**01**

**CRDI - AJUNTAMENT DE GIRONA**

02

Yes, it does. We elaborate an strategic plan every for years for archives department. This plan includes the actions on photography digitisation. We also have our internal protocols concerning technical parameters for digitisation and metadata required.
http://www.girona.cat/sgdap/docs/pla_estrategic_12-15.pdf

03

CRDI is not really included in a national plan for digitisation-preservation of the photographic heritage. However, it exist a diagnostic report for a digitisation plan of the cultural heritage in Catalunya (2008) in which photographic records are included. It can be downloaded from:
http://www20.gencat.cat/docs/Biblioteques/Tematic/Documents/Arxiu/Noticies/digitalitzacio_cultura_cataluny a/Informe_diagnostic.pdf (in Catalan)

04

50 %. We digitised 425.000 images of a collection of 2.400.000 photographs (that would be 20 %). However, we do a selection in the digitisation of our reportages (negatives). We digitise 20 % of these reportages. Thus, it is more realistic to consider that we already digitised around 50 % of our collection.

05

6,25 %. We digitised 50.000 images for EuropeanaPhotography.

06

CRDI started digitising photography in 1990. It is a long experience digitising photographic collections. However, we really started a high quality digitisation work in 2012 because of the quality requirements of this project.

07

Yes

08

The Technical Guidelines for Digitising Cultural Heritage Materials: Creation of Raster Image Master Files. (FADGI, 2010), These guidelines are important because they describe technical parameters that promote a well-defined   imaging environment; they provide a consistent approach to imaging and metadata collection that will be appropriate for a wide range of outputs and purposes; and they define a common set of quality or performance metrics to be used in describing and evaluating the digital object, as well as methods of validating those measures to defined requirements

09

We miss case studies. This kind of documents is really useful to solve specific problems when digitising. Best practices and guidelines are absolutely necessary but we consider also important to share real experiences in the field of digitisation.

10

Camera: PhaseOne 645DF
Digital Back: PhaseOne P40+
Lens: PhaseOne 120mm AF Macro f/4
We chose this 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. Nowadays, camera's quality is superior to scanners'. 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.

11

Yes, all the equipment is new. Before Europeana Photography project we digitised using different types of scanners.

12

Yes, we acquired software for capture: Capture One 7 (for editing RAW files); and also software for management the digital image collection: Fotoware (Fotostation, IndexManager and Fotoweb).

13

We calibrate and profile our monitors once a month and we use the Eye-One Display 2 colorimeter, from Gretamacbeth, a professional monitor calibration tool.

14
    We created specific ICC Profiles for different capture conditions of the CRDI:
- Opaque materials using standard mode.
- Opaque materials with covering glass.
- Opaque materials using Sensor+ mode.
- Opaque materials with covering glass and Sensor+ mode.
- Transparent materials using standard mode.
- Transparent material with covering glass.
- Transparent materials using Sensor+ mode.
- Transparent materials with covering glass and Sensor+ mode.

Applying different ICC Profiles for each condition is necessary because the use of a covering glass and working with Sensor+ mode are factors that can affect color reproduction. ICC Profiles have been created using the IT8.7/1 Color Chart for transparent materials and the IT8.7/2 Color Chart for opaque materials. Both Color Charts have been photographed with all the described conditions and managed with ProfileMaker software. The resultant ICC Profiles will are applied as camera profiles, using Capture One tools.
15
    Our working procedures can be resumed as:

- 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 do not exceeds 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.
16
    We created some templates for all kind of formats we have in our collection, from stereoscopic to 18x24 glass plates. We use them for transparencies, as we use light flash.
18
        5
19
    Yes they did. In Girona workshop and in Barcelona first event we learnt many aspects related to high quality digitisation. In Florence and Leuven we learnt from they expertise and excellence digitising photography. In the software seminar we mainly learnt form others experience with different tools used for managing digital collections.
21
    TIFF is a graphic format than can describe uncompressed color images, which makes it one of the best candidates for image archives

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.
22

    Yes it did. Before the project we didn't use camera for digitising, so we digitised directly in TIFF format. Then we started digitising with camera and creating RAW files. We realized how important is to keep

these files in order to optimize quality edition in the future, event if the preservation of those files is a big challenge.

**01**

**IMAGNO**

02

No, it does not. Therefore there is no strategy-document available and no link.

03

No. There is no national digisation strategy in Austria - as far as we know.

04

We don't have "photographic collections" We just represent different collections and photographers. We digitised 85.500 images from ca. 2.000.000 images.

05

We scanned 20.000 images out of app. 1 million images in this 3 collections (Schostal archive, Christian BrandstÃtter collection and Franz Hubmann Collection).

06

As a commercial picture agency we scan images for selling rights. Images that are important or interesting in different ways.

07

Yes

08

We had a look on it, but not really "using" it strictly

09

No

10

Epson Perfection 4990, Epson Perfection V700, Canon D600

11

Canon Eos D600 and PC System demotion

12

No

13

Every 2 months

14

No

15

No

16

No

18

5

19

No

21

TIFF is a graphic format than can describe uncompressed color images, which makes it one of the best candidates for image archives

22

No

**01**

**THEATRE INSTITUTE (Bratislava)**

02

No

03

We are included into the National digitisation program for Digital Museums. We have to digitise 20 000 objects (2D and 3D) from September 2013 till November 2014.

04

100%

05

90%

06

We have learned digitisation through the system "learning by doing".

07

Yes

08

The IT person used them for the better understanding of the digitisation and ingestion process.

09

No.

10

We had an external expert for digitisation.

11

We had an external expert for digitisation, so we bought just basic equipment - a scanner and a notebook.

12

Yes, it is the BACH system for presentation of the digitised objects.

13

We had an external expert for digitisation.

14

No.

15

No.

16

No.

18

5

19

Definitely! We appreciate the systematic education in digitisation process, since we were quite new in the topic in the beginning of the project.

21

JPEG for better manipulation and TIFF for better results.

22

It gave us a better understanding of advantages and disadvantages of the mentioned choices.


**01**

**PARISIENNE DE PHOTOGRAPHIE**

02

Our organization works based on a yearly digitisation plan produced by the City of Paris, the global framework  (yearly targets, quality of digitisation, etc...) being established in our 8-years contract for the City of  Paris. The document is in French not publicly available (but I may provide a copy of the 2014 plan - in essence, a list of items to be digitised established by our 20 "client" institutions if you are interested)

03

No

04

About 8%

05

0,5 %

06

07

08
    No

09
    None. We initially checked to see if we were in compliance but are not using them on a regular basis

10
    No

    Hasselblad camera + digital back : H4D40 (Hasselblad) - Lens: 120mm Hasselblad
PHOCUS (camera control & development)
Photoshop CS6 (for retouching).
Dell computers & LACIE screens

11
    2 complete digitisation stations

12
    No

13
    Digital backs are calibrated everyday
Monitors are calibrated every 4 weeks.

14
    Yes - same frequency (every 4 weeks)

15
    No

16
    No

18
    3

19
    Not really, our processes were already in place (and compatible with the recommended procedures for the project)

21
    The use of TIFF for preservation is part of our contract with the City of Paris

22

    No


**01**
    **ARBEJDERMUSEET**

02
    We are preparing a digital strategy, which will be finished in a few months.

03
    No

04
    At the moment around 65.000 photos from our collection have been digitised. We don't know the exact size of our collection, but we estimate around 2 millions, which means that the percentage is at litte more than 3

05
    If we use the aforementioned numbers, then it is less than 2 %, but if we only talk of the part there is before 1940, the numbers will be more than 75 %

06

07
    Yes

08

09

10
        Epson Perfection V750 Pro. We use a good scanner and have not found any reason to change or add other equipment.
11

12

13
        Once per month
14

15

16

18
        4
19

21

22


**01**
        **UNITED ARCHIVES**
02
        We do not have a written strategy. However, as a commercial content provider we decide about upcoming content for digitalization by investigation, which topics might be of interest for our clients in the near future.
03
        No, we are not.
04
        We own estimated 3,5 Mio analogue images, negatives, prints, slides, glassplates. About 200.000 are scanned and annotated since 2011.
05
        40.000, which is a bit more than 1 percent of our holdings.
06
        As a private company, we only invest into digitalization of totally owned images with rights.
07
        N/A
08

09

10
        Flatbed Scanner, CanonScan 9000F
11

12

13

14

15

16

18
   5
19

21

22


**01**
**FONDAZIONE ALINARI**
02
Yes, we have our own strategy developed after years of internal personalization
03
We are involved through Cultura Italia is this manner
04
8 percent as today
05
0,5 percent
06

07
Yes
08
Specific data harvesting for Alinari collection
09
No
10
Mamiya Leaf digital camera back (80 megapixels), Eizo 24 inches monitor, continuo 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.
11
Mamiya Leaf digital camera back (80 megapixels) - Alinari 24 ore, few other minor tools....
12
None
13
Once a month, inside existing built-in solution with Gretag Macbeth external system
14
Yes, 1/month
15
Internal workflow
16
Internal best practice methodology
18
5
19
Yes
21
Usage
22

Yes

**01**

**LITHUANIAN ART MUSEUM (LAM)**

**02**

Yes, it does. Its abstract is publicly available, there are also some thematic publications. The strategy is approved by government and digitisation activities are based on legal acts applicable in the Republic of Lithuania.

The main strategic documents can be found in our website for museums
http://www.muziejai.lt/Aktualijos/Strateginiai_doc.htm

**03**

Yes, it is. From 2009 it is responsible for the digitisation activities in Lithuanian museums. It coordinates and organizes digitisation of exhibits and other objects of cultural heritage stored in Lithuanian museums, as well as creation, preservation and dissemination of digital content. The implementation of digitisation activities is supported by three museums-regional coordinators.

**04**

LAM has various kind of exhibits, so its photographic collections are not so big and almost all of them have currently been digitised. But being the Lithuanian Museums Centre it stores exhibits from other museums. Now there are more than 30 000 photographic exhibits in the Lithuanian Integral Museum Information System LIMIS (http://www.limis.lt/). But general amount of digitised photographs is much bigger.

**05**

LAM is going to provide more than 20.000 images for EuropeanaPhotography project. 90% of them were digitised because of the project.

**06**

LAM is evolving strategical digitisation activities from 2009 when the Lithuanian Museums Centre for Information, Digitisation and LIMIS was established. The main activity directions are interaction between The Ministry of Culture of the Republic of Lithuania or other governmental institutions and memory institutions and the partnership between memory institutions and other content providers.

**07**

Yes

**08**

organize trainings for our content providers, to provide guidelines and to define requirements. It is difficult to exclude one. It is worth mentioning Digitisation Workflow Guide (2009), The Technical Guidelines for Digitising Cultural Heritage Materials: Creation of Raster Image Master Files (2010). They are most comprehensive, consistent and precise.

**09**

All papers should be newly revise to give the answer to this question. Theoretical part seems being fully explicated. They could be supplemented with partners experience sharing papers.

**10**

Museums mainly use two kinds of scanners: EPSON V500, EPSON 10000 XRL Pro. Both are used for prints and glass plates.
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.

**11**

Yes. Scanners. Some smaller regional museums-content providers didn't have even proper, high-speed computers and software, some used our equipment.

**12**

We have created new information gathering and cataloguing tool: Lithuanian integral museum information system LIMIS based on Oracle Database 11g Standard Edition ONE database (Java, Oracle DB); Lithuanian museum virtual exhibitions system (APS, MS Access DB). The objective was to unify the standards of collections descriptions and operational ontologies (classifiers, thesauruses, dictionaries) that are necessary for the digital content to be preserved and widely represented.

**13**

We usually calibrate our monitors once a month, scanners - every two or three

months, but sometimes it depends on working flow, efficiency, exhibits and their quality.
14

We mostly use automatic ICC profiling, but apply profiles for transmissive and reflective targets. The minimal parameters would be: type of colour calibrator suitable for LCD monitors calibration, not less than 4 choice of gamma (from 1.8 to 2.4; minimum â€" 0.2), not less than 4 choice of colour temperature.
15

No, digitisation of photographic collections is implementing by general guidelines and standard modes. More specific procedures involves digitisation of big format, very high quality or specific material exhibits.
16

No, we didn't, only some experiments for exceptional cases.
18

5
19

Yes, they did. Every experience sharing case studies, good practices motivates, make trust more in what you are doing. Also they helped to organize training for our content providers.
21

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.
22

Mainly no, we have been using the same equipment and formats before the project, but it gave guidelines and unified standards.

**01**

**ICIMSS**
02

No
03

We are in a process of joining the national digitisation for Europeana strategy program which is under preparation by the Ministry of Culture.
04

We do not collect real objects but just digital copies.
05

1,5%
06

As the photographic collections has been acquired from the private sources and from the small semi-museums we need much more time for familiarizing the public with the goal and an importance of digitisation. It's important especially in a case of private collections which can disappear after their owners death. However number of old photographs one private person possess is usually limited so digitisation process of old photographs is going much slower than any other work we do not depend on the others so much.
07

Yes
08

We use guidelines of Polish Centre of Competence for Digitisation in Museums.
09

10

Camera Canon EOS 6D on a stand for digitising oversized photographs
Scanner Epson Perfection V600 Photo for digitisation of most of the photographs
11

Yes:
2 scanners, 2 laptops, KAISER-digital reproduction set
12

Adobe Lightroom
DXO Viewpoint
DLibra system (database for digital libraries) for the established portal of Library of Private Collections
13

According to our needs
14

No
15

No
16

No
18

5
19

Yes, it was interesting, important and good.
21

Jpeg is used in the online version
Raw, DNG and TIFF are used for preservation purpose
22


No


**01**

**NALIS**
02

No it does not. We created a workflow and special software to it for the needs of the EuropeanaPhotography project.
03

NALIS is not included in a national digitisation strategy, but participates in the creation/formulation of the national digitisation strategy.
04

NALIS does not have its own collections.
05

NALIS does not have its own collections.
06


07

Yes
08

We used most basic things - like size/resolution of the copy, files naming etc.
09

I did not notice anything missing.
10

Scanner with main reasons is availability, simplicity, does not require special qualification
11

No
12

NALIS developed in-house some software to ensure consistency of the metadata.
13

We do not
14

We do not
15

No
16

No

18
    5
19

    Yes
21

    The master files remain with our contributors; jpg seemed to them most familiar; in the country in general the long term preservation of cultural heritage is in the beginning like who has the expertise, who will provide financing etc
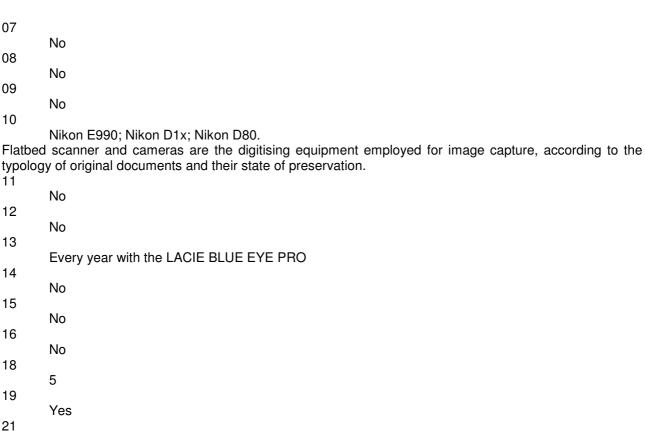22


    No


**01**
    **JP/POLITIKENS HUS POLFOTO**
02
    We do not have a written strategy, but follow some general guidelines.
03
    No
04
    Less than 10%. POLFOTO has between 11-20 millions analog images, and has only ap. 70.000 images online.
05
    Less than 5%
06

07
    N/A
08

09

10
    Phase One P40+ Refurb
Phase One 645 DF Camera
Phase One 120 mm F4 Macro MF Digital lens.
11

12

13

14

15

16

18
    4
19

21

22

**01**

**KULEUVEN**

02

Yes, it is an internal document and not for publication

03

No

04

Difficult to evaluate, because not everything of the photographic collection is cataloged yet.

05

Unclear (see previous answer)

06

07

Yes

08

The mapping guideline document. It is important to get the correct LIDO file so the conversion to EDM can run as expected.

09

No

10

Nikon D7000 60mm macro lens

11

No

12

No

13

Once a year

14

No, we use the Adobe RGB

15

We are working on these procedures

16

We created a light box to digitise the glass slides more easily.

18

3

19

No, the training sessions were to basic for us.

21

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

22

No

**01**

**SOCIETÀ GEOGRAFICA ITALIANA ONLUS    (ICCU-SGI)**

02

No

03

No

04

20%

05

8%

06

07
    No
08
    No
09
    No
10
    Nikon E990; Nikon D1x; Nikon D80.
Flatbed scanner and cameras are the digitising equipment employed for image capture, according to the typology of original documents and their state of preservation.
11
    No
12
    No
13
    Every year with the LACIE BLUE EYE PRO
14
    No
15
    No
16
    No
18
    5
19
    Yes
21
    Because they are the most used
22

    They correspond better to the needs of our users

**01**
        **MUSEUM OF HISTORY OF PHOTOGRAPHY (MHF)**
02
        MHF has a written digitisation strategy. It is not publicly available.
03
        We are but initiation of the digitisation process in MHF was our initiative. We are digitising our objects with the financial help of The Ministry of Culture and National Heritage within the project 'Kultura+'
We follow not rules but recommendations for digitisation of photography. Those documents were prepared by experts from the National Institute for Museums and Public Collections - our photographer Wojciech Staszkiewicz is one of the experts.
04
        About 75% of which 25% was digitised according to the highest standard.
05
        About 4,5% but we will probably double the number of images on Europeana.eu
06
        We started the digitisation process in 2000. In 2011 thanks to financial help from the Ministry of Culture and National Heritage we are using equipment that allows us to get the quality consistent with global standard (for museum objects).
07
        Yes
08
        FADGI_Still Image-Tech-Guidelines

09

No

10

For digitisation we use cameras: Phase One 645 DF+ and Phase One iXR with digital back IQ 180 and Nikon D3x. For special tasks we use Nikon D300s with multispectral optical device. For every camera we use fixed-focus 'macro' lenses. Now we lack 80 mm macro lens for Phase One. 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 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. After a month of usage we had to replace the Plustek scanner due to mechanical problem.

11

We acquired some supplemental equipment: macro lens 40mm (Nikon), angle viewer (Nikon), digital head M405, xenon and halogen burners (Hensel), triggers for lamps, patterns, small accessories and photographic backgrounds.

12

Upgrade to Silverfast 7 (for Epson 10000XL scanner)

13

We have four reference monitors NEC 27" that we calibrate once a month using spectrophotometers i1Pro2 and i1Pro1 (and NEC software).
The cameras use xmp profiles and precise calibration is made for every order based on colorchecker classic.
ICC profiles in scanners are made every month.

14

15

16

18

4

19

21

We chosen 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.

22

**01**

**TOPFOTO**

02

No

03

No

04

C. 10%

05

C. 1 %

06

We have 4 areas of digitising our collection.

1. Scanning for on-demand requests.

2. Scanning for projects e.g. EuropeanaPhotography.

3. Scanning for conservation where originals are in significant threat.

4. Scanning external sources where the hardcopy is to be returned to the owner.

07

No

08

We had already an established procedure to our digitisation and many standards in the guidelines had already been in operation prior to the project and others are not applicable. I believe for archives at the start of their digitising would find the information valuable although it may be overwhelming for a novice.

09

We had a workshop in Barcelona in regards to Content Management Systems and Online image delivery systems. A thorough survey in this area would probably be very interesting to emerging digitisers.

10

For the EuropeanaPhotography project we use:

Mamiya Leaf Aptus-8 (40MP) with Mamiya 120mm F4.0 AF Macro

A Kaiser Prolite Basic 2 50cmx30cm lightbox with custom mount to block extraneous light.

A Mac Pro 2.8GHz Quad Core Intel Xeon/3x1GB/1TB/ATI computer with a Apple 27" LED Cinema Display monitor running CaptureOne software to process the raw files.

11

All of the equipment in Q10 was purchase for the EP project

12

The only software we acquired was CaptureOne to manage and process the raw files. For other digitisation we have be scanning on flatbed and dedicated film scanners where we scan in TIFF format.

13

We review the monitor calibration monthly and have found very little change during the project. We are only digitising black and white negatives so it is only minimal tonal range shifts as the colour is irrelevant. Even though we have not used the camera it must be noted that more importantly the calibration of the camera for flat work using lights is critical and this done before ever batch of flatwork or delays during large batches. This corrects colour and tonal accuracy and also automatically adjust the evenness of the lighting across the flatwork.

14

We use the equipment ICC profiles.

15

There are some written procedures and each operator has their own notes. It is difficult to share but we do have a diagram of the overall workflow used for the EP project that can be shared.

16

The camera system was the main innovation that was introduced internally and that was discussed by the partners at the launch of the EP project. We believe if we bought another computer and monitor that is directly linked with the computer that operates the camera then the images taken could immediately transfer to the computer in parallel for raw processing. This would allow the camera operator to continuously photograph while another technician could process the raw files that output. Currently we have a delay as

the computer runs the camera needs to be used to process the raw images even if that is just minor pre-processing it causes a delay, have not yet implemented this system. One area we have increased output is by using voice recognition software for captioning. It takes time to increase the accuracy and some words substitute but it does reduce typographic errors and increases output vs typing.
18

4

19

We were focused on buying a digital camera system before the start of the project but it was useful to see systems in operation at Florence and Leuven. I had feedback that the workshop in Girona was very good particularly due to the fact our digital operator was not so familiar to the RAW files that camera systems output.
21

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.
22

No

**01**

**GENERALITAT DE CATALUNYA. DEPARTAMENT DE CULTURA**

02

Yes. We have a general strategy that annually prepares an interim action plan and it is published in the institutional annual report.
03

Yes. Our organization is included in the general digitalization strategy of archives.

04

Our total found is 3.000.000. The percentage of our digitised collection is around the 35%.

05

The percentage of photographic collection digitalized in the project is 2%.

06

07

Yes

08

The documents are a good tool and guide to work in digitalization. We use them as complement of our guideline
09

No

10

ESCANERS

Epson expression 10000 XL
Nikon super cool scan 9000

MONITOR
Eizo coloretege CG223W

CAMARA

Canon 5D +2 / macro lens 100 2.8

Monitor calibrator
Display pro
11
Monitor calibrator
Display pro
12
No
13
Monitor calibrator
Display pro
14
No
15
Yes
16
No
18
5
19
Yes. Always we learn sharing experience
21
TIFF. Standard and open
22

They open new ways and point of view

# The experience of digitising in the framework of EuropeanaPhotography

This survey does monitor the impact of EuropeanaPhotography on digitisation practices with each of the partners. The main goal of the survey is 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.
EUROPEANAPHOTOGRAPHY Deliverable D3.1.2 SURVEY on digitisation

There are 22 questions in this survey

## PARTNERS' NAME

### 1 [01]PARTNERS' NAME *

Please write your answer here:

# 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.

**2 [02]Does your organization have a written digitisation strategy? Is this document publicly available? Do you have a link to this document? ***

Please write your answer here:

**3 [03]Is your organization included in a national digitisation strategy and is embedded in a national digitisation or preservation policy? Could you provide some information? ***

Please write your answer here:

**4 [04]Which percentage of your photographic collections has currently been digitised? \***

Please write your answer here:

**5 [05]Which percentage of your photographic collections has been digitised because of EuropeanaPhotography project? \***

Please write your answer here:

**6 [06]Please, include any additional comments you consider of interest to better understand how your organization is evolving in the digitisation of photographic collections.**

Please write your answer here:

## SPECIFIC INFORMATION FROM EACH PARTNER CONCERNING DIGITISATON DURING EUROPEANA PHOTOGRAPHY PROJECT

**7 [07]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? ***

Please choose **only one** of the following:

◯ Yes

◯ No

**8 [08]GUIDELINES. Which one do you use as a reference for technical issues? Could you assess the importance of this paper? ***

Please write your answer here:

**9 [09]GUIDELINES. Is there information you still miss? ***

Please write your answer here:

**10 [10]EQUIPMENT. Which equipment do you use and what are the main reasons for choosing this equipment (camera, scanner, monitors, lights, etc.) ***

Please write your answer here:

**11 [11]EQUIPMENT. Did you acquire new equipment for digitising EP contents? Which ones? ***

Please write your answer here:

**12 [12]EQUIPMENT. Did you acquire new software to improve your digitisation work in EuropeanaPhotography? Which software and why? ***

Please write your answer here:

**13 [13]EQUIPMENT. How often do you calibrate your monitor and how do you do this? ***

Please write your answer here:

**14 [14]EQUIPMENT. Do you create your owns ICC profiles and if so, at what interval do you update them?" ***

Please write your answer here:

**15 [15]EQUIPMENT. Do you have some specific written procedures for people who digitise photographic collections? If so, could you share tour workflow? ***

Please write your answer here:

**16 [16]EQUIPMENT. Did you introduce some "innovation" to speed up your digitisation process or enhance quality that you would like to share with other partners? \***

Please write your answer here:

## 17 [17]TRAINING. Could you evaluate the different training sessions you participated?

Please choose the appropriate response for each item:

|  | Excellent | Good | Average | Fair | Poor |
|---|---|---|---|---|---|
| - 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) | ◯ | ◯ | ◯ | ◯ | ◯ |

**18 [18]TRAINING. Generally speaking, did you appreciate the training received in these workshops and seminars? ***

Please choose **only one** of the following:

○ 1

○ 2

○ 3

○ 4

○ 5

**19 [19]TRAINING. Did they have concrete impact on your digitisation activities?' ***

Please write your answer here:

**20 [20]GRAPHIC FORMATS. Partners in this project have chosen the following formats for preservation: TIFF, JPEG, PNG, proprietary RAW, DNG ***

Please choose **all** that apply:

☐ TIFF

☐ JPEG

☐ PNG

☐ Propietary RAW

☐ DNG

**21 [21]GRAPHIC FORMATS. Could you briefly explain your criteria for choosing this master format? ***

Please write your answer here:

**22 [22]GRAPHIC FORMATS. Did the training provided and/or experience shared within the framework of EuropeanaPhotography affect this choice? In what way? ***

Please write your answer here:

Thank you for responding to our survey!
01.01.1970 – 01:00

Submit your survey.
Thank you for completing this survey.