

Eva - Minerva 2011

Conference on the Digitisation of
Cultural Heritage

November 15, 2011

Christine Sauter, PACKED vzw (BE)





digitising



**contemporary
art**

DCA is co-funded by the CIP-ICT Policy Support Programme of the European Union



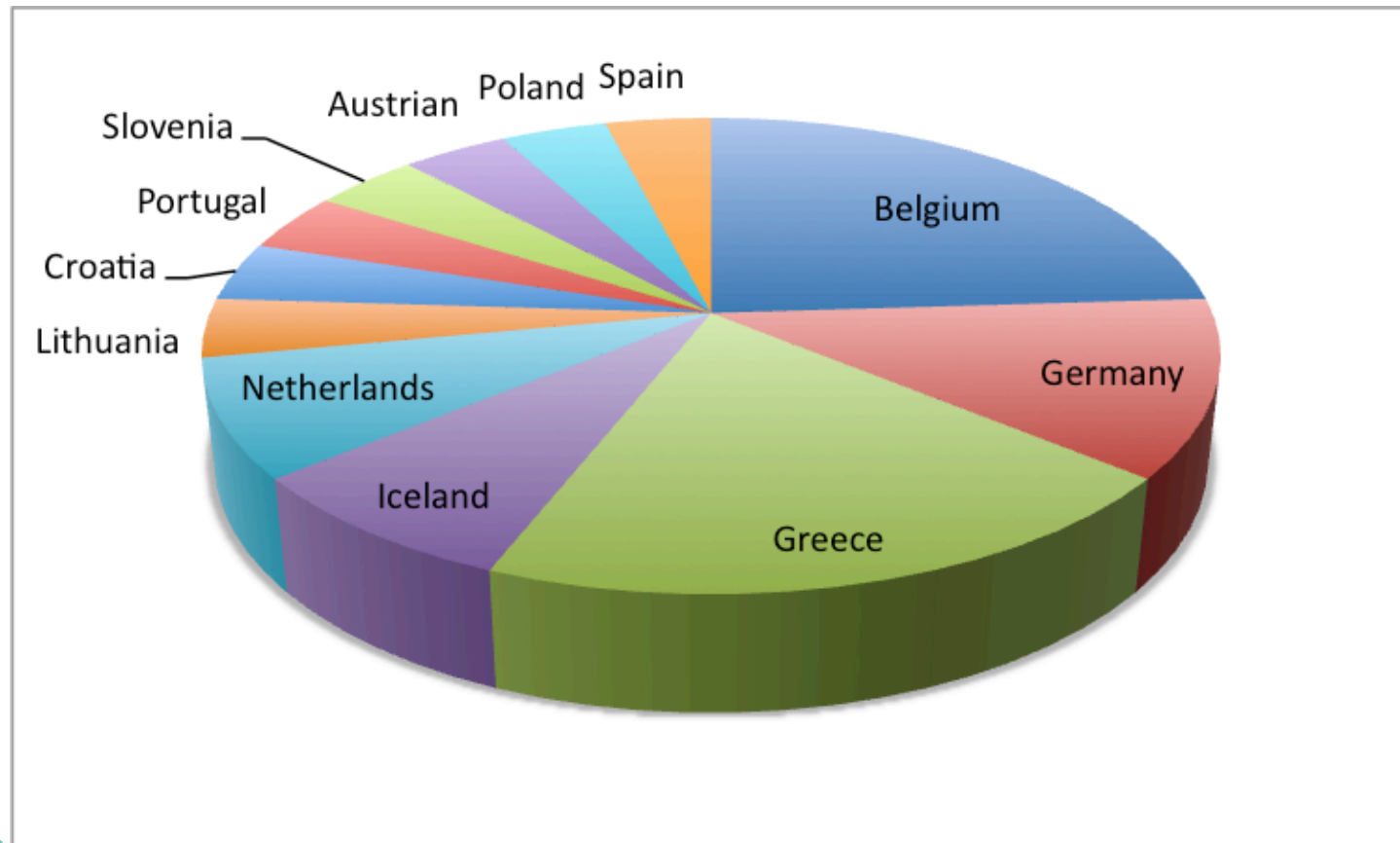
A COLLABORATIVE PROJECT

- DCA is a pilot B project within the CIP-ICT PSP programme of the European Union
- 25 partners from 12 countries
 - 21 content providers – European museums and art institutions
 - 4 technical partners

Kick-off meeting in Brussels,
25th of JAN, 2011



Countries represented



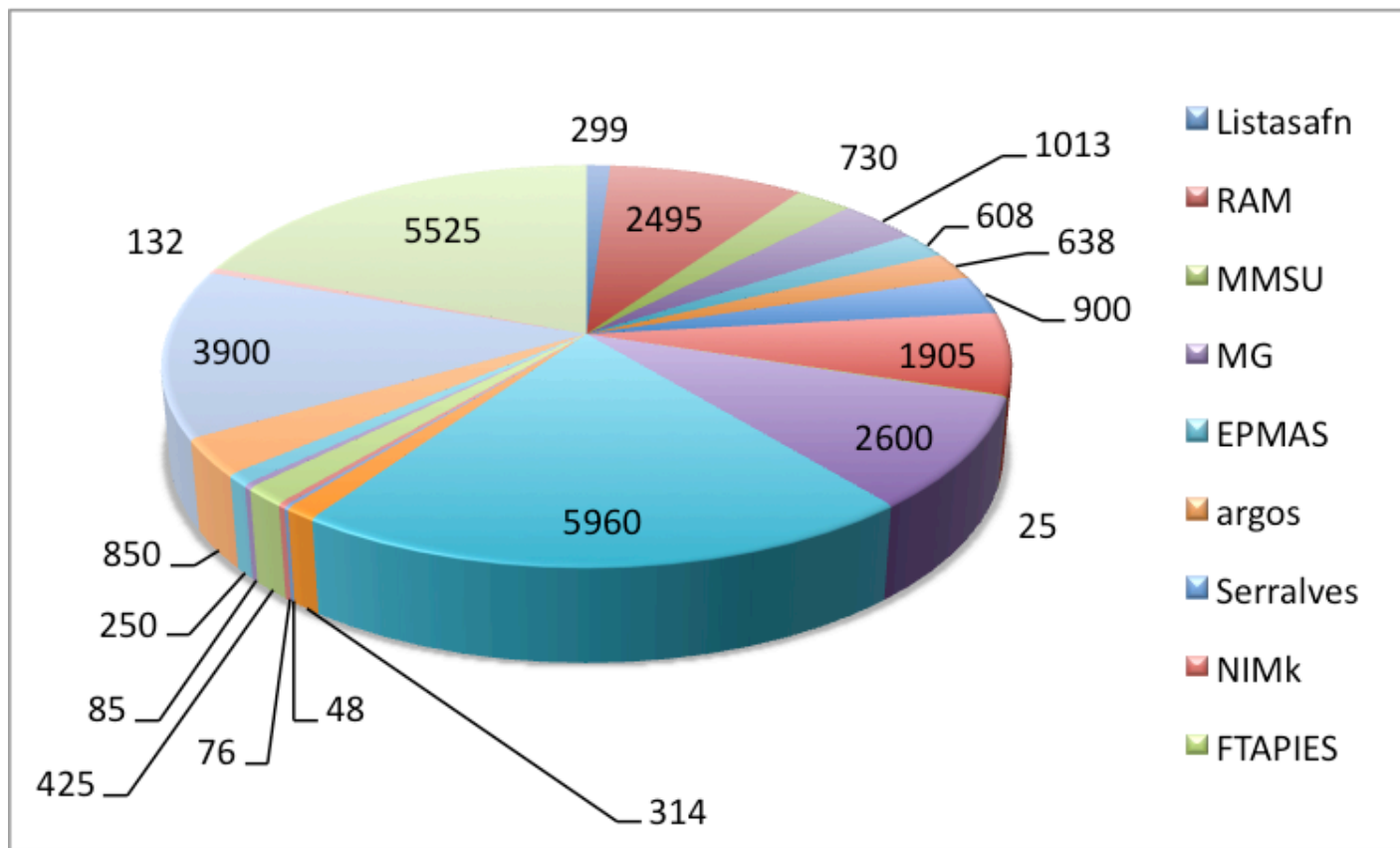
BASIC FACTS

- Duration 30 months: 1 Jan 2011 – 30 June 2013
- Overall budget 3,947,286.00 Euro
- 50% co-funded by EU

OVERALL GOAL

Digitising European Contemporary Artworks and aggregating the created digital reproductions to Europeana – the single access point of Europe's cultural heritage

Content per partner



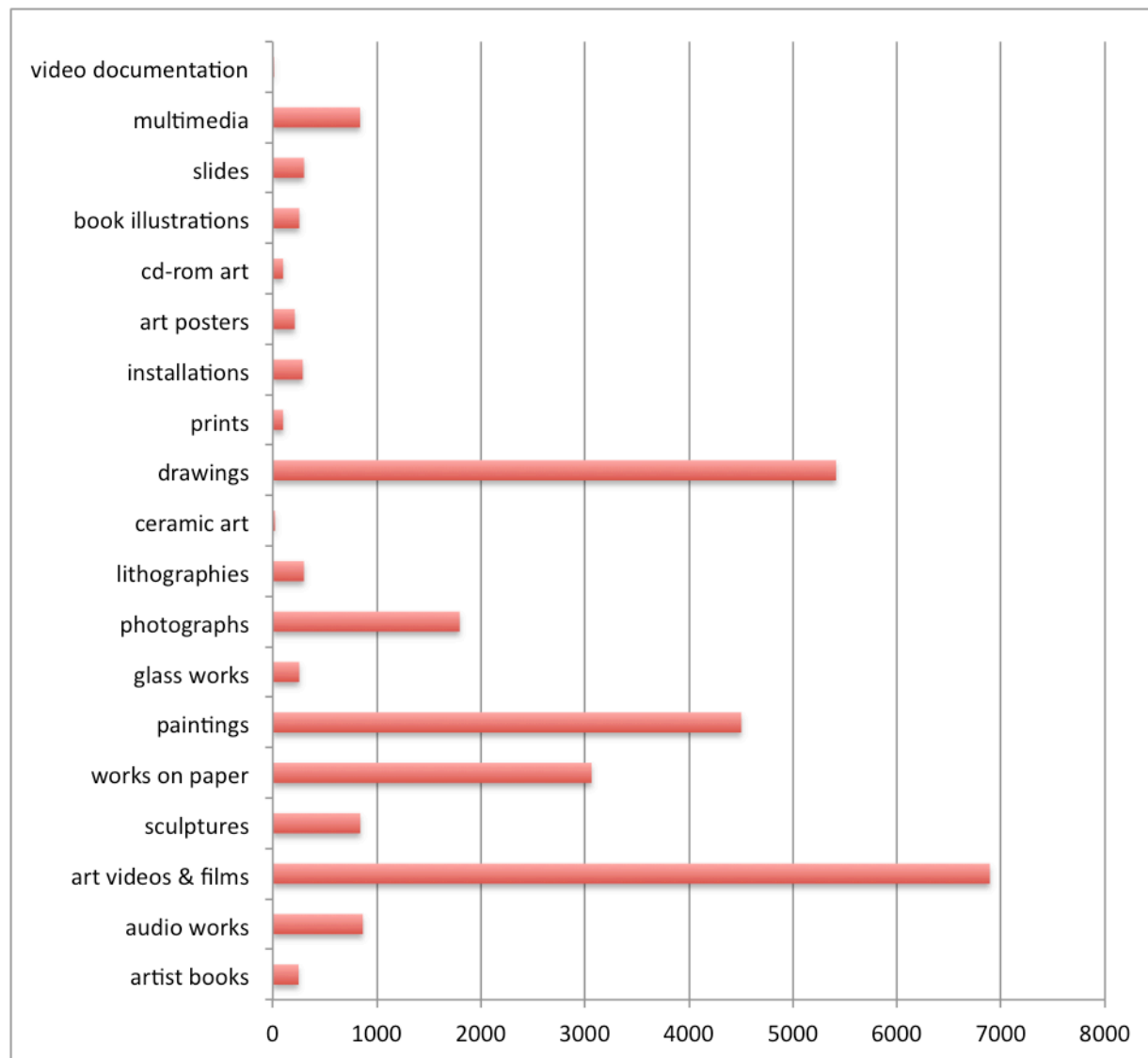
KEY OBJECTIVES

- Digitising around 27,000 contemporary artworks and nearly 2,000 contextual documents
- Identifying best practices for digitisation and metadata attribution for different situations and contexts
- Aggregating the digitised reproductions for ingestion into Europeana
- Determining long-term preservation strategies
- Disseminating project results
- Quality results through supportive and effective management

Public deliverables include

- Metadata implementation guidelines for digitised contemporary art works
- Guidelines for an A-Z digitisation workflow for contemporary art works
- Ingestion guidelines and tutorials for data mapping and aggregation
- Guidelines for a long-time preservation strategy for digital reproductions and metadata


Types



PREPARATORY PHASE

Assessment of current
state of partner archives:

a detailed 4-page
questionnaire

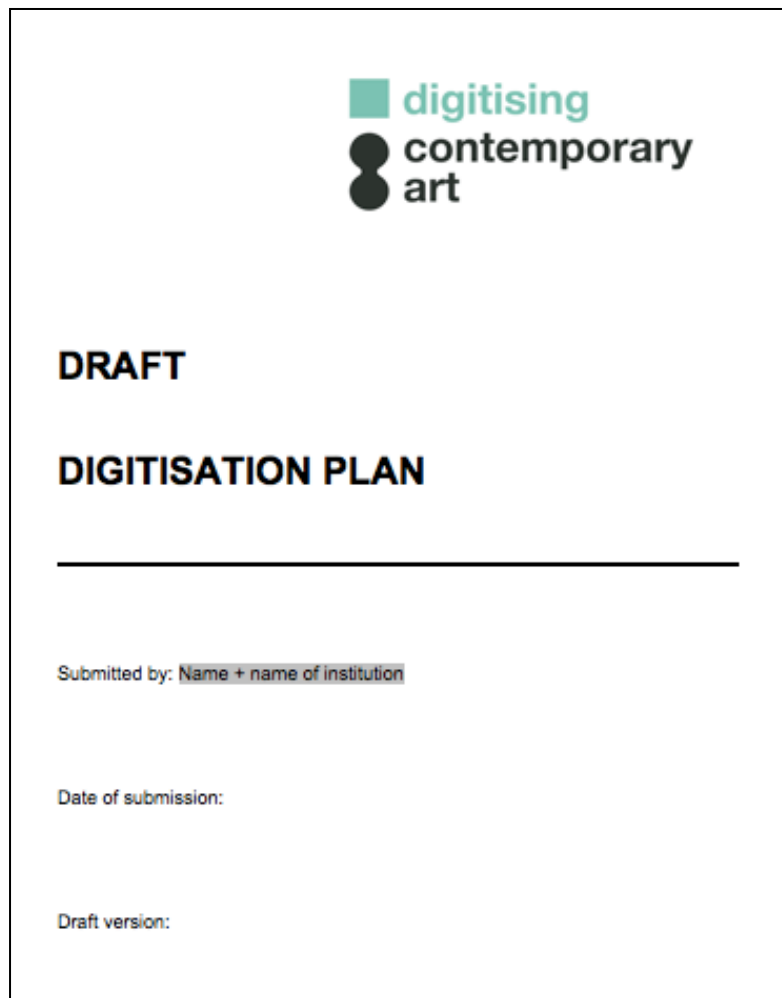



WP4

- 1) Are all the works to be digitised stored on your premises, or do you use external storage facilities? (Answer in general, e.g. 20% on premises, 80% in off site storage house)
- 2) Do you have a room in your building dedicated to digitisation? (e.g. *photostudio, videolab, ...*)
 - a) If yes, is it possible for the artworks to be digitised to be stored in this dedicated room for a short period of time?
 - b) If not, where do you intend to perform the tasks linked to digitisation of the artworks, is a room in-house or on an external location?
- 3) If you intend to digitise works in the exhibition rooms, do you intend to do it on the day your institution is closed to the public?
- 4) Who will perform the digitisation? (e.g. *In-house photographer, Digitix – a subcontracting company based in Brussels, ...*)
- 5) In case you have digitised (part of your) works in the past:
 - a) What type of scanner/camera/other equipment was used?
 - b) Please provide technical information on:
 - Photographs
 - Format (e.g. *TIFF*)
 - Resolution (e.g. *300 dpi*)
 - Colour space (e.g. *ECI RGB*)
 - Colour depth (e.g. *24 bits*)
 - Compression (if any; please indicate the *data rate* that was used)
 - Did you compare the colours of the digital image (or its prints) with the colours of the original *artwork*? If yes, was this followed by chromatic corrections?
 - Sound
 - Format (e.g. *OGG*)
 - Codec (e.g. *FLAC*)
 - Bit depth (= sample resolution, e.g. *16 bit*)
 - Sample rate (=sample frequency, e.g. *48KHz*)
 - Number of channels (e.g. *stereo or mono*)
 - Video
 - Format (e.g. *MOV, AVI*)
 - Codec (e.g. *FFMPEG*)
 - Frame size horizontal (e.g. *720 pixels*)
 - Frame size vertical (e.g. *576 pixels*)
 - Frame rate (e.g. *25 frames per second*)
 - Frame type (e.g. *progressive scanning*)
 - Field order (e.g. *lower field first*)
 - Frame aspect ratio (e.g. *4:3*)
 - Pixel aspect ratio (e.g. *1:1*)
 - Colour space (e.g. *YCrCb*)
 - Chroma sub sampling (e.g. *4:2:2*)
 - Video component (Standard definition in *PAL* format)
 - Compression (if any; please indicate the *data rate* that was used)

PREPARATORY PHASE

Workflow and
digitisation plan:





DRAFT

DIGITISATION PLAN

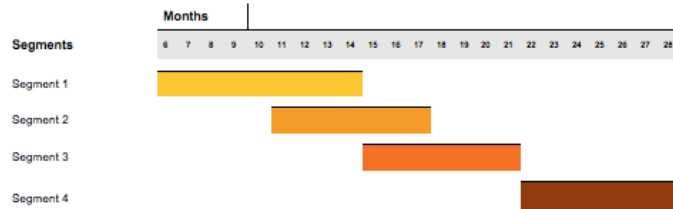
Submitted by:

Date of submission:

Draft version:

PREPARATORY PHASE

DIGITISATION SCHEDULE (example)



- Determining a schedule
- Identifying segments
- Details on source and target files
- Content lists

8.1 Segment 1

8.1.1 Summary:

Explain the rationale behind choosing this set of items for this time segment. What issues did you take into consideration? Please try to give an account of the whole situation, open issues and agreements and decisions made, i.e. all things relating to preparation, logistics. Or explain e.g. how you plan to deal with an installation that needs to be set up. Consider this to be your checklist.

Start: Month XX

End: Month XX

Total number of works of art: XX

Reason for grouping these items: (e.g. they are all paintings and should be digitised according to the same procedure; a set of items that is going to the same out-house subcontractor, a set of items of which the digitisation should in digital video files, ...)

Detailed list of individual items available: yes no

If yes: provide the list for each section in the annex

If not: explain why

Total number of digital master copies to be produced: XX

Total number of derived copies to be produced: XX

Present location of works: XX

Location of digitisation of the works: XX

Digitisation outsourced: yes no

MONITORING

Status Report on Digitisation Performance

Status Report on Digitisation Performance									
Partner:									
Period:	M06-M20								
Author:									
Date of Submission:									
State the document name of the digitisation plan draft you have based your digitisation performance on:	DCA_WP2_e_NAME_digplan_V2_20110628.doc								
Is your performance compliant with this plan so far?	No								
If not, please state and justify the deviation here below, where possible relating this to the respective parts in the digitisation plan.	The artists sent the master tapes 4 weeks later than requested -> Segment 2 (Ma-Ma) will be running longer (Ma-Ma+2) since we still have to digitise those master tapes.								
<p>Note:</p> <p>For the figures to be entered below, the "To Do" refers to the total amount per category for the whole project (the sum should correspond to the indications in the DoW), The "Done" refers to the total amount digitised so far (per indicated step in the process, for example 100 objects digitised, 40 of which have already been entered in the database, 20 of which are already online etc.). The categories should correspond to the categories listed in your digitisation plans. All red text and figures are examples, please overwrite these. The totals are calculated automatically through a formula.</p>									
IMAGE FILES	objects digitised		digital masters*		digital masters archived		digital files online		
Type of object	To do	Done	To do	done	To do	done	To do	done	
paintings	400	400	800	800	800	800	400	400	
sculptures	100	100	200	200	200	200	200	100	
drawings	/	/	/	/	/	/	/	/	
posters	/	/	/	/	/	/	/	/	
video									
contextual documents									
Totals	500	500	1120	1000	1000	1000	600	500	
<p>* If the derived copies are not made automatically, please note down if you are on scheme or not</p> <p>* If the thumbnails are not made automatically, please note down if you are on scheme or not</p>									
Remarks:									
METADATA / IPR	objects with metadata (intern/ database)		objects with metadata (online)		ready for aggregation		IPR cleared		
Type of object	To do	Done	To do	done	To do	done	To do	done	
paintings	400	400	800	800	800	800	400	400	
sculptures	100	100	200	200	200	200	200	100	
drawings	/	/	/	/	/	/	/	/	
posters	/	/	/	/	/	/	/	/	
video									
contextual documents									
Totals	500	500	1120	1000	1000	1000	600	500	

DOCUMENTATION PLATFORMS

Internal Working Platform

The screenshot shows the 'DCA Project' interface with a navigation menu at the top: Project Dashboard, Wiki, Blog, Document Library (selected), Calendar, Doodle, Discussions, and Members. The main content area is divided into three sections: Documents, Library, and Tags. The Documents section lists 'All Documents', 'I'm Editing', 'Others are Editing', 'Recently Modified', 'Recently Added', and 'My Favorites'. The Library section is highlighted and contains a tree view of folders: Europeana, ExifTools, Photos, PMB - Project Management Board, SteerCo, TMG - Technical Management Group, WP1 - Administrative Docs, WP1 - Deliverables, WP2 - Partner coord and technical spec, WP3 - Metadata, WP4 - Digitisation, and WP7 - Dissemination. A red 'feedback' label is positioned vertically to the left of the Library section. The Tags section lists 'agreement (4)' and 'wp1 (4)'. On the right side, there are controls for 'New Folder', 'Up', 'Documents', 'Select', and 'Sort', along with three folder icons.

http://www.dca-project.eu

Project
Website:

The screenshot shows the homepage of the Digitising Contemporary Art (DCA) project website. At the top, there is a navigation menu with links for 'home', 'about DCA', 'activities', 'deliverables & documents', and 'contact'. The main content area features the project logo on the left and a descriptive paragraph on the right. Below the main content, there is a section titled 'Upcoming' and another section titled 'Available public deliverables & documents' which lists several documents with download icons.

home about DCA activities deliverables & documents contact

digitising contemporary art

The 'Digitising Contemporary Art' (DCA) project aims to digitise contemporary art objects from 12 European countries and make them accessible to the wider public through Europeana – a single access point for European cultural heritage. The project coordinator is PACKED vzw, a Brussels-based centre of expertise for digital cultural heritage. The project partners include 21 art institutions and museums and 4 technical institutions. The project started on January 1 2011 and will last for two and a half years, until July 2013. The project is supported financially by the European Commission.

[+ read more](#)

Upcoming

Available public deliverables & documents

- Press release launch DCA project (January 2011)
- DCA leaflet
- D1.1 Quality plan (M4)
- D7.1 Dissemination plan (M3)
- D7.3 Presentation software template and ready-to-use presentations (M3)
- EU Recommendation on Digitisation and Digital Preservation

THE TEAM

Coordinator: PACKED vzw – centre of expertise in digital heritage (Belgium), <http://www.packed.be>

Technical partners:

- NTUA - National Technical University of Athens (Athens, Greece), <http://www.ntua.gr>
- Multimedia Lab Ghent University - IBBT Interdisciplinary Institute for Broadband Technology (Ghent, Belgium), <http://multimedialab.elis.ugent.be>
- Ubitech – Ubiquitous Intelligent Technical Solutions (Athens, Greece), <http://www.ubitech.eu>

THE TEAM

The content providers:

- Austria:

Ars Electronica, <http://www.aec.at>

- Belgium:

argos - centre for art and media (Brussels), <http://www.argosarts.be>

MAC's - Museum of Contemporary Art of the French Community of Belgium (Grand-Hornu), <http://www.mac-s.be>

Mu.ZEE – Collection of the province of West Flanders and the City of Ostend (Ostend), <http://www.muzee.be>

Royal Museum of Fine Arts of Belgium (Brussels), <http://www.fine-arts-museum.be>

- Croatia:

MMSU - Museum of Modern and Contemporary Art Rijeka (Rijeka), <http://www.mmsu.hr>

- Germany:

EMAF – European Media Art Festival (Osnabrück), <http://www.emaf.de>

HfG – Staatliche Hochschule für Gestaltung Karlsruhe (Karlsruhe), <http://www.hfg-karlsruhe.de>

transmediale (Berlin), <http://www.transmediale.de>

THE TEAM

The content providers (cont.):

- Greece:

Frissiras Museum (Athens), <http://www.frissirasmuseum.com>

MMCA - Macedonian Museum of Contemporary Art (Thessaloniki),
<http://www.mmca.org.gr>

National Gallery-Alexandros Soutzos Museum (Athens), <http://www.nationalgallery.gr>

- Iceland (associated country):

National Gallery of Iceland (Reykjavik), <http://www.listasafn.is>

RAM - Reykjavík Art Museum (Reykjavik), <http://www.artmuseum.is>

- Latvia:

Latvian Centre for Contemporary Art (Riga), <http://www.lcca.lv>

- The Netherlands:

Museum Boijmans Van Beuningen (Rotterdam), <http://www.mbv.nl>

NIMk - Netherlands Institute for Media Art (Amsterdam), <http://www.nimk.nl>

- Poland:

WRO Art Center (Wroclaw), <http://www.wrocenter.pl>



THANK YOU FOR YOUR ATTENTION!

www.digitisingcontemporaryart.eu

www.dca-project.eu