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**D2.3: Report on the content gathering campaigns
(Europeana 1914-1918, Europeana 1989, Wikipedia)**

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This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

Introduction	4
1. Europeana 1914-1918 (First World War)	5
1.1 Project activities since January 2012	5
1.1.1 Family history roadshows	5
1.1.2 List of family history roadshows, to date:	7
1.1.3 Future plans for roadshows	9
1.1.4 Training and awareness raising	10
1.1.5 Ingestion into Europeana	15
1.1.6 May event Brussels	15
1.1.7 EAwareness Meetings	15
1.2 Technology used	16
1.3 Results	17
1.3.1 Results from family history roadshows	17
1.3.2 Results from the Europeana 1914-1918 website	18
1.3.3 Value of the collection	19
1.3.3.1 Preservation	19
1.3.3.2 A friendly face for many institutions	21
1.3.3.3 Research potential	22
1.3.3.4 Education	26
1.3.3.5 What does Europe do for me?	30
1.4 Some lessons learned	31
1.4.1 New countries	31
1.4.2 Managing expectations of the public at roadshows	32
1.4.3 Managing expectations of the public of the Europeana 1914-1918 website	33
1.5 Plans until the end of 2013:	33
2. Europeana 1989	34
2.1 UGC and PR Campaigns	35
2.2 Institutional Collections	37
2.3 Collection and Discovery site	37
2.4 Engagement activities	38
3. Connecting the Europeana community with Wikimedia Chapters	39
3.1 GLAM-Wiki events	39
3.2 Wiki Loves Public Art	42
Annex 1: Staff guidelines for Europeana 1914-1918	Error! Bookmark not defined.

Introduction

WP2 of Europeana Awareness aims to engage in both professionals' and end users' conversations around new content, functions and features. This workpackage implements support for the meaningful inclusion of user contributed content in Europeana and of the distribution of Europeana content in external environments. As one of the major areas of work, this work package is responsible for the successful execution of so-called content gathering campaigns. Two types of campaigns are organized:

1. Europeana 1914-1918 and Europeana 1989

These result in submissions of objects in the possession of members of the public, including photographs and other memorabilia, commentaries and annotations. Typically, the content gathered in these campaigns are photographs of the objects. Content is solicited in the context of stories, but Europeana can also display these objects in other contexts.

2. Wikipedia.

Here, the focus is on expanding the information and content available on Wikipedia through stimulating the collaboration between heritage organisations and the Wikipedia community. Europeana Awareness will facilitate the execution of a number of one-day events, notably edit-a-thons throughout in the second and third year of the project, plus a longer running campaign called Wiki Loves Public Art. The focus here is to gather new content, notably photographs of public art.

This deliverable reports on the activities carried out since the start of Europeana up until April 2013. The focus will be on the Europeana 1914-1918 Campaign, as the other campaign has not started yet. This is in line with the work plan. The Europeana 1989 campaign will be launched in June 2013 and Wiki Loves Public Art as of May 2013. This deliverable is the first in a series of three deliverables that will report on the content gathering campaigns: the first update (D2.5) will be finalized in PM24, the second and final update (D2.8) in PM 34.

1. Europeana 1914-1918 (First World War)

The Europeana 1914-1918 activities are described in the DoW under Task 2.2.1:

This campaign will be led by the UOXF and will build upon their existing work in this area, involving additional partners across Europe in particular IFFM (Belgium) and FMST (Italy) between Month 2 and Month 34. In addition together with the BL and Facts & Files, UOXF will run some training days and create guidelines on how to run Community Collection Days. There will also be a contribution to the Commission led event to be held in PM5, which will feature this topic. The aim is that next to IFFM and FMST, a number of additional countries will participate in the campaign. Funding for part of this effort (notably involvement of non-consortium partners) will be gathered from external sources, including ministries, and EuropeanaV2.

1.1 Project activities since January 2012

1.1.1 Family history roadshows

EAwareness has launched campaigns to gather user-generated content about the First World War in 8 countries. Belgium and Italy as part of the EAwareness project, and the following countries outside of the original plans of EAwareness: Slovenia, Ireland, Cyprus, Denmark, UK, Luxembourg, Germany.

In general this involves a local team (not usually from an existing partner in EAwareness) running a series of family history roadshows, also called collection days or history collecting days. The prime objective of these roadshows is to provide the press and broadcast media with something tangible to record. Their broadcasts and articles raise the awareness of Europeana and specifically of the request for the public to contribute their family stories about the First World War to the website of Europeana 1914-1918¹. In the lead up to the roadshow the website will have been translated into the native language of the local audience, and a press and communications campaign will have been run locally.

Broadcast news coverage on the day has included local and national radio - at Preston this included live, on-air interviews with staff and contributors. TV news shows are impactful on the awareness of the public of the project and Europeana, see *figure 1* below. In Belgium, there was even a TV show that followed one of the volunteers at In Flanders Fields Museum to show “a day in the life” of a curator. Significant news coverage has been a feature of all of the roadshows, e.g. Ireland², Italy³, and Belgium⁴. Europeana also created their own video of “Europeana: An impression of our 1914-1918 Roadshows”.⁵

¹ Europeana 1914-1918 <http://europeana1914-1918.eu/>

² Family treasures at WWI roadshow (broadcast on: March 21st 2012)

www.rte.ie/news/player/2012/0321/3234751-family-treasures-at-wwi-roadshow/

³ Trentino Alto Adige (broadcast on: April 04th 2013) www.rai.it/dl/tgr/regioni/PublishingBlock-5a42b960-0dad-41fe-b247-d807b49a470f.html?idVideo=ContentItem-5999d66f-ca64-4441-b7bf-db6db92774ad&idArchivio=Settimanale

⁴ E.g. Erfgoeddag : Stop de tijd (broadcast on: April 21st 2013) www.tvl.be/nl/2013-04-21/erfgoeddag-stop-de-tijd/#.UYAe9Epc3Si

⁵ Europeana: An impression of our 1914-1918 Roadshows <http://vimeo.com/46478457>

1 News cameras take atmospheric shots of a child's farm animal toys during the roadshow at the National Library of Luxembourg, (March 2012)



Support from the EAwareness partners for the local team can include digitisation, post-processing of digital files, support for press and PR, as well as support for all other elements as required. This support may be in situ, or remote. The support can be quite intangible but also timely and significant, for example for the family history roadshow in Cyprus the EAwareness partners were able to use our network of academic contacts to recruit particular knowledge and academic expertise from Australia.

During the family history roadshows the local team record the stories brought by the public. **“Stories”** can be extremely detailed expert research by an enthusiastic amateur interested in a subject like a member of their family or a pet subject (postmarks, prisoners of war, my town). Stories can also be very sparse, just some vague recollection of someone in a photograph with little additional detail. The local team also make digital copies (**“files”**) with digital cameras, scanners, voice recorders and video cameras, of any artefacts the public bring in relating to their story.

Many people may visit the venue during the roadshow to see what is happening and take away literature about Europeana and the project. (We call these **“visitors”**). Some pledge to go to the website to upload their own stories.

The local team explain to the member of the public (the **“contributor”**) the license agreement under which this material will be distributed,⁶ and explain about Europeana and Europeana 1914-1918. When the contributor’s story has been recorded it is typed in to the Europeana 1914-1918 website by one of the local team, and any photographs (the **“files”**) taken are uploaded and added to the story. These stories are then catalogued by a local expert, and

⁶ <http://europeana1914-1918.eu/en/about/terms>

made live on the public website for Europeana 1914-1918. Stories may be browsed by theme, for example “trench life” or “the home front” or “women”. Visitors to the website may also search for stories. Periodically the stories (metadata and files) are ingested by Europeana into their online portal, alongside museum, library and archival material from across Europe, see *1.1.4 Ingestion into Europeana*, below.

2 Photographers overcome local conditions to digitise artefacts at Forte Cadine, Trento, Italy during the roadshow organised by EAwareness partner Fondazione Museo Storico Trentino (March 2013). The day was an opportunity to train local staff from other venues who will host their own roadshows for Europeana 1914-1918.



1.1.2 List of family history roadshows, to date:

Since EAwareness began Europeana 1914-1918 roadshows have been held at:

- Provinciale Bibliotheek Limburg, Hasselt, Belgium, 21/04/2013
- Centrale Bibliotheek KU, Leuven, Belgium, 21/04/2013

- Palais op de Meir, Vredescentrum, Antwerpen, Belgium, 21/04/2013
- Public library, Logatec, Slovenia, 21/03/2013
- National Library of Ireland, Dublin, Ireland, 21/03/2013
- Fondazione Museo Storico Trentino (Forte Cadine), Trento, Italy, 16/03/2013
- City Library, Ljubljana, Slovenia, 24/02/2013
- In Flanders Fields Museum, Ypres, Belgium, 12/12/2012
- Ministry of Education and Culture, Nicosia, Cyprus 01-02/12/2012
- Gentofte Library, Denmark, 10/11/2012
- Aarhus Public Libraries, Denmark, 09/11/2012
- Vejle City Archives, Denmark, 09/11/2012
- Copenhagen Central Library, Denmark, 09/11/2012
- Guldborgsund Main Library, Denmark, 09/11/2012
- Roskilde, Denmark, 09/11/2012
- Herning Library & Aulum Archives, Denmark, 09/11/2013
- Limerick, Hunt Museum, Ireland, 05/11/2012
- Banbury Museum, Banbury, UK, 03/11/2012
- Celje Public Library, Slovenia, 23/05/2012
- Sønderborg Castle, Denmark, 24/04/2012
- Military Museum, Maribor, Slovenia, 19/04/2012
- France Bevk Public Library, Nova Gorica, Slovenia, 28/03/2012
- National Library of Ireland, Dublin, Ireland, 21/03/2012
- Museum of Lancashire, Preston, UK, 10/03/2012
- National Library of Luxembourg, Luxembourg, 06/03/2012
- Provinzialbibliothek Amberg, Germany, 26/01/2012

3 Stories being recorded by a local staff member from the Vredescentrum, in a friendly atmosphere during the roadshow at Palais op de Meir, Antwerpen, Belgium (April 2013). Their local team had received coaching from EAwareness partners and had seen how a day unfolds at a previous roadshow.⁷



1.1.3 Future plans for roadshows

In addition to activities originally planned as part of EAwareness, during the course of the project further Europeana 1914-1918 campaigns and roadshows are planned for:

- National Library, Rome, Italy, 15/05/2013
- Fort Fonte Maso/FMST, Valle del Pasubio, Italy, 18/05/2013
- Academy Library, Bucharest, Romania, 27-28/09/2013
- Biblioteca Judeteana, Cluj, Romania, 04-05/10/2013
- BNF, Archives Nationales, various cities, France, dates to be confirmed
- Beauftragter der Bundesregierung für Kultur und Medien (BKM), various cities, Germany, dates to be confirmed
- National Library, various cities, Slovakia, dates to be confirmed
- Senate, Bruxelles, Belgium, dates to be confirmed
- Universidade Nova de Lisboa, Portugal, dates to be confirmed
- National Library, various cities, Poland, dates to be confirmed
- Dimosia kentriki Vivliothiki Veroias, Greece, dates to be confirmed

⁷ Image courtesy of: <https://picasaweb.google.com/raymondo58/KleineVerhalenOverEenGroteOorlog>

4 Local staff and volunteers from EAwareness partner In Flanders Fields Museum, Ypres, Belgium, collect stories from contributors (December 2012). The artefacts were digitised and then – in a change from the museum’s practises – those artefacts were returned. The day was another opportunity to train local staff from 4 further venues who will host their own roadshows for Europeana 1914-1918.⁸



1.1.4 Training and awareness raising

EAwareness partners have written and maintained up-to-date staff guidelines for Europeana 1914-1918. These are published at the University of Oxford site “RunCoCo: How to run a community collection online”⁹ and include examples of documentation and local training material, all freely available to download. In Oxford and at many venues for roadshows EAwareness partners have trained local staff to run their own World War One family history roadshows. For example, during the roadshow in Ypres (December 2012) we coached managers from museums in Antwerp and Limberg, Belgium, and the culture ministry in Romania.

⁸ <https://twitter.com/KTDigital>

⁹ “RunCoCo: How to run a community collection online” <http://runcoco.oucs.ox.ac.uk/1914/>

5 At Oxford University teams from more than 7 countries were trained by EAwareness partners over two intensive days, (February 2012)¹⁰



¹⁰ Image courtesy of <https://twitter.com/Europeanaeu>

D2.3: Report on the content gathering campaigns (Europeana 1914-1918, Europeana 1989, Wikipedia)

6 The Oxford team steady the nerves of local managers on the eve of their first of many successful roadshows in Slovenia (March 2012)



7 Role-play for the benefit of 20 volunteers who were being trained to help run the roadshow at the Banbury Museum, UK (November 2012)



Although sometimes this involves training staff and volunteers, en masse (see *figure 5* and *figure 7*, above), usually the approach is to coach a local manager to prepare for, and train local staff for, the roadshows.

8 One-to-one coaching in Oxford to support local managers, in this case from In Flanders Fields Museum, an EAwareness partner (September 2012)



In preparing these managers we have compiled a comprehensive training, coaching and support programme and have delivered it to multiple audiences from February 2012 to April 2013.

EAwareness partners blog frequently on a number of platforms, for example the Editor's Pick on the Europeana 1914-1918 website. Exhibitions have been created for the Europeana Portal including "Untold Stories of the First World War".¹¹ Also we have delivered conference presentations and participated in conferences e.g.: Digital Humanities London; The Greater War: conflict beyond Flanders' fields, 1914-1918, (Kings College London, Joint Services Command and Staff College Shrivenham); Engage Michaelmas, Oxford; First World War

¹¹ <http://exhibitions.europeana.eu/exhibits/show/europeana-1914-1918-en>

D2.3: Report on the content gathering campaigns (Europeana 1914-1918, Europeana 1989, Wikipedia)

centenary in Oxford; Culture 2.0 Warsaw; Journées d'études, Direction de la Culture, Le Département Nord (Ypres).

1.1.5 Ingestion into Europeana

49,846 digital files with metadata (stories) supplied by members of the public (user-generated content) have been ingested into the Europeana portal from the Europeana 1914-1918 campaign, relating to the EAwareness theme of the First World War 1914-1918.

A large number of records (stories) and related files still await cataloguing by our local subject experts. This continues to be something of a 'bottleneck'. As an example, Oxford catalogued more than 30 online contributions to the Europeana 1914-1918 website, that have added more than 580 digital files to the collection (taking about 25 staff hours). This is a significant contribution which local partners sometimes do not take on board in spite of our guidelines.

1.1.6 May event Brussels

EAwareness partners supported the event "Culture for Digital Innovation", Brussels, (9 May 2012), and the preceding international press campaign. The Europeana 1914-1918 campaign enabled the Europeana Foundation to present something meaningful on this subject from across Europe to the ministers of the EC.

1.1.7 EAwareness Meetings

EAwareness partners have attended and actively participated (including presenting) in the EAwareness Kick-Off Meeting at The Hague, NL, (January 2013) and the Europeana Plenary, Leuven, Belgium, (June 2012). These have been excellent opportunities for the partners to come together, to plan and review activities especially the University of Oxford, Facts and Files, In Flanders Fields Museum, Belgium and Fondazione Museo storico del Trentino, Italy, (see *figure 9* below).

9 Planning a forthcoming roadshow with an FMST manager (an EAwareness partner), at the Europeana Plenary in Leuven (June 2012)



For example, at the Europeana Plenary in June we reviewed the Europeana 1914-1918 activity, the training, the press campaigns, the statistics, the lessons learned, and the collections so far to ensure we were focussing on our EAwareness partners' collections (In Flanders Fields Museum, Belgium and Fondazione Museo storico del Trentino, Italy).

1.2 Technology used

EAwareness partners supported Europeana to further develop Oxford's open source community contributed collection software called "RunCoCo" for Europeana 1914-1918 (January-March 2012). The new website <http://europeana1914-1918.eu/> was live and ready for the first round of EAwareness roadshows.

Feedback from users and EAwareness partners was gathered during 2012, including bug reports. EAwareness partners have supported the Europeana redevelopment of the Europeana 1914-1918 website, and user interfaces (January-April 2013), to bring it into line with the parallel digitisation projects on the topic of the First World War: Europeana Collections 1914-1918¹², and the Europeana Film Gateway 1914¹³ (which are projects focusing on aggregating World War I themed content from libraries and audio-visual archives respectively).

¹² Europeana Collections 1914-1918 www.europeana-collections-1914-1918.eu/

¹³ Europeana Film Gateway 1914 <http://project.efg1914.eu/>

Oxford, in particular, is contributing to EAwareness with social networking expertise (on Facebook and Twitter and Flickr etc.). From October-December 2012 discussions have been held by EAwareness partners with the UK-based company We Are What We Do leading to a contract regarding the use of the HistoryPin platform for the Europeana 1989 campaign.

1.3 Results

1.3.1 Results from family history roadshows

It is very difficult to provide accurate empirical evidence of the number of participants or the number of objects digitised, for example. However, in general, for their roadshow local managers are asked to record the number of:

- files (photographs) taken on the day
- stories (individual contributions)
- contributors (people registered to tell you the stories)
- visitors (people who attended the day, including members of families accompanying the contributors, or sightseers)

For further definitions see *1.1.1 Family history roadshows* above.

Not every local team has supplied the EAwareness partners with these figures. However with the statistics we have received we can see that during the busiest of family history roadshows:

- 276 contributors took part in the roadshow held in Amberg, after similar events in 2011 run by the same team and prolonged press exposure leading up to the day.
- 600 visitors attended the first roadshow in Dublin, of whom at least 214 were contributors. 971 visited the roadshow in Antwerp, which benefited from its location in a municipal palace (rarely open to the public), and that the roadshow was held on a national heritage day. Of those 971, less than 50 actually contributed.
- About 120 stories were contributed at each of the roadshows held in the UK in 2012. This is a manageable amount if the local team have followed all the recommended guidelines. After 214 stories were contributed at the first Dublin roadshow, the local team devised their own system of appointments which contributors could book in advance to make for a much more satisfactory experience for everyone involved.
- 2,000 files were created, (that is photographs taken or scans made), at the roadshow in Trento although this was not one of the most busy days. Depending on the digitisation team and equipment available sometimes whole diaries may be photographed in a matter of hours. These add considerably to the total number of files, even though only 1 contributor's story has been enriched with photographs.

Also these statistics are difficult to compare between different roadshows. 1 contributor may come to a roadshow alone (1 visitor), or with 3 members of their family (4 visitors in total). 1 story may have 1,500 files (photographs of a set of diaries for example); 1 contributor may come with 4 stories about different family members, each with only 1 portrait photo (4 stories, 4 files).

Anyway, here (*figure 10*, below) are the statistics we have been able to gather:

10 Basic statistics from Europeana 1914-1918 family history roadshows

Roadshows	Date	Files	Stories	Contributors	Visitors
26 ¹⁴	Jan 2012 –	25,966 ¹⁵	1,568	1,427	3,764

¹⁴ Local managers have not supplied full statistics for 13 roadshows.

	April 2013				
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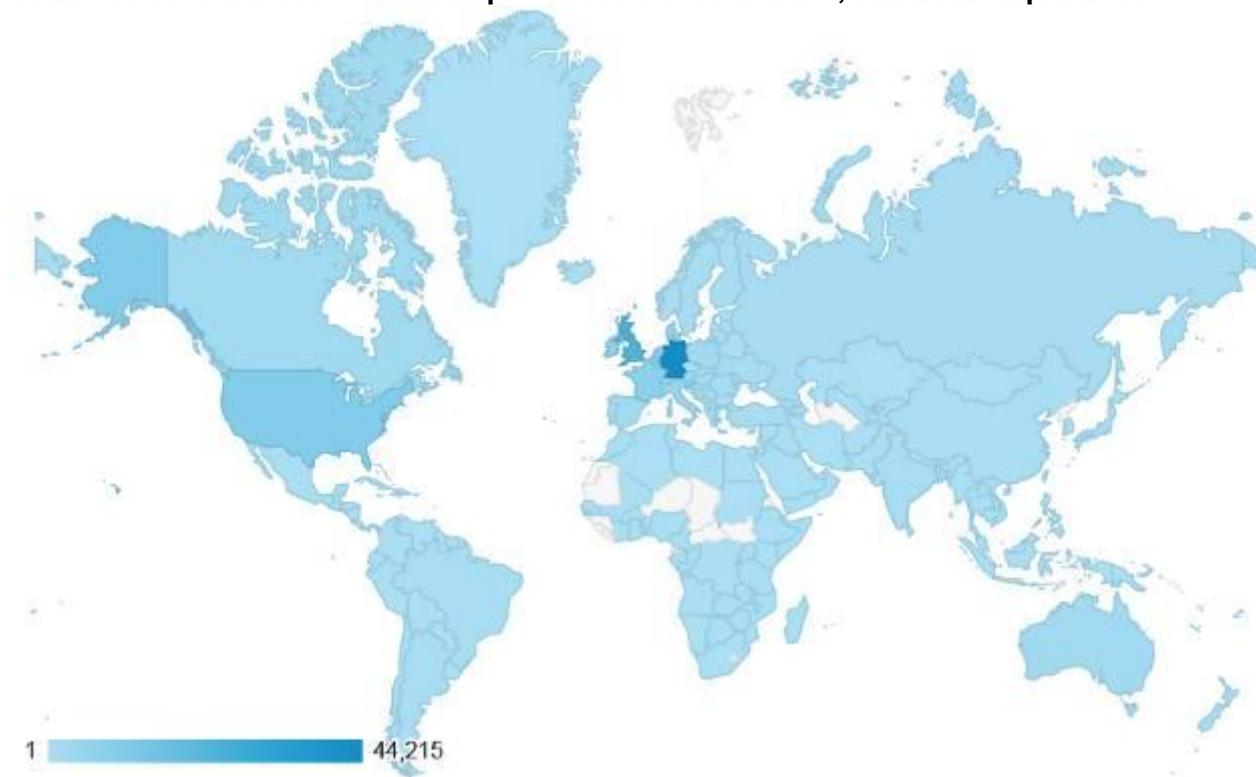
At least these show that nearly 4,000 people (“visitors”) have been introduced to the Europeana brand, the portal, and Europeana 1914-1918, not to mention hundreds of local staff and volunteers who are not included in these figures.

1.3.2 Results from the Europeana 1914-1918 website

Web statistics are equally open to interpretation. However, from January 2012 to April 2013,¹⁶ 122,581 unique “visitors” looked at the Europeana 1914-1918 website. That is over 100,000 people (“visitors”) being introduced to the Europeana brand, and Europeana 1914-1918. About 36% of visitors have an Internet browser set to English language (US or GB), and 30% view the site in German.

Similarly, just as the outreach of the Europeana 1914-1918 website is magnified in relation to the number of people who visit a roadshow, then the website can reach out to anyone, almost anywhere in the world. As the *figure 11* below shows, there are large audiences in North America, the UK, and Germany in particular, but visitors from across the globe.¹⁷

11 Location of visitors to the Europeana 1914-1918 website, Jan 2012 - April 2013



Other significant website analytics (Jan 2012 – April 2013) for Europeana 1914-1918 include:

- Visits: 167,577;
- Pages Viewed per Visit: 4.82 (site average);
- Avg. Visit Duration: 00:03:50 minutes (site average);

¹⁵ Depending on the object a photographer may take 10 photographs and upload only 2; or may make 1 scan for each of the 50 diary pages and all 50 files are uploaded.

¹⁶ Source: Google Analytics as sourced by the Europeana Foundation, 29 April 2013

¹⁷ Source: Google Analytics as sourced by the Europeana Foundation, 29 April 2013

- % New Visits: 72.51% (site average);
- Bounce Rate: 55.34% (site average);

12 Basic statistics from Europeana 1914-1918 website contributions

Roadshows	Date	Files	Stories	Contributors	Visitors
Online	Jan 2012 – April 2013	3,663 ¹⁸	353	n/a	122,581

1.3.3 Value of the collection¹⁹

Europeana 1914-1918's collection includes everything from letters to medals, trench art pieces and uniforms, and even a postcard from the young Adolf Hitler about his dental treatment in 1916.

Fascinating as this is, it may reasonably be asked what use or meaning such an eclectic 'collection' actually has. Analysis is as yet in its earliest stages, nevertheless it is already clear both from the material, and from the contributors, that Europeana 1914-1918 has more than one form of 'value'.

1.3.3.1 Preservation

Perhaps most obviously, ephemeral documents, if not already housed in permanent public collections, are at risk from loss or casual destruction. Photographing and adding to a public database may not guarantee preservation of the actual artefact, but it does maintain a useful record of content and physical appearance. It also brings accessibility.

¹⁸ Depending on the object a photographer may take 10 photographs and upload only 2; or may make 1 scan for each of the 50 diary pages and all 50 files are uploaded.

¹⁹ Based on an original post in the University of Oxford blog "World War One Centenary: Continuations and Beginnings": "Erster Weltkrieg What is it good for?" by Stephen Bull, (archaeologist, curator of Military History & Archaeology for Lancashire Museums, and working with Oxford on Europeana Awareness). Published July 2, 2012 <http://ww1centenary.oucs.ox.ac.uk/?p=1665>

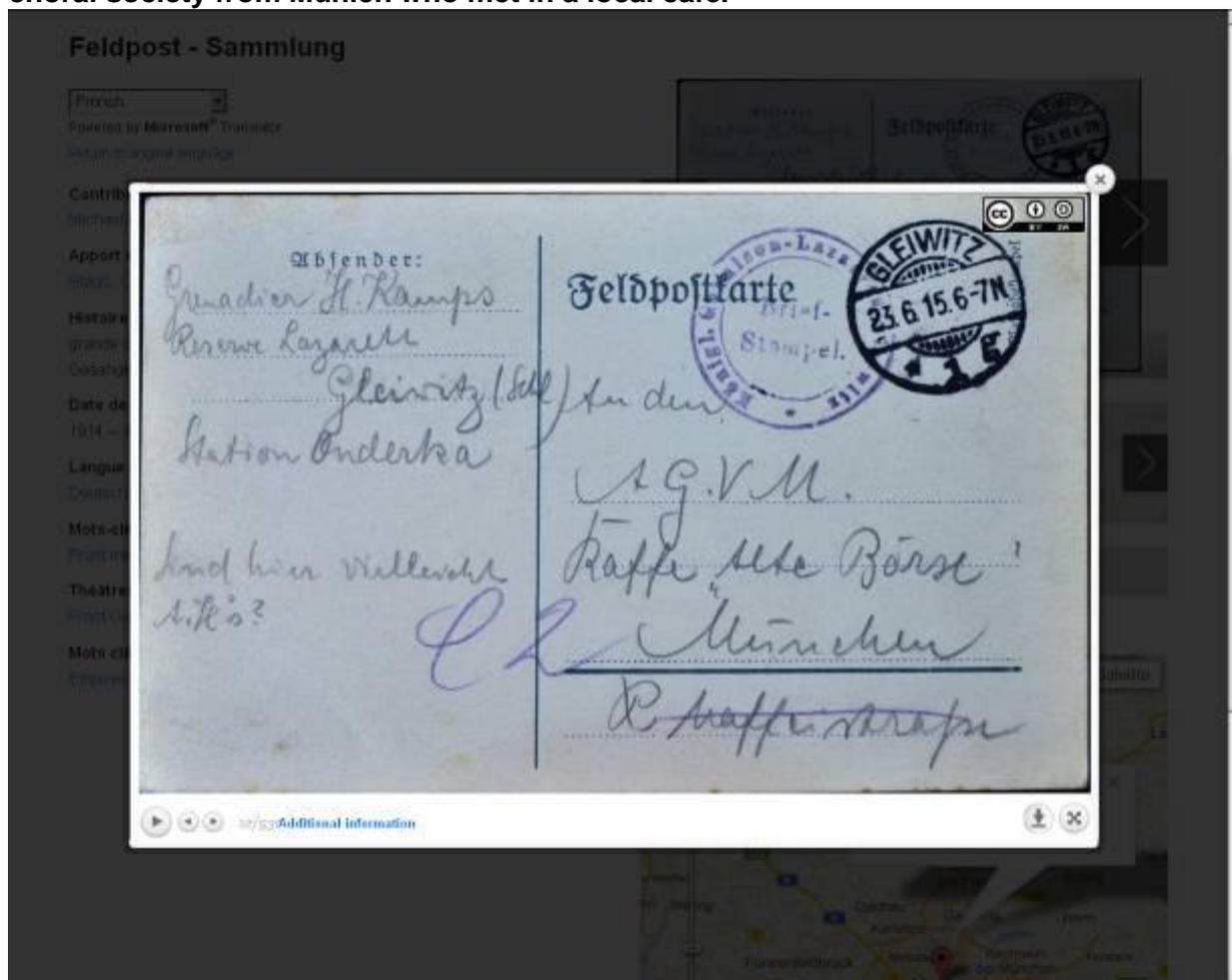
13 The log book and photo album from this Royal Flying Corps Captain (Giles Blennerhassett RFC) was contributed by his son, now aged 92.²⁰



Some contributors decide, as a result of participation, to donate originals to a museum. It is good to be able to report that as a result of the Europeana 1914-1918 project the collection of mail (*figure 14* below) is actually being donated to the archive where the roadshow was held, so the originals will be preserved and available to researchers whilst images are more widely accessible on the internet.

²⁰ www.europeana1914-1918.eu/en/contributions/3348

14 This large and remarkable collection of field post is a potential research project in its own right. It represents the war time correspondence of members of an academic choral society from Munich who met in a local café.²¹



1.3.3.2 A friendly face for many institutions

This is clearly a two-way process, for not only have collections gained new material, but the public has gained new insights into their libraries and archives.

Some of the visitors to the roadshows were not regular museum users, nor familiar with the various forms of research and technology involved. Introduction to these things through dedicated staff and a subject of interest (family history or the First World War) has benefits to both the new user and to the museums and libraries that may thereby widen their public image and user base.

In this sense the Europeana 1914-1918 project serves as a friendly face for many institutions.

²¹ <http://europeana1914-1918.eu/en/contributions/1312>

15 A Slovenian farmer brandishes a bayonet which is now used to cut asparagus, Nova Gorica (March 2012)

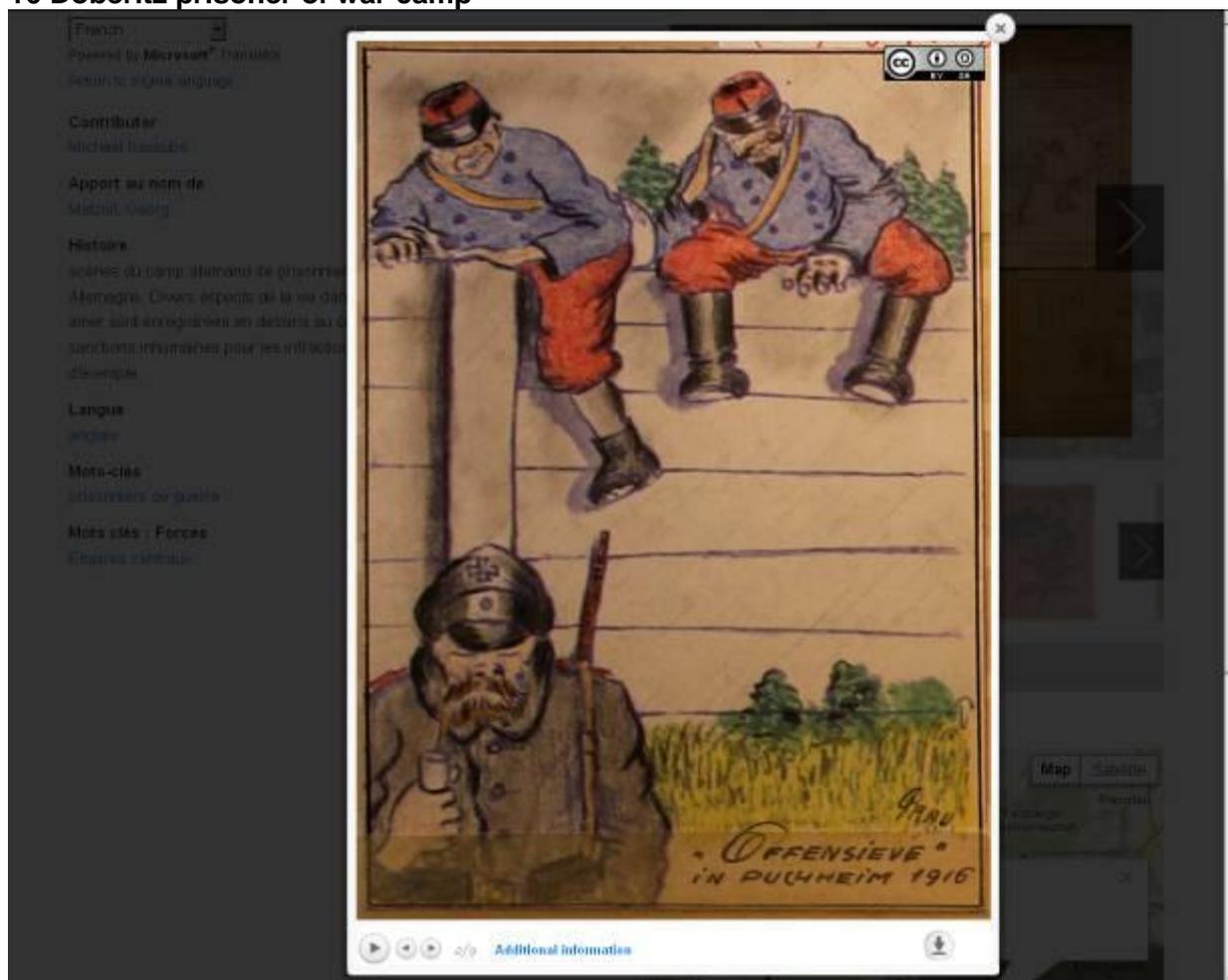


1.3.3.3 Research potential

In many ways the purest and clearest 'value' is the historical research potential of the new seam of artefacts and data that Europeana 1914-1918 represents. As yet barely touched, the avenues of investigation that might be considered are potentially hugely diverse and greater still when one bears in mind that this may extend across Europe.

New material is of course grist to the academic research mill, and whilst the collection holds many familiar types of artefact, this is arguably the first time that such a collection has been formed through pieces that the public have chosen to preserve, and wish to preserve for the future. What is here has not been selected or weeded to meet a pre-planned museum agenda, and in this sense is genuine raw material.

16 Doberitz prisoner of war camp²²



These (*figure 16* above) are little sketches of the Doberitz prisoner of war camp. As hand produced artworks they are a unique document of prisoner life. They were drawn by Allied prisoners, and several are cartoons making fun of the German guards. Apart from being historical source material in their own right they tell a story involving several different countries on both sides of the conflict. There is potential for research, display, and illustration.

A few of the potential research areas might include patriotism, and propaganda.

The rather random large 'snapshot' that is Europeana 1914-1918 provides not only a mass of new data, but possibly a more neutral measure against which to test existing theories and assumptions as well as to suggest new possibilities. For example, "the German soldier and war weariness". What about the 'comparative' experience: civil populations as well as forces, and the differing attitudes to the war in each country?

²² www.europeana1914-1918.eu/en/contributions/1654

17 An array of images from many different cultures, stories which all relate to "the home front"



Résultats de la recherche

Search: Europeana 1914-1918:

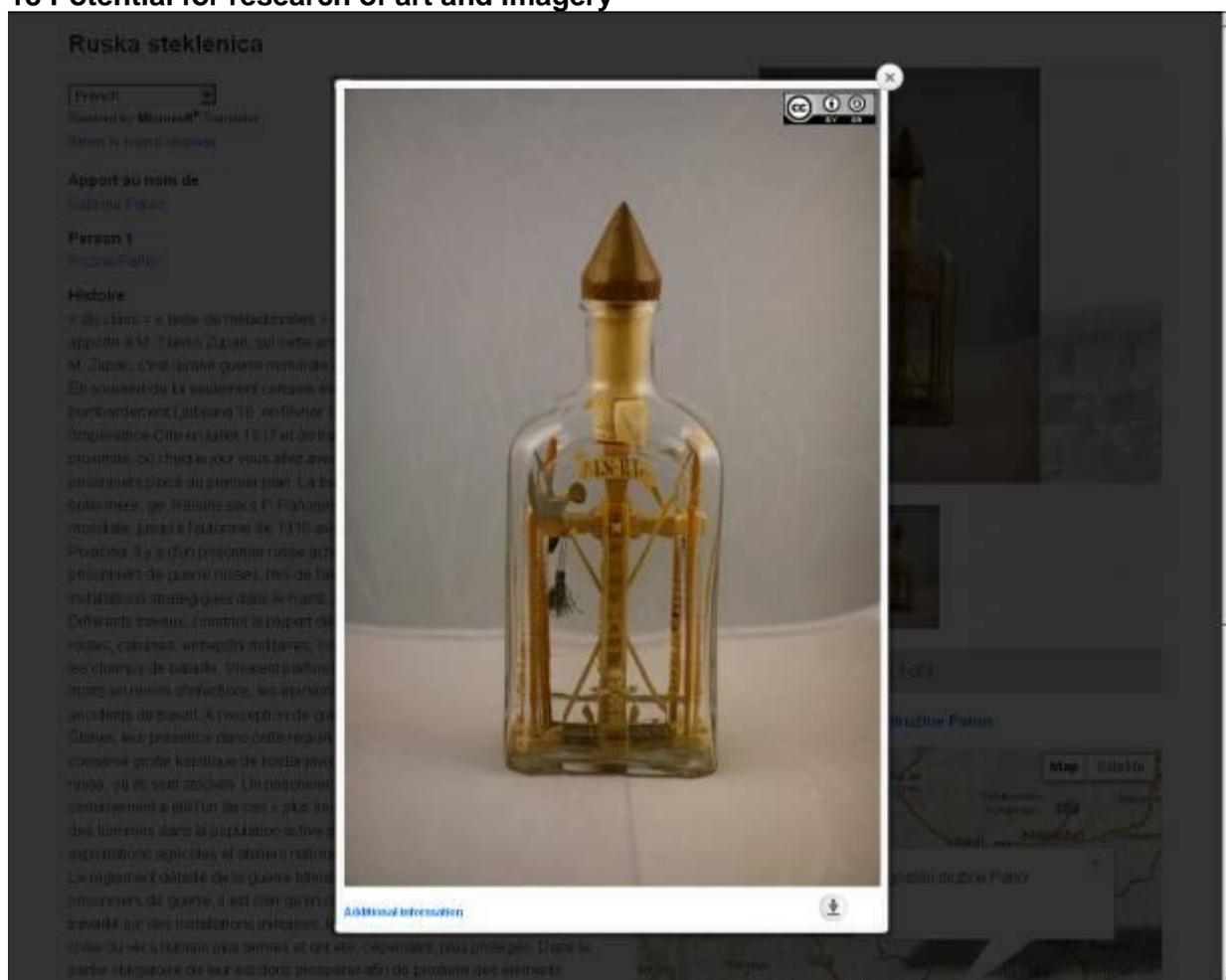
Europeana 1914-1918 [Related content from the Europeana portal](#)

Matches for: Home Front (388 stories)

 <p>Südschweiz - Tessiner Truppe im 1. WK Postcards of the Swiss soldiers Carlo Rezzonico</p>	 <p>Himmelzelt barbedrasse Himmelzelt barbedrasse</p>	 <p>Rationeringskort Ration coupons</p>	 <p>Vojna skozi otroške oči The War through the eyes of a Child</p>	 <p>Feldpostkarten an Erna Müller Field post cards from various soldiers at Erna Müller</p>
 <p>Photos de la famille Perfer-Weber de Reims Photos from family Perfer-Weber from Reims</p>	 <p>Černigjci beguštva The Černigjci in refugees</p>	 <p>Lambton Tobacco Lambton Tobacco Cork</p>	 <p>Photos of Alvin Whiteley Service in Africa</p>	 <p>Foto von Julia Prell Photo of Julia Prell</p>
 <p>Feldpostkarte von Paul</p>	 <p>Maynie on Equipment Day Maynie on Equipment Day</p>	 <p>Internment of Enemy Aliens in Isle of Man in WW1 Civilian prisoners in the UK</p>	 <p>Promotion in Bow Lane</p>	

Amongst the groups, portraits, scenes, postcards, sketches letter heads and certificates is to be found data for the study of many different technical subjects. We may be able to discover which photographers prospered during the war, which specialised in what subjects, otherwise unknown works by artists, printings or reproductions of lost pictures, evidence of the popularity of different images, philatelic or cancellation oddities, or postal data evidence. All this may be amenable to academic study, or alternately form a useful reference for collectors and public interest.

18 Potential for research of art and imagery²³

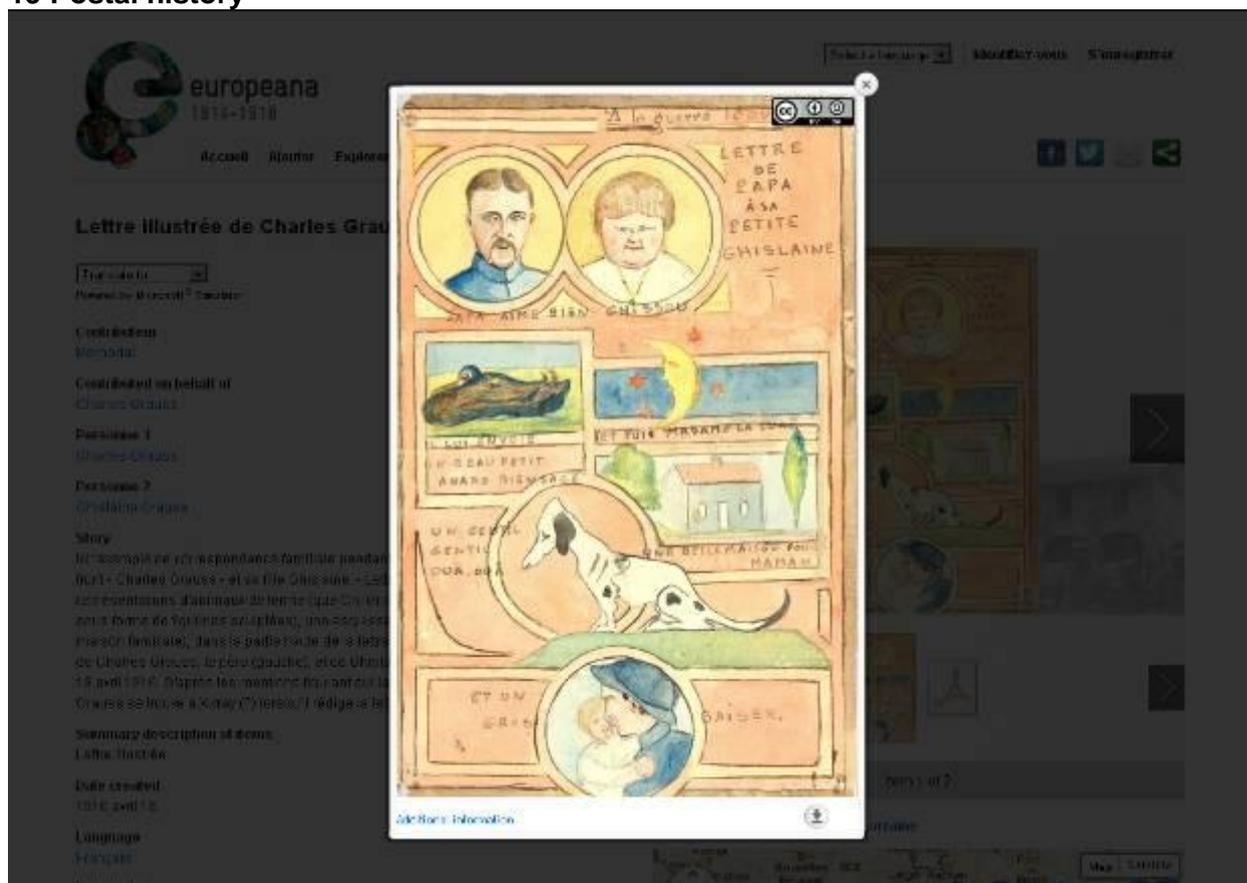


This Calvary (cross in a bottle, *figure 18* above) is a piece of Russian prisoner of war art photographed at the family history roadshow in Nova Gorica, Slovenia (March 2012). Interestingly similar German pieces have been contributed, and prisoner and 'trench art' material from across Europe features strongly in the collection.

From the evidence of existing collections the survival of field post items from 1914-1918 appears to be uneven. In Europeana 1914-1918 we now have a collection that covers many units and most states, not compiled by censors or by army or governments.

²³ www.europeana1914-1918.eu/en/contributions/2925

19 Postal history²⁴



For research, the social historical element may be the strongest, but there are many sidelights to political, military, and economic history.

1.3.3.4 Education

Not all 'education' is research and great libraries. In the Europeana 1914-1918 collection can be found the raw material of school projects, essays, enlightened browsing, and informative relaxation.

The pictures are often bold and interesting. Teachers can take and use them at all educational levels and carefully selected have something to say to both adults and children.

²⁴ www.europeana1914-1918.eu/en/contributions/2925

20 'Captured' during the war these four little toy bears once belonged to British officers.²⁵



The bears (*figure 20* above) were contributed for digitisation during a family history roadshow in Germany. They are in British colours, red, white and blue, and a natural brown, and were carried as mascots in the pockets of soldiers.

Often it is possible to find examples that relate not just to your country, but to even your home town.

The bears may have educational or social history potential, but are arguably essentially fun and engaging curiosities that could be used to promote the Europeana 1914-1918 project.

Moreover, as far learning is concerned, the collection holds many local examples of material previously not easily obtainable for teachers / students. This 1915 Pickelhaube (*figure 21* below) is typical of a Prussian infantry regiment, but also demonstrates what the public can achieve with a resource like Europeana 1914-1918. The pictures were taken and uploaded by a member of the public together with the description, the item itself never actually appearing at a family history roadshow. This is a good example of Europeana 1914-1918 as a service to the public, with an interest in the historical period and collecting.

²⁵ www.europeana1914-1918.eu/en/contributions/860

21 Many local examples of artefacts or documents which were not easily found.²⁶



From autumn 2012 a pilot project in the UK, with Lancashire Schools and Museums and the Soldiers of Oxfordshire Museum and Banbury High School, will seek to explore and exploit the collection in a more structured way with:

- schools;
- families of serving soldiers'
- reminiscence in care homes and day centres for the elderly.

See *figure 22* below.

²⁶ www.europeana1914-1918.eu/en/contributions/1326

22 From autumn 2012 a pilot project in the UK seeks to explore and exploit Europeana 1914-1918 in a more structured way.²⁷



Perhaps unexpectedly, it is also becoming obvious that contributors to Europeana 1914-1918 are themselves using it in new ways. Some upload material as part of genealogical study, or a way to make their family history accessible to others without parting with the original document or object.

Others, perhaps the children or grandchildren of the people who feature in the material, are using the collection as a memorial, a retrospective online 'in memoriam' of those who died in the war, or after. The strength of feeling shines through when interviewing these contributors during roadshows.

Apart from being an example of use of the archive as a form of public memorial it is worth noting that for some countries, e.g. Germany, war graves are not all well recorded and that the information here may well prove of use to genealogists.

²⁷ Image courtesy of <https://twitter.com/dStephenB>

23 Album of correspondence and documents with medals of Valère Riffaud, a French doctor, contributed at the Luxembourg roadshow (March 2013)



1.3.3.5 What does Europe do for me?

Finally it can be argued that the image of Europe in the press and media is not always positive. The man or woman on the street appears more likely to remember news of some new rule or problem, rather than the fact that European funding financed a new bridge or highway, for example.

A British pilot project (the Oxford Community Collection model as tested in The Great War Archive, 2008²⁸) has become European (Europeana 1914-1918), covers Europe, and gives something back to European citizens who support it. Europeana 1914-1918 engages on a very personal level showing an interest or value in the culture, memories of the individual and his family and neighbours. It also compliments the digitisation of existing public 1914-1918 collections.²⁹ In this way Europeana is itself becoming a valuable part of centenary commemorations.

Stuart Lee, (Reader in E-Learning and Digital Libraries, University of Oxford and director of one of the partners involved in the EAwareness project) in the University's Annual Review 2012 said we are in a "...dangerous period that the war may pass out of ownership of the people... memories lost, artefacts thrown away... unique historical records (diaries etc.) and

²⁸ <http://runcoco.oucs.ox.ac.uk>

²⁹ E.g. EFG1914 <http://project.efg1914.eu/> and Europeana Collections 1914-1918 www.europeana-collections-1914-1918.eu/

information academia never knew about... [Europeana 1914-1918] exposes the extraordinary of the ordinary and the ordinary of the extraordinary!"³⁰

1.4 Some lessons learned

1.4.1 New countries

One of the largest hurdles for the EAwareness partners has been managing the expectations and the demands of new organisations who want to run a campaign of Europeana 1914-1918 roadshows in their country. As these are generally not EAwareness project partners the involvement of the project is dependent on the ability of partners to identify funding.

The EAwareness partners are determined that all the new countries should get a similar level of coaching and management support as Slovenia, Italy and Belgium for example.

To this end we have prepared an informal set of work-packages with different levels of support. These have been costed, so within a few minutes of knowing the requirements of a country we can provide an estimate of EAwareness project time we should allocate, and the costs to the external partner. This includes sending (one or) two people whose role would be to coach and support the activities, help troubleshoot, and ensure things are done to Europeana standards. Other levels of support include more staff to help actually do the digitisation (or some other necessary task) as in Ypres and Trento. We even have a support package where a bigger team with digitisation staff and subject experts travel around doing much of the actual work on the days (as we did in Germany in 2011 for the "Erster Weltkrieg" project), however that would take some significant calculations to ensure project time can cover this, and will involve using staff outside of the project's allocation - therefore more costs to ask the partner to cover.

Depending on the levels of take-up of this model of coaching we plan to prepare online resources to support anyone to run a roadshow for Europeana (videos, forms etc.) and to contribute at least one person month of our developer's time to the development of the website.

This model relies on individual partners being coached individually in small groups, so they can get targeted and focussed advice that suits their situation. (At the moment we do not see any benefit to re-running the huge training session we ran in February 2012.)

A typical scenario follows:

1. Europeana identify partner in Country A who wish to run E1914-1918 roadshows:
 - Europeana make it clear the level of support that will be provided by EAwareness partners, and that the coaching must happen 3 months before the campaign. The partner will need to come to the coaching in Oxford or in situ, with clear ideas of venue and local sources of support etc. After the coaching the partner will need to express their need for support e.g. troubleshoot from Oxford, troubleshoot on the ground, troubleshoot and post processing etc.
 - letters of agreement are signed between Europeana, the partner and EAwareness partners. These set out who does what, how many hours EAwareness partners will commit to this until the coaching event, who is covering expenses;

³⁰ <http://youtu.be/wsUnCAPwv90>

2. A minimum of 3 months before the campaign begins, Oxford supplies 2 days coaching for 2x (preferably) English-speaking managers from Country A, either:

- in Oxford (i.e. partner pays for Country A travel and expenses, and depending on circumstances sundry coaching expenses - room hire if we cannot use a room we can normally access freely, etc.);
- in Country A (i.e. partner pays for Oxford travel and expenses, coaching sundry expenses - room hire, lunches, evening meals, etc.);

3. After the coaching:

- Country A works with Europeana for PR and website;
- Country A is now in a position to recruit local digitisation, post-processing, subject experts etc.;
- Country A submits a set of requirements for staff and support from Oxford / Europeana;
- Country A submits a plan for cataloguing of online contributions as well as contributions from any roadshow days;

4. Oxford / Europeana decide on level of support supplied by EAwareness partners:

* e.g. 1-2 staff to troubleshoot the roadshow day in Country A will be covered by Oxford's project allocation, travel and expenses will have to be covered by Country A.

* e.g. 3-4 staff to troubleshoot the roadshow day in Country A will only be partially covered by EAwareness partners' project allocation, but additional staff (digitisation team, subject experts etc.) will have to be covered by partner, and all travel and expenses will have to be covered by partner

5. Now that the partner understands what is required, then a more formal email follows on from the letter of agreement (#1. above) to confirm arrangements.

6. Country A runs the press campaign (maybe with support from Europeana)

7. Country A delivers the roadshow possibly with on the ground support from EAwareness partners;

8. Country A catalogues all their contributions whether in-person or online for the foreseeable future (Oxford can support this with advice etc.)

9. Country A runs further roadshows on their own. Telephone or email coaching can continue within reason; any additional support on the ground from EAwareness partners must be covered by partner;

NB neither Country A or EAwareness partners can know the level of support required from EAwareness partners until after the coaching. Therefore it is impossible for us to say to Europeana that we want to be involved in Country A but not Country B until after the coaching.

1.4.2 Managing expectations of the public at roadshows

One of the options for organisers of roadshows is to hold their collecting over a number of days, maybe weeks, with more slow-burn activity. The EAwareness partners want to divert organisers away from the idea that this activity must happen on a single day, with no staff cover for the aftermath.

As ever, the purpose of the roadshow is to advertise to the public that they may upload their stories and files to the Europeana 1914-1918 website, themselves.

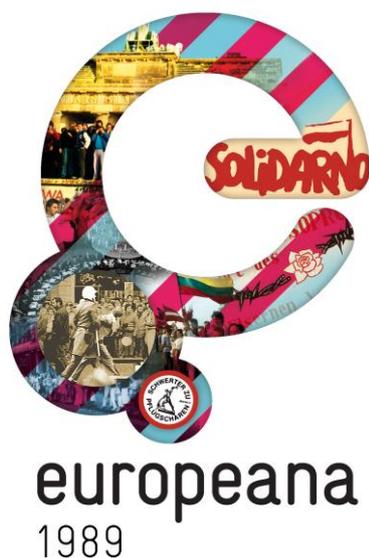
1.4.3 Managing expectations of the public of the Europeana 1914-1918 website

One of the developments under discussion for the Europeana 1914-1918 website is to remove a layer of moderation in the cataloguing process. This will enable the public to make their own contributions live on the public website.

1.5 Plans until the end of 2013:

- To support the Europeana redevelopment of the Europeana 1914-1918 website, and user interfaces, EAwareness partners will test the process and the users' help-texts.
- EAwareness collections in Belgium and Italy continue. In parallel associated education activity continue in the UK (in particular Banbury and Lancashire), and online contributions will continue via the website. In particular we continue to emphasise that the main purpose of the family history roadshows are to encourage the wider public to contribute online.
- Family history roadshows with Europeana 1914-1918 are going ahead on the following dates:
 - 15 May 2013 National Library, Rome, Italy;
 - 18 May 2013 Fort Fonte Maso/FMST, Valle del Pasubio, Italy;
 - 27-28 Sept 2013 Academy Library, Bucharest, Romania;
 - 4-5 Oct 2013 Biblioteca Judeteana, Cluj, Romania;
- In addition, during 2013 campaigns with Europeana 1914-1918 will be prepared for by the following organisations (dates still to be confirmed):
 - BNF, Archives Nationales, various cities, France;
 - Beauftragter der Bundesregierung für Kultur und Medien (BKM), various cities, Germany;
 - National Library, various cities, Slovakia;
 - Senate, Bruxelles, Belgium;
 - Universidade Nova de Lisboa, Portugal;
 - National Library, various cities, Poland;
 - Dimosia kentriki Vivliothiki Veroias, Greece;

2. Europeana 1989



Europeana 1989 is the umbrella name for a pan-European engagement project concerning the political and social changes in Eastern- Europe around the year 1989, commonly known as The Fall of the Iron Curtain. Like its predecessor on the theme of the First World War, Europeana 1914-1918, the Europeana 1989 initiative collects personal memorabilia and stories and combines it with institutional collections to create engaging end user experiences on a specific theme. Leading to the 25th anniversary in 2014, Europeana 1989 will preserve and publicise personal memories of these historic events in a European digital archive. Everybody who experienced these important moments in history, or has family recollections and private memorabilia of the time is called to digitise and share them online at www.europeana1989.eu. Europeana 1989 will deliver a program of compelling, participative activities based on the material collected through the activities of the partners in Europeana Awareness and the relevant institutional

material already available in Europeana.

In 2013-2014, this project will organise events in seven countries: Poland, Lithuania, Latvia, Estonia, Czech Republic, Germany and Hungary.

The Europeana 1989 project consists of 4 distinct but interrelated parts:

- 1. UGC collection & PR campaigns:** through the work of the Europeana Awareness partners Facts & Files, NinA (PL), Mazvydas Library (Lithuania), CEU (Hungary), SDK (Germany) and USD AV CR (Czech Republic) a number of collection days and PR campaigns will be organized during the project months 18-34. This will lead to a minimum of 200 stories, app. 10.000 items added to and app. 1500 visitors attending the content gathering events.
- 2. Institutional Collections:** Europeana hosts several important institutional collections of material related to the Fall of the Iron Curtain. This material will be identified and made available to the project.
- 3. Collection and Discovery site:** The collected material and stories from the UGC campaigns will be hosted on a dedicated 'Europeana 1989' project site on HistoryPin where it will be combined with relevant institutional material from Europeana.
- 4. Engagement activities:** Based on the material collected on the HistoryPin platform Europeana and partners will roll out several engagement campaigns for a variety of target audiences. The HistoryPin website is already well set up to develop social media campaigns. One can also imagine a storytelling competition for schoolchildren, using the Digital Storytelling Platform that is also developed in Europeana Awareness. The most compelling stories can form a virtual exhibition or be added to relevant Wikipedia articles through an editathon.

2.1. UGC and PR Campaigns

The core of the project will be based on the work of partners in the Europeana Awareness project, where a number of collection days and PR campaigns will secure a good number of compelling stories. Project campaigns are planned in 2013/14 in seven countries. They will all connect to historic events of 1989:

Poland – June 2013 – First free election, 4 June 1989

The Baltic States – August 2013 – Baltic Way, 23 August 1989

Czech Republic – November 2013 – Velvet Revolution 1989

Germany – May 2014 – Election fraud May 1989, start of the Peaceful Revolution

Hungary – June 2014 – Cutting of the Iron Curtain on the border to Austria in 1989

Poland, European Launch and National Project Ambassadors

The European project will be launched with an event on 8-9 June 2013 in Warsaw. The launch will be an integral part of the 5th Turn off the System (Wyłącz System, www.wylaczsystem.pl/) festival, which is organised annually by the History Meeting House (Dom Spotkań z Historią, www.dsh.waw.pl/en) in Warsaw. It celebrates the anniversary of the first free elections in Poland on 4 June 1989.

Open collection days will take place on 8-9 June. Here, members of the public will bring their memorabilia and be shown how to digitise and publish them on the website. Further open collection days will be organised in other Polish cities, with events in Gdansk and Poznan organised for the subsequent weekends in June 2013.

A well-known personality from each country, who played an important role in 1989 and afterwards, is invited to become the National Project Ambassador. All National Project Ambassadors are invited to come to the European launch event and to participate in the digital archive with their own personal memorabilia from 1989. The highlight of the event will be a public round table with the seven representatives to talk about the importance of preserving the memory of these European events of public civic actions for democracy and freedom.

The Polish National Project Ambassador will be Tadeusz Mazowiecki, the former Polish Prime Minister.

The Polish project is organised and coordinated by NIInA (Narodowy Instytut Audiowizualny www.nina.gov.pl) and PSNC (Poznań Supercomputing and Networking Center www.man.poznan.pl).

The Baltic States

In the Baltic States, the focus will lie on the Baltic Way, which was the longest human chain in history, connecting the three capitals Tallinn, Riga and Vilnius over a distance of 600 km on 23 August 1989.

The Baltic Way itself was a massive demonstration for freedom, commemorating the signing of the Hitler-Stalin pact in 1939, which had paved the way for the Soviet occupation of the Baltic States. It was the biggest demonstration in the history of the Soviet Union and the turning point for the struggle for freedom and independence of the Baltic States. It is now officially recognised as UNESCO world heritage.

Open collection days will be organised in all three Baltic States in August 2013. Estonia will start its promotion of Europeana 1989 during an event on 15 June 2013 at the National Library in Tallinn. This event celebrates the 25th anniversary of the start of the 'Singing

Revolution' and the popular action to start to build the National Library in 1988, both important events which paved the way for the Baltic Way a year later.

Let's recreate the Baltic Way online at www.europeana1989.eu

Everybody who either participated themselves or has a family member who did, is asked to pin a picture and description on a map, showing where they stood as part of the human chain in 1989. We hope that by the 25th anniversary in 2014, the whole length of the Baltic Way will be filled with images of the participants on an online map.

The Baltic project is being coordinated and organised in cooperation with the National Libraries of the three countries: www.lnb.lt , www.lnb.lv , www.nlib.ee .
Below is a proposed time frame for the Baltic States.

Other Countries

Campaigns in other countries are planned for the following months. They will also connect to historic events of 1989:

Czech Republic – November 2013 – Velvet Revolution 1989

Germany – May 2014 – Election fraud May 1989, start of the Peaceful Revolution

Hungary – June 2014 – cutting of the Iron Curtain on the border to Austria in 1989

PR Campaigns

Specially designed PR campaigns will accompany the series of public events in every country. The PR work should resonate both in local and nationwide media and result in extensive coverage about the campaign and Europeana. Local newspapers as well as regional TV and radio stations are essential in encouraging people to bring their family documents to the public events. In order to convey the message, a press conference, press releases and promotional materials (postcards, poster and flyer) will be produced.

The selected PR agency for each campaign will handle all press and media work in their respective territory. They will develop the PR concepts, detailed media plan and press releases. They will work directly with journalists as appropriate, and organise at least one press conference to get the stories into the local and national media in order to reach our target audiences and fulfil project objectives.

They will also encourage press attendance at the public events and work with media contacts that come along to report on the event.

Project partners and supervisors will provide input into the press releases. Partners will also provide experts for interviews by journalists and broadcast media.

A design for the PR flyers, posters and postcards has been developed for the whole campaign. Small customisations are possible. The posters and flyers will be printed locally and distributed by the project partners.

Objectives

- Create interest in the contribution website so most people submit material online
- Create interest in the public events to bring c.100 people with material to each
- Drive traffic to Europeana so people visit and explore the 1989 material and other cultural heritage content.

Channels

- National and local press, in print and online
- National and local TV
- National and local radio
- Blogs, Flickr, social networks including Facebook and Twitter (customised Europeana 1989 Facebook and Twitter accounts have to be populated)

Target audiences

- Decision makers and politicians
- Local and family history societies
- Local librarians, curators, archivists and their users
- Activists of 1989 and their organisations
- Embassies, British Council, Goethe Institute and similar bodies
- School history teachers
- Individuals, probably aged 40+, with custody of family photographs and stories

2.2. Institutional Collections

Europeana hosts several important institutional collections of material related to the Fall of the Iron Curtain. This material will be identified and made available to the project. Additionally, relevant collections will be sourced, such as the Deutsche Kinematek (Berlin) WIR WAREN SO FREI collection of over 6000 personal stories from Germany attributed to the political upheaval of 1989/90 in Germany. Research for photos and films began in the Summer of 2008. All of these photos, as well as the films in their full length, are available for viewing and comment in our Internet Archive. The WIR WAREN SO FREI collection has its origins in a selection curated from the submitted photographs and films, juxtaposed with images from international television broadcasts and German documentary films. The collection consists of six exhibition chapters with some 300 private records.

2.3. Collection and Discovery site

The website www.europeana1989.eu is developed by Europeana in cooperation with HistoryPin. It will be launched in June 2013. It will allow users to upload their personal memorabilia, pin them on a map and tell their stories also using items, which were uploaded by other users. Until the launch in June, visitors to the website can register their email address to be notified once the project kicks off.



www.europeana1989.eu (until the project launch in June 2013 – accessed 30 April 2013)

The 1989 project will be set up as a dedicated area within the HistoryPin framework but with its own visual identity, branding and contextual information.

It will feature the following content exploration tools:

- Gallery view – allowing easy browsing and selection of all content
- Map view – allowing exploration of geo-tagged content
- Activity feed – showing all types of contribution and interaction within the project
- Dialogue boxes – for each piece of content, showing meta-data, stories/comments, Repeats (for images), Street View overlays (for images)
- Information and news – a series of tout boxes that provides access to information and news about the project and the partnership.

It will feature the following participation tools:

- Creation of a story – through a reworking on the current “Tour Builder” tools, users will be able to add a story that is made up of several materials and an overarching narrative
- Contribution of individual materials – adding images, video, audio and documents
- Contribution of metadata to individual materials – providing as much as is known about this content, across date, location, tags (including people tags) Street View overlay (for relevant content)
- Contribution of comments to individual materials – by the original user and by any other registered user
- Sharing of content – by email and through Facebook, Twitter and Google+
- The 1989 project experience will be able to accommodate 22 European languages

Other features:

- Regular manual data exports as a spreadsheet for manual ingestion into Europeana.
- Usage Statistics will be made available in a usable format
- Special map features for Baltic states for the commemoration of the longest Human Chain in history from Vilnius via Riga to Tallinn.
- Batch upload
- Additional terms and conditions that will make it clear that contributions to the project will be shared on the Europeana database

2.4. Engagement activities

Based on the material collected on the HistoryPin platform Europeana and partners will roll out several engagement campaigns for a variety of target audiences. The HistoryPin website is already well set up to develop social media campaigns. One can also imagine a storytelling competition for schoolchildren, using the Digital Storytelling Platform that is also developed in Europeana Awareness. The most compelling stories can form a virtual exhibition or be added to relevant Wikipedia articles through an editathon.

Three different target groups can be identified:

- User: engaging the user in Europeana and cultural heritage via user participation, user generation of content, digital stories and social networking.
- Policy Maker: engaging the politicians and policy makers, to encourage support for contributing cultural heritage organizations and an awareness of cultural heritage as an economic driver as well as promoting knowledge transfer of systems, data and policies.
- Creative: involving organizations from hitherto untapped sources of engagement in new partnerships with Europeana.

Each target group will be approached separately, more detail can be found in the marketing communications plan.

3. Connecting the Europeana community with Wikimedia Chapters

The campaign to connect the Europeana community with Wikimedia Chapter is planned to take place in the second project year and consists of GLAM-Wiki events (notably edit-a-thons) and the Wiki Loves Public Art campaign. Some preparation activities have already taken place in 2012 and the first months of 2013, including planning, generating interest, executing several GLAM-Wiki events and the launch of Wiki Loves Public Art campaign.

3.1 GLAM-Wiki events

In total, eight events will be executed within the scope of the project:

Event 1: Sweden, Stockholm, a pilot edit-a-thon in early November 2012

Event 2: Sweden, Stockholm, an edit-a-thon in March 2013.

Event 3: Germany, Berlin, a hackathon and participation in a conference in the beginning of 2013.

Event 4: UK, London, 150 person conference 12-14 April 2013.

Event 5: Sweden, Gothenburg, conference, April 2013.

Event 6: The Netherlands, edit-a-thon or Wiki Takes in connection to Wiki Loves Public Art (WLPA), May 2013.

Event 7: France, an edit-a-thon in June 2013.

Event 8: Poland, a conference in Warsaw.

Event 1 – Sweden (WWI Edit-a-thon)

A pilot edit-a-thon took place on November 7, 2012 in Stockholm, so that the articles would look good for Remembrance Day, on Sunday November, 11. The pilot had the aim for it to work for a possible series of edit-a-thons in 2013.

To prepare for this event pictures were uploaded on Wikimedia Commons from Europeana's portal regarding WWI (www.europeana1914-1918.eu). The pictures were used as a base for an edit-a-thon with a slogan that roughly translates to "Come and tell us the stories behind these pictures!", i.e. the goal of the edit-a-thon was to contextualize them. In Sweden the edit-a-thon had university students participating, voluntarily and after class. It was organised together with the Humanistiska föreningen på Stockholms universitet, who provided their facilities for the event for free and who helped reach out to the students. This helped to keep the direct costs down substantially.

A special focus for this event was on the students taking history classes at Stockholm university. To reach out to the students and other interested people a posters was put up, the students were told in their classes about the edit-a-thon and there was an active presence on social media and blog about the event. People started right away with writing articles as there was many experienced editors present and people dropped in at different times. Participation for the event was also possible online.

On a Wikipedia page a gallery was created and connected the pictures with a few suggested articles that the participants should create or expand, and in which the picture then could be included as an illustration. The plan was to have 2-4 volunteers present to help the students with practical issues. At the same time there was also a week long online contest on Wikipedia to "help the newbies", so that syntax errors, categories etc. would be fixed right away and that the students can experience the best of Wikipedia and our community, and

D2.3: Report on the content gathering campaigns (Europeana 1914-1918, Europeana 1989, Wikipedia)

hopefully fall in love with it. All the participants also had a chance of winning a small prize (a gift card to buy student literature).

Images from Europeana were used as the base for the edit-a-thon, which illustrated the articles written.

Dissemination of Results: All the necessary material and the structure for the Swedish edit-a-thon were created to test the concept. This way we would get a lot of edit-a-thons with Europeana's material, on top of the other planned events, with a limited amount of extra work. This could be scaled up to a larger thing to get better press coverage, and we could contact for example Wikimedia Deutschland, Wikimedia UK, Wikimedia Netherlands etc. to see if they would be interested to participate and organize edit-a-thons in parallel during the same date that we suggest (Wikimedia France has already been contacted). This could either be done in cooperation with universities or with GLAMs.

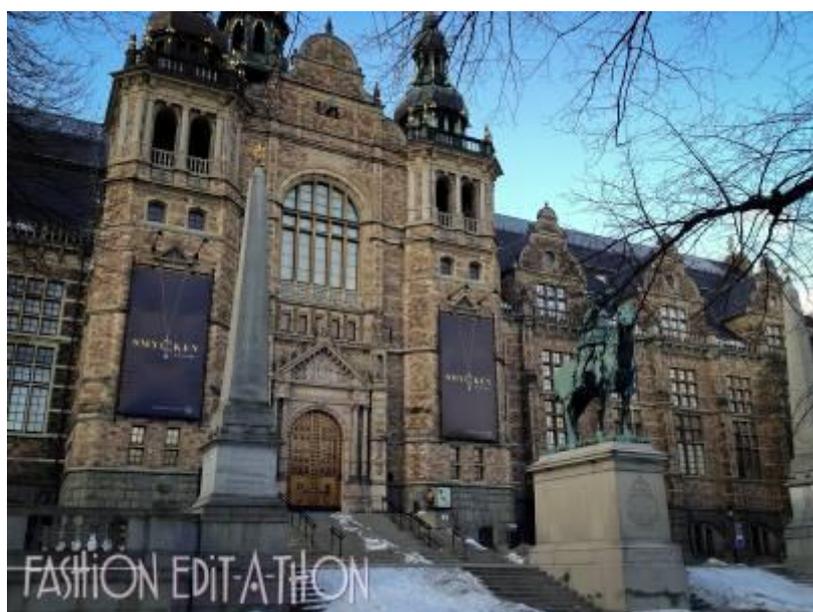
The estimated cost for the event was 200 Euros as we tried to keep this low-key, the main costs were food (sandwiches and candy), printing costs for PR material and the prize. In total 13 people participated in the event.

Also see the Lessons Learnt report from Wikimedia Sverige:
[http://se.wikimedia.org/wiki/Projekt:Europeana_Awareness/WWI_Edit-a-thon_\(2012\)/Lessons_learned](http://se.wikimedia.org/wiki/Projekt:Europeana_Awareness/WWI_Edit-a-thon_(2012)/Lessons_learned)

Event 2 – Sweden (Fashion Edit-a-thon)

On 22 March 2013, Europeana Fashion hosted its first in a series of edit-a-thons in collaboration with Europeana Awareness, Wikimedia Sverige and partners Nordiska museet and Stockholm University Centre for Fashion Studies.

The edit-a-thon took place at the library of the Nordiska museet, where 47 enthusiastic people participated. The museum hosts an impressive library, which made it the perfect location for the participants of the edit-a-thon. The library holds 60 metres of fashion magazines and is often used for research by Stockholm University's Centre for Fashion studies. Amongst the resources of the library, the fashion expert wrote many articles.



Nordiska museet library. Photo by Erwin Verbruggen [CC-BY-SA-2.0 (<http://creativecommons.org/licenses/by-sa/2.0>)]

A summary of the results:

- **47** participants registered their attendance at the Nordiska museet (50 had signed up in advance).
 - Also, a few Wikimedia volunteers worked with the material online, without signing up.
 - **23 new** Wikipedia users registered either during the event or at the preparatory workshop at Stockholm University
- 5 images from the Nordic museum's library were scanned and uploaded to Wikimedia Commons
 - 3 out of 8 pictures from MoMu are now being used on Wikipedia
 - 57 out of 362 uploaded pictures from Nordiska museet are now being used on Wikipedia, in total **72** times on different language versions.
- A total of **10** new articles were created during the day
 - These ranged from biographies, to fashion photography, to Sami clothing
 - **67** distinct articles were edited
 - This is however not the the end of it, as many participants started writing articles and published them the following days and kept expanding them.
 - Articles were edited in **8** languages, of which English and Swedish were the most common ones (the others were Polish, German, Finnish, Spanish, Russian and Italian).



Photo by Erwin Verbruggen [CC-BY-SA-2.0 (<http://creativecommons.org/licenses/by-sa/2.0>)]

PR and Dissemination of Results

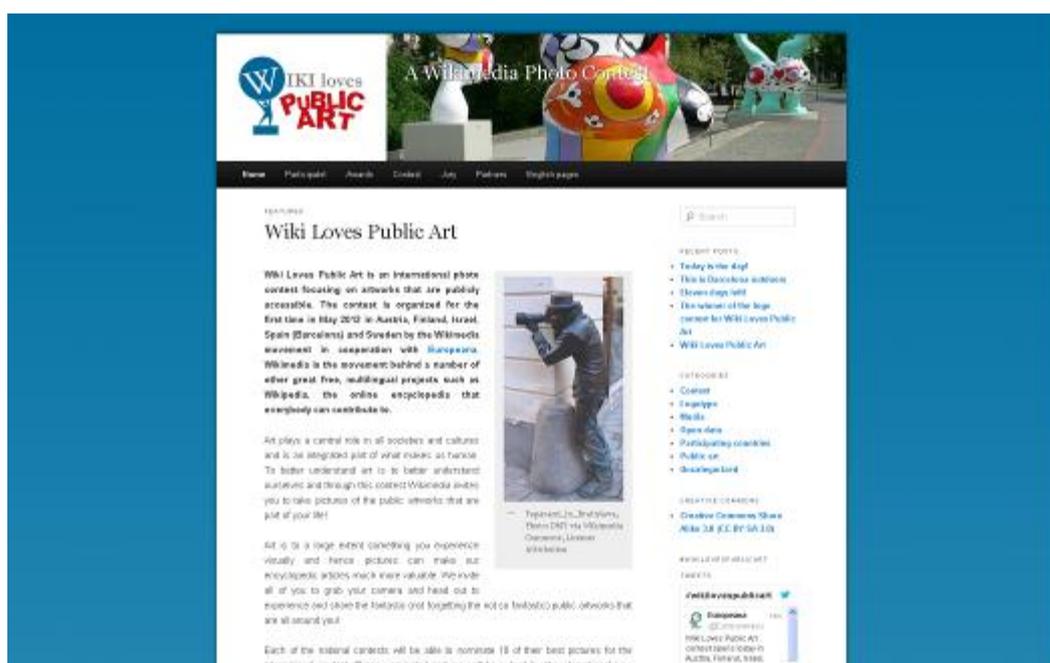
The Nordic Museum's PR section handled most of the external PR while WMSE and Stockholm University promoted the event towards their focus groups. Europeana Fashion worked on spreading international awareness about the event. During the event participants were encouraged to tell people online what they are doing (Twitter, Facebook, blogs etc.) and a hashtag was created for the event.

3.2 Wiki Loves Public Art

The Wiki Loves Public Art (WLPA) photography contest was launched on 1 May 2013³¹. The Wikimedia/Europeana collaboration encourages people across Europe to take pictures of Public Domain artworks and upload their photos under a free licence, so that they can be used in online projects such as Wikipedia.

The goal of the [Wiki Loves Public Art contest](#) is to get as many pictures of public art as possible available under a free licence on Wikipedia's online database, [Wikimedia Commons](#). The photos can then be seen and used by anyone, anywhere. At the same time, the world's sixth largest website, Wikipedia, will see a boost in its art coverage as photos from the contest can be added to the online encyclopedia to illustrate its articles. The contest is organised by Wikimedia Sverige, Europeana, volunteers in the Wikimedia chapters and affiliated groups in each of the participating countries.

The photos uploaded for the contest will first be judged nationally, after which the ten best pictures from each country will be sent to an international jury. The prizes for the three internationally best pictures – which will be announced in July – are travel gift certificates for 500 Euros, 300 Euros and 200 Euros and on top of that, Europeana has sponsored high quality prints of the winning pictures that will be sent to the winners.



The contest has been challenging to organise because most countries lack a national database of their artworks. In addition, the countries participating have a diverse set of copyright laws, so that the public artworks that can be photographed for the contest differ between countries. For example, in Finland the contest focuses on outdoor sculptures whose creators have been dead for 70 years or more. In Spain and Austria, on the other hand, any public artwork can be photographed. In some countries, the focus has been on working with national art museums so that people can go and take photos of particular museum collections. To make it easier for people to find the artworks suitable for the contest, volunteers in national Wikimedia chapters have created lists on Wikipedia.

D2.3: Report on the content gathering campaigns (Europeana 1914-1918, Europeana 1989, Wikipedia)

A wiki page has been set up for the project with the description of the tasks and a space for the National Coordinators of the project to register.³²

³² http://se.wikimedia.org/wiki/Projekt:Europeana_Awareness/Wiki_Loves_Public_Art/National_Coordinators