



Co-Financed by the  
Connecting Europe Facility  
of the European Union



**CRAFTED**

Enrich and promote traditional  
and contemporary crafts

# EDUCATION MANUAL

Engage students and teachers alike  
with these educational resources on  
artisanship and Europeana

the CRAFTED project ran from September 2021 to June 2023





# INTRO



The Europeana Crafted project (2021-2023) aims “to support the preservation of European crafts for future generations by aggregating, enriching and promoting tangible crafts heritage and preserving intangible skills and knowledge from craftsmen and artisans”.

The Action delivered a diverse set of crafts related items along with curatorial outputs and activities that addressed the specific material qualities of newly aggregated and already existing objects related to the subject on Europeana and the documentation of their immaterial context - techniques, traditions, knowledge and skills.

This manual, designed for education professionals working in high schools from domains such as crafts, beaux-arts, design and fashion, showcases how crafts heritage could be used in higher education to study the history of crafts, contemporary art, media history, etc.

It presents the various crafts-related resources and how they could be used to design lectures and assignments for students.

It intends to contribute to developing capacity building in the field of digitised cultural heritage, one of the pillars of the Declaration of cooperation on advancing digitisation, signed by the European member States in 2019.



# INTRO

The project, which had the objectives to enrich and promote traditional and contemporary crafts, produced a rich set of editorial content made available in Europeana and indexed in the Europeana Pro website under the section “Making Culture”: blogs, galleries, videos and digital exhibitions showing how “artisans and crafters shaped and remade culture through the ages, passing down legacies of skill, knowledge and manufacture”.

All the material produced as part of the project constitutes an initial set of teaching resources that can be easily used to document and serve as a basis for a variety of educational re-uses, in different languages.

“Making Culture” is divided in several sections:

- Crafting fashion: a series of videos, exhibitions, editorials, collections on craft activities pertaining to the fashion heritage realm. The series links ancient traditions and contemporary practices, demonstrating how the preservation of techniques and material and immaterial knowledge is key in fostering recognition and appreciation of craftsmanship.
- Life in Motion: a series of digital exhibitions on different aspects about the history of amateur film.

- Contemporary artists, artisans and their workshops: blogs and videos made in the private workshop of artisans and contemporary artists, telling their stories, the challenges they faced, and showing their skills and knowledge.
- Analogue film and radio: editorials on the distinct craft of analogue photography, the early history of radio, and the birth of videography
- Acoustics: ‘Heritage acoustics’ and the preservation and presentation of historic acoustic environments is a growing field of research within cultural heritage.
- Crafty GIFs: crafty GIFs from the 2022 GIF IT UP competition.

The manual also includes the description of five educational activities, which can be carried out by teachers within their classrooms, stimulating students to use technological tools and innovative methodologies to improve their skills and capacities.

The first educational activity is focussed on the “**Creation of a gallery about CRAFT on Europeana**”, with the objective to encourage students to critically reflect on their searching and querying strategies, analyze digitised cultural heritage objects, finding their context, learn how to select and curate items around a single topic, learn more about a topic of their interest.







# INTRO

The second activity explains how to **“Organise an editathon with the students”**, who will learn how Wikipedia works and challenge themselves by creating or modifying craft related entries in Wikipedia.

The third activity explains how to **“Organise a patternathon”**, in which participants learn how to recreate bidimensional paper patterns from three dimensional garments, and then post them on Wikimedia Commons, where they can be viewed and used by everyone.

All sectors of craftsmanship, from leather goods to basket making, from ceramics to tapestry, from tailoring to luthier’s art so on, have specific terminologies (which can be scientific or vernacular) which concern the object itself and its components, the materials used, the techniques, the decorations. Carrying out the fourth activity **“Build your terminology”** the students will understand the importance of using a correct terminology, become aware that the use of a correct terminology can be crucial in several fields (daily work, communication, marketing etc.), challenge themselves in creating a terminology in their craft fields of interest where very often specialised resources are missing.

With the fifth activity **“Setting up a crowdheritage campaign”**, the students will get familiarised with digital cultural heritage collections in a playful way, understanding the role (structure, meaning, and context) of metadata that describe cultural heritage items, assuming an active role and contribute to improving the quality of cultural heritage metadata in a collaborative way.

Finally, with the last educational activity, **“Organising an exhibition”**, the professors and students will learn about setting up an exhibition from searching strategies to get information and contents, explore techniques for embedding stories and narratives in an exhibition accessible to all.





# 1. GALLERY



## Creation of a gallery about crafts and artisanship using europeana.eu



Duration: 1h30



Audience:

- Secondary education students
- Creative Adults



Learning objectives:

- Critically reflect on their searching and querying strategies
- Analyse digitised cultural heritage objects, finding their context
- Learn how to select and curate items around a single topic
- Learn more about a topic of their interest



Materials and Tools:

- Laptops
- internet connection,
- projector/beamer (optional)



# GALLERY

## Description of the activity

A Europeana gallery is a collection of digitised cultural heritage objects that is presented in a mosaic view on a single page. It collects and visualises heritage in the way a physical art gallery might. Europeana galleries give the opportunity to anyone with a Europeana account to collect and curate items from europeana.eu into a discrete gallery, choosing their own title and description, and sharing that gallery with their peers.

This module will illustrate how to create a Europeana account, search europeana.eu for interesting content to add to your collection, and curate a gallery from the liked items in your collection. This activity is a great way for students to explore Europeana's database, understand how digital cultural heritage is stored and presented to the world, and curate and present a gallery of their own making on a topic of their choice to their peers.

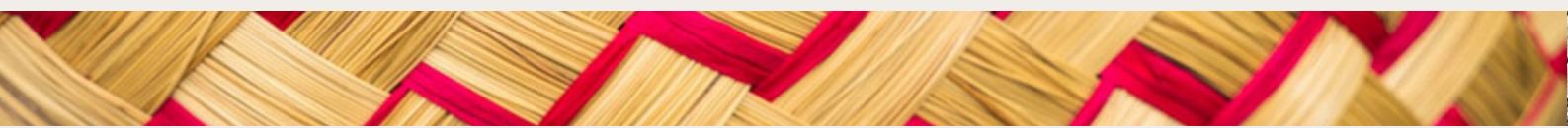
## How to implement the activity

As a first step, invite your students to create their own accounts on Europeana and to log in. They can learn how to do so on this webpage, which you should share with them: <https://www.europeana.eu/create-and-use-a-europeana-account> Give students 5-10 minutes to set up their accounts. They will need an email address they have access to, and will have to choose a username and password.

Once every student has an account, invite them to start searching europeana.eu for any topic they might be interested in. If you want to limit their search to a specific theme, you can ask them to only search in one of the pre-filtered themes available on the Themes page: <https://www.europeana.eu/themes>

To focus this gallery creation on creating galleries around crafts heritage and artisanship, you can ask your students to pick a term from the list on the following page to search on Europeana.

Ask students to think of terms that relate to their chosen topic or term, and search for those terms as well. Encourage students to actively try the filters on the side of the search results bar, and let them click through a few pages of results to see what they can find. Search tips on how to improve your search results can be found here: <https://www.europeana.eu/help/search-tips>







# GALLERY

For the purposes of creating a gallery on crafts, it might be helpful to direct students to use the TYPE filter and set it to Type=image.

When students find images they find interesting, they can click the heart button to like it and add it to their collection, or click the plus button and directly add it to a gallery of their choosing. More information on how to like items, how to create a gallery and how to add items to that gallery can be found here:

<https://www.europeana.eu/create-and-use-a-europeana-account>

Allow the students to spend 20-30 minutes searching and adding items. Actively involve students in discussions on what they find: are their results good or bad? where does the image they're now looking at come from? What country is it from? Is it in a different language than the language(s) they speak? What other related items might be interesting to look for? Have they encountered an image or object that they particularly liked? Have they maybe seen a piece of artwork that reminded them of something else? Have they taken part in the craft that they're looking at? Do they know people that are artisans?

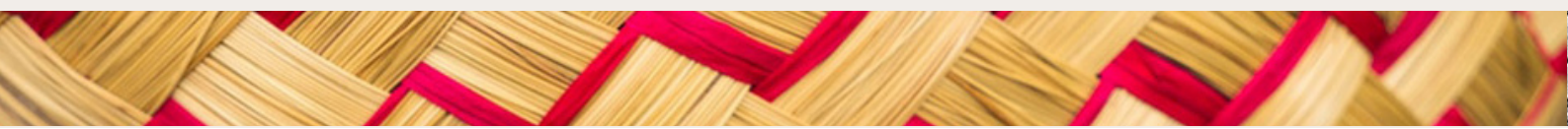
If students find interesting content for their galleries, provide the space for students to present their galleries to their peers and describe what they have found.

If they have created a gallery, they should be able to share it with their peers by sending them the link to the gallery (unless students have ticked the box 'keep this gallery private' when they first created the gallery. They can set the gallery back to public by clicking on 'my profile' in the top left corner of their screen, clicking on the tab 'private galleries', selecting the gallery they want to make public and clicking on it, then clicking 'edit' on their gallery, unchecking the box 'keep this gallery private', and finally selecting 'Update Gallery'). Sharing a gallery URL with their peers should end up in them sending a link that looks like this:

<https://www.europeana.eu/galleries/5361>

If possible, project the gallery on a projector or big screen so everyone can see the items collected in the gallery. Give the creator of the gallery the opportunity to talk about why they selected the items they selected, what they found interesting and what the challenges were they faced when creating this gallery. Give other students the opportunity to ask questions, or to present their own galleries.

If students are particularly proud of their gallery and want to share it with the world, they can select the '*publish gallery*' option on their public galleries. This will send their gallery to the Europeana Audience Engagement team for review. If accepted, their gallery will be featured on the europeana.eu homepage and might be used in Europeana promotional material and social media communications.





# GALLERY

accordionist	chansonnier	Handicrafts	rag-and-bone man
agricultural science	confectionery	harpist	reaper
agronomy	contortionist	herder	rug making
animal husbandry	cooperage	intarsia	sacristan
arable farming	coppersmith	interior architecture	sawyer
arriero	designer	jewelry	shoeshiner
art glass	double-bassist	knife grinder	stained glass
art metalwork	dyeing	lampworking	street art
art of illumination	dyer	logging	studio glass
banjoist	Egg decorating	lumberjack	tapestry
basketry	engraving	lutherie	textile arts
blacksmithing	etching	luthier	tool and die maker
bookbinding	florist	maker culture	toreutics
brazier	gilder	milkmaid	traiteur
brewing	gilding	mosaics	Vaqueiro
brewmaster	glass artist	multi-instrumentalist	weaving
cabaret	glassblowing	painter and varnisher	woodturning
carpentry	goldbeating	picture editor	woodworking
carpets	grocer	Plastic Arts	
ceramic art	gunsmith	pottery	

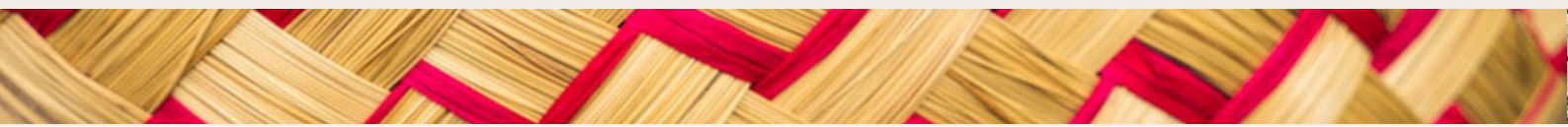




# GALLERY

## Additional Resources:

- [Search Tips](#)
- [How to Create an Account](#)
- [How to like Items and create a gallery](#)
- [Other published galleries on Europeana](#)
- [Making Culture, a crafts heritage page on europeana for inspiration](#)



# 2. EDIT-A-THON



## Organising an edit-a-thon with students



**Duration:** one day, plus prep and conclusive activities



**Audience:** High schools from domains such as beaux-arts, design and fashion



**Learning objectives:**

- learn how Wikipedia works
- challenge themselves by creating or modifying craft-related entries on Wikipedia



**Materials and Tools:** Articles and books on a craft topic





# EDIT-A-THON

## Description of the activity

An edit-a-thon (composed of the words 'edit' and 'marathon') is an event organised in the communities of online projects such as Wikipedia, during which contributors create, edit, and improve articles on a specific theme, subject, or type of content. New contributors usually receive basic training in collaborating on these projects. Edit-a-thons are generally called "contribution days" or "contribution marathons", and they are a collective activity which see the participation of several people.

This module will illustrate how to organise and implement an edit-a-thon on a craft topic in higher education environments, as a practical activity to carry out to contribute to study and learn the history of crafts, contemporary art, media history, etc.

## How to implement the activity

Organizing an edit-a-thon involves several stages.

In the preparatory phase, it is necessary to identify the theme to focus in order to create new entries or modify existing entries.

Articles, books and online resources will then be collected and used to identify new entries to create or modify entries in Wikipedia.

It will therefore be necessary to contact a Wikipedian active in your country to arrange a training day on the functioning of Wikipedia, which includes a couple of hours during which the features, tools and actions necessary to operate on Wikipedia are explained, followed by a practical workshop.

In agreement with the Wikipedian, it will be advisable to create a project page in which some information will be provided on the circumstances that led to the realization of this project (bodies involved, participants, teachers). The page will also contain the title of the chosen theme, the list of entries created and modified, the users involved, the sources to be used. The language of the page is the language in which the edit-a-thon is organized.

It is important to select the items to edit/enrich in advance in order not to waste precious time during the edit-a-thon.



# EDIT-A-THON

The edit-a-ton attendees will be identified in advance, which should number no more than 8-10 students to ensure a productive, outcome-rich event. It might be desirable to invite an expert craftsman in the chosen theme to the event to resolve any doubts about the meaning of some items.

Of course, the physical venue in which to organize the edit-a-thon will have to be identified in advance, which will necessarily have to be equipped with an efficient wifi, projector and screen (or large web TV). It will be assessed in advance whether to make computers available or ask participants to participate in the event with their own.

For the day of the edit-a-thon it is good to plan an event lasting eight to nine hours with a couple of coffee breaks and a longer stop for lunch. After a tour of the table for the self-introduction of the participants, the Wikipedian will spend a couple of hours illustrating how Wikipedia works and explaining the steps to take to create/edit new entries (already identified previously).

The operations of creation/enrichment of the entries will then be started by the participants who will be able to operate individually or in pairs. Each participant must first create a personal account on Wikipedia.

The Wikipedian will be available the whole day to accompany the attendees in the early stages and give advice on how best to operate. Doubts about the contents can be discussed among the participants and with the help of the teachers and any craftsman present.

It would be advisable to give each participant objectives in terms of the number of items to be created or modified, compatibly with the complexity of the topic, bearing in mind that it will hardly be possible to operate on more than four/five items per person over the course of a day.

In the days immediately following the edit-a-thon (not more than one or two weeks), once the technical skills have been acquired, the participants will be able to complete or refine the unfinished entries, also on the basis of the Wikipedian's suggestions. A good result would be to enrich the entries with useful images, already present in the Wikimedia Commons repository.

Finally, the organizing institution will be able to disseminate the results of the event through its own channels and evaluate whether to repeat the experience by focusing on another theme.





# EDIT-A-THON

## **Additional Resources:**

Please refer to an edit-a-thon created by the Michael Culture Association within the Crafted project, promoted by Europeana. During this initiative, 34 Wikipedia entries related to basketry were created/enriched. The success of the event was possible thanks to the involvement of the Archive of Applied Arts in Rome which provided valuable articles and publications on the subject of basket making, and the presence of the master basket maker Nico Solimano, who helped to resolve many doubts among the participants on the materials used in the basket making. The event was organised with the support of Camillo Pellizzari, Italian Wikipedian, with a huge experience in the organisation of edit-a-thons. [https://it.wikipedia.org/wiki/Progetto:GLAM/Michael Culture Association](https://it.wikipedia.org/wiki/Progetto:GLAM/Michael_Culture_Association)

# 3. PATTERN-A-THON



## Organising a pattern-a-thon



**Duration:** 15 min to one hour of pattern-making tutorial plus a half-day of activities.



**Audience:** Pattern-making amateurs, fashion students, museum aficionados.



**Learning objectives:**

- learn how to extract the pattern from a garment (from 3d to 2d)
- engage with the museum's study collection
- translate the pattern in digital form and make them available on Wikimedia



**Materials and Tools:** Items (historical and contemporary garments), articles and books on fashion history and pattern making. Pattern paper, rulers, tape measures, pencils, tracing wheels, chalk, needle and threads.





# PATTERN-A-THON

## Description of the activity

A pattern-a-thon (composed of the words 'pattern' and 'marathon') is an initiative aimed at uncovering and recovering patterns, engaging students, designers and researchers in enriching Wikipedia through creating patterns of fashion objects. Patterns are the bidimensional translation onto paper of a three dimensional garment. When we wear a garment – any garment – we often forget the calculation and processes behind it from bidimensional paper copy to a three-dimensional object, something that speaks about the craftsmanship and knowledge necessary to get to the final result.

Patterns are a way to better understand clothes, their creators and their wearers. For those who look after and preserve objects related to costume and fashion, patterns are the key to unlocking the stories behind who designed and made what we now consider heritage. This module will illustrate how to organise and implement a pattern-a-thon, as a practical activity to craft patterns as a way of studying the technical constructions of clothes.

## How to implement the activity

Organizing a pattern-a-thon involves several stages:

In the preparatory phase, it is necessary to identify the garments on which the group will work on. These garments are usually individuated by a trained professional (from the museum or institution hosting or co-hosting the event) within a study collection, available to the participants to be touched and used for the activity.

Then, it will be necessary to involve a trained pattern-maker to show the process. The pattern maker will then be available for the whole duration of the workshop, in order to resolve any doubts about the precise construction of each item. The training / tutorial will normally take from 15 minutes to an hour, depending on the question and the complexity of the item chosen for demonstration.

The experts - usually the pattern maker and also the people taking care of the study collection - will select articles, books and online resources, which will be made available to provide participants with further information and support.





# PATTERN-A-THON

To ensure a productive, outcome-rich event, it is advisable not to have more than 10 - 12 participants, depending also on the dimension of the venue and the level of skill of the group. Given the complexity of the hands-on activity, it is advisable that each participant works individually on one (or more, according to the level of preparation) item.

The venue will have to be identified in advance, and will need to be equipped with big flat tables. All the necessary tools and materials will be made available on the tables by the hosts, and the tutor will show how to use them.

Once the patterns are created on paper, the host institution will create copies, to allow participants to take one copy with them. In the days following the pattern-a-thon, the patterns developed will be revised, digitised and made available on Wikimedia. Finally, the organizing institution will be able to disseminate the results of the event through its own channels and evaluate whether to repeat the experience by focusing on other items.

## **Additional Resources:**

EFHA, together with MoMu organised a pattern-a-thon based on MoMu's Study Collection, recently remade available for direct consultation in the MoMu-bibliotheek & Dries Van Noten Study Center. It started with a small workshop on pattern-making; then, the participants created patterns of the objects in the fashion collection and donated them to Wikimedia Commons, for everybody to use and re-use. During the event, we produced a short video-tutorial to further foster the dissemination of this knowledge:

<https://vimeo.com/767221110>





# 4. TERMINOLOGY



## Build your terminology



**Duration:** Several days, according to the objectives identified by the teacher



**Audience:** High schools from domains such as beaux-arts, design and fashion, crafts.



**Learning objectives:**

- understand the importance of using a correct terminology
- make them aware that the use of a correct terminology can be crucial in several fields (daily work, communication, marketing etc.
- challenge themselves in creating a terminology in their craft fields of interest where very often specialised resources are missing



**Materials and Tools:** Articles and books on a craft topic



# TERMINOLOGY

## Description of the activity

A terminology is the set of terms and expressions that designate the concepts of a particular sector of knowledge or of a human activity and profession or, more specifically, the ordered and structured set, through hierarchies and classifications, of terms which designate the entities and processes of a given field.

Terminologies are the foundation of modern business fields like SEO, search engine development, knowledge base development and so on. Terminology is therefore to all intents and purposes an essential tool for the transfer of knowledge, live, on paper and in digital format.

All sectors of craftsmanship, from leather goods to basket making, from ceramics to tapestry, from tailoring to luthier's art so on, have specific terminologies (which can be scientific or vernacular) which concern the object itself and its components, the materials used, the techniques, the decorations.

The craftsman must have a good command of the terminologies relating to his specialization in order to benefit from training and capacity building events, to optimize his research from which to draw inspiration for new creations, to correctly promote his products through catalogues, websites, portals, to successfully transfer its knowledge.

For some craft sectors, there are specialized terminological dictionaries, sometimes created by cultural institutions, sometimes thanks to private initiatives. These are almost always monolingual terminologies, more rarely multilingual, such as some terminologies listed in the chapter 'Additional resources'.

The importance of terminologies should not be underestimated: if we take the term "ring" for example, it can be a jewel, but it can also be a hydraulic seal, or a gymnastic tool. If we don't use a term in a way that is semantically correct, the user would never find it in a database or through a search engine.

This module will illustrate how to build a terminology related to one's field of interest in the craft sector.

## How to implement the activity

This activity is divided in several phases.

In the preparatory phase, it is necessary to identify the sector on which to focus, for example goldsmithing, ceramics, cabinet making, weaving, etc. and the terms to be explored (objects, parts of objects, materials, techniques, decorations, etc.)





# TERMINOLOGY

The student, who can also work in a group, will have to identify the terms to be included in the terminology by building a hierarchy. For each term he will need to check whether there is an entry in an existing, possibly accredited terminology (for example, AAT Getty, or Wikidata).

To carry out the work, the student will have to create a table in Excel, as per the model in Attachment 1.

The student will then be invited to select a reference image on Europeana and other portals which allows the related concept inserted to be displayed in the terminology.

## Additional Resources

This paragraph provides a list of structured terminologies, some generalist, others more specialized - usable by humans and computers. Unfortunately, structured multilingual terminologies are currently not available in many craft sectors, but sometimes they have been developed at national level. The student can try to find some specialised terminologies in his country.

## AAT - Art & Architecture Thesaurus® (AAT)

The Art & Architecture Thesaurus® (AAT), one of the Getty vocabularies, is a structured resource that can be used to improve access to information for art, architecture, and other material culture. Through rich metadata and links, AAT provides powerful conduits for knowledge creation, complex research, and discovery for digital art history and related disciplines. For some users, the Getty Vocabularies are utilized as data value standards at the point of documentation or cataloging, to promote consistency in assignment of a term or to provide options among multiple terms referencing the same concept. AAT provides preferred names/terms and synonyms for things.

<https://www.getty.edu/research/tools/vocabularies/aat/>

## WIKIDATA

Wikidata is a free and open knowledge base that can be read and edited by both humans and machines. Wikidata acts as central storage for the structured data of its Wikimedia sister projects including Wikipedia, Wikivoyage, Wiktionary, Wikisource, and others. [https://www.wikidata.org/wiki/Wikidata:Main\\_Page](https://www.wikidata.org/wiki/Wikidata:Main_Page)



# TERMINOLOGY

## EUROPEANA FASHION

Multilingual thesaurus in 10 languages (English-French-German-Dutch-Italian-Serbian-Swedish-Spanish-Portuguese-Greek) for fashion and fashion related concepts. The aim is to grasp and structure in a faceted and hierarchical way the complexity and variety of fashion as a cultural domain. It focuses not only on the objects that are the result of creative processes in the fashion industry, but also on the processes themselves and the resources and techniques used (focus on object – material – technique). The thesaurus was developed: as an aid for data entry, as a knowledge base (open to internal and external users) as a search enhancement tool.

<https://cordis.europa.eu/docs/projects/cnect/7/297167/080/deliverables/002-EuropeanaFashionDeliverable23EuropeanaFashionThesaurusv1.pdf>

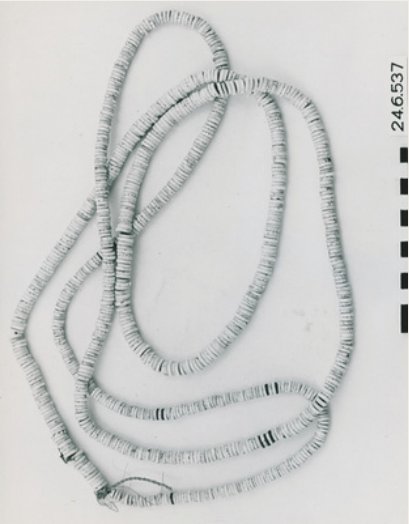
## MIMO - Thesaurus of musical instruments names

It contains 2724 terms in 12 languages: Catalan, German, English, Spanish, Basque, French, Italian, Korean, Dutch, Polish, Swedish, Chinese  
<https://vocabulary.mimo-international.com/InstrumentsKeywords/en/>





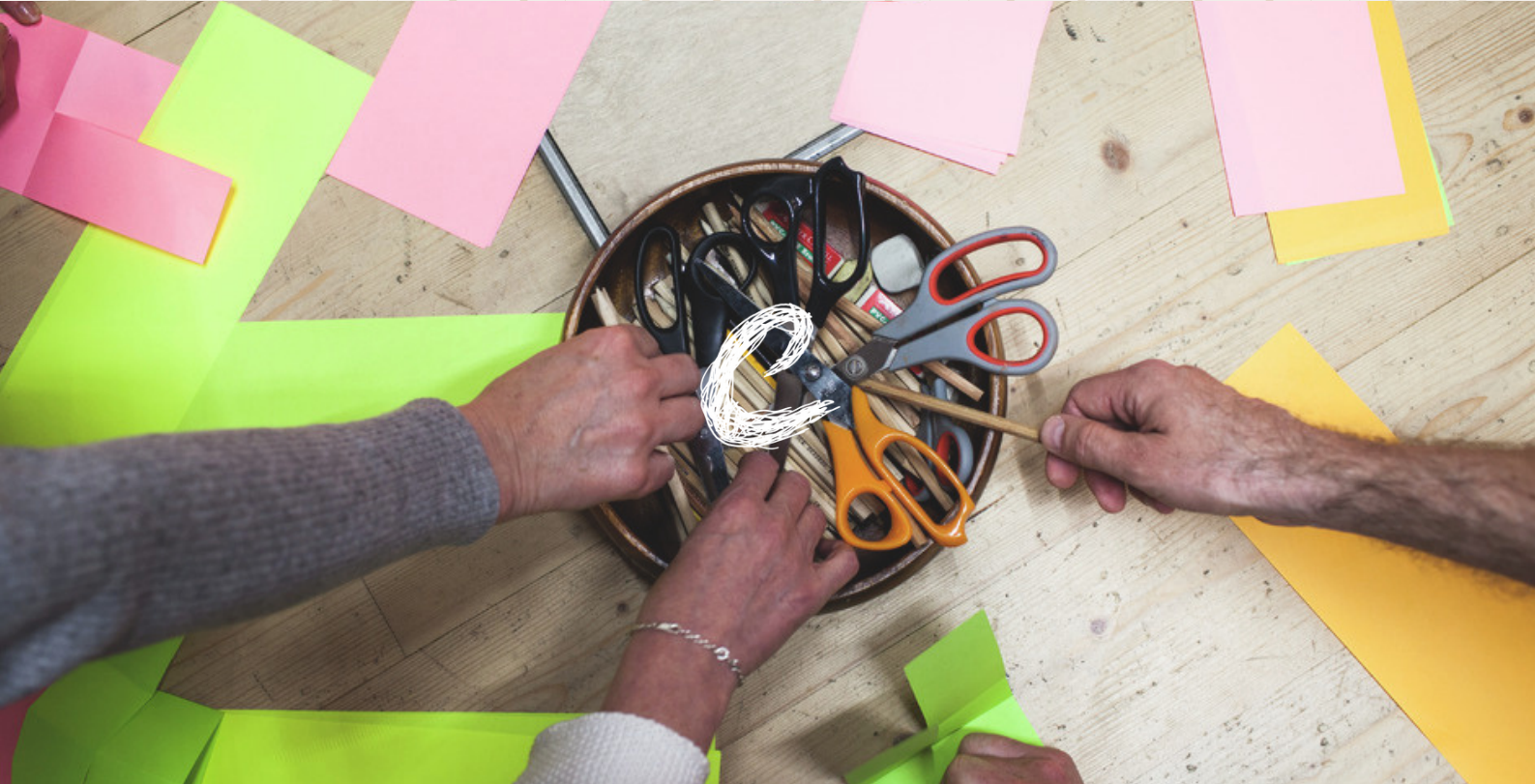
# TERMINOLOGY

GENERAL CONCEPT	I LEVEL	II LEVEL	III LEVEL	IMAGE	LINK TO IMAGE	LINK TO TERMINOLOGY
OBJET						
	Necklace				<a href="https://www.europeana.eu/it/item/91619/SMVK_EM_objekt_1308164">https://www.europeana.eu/it/item/91619/SMVK_EM_objekt_1308164</a>	<a href="https://www.wikidata.org/wiki/Q189299https://www.getty.edu/vow/AATFullDisplay?find=necklace&amp;logic=AND&amp;note=&amp;english=N&amp;prev_page=1&amp;subjectid=300046001">https://www.wikidata.org/wiki/Q189299https://www.getty.edu/vow/AATFullDisplay?find=necklace&amp;logic=AND&amp;note=&amp;english=N&amp;prev_page=1&amp;subjectid=300046001</a>
		Clasp				<a href="https://www.getty.edu/vow/AATFullDisplay?find=clasp&amp;logic=AND&amp;note=&amp;english=N&amp;prev_page=1&amp;subjectid=300239507">https://www.getty.edu/vow/AATFullDisplay?find=clasp&amp;logic=AND&amp;note=&amp;english=N&amp;prev_page=1&amp;subjectid=300239507</a>
	Earring					<a href="https://www.wikidata.org/wiki/Q168456">https://www.wikidata.org/wiki/Q168456</a>
		Earring backs				
		Ear Wires				
		Pierced earrings				
MATERIAL						
	Gold					<a href="https://www.getty.edu/vow/AATFullDisplay?find=gold&amp;logic=AND&amp;note=&amp;english=N&amp;prev_page=1&amp;subjectid=300011021">https://www.getty.edu/vow/AATFullDisplay?find=gold&amp;logic=AND&amp;note=&amp;english=N&amp;prev_page=1&amp;subjectid=300011021</a>
	Silver					<a href="https://www.getty.edu/vow/AATFullDisplay?find=silver&amp;logic=AND&amp;note=&amp;english=N&amp;prev_page=2&amp;subjectid=300011029">https://www.getty.edu/vow/AATFullDisplay?find=silver&amp;logic=AND&amp;note=&amp;english=N&amp;prev_page=2&amp;subjectid=300011029</a>
	Topaz					<a href="https://www.getty.edu/vow/AATFullDisplay?find=topaz&amp;logic=AND&amp;note=&amp;english=N&amp;prev_page=1&amp;subjectid=300011162">https://www.getty.edu/vow/AATFullDisplay?find=topaz&amp;logic=AND&amp;note=&amp;english=N&amp;prev_page=1&amp;subjectid=300011162</a>
TECHNIQUE						
	Filigree					
	Gilding					

Annex 1. Template for building a terminology

Field of interest: Goldsmith

# 5. CROWDHERITAGE



## Organising an online crowdsourcing campaign for enriching cultural heritage collections using CrowdHeritage



Duration: 1h30



Audience: Primary, secondary, and higher education students; adults



Learning objectives:

- Get familiarised with digital cultural heritage collections
- Learn useful information about certain items and topics in a playful way
- Understand the role (structure, meaning, and context) of metadata that describe cultural heritage items
- Assume an active role and contribute to improving the quality of cultural heritage metadata in a collaborative way



Materials and Tools: Laptops, internet connection



# CROWDHERITAGE

## Description of the activity

CrowdHeritage is an open online platform for organising online crowdsourcing campaigns for improving the quality of cultural heritage metadata. Users of the platform are invited to enrich metadata with new annotations or to validate annotations produced by AI-driven tools. The enrichments supported by CrowdHeritage can come in many forms, referring to domain-specific vocabularies or entities from generic knowledge bases such as Wikidata, translations of descriptive metadata, colors or objects present on an image, geo-tagging and free text comments. The platform is interconnected with Europeana for sourcing digital collections and for publishing the results of the enrichment to the Europeana website.

The CrowdHeritage platform has been extensively used in educational environments of various levels, from primary schools to universities (e.g. see the campaigns organised under the projects CitizenHeritage and CrowdSchool). Through their participation in a crowdsourcing campaign, students are encouraged to tap into digital collections, understand how items are described via metadata, and contribute their knowledge so as to enrich collections with useful information.

The participatory nature of the process has the potential to stimulate learning and engagement and add a collaborative and creative touch to more traditional teaching procedures.

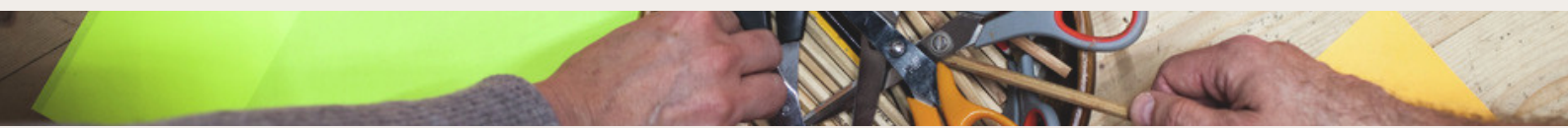
This module instructs how to organise a crowdsourcing campaign with the aim to engage students in enriching the metadata of cultural heritage items. Through the CrowdHeritage platform, educators can set up a digital collection, define the enrichment tasks depending on their objectives, and invite students to interact with cultural items by adding their own contributions.

## How to implement the activity

### Instructions for educators to setup a campaign

As a first step, the educator needs to register to the CrowdHeritage platform, in order to create their personal account and then contact the platform administrator to request Campaign Organizer privileges for their account. As a Campaign Organizer, the educator now has access to their own administrative *Dashboard*, where they are able to create and manage their content in CrowdHeritage. More specifically, through the Dashboard, the educators can manage and moderate:

- Custom tailored crowdsourcing campaigns
- Curated collections of items
- Custom terminologies or vocabularies
- Group of users and contributors.







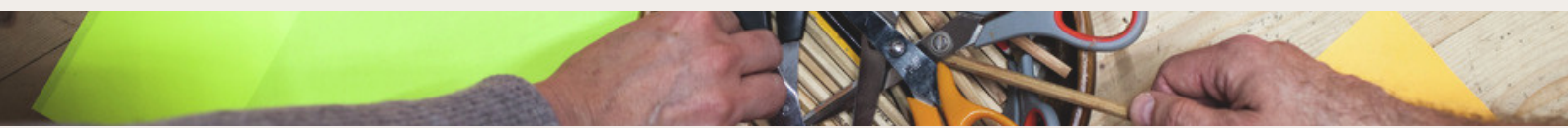
# CROWDHERITAGE

Through the *Campaign Editor* of the Dashboard, the educator can initiate their personal crowdsourcing campaign, and then proceed with specifying its parameters (such as the title, description, duration, logo etc) and the aspects referring to the annotation task (such as the target collections, the annotation type, the semantic tagging vocabularies, and the instructions to be presented to the participants). Finally the educator-organiser can assign access to their campaign: give moderation access to other educators to assist with the campaign management; and select restricted access to their campaign so that only specific groups of users can contribute to it, if they wish to do so.

Inside the *Collection Editor* of the Dashboard, the educator is able to create and manage collections of items retrieved through Europeana. By providing a collection title and description they can initialize a collection, while they can also share it with other educators in order to enable the co-curation of the collection. Inside a collection, they can see an overview of the curated items, delete existing ones and add new ones using three available importation ways: Europeana Gallery (import a whole gallery by entering the Europeana Gallery ID for that gallery); Europeana Search (import a selected number of Items that contain a desired Search Term); and Europeana Items (import specific Europeana Items by giving a list of those Items' URLs).

Using the Vocabulary Editor of the Dashboard, the educators can create and manage their own custom vocabularies that can be used as a target vocabulary for their campaigns. These vocabularies are essentially a list of terms - URIs from online knowledge bases or thesauri, such as Wikidata or Getty. Instructions about building a terminology for your case can be found in the dedicated tutorial [here](#). Inside the vocabulary editor, the educator is presented with a table of all the vocabularies they have created and maintained. For every vocabulary, the terms it includes are listed (label & URI), along with the option to remove a term. Additionally, the organizer has several options about the management of the terms the vocabulary contains: Upload a CSV file with terms (using a minimal csv - single column, no header - containing the Wikidata/AAT links); Add new terms (with the option to just paste a list of terms' URIs and add these terms to the vocabulary); Delete all terms and Download all terms (in a CSV containing the columns URI & Label).

Finally, with the *Usergroup Editor* of the Dashboard, the educators can create and manage their own groups of registered CrowdHeritage users, for which they can subsequently assign to their campaign, in order to limit the access only to these specific users.





# CROWDHERITAGE

For each usergroup, the educators can add new users using an input field that has an autocomplete functionality and can retrieve the registered users of their choice, using the username they have. Also, a table is available displaying the members the group already contains, sorted by their username, with an option to remove a user from the group.

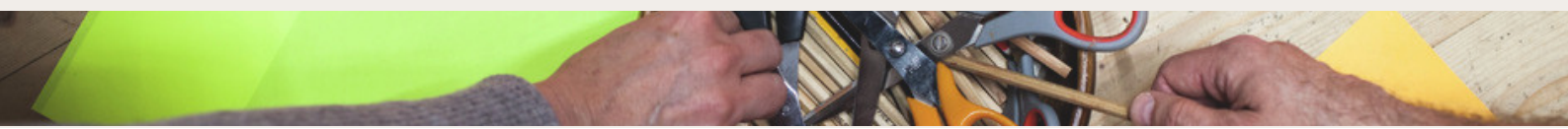
## **Instructions for students to contribute to a campaign**

For the students who wish to contribute to a campaign, the first step is to create their own accounts on CrowdHeritage and to log in. They can either join the platform using their Google or Facebook account or register using their e-mail address by setting up a username and password. After logging in, the students are invited to browse the landing page of the platform, where a list of all the crowdsourcing campaigns deployed through CrowdHeritage are listed, having the option to filter them by their status (Active, Closed, Upcoming). For each of the listed campaigns, some basic information is provided (title, description, start/end date, contributors and progress).

By clicking on a campaign, the students get redirected to that campaign's overview page.

On the top of this page, the users can see the progress of that campaign and statistics regarding their own contributions, such as the total number of new annotations, upvotes or downvotes, and the number of objects they have annotated. They can also see their ranking in the campaign leaderboard, based on the awarded points for their contribution and determine the badge they have earned. The leaderboard of all campaign participants is shown on the bottom of the overview page and is meant as a gamification element intended to make crowdsourcing a user-friendly and engaging experience: students are encouraged to add more annotations and gain two points for new annotations and one point for an upvote or downvote. The first three contributors of each campaign gain a gold, silver or bronze badge. In the leaderboard all the campaign contributors are displayed along with awarded points for each one of them.

In the middle of the campaign overview page, users can see a grid of all the collections that they are solicited to annotate. Each listed collection has a title, the number of items it contains, and a thumbnail made of a collage of some collection items. By clicking on a collection, the students get redirected to the collection page, where they are presented with a grid of the items that make up the selected collection.





# CROWDHERITAGE

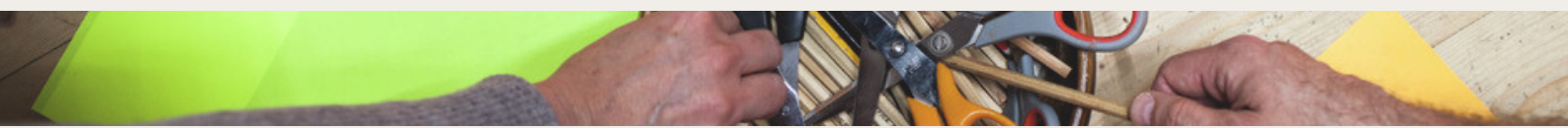
The students have the option to filter the item grid in order to display all the items of the collection; only display the items they have already contributed to; or only the items that have not been annotated by anyone so far. Furthermore, they can sort the displayed items either by their default order in the collection or based on the number of contributions they have received by all the students so far (in ascending order, thus displaying first the items with the least contributions).

By clicking on an item, the students get redirected to the item page, where the actual annotation procedure takes place. On the left of the item page, the item along with some metadata (like the description, content provider and rights statement) is presented, for the student to have as a reference. CrowdHeritage supports three types of content: IMAGE, AUDIO, VIDEO. On the right side of the item page, we have the annotation modules, based on the annotation types the Campaign Organizer has enabled for their campaign (Tagging, GeoTagging, ColorTagging, Commenting). On the top of all the annotation modules, a set of instructions is provided to the user, as a guideline from the organizer/educator regarding the kind of information is needed for their campaign. Each annotation module consists of an input field where the user/student can enter new annotations and a list of the existing annotations already added for that item.

The input field includes an autocomplete functionality, where the user needs to type just a few letters and then a list of suggested keywords appear, retrieved from the selected by the educator vocabulary of terms (having a label and IRI). By clicking on a term, this term is automatically added as an annotation to the item. The input field is used for Tagging and Geotagging. For Commenting a textfield is displayed, where the student can type in free text, that will be added as a comment-annotation to the item as it is. For ColorTagging, a palette is presented to the user, consisting of colors selected by the educator.

On the annotation list, all the entered annotations are displayed, sorted by their score (upvotes minus downvotes). By clicking on an annotation label, a new tab is opened where the vocabulary term is presented on their unique page of their online thesaurus. The students can also provide their feedback regarding the annotations of other users, by simple clicking on the upvote or downvote button.

When the students are done with that item, they can click to the NEXT button to continue browsing and annotating through that collection, or click RETURN TO COLLECTION and RETURN TO CAMPAIGN subsequently to select another collection to contribute, following the same steps as before.





# CROWDHERITAGE




Group 2

Item 6 out of 107

PREVIOUS ITEM

NEXT ITEM

L'elisir d'amore / Donizetti ; Roberta Peters, Carlo Bergonzi, Frank Guarerra, Fernando Corena ; The Metropolitan Opera Orchestra and Chorus ; Thomas Schippers [directorel]




0:00 / 0:00

ITEM METADATA

CREATOR  
Donizetti, Gaetano

CONTENT PROVIDER  
Internet Culturale / Biblioteca Nazionale Braidense - Milano

RIGHTS STATEMENT  
 OTHER LEGAL RESTRICTIONS  
See it in Europeana

TAGS

Try to identify which **Emotion** is triggered while listening to the music track. (up to 2 tags). Then specify the **Genre** you think the music track belongs to? (up to 2 tags). Finally, tell us which musical **Instruments** you hear on the music track? If you hear a full orchestra select the Orchestra tag. (no limit on tags)

Emotion

Calmness

Joy

Pleasure

9 0

5 0

3 0

Genre

Western classical music

Opera

Instrumental music

7 0

5 1

1 0

Instrument

Symphony orchestra

Violin

10 0

2 0

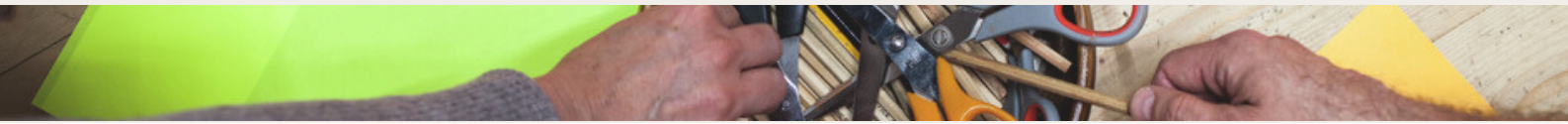
COMMENTING

Describe the item in your own words.

Soundtrack for a noir film about love

1 0

Example from a campaign where students were asked to annotate a collection of music tracks. Students were solicited to recognise the genre and the instruments of the music tracks and indicate what they felt when listening to them.



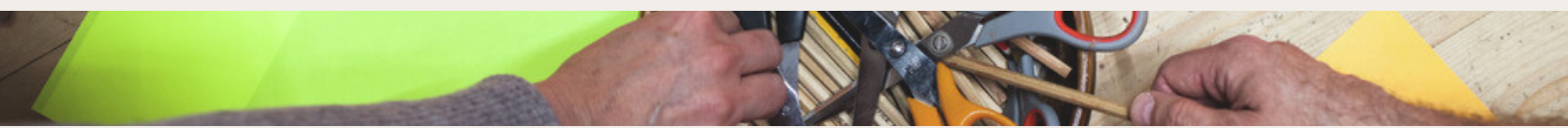


# CROWDHERITAGE

## **Additional Resources**

[YouTube](#) video

[Wiki](#) documentation



# 6. EXHIBITION



## Organising an Exhibition



**Duration:** One to two months, depending on the content.



**Audience:** Individuals interested in setting up exhibitions, including artists, curators, and enthusiasts.



**Learning objectives:**

- Experience the process of setting up an exhibition.
- Learn searching strategies for gathering relevant information.
- Explore techniques for embedding stories and narratives in an exhibition.
- Discover how to devise an explanatory and exciting narrative.
- Gain insights into crafting the overarching structure of an exhibition.



**Materials and Tools:**

Online resources, articles, books on exhibition design and curation, audiovisuals and/or audio materials, Europeana account to create a gallery.





# EXHIBITION

## Description of the activity

Setting up an exhibition is a creative and engaging process that involves careful planning, research, and crafting of narratives.

This module aims to provide guidance on how to create an exhibition, allowing individuals to independently curate their own displays. By learning the necessary skills, participants will be able to design compelling exhibitions that appeal to a wider audience.

## How to implement the activity

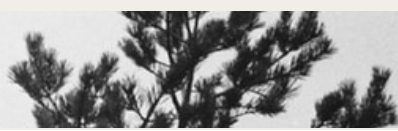
Organising an exhibition requires several steps, which we will outline below:

### 1. Preparatory phase:

- Identify the theme or concept for the exhibition. Consider what stories or ideas you want to convey through the display.
- Gather relevant resources, including books, articles, and online materials related to the chosen theme. These will serve as references during the exhibition creation process.
- Familiarise yourself with different exhibition spaces or platforms available, whether physical or digital.

### 2. Research and searching strategies:

- Develop effective strategies for researching and gathering information related to your exhibition theme. Utilise search engines, libraries, (online) archives and specialised databases to find relevant content.
- Explore different sources, such as books, academic papers, interviews, artworks, photographs, and videos to enhance the depth and richness of your exhibition content.
- Learn how to critically assess and select suitable materials for inclusion in the exhibition. Ask yourself the question if the material provides descriptive or additional information to the written work or if it just looks nice.





# EXHIBITION

## 3. Crafting narratives and storytelling:

- Understand the power of narratives in engaging and captivating audiences. Consider how you can shape the exhibition to tell a compelling story or explore a specific idea. Always keep your target audience in mind. What is their current knowledge on your chosen theme and what are you hoping they will have learned after engaging with your exhibition?
- Analyse the selected resources and identify key themes, connections, and relationships between different elements. Develop a coherent narrative structure for your exhibition.
- Explore different storytelling techniques, such as chronological, thematic, or immersive approaches, to effectively communicate your exhibition's message. You can create chapters/separate rooms in your exhibition based on your chosen technique. Beware not to go overboard and stick to a maximum of eight chapters.

## 4. Writing, editing, and proofreading:

- Learn effective writing techniques to create clear and engaging exhibition texts.
- Develop concise descriptions, captions, and labels for artworks or objects on display. Be sure to decide on a referencing format and stick to it throughout the exhibition. Ideally you would also include the Creative Commons licence each material falls under.
- Edit and proofread your written content to ensure accuracy, coherence, and appropriate language use.
- Seek feedback from peers or mentors to improve the clarity and impact of your exhibition texts.

## 5. Exhibition structure and design:

- Consider the physical or digital layout of your exhibition. Determine how the artworks, objects, or information will be presented to create a visually pleasing and coherent experience.
- Explore different exhibition design principles, such as spatial organisation, lighting, colour schemes, and typography to enhance the overall aesthetic and impact.
- Utilise technology, if applicable, to create interactive elements, multimedia presentations, or virtual tours that enhance visitor engagement.



# EXHIBITION

By following these steps and honing your skills in writing, editing, proofreading, and giving feedback, you can create exhibitions that captivate and engage diverse audiences. Opening up exhibitions to the wider public will foster creativity, knowledge sharing, and new perspectives in the realm of curating and art presentation.

## **Additional Resources**

During this ongoing initiative to generate more informative and engaging information for the Europeana platform several exhibitions have and will be created. Thanks to the efforts of many over several months the platform has come to host several in depth exhibitions on various topics, please look to them for inspiration.

<https://www.europeana.eu/en/exhibitions/70-years-of-european-democracy-in-action>

<https://www.europeana.eu/en/exhibitions/life-in-motion>

[Guidelines for writing on europeana.eu](#)







# THANK YOU

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Learn more about CRAFTED



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[pro.europeana.eu/project/crafted](https://pro.europeana.eu/project/crafted)