

Fit for education case study

Europeana DSI-4
Europeana Foundation



Source: [Education of the People](#); National Library of Denmark, Kin-pl. 82 ([CC BY-NC-ND 4.0](#))

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The potential of using digital collections from museums, archives and libraries in education is widely recognized by the cultural heritage sector, but it is not yet fully realised.

In order to realise this potential, it is necessary for people from the education and cultural heritage sector to work together. This document is designed to do exactly that. It will share the insights that [EuroClio](#), the European Association of History Educators, gained from developing educational resources with digital heritage from the Europeana Collections. It is written for cultural heritage institutes who would like to see their collections used in education.



Visual by JAM Visual Thinking - [CC-BY-SA 4.0](#)

In order to use digitised heritage in practice, educators need to be able to **identify the source that they need**, have access to information that helps them to make sense of the sources, think of ways in which they enable their students to interact with the sources in meaningful ways, and to develop support materials. Doing all of this is quite demanding, especially if you consider that educators can easily access alternative resources, such as history textbooks, that already cater to these needs. Educators have a natural drive to improve the way they teach, and who adapt their teaching to current affairs and new research, the individual learning needs of their students, and share and try new ideas with their students. These educators still need to meet the demands of the curriculum, and the main challenge they face is that **they have limited time** to create or adapt their teaching. Cultural heritage institutes can help educators to overcome this challenge.

The case study is based on the experience of EuroClio in searching and finding more than a thousand sources from Europeana and the use of these in the creation of over sixty [source collections](#) that are published on Historiana. The sources in this collection are contextualised, cleared for copyright, and enriched with relevant metadata for educators.

In addition, EuroClio worked on the creation of [eLearning Activities](#) with the sources from Europeana, and developed a [teacher's guide](#), organised workshops with the Europeana Collections in France, Romania, Poland, Portugal, Slovakia, the Netherlands, the United Kingdom.

The document builds on the [Europeana for Education Policy Recommendations](#) (2015) and recommendations on [Teaching Migration](#) (2017) and uses the [seven keys to unlocking digital heritage for use in education](#), which were the main conclusions of the work by the Europeana Taskforce for Education (2016), as starting point.

Because EuroClio works mainly with history, heritage and citizenship educators, the examples used in this document will be applicable to this group, but most of the recommendations can be generalised to other subjects as well.

Research what teachers should teach

In order to help educators use digital collections it is important to know **what they are required to teach** to their students. Organising and featuring resources that are directly linked to the curriculum, helps teachers to find what they are looking for.

Information about curricula and exams is always publicly available because educators need access to this information to prepare their lessons. Researching the formal requirements will help you understand which topics teachers need to teach, and what the envisaged learning outcomes are for the different age groups.

Time Periods



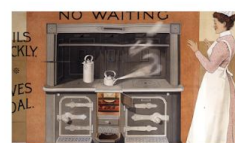
Medieval
974 - 1485



Early modern
1485 - 1750



Empire and industry
1750 - 1850



Victorians
1850 - 1901



Early 20th Century
1901 - 1918



Interwar
1918 - 1939



Second World War
1939 - 1945



Postwar
1945 - present

Key Stages

Select sessions and resources by Key Stage:



The [UK National Archive](#) offers educational resources that are directly linked to the history curriculum. These are historical periods, but also Key Stages 1, 2, 3, 4 and 5. These are the names of the classes in secondary education.

The [US National Archives](#) enables educators to find activities based on historical era, grade level, activity type, but also historical thinking skill. The historical thinking skills are part of the common core, and therefore help educators to see how the educational resources will help them achieve the learning objectives that are required.

A challenge for educators and those people who like to help them teach, is that the curriculum is subject to change. This means that when a **curriculum** changes, you need to update the way the resources are being organized.

At the same time, there are also **topics that might not be covered in the curricula**, but are important to teach because they are based on new research, respond to current affairs, or match the interests and needs of individual learners.

It would be best to offer access to **both types of resources** and research to present these to teachers who are looking for resources to teach, for example as related resources that teachers might also be interested in.

Digitise and highlight sources that have educational value

Most cultural heritage institutes have over a thousand sources in their collections. They are bound to vary in terms of their educational value. **Identifying which sources are most suited for educational use** takes time, therefore it would be helpful if cultural heritage institutes highlight the ones they think are most suitable to teach a certain subject or theme.

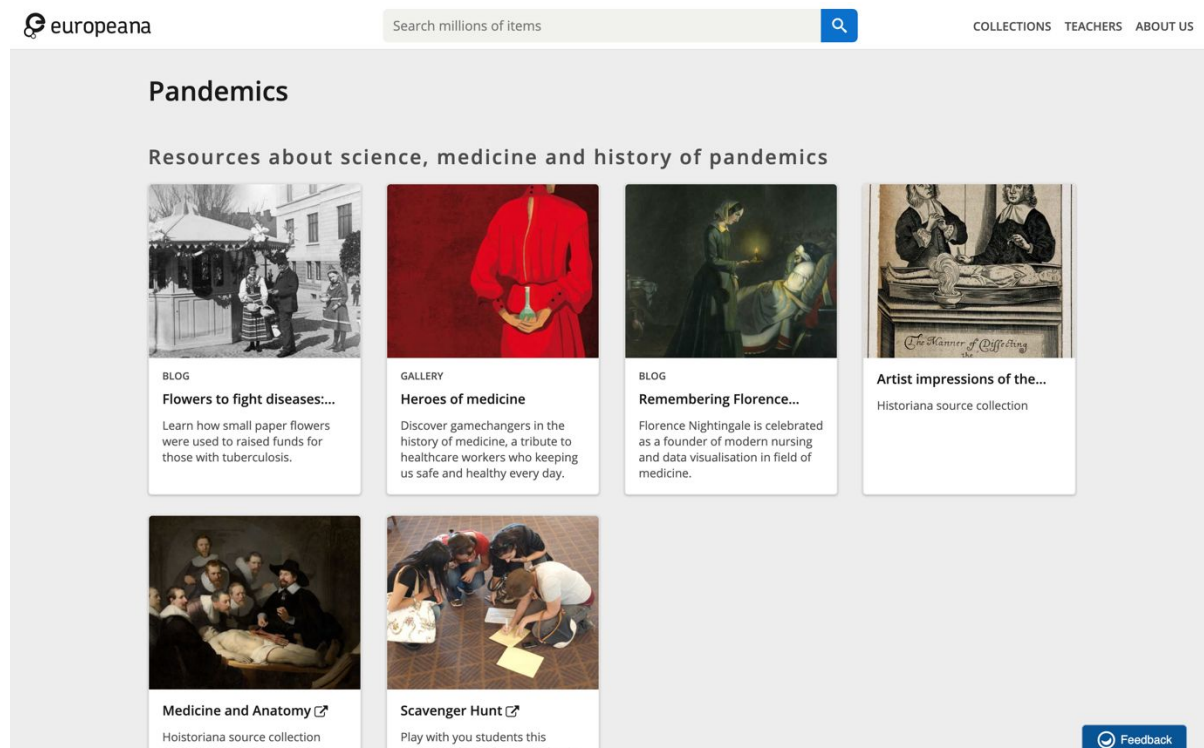
There are multiple reasons why a source can be suitable for educational purposes. For example, a source can be useful for educational purposes, because they:

- **Introduce new research** and therefore help to reduce the gap that tends to exist between academic research and school education.
- **Challenge existing preconceptions** such as: Soldiers in the First World War spent most of their time fighting in the trenches.
- **Help to fill white spots** by giving attention to aspects of history that are normally not included.
- **Are engaging for students**, for example, because they help to make students curious or because they can easily relate to the sources.
- **Help make history accessible** by explaining things that are otherwise difficult to understand.
- **Are not commonly used**. Some historical images are overrepresented. We prefer to introduce other sources to broaden the range of sources that are being used.

It is not so easy to determine which source is suited or not, because it is subjective. The best thing you can do to find out which sources are most useful, is to make a preselection, and then **ask teachers for their opinion**, or to offer a range of sources, which is still manageable to process.

Provide an overview of what is available

It is very helpful that Europeana is now showing which resources it has on a particular topic (as you can see in the screenshot below). This overview works because the amount of resources is manageable. When the amount of resources becomes too big for a user to see them all, it might be better to identify subtopics, and present related topics.



On [this page](#) users can easily see which resources Europeana has on Pandemics.

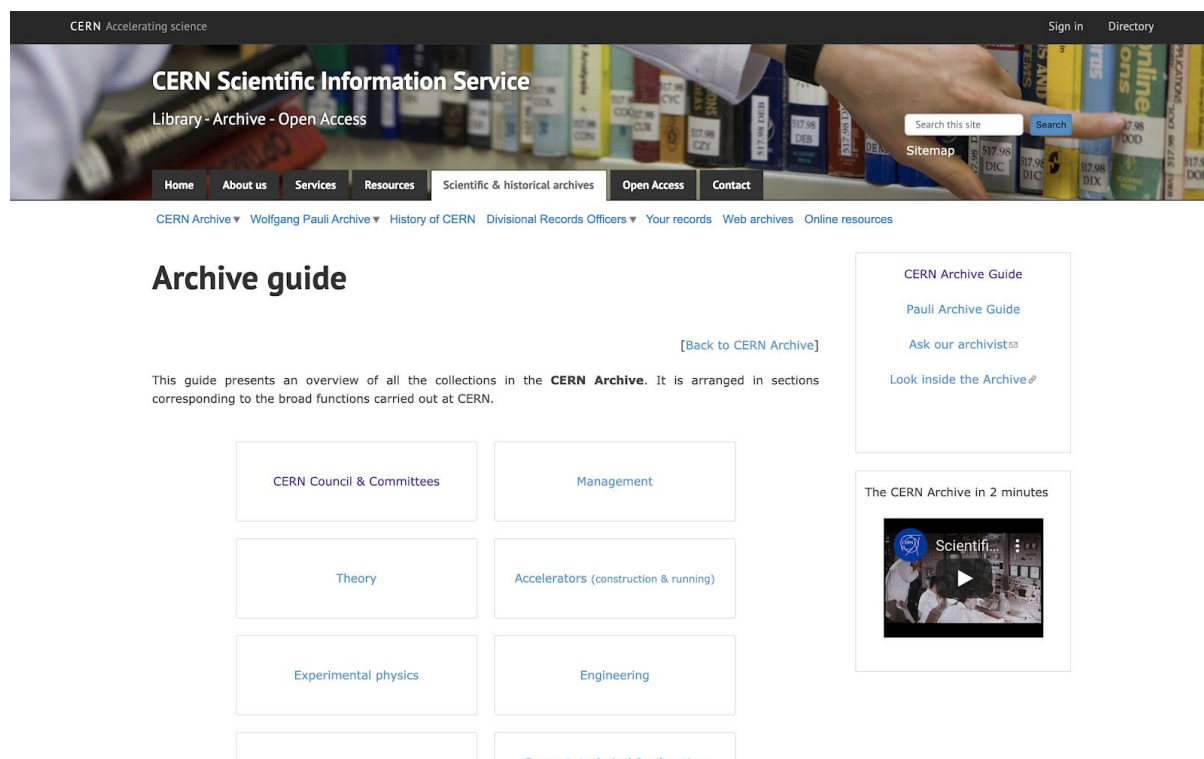
When searching for sources on Europeana it is not so clear to users what content is there. Because:

- When educators search for something specific, and they cannot find it, there is no way for them to know **if they are not searching in the right way**, or whether **the source is simply not in the collection**.
- There might be very interesting sources in a collection for educators, but since there is no way for them to find out, besides trial and error, the chance of educators finding these sources, is slim.

The exhibitions, thematic collections and blogs help to show some of the exemplar content, but because these are developed in a manual way, this is not very scalable.

On the Europeana collections website it would help users if you can see **which search words are available after you already made a search**. For example, if you search postcards, it would be very helpful to know which search words the sources in the collection have.

For cultural heritage institutes it would help if there is a search guide that explains what is in the collection. This guide should give teachers an idea of what to look for and how to search.



This [Archive Guide](#) of the CERN (European Organization for Nuclear Research) Scientific Information Service enables users to know what information is available and how to search for it.

In the version of the Europeana collections website that was launched in 2020 there is the possibility to see themes and topics.

Collections

Browse by theme



1914-1918

The untold stories and official histories of World War I



Archaeology

Archaeological treasures



Art

Inspiring art, artists and stories



Fashion

Clothing, accessories and designs



Industrial Heritage

Industrial heritage and working lives



Manuscripts

From antiquity to the early print era



Maps & Geography

Maps, globes, charts and more



Migration

Migration stories to, from and within Europe

[Feedback](#)

The [collections page](#) shows users of Europeana an idea of the content that is available.

Industrial Heritage

Explore Europe's industrial heritage through the digitised collections of European cultural heritage organisations and personal stories of our working lives.

COLLECTIONS YOU MIGHT LIKE



Photograph



History



Human settlement



Agriculture

Type of media

Can I use this?

Providing country

More filters

Results: 410,079



Karolinska läroverkets gymnastiksal, norrmännen och Örebro Arbetares Gymnastikförening med...

Lindskog, Samuel

Örebro läns museum



F d badhuset vid Degerfors järnverk, restaureringsarbeten. Omläggning av nytt papptak, rep...

Gustafsson, Charlotte



Pershyttan, bostadshus och masugnsbyggnad. Till vänster Domargården, till höger hytta och ...

Torgén, Per

Örebro läns museum



[Feedback](#)

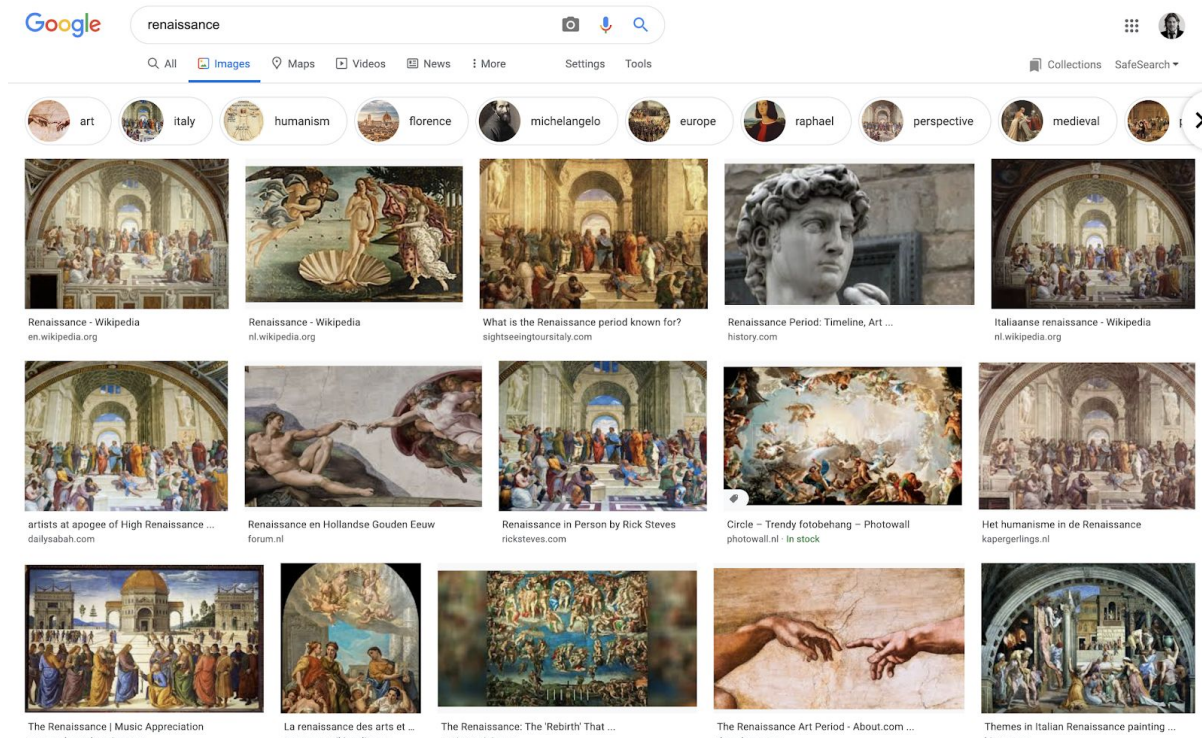
On this page of the [Industrial Heritage Collection](#) there is no further guidance on how to search.

These themes and topics help educators to see what kind of content there is. It would be helpful, however, to have more information about the source sets that make up this thematic collection and **which search words are used in the thematic collection.**

Give access to well known and unknown items

One challenge that teachers face is the issue of overrepresentation of sources. For example, when you are searching for the Renaissance via a Google Image Search, you are bound to find a image of Rafael's "School of Athens", which became iconic. In the image below, you can see that in fact 6 out of the 10 first images are this exact same source.

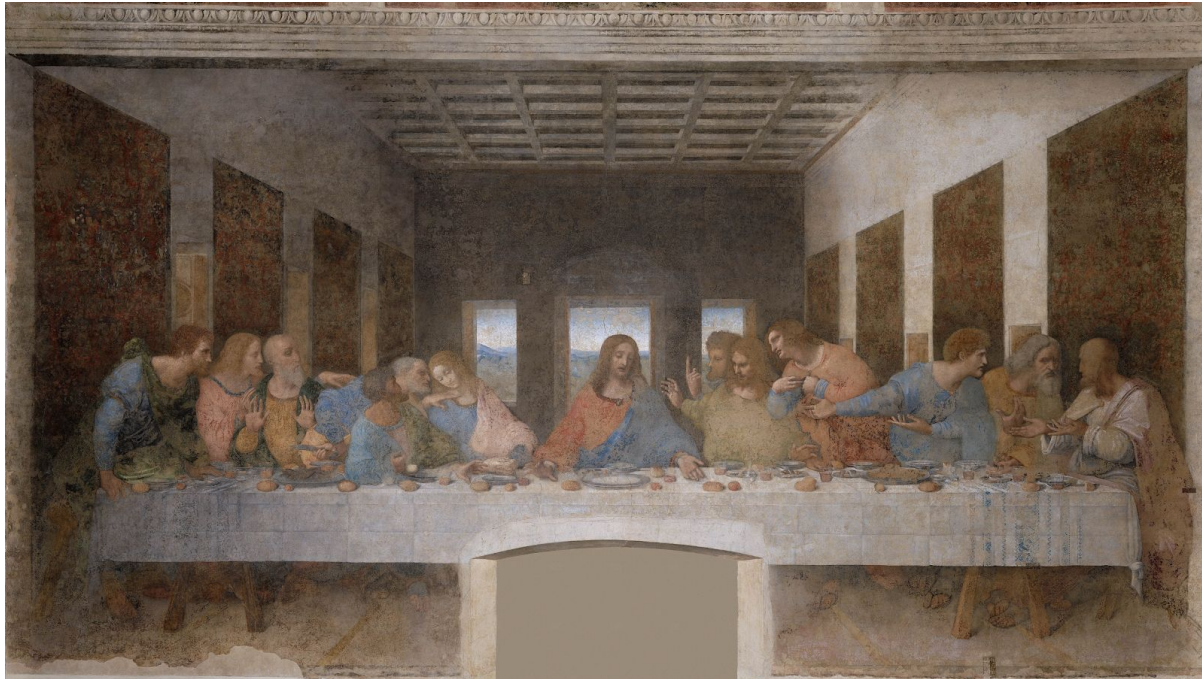
Although this is undoubtedly an suitable source for teaching about the Renaissance, it would become problematic, if this would be the only source. Cultural heritage institutes, and Europeana, can **help to counter this issue of overrepresentation by offering alternatives**.



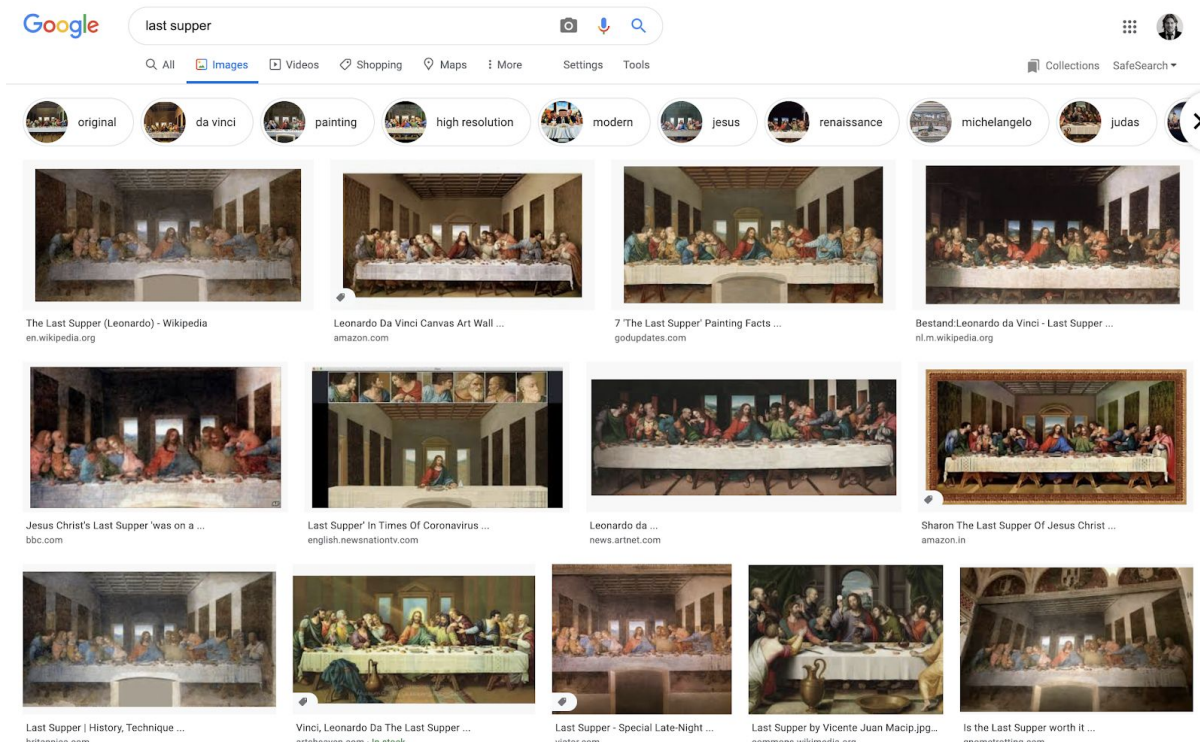
The results of a [Google Image Search for "Renaissance"](#) include several versions of the same source.

For one of the source collections that EuroClio developed with Europeana, we wanted to show how the meaning and styles of the Last Supper changed during the Renaissance period. This is something that you would not find anywhere else.

The one image of the Last Supper, that you would find almost everywhere is the Last Supper by Leonardo da Vinci.



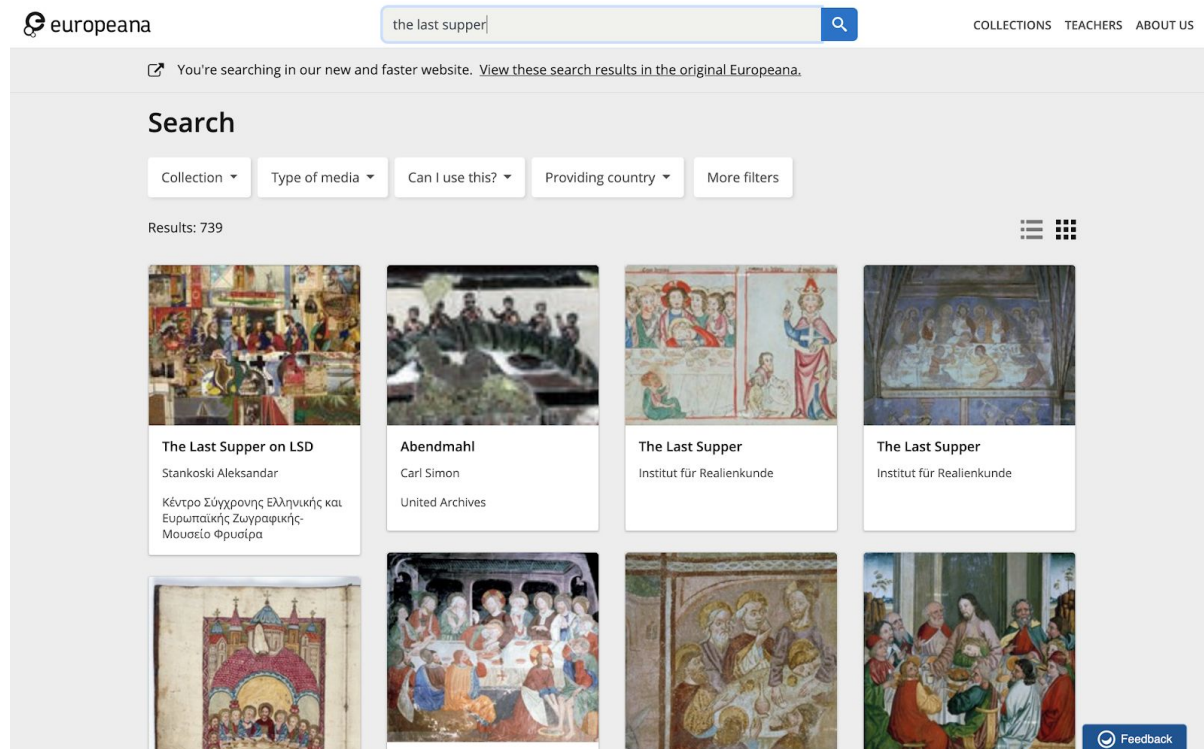
The [Last Supper by Leonardo da Vinci](#), is freely available in the Public Domain with a resolution of 9,600 × 4,800 pixels.



The results of a [Google Image Search for "Last Supper"](#) include several copies of the same source.

From an educational point of view, there is little value of seeing the same image multiple times. You can tell that the image is iconic, but you could also figure that out if you had access to other images and knew the dates.

A search for "the last supper" on Europeana gives quite different results:



The results of a [Search for "The Last Supper" on the Europeana collections website](#) include only unique sources.

On the Europeana collections website you can immediately see that the last supper historically has been represented in quite different ways.

For our source collection, we wanted to show the iconic version of the Last Supper, by Leonardo Da Vinci, other examples that our editor-in-chief Bob Stradling knew, such as the version by Tintoretto, which was painted a century later and formed a stark contrast between Da Vinci's version, *and* lesser known versions.

Although Europeana was very useful in finding lesser known sources, **the iconic sources that we already knew were not part of the collections**, even though they are in the public domain.

Since educators will use what they already know in their search for sources, they will search for these sources on Europeana.

The first [key conclusion and recommendation by the Comité des Sages](#) (high-level reflection group) that was given to the EU Commissioners for the Digital Agenda and Education and Culture in 2011 calls for Member States to bring all their public domain masterpieces into Europeana by 2016.

In an attempt to bring these masterpieces into Europeana, 28 Culture Ministries across Europe worked with their museums and galleries in the Europeana280 initiative to deliver 10 high quality digitised artworks representing their country's contribution to Europe's art history.

As a result of this campaign, [332 items](#) were added to Europeana, of which 150 items are free to use. A bigger contribution in our experience was made by individual cultural heritage institutes, such as the [Rijksmuseum](#), who gave access to high quality sources of their complete digital collection, under licenses that allow for use in education.

There are, however, still many sources that are relevant for education, that are digitised, and in the public domain. **In order for Europeana to truly become the central reference point for Europe's online cultural heritage** (as was the ambition expressed by the Comité des Sages) **these works should be made available as well.**

Otherwise, educators who know what they are looking for, will be frustrated, and search elsewhere.

Making sure that the quality of the digitisation is good enough

For commercial purposes, it is often important that the quality of a digitisation (such as the resolution of an image or video) is high. Educators are also likely to prefer a higher quality source if they can access it, but their judgement of technical quality criteria is different. **They will use a digital source when it is "good enough".**

What this is, depends on the source and especially where the educational value lies. In the case of the source below, the part with most educational value is the text in German on the top left. The quality of the text is not good enough to read. However, the Imperial War Museum has provided the transcription: Horch! Horch! Die Hunde bellen! Mit einer Begleitschrift von Walter Emmanuel. Cop. E. Zimmermann. Verlag u. Druck: W. Nölting. Hamburg. Kaiser Wilhelmstr. As a result educators can use this piece of information, and ask students why this poster, which was originally produced in the United Kingdom, would be reprinted in Germany in the beginning of the First World War.



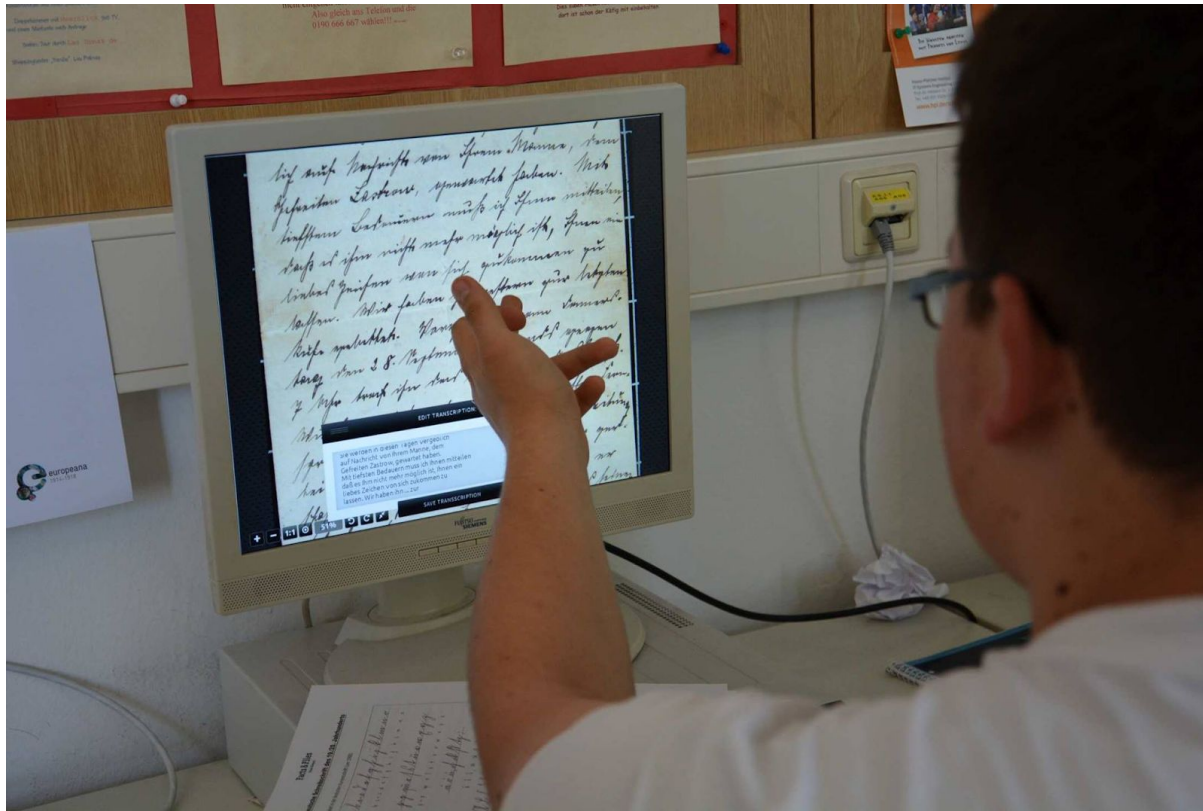
A detail of the satirical map from the collection of the Imperial War Museum, © [IWM Art.IWM PST 6964](#)

IWM PST 6964



A satirical map from the collection of the Imperial War Museum, © [IWM Art.IWM PST 6964](https://www.iwm.org.uk/art/6964)

The team from Europeana and Facts and Files, who created [Transcribathon.eu](https://transcribathon.eu) in which citizens, including students, can transcribe handwritten sources, made their selection of sources, based on language, relevance and readability of the source.



Transcribing handwritten sources, Facts and Files, [CC BY-SA 4.0](#)

The use of watermarks reduces the suitability of a source for educational purposes. In the example below you can see how the watermark, that is applied by the The Royal Library of Denmark, makes the source more difficult to analyse.

A recommendation for Europeana would be to create a filter "Has Watermark / Has No Watermark" to help narrow the research accordingly.



[Onkel Sam kæmper mod bjørn; Nyman, Peder](#), 1982.01.31 The Royal Library: The National Library of Denmark and Copenhagen University Library via Europeana, 349669, [CC BY-NC-ND 4.0](#) with watermark.

Add useful information about the source

In order to use sources, educators usually **need to know more information about the source**.

- Who created the source?
- Who is depicted in the source?
- When was the source made?
- Where was the source made?

Depending on the source, additional information can also be: **How a source was received. Explanations of terms. Names of the persons that are shown in the source.**

If there are **texts in the sources, it is helpful to add these**, so that users can copy this and to make sure the text is readable.

In the cases below, the information that the cultural heritage institutes, in this case the National Maritime Museum and the Wellcome Trust, make the sources much more revealing.

In the first case, we know who owned the suitcase, we know when he lived, what he did for his occupation, and where he travelled. As a result we can infer where the British Navy was active. There are also several clues for further research.

In the second case, we don't know who owns the suitcase, but know where the suitcase was made, for what purpose, and after which time. We also know what was in the suitcase, and how these instruments were used. As a result we can infer what giving birth under complex circumstances was in late 19th Century Britain. Again, there are several clues for further research.



Suitcase, National Maritime Museum, Greenwich London, via Europeana, [In Copyright](#).



Midwifery bag, England, 1871-1900, Wellcome Collection via Europeana, [CC BY 4.0](#).

Leather suitcase belonging to Sir Eustace Henry William Tennyson D'Eyncourt (1868-1951) Director of Naval Construction. 'E.H. de E.' on the lid. The case has a leather handle and two metal locks.

Luggage labels are stuck to the exterior inscribed: 'BLUE STAR LINE, S.S. ARANDORA... SUNSHINE... STATE [ROOM]', 'THE ROYAL MAIL STEAM PACKET COMPANY...CABIN', 'BELLAGIO GRAND HOTEL', 'STRESA GRAND HOTEL DES ISLES BORROMEES' On the side: 'GRAND HOTEL VENEZIA', 'HOTEL GLORIA, RIO

Instruments and medicines that might be required at the birth of a child are contained in this midwifery bag. The heavy leather box is more like a suitcase than a bag. It opens to reveal forceps held in leather straps in the lid, an instrument tin and four small glass bottles - three of which are marked 'poison'.

The instruments indicate the bag was only called on in dire circumstances, for example if the mother's life was at risk. Craniotomy forceps are also included. These were heavy, toothed or ridged crushing instruments to

DE JANEIRO', 'SOUTHERN RAILWAY FROM VICTORIA TO EAST GRINSTEAD.'	break up the skull bones of a foetus. A cephalotribe punctured the infant's skull. The set almost certainly belonged to a male obstetric physician. They were originally known as men-midwives. They were not normally present at routine births. However, they would be called to assist if complications arose. The instruments were made by London-based firm Krohne and Sesemann, founded by Prussian immigrants in the 1860s. maker: Krohne and Sesemann Place made: London, Greater London, England, United Kingdom
--	---

Layer of meaning: Some sources are so rich in content, that they can be used for different educational purposes. For example, the source below can be used to learn about science, about techniques of painting, clothes, royalty, religion.¹

Good descriptions help educators understand how sources can be used.

Descriptions that describe what people can also see themselves can help to make the sources more suited for use by people who are blind or partially sighted, but add not very helpful for educators who can see clearly.

A challenge for curators is that it can be difficult to anticipate how educators would like to use the source, and additionally, that they might not be interested to have the information for the purpose that they are not interested in.

It might be worth using additional information to search words, such as science, so that this information is only visible when users request this.

¹ This point was made by Denis Detling, Director of the Museum of Slavonia in Croatia, and EuroClio Ambassador, at the "Migration and Culture: how can our past educate our present?" Europeana EU Presidency Event in Malta, 23 and 24 May 2017.

At the moment the quality of the metadata does not seem to impact the search results. Therefore, it can happen that sources that have good quality metadata are not seen by the user, because these sources appear late in the search results. It would be good to **include the quality of the metadata in the algorithm** that determines the search results.



William Harvey demonstrating his theory of circulation of the blood before Charles I. Ernest Board, c. 1912. The Wellcome Collection via Europeana, V0018138, [CC BY 4.0](#)

In our search for sources, we often found sources that might have a big educational value, but lacked the information that would enable us to use it.

Below you can find a case of a source that we were considering to use - for a source collection on changing working conditions - but in the end did not use, because there was not enough information.

The information that you see in the screenshot, is all the information that is available on Europeana. When you try to find out more information, and view the source at the site of the Stiftelsen Nordiska Museet, you can see that this image is

part of thousands of pencil sketches by Ferdinand Boberg (1860-1946), a former architect, who created a set "Swedish Images from the Beginning of the 20th Century" to capture Swedish cultural buildings threatened by industrialization and modernization in the period 1915-1924. Boberg's wife Anna accompanied the trips and kept a diary with detailed descriptions of the places the couple visited. It is helpful to know why these images were made, when they were made and by whom, but since we lack the knowledge that is needed to understand what is shown on each image, we could not use the source to show how working conditions had changed as part of the industrial revolution. If we have more detailed information about the individual drawings (for example what was made in the building and how the machines were used) on the basis of Anna's diary (assuming that this is still available) would significantly increase the educational value of these drawings.

Europeana collections Collections Explore Exhibitions Blog

OUR SITES LANGUAGE

Return to Home / Results / Item Search by keyword here

We want your feedback on our new item page, use our feedback button to leave your comments.

Teckning av Ferdinand Boberg. Uppland, Örbyhus hd., Älvkarleby sn., Älvkarleö

Created by Boberg, Ferdinand

SHARE DOWNLOAD CAN I USE IT? Yes Find out more View more at Stiftelsen Nordiska museet

People Creator: Boberg, Ferdinand

Classifications

NEXT ITEM

Teckning av Ferdinand Boberg. Uppland, Örbyhus hd., Älvkarleby sn., Älvkarleö

Human settlement

Settlement, locality or populated place are general terms used in geography, statistics, archaeology, landscape history and other subjects for a permanent or temporary community in which

[Teckning av Ferdinand Boberg. Uppland, Örbyhus hd., Älvkarleby sn., Älvkarleö](#), Stiftelsen Nordiska museet via Europeana, Public Domain.

Another thing that we noticed when searching for sources on Europeana is that there is some ambiguity in the way metadata is provided.

- **Time indications can mean different things:** Is it the time when the source is made? Is it the time that the source is about? Is the time that the source was digitized?
- **Geographical indications can also mean different things:** Is the place where the source was made? Is the place where the source currently is? Is it the place where the source was digitized?
- **Related persons can also mean different things:** Did this person make the source? Is this source about the person? Who digitized the source?

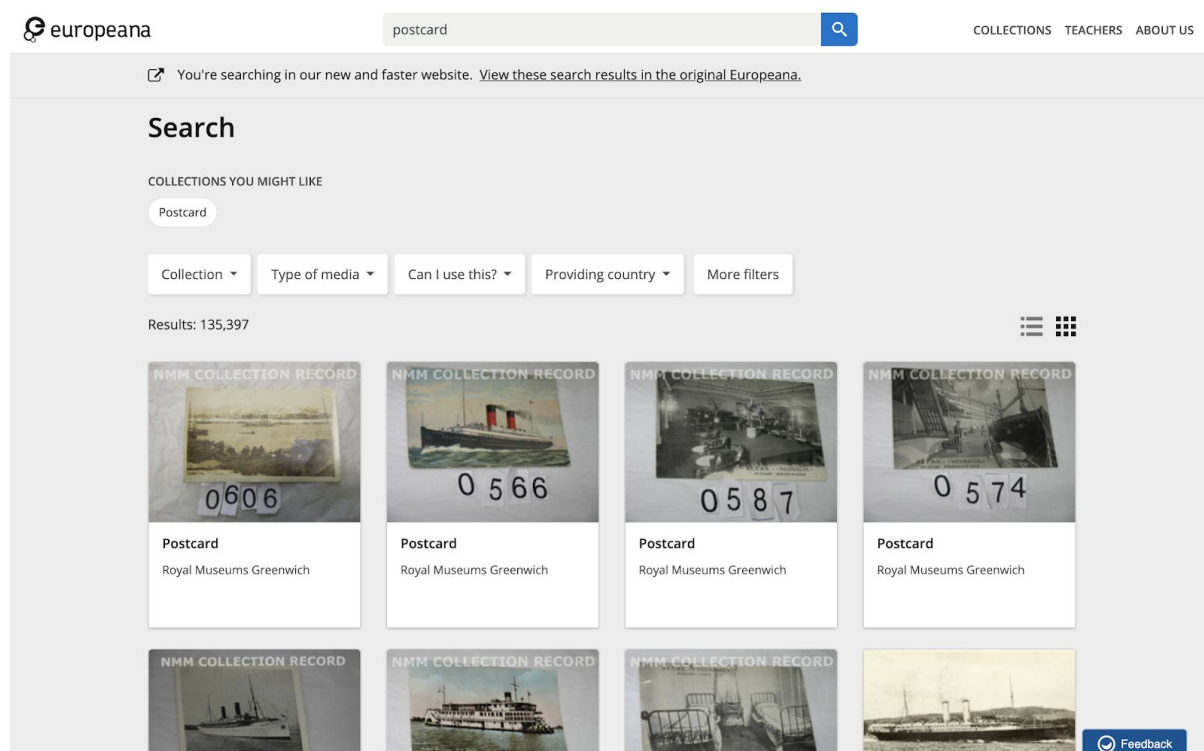
Helping educators find the sources

Finding suitable sources can be time consuming. In Europeana, sometimes the search results are showing very similar sources.

One thing that we noticed when looking for sources on Europeana is that **some searches result in almost identical sources**. Here you can see that the first 12 results for a search on "postcards" are all images of postcards showing ships. They all come from the same museum "Royal Museums Greenwich".

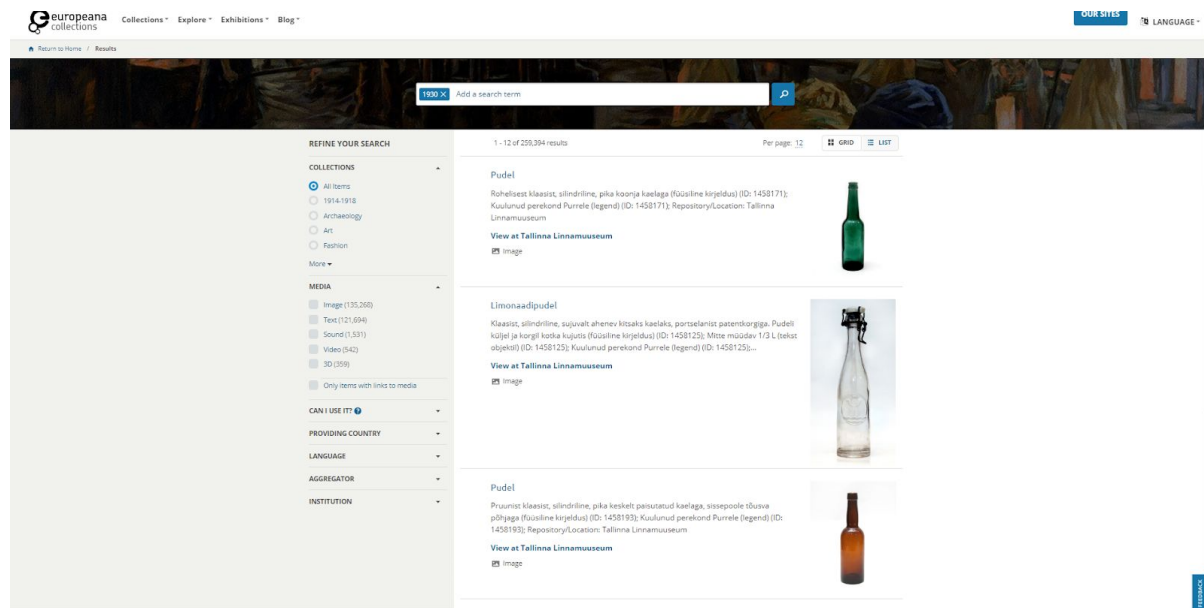
Because of the focus of the Royal Museums Greenwich on maritime history and art, it makes sense that the postcards are showing ships. However, the chance that an educator who is looking for postcards, would only be interested in postcards with ships, is unlikely.

By diversifying the search results, cultural heritage institutes increase the chance that educators who are looking for sources find something that is relevant to their search.



The [search for "postcards"](#) on Europeana

The example below, where we searched for 1930 and found three similar images from the same provider (Tallinna Linnamuuseum), shows that this happens for other searches as well.



The [search results for "1930"](#) on Europeana.

What do teachers search for?

History teachers are typically also looking for **substantive concepts**: These concepts relate to what history is being taught. They can be concepts, historical events and historical figures.

"Substantive history is the content of history, what history is 'about'. Concepts like peasant, friar and president, particulars like the Battle of Hastings, the French Revolution, and the Civil Rights Movement, and individuals like Abraham Lincoln, Marie Curie and Mahatma Ghandi are part of the substance of history."

- [Clioetcetera](#) - Michael Fordham.

They search this often within a **historical period and place**, and ideally want to **refine the sources by source type**.

Some sites are very helpful to help history teachers find what they are looking for. It is especially useful if you can combine a text search together with a way to narrow the selection based on time and/or place.

Krantenoverzicht

De krantengrafiek geeft u in één oogopslag een overzicht van alle krantencollecties in Delpher – uit welke periodes ze komen en hoe veel het er zijn. U kunt ook per krantentitel en op datum zien welk materiaal in Delpher is opgenomen en welke jaargangen of losse nummers ontbreken.

Zie ook de lijst beschikbare kranten (pdf)

> 1941

	z	m	d	w	d	v	z	m	d	w	d	v	z	m	d	w	d	v	z	m	d	w	d	v	z	m								
januari		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31		
februari			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28				
maart				1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
april			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30		
mei				1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
juni	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30				
juli		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31		
augustus			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	
september	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30				

<https://www.delpher.nl/n/kranten/>

historypin

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Search by Place

Map Satellite

lesaline

COLLECTION

lesaline's Collection

1590

18

3

marco19_81

COLLECTION

marco19_81's Collection

862

- About
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- Discussion Forum
- Start a Collection

[HistoryPin](#) enables users to search sources on a map.

Europeana is working to create better online experiences. Over the last year, they released a new feature within Europeana.eu that **links records with a similar creator, place or theme**. Because of this you can find sources that are created by Mozart, search photographs or see examples of Art Deco.

In addition, Europeana is currently working at **API search level with entities** (people, places and concepts), which could help teachers find what they are looking for. These are important steps to help teachers find the sources they are looking for. In an ideal case scenario, users would not only be able to use the entities as an entry point, but also be able to combine them to narrow their search.

To make the search results more relevant, it is possible to **ask users to vote search results up or down**. In this case it should be clear what users are voting for. If you know that the users who are logged in are teachers, this question could be "What is the most useful item for teaching about the topic you search for?".

In the case of Fotopedia, the question was: **Which image is the best visualisation of this Wikipedia article?** As a result you would always find relevant and often stunning sources. Unfortunately Fotopedia is no longer online, probably because the site became too costly to maintain.



This is the [prototype of Fotopedia](#) which was presented at TechCrunch50, a conference where entrepreneurs could show their startups.

A very good development is the **showing of similar items and suggestions for content that users also might like**, which has been recently added to the current Europeana collections website. In the example below, you can see that users who found Johannes Vermeer's painting of "The Milkmaid" are shown sketches that Vermeer made in preparation of this painting. These sources combined have much more educational value for an Art Historian, then the single source.



[View image](#)

The Milkmaid

A maidservant pours milk, entirely absorbed in her work. Except for the stream of milk, everything else is still. Vermeer took this simple everyday activity and made it the subject of an impressive painting – the woman stands like a statue in the brightly lit room. Vermeer also had an eye for how light by means of hundreds of colourful dots plays over the surface of objects.

CONTENT YOU MIGHT LIKE



Painting

SHARE

DOWNLOAD

Public Domain

View at [Rijksmuseum](#)

Good to know All metadata

Providing institution	Rijksmuseum
Publisher	Rijksmuseum
Subject	http://iconclass.org/41C222 ; http://iconclass.org/47I22311 ; http://iconclass.org/41C6413 ; http://iconclass.org/41C621 ; http://iconclass.org/41B23 ; http://iconclass.org/41A773
Type of object	painting ; Painting
Medium	Purchased with the support of the Vereniging Rembrandt

Similar items



Het melkmeisje



Het melkmeisje



Het melkmeisje



Twee melkmeisjes

The [page of Vermeer's Milkmaid](#) on Europeana.

Create sets of sources around topics or themes

Offering access to a set of sources (with a limited number of sources) instead of a single source can be more interesting for educators.

In the example below, you can see how the Digital Public Library of America is offering these sets. On [Historiana](#) you can also find several sets in the form of source collections. In both cases, there is an introduction that explains the rationale for presenting these sources together.

It is important to offer **a manageable amount of sources**, so that teachers can look at the complete set.

Environmental Preservation in the Progressive Era

During the late nineteenth century, American industrialization, the expansion of railroads into the West, and the rise of large corporations led to the widespread destruction of areas of the Plains, as well as increased pollution of land and water. In

[Show full overview](#)

Subjects
US History
Science and Technology
Social Movements

[Cite this set](#)

[Share to Google Classroom](#)

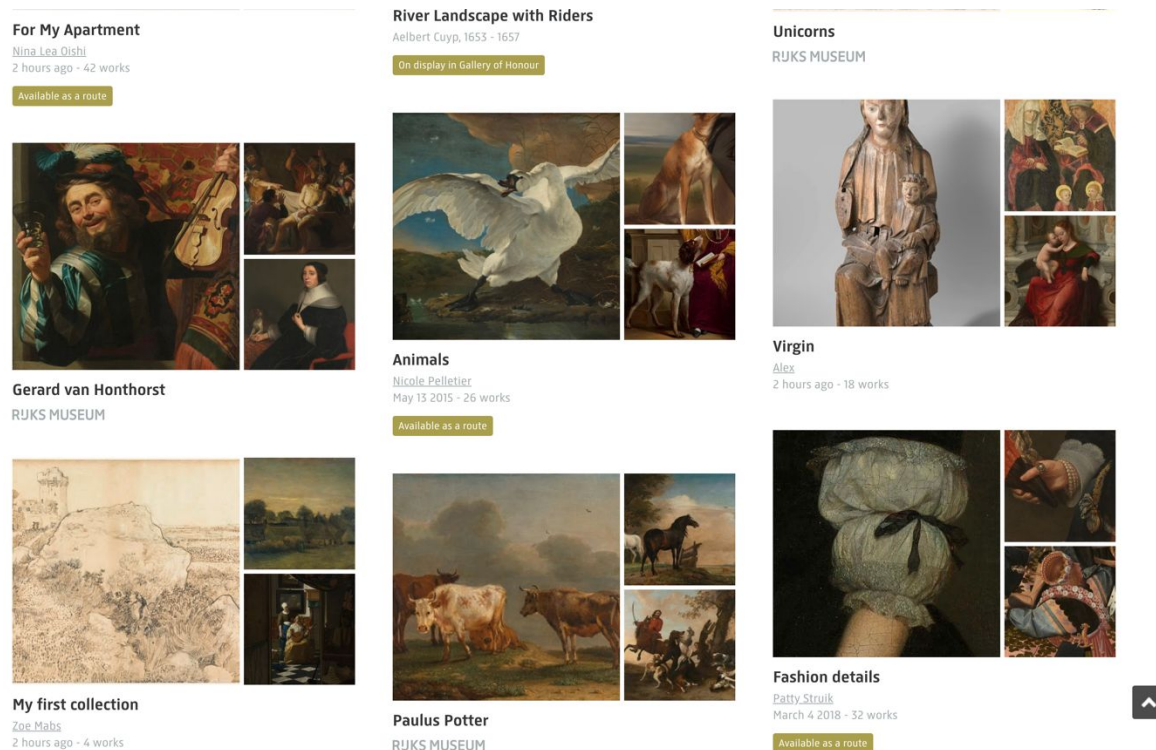
SOURCE SET ADDITIONAL RESOURCES TEACHING GUIDE

- The 1916 Congressional bill to establish the National Park Service.
- A 1939 film promoting tourism to national parks.
- A photo taken in 1902 of the Sapphire Pool, a geyser in Yellowstone National Park.
- A 1920 article by John Muir calling on readers to preserve the Sierra redwoods.
- An excerpt from the 1916 annual report of the Secretary of the Interior.
- A 1893 petition written by John Muir asking the House of Representatives to establish a national park.
- An excerpt from a 1908 essay by Gifford Pinchot about conserving natural resources.
- An excerpt from a speech by Theodore Roosevelt in 1906.

This is [an example of the Primary Source Sets](#) from the DPLA (Digital Library of the United States).

It could be possible for users to create their own sets. This is something that the Rijksmuseum is doing: On the Rijksstudio, users can create and publish their own sets of sources. The sets that are created by users are presented alongside sets that are curated by the Rijksmuseum itself. It is easier to find sources that are

relevant for education using these sets because they are more likely to find sources that you can compare and contrast, and are only looking at sources that somebody else already selected (which is an indication of their usefulness, which ideally would also be used to improve the search results).



This is the landing page of the [Rijksstudio](#) from the Rijksmuseum

A recommendation for Europeana would thus be to enable **users to create and publish their own sets**, make it possible to narrow search results based on time, place and type, to enable users to vote on the search results, and work with teachers to identify which concepts they are looking for.

In our search for sources on Europeana, we found that it is much easier to find sources in the galleries and exhibitions. For example, exhibitions created the [Fifties in Europe – Kaleidoscope](#) project for their exhibition, contained several sources that were suited for education. This is no surprise. A lot of effort went in the curation of this exhibition.

Blue Skies, Red Panic

Photographic perspectives on the 1950s in Europe



When you think of the 1950s, what do you see? A pink Cadillac? [Buddy Holly's](#) horn-rimmed glasses? A family gathered around a Sunday roast?

Join us on a photographic journey through Europe in this fascinating decade. It was an era of



The landing page of the exhibition "[Blue Skies, Red Panic](#)", created by the Fifties in Europe project.

To help teachers find these exhibitions on Europeana, it would be better if they also **appear in the search results in the Europeana collections website**, and if users find sources on the Europeana collections website that are part of an exhibition, it would be useful if this is indicated, so that they are more likely to this.

At the moment, if you are looking for "Fifties" on the Europeana collections website, **there is no indication that there is also an exhibition.**

U zoekt op onze nieuwe en snellere website. [Bekijk deze zoekresultaten in de originele Europeana.](#)

Zoeken

Categorie ▼ Soort media ▼ Kan ik dit hergebruiken? ▼ Land van levering ▼ Meer filters

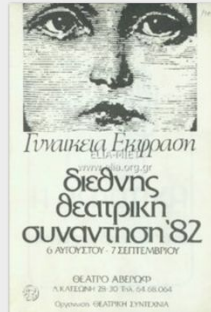
Resultaten: 24,041



De Oelemarkt, terrasjes met op de achtergrond disco Fifty Fifty
Gemeentearchief Weert



Living room
TopFoto
TopFoto.co.uk



Fifty
Θεατρική Συντεχνία; Rodent Arts Trust Ηνωμένο Βασίλειο
Ελληνικό Λογοτεχνικό και Ιστορικό Αρχείο (ΕΛΙΑ)-Μορφωτικό Ίδρυμα Εθνικής Τραπέζης (ΜΙΕΤ)



PINTABLE SALOONS
TopFoto
TopFoto.co.uk



Living room



Living room



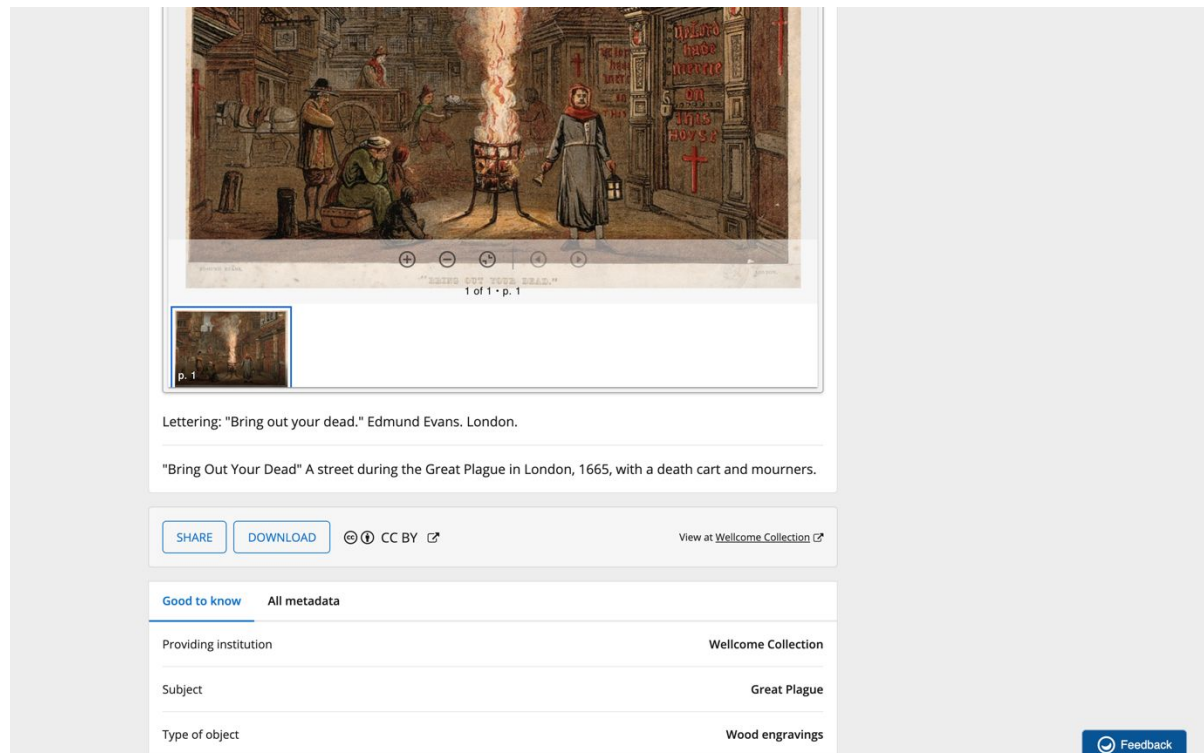
Feedback

The [search results for "Fifties"](#) on the Europeana.

Since we have created a set of sources from Europeana on Historiana, it might be worth presenting them as a set as well on the Europeana collections website.

Enable direct access to the source

The feature to **download a source is very useful for teachers**. In an ideal case scenario, it would be possible to download all sources, and also be possible to download part of the source, such as a detail of an image. Such a feature (to download part of the source) would be particularly helpful for audiovisual materials, because of their size. Teachers usually only need a clip.



An [example of a source](#) that can be downloaded from Europeana.


In an ideal case scenario, **information** that is needed to attribute the source (title of the source, providing institute, reference need to identify the item in the collection of the providing institute) and information that makes it easier to use the source (such the description, the subtitles or lettering) **would be added to the download**.

Use accurate licenses


One of the big advantages for educators searching for sources of using Europeana is that every source has a clear indication of copyright. This gives educators, especially those who are looking for sources that can also be published, the information they need to decide whether they can legally use the source.

Unfortunately, licenses are not always correct. There are some cases in which institutes wrongly claim copyright on sources that are clearly in the public domain (because the creator of the source died more than 70 years ago). This should not be done, as making an exact copy, is not considered a creative act, and therefore does not change the copyright. **Some teachers will not use sources without an indication that they can use it, as they fear being in violation of copyright rules or legal consequences**, especially if they are not familiar with copyright rules. In addition, teachers who filter on license, **will not find sources that are not correctly labelled**.

Cultural heritage institutes should use the correct licences, and Europeana should inform and if needed enforce the right use of licences in order to remain a trusted source of information (which is one of the big assets of Europeana).

Collections ▾ Explore ▾ Exhibitions ▾ Blog ▾


[Return to Home](#) / [Item](#) new item page, use our feedback button to leave your comments.



The Battle of Trafalgar, 21 October 1805

[SHARE](#)

[DOWNLOAD](#)

CAN I USE IT?
No 

Royal Museums Greenwich

Classifications
Type:
[Oil Paintings](#), [Napoleonic Wars: Battle of Trafalgar, 1805](#), [Nelson](#), [Nelson's great battles](#), [Trafalgar](#),
[Oil paintings](#), [Maritime Art Greenwich](#), [object](#), [Painting](#), [Fine art](#)
Subject:
[Nelson](#), [Nelson's great battles](#), [Trafalgar](#), [paintings](#), [Neptune Court Souvenir Guide](#),
[Treasures of the National Maritime Museum](#), [Cape Trafalgar](#), [Spain](#), [Europe](#)

[An example of a source](#) with the wrong license on Europeana.

Use licenses that allow for use in education

There are also many sources, especially in the so-called 20th Century Gap, where copyright does apply. These sources, which are copyrighted, can also be very relevant for education, and if this use is not allowed, the quality of education can be seriously hampered.

Luckily, there is a new copyright statement, [In Copyright – Educational Use Permitted](#), which protects the copyright, but also allows explicitly for educational use. This license was made by RightsStatement.org which provides a set of standardized rights statements that can be used to communicate the copyright and re-use status of digital objects to the public. Europeana has been part of the development of these statements. In cases where cultural institutes do not or cannot opt for open licenses, the In Copyright – Educational Use Permitted, is a good alternative that does also allow for educational use.

In the Europeana collections website, it would be helpful for educators to have the **option to choose “Yes, in for education” for the filter “Can I use this”?** We found that many educators don’t have a clear idea of the copyright rules.

One argument that is used by Cultural Heritage Institutes not to use open licenses is that when they use open licenses, they may lose income. Income they need to cover the cost for digitisation. Commercial use, however, will be limited to high quality sources (in the case of images high res sources). **For educational use, however, high quality is not always a requirement.**

At the moment, in the Europeana Data Model, there is only one copyright statement for each source, and no possibility to use different licenses for different versions of the same source. It would be worth exploring whether cultural heritage institutes would be willing to use more **open licenses for lower quality versions of their sources**. If this is the case, more sources could be made available for use.

Indicate who to contact for more info

In several cases, we found sources that we wanted to use, but needed more information or needed to clear of copyright. It could be hard to find out whom to contact for more information.

EUScreen, a consortium of audiovisual archives in Europe, found a way to enable users on their platform to communicate with the institutes who own the items in the collection.

The screenshot shows the EUSCREEN website interface. At the top, there is a search bar and navigation links for HOME, ABOUT, and MYEUSCREEN. The main content area displays a video player for a clip titled 'Demonstration march from Blågård square to Halmtorvet'. Below the video player, there is a 'CONTACT PROVIDER' form. The form includes fields for 'Your email', 'Subject', and 'Message', and a 'SUBMIT' button. To the right of the video player, there is a section for 'Scraping Deutsche Marks' with a video player and a 'SHOW MORE' link. At the bottom of the page, there are logos for Europeana and the European Commission, along with text indicating funding by the European Commission within the eContentplus programme.

The Euscreen portal created [a form](#) to make it easy for users to contact cultural heritage providers directly.

At the moment Europeana is providing information about the authors of exhibitions. For example, users can see online that the Blue Skies, Red Scare exhibition has been curated by Sofie Taes, from KU Leuven. When we contacted Sofie for more information about some sources in the exhibition, she kindly helped us with more recommendations on where to find a good source for our own source collection on life in the fifties. **Providing information about authors, enables this kind of cooperation.**

Credits

Credits

This exhibition was created in the framework of the CEF-project '[50s in Europe Kaleidoscope](#)'

**Kaleidoscope partners:*

- [Katholieke Universiteit Leuven](#) (Belgium) - Project coordinator
- [PHOTOCONSORTIUM](#) - International Consortium for Photographic Heritage (Italy)
- [Coventry University](#) (United Kingdom)
- Ajuntament De Girona - [Centre De Recerca I Difusió De La Imatge](#) (Catalonia, Spain)
- [National Technical University of Athens](#) (Greece)
- [Interuniversitair Micro-Electronica Centrum vzw](#) - IMEC (Belgium)
- [Stiftung Preußischer Kulturbesitz](#) - SPK (Germany)
- [Koninklijk Instituut voor het Kunstpatrimonium](#) - Institut royal du Patrimoine artistique (Belgium)
- Topham Partners - [TOPFOTO](#) (United Kingdom)
- [National Széchényi Library of Hungary](#) (Hungary)

Curator:

[Sofie Taes](#), KU Leuven

Editors:

[Douglas McCarthy](#), Europeana
[Adrian Murphy](#), Europeana

Producer:

[Małgorzata Szynkielewska](#), Europeana

Further reading

American Institute of Aeronautics and Astronautics: [Aerospace History Timeline](#)

[George Soudas Photoresearch website](#)

 Feedback

The [credits page](#) of the Blue Skies, Red Scare Exhibition on Europeana.

Add suggestions on how to use the sources

Some cultural heritage institutes do not only provide access to sources that educators can use, but also provide suggestions and support on how to use them.

Examples of this type of support are questions for discussion, lesson plans, and suggestions for activities.

SOURCE SETADDITIONAL RESOURCESTEACHING GUIDE

Discussion questions

1. After reading the 1916 Congressional bill, the 1920 article by John Muir, the 1916 annual report of the Secretary of the Interior, and the 1893 petition, define the movement for the “preservation” of natural resources. What did the authors of these sources propose to do?
2. After reading the 1908 essay by Gifford Pinchot, the speech by Theodore Roosevelt in 1905, and the text calling for forest preservation in Alabama, define the movement for the “conservation” of natural resources. What did the authors of these sources hope to achieve? How did their views differ from the authors of the sources used in the previous question?
3. Drawing upon the 1939 film, the photo of the Sapphire Pool, the photograph of John Muir and Theodore Roosevelt, and the photograph of a tunnel, discuss why people visit national parks. What experiences are they hoping to have? What does “nature” mean to them and what does it include?

Classroom activities

Ask students to use sources like the *New York Times*, the *Wall Street Journal*, newsela.com, and additional resources from the school or university library to research the topic of hydraulic fracturing, often referred to as “fracking.” Stage a mock debate over the issue, with one side articulating the “pro-fracking” arguments and the other the “anti-fracking” arguments. Have students consider the connections between such debates and earlier ones between Muir and Pinchot.


ABOUT THIS GUIDE

This teaching guide helps instructors use a specific primary source set, , in the classroom. It offers discussion questions, classroom activities, and primary source analysis tools. It is intended to spark pedagogical creativity by giving a sample approach to the material. Please feel free to share, reuse, and adapt the resources in this guide for your teaching purposes.

Created By

Ella Howard, Wentworth Institute of Technology,
Boston, Massachusetts

Teacher Tools

 [Print this Guide](#)

Primary source analysis



For each source, ask students to indicate:

- the author's point of view
- the author's purpose
- historical context
- audience

For inquiry-based learning, ask students to:

- explain how a source tells its story and/or makes its argument
- explain the relationships between sources
- compare and contrast sources in terms of point of view and method
- support conclusions and interpretations with evidence
- identify questions for further investigation

Additional tools

- [Document Analysis Worksheets from the National Archives](#) 
- [Using Primary Sources from the Library of Congress](#) 

An example of a teacher’s guide for the use of a specific set of sources (developed by the Digital Public Library of America)

MS46 Fit for education case study, M24

42

Create and publish eLearning Activities on Historiana

EuroClio has worked with Europeana, [Webtic](#), [UseMedia](#) and history educators from across Europe, to enable educators to create their own eLearning Activities with digital sources on [Historiana](#). From 2020, it is also possible for partners to publish source collections and eLearning Activities for use by teachers.

In our latest project, [Opening Up Historiana](#), we developed three eLearning tools, referred to as, 'building blocks'. Each building block is designed to support students to think critically by interacting with historical sources. The 'compare' block encourages them to compare and contrast visual sources, the 'highlight' block invites them to analyse texts, and the 'discovery' block is designed for students to make connections between sources.

Teachers can either look at all the answers of one student or the answers of all students in one specific block. They can also see the answers of students who started the activity, but did not finalise and submit it. This makes it easier and quicker for educators to assess the work of their pupils, and offers a flexible review process.

The creation of a partner page is free for cultural heritage institutes who are providing access to their digital collections via Europeana.

Create your e-Learning Activity

e-Learning Activity

280 x 210

Powered by HTML5.COM

[Upload](#)

Title of Activity

Description of your e-Learning Activity

You are not logged, you can create an Activity but you can't save it.

TEXT

QUESTION

EMBED

SORTING

HIGHLIGHTING

COMPARING

DISCOVERING

Drag and drop the building blocks of your choice and put them in the order you want.
Click pencil to edit.

[Save](#)
[Delete](#)
[+ New](#)

2.1

The [eActivity Builder](#) on Historiana.

Join our future plans

From 2020-2022, EuroClio and Europeana will work with the Historiana Concept, Design and Development team to improve the partner pages on Historiana. We will make it possible for users to search sources from the collection of each specific partner using the Europeana API, add support for different media types (including audio and audiovisual sources) and make a dashboard that shows user statistics per partner page.

In addition, we history educators from our network, will offer a series of online training designed to help others create their own eLearning Activities. These training will be promoted within the Europeana Education Community.

Recommendations for Cultural Heritage Institutes

- Identify sources that can be used to present new research or help educators to teach about current affairs. Feature these and use these sources in your communication efforts.
- Find out what educational goals the educators you want to help have for their students. What are the white spots? Preconceptions that need to be challenged?
- Identify (a manageable number of) items in your collection that can help educators to achieve these goals or use these goals to expand your collection. Balance well known and lesser known sources. Make sure enough detail is visible, so that teachers can use it and don't use watermarks.
- Work with educators to identify sources that have the most learning potential, check whether they need to know more information in order to use the source and find out what they would search for when they wanted to find this source. Work with students to find out which sources resonate with them. Or ask teachers to find this out.
- Present sources as sets that are curated with a clear rationale in mind, instead of single sources. Give (some) suggestions on how to use the sources in education practices, such as research questions. Provide additional information.
- Provide an overview of the resources you have and guidance on how to search. Organise the items in your collections in such a way that educators can browse based on their area of interest (such as historical era, historical figure, or historical themes), can filter by type (such as set or single source) and narrow the results based on time and space.
- Use licenses that inform educators that they are allowed to use the sources from your collection. Open licenses, such as CC-BY 4.0 are preferable as they also allow students to create engaging end products (such as videos) that they can share outside of their (digital) classroom. If this is not possible, In Copyright - Educational Permitted, enables most use cases.

Recommendations for Europeana

- Add public domain works to Europeana to ensure that specific items that teachers search (and expect to be there) are available. Continue to avoid showing different digital copies of the same source.
- Make it possible for cultural heritage institutes to use different licenses for different copies of the same sources in the Europeana Data Model. This will enable cultural heritage institutes to use more open licenses for copies that are not commercially interesting because of their quality, whilst keeping the copyright for the high quality copies that are commercially interesting.
- Make it possible for users to search and filter blogs, galleries and exhibitions on the Europeana collections website (not only browse). Make it possible for users to narrow search results based on time and space. Randomise the first page with search results (to avoid results that are too similar).
- Prioritise items that are part of a set, gallery, exhibition or blog in the search results in the Europeana collections website. Add a link to the set, gallery or exhibition on the page of these items. Prioritise items that have good quality metadata (such as transcriptions, translations, relevant background information).
- Enable users to create, publish and share sets of sources on the Europeana collections website. Enable users to rank the search results and use this information to show more relevant results. This ranking should be specific for a search.
- Enable users to copy paste the correct attribution of the source. Add this attribution as extra download to the regular download of a source.
- Enable users of the Europeana collections website to get in touch with the providing organisation. Enable the cultural heritage institutes to describe the sources that are available in their collections and to give suggestions on how to search.

- Add a filter "Has Watermark / Has No Watermark" in the Europeana collections website. This filter will help educators find content according to the level of clarity that they need for their own purpose.
- Add a "Yes, for educational purposes" option in the "Can I use this"? filter in the Europeana collections website. Enforce the use of correct copyright statements. Promote the use of [In Copyright – Educational Use Permitted Statement](#).

Further reading

Clio et cetera, [Substantive Concepts at KS2 & KS3](#), Michael Fordham.

Europeana [Recommendations for Education and Learning](#).

Europeana [Recommendations on Migration and Education](#)

Historiana [Guide for Teachers](#)

Report of the Europeana [Education Taskforce](#).

[Unlocking the Potential for ReUse of Digital Heritage in Education](#) Blog Post



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