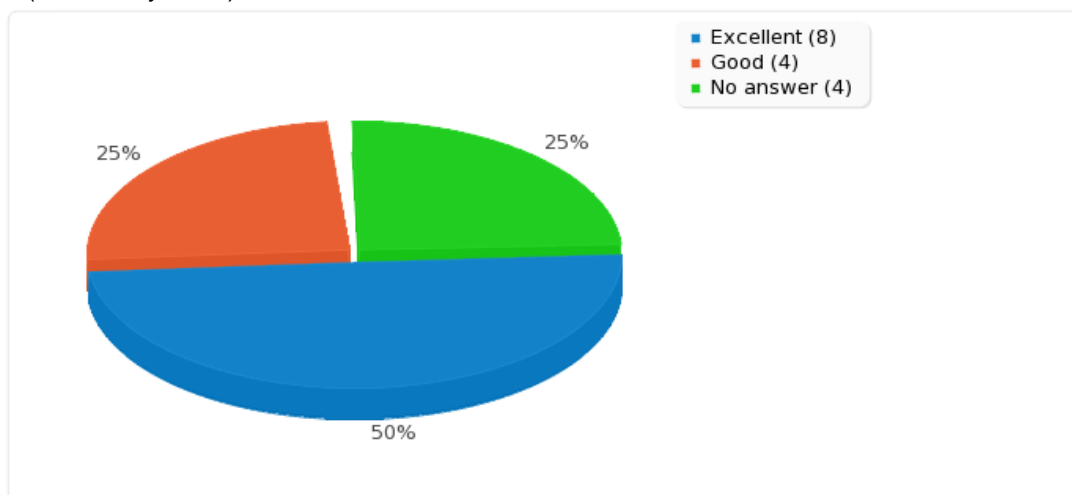
4. Barcelona. A teacher at Polytechnics University in Catalonia – UPC, invited by CRDI, explained and made available a recommendation for testing equipment. (17-18 September 2012, at the occasion of the project plenary meeting)
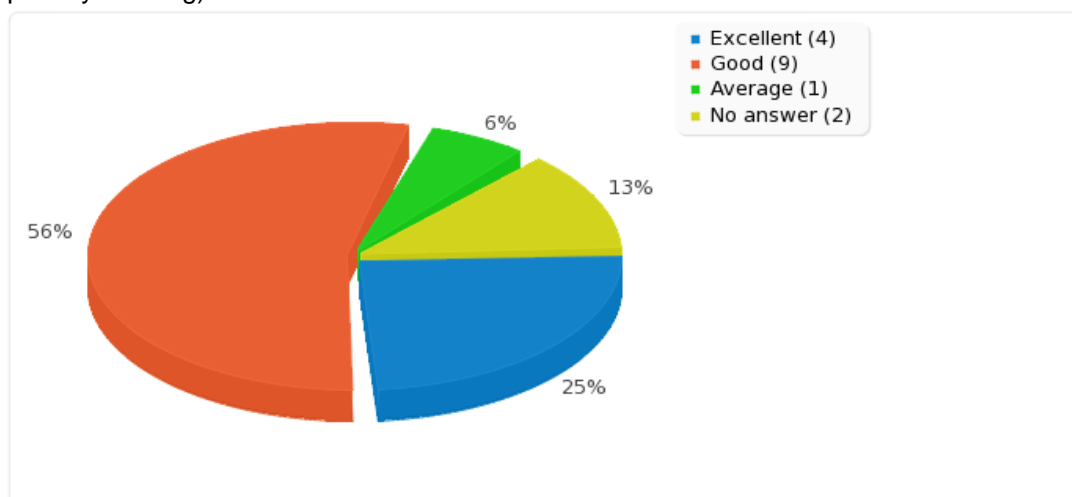
5. Barcelona. CRDI and Generalitat de Catalunya organized the seminar *Software for managing digital collections* (29 January 2014).
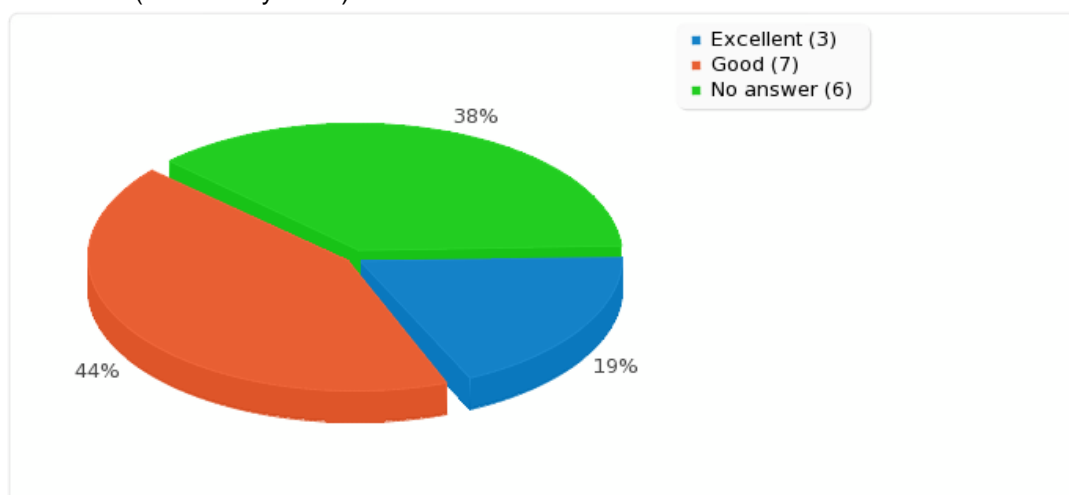
3.2.4 Special considerations on graphic formats

Graphic formats contain the essential elements of the image. We should be able to understand graphic formats, to know the main characteristics of each one and to analyze them in order to integrate the structures containing certain information in our workflow. This information is necessary for preservation purposes and the management of digital archives. Thus, the level of information associated with the content of the image becomes a priority. No format can be considered as appropriate without technical metadata. Neither TIFF nor JPEG nor any other file could be accepted without the appropriate information. Technical metadata is the clue for images to adapt to future technological developments.

In D 3.1.1 some information of the graphic formats mainly used by partners has been provided. In the graphic below the distribution of different types is shown. It must be considered that some partners use more than one graphic format for archival purposes.
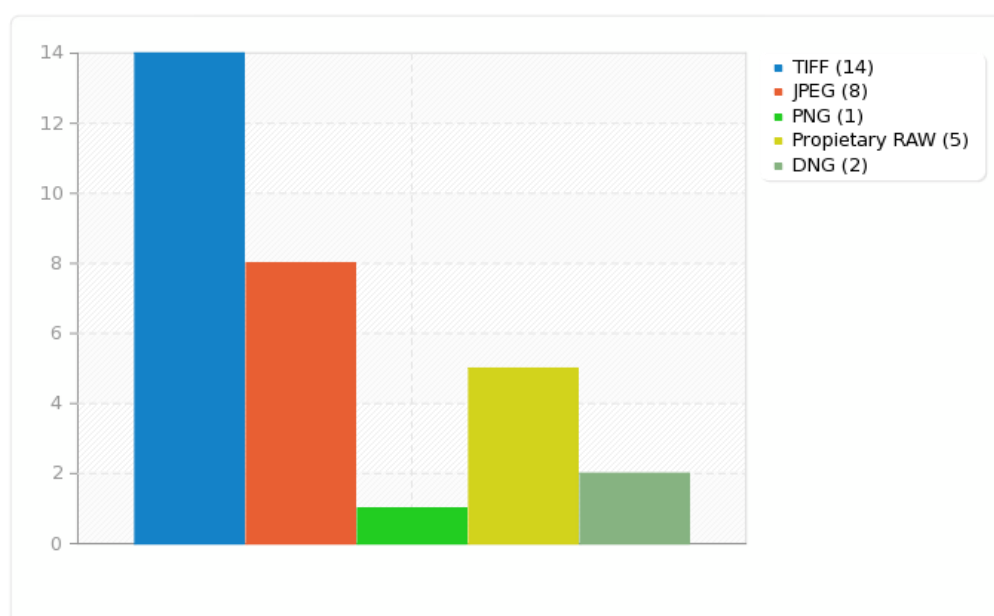
Besides providing statistics, it is considered to be of great interest to know each partner's criteria for choosing specific formats. We included this question in the survey and offer a selection of criteria below:

- "TIFF is a graphic format than can describe uncompressed color images, which makes it one of the best candidates for image archives."
- "The use of TIFF for preservation is part of our contract with the Municipality."
- "TIFF is the most useful, versatile and effective format for data storage and images archiving - it is used in any operating environment, keeps the same quality."
- "We chose DNG + TIFF formats - it provides high quality of an image, ease of decoding (TIFF without compression) and ability of making more precise corrections in the future (DNG). Furthermore, DNG format does not require additional corrective files."
- "IIQ is a proprietary RAW format of Phase One Company. It has the capacity to contain all information from the capture, before processing the final image."
- "JPEG for better manipulation and TIFF for better results."
- "JPEG is used in the online version"
- "Raw, DNG and TIFF are used for preservation purpose"

- "The RAW files are created by the equipment and have the best quality. From the RAW files TIFF files are created and the TIFF files are used during the rest of the process. The RAW files are not kept"
- "We capture and process in RAW using CaptureOne on an Apple system. We then export to TIFF and post-process in Photoshop in PC. When complete we text and archive in jpeg format. RAW and TIFF are lossless so they are critical formats for any image manipulation. Jpeg is a faster and more economical on space and line speed so it is more efficient to work in these areas with jpg. If a customer needs additional image manipulation we can access the raw files which are stored in addition offline."
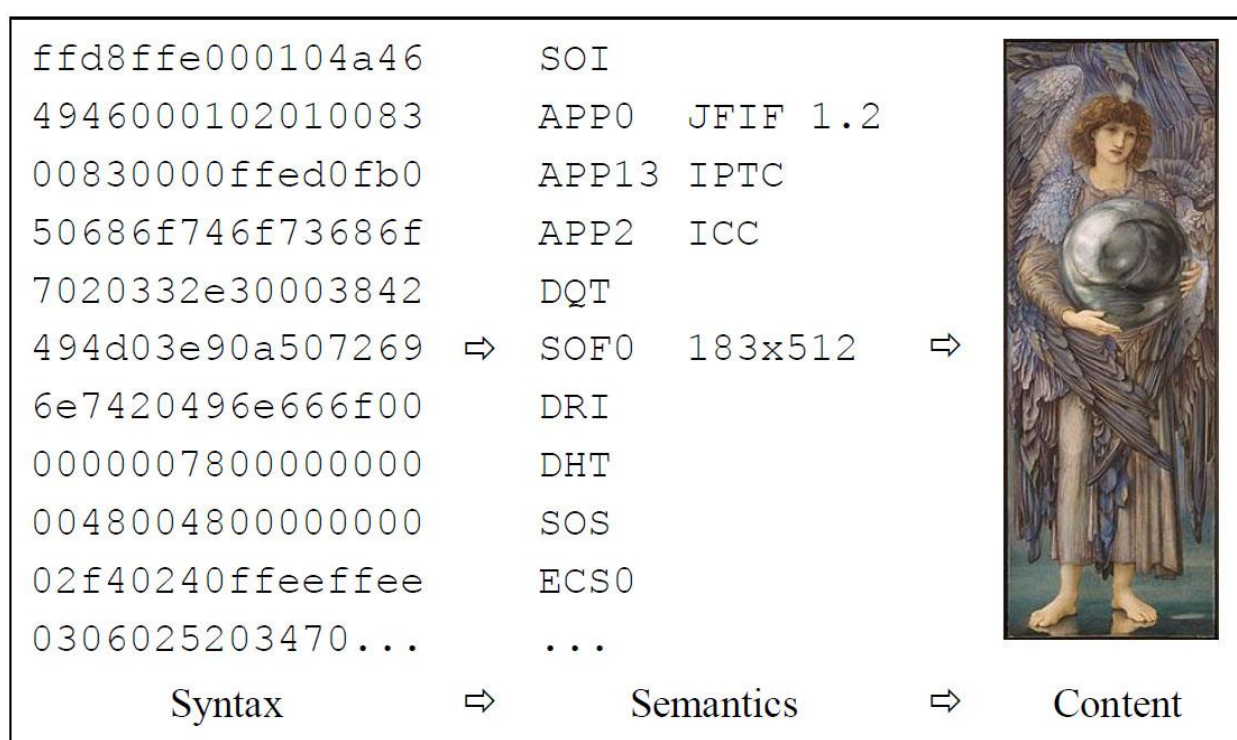
Interpretation of the image code in a JPEG file. Image published on: *What? So What?: The next generation JHOVE2 Architecture*. In: *The international Journal of Digital Curation*; issue 3, volume 4, 2009.

4 DIGITISATION PROGRESS

In this section of the report we show and explain the results obtained so far. In D 3.1.1 (July 2013), we reported that 228.878 images had been digitised and 206.439 images catalogued. One year later, we can state that the total number of digitised images is 422.127 of which 355.327 have been catalogued. Cataloguing activities will finish in November, well in time before the final deadline for publishing all datasets to Europeana. For the same reason, not all digitised images are currently online on the respective partner's websites: local cataloguing is not finished yet and some metadata are missing.

Since the project aims to publish 430.000 images to Europeana by January 2015 - the end of the project term – it can be rightly stated that the abovementioned figure is perfectly in line with the project timetable and that the progress of the project may be qualified as highly satisfactory.

	Month 18 D. 3.1.1	Month 24 Review 2	Month 30 D. 3.1.2	Month 34 (targets)
Digitisation	228.878	330.502	422.127	430.000
Local cataloguing	206.439	300.104	355.327	430.000
Images online (partner websites)	158.410	252.187	357.469	430.000

In the following paragraphs, information concerning the digitisation work of each content provider at month 30 is provided. In addition to figures and links, general information on contents digitised for this second release allows for a better understanding of what has been actually digitised in relation to the selection reported in WP2.

4.1 ALINARI 24 ORE

Alinari 24 Ore digitised all 12.500 photographs by month 18; all applicable information is therefore already at hand in D3.1.1

4.2 FONDAZIONE ALINARI

Fondazione Alinari provided all 10.000 photographs (already digitised before the project) by month 18; all applicable information is therefore already at hand in D3.1.1

4.3 TOPFOTO

4.3.1 Fonds and collections digitised.

Planet News (1928 – 1939). A London based agency which received global content and contains a wide range of editorial news events.

4.3.2 Number of digitised images for Europeana and URL for access

29.092 images

(30.908 images in D 3.1.1). The total number of digitised items is 60.000.

Only images that have been made positive, rotated, cropped and have completed catalogued text are uploaded to TopFoto.co.uk – all unprocessed and un-texted images are stored in a pending area that can only be accessed on local drives. Images that have been processed with completed text and uploaded can be accessed at:

http://www.topfoto.co.uk/imageflows2/?s={%22s%22:{},%22ci%22:{%22eu%22:%22eu%22}}

4.3.3 Number of catalogued images

49.755 images

In total 51.119 texted images are on local drives of which 49.755 are quality-checked and uploaded to the TopFoto site. This means 18.847 have been fully catalogued since July 2013.

4.3.4 Technical characteristics of originals

Carriers	Glass plate negatives
Dimensions	12cm x 9cm (Quarter plate)
Processes	Silver gelatin dry glass plate negatives

4.4 IMAGNO

4.4.1 Fonds and collections digitised

The Schostal Agency. The "Agentur Schostal, Paris – Vienna – Milano" was one of the major European photo services and press agencies active between ca. 1925 and 1939. It supplied some of the most important art, fashion and glamour magazines of the period in Germany, Europe and U. S. A. which didn't only use photographs for advertising and documenting purposes, but also presented photography as an autonomous form of art.

Christian Brandstätter Collection. Publisher Dr. Christian Brandstätter is in possession of one of the world's most interesting private collections of photography, commercial art and arts and crafts with a special focus on photography of the 19th and 20th century.

Franz Hubmann Collection. Hubmann (1914-2007) was one of the most important photographers in Austria after 1945. He was also one of the first collectors of historic photography and started in the early 1960s to work intensively on the photographic legacy of Austria and its former empire.

4.4.2 Number of digitised images for Europeana and URL for access

9.686 images

(10.200 images in D 3.1.1). The total number of digitised items is 19.886. Digitisation activities will finish by the end of August with a total of 20.000 images.

www.imagno.com – images can be retrieved with the keyword "europeana". All images numbered above 00635900 were digitised for the second release.

4.4.3 Number of catalogued images

18.730 images

4.4.4 Technical characteristics of originals

Carriers	Paper, glass
Dimensions	Carte de visite, Postcards, stereographic prints, prints up to 18x24cm
Processes	Albumen, DOP, POP, glass slides, hand coloured lantern slides, silver gelatin prints

4.5 PARISIENNE DE PHOTOGRAPHIE

4.5.1   Fonds and collections digitised

Press photography by Maurice-Louis Branger (1884-1950). Close to 30 years - from 1900 to 1927- of Parisian historical, political, social and cultural chronicles as well as some major world events. After completion of the glass plate negatives, digitisation has moved on to the 3000 remaining film negatives.

Portraits by Boris Lipnitzki. Personalities of the French artistic world of the 1920s and 30s (painters, writers, performers, fashion designers, musicians, etc…), by Russian born photographer Boris Lipnitzki (1887-1971).

Travel photographs. panoramic photographs (geographic views from France, Europe & North Africa) from the Leon, Levy & Son studio, dating from the late 19th century to the 1920s.

European cities at the turn of the Century. Late 19th, early 20th century urban photography depicting all the major European capitals, including a large corpus on Paris & the Paris Universal exhibitions of 1867, 1878, 1889 and 1900.

Cataloguing & digitisation has started on the Gaston Paris collection (1930s photojournalism & portraiture).

4.5.2 Number of digitised images for Europeana and URL for access

16.333 images

(8.117 images in D 3.1.1). The total number of digitised items is 24.450. Digitisation activities will finish at the end of September with a total of 30.000 images.

Maurice Louis Branger: 9766 published on www.roger-viollet.fr (search by author: Maurice-Louis Branger)

Boris Lipnitzki: 11603 published on www.roger-viollet.fr (search by author Boris Lipnitzki + keyword Portrait)

Panoramic photographs: 664 published on www.roger-viollet.fr (search by author Leon, Levy & Fils + keywords vue + panoramique)

European cities at the turn of the Century: 3417 published on www.roger-viollet.fr (search by author Leon, Levy & fils and by city name: mostly Paris + vue + stereoscopique, Paris + exposition+ universelle)

4.5.3 Number of catalogued images

30.000 images

For full catalogue enrichment, the number of published images is the reference. For local cataloguing, figures are much higher as selection is made after cataloguing for the Branger & Lipnitzki collections.

Maurice Louis Branger: 31.136

Boris Lipnitzki: 61.976

Panoramic photographs: 791

European cities at the turn of the Century: 6. 916

Gaston Paris: 1.245

4.5.4 Technical characteristics of originals

Carriers	Branger: 90% glass plate negatives, 10% film negative (nitrate films)
	Lipnitzki & Gaston Paris: acetate & nitrate film negatives
	Travel photographs & European Cities: various glass plates negatives & positives, including stereoscopic views
Dimensions	Branger: mostly 13X18 cm and 9X12 cm
	Lipnitzki & Gaston Paris: mostly 6X6 cm
	Travel photograph: various formats, including panoramic views 16X42 cm, 13X18 cm, 9X12 cm, 18X24 cm, etc.
Processes	Mostly gelatin silver bromide

4.6 ICCU/SGI

4.6.1 Fonds and collections digitised.

The fonds are the same as in the previous deliverable; the Historic fond was increased from 10.821 images to 18.816.

The collections that have been digitised during this period, are taken from the Historic Fond (10.821 images) and Giotto Dainelli Fond (4.193 images) preserved in the Photographic Archive. Photographs document places, people and landscapes of almost every region on earth. Africa is the continent most represented; many images refer to Libya, Morocco, Tunisia, Egypt, Horn of Africa, Democratic Republic of the Congo. Numerous photographs concern Asia, particularly Cambodia, Thailand, Indonesia, China, Japan, Pakistan and India. To a smaller extent, the American continent is well represented too. For North America, the photographs by Timothy H. O'Sullivan and William Bell show the American West and its unspoiled landscapes. The collections of Ermanno Stradelli and Guido Boggiani related to their ethno-anthropological missions in the Amazon and in the tropical regions of the Chaco. There are also photographs of Australia and from polar explorations by Knud Rasmussen among the Inuit and by Nils Otto Gustaf Nordenskjöld in Antarctica. Finally, many photographs of European locations are present as well, especially documenting the beauty of the landscapes, damage due to natural disasters and the work on major public constructions such as the Simplon Pass.

4.6.2 Number of digitised images for Europeana and URL for access

7.995 images

(15.014 images in D 3.1.1). The total number of digitised items is 23.009.

Link: www.archiviofotogafico.societageografica.it

4.6.3 Number of catalogued images

23.009 images. At the time of D 3.1.1, 15.014 images were catalogued.

4.6.4 Technical characteristics of originals

Carriers	fiber-based (FB or Baryta) paper, RC paper, photographic film and photographic plates
Dimensions	carte visite, postcard, 9x12, 13x18, 18x24
Processes	albumen, gelatin DOP, silver bromide, silver chloride, cyanotype, aristotype

4.7 POLFOTO

4.7.1 Fonds and collections digitised

Press photography of Denmark.

4.7.2 Number of digitised images for Europeana and URL for access

17.673 images

(8.127 images in D 3.1.1). The total number of digitised items is 25.800.

http://www.polfoto.dk/Pages/digitaliseringsprojekt.aspx

You need a valid e-mail to view the images on this website.

4.7.3 Number of catalogued images

25.800 images

4.7.4 Technical characteristics of originals

Carriers	Glass plates
Dimensions	9x12 and 10x15 cm.
Processes	Mostly silver gelatin

4.8 CRDI – GIRONA CITY COUNCIL

4.8.1 Fonds and collections digitised.

Fond Ajuntament de Girona. The creation of the Municipal Fond was a consequence of the City Council activities, and was driven by the explicit wish to document those activities with pictures. Dates: 1867 – 1939. 465 photographs.

Fond Escolania del Mercadal. The fond holds the images created by priest Ferran Forns during his leadership of the the Mercadal parish church choir. Dates: 1926 – 1939. 893 photographs.

Fond Ernest Gusiné. The fond holds the images created by Ernest Gusiñé: an amateur photographer who loved hiking and was an active member of the mountain climbing association in Girona, GEiEG. Dates: 1930 – 1939. 863 photographs.

Fond Foto Lux. Foto Lux was a commercial gallery in Girona ran by Joan Pereferrer and Joan Barber. Dates: 1915 – 1939. (897 in D 3.1.1). 844 photographs.

Fond Fotografia Unal. Fotografia Unal was a commercial gallery in Girona ran by the Unal family. Dates: 1867 – 1939. (3.294 in D 3.1.1). 18.135 photographs.

Fond Joan Masó Valentí. This fond holds the photographs created by Joan Masó, a chemist who became an important amateur photographer. Dates: 1920-1939. 963 photographs.

Fond Salvador Crescenti. The fond holds the images created by Salvador Crescenti, a professional photographer specialized in sports. Dates: 1922-1939. 756 photographs.

Collection of Ajuntament de Girona. The collection has been created to acquire photographs related to the City or with some historical or artistic value. (Basseda, Antoni Vila, Franquet, Cortés, Jordi Gibert, DIF-JB, Jaume Curbet, Farinera Montserrrat, DCP, Vila Burch, Francesc Riuró, Antoni Varés). Dates: 1840 – 1939. 8.531 photographs.

Collection of the Cinema Museum. This fond is composed of devices and objects related to the precursors and origins of cinema, in terms of visual spectacles as well as image technology. Dates: 1840 – 1939. 5.751 photographs.

Collection of Family Photography. The collection includes the most important images of non-professional photographers in Girona (Josep Maria Reitg, Jaume Busquets, Carles Rahola, Laureà Dalmau, Miquel de Palol, Regàs Català, l'Abans) Dates: 1900 – 1939. (2.633 photograhs in D 3.1.1). 1.695 photographs.

4.8.2 Number of digitised images for Europeana and URL for access

38.896 images

(11.122 images in D 3.1.1). The total number of digitised items is 50.018.

Instructions for accessing the digitised images :

- Link to http://sgdap.girona.cat/fotoweb/Search.fwx?dprm=na

- Select "EuropeanaPhotography"

- In *Classe Document* select "Imatge Fixa"*;* in Sub*classe Document* select "Fotografia".

- Delimitate date: 1840 – 1939

- This will produce a result of c. 50.000 images - the total number of images digitised for this project.

A final review will be carried out before uploading these images to MINT, as some of them are not yet fully catalogued. Thus, some images may eventually not be selected for publication to Europeana.

4.8.3 Number of catalogued images

29.807 images.

At the time of D 3.1.1, 11.222 images were catalogued. The total number for D 3.1.2 is 40.929 images. The not yet fully catalogued items (9.413) will be finalized by the November-publication deadline.

4.8.4 Technical characteristics of originals

Carriers	Glass plates, Cellulose nitrate film, Cellulose acetate film, paper, metal
Dimensions	Prints: 9x12 cm/ 9x13 cm / 9 x14 cm / 10x15 cm /13x18 cm / 18x24 cm / 24x30 cm /30x40 cm / 40x50 cm / 50x60 cm / carte de visite / cabinet / postcard / stereoscopic / other
	Negatives/transparencies: 6x9 cm / 9x12 cm /10x15 cm / 13x18 cm / 18x24 cm / stereoscopic / other
Processes	Albumen print, gelatin DOP, aristotypes, collotypes, letterpress halftones, photogravures, daguerreotypes, ambrotypes, ferrotypes.

4.9 GENERALITAT DE CATALUNYA

4.9.1 Fonds and collections digitised

<u>ANC</u>

Fond Antoni Esplugas. 10.600 glass plates and 300 positives. Material recovered from the rest of the collection of the author and the collections of individuals. Antoni Esplugas founded one of the first photographic companies in Catalonia. Among the masterpieces, it features a large collection of portraits by artists of the time (singers, dancers, bullfighters), which reveal the entertainment world (music, theatre, fencing, bulls...) of a period most momentous in Barcelona's history: the end of the 19th century and first third of the 20th century.

Fond Brangulí (fotògrafs). 40.000 glass negatives, 500.000 plastic negatives and 60.000 color prints. The Brangulís were an important family of photojournalists from Barcelona. Their images illustrate the life and the changes in society, culture, economy and Catalan politics (1899-1939). The richness, quality and good condition of the images make this one of the finest photographic collections in Catalonia.

Fond Gabriel Casas i Galobardes. More than 20.000 images documenting Barcelona 1930 – 1935. Until the end of the Civil War, Casas I Galobardes was specialized in portrait and institutional photography and photojournalism. Later, after having been disqualified to practice photojournalism, he focused his work on industrial photography, interior design and portraits.

Fond Josep Maria Sagarra i Plana. More than 24.000 negatives and 1.300 positives remain of what once was the big Sagarra fond. Sagarra was one of Barcelona's most renowned photojournalists. He was the official presidential photographer, and worked for the EFE agency and Hello magazine after the Civil War.

Fond Joaquim Gomis. More than 4500 images.

Fond Marimon. More than 2.800 images. High-quality amateur photographs.

Fond Familia Andreu /Col·lecció 1ª Guerra Mundial Colldeforms / Autocroms M. Fotográfico. More than 200 images. Photographic fond from diverse backgrounds, such as the pharmaceutical company Andreu.

Fond Col·lecció Àlbums / Museu Armeria Estruch. More than 180 images. Photographic collection of the old Armoury Museum located at the Catalonia square.

Fond Marquès Alfarràs. More than 180 images. Family pictures

Fond Andreu Solà i Vidal. More than 200 images.

Fond Bert i Claret. More than 7000 images. Sports photographic archive.

Fond Hermenter Serra. More than 3.742 images. Family pictures. Hermenter Serra was an amateur photographer, and member of the Bonanova Association.

Fond Duran i Sampere. More than 2983 images. Photographic archive from the Casa-Museu Duran i Sampre. Main themes: ethnology, museum and heritage.

Fond Areñas. More than 200 images. Portraits of the 19th century in Barcelona.

Fond Nobas. More than 300 images. Portraits of the 19th century in Barcelona.

Fond Col Teatre (Pitarra). More than 200 images. Photographs taken by Arenas and Nobas in Pitarra Restaurant

Fond Xavier Ferran i Brugués. More than 180 images. Photographs taken during the Spanish Civil War in Siétamo by Xavier Ferran i Brugués

Fond Foto Ferran. More than 12.300 images. Specializes fond in industrial photographic topic

Fond ANC (small formats)

Fond Comissariat de Propaganda. More than 5.300 images. Photographs taken during the Spanish Civil War by the Propaganda Commission

MNAC. All images digitised by the National Art Museum of Catalonia.

MAC. All images digitised by the Archaeology Museum of Catalonia.

4.9.2 Number of digitised images for Europeana and URL for access

32.300 images
(21.700 images in D 3.1.1). The total number of digitised items is 54.000. Digitisation activities will finish at the end of September with a total of 64.000 images.

1.675 images of MAC are avalilable at Calaix:

http://calaix.gencat.cat/handle/10687/51373/browse?type=title

1.000 images of MAC will be available at Calaix by the end of August www.calaix.gencat.cat

33.245 images of ANC will be available at GANT by the end of August.
http://extranet.cultura.gencat.cat/ArxiusEnLinia/selecCercaSimple.do?cerca=simple&primera=si

4.9.3 Number of catalogued images

35.845 images

Target: October 2014, 45.845 images; November 2014, 53.345 images; 15th December 2014, 64.000 images.

4.9.4 Originals

Carriers	Glass plates, cellulose nitrate film, cellulose acetate film, paper
Dimensions	Negatives/transparencies: 6x9 cm / 9x12 cm / 10x15 cm / 13x18 cm / 18x24 cm / stereoscopic / other
	Prints: 9x12 cm / 9x13 cm / 9 x14 cm / 10x15 cm / 13x18 cm / 18x24 cm / 24x30 cm / 30x40 cm /carte de visite / cabinet / postcard / stereoscopic /other

Processes	daguerreotypes, ferrotypes, ambrotypes, autochromes, albumen papers, carbon papers, salt papers, photomechanical processes (halftone, photogravure, collotype), but the most numerous are the following: glass plate albumen negatives, gelatin silver glass negatives, nitrate and acetate negatives, and paper impressions (gelatin printing out papers and gelatin developing out papers).

4.10 UNITED ARCHIVES

4.10.1 Fonds and collections digitised.

Most of the images show Germany in the 1930s. Reportage photography documenting daily life, events, city portraits a.o. constitute the life work of the following photographers: Lämmel; Schulze; Nolte; Koch; Baumann; Cornelius: Pollmann; Zwez; Lapp; Rösner; Guger; Pincornelly; Lowien; Kramer; Weber; Porchert; Stölting; Rosenberg; Volk. The Carl Simon collection shows a broad range of topics, but mostly contains travel photographs from 1880 till 1930.

4.10.2 Number of digitised images for Europeana and URL for access

35.459 images

(8.400 images in D 3.1.1). The total number of digitised items is 43.859

URL: www.united-archives.com

- It is necessary to register to get access rights

- The collections above can be found by using the following search string: v|photographer|0000024 + the name of the photographer

- The Carl Simon Collection can be found under the following search string: v|photographer|0000011

4.10.3 Number of catalogued images

23.100 images

The current number of catalogued images online is 23.100. The others are in the process of being annotated and have therefore not been uploaded yet.

4.10.4 Technical characteristics of originals

Carriers	Glass, films
Dimensions	6x6 cm, 35mm
Processes	Gelatin silver

4.11 MUSEUM OF HISTORY OF PHOTOGRAPHY (KRAKOW)

4.11.1 Fonds and collections digitised

Atelier photography. This 'subcollection' contains portraits from the best Polish photographic ateliers at the turn of 19th and 20th century, a.o. from the studio of Walery Rzewuski and Józef Sebald (both from Krakow). [568 images]

Amateur and family photography. A large set of very interesting amateur photographs, of which - in most cases - the author is unknown. Images from Poland, France, Austria. Beautiful portraits, landscapes, cityscapes, interiors. [about 1000 images]. This subcollection also contains an album composed of amateur and professional photographs made and purchased – a souvenir from a trip to Spain, Portugal and North Africa. Furthermore, it holds photographs of the Kosiński family: a well-documented history-in-photographs of a middle-class family between 1890 and 1939, and as such a vivid image of an era, capturing daily life, joy and leisure, holidays, etc. [about 600 images]

4.11.2 Number of digitised images for Europeana and URL for access

2.194 images

(809 images in D 3.1.1). The total number of digitised items is 3.003.

http://zbiory.mhf.krakow.pl/

Click the 'english version' and then 'Europeana' or 'Europeana Photography' (left menu)

4.11.3 Number of catalogued images

3.003 images – all catalogued, with a quality-check and correction round currently in progress.

4.11.4 Technical characteristics of originals

Carriers	Paper, cellulose nitrate film, glass plates, metal
Dimensions	14x10 cm / 15x10 cm / 4,5x10,5 cm / 8,9x11,9 cm / 9x12 cm / 13x17,5 cm / 13x18 cm / 16,5x22,5 cm / 4,5x3,5 cm / 3x4 cm / 9x6 cm / 10,5x8 cm / carte de visite / cabinet / postcard / stereoscopic / other size
Processes	ferrotype, albumen print, collodion prints, silver-gelatine prints

4.12 ARBEJDERMUSEET

4.12.1 Fonds and collections digitised

Arbejdermuseet & ABA, Old collection. The collection consists mainly of photographs documenting workplaces, workers conditions, trade unions, trade unionists and politicians, and political events. The photos stem from trade unions, workers daily's, photographers and private owners.

4.12.2 Number of digitised images for Europeana and URL for access

10.588 images

(14.412 images in D 3.1.1). The total number of digitised items is 25.000.

17.171 images have been uploaded and can be consulted via this URL:

http://abm.arbejdermuseet.dk/ABAV/main/Hits.php?ColSearch=node0_0&PortalMode=1&Fuzzy=0&tgtGroup[]=10006&Q=europeana

In the upcoming months, all 25.000 images will be made accessible.

4.12.3 Number of catalogued images

17.627 images.

4.12.4 Technical characteristics of originals

Carriers	Paper, glass
Dimensions	Many different sizes, from 2,5x3,5 cm to 21,5x29,5 cm
Processes	Gelatin silver (prints and glass slides)

4.13 THEATRE INSTITUTE (BRATISLAVA)

4.13.1 Fonds and collections digitised

Theatre Institute prepared 4 main collections of old theatre and paratheatrical photography from the former territory of the Slovak republic, encompassing:

- images documenting the development of theatrical photography from the very beginning (staged photographs in photographic ateliers) till the capturing of real theatre productions directly on stage

- portraits of theatre artists and personalities connected with the theatre life in the former territory of the Slovak republic

- images documenting paratheatrical life in cities of the former territory of the Slovak republic (celebrations, parades, religious theatre productions etc.)

- images documenting paratheatrical life in villages (folk theatre, folk ceremonies etc.)

Theatre Institute submitted 4.630 photos from its own collections. Other items were submitted by partner institutions: Archív hlavného mesta SR Bratislavy (Archive of the city of Bratislava) – 161 photos, Múzeum mesta Bratislavy (Museum of the city of Bratislava) – 688 photos, Slovenské národné múzeum - Historické múzeum (Slovak National Museum – Historical Museum), - 309 photos, Slovenské národné múzeum v Martine (Slovak National Museum in Martin) – 993 photos, Slovenský národný archív (Slovak National Archive) – 2050 photos, Slovenská národná knižnica (Slovak National Library) – 810 photos, Východoslovenské múzeum v Košiciach (Easter Slovak Museum in Košice) – 898 photos.

4.13.2 Number of digitised images for Europeana and URL for access

2.730 images

(7.500 photographs in D 3.1.1) The total number of digitised items is 10 230.
http://is.theatre.sk/ep

4.13.3 Number of catalogued images

The total number of catalogued items is 10 230.

4.13.4 Technical characteristics of originals

> Carriers – Glass plates, cellulose nitrate film, paper

> Dimensions – Prints: 9x12 cm / 9x13 cm / 9 x14 cm / 10x15 cm / 13x18 cm / 18x24 cm / 24x30 cm / 30x40 cm / 40x50 cm / 50x60 cm /carte de visite / cabinet / postcard / stereoscopic / other

> Processes - albumen print, gelatin, callotypes, photogravures, ambrotypes, ferrotypes etc.

4.14 ICIMSS

4.14.1 Fonds and collections digitised

Small institutions

Biblioteka Miejska w Wąbrzeźnie (Public library in Wabrzezno). Photographs from the region and local families – beginning of the 20th century and between WWI – WWII. 115 photos.

Muzeum regionalnego w Redeczu Krukowym, (Regional museum in Redecz Krukowy). Photographs from between WWI – WWII - 9 photos.

Private collections:

Betlejewska Emilia – family pictures – 19th and 20th century - 167 photos.

Dobiegała Artur – army and family pictures, Torun and area - beginning of the 20th century and between WWI – WWII - 432 photos.

Feiler Grażyna - family pictures - between WWI – WWII - 46 photos.

Grabałowski Wojciech – family pictures from the region Silesia - between WWI – WWII - 272 photos.

Jędrzejewski Olgierd – army pictures from Torun and Gdynia - between WWI – WWII - 46 photos.

Klonowska Barbara – family pictures – beginning of the 20th century, and between WWI – WWII - 102 photos.

Kołacińska-Szymkowicz Barbara – family pictures from the Vilnius area - between WWI – WWII - 68 photos.

Private collection (no name) – family pictures - between WWI – WWII - 68 photos.

Private collection (no name) II – photographs and postcards from Poland and abroad - 55 photos.

Private collection (no name III) – photographs and postcards from the region - 1.111 photos.

Private collection from Lysomice – photographs between WWI – WWII - 256 photos.

Private collection from Lochowice – photograph from between WWI – WWII - 2 photos.

Private collection from Wabrzezno – family pictures and landscape – from the beginning of the 20th century and between WWI – WWII - ca 1.000 photos.

Lipińska Danuta – family pictures from Torun - between WWI – WWII - 22 photos.

Marcinkiewicz Anna – family pictures from the beginning of the 20th century and between WWI – WWII - 133 photos.

Meller Dariusz - pictures from between WWI – WWII - 5 photos.

Paczkowska Małgorzata – family pictures from the beginning of the 20th century - 71 photos.

Pospieszyńska Maria – photographs and postcards from the beginning of the 20th century and between WWI – WWII - 55 photos.

Saar-Kozłowska Alicja – family pictures from the 19th and 20th century - 11 photos.

Wieczorek Marek – family pictures and postcards from the beginning of the 20th century and between WWI – WWII - 113 photos.

Wocalewska Ewa – family pictures from between WWI – WWII - 13

Załuska-Rosińska Maria – family pictures from between WWI – WWII - 40

Zielińska Grażyna – family pictures from the beginning of the 20th century and between WWI – WWII - 278

Zielecka Jolanta – family pictures from between WWI – WWII - 49

4.14.2 Number of digitised images for Europeana and URL for access

3.438 images

(1.102 images in D 3.1.1). The total number of digitised images is 4.540. It was anticipated that 10.000 images would be published to Europeana. 1.933 images are online:

815 images http://www.bikop.eu/dlibra/collectiondescription?dirids=32

1.118 images (http://www.bikop.eu/dlibra/collectiondescription?dirids=59)

4.14.3 Number of catalogued images

5.642 images

4.14.4 Technical characteristics of originals

      Carriers   Paper

      Dimensions   Postcards an standard print sizes

      Processes   Photomecanical and silver gelatin

4.15 KU LEUVEN

4.15.1 Fonds and collections digitised

Slides Art History, Faculty of Arts. 18.000 images. Collection of glass slides on the history of art and archaeology.

Verwilghen collection. 1.000 images. Collection of glass slides on the reconstruction works carried out in Belgium, France and Germany after World War I.

Collection Egyptology. 1.039 images. Collection of glass slides on Egyptology and the excavation of Medamoud specifically.

4.15.2 Number of digitised images for Europeana and URL for access

2.039 images

(18.000 images in D 3.1.1). The total number of digitised images is 20.039.

Link:

http://limo.libis.be/primo_library/libweb/action/dlSearch.do?ct=facet&fctN=facet_library&fctV=WBIB&rfnGrp=1&rfnGrpCounter=1&fctN=facet_tlevel&dscnt=0&onCampus=true&rfnGrp=show_only&query=any%2Ccontains%2Ceurophot&scp.scps=scope%3A(LBS01)%2Cscope%3A(KUL)%2Cscope%3A(%22LIBISNET%22)%2Cscope%3A(ODIS)%2Cscope%3A(LIRIAS)%2Cprimo_central_multiple_fe&fctV=print_copies&tab=all_content_tab&dym=true&dstmp=1405975682073&highlight=true&lang=eng&ct=search&vl(8390578UI0)=any&search_scope=ALL_CONTENT&indx=1&fromLogin=true&bulkSize=10&vl(freeText0)=europhot&1405975670.93664=&vid=KULeuven&fn=search&institution=KUL

4.15.3 Number of catalogued images

17.466 images

The total number is higher, as there are duplicates. A final review will be carried out before uploading the items into MINT, which might influence the total number of items catalogued.

4.15.4 Technical characteristics of originals

    Carriers   : Glass slides

    Dimensions   : 100x85 mm

    Processes   : Glass slide

4.16 LITHUANIAN ART MUSEUM

4.16.1 Fonds and collections digitised

The Lithuanian Art Museum contributes to Europeana photographic collections from 33 different Lithuanian museums. 30 of them have already digitised their images selected for the project and the digitisation work was basically done during the second project period. The largest part of the content was provided by Šiauliai Aušros Museum, Kupiškis Ethnographic Museum, M. K. Čiurlionis National Museum of Art, Marija and Jurgis Slapeliai House and Museum, Ukmergė Local Lore Museum, Mikas and Kipras Petrauskai Lithuanian Music Museum, Panevėžys Local Lore Museum, Rokiškis Regional Museum, and The History Museum of Lithuania Minor. Two new museums - The Vilna Gaon Jewish State Museum and Museum of the Ninth Fort of Kaunas - joined the project at a later stage. Their subcollections are very diverse, representing the historical, cultural and social context of different regions.

4.16.2 Number of digitised images for Europeana and URL for access

15.700 images

(4.300 images in D 3.1.1). The total number of digitised images is 20.000.

All digitised images (along with photos that have been digitised outside of the scope of this project, and will therefore not be delivered to Europeana) can be viewed via the Integral Museum Information System LIMIS http://www.limis.lt/en/greita-paieska/rezultatai/-/exhibitList.

4.16.3 Number of catalogued images

There are 17.000 catalogued images.

4.16.4 Technical characteristics of originals

Carriers	photographic paper, glass plate
Dimensions	the format varies from museum to museum, ranging from 6 x 9 cm to 13 x18 cm.
Processes	albumen, typographical paint, prints, toning, gelatin DOP

4.17 NALIS FOUNDATION

4.17.1 Fonds and collections digitised

The most substantial contributors are:

- the State Agency Archives – 6.893 photographs

- the National Literary Museum – 3.419 photographs

- Stoycho Mlechevski (private collector) – 1.336 photographs

- the Institute for Historical Studies – 889 photographs

- the National Library - 392 photographs

4.17.2 Number of digitised images for Europeana and URL for access

6.474 images

(9.500 images in D 3.1.1). The total number of digitised images is 15.974.

URL: http://digitool.nalis.bg:8881/R?func=collections&collection_id=1129

4.17.3 Number of catalogued images

15.974 images

4.17.4 Technical characteristics of originals

Carriers	paper, glass plates
Dimensions	Various sizes, of which 18x24 cm is the largest.
Processes	mostly gelatin silver

5 TRACKING

Tracking the digitisation activities within the framework of EuropeanaPhotography is absolutely necessary to get a good view on the general progress of the project. WP3 is responsible for providing figures to WP1 in order to complete the intermediary and annual reports. As explained in D 3.1.1, a tool from the DCA-project has been adapted to this end, and used to update figures every 3 months. The last update will be done at the beginning of August.

Represented below is an example of the excel table used to gather data from every partner for the annual report, in this case stemming from month 27:

Partner:						
Period:	M03-M27			WP3 Digitisation – Summary of progress		
Author:						
Date of Submission:						

PHOTOGRAPHS	Items to Europeana	images digitised	images catalogued (internally)	images online (own website)	Enrichment	Metadata in MINT	Images in Europeana
Type of object	To be submitted	done	done	done	done	done	done
Alinari 24 Ore	12319	12319	12319	12319		12319	12319
Fondazione Alinari	10000	10000	10000	10000	10000	10000	10000
TopFoto	60000	53857	49080	48824	39538	39538	39538
Imagno	20000	18086	17580	16966	9990	9990	9990
Parisienne Photo	30000	25.875	32745	25.450	14398	13047	11114
ICCU	23000	18500	23000	8000	8000	8000	7887
Polfoto	25000	25800	41032	21000	13360	13360	13359
CRDI	50000	50342	26500	30432	20052	20052	20052
Gencat Cultura	64705	24920	24920	24920	24920	24920	24920
United-Archives	40000	44556	40000	14524	8516	8516	8516
NALIS	15000	15974	15974	15974	15974	9456	9456
MHF	3000	1800	1300	806		806	806
Arbejdermuseet	25000	21011	17627	17627		10042	0
Divadelny Ustav	10000	8202	8202	8202	7844	7844	3
ICIMSS	10000	4850	2056	2056	2056	1205	1205
KU Leuven	20000	20000	15500	15500	15500	12882	12882
Lithuanian Art Museum	20000	17 500	16 050	16 050	10251	12450	10448
Totals	438024	356092	337835	272600	200399	214427	192495

The joint efforts of WP1, WP3, WP4 and WP5, supported by the activities of the metadata task force, assure that activities are under control at all time.

6 EVENTS

To train partners in managing a digital photographic collection, a seminar was organized by CRDI (Girona City Council) and Generalitat de Catalunya on 29 January 2014. Apart from project partners, professionals from the field of photography could attend this event as well, resulting in an attendance of over 100 people.

The seminar, entitled *Software for managing digital collections*, focused on software for organizing digital collections, as this is a crucial issue for every digitisation project. Attention was given to the best ways to explore and select software for managing a digital collection - considering that digital images (whether born digital or digitised from a photograph) represent a new challenge as technology continues to transform cultural heritage. Furthermore, the main functionalities needed for managing an image collection were identified and different systems were analysed.

Three papers were presented during the morning session:

- Software for Digital Asset Management (DAM), by Lars Kühlke. Director of Fotoware (Germany)
- Software for photographic collections management. A database system, by Abel Carretero (MuseumPlus - Zetcom Informatikdienstleistungs AG)
- Europeana Photopraphy, by Antonella Fresa of Promoter (Technical coordinator of EuropeanaPhotography)

The afternoon session left the floor to the following Europeana Photography partners, who presented their own experiences with software, using different approaches:

- Šarūnas Bagdonas. Lithuanian Art Museum, LAM. (Lithuania)
- John Balean. Topfoto (England)
- Frank Nikolaus Golomb. United Archives (Germany)
- Aneta Kopczacka. Museum of History of Photography in Krakow (MHF) (Poland)
- Bruno Vandermeulen. KU Leuven (Belgium)
- Anna Gruskova. Divadelny Ustav (Theatre Institute, Bratislava) (Slovakia)
- Silvia Dahl. Grup de Fotografia de Museus (Spain)

Presentations have been published through the EuropeanaPhotography repository and will be published on the project website as well as they may be useful for the professional community.

Images from partners' presentations at the seminar *Software for managing digital collections.*
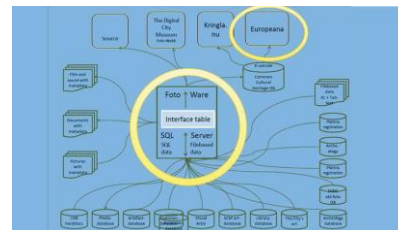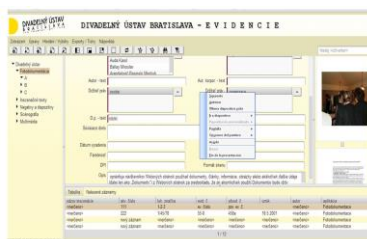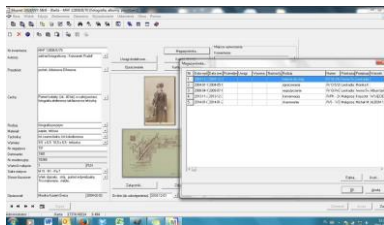
7 CONCLUSION

The deliverable fully represents the results of the activities undertaken to digitise and to catalogue the content to be submitted to Europeana. In D 3.1.1 we described the activities grouped in 4 main categories: preparation of originals, digitisation, cataloguing and quality control.

This second deliverable follows the same structure and demonstrates the results from month 18th to month 30 - 6 months before the end of the project, as the remaining time has been destined to enrich and prepare the 430.000 images for publication in Europeana.

7.1 RESULTS

Section 4 contains the results obtained by each partner: a total sum of **422.127 images digitised** and **355.327 images catalogued.** 357.162 are accessible online through partner's websites and URLs with specific instructions have been provided.

The number of items to be submitted to Europeana by the end of the project (January 2015) is 430.000. That means that the project is very close to finalizing its digitisation efforts. The cases of some partners utilizing an extended period to digitise their collections, has been annotated in section 4. Concerning cataloguing works, the deadline is mid-November, when the Consortium envisages to publish all items in MINT, ready to be harvest by Europeana.

7.2 IMPACT

The results herein presented are essential to the progress and the success of the project. Digitisation and cataloguing tasks are absolutely indispensable for the enrichment activities and transfer to the MINT server that constitute the next steps in the project's workflow, and therefore of great impact on the activities of WP4 and WP5. They are of beneficial influence on WP7 as well, as they provide excellent material for dissemination, highlighting the project's knowledge and experience in digitising photographic heritage.

The section dedicated to digitisation experience is considered of great value with a view to one of our main goals as a consortium: to share our knowledge and experience among partners, but to also spread the word outside of the project context, as many professionals in the cultural sector and in the photography field have a shared interest and advantage in learning about the output of such a specialized digitisation project.

8 ANNEX

8.1 ANNEX 1

SURVEY - The experience of digitising in the framework of EuropeanaPhotography

This survey does monitor the impact of EuropeanaPhotography on digitisation practices for each of the partners. The main goal of the survey was to demonstrate that the project has been also a good forum for professionals in the digitisation field and that we shared our knowledge, something of real value.

All 16 partners answered the survey even if only 2 of the completed all responses. The responses from each partner are in an attached document (ANNEX1_responses). Here below, the questionnaire form:

PARTNERS' NAME

1. GENERAL INFORMATION FROM EACH PARTNER CONCERNING DIGITISATION

We provide general information concerning digitisation in order to have an overview of the role of each partner in the digitisation field and to better understand how the project has an influence on the strategy of digitising the photographic heritage.

- Does your organisation have a written digitisation strategy? Is this document publicly available? Do you have a link to this document?
- Is your organisation included in a national digitisation strategy and is embedded in a national digitisation or preservation policy? Could you provide some information?
- Which percentage of your photographic collections has currently been digitised?
- Which percentage of your photographic collections has been digitised because of EuropeanaPhotography project?
- Please, include any additional comments you consider of interest to better understand how your organization is evolving in the digitisation of photographic collections.

2. SPECIFIC INFORMATION FROM EACH PARTNER CONCERNING DIGITISATON DURING EUROPEANA PHOTOGRAPHY PROJECT

Guidelines

As a result of Leuven Content Seminar in WP2, we collected and published 33 papers on the project repository. Are you using some of the guidelines uploaded at the EP repository?

Yes / NO

Which one do you use as a reference for technical issues?

Could you assess the importance of this paper? Is there information you still miss?

Equipment

Which equipment do you use and what are the main reasons for choosing this equipment (camera, scanner, monitors, lights, etc.)?

Did you acquire new equipment for digitising EP contents? Which ones?

Did you acquire new software to improve your digitisation work in EuropeanaPhotography? Which software and why?

How often do you calibrate your monitor and how do you do this?

Do you create your owns ICC profiles and if so, at what interval do you update them?

Do you have some specific written procedures for people who digitise photographic collections? If so, could you share tour workflow?

Did you introduce some "innovation" to speed up your digitisation process or enhance quality that you would like to share with other partners?

Training

Could you evaluate the different training sessions you participated?

- Florence. Alinari organized an overview of its image selection, capturing and indexing workflow and also a demonstration by Leaf/PhaseOne about digitisation using a digital back camera. (9-10 February 2012).
- Leuven. KU Leuven organized a content seminar in Leuven, Belgium (April 2012). During the seminar the partners visited the digitisation facilities at the Central Library.
- Girona. CRDI organized a Workshop: *Digitisation systems and procedures in photographic image archives* (21-22 May 2012).
- Barcelona. A teacher at Polytechnics University in Catalonia – UPC, invited by CRDI, explained and made available a recommendation for testing equipment. (17-18 September 2012, with the occasion of the consortium plenary meeting),
- Barcelona. CRDI and Generalitat de Catalunya organized the seminar: *Software for managing digital collections* (29th January 2014).

Generally speaking, did you appreciate the training received in these workshops and seminars? 1 2 3 4 5

Did they have concrete impact on your digitisation activities?

Graphic formats

Partners in this project have chosen the following formats for preservation: TIFF, JPEG, PNG, proprietary RAW, DNG.

- Which format do you use as a master file?
- Could you briefly explain your criteria for choosing this master format?
- Did the training provided and/or experience shared within the framework of EuropeanaPhotography affect this choice? In what way?'
-

8.2   ANNEX 2

In DOW we got the compromise to provide a list with the digitised material itself. This material will be listed, including the online location where it can be accessed in each partner website. Each item on the list will be provided with some basic cataloguing metadata in order to identify the image. As cataloguing work hasn't already finished, the lists will be created by each partner at the end of November.

	A	B	C	D	E
1	Reg. Gen.	Link Preview	Title	Date	Author
2	1	http://sgdap.girona.cat/sdam/imatges/091913.jpg	[Primera comunió de Ramon Maria Carre	1932	Carrera Dellunder, Joan
3	2	http://sgdap.girona.cat/sdam/imatges/044143.jpg	GERONA-398.- Puente de Isabel 2ª	1867	Martínez Sánchez, José
4	3	http://sgdap.girona.cat/sdam/imatges/044144.jpg	GERONA-398.- Puente de Isabel 2ª	1867	Martínez Sánchez, José
5	4	http://sgdap.girona.cat/sdam/imatges/044145.jpg	[Pont de Pedra sobre el riu Onyar]	1867	Martínez Sánchez, José
6	5	http://sgdap.girona.cat/sdam/imatges/044146.jpg	[Vista de l'Onyar]	1913	Fargnoli Iannetta, Valentí
7	6	http://sgdap.girona.cat/sdam/imatges/044147.jpg	GERONA-456.- Puente de rio Oñar	1867	Martínez Sánchez, José
8	7	http://sgdap.girona.cat/sdam/imatges/044148.jpg	GERONA-457.- Puente de Sert.	1867	Martínez Sánchez, José
9	8	http://sgdap.girona.cat/sdam/imatges/063213.jpg	[Projecte de Mercat Municipal]	1929	Jou Parés, Josep
10	9	http://sgdap.girona.cat/sdam/imatges/063214.jpg	[Projecte de Mercat Municipal]	1929	Jou Parés, Josep

Example of a list with an URL to get access to each image and some basic cataloguing metadata.