



# Europeana DSI 2– Access to Digital Resources of European Heritage

**DELIVERABLE**

## D2.3: EUROPEANA PHOTOGRAPHY COLLECTIONS PLAN

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### Statement of originality:

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## **1 Purpose of this Document**

This plan covers our ambitions and high level milestones for the Europeana Photography Thematic Collections over the period November 2016 until September 2017 (funded under DSI-2). It will be evaluated on an ongoing basis against implementation, results and actual landscape to ensure effectiveness.

### **1.1 Relationship to other documents**

This document follows the strategy, direction and broad activities described in the Europeana Collections Plan (deliverable 2.1).

## **2 Elevator Pitch**

Europeana Photography will open up Europe's photographic heritage to offer a curated and engaging experience for both professional users and the general public.

Photography is a direct and effective connection between history and contemporary society. It allows people to connect with their past, with fellow European citizens, explore remote eras and locations, and better appreciate the value of their continental, national and local cultural heritage.

Images tell invaluable and complex stories: what everyday life of European citizens was like throughout history, what times passed and places far away might have looked and felt like, what it meant to be born in glamorous Paris during the Belle Époque or to be a family on the run during World War I.

Europeana Photography will enhance visibility of Europeana's photographic collections through an online showcase which facilitates interaction with the user community and encourages the use of Europeana and the creative re-use of its objects.

## **3 Introduction to Europeana Photography**

Europeana Photography Thematic Collection will launch in Spring 2017 (March: beta period; 20 May 2017: public launch) and will be managed by PHOTOCONSORTIUM at Leuven University.

The Collection will contain a large part of the nearly half a million objects contributed to Europeana in the framework of EuropeanaPhotography project, as well as featuring other valuable collections of (early) photography present in Europeana, and new objects / collections that will be deemed of interest in connection with the planned online publications. Of course, Europeana holds thousands of photographs, so a more specific search will be defined

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which will gather all photographic material from Europeana that is actually relevant to photography as such.

Europeana Photography Thematic Collection will build on the results of EuropeanaPhotography (CIP-ICT-PSP.2011.2.2 - Digitizing content for Europeana), that ran between 1 February 2012 and 31 January 2015, managed by KU Leuven (BE) and Promoter Srl (IT - Technical Coordinator). This project aimed at enriching Europeana with highlights of early photography<sup>1</sup>.

EuropeanaPhotography was highly successful, leaving behind a valuable legacy: a high-quality, sizeable and versatile digitised photographic collection, and a strong partner consortium with extended network. The latter has since formed the foundation of a new association, PHOTOCONSORTIUM, whose mission is to further knowledge and visibility of early photography.

Europeana Photography's strategy will be led by the nature / scope of this Collection, stakeholders and audience segments, as well as the digital environment and tools offered by Europeana. This will lead to:

- **Increased visibility of the collections**

Europeana Photography will present the collection in a thematic collection. This features several editorial outputs in which photography items and collections are highlighted increasing their visibility (and their data providers in Europeana) while also stimulating, inspiring and educating users to dive deeper into the Collection to discover photographic gems and their stories.

- **Facilitate user interaction**

Online exhibitions, galleries / pinterest boards, browse entry points, a timeline of photography, a blog including a picture of the month feature, and social media feeds (Facebook, Twitter) will engage and entertain end-users, presenting the stories and narratives of the collections. User engagement activities and public events aim to increase audience participation in Europeana Photography.

- **Data improvement**

Europeana Photography aims to improve data both in terms of images (thumbnails, previews) and metadata (keywords, descriptions, multilingualism). There is still a problem with thumbnails not appearing for some collections, CRDI has been contracted to work on that issue with Europeana and the partners. For the previews, as many data providers did already have their own portal, not many direct links are available. An improvement of the keywords, with an increased use of the EuropeanaPhotography

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<sup>1</sup> The project united 19 partners from 13 member states: institutions with a public mission - such as private and public archives, museums and universities - as well as commercial photo agencies. Together, these institutions delivered over 450.000 photographs to Europeana, selected from the finest collections dating from the first 100 years of photography (1839-1939).



## 4.1 Audiences

The Europeana Photography project has demonstrated that there are many stakeholders in early photographic collections: photography professionals (photographers, photographic studios, photographic archives, museums and commercial agencies), as well as enthusiastic amateurs of art and photography.

The Europeana Photography thematic collection offers the opportunity to expand the range of target audiences, increasing user interaction. We foresee that Europeana Photography will have the following audience segments:

- **Culture enthusiasts**  
A diverse and active user group, keen on collaborating and interacting, art and photography enthusiasts will enjoy the content and editorial shared through Europeana Photography. This should lead to returned visits to Europeana Photography, as well as traffic to partner websites and a wider knowledge of Europeana / PHOTOCONSORTIUM as a trusted source for early photography.
- **Member of PHOTOCONSORTIUM and other GLAMs with photography collections**  
The partners in the PHOTOCONSORTIUM network, institutions that hold and provide photography collections. Through Europeana Photography we connect them to an end-user audience.
- **Educational sector**  
This audience segment includes researchers, professors, school students and teachers as well as educational publishers. We aim to make them more familiar with Europeana Photography, an exceptional resource for historical photography.
- **Tourism sector**  
Europeana Photography will unveil the photographic treasures of valuable collections from all over Europe, with the potential to stimulate visits to providing partners. This provides opportunities for joint activities and expertise in presenting public events featuring early photography.

Personas for the different groups of audience segments have been developed ([see annex](#)).

## 4.2 Value proposition

Europeana Photography will present a collection of nearly half a million objects of (early) photography, curated from cultural heritage institutions across Europe to an engaged and

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enthusiastic audience base.

This collection's exclusivity and versatility is extremely valuable: it represents and showcases many well-known photographic gems, as well as lesser-known or previously undisclosed collections, allowing a new, visual understanding of Europe's history.

Europeana Photography offers its audiences stories, collections and references to provide narrative, visual context and connections. Authoritative expertise on objects and collections is provided through expert curation and re-interpretation of objects. Europeana Photography aims to stimulate creative re-use of photography.

Europeana Photography offers data providers the opportunity for their cultural collections to be more visible, seen in context with collections of other data providers and in exhibitions, blogs and other editorial outputs.

Europeana Photography aims to support and strengthen each of these value propositions by providing an optimised user experience for each of the target audience segments defined earlier.

Europeana Photography will implement recommendations and learnings from earlier projects<sup>3</sup>. These are summarised as follows:

- **users need stories:** both search queries leading to optimised results and curated editorial which showcases stories
- **objects are part of collections:** Europeana Photography shows objects in context - beneficial for both end-user and contributing institutions
- **curation is key:** helping users to explore and understand the riches of Europeana Photography through more effective searches or editorial content
- **additional visibility of the collections:** important for data providers, who will be supported by PHOTOCONSORTIUM as an aggregator for Europeana

### 4.3. Market Landscape

Images and vintage photography are everywhere. There is an incredible amount of resources on websites, blogs and social media.

Europeana Photography features accessible and searchable collections. There are many sources on the web such as the Digital Public Library of America (DPLA), Digital New Zealand, Google Cultural Institute, Flickr Commons, Wikimedia Commons, Open GLAM, Open Culture, Openbeelden.nl and large accessible collections on the portals of Libraries and Archives, such as the Smithsonian. However, gaining an insight in what early photography is from these

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<sup>3</sup> EuropeanaPhotography (CIP-ICT-PSP.2011.2.2 - Digitizing content for Europeana) Final Report: [http://www.photoconsortium.net/wp-content/uploads/2015/04/D1-2-EuropeanaPhotography-Final-Report\\_DEF\\_revised.pdf](http://www.photoconsortium.net/wp-content/uploads/2015/04/D1-2-EuropeanaPhotography-Final-Report_DEF_revised.pdf)

dispersed resources proves challenging. Europeana Photography can find its audience by focusing on a landscape of curated collections, with an explicit aim to tell the story of Photography. Europeana is the only current source with a collection showing the extent and richness of early photography in Europe.

In addition, commercial image banks (such as shutterstock, istockphoto and more) offer designers, developers and more the ability to find imagery to use in their work. Europeana offers this too, and with the advantage of more unique, historical and culturally valuable content, many of which is openly-licensed.

Europeana Platform and its Collections have a unique place in the market landscape by providing free access to trusted cultural heritage content. Europeana Collections 2014 User Survey shows that trust in Europeana Collections as a source is high, based on collaboration with European cultural heritage institutions in a mutually beneficial network. This unique value proposition is what differentiates Europeana Collections from other sites providing access to digitised cultural heritage (such as Wikipedia, Google Arts and Culture and Flickr Commons).

### **4.3.1 Market Trends**

Photography is the second most common cultural activity in which Europeans take part.<sup>4</sup> Nowadays, the medium of photography is a part of daily life on every level and in every aspect. Photography provides an excellent starting point for cultural heritage organisations to interact with cultural enthusiasts.

Photography is an accessible art form, familiar to all. Many of today's selfie-enthusiasts boast an extensive collection of life-documenting pictures that will one day become the subject of new digital cultural heritage efforts.

Europeana User Survey 2014 showed that Europeana Collections users have an active interest in photography, ranking it as second most popular genre they look for in Europeana Collections. Trends on Europeana Collections show an increased interest in photography content. Between 2014 and 2015, views of Europeana Photography content on Europeana Collections increased by 126% with total click-throughs increasing by 38%.

Thematic collections, like Europeana Photography, help position Europeana Collections as a content platform beyond simply search and discovery to curation and context. By presenting subject-specific editorial as well as search and browse functions, thematic collections engage both dedicated professional and casual users with digital heritage through multiple formats.

By segmenting our collections thematically, they can be better marketed towards specific communities of interest and practice and also provide those communities with a better user

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<sup>4</sup> Special Eurobarometer 299: Cultural Access and Participation - [http://ec.europa.eu/public\\_opinion/archives/ebs/ebs\\_399\\_en.pdf](http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf)

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experience. Theme segmentation will also make it easier to reach out to these communities and ask them to improve our data via annotations, corrections and contributions. Initial results indicate that this approach is successful. Europeana statistics show much higher level of engagement within thematic collections, with users of thematic collections viewing more pages spending more time, and returning more often.



**Image: engagement statistics on Europeana Collections, 2016 to date**

Research of market trends in various areas (undertaken in 2014 by Ca' Foscari University of Venice for the Europeana Space project<sup>5</sup>) offers useful insights for Europeana Photography collection.

The research indicates that there is a strong interest in the historical photographs market, an IPR-based environment with the strong model of selling images. Users can choose from different image formats for different purposes, mainly based on for editorial use, e.g. to illustrate a book, a magazine, a newspaper or commercial use (to promote a product).

Europeana Photography takes the approach of making these photographs available, not for sale or re-sale but advocates for openness in digital cultural heritage. Europeana Photography collection aims to demonstrate how opening and appropriately curating photographic content boosts visibility of the photography archive, thus increasing opportunities for creative re-use of content.

The research also highlights two main consumer complaints about museums: a lack of fun and learning forms in museums are often too didactic. This underlines the need for Europeana Photography to be fun, interactive and stimulate learning.

Europeana Photography will follow these trends, connecting photography heritage institutions (both public and private) with a growing online audience of art and photography enthusiasts.

### 4.3.2 SWOT Analysis

SWOT Analysis covers Europeana Photography's consortium activities and the thematic collection which is central to these.

<sup>5</sup> Europeana Space Market Analysis  
<http://www.europeana-space.eu/wp-content/uploads/2014/04/EuropeanaSpace-D5-1-Market-Analysis-v2.1.pdf>

### **Strengths**

- Rich, originally sourced content from as well-known archives as well as relatively unknown but very valuable collections
- Experience in telling stories on photographic heritage, strong CH embedding
- Strong network, spread through Europe
- Photography is a very strong medium, which will enhance attractiveness of Europeana

### **Weaknesses**

- Issues with quality of collections: image resolution, watermarks, missing thumbnails, missing titles etc.
- IPR issues, Orphan Works, privacy issues
- Limited number of staff, budget and time constraints

### **Opportunities**

- Data providers ask: what's in for me? Europeana Photography puts them in the spotlight
- Potential for crowdsourcing activities

### **Threats**

- Percentage of open collections available for reuse
- Limited number of data providers opening their content to at least Tier 2 level.
- Ongoing copyright issues

## **4.4. Channels and Networks**

Europeana Photography will be promoted and enhanced by actively addressing our audience segments through social media, user engagement events, project presentations or showcases, articles and third party blogs and the PHOTOCONSORTIUM website, as well as a dedicated mailing list.

Europeana Photography envisages to enlarge its user community by adopting an open data policy that will enable broader access to its publications and will substantially enhance its online visibility. The project will use every possible opportunity to reference to sources such as Wikipedia, so as to become a valued Wikipedia reference in its own right.

Social media channels such as Facebook, Twitter and LinkedIn will be used to promote each editorial output from Europeana Photography.

Pinterest will be used to present smaller curated content selections, as selected by consortium members.

#### **4.4.1 Advisory Board**

We will set up a Collection Advisory Board, comprising of experts from digital humanities, cultural heritage institutions and photography researchers, photographers and other experts, to advise on the future opportunities.

Aiming to meet twice a year, the Advisory Board will monitor whether key goals are met, e.g. the awareness of Europeana Photography and the outreach to audiences. Stats will be provided by Europeana and the team managing the PHOTOCONSORTIUM website. Facebook and Twitter stats will be used as well.

#### **4.4.2 Meetings and Conferences**

Presentations and showcases of Europeana Photography will be made at the following events:

- [INTED 2017](#) - 6-8 March 2017 - Valencia
- App trial - 21 March 2017
- Thematic Collections Launch - 20 May 2017
- PHOTOCONSORTIUM AGM - 21-22 May 2017
- App activity at Belle Epoque event - July 2017 - Antwerp Zoo
- [Edulearn conference series](#) - July 2017 - Barcelona
- Digital Cultural Heritage - 30 August - 1 September 2017 - 2017 Berlin
- Digital Heritage Spain - Sept-Oct 2017
- [ICERI](#) November 2017 - Seville
- Euromed - November 2017 - Cyprus
- Image and Research - November 2017 - Girona
- Europeana Plenary 2017

### **4.5 Key Activities**

#### **4.5.1 Themes / Exhibitions**

Every six months, a new exhibition and overarching portal theme will be presented in consecutive exhibition chapters to tell the story through a narrative in a concise, structured, and user-friendly way.

Currently-planned exhibitions each contain 4-6 chapters, each featuring several smaller sections devoted to particular topics or collections, and presenting up to 12 images.

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Exhibition themes and materials have been selected taking into account the quality, the uniqueness and the appeal of the featured collections to specialized as well as broadly culturally interested user groups on the one hand, and the characteristics of the medium/art of

photography on the other. Narratives will be developed by curator Sofie Taes and a small editorial team who selects the themes in dialogue with partners.

We have currently designed one full year of publications and activities, centred around one specific theme / exhibition per six months.

The first exhibition will be dedicated to the theme 'The Pleasure of Plenty': showing visual opulence and an opportunity to indulge in the minute detail. This exhibition features vintage photography facilitated by today's digitisation techniques.

### **Browse entry points**

Curated thematic (chronological / event / person / topic-centred) searches which guide users directly towards interesting, valuable collections or themes available from the landing page of Europeana Fashion.

### **4.5.2 Collections Blog**

Regular blogposts about photography history, specific photographers or technique, a personal stories or experiences. We aim that these will be written by photography professionals, representatives of PHOTOCONSORTIUM partners or of photography-related projects within or outside of the Europeana family.

### **Pic of the month**

In this feature, an enthusiast, amateur or specialist of photography shares a favorite image. The blog explains what makes the photo so significant, attractive, unforgettable, valuable or unique to him. The format is yet to be determined.

### **4.5.3 Social media**

#### **Facebook / Twitter**

We will advertise our exhibitions, blog posts events as well as objects from the archive through Facebook. We will encourage audiences and networks to share content by monitoring tweets and posts of colleagues and partners.

#### **LinkedIn**

PHOTOCONSORTIUM members and data providers contributing to online publications will be invited to share and promote the thematic collection with their networks.

### **Instagram**

Events presenting or featuring the Thematic Collection will be documented via user-generated Instagram posts. This will offer an opportunity in later months to feature the concept of 'remediation' (early photography translated to contemporary media).

### **Gallery / Pinterest boards**

Small curated collections of content preferably related to the 6-month theme featured in the virtual exhibition. Additionally some galleries / pinterest board offers consortium members highlight a collection and theme of their choice. This is a particular opportunity to collaborate with commercial photo agencies, who can highlight a specific collection or thematic range from their portfolio. These will be accessible directly from the Europeana Photography landing page.

## **4.5.4 User engagement activities**

### **'Meet your perfect match'**

User-engagement activities are being organised by the Netherlands Institute for Sound and Vision (under DSI-2 WP2, Task 2.4). A potential activity being discussed is for an event to be held on Belgian National Night of History, 21 March 2017, based around a newly-developed app 'Meet your perfect match'.

This app aims to match present-day portrait pictures (e.g. selfies) with historical faces present in Europeana Photography.

Users get to 'meet' a historical Doppelganger through early photographic archive material. They can interact with their historical self, finding out who this person was, where and when he lived. Finally, the user gets to 'pose' with his historical 'twin' and to immerse himself in his perfect match's era by touching up his own pictures with historical props, decors and accessories.

### **European Night of Museums Launch Event**

20 May 2017 is European Night of the Museums. We aim to hold photography-related events in several European countries (e.g. Fashion Museum Antwerp, Palazzo Lanfranchi Pisa) to introduce the Europeana Photography.

The main event will take place in Antwerp, combining a compact physical exhibition (tbd) and a digital showcase.

## **4.5.5 Photography timeline**

An interactive timeline which highlights milestones in the history of photography. Many of these highlights have already been described in the catalogue to the All Our Yesterdays exhibition.

### 4.5.6 Europeana Photography Activities Timeline

| Week | March 2017   | April 2017   | May 2017  | June 2017   | July 2017  | August 2017  |
|------|--|--|---|---|--|--|
| 1    | New theme introduced<br><br>Exhibition introduction<br><br>Blogpost<br><br>Gallery / Pinterest Board<br><br>Photography timeline<br><br>Social media | Gallery / Pinterest Board<br><br>Social media                    | Gallery / Pinterest Board<br><br>Social media                                   | Exhibition chapter<br><br>Browse Entry Point<br><br>Social media        | Gallery / Pinterest Board<br><br>Social media                    | Gallery / Pinterest Board<br><br>Social media  |
| 2    | Gallery / Pinterest Board<br><br>Social media  | Pic of the month<br><br>Social media                             | Pic of the month<br><br>Social media  | Pic of the month<br><br>Social media                                    | Pic of the month<br><br>Social media                             | Pic of the month<br><br>Social media   |
| 3    | Pic of the month<br><br>Social media   | Exhibition chapter<br><br>Browse Entry Point<br><br>Social media | Blogpost<br><br>Official Europeana Photograph launch (20/5)<br><br>Social media | Blogpost<br><br>Social media  | Blogpost<br><br>Social media                                     | Blogpost<br><br>Social media   |
| 4    | Gallery / Pinterest Board<br><br>Social media  | Blogpost<br><br>Social media                                     | Gallery / Pinterest Board<br><br>Social media                                   | Gallery / Pinterest Board<br><br>Browse Entry Point<br><br>Social media | Exhibition chapter<br><br>Browse Entry Point<br><br>Social media | New theme introduced<br><br>Browse entry point<br><br>Exhibition preview<br><br>Social media |

### 4.6 Resources

- Curator: Sofie Taes,(KULeuven, Photoconsortium)
- Partner communications: Valentina Bachi (Promoter Srl)
- Social media management: Clarissa Clangelo (KULeuven)
- Europeana contacts:
  - [Douglas McCarthy](#), Collections Manager, Art & Photography
  - [Nobu Mumba](#), Communications Specialist

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- [Pierre-Edouard Barrault](#), Operations Officer
- Content Subcontracts: Piero Masi (Photoconsortium)
- Outside communications: Fred Truyen (KULeuven, Photoconsortium), Antonella Fresa (Promoter Srl)
- Technical support: NTUA
- Metadata & image quality control: David Iglesias (CRDI)
- Content consultancy: [Photoconsortium partners](#)
- Content provision: CRDI, Gencat, Finland, NALIS, MHF, United Archives, Parisienne, LAM, Arbeijdersmuseet

A [Basecamp has been setup](#) for internal planning and communication; Google docs will be used to prepare documents.

### 4.7 Impact

It is our aim to show that exposure on the thematic collections increases the number of interactions and views of the photographic collections, and this could have an impact on the willingness to contribute to open collections on Europeana.

PHOTOCONSORTIUM aims to grow its member base, in particular towards smaller collections and archives that without help of Europeana and PHOTOCONSORTIUM would not be able to reach new audiences with their heritage.

Europeana Photography's social media profiles currently have just under 2000 followers. Through sharing and promoting Europe's photographic heritage, Europeana Photography aims to grow this audience. Audience growth will bring associated traffic to thematic collection, maximising the exposure of our content and of our contributing GLAMs institutions.

We aim to capitalise on this audience growth to attract new providing institutions, grow our network of photography GLAMs, and also stimulate existing partners to provide new content.