Content Analysis and Description

Deliverable 2.1

Deliverable number: 2.1
Deliverable title: Content Analysis and Description
Contractual date of deliverable: M6 (August 2012)
Actual date of deliverable: 2012-09-17
Author(s):   Henk Vanstappen
Participant(s):   MOMU
Workpackage: WP2
Workpackage title: Content harmonisation and Provision
Workpackage leader: MOMU
Dissemination Level: PU (Public)
Version: 1
Keywords: Content analysis, Europeana Fashion

HISTORY OF VERSIONS

Version	Date	Status	Author (Partner)	Description/Approval Level
0.1	2012-06-08	First draft	Henk Vanstappen (MOMU)	
0.2	2012-08-01	Second draft	Henk Vanstappen (MOMU)	
0.3	2012-09-14	Version for review	Henk Vanstappen (MOMU, Marco Rendina (FRD)	
1.0	2012-09-17	Final	Henk Vanstappen (MOMU)	Final version reviewed by Dieter Suls (MOMU)

Aknowledgement

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1. INTRODUCTION

This document describes the metadata and media files to be delivered by the content partners of the Europeana Fashion project. It is a description of the *status questionis* at the start of the project, so before any actions in the context of the EF project were taken – such as digitization, data enrichment or data cleaning.

In March 2012, an on line survey was created using the SurveyMonkey tool. A representation of the questionnaire is available in the Addenda at the end of this document. Because most of the content partners will submit more than one collection with different features, they were invited to fill in one questionnaire per collection. The collection definitions were based on the collections as described in the DOW document.[1]

Answers were collected in a spreadsheet document. If necessary, respondents were asked to provide additional information and the spreadsheet was updated with this information.

After completion of the questionnaire, respondents were asked to provide sample records from their databases, when available. If possible, the metadata descriptions and sample records where compared with the object records available on line.

All content partners are indicated by their NEF code (e.g. CMU for Centraal Museum Utrecht). Collections are referred to by this code and a number (e.g. CMU1). Please refer to the Addenda for a full list of the codes.

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[1] Description of Work, version 2011-12-03 (file: DOW Europeana-Fashion (297167) 2011-12-15.pdf)

2. OVERVIEW OF SUBMITTED CONTENT

2.1. TOTAL NUMBER OF OBJECTS

The total number of objects submitted to EuropeanaFashion, as detailed in the Table of underlying content in the Description of work (DOW), is 736 348 objects.[2]

As some respondents quote different numbers in the survey, the total number of objects in this report is slightly different but almost equal (736 548).[3] However, it appears that sometimes metadata records or the related physical record are counted, while other institutions have counted the digital objects (e.g. several photographs of the same objects, multiple-paged documents, etc.). The total of digital objects submitted may therefore be higher than expected. A close follow up of the submitted quantities is recommended.

2.2. RESOURCE TYPES

The resource types - i.e. the type of the original object from which the digital media object was derived – is very diverse. Most of them are more or less in a tangible form (e.g. books, clothing, accessories, photos), but others relate to an event (such as fashion shows and exhibitions) and others to agents (e.g. fashion designers). In this document, we will distinguish between the following resource types:

- **Objects**: three-dimensional analogue or digital creations of which the main intellectual content is in a visual form. Examples include textiles, clothing, accessories etc.;
- **Images**: mainly two-dimensional analogue or digital objects with mainly visual content, such as photographs, sketches etc.;
- **Video:** digital objects with a time varying-picture image, possibly with color and coordinated sound, such as a video-registration;
- **Documents**: analogue or digital creations of which the main intellectual content is in a textual form, eventually supplemented with images. Subtypes are: books, exhibition catalogues, collection catalogues (lookbooks), printed or written archival documents, websites, blogs, etc.;
- **Events**: time based ('ephemeral') creations, such as exhibitions or fashion shows;
- **Agents:** persons or organizations able act as a creator of an object, image, video, document or event.

2.2.1. OBJECTS OR REPRESENTATIONS?

It is not always clear how to distinguish between resource types and its physical form (or media): e.g. a video registration can be regarded as a creation in its own, or as a media file related to a fashion show –

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[2] Based on the data given in Table 1: Underlying Content.

[3] For details per content partner, see the Addenda below.

the show being the actual resource, to be described with appropriate metadata. In this document, a pragmatic rule is used to define under which type an intellectual creation is categorized.

A resource is considered *media*, if:
- (1) the resource itself is not produced or to be considered as a fashion object in its own right and:
- (2) the creation of the resource didn't involve a substantial intellectual creative effort relative to the effort to create the depicted fashion object.[4]

All other content is considered to be a fashion object. In general, one can say that the *depicted* content is used to define the resource type.

Some examples:
- A catwalk picture is added to Europeana Fashion because of the depicted costume design. The photographer's goal was to reproduce the creation of the designer, rather than making an new creation. Therefore, a catwalk picture is categorized as of the resource type 'object'.
- An exhibition catalogue with its own essays and graphical design, is a creation in its own right and – although related to the exhibition - regarded as a autonomous creation of resource type 'document'
- A video is usually produced not only to represent the clothing or accessories, but also to visualize this in a style that emphasizes the designer's creativity. It may therefore be seen as a creation of the resource type 'video.
- A cover of a book is digitized to give a representation of the book, not because of the creative (graphical, artistic or intellectual) value of the cover itself, and thus the image is considered as representing a document

The chart below shows the distribution of resource types:

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[4] Of course this doesn't imply that in EuropeanaFashion, intellectual property of all the creators (e.g. photographers) must be taken into account.
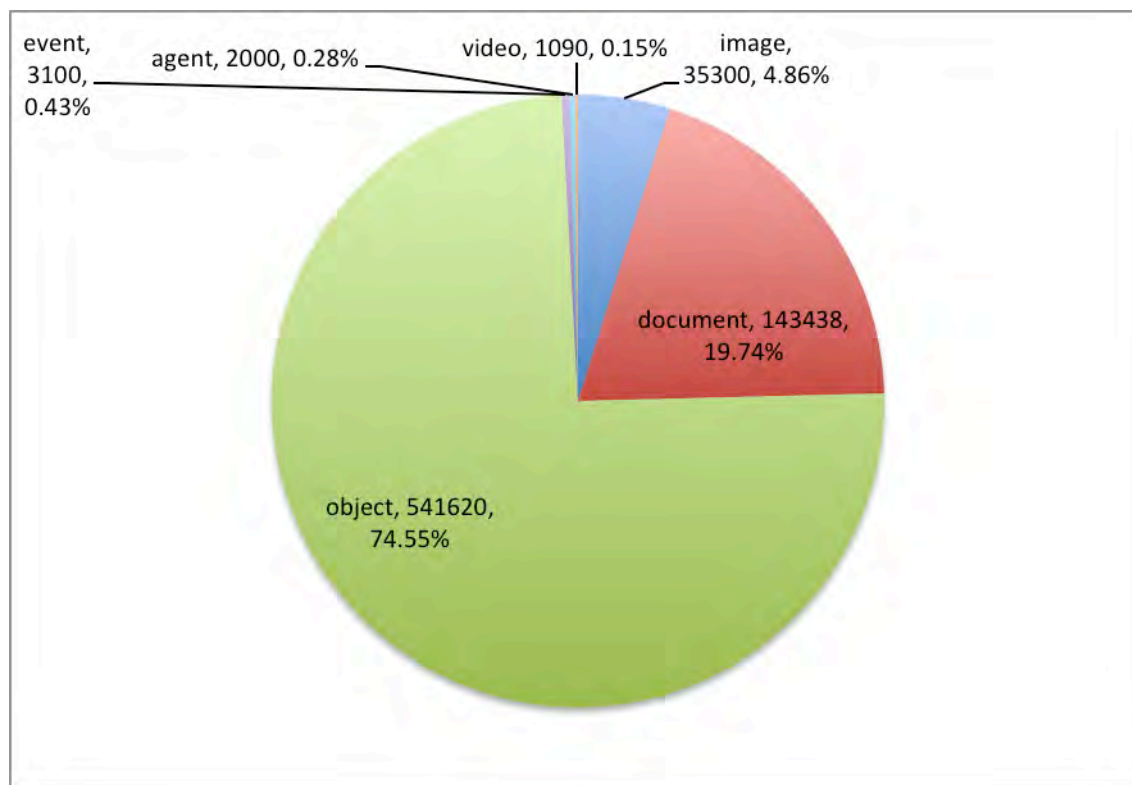
Figure 1: Distribution of resource types

Note on Agents: apart from some 2000 agent records, most datasets have only a name describing the agent responsible for the creation of an object. In some cases however, extra metadata is added from which an enriched record could be created. An example is MUDE, where biographical notes are included in the object description (element Autorias.Notas). Although this was not mentioned in the Description of work, these could be extracted along with the name of the creator to form a separate Agent record.

When a known authority is used (such as CMU, where RKDArtists is used), data describing the Agent could be enriched using data from the external authority.[5]

2.3. MEDIA TYPES

Media types (or content types) are the types of representations of the resources. Within Europeana, four kinds of media types are distinguished: text, image, video and sound.

Except for sound, all of these resource types are present in Europeana Fashion. Since most of the text-based resources are extensively illustrated, they are classified as 'image+text'. The distribution of media

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[5] RKDartists& is a database with details about Dutch and foreign artists (in the broadest sense of the word) from around 1200 to the present. http://english.rkd.nl/Databases/RKDartists?set_language=en

types is shown in the table below. For some collections, estimates have been made when a total number was given for more than one resource type.

Note that according to the ESE specification, all digital objects in Europeana must be classified as one of the four Europeana types using upper case letters: TEXT, IMAGE, SOUND or VIDEO. This element is used to create the Type facet based on the Europeana material types.[6]

Few content providers have a metadata element that identifies the media type (or resource type, in ESE-terminology). This can be solved by adding this element at the time of ingestion – provided the objects in the submitted collection consists of one media type only. Some of the collections however seem to be mixed (i.e. both image and video or text), so a more detailed tagging of the media type (manual or automated) may be necessary.
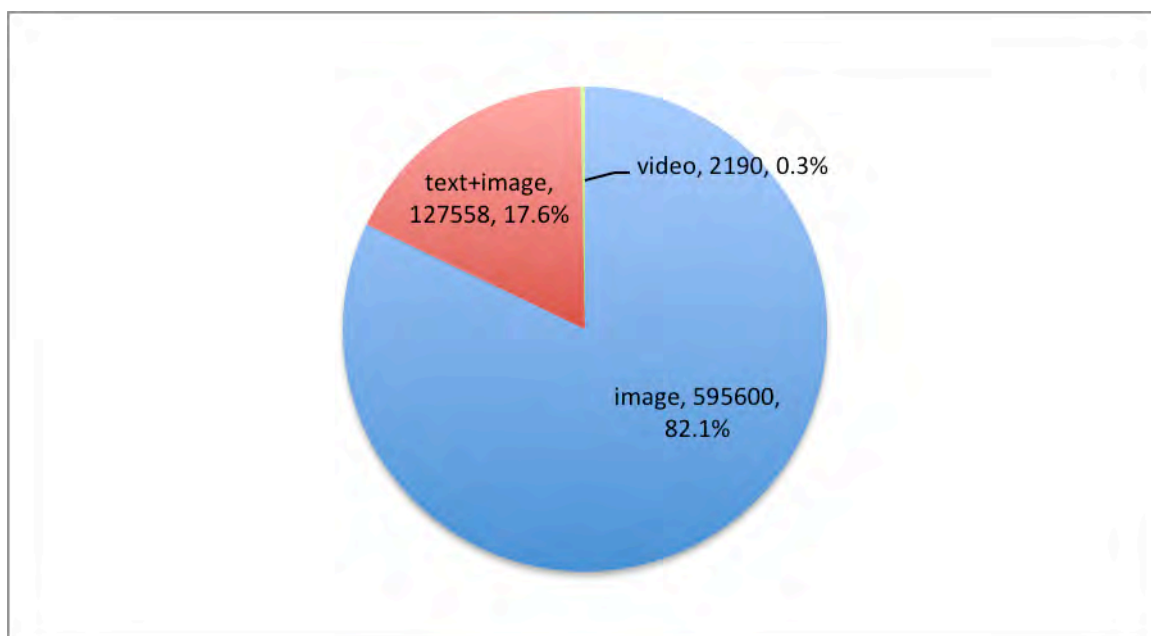
Figure 2: Distribution of media types

In terms of digitization, three types of content can be distinguished:

- born digital objects, which are digital by nature, such as blogs, websites, digital photographs or video recordings;
- fully digitized: analogue objects that have been digitized entirely, e.g. digitized documents and photos, cover-to-cover digitized publications;

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[6] ESE spec v 3.4, p. 26

- digital representations: only partly digitized resources, e.g. magazine and book covers, catwalk pictures, pictures representing a fashion show or collection, exhibition interiors, biographical records, etc.
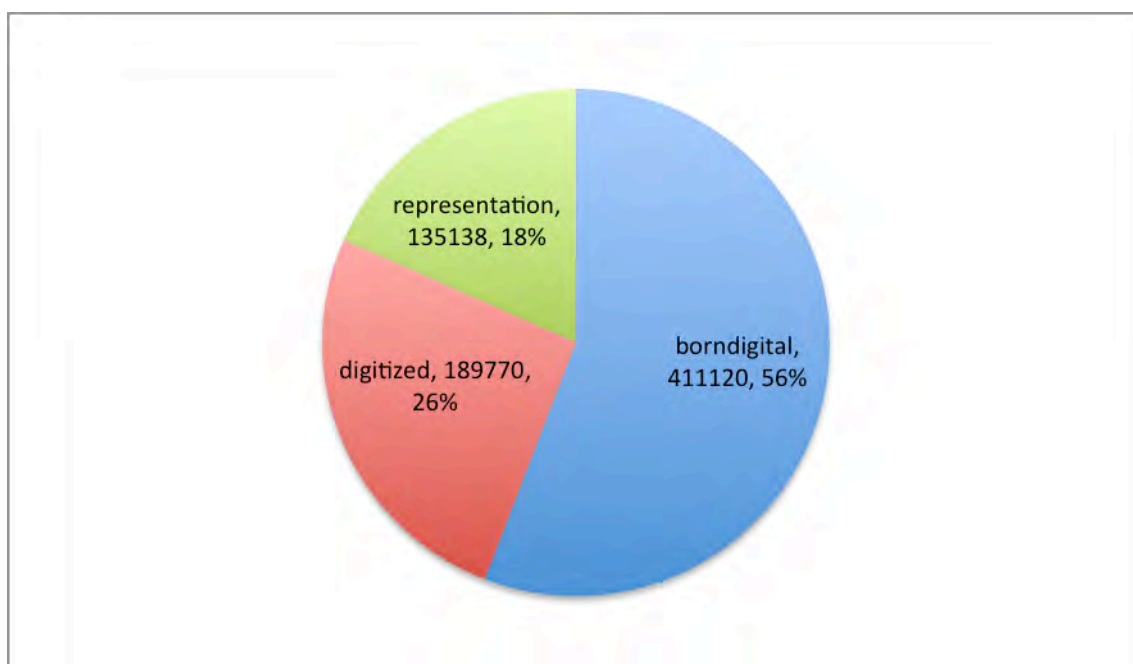
Figure 3: Distribution of digitization types

2.4. FILE FORMATS

2.4.1. IMAGE FILES

Most of the content providers use JPEG (some PNG) as the file format for their image files - which is sufficient for use on the web. Providers submitting TIFF files should convert these to a web friendly format, such as JPEG or PNG, because most browsers are not able to read this file format and download time for TIFF files is usually too long – even if compression is used.

There is no information available on the compression levels of the JPEG images. For most of the collections, information on the average size of the images isn't always available yet either.

2.4.2. TEXT FILES

Text files are most often submitted in PDF, which is acceptable for delivery on the web, as most browsers can open this file format or allow to download and open a PDF-file in a free reader software (such as Acrobat Reader).

Others suggest providing content as Microsoft Word documents (extension .doc). This format is not suitable for use on the web and should be converted to a more open format, such as PDF, HTML or an XML-based text format.

2.4.3. VIDEO FILES

Video content is submitted by six or seven organizations. Formats used are AVI and MP4, which are both acceptable to use as a delivery format. AVI however is not suitable for streaming.
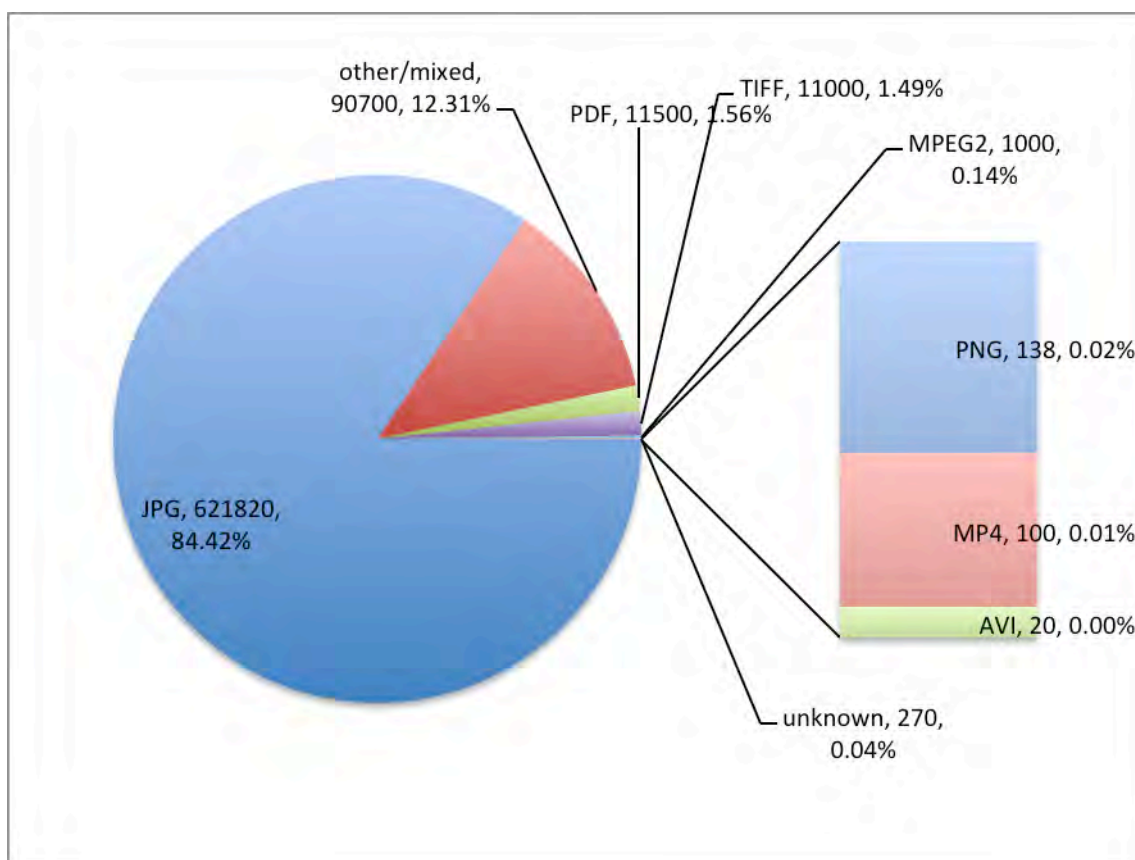
Figure 4: Distribution of file formats

2.5. CONTENT DESCRIPTION

2.5.1. SUBJECTS COVERED

Most of the collections are very generic: they cover the field of fashion in all of its aspects. Although it was not specified by most respondents, it is likely that more attention is given to higher-class costume and even haute couture, compared to daily clothing or street wear. This presumption is based on the content descriptions given by some respondents, and from the collection descriptions found on many of the institutions' websites.

Apart from clothing, a significant number of respondents mention '*accessories*' as a main feature of the overall collection – some collections even have anything but accessories, such as a shoe collection (ROSS). In general however, it is difficult to pinpoint the ratio of accessories against that of clothing.

Little information is available on styles etc.

Most of the submitted content includes some metadata elements specifying the nature of the object ('dress', 'hat', etc.) As each of the participating institutions has its own set of keywords, there is little uniformity in the terminology used. Furthermore, the level of specification is different between organizations: some use very specific terms to describe the objects, while others use more general terminology – or none at all.

A more detailed description of the submitted content per collection can be found in the Addenda.

2.5.2. GEOGRAPHICAL RANGE COVERED

From a geographical perspective, the content is predominantly European, with some originating from the United States. None of the other continents is mentioned. It is difficult to provide trustworthy statistics based on the answers, because many respondents mention more than one geographical entity, without assigning figures to each of the regions.

The graph below gives an estimation of the geographical breakdown, based on the assumption that every geographical entity mentioned per collection represents an equal share in the total of the collection – in other words: an answer like "Europe and Spain" is interpreted as "Europe (50%), Spain (50%)". Note that geographical entities smaller than countries are not taken into account (e.g. "Vienna" is categorized as "Austria"). In particular, the share of USA may be much lower than the calculated estimate as shown in the graph. To calculate a more exact geographical distribution, a detailed study of the raw object metadata is needed.
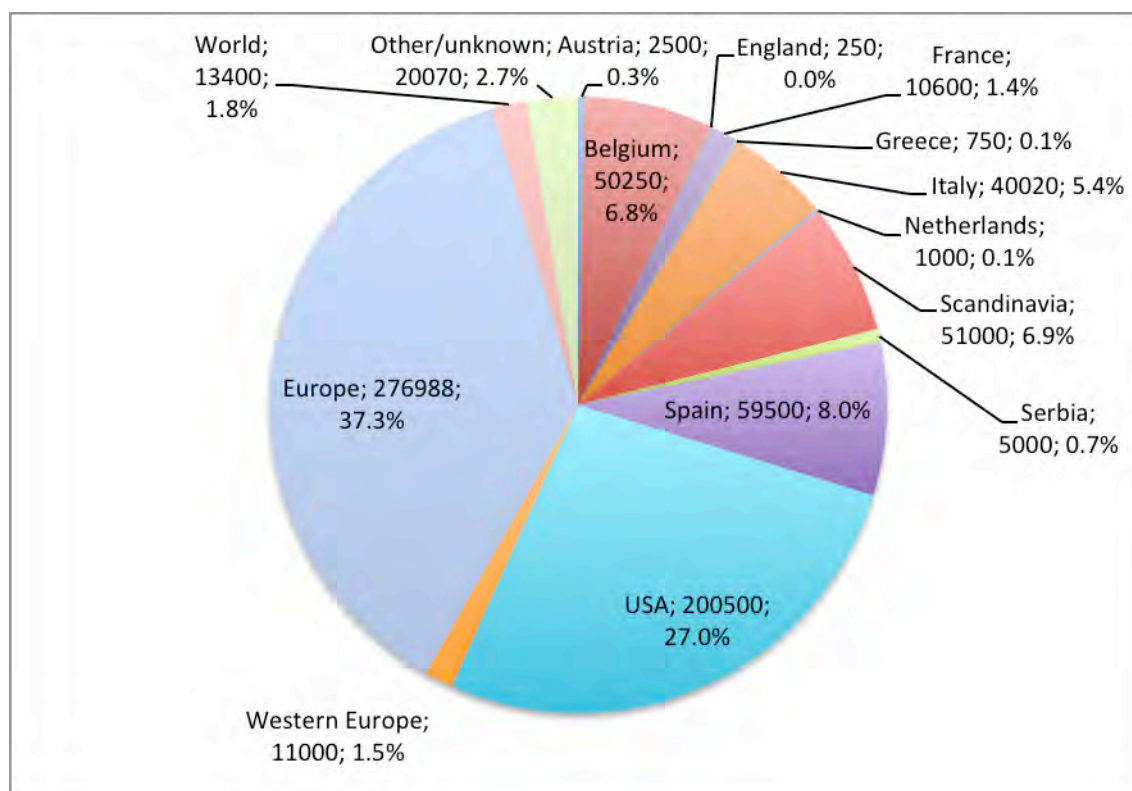
Figure 5: Geographical distribution

2.5.3. TEMPORAL RANGE COVERED

The content of the Europeana Fashion collection ranges from the late middle ages to present time. In the figure below, a graphical representation is made from the temporal ranges of each collection. Unsurprisingly, the majority of the content dates from the twentieth century or later. The colors indicate the resource type.
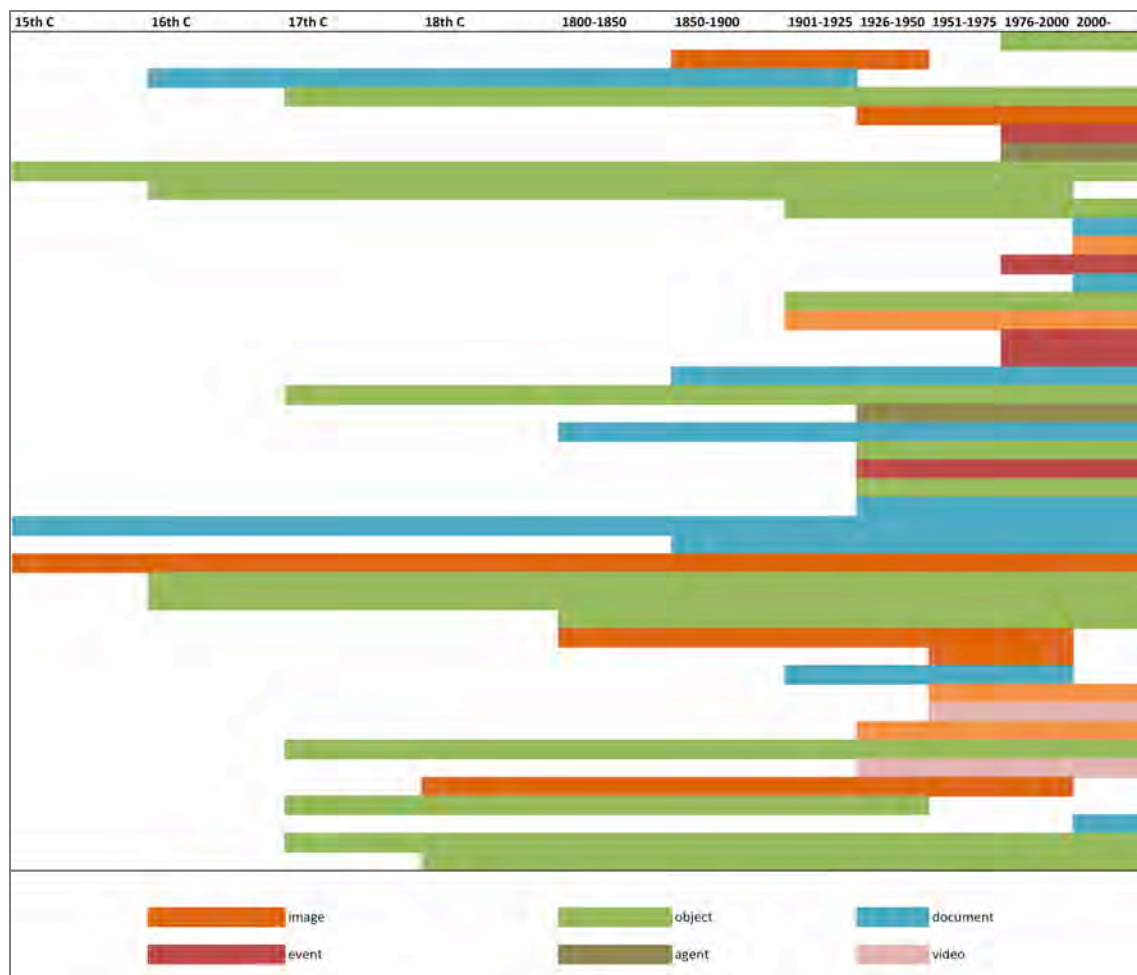
Figure 6: Temporal distribution by collection.

Note that the graph above does not take into account the number of objects per collection. As an example, one of the largest image collections (CAT) is not older than the 1990's, and so an even greater bias towards more recent creations may be expected than the graph above suggests.

The graph in figure 7 below shows the distribution per 25-year time interval, taking the number of objects per collection into account.
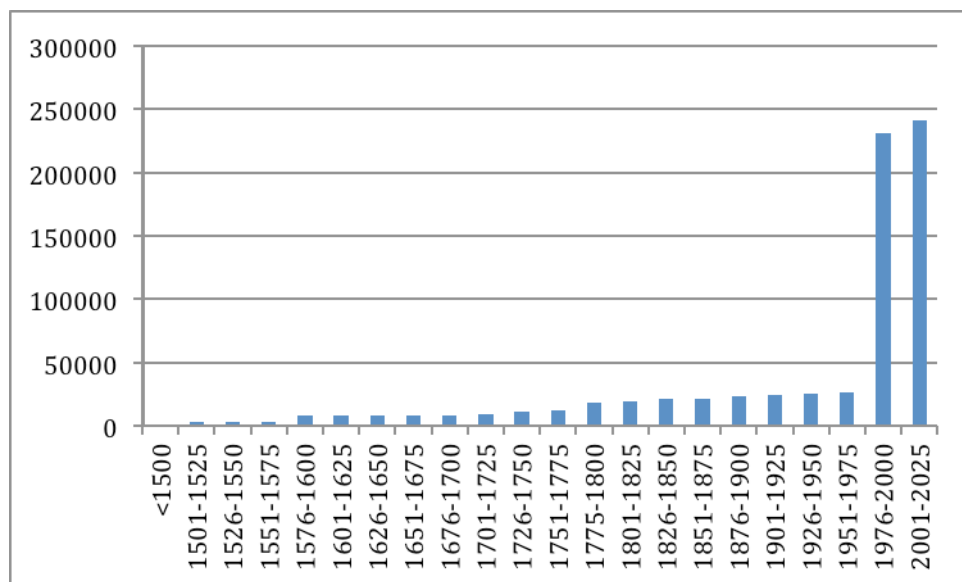
Figure 7: Temporal distribution per 25-year interval.

2.6. LANGUAGES

Most of the metadata are available in the language of the submitting institution only, although some have a limited set of elements in a second language (mainly English).

The distribution of languages is illustrated in the graph below. For each language, the percentage of objects with descriptive metadata in this language is shown. Note that descriptive metadata in two languages are counted twice – even when only limited metadata is available in a second language. Therefore, the totals of the percentages in the graph surmounts 100% (being 108,6 %).
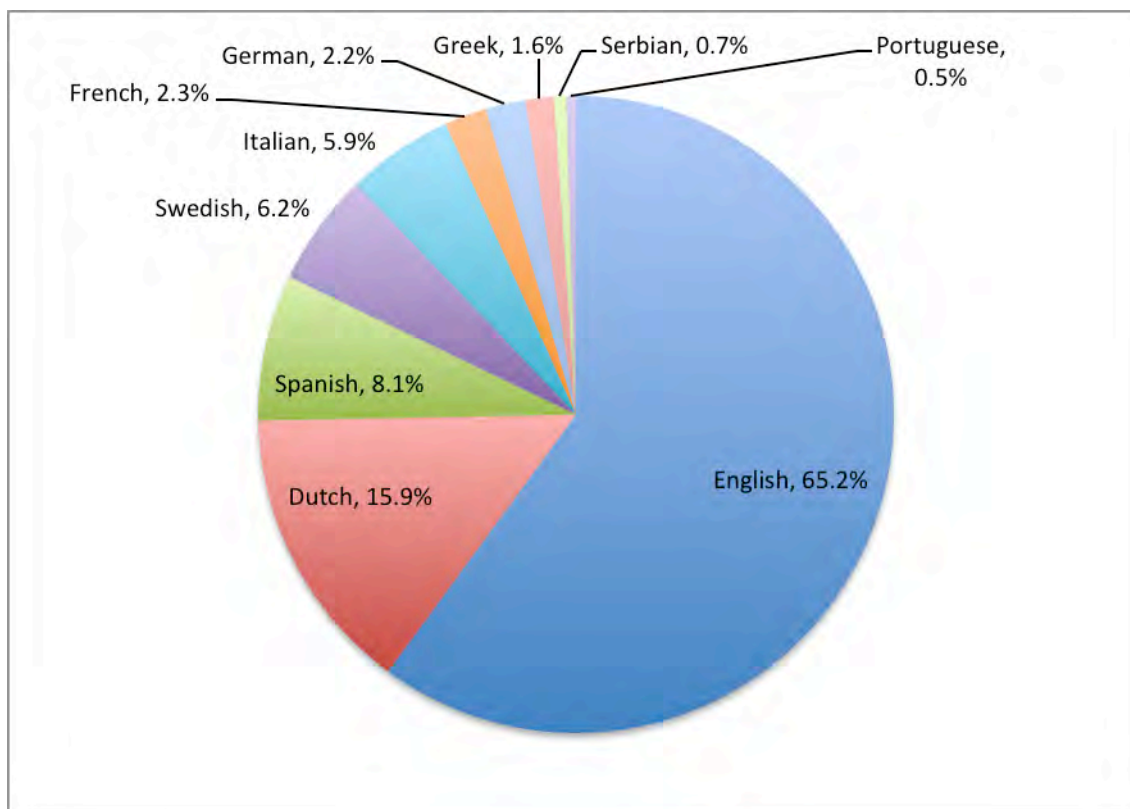
Figure 8: Distribution of languages

2.7. METADATA

2.7.1. METADATA FORMATS

Most of the data can be submitted in some structured format, such as XML or CSV. The graph below shows the distribution of formats. When more than one format is available, only the most structured format is taken into account (e.g. when both XML and CSV are available, only XML is included.)

One organization answered "PDF" as the format in which they plan to submit metadata – which is not usable as a structured format. Two more organizations cannot answer this question (yet). Taken together, only 4,2% of the metadata have a chance to be 'problematic'. Special consideration should be given to the metadata included in the file (IPTC), for which tools are available to extract these metadata.[7]

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[7] The IPTC defined a set of metadata properties that can be applied to images, part of a broader standard developed in the early 1990s and known as the IPTC Information Interchange Model (IIM). Embedded IIM image information is often referred to as an "IPTC header". http://www.iptc.org/photometadata
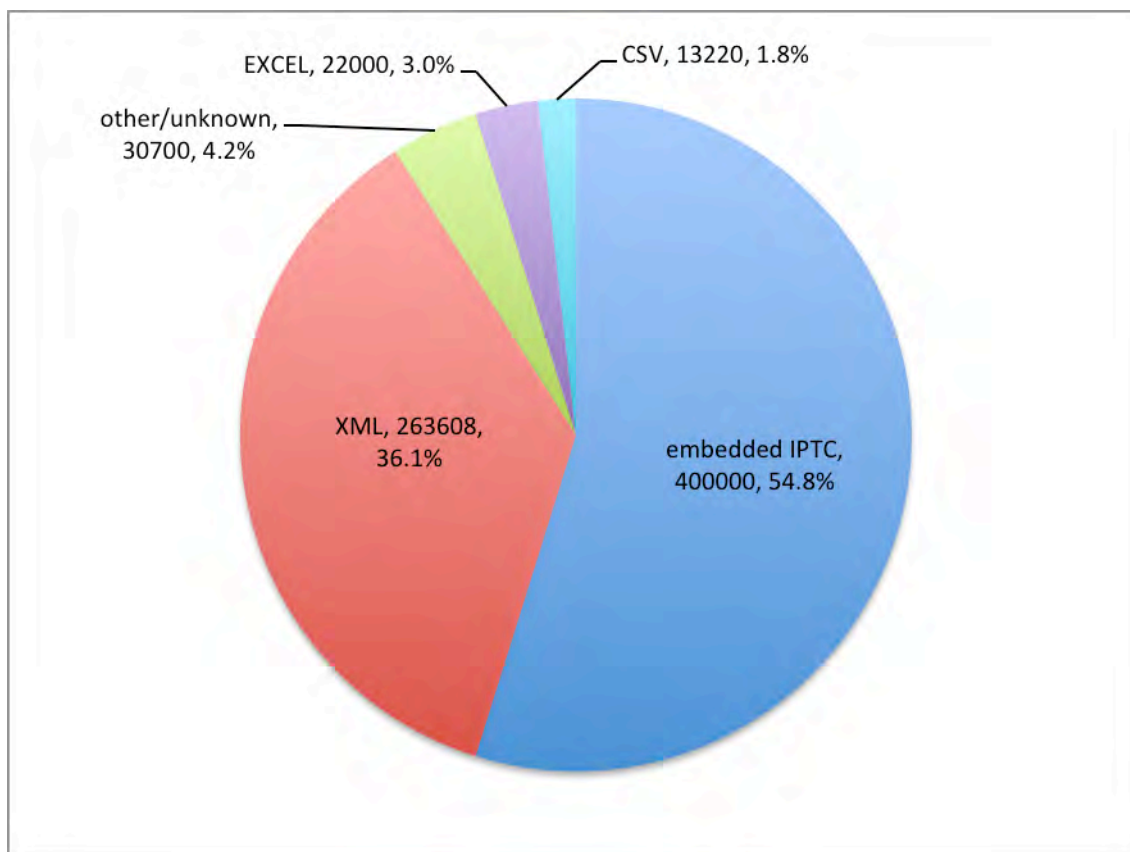
Figure 9: Distribution of metadata file formats

2.7.2. METADATA SCHEMA STANDARDS

For their own use, 17 (34%) out of 50 collections use a standard metadata schema, such as Dublin Core, MARC or Spectrum. [8,9,10] One collection (CATW) uses IPTC (which are embedded in the digital object). It is not clear what metadata elements are used.

The other collections are described using a custom metadata schema (24, 48%), or the question cannot be answered (8, 16%).

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[8] http://dublincore.org/

[9] http://www.loc.gov/marc/

[10] http://www.collectionslink.org.uk/programmes/spectrum

For content delivery, the overall image is somewhat different: almost three quarters of the submitted metadata will be in a standard metadata schema. This includes 55% of metadata records in IPTC. 11% of the submitted records are in a custom format, while for 15% of the records the schema is still unknown.
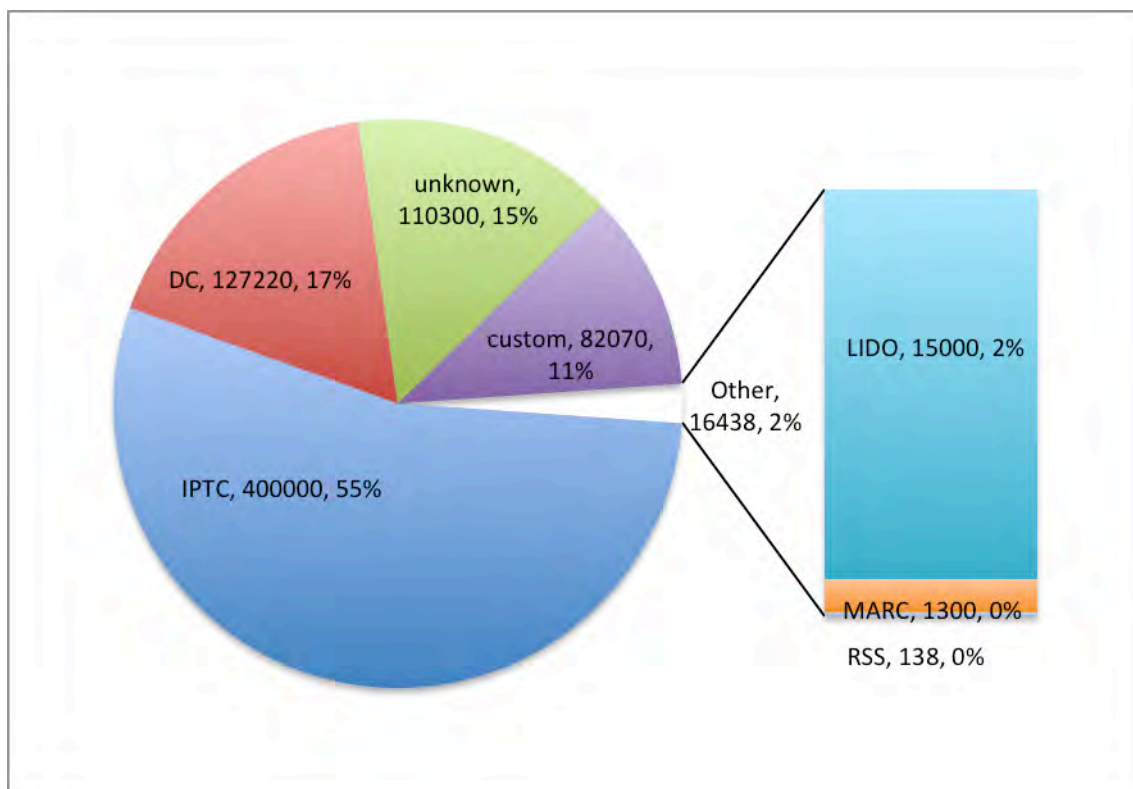
Figure 10: Distribution of metadata schemas

2.7.3. METADATA ELEMENTS

Most of the content providers use basic metadata elements to describe the what, who, where and when of the collection. The chart below shows the usage of the most frequently applied metadata elements per collection. Note that most collections do not have a value for each metadata element in use.
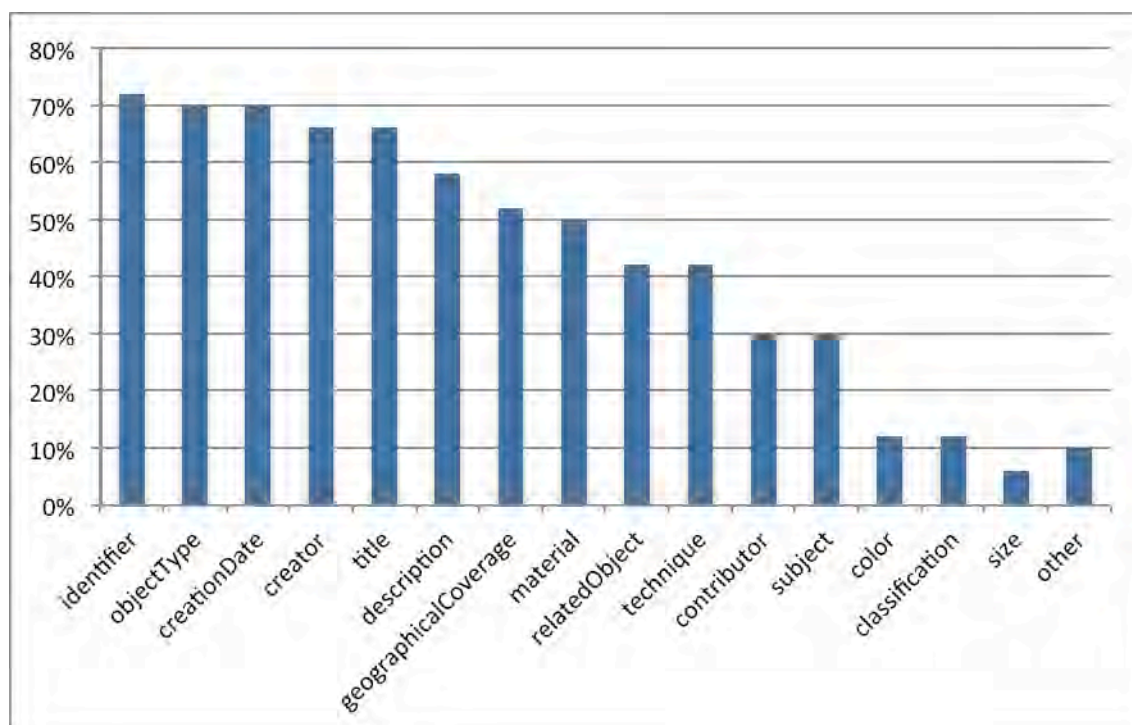
Figure 11: Most frequently used metadata elements

The table below shows the available metadata elements per collection. Elements that are mandatory according to ESE v. 3.4, are marked with a color:[11, 12]

These elements are mandatory in pairs or triples:

- either the element *objectType, geographicalCoverage* or *subject* must be supplied (see the green columns in the table below);
- either the *title* or *description* element must be supplied (orange columns);

Note that, when the row of a given collection is left blank, this indicates that no information on metadata elements was yet available (CMU2, CMU3, NORD2, PFF4, SU).

Apart from these five datasets, all implemented metadata schema's meet the ESE requirement concerning the mandatory elements listed above. However, even when an element is 'in use' for a given collection, not every record has a value for this element. For an unknown number of records, none of the mandatory element pairs (orange) or triples (green) is available for some of the records in the collection.

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[11] Europeana Semantic Elements specifications v3.4.1, see pro.europeana.eu/technical-requirements

[12] Note that some more ESE-elements are mandatory (e.g. language, country), but these are mostly default for each collection and can be added at time of ingest.

	identifier	objectType (1)	creationDate	creator	Title (2)	description (2)	geographicalCoverage (1)	material	relatedObject	technique	contributor	subject (1)	color	classification	size	other
CAT	x		x	x	x		x		x							x
CIPE1	x	x	x	x	x	x	x	x	x	x	x	x				
CIPE2	x	x	x	x	x	x	x				x	x				
CIPE3	x	x	x	x		x	x	x	x	x						
CIPE4	x	x	x	x	x	x	x	x		x	x	x				
CMU1	x	x	x	x	x					x					x	
CMU2																
CMU3																
KMKG	x	x	x	x	x	x	x	x		x	x				x	
MAA	x		x	x	x			x	x						x	
MISS1		x	x			x										
MISS2		x	x	x		x										
MISS3		x	x			x										
MISS4		x	x			x										
MMT1	x	x	x	x	x		x	x		x						
MMT2	x	x	x	x	x		x	x		x						
MOMU1	x		x	x	x	x										
MOMU2	x	x	x	x	x				x		x	x				
MOMU3	x	x	x	x	x		x		x		x	x		x		
MOMU4	x	x	x	x	x	x	x	x	x	x	x					
MOMU5	x		x		x											
MOMU6	x	x	x	x	x											
MUDE1	x	x		x	x	x	x	x	x	x			x	x		
MUDE2	x	x		x	x	x	x	x	x	x			x	x		
MUDE3	x	x		x	x	x	x	x	x	x			x	x		
MUDE4	x	x		x	x	x	x	x	x	x			x	x		
NORD1		x	x	x	x			x	x			x				
NORD2	x		x		x	x	x									
NORD3	x	x	x	x		x	x	x		x		x				
NORD4																
NORD5																
NORD6	x	x	x	x	x	x	x	x	x	x	x	x		x		
PFF1	x	x	x	x	x	x	x	x	x	x	x	x				x
PFF2	x	x	x	x	x	x	x	x	x	x	x	x				x
PFF3	x	X	x	x	x	x	x	x	x	x	x	x				x
PFF4																
PITT1	x	x			x	x			x							
PITT2	x	x			x	x			x							
PUCC1	x	x	x	x	x	x	x	x	x	x			x			x
PUCC2	x	x	x	x	x	x	x	x	x	x			x			x
ROSS	x	x	x	x				x			x					

S&V	x	x	x	x	x	x	x				x	x			
SPK1	x	x	x	x	x			x							
SPK2	x	x	x	x	x	x	x	x	x	x		x			
SU															
V&A	x	x	x	x		x	x	x		x	x	x			
WIEN	x	x	x		x	x	x	x		x	x	x			

Table 1: Availability of metadata elements per collection

2.8. CATALOGUING PRACTICES

2.8.1. CONTROLLED VOCABULARIES

Most of the content providers claim they use one or more controlled vocabularies when cataloguing objects or other resources. [13] However, these vocabularies are not used for each collection: only about half of the collections is catalogued with the help of a controlled vocabulary. The most 'popular' elements that are controlled by a vocabulary are shown in the graph below. Names of the elements are normalized.

Note that several organizations mention the use of a vocabulary for the *identifier*-element whereas this element is per definition unique (or should be), and as such cannot be used in combination with a controlled vocabulary in the strict sense.[14] The same remark applies to the *creationDate*-element.

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[13] All except for MAA, MISS, PUCC and SU.

[14] See for example the wikipedia definition: *"Controlled vocabularies provide a way to organize knowledge for subsequent retrieval. They are used in subject indexing schemes, subject headings, thesauri, taxonomies and other form of knowledge organization systems. Controlled vocabulary schemes mandate the use of predefined, authorised terms that have been preselected by the designer of the vocabulary, in contrast to natural language vocabularies, where there is no restriction on the vocabulary."* (en.wikipedia.org/wiki/Controlled_vocabulary)
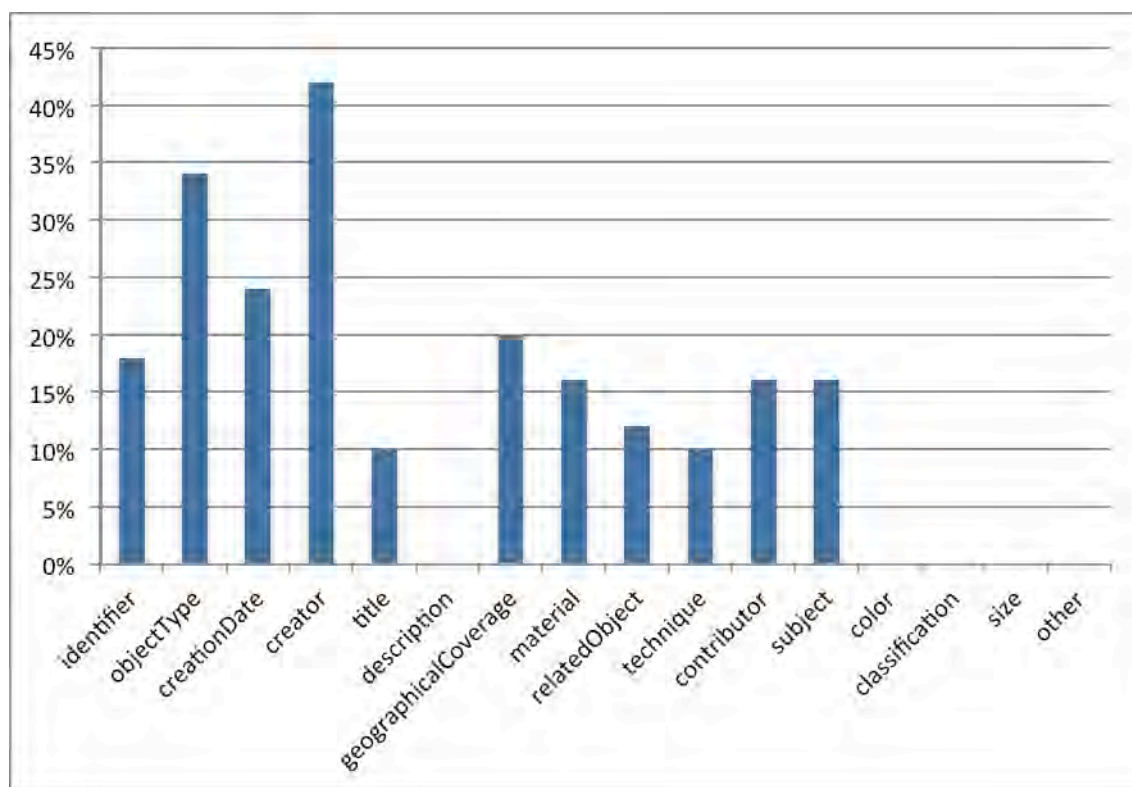
Figure 12: Use of authorities per metadata element

A detailed overview of the use of authorities in distinctive elements is shown in the Addenda.

Divided by type, about 50% of the collections is catalogued with the help of a controlled vocabulary describing concepts (e.g. subjects, object types). Geographic concepts account for 38% of the collections and agents for 47% (see graph below).
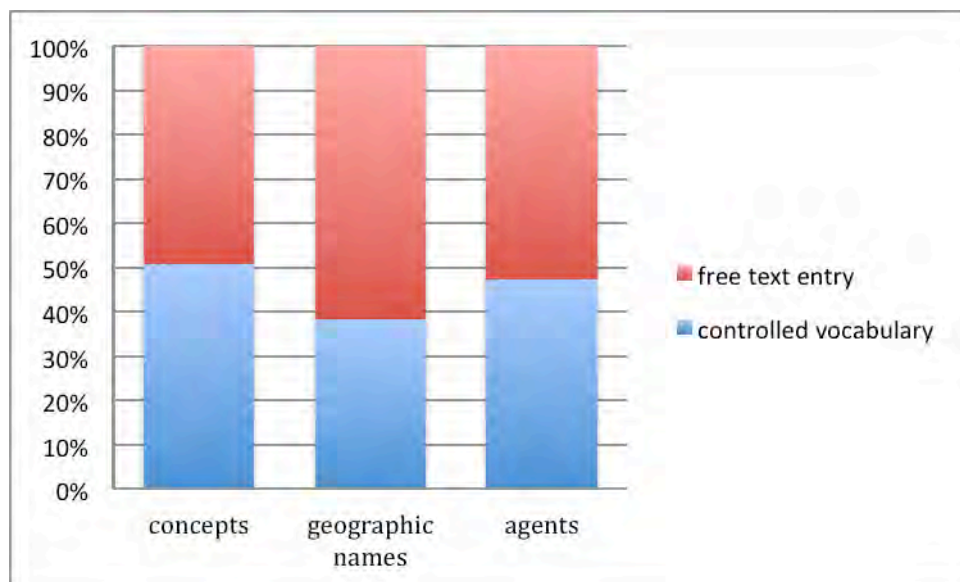
Figure 13: Use of authorities by type (per collection)

2.8.2. RELATIONS BETWEEN RECORDS

Records of resources (agents, objects, events) can be linked with each other in different ways.

- Structural relations: when a resource is part of another resource, e.g. an object is part of a collection;
- Content relations: when a resources has the same subject, color, material, etc. or when a resource is created by the same creator or contributor;
- Provenance relations: when a resource has created another resource, e.g. a designer designing a collection.

Data elements that can be used to determine relationships can be available in datasets in an implicit or explicit way:

- Explicit relationships are most often defined in structural metadata elements; such as the Dublin Core dc:isPartOf element, where the value of this element is an identifier of another resource;
- Implicit relations are derived from the fact that two or more records share a common value (an author, a subject etc.)

Apart from MOMU, explicit relations between records are rare. As can be seen in Figure 12, about 12% of the collections use a specific element to link to related records. MOMU has made extensive use of the possibility to relate objects, connecting objects to collections, collections to lookbooks, objects to exhibitions, exhibitions to catalogues, etc. NORD library has records for articles (with full text), with an isPartOf relationship to magazine issue, which has another isPartOf relation to the magazine on a title level

Except for these explicit relations, other collections have defined relations implicitly through the use of common elements (authorities) or part/part of relations (e.g. metadata elements pointing to a fashion collection of which the described object is a part.)

▸ *Agent names*

Names of agents (i.e. persons, organizations, designer labels, etc.) can possibly be used to link between records from the same collection or between records from different content providers. Theoretically, matching agents is possible (1) by using a unique and open identifier such as VIAF or ISIL, or (2) by matching identical name entries.

The first method is most secure, since it excludes problems with homographs (two persons with the same name) or different spellings of the same name. However, none of the content providers use such standardized identifiers. CMU uses the RKDArtists& database as an authority list, but doesn't include RKD's identifier for the biographical record.[15]

The second method can be used when only the name as a value is available, eventually with the addition of a qualifier element such as the birth date. Problems arise of course when names are spelled differently and when there are no qualifiers available to differentiate between homographs.

Institutions have different cataloguing rules methods for the notation of names of persons and organizations, as can be seen in Table 2 below. To enable linking based on common agents names, these names have to be mapped is a (semi) automated way.

Another possible problem related with differences in cataloguing rules is the fact that some institutions differentiate between the designer as a person and his label – while others refer to person and his label with the same name. As an example, MMT refers to designers with surname, first name (e.g. *Saint Laurent, Yves*). The label of the same name is designated with *Yves Saint Laurent*. MOMU has a similar approach.

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[15] Every record in RKDArtists has it's own identifier and can be deeplinked to, e.g. http://bit.ly/M0LXSZ refers to the record of Alexander van Slobbe

Collection	Sample	Remark
CATW1	Bernhard Willhelm a/w 02-03; Frederick Hornof	Can include data related to year/season
CIPE	Versace, Gianni	
CMU1	Slobbe, Alexander van	Authority: RKDArtists&
KMKG	François Houblinne	
MMT	Yves Saint Laurent Saint-Laurent, Yves	Firstname name for brands and labels; Name, Firstname for individuals
MOMU1	Vivienne Westwood; Westwood, Vivienne	Firstname name for brands and labels; Name, Firstname for individuals
MUDE	Westwood, Vivienne / Vivienne Westwood Couture	
NORD1	Norlander, Erik; 1920-1974	Dates may be separated
NORD2	Gullers, K W	
PFF	LANVIN	Last names only
PUCC	Marina Cosi	
ROSS	AUMN-marchio	Only brands, no designer names
S&V	Peter Kennerley (Producer); AVRO	Persons as contributors, broadcasters as publisher
V&A	Van Cleef & Arpels	

Table 2: Examples of notation of designer's and label names practices

▸ *Materials, techniques and colors*

A limited share of collections with object-related content is indexed with an element describing the materials and/or techniques. Organizations who use this element, don't use a standard authority (such as AAT) for this element.

In the context of fashion, this element is only relevant when the described object is a fashion object – not a drawing, photograph, video, collection, agent or event. Out of the 21 (38%) collections with costume objects or accessories, 8 have an element describing the material and 5 (24%) have an element describing the technique.

▸ *Object names and types*

A considerable number of institutions use an authoritative list of keywords to catalogue the names of objects (see table in the Addenda). Out of 50 collections, 17 (34%) use an authority to describe concepts. This allows users to search for a specific type or kind of object, with more or less specific terms (e.g. women's clothing, evening dress, etc.)

Almost all of the institutions that use such an authoritative list, for the value of the object name or type element, have developed and maintain these lists *in house* (14 out of 17, 76%).[16] As a consequence, the

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[16] Authorities mentioned are the Dutch GTAA, Dewey, Getty Art & Architecture Thesaurus, UDC.

possibilities of interoperability between these lists are probably low and thus linking or clustering based on object names is problematic without a standardized set of terms to which local terminology can be mapped.

▶ *Geographical entities*
Out of 26 datasets that have a descriptive geographic element, 8 (31%) use an authority. Of these 8 datasets, only 3 are not locally defined.[17]

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[17] geographic authorities mentioned are the Dutch GTAA, ISO (sic, probably ISO 3166 country codes) and Thesaurus of Geographic names (Getty).

3. STATUS OF DIGITIZATION AND DESCRIPTIVE METADATA

3.1. STATUS OF DIGITIZATION

Respondents were asked to specify the degree to which their collections were digitally available. Four categories were used: less than 50%; 50-98%, 90-99% and 100%.
Out of 47 collections, about two third (64%) is digitized for less than 50%. Only 11 (23%) collections are digitally available for 90% or more (see graph below).
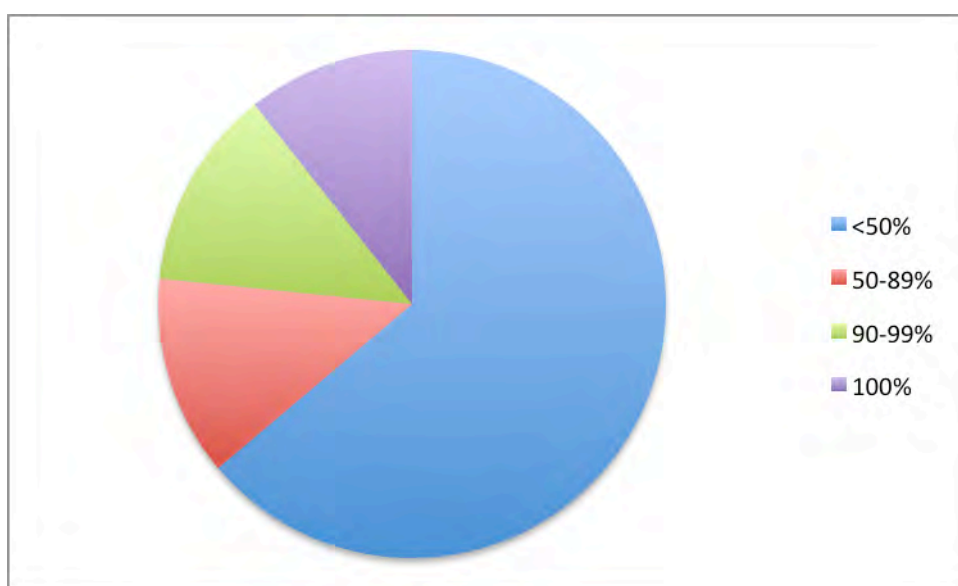
Figure 14: Degree to which collections are digitally available.

Based on these ranges and the given numbers of objects per collection, an estimate can be made on the overall figure of digitization, which should be between n313.930 (35.6%) and n568407 (64,4%) digital objects.

3.2. STATUS OF METADATA AVAILABILITY

Five of the content partners have metadata records available from 90% or more of the objects.[18] Overall, metadata are available for between 52% and 63% for the submitted objects.
The current availability of metadata records is detailed in the table below.

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[18] These are CMU, MOMU, NORD, PITT and S&V.

Percentage	# collections	# objects	% objects
> 50%	26	137.838	19%
50 – 89%	5	418.320	57%
90-99%	9	99.000	14%
100%	6	80870	11%
	44	**73.1548**	**100%**

More detailed information (availability of metadata per element): see Q19 of the survey)

4. AVAILABILITY AND SUBMISSION OF CONTENT

4.1. AVAILABILITY ON LINE

The following table presents the availability of the collection on line and the url (when provided). Only 6 of the institutions confirm they have their collection on line at the time of the survey.

Institution	URL	Comment
CAT	www.catwalkpictures.com	login required
CIPE	ceres.mcu.es/pages/SimpleSearch?Museo=MT	
	bimus.mcu.es/CatalogosIndividuales.html	
CMU	centraalmuseum.nl/ontdekken	
KMKG	carmentis.kmkg-mrah.be	
MMT	opac.lesartsdecoratifs.fr	
MOMU	www.provant.be/momu/CollectionConnection	
NORD	nordmlib.nordiskamuseet.se/mikromarc	
NORD	www.dipity.com/biblioteket/personal/?mode=fs	
NORD	digitaltmuseum.se	
NORD	www.digitaltmuseum.se	
S&V	www.beeldengeluid.nl/zoeken-hele-collectie	Submitted content not yet available
V&A	collections.vam.ac.uk	

To have a collection on line, doesn't imply that the records can be accessed directly. For example, Images from CAT are only visible to those who have a login and password. The digitized magazine covers from NORD are visible on line, but cannot be targeted with an external URL pointing to the landing page or to the digital object. This means that most of the metadata and digital objects will be submitted to the aggregator in another way (see submission methods).

4.2. SUBMISSION METHODS

As few institutions have their content accessible online, fewer still have the possibility to submit content without human interaction. Only seven of the respondents claim they can submit content via the OAI-PMH protocol.[19] One institution (NORD) can deliver a part of its content via the national aggregator, with another dataset available as an RSS feed.[20]

Other institutions prefer online delivery through HTTP or FTP (PITT, PUCC, V&A, MUDE), or via portable media only (TRAJ, PFF, SU). A special case is CAT and RDPH, who have metadata only available as embedded IPTC metadata in the files they submit (see above).

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[19] The Open Archives Initiative Protocol for Metadata Harvesting: http://www.openarchives.org/OAI/openarchivesprotocol.html

[20] Really Simple Syndication : http://www.rssboard.org/rss-specification

Another group of six institutions cannot answer this question (yet), but probably will at least be able to send their metadata and content via HTTP upload or on a portable media. Anyway it's unlikely they will be able to give access to their data through OAI-PMH or any other (REST based) web services protocol (e.g. RSS, SRU, …).

Generally speaking, 8 out of 21 institutions are able to submit content in an automated way: 7 through OAI-PMH, 1 via their own FTP-server. The remaining institutions plan to manually upload all or part of their content.

Organization	code	OAI	Own FTP	FTP upload	HTTP upload	Media	other/ unknown
Catwalkpictures	CATW						in the media files (IPTC)
Museo del Traje	CIPE					x	
Centraal Museum	CMU	x	x		x		
Koninklijke Musea voor Kunst en Geschiedenis	KMKG	x	x	x	x	x	
Museum of Applied Arts	MAA						
Archivio Missoni	MISS		x	x	x		
Musée de la Mode et du Textile – Les Arts Décoratifs (Paris, France)	MMT	x					
MOMU	MOMU	x	x	x	x		
Museu do Design e da Moda. Colecção Francisco Capelo	MUDE	x		x	x		
Nordiska museet	NORD						unknown/ national aggregator
Peloponnesian Folklore Foundation "Vassilios Papantoniou"	PFF					x	
Pitti imagine	PITT			x	x		
Archivio Emilio Pucci	PUCC			x	x		
Roger Dean Photography	RDPH						in the media files
Rossimoda Shoe Museum	ROSS			x			
Netherlands Institute for Sound and Vision	S&V	x	x				
Kunstbibliothek Staatliche Museen zu Berlin	SPK						
Kunstgewerbemu seum Berlin	SPK					x	
Stockholm University Centre For Fashion Studies	SU					x	
Victoria and Albert Museum	V&A	x	x		x		
Modesammlung Wien Museum	WIEN						
TOTAL		**7**	**6**	**7**	**8**	**5**	

5. ADDENDA

5.1. CONTENT PARTNER FACT SHEETS

5.1.1. CATWALK PICTURES

Name	Catwalk Pictures
Code	CAT
About	Catwalk pictures has been covering the fashion shows in Paris, London, Milan and New York from 1990's until the present.
Contact details: Name Email Telephone Skype Website	 Etienne Tordoir etienne@catwalkpictures.com +32 2 538 27 73 etiennetordoir www.catawalkpictures.com

5.1.2. MUSEO DEL TRAJE

Name	Museo del Traje. Centro de Investigación del Patrimonio Etnológico
Code	CIPE
About	The Museum of Costume contains a variety of collections, which continues to grow. Thgelmatic collections include: historical clothing, contemporary clothing, popular clothing, jewelry and accessories, textile, economic activity, domestic appliances, leisure activities, religion and belief, collections of documents. The Museo del Traje is part of the Spanish Ministerio de Educación, Cultura y Deporte.
Contact details: Name Email Telephone Website	 Irene Seco Serra / Maria Prego de Lis (Library) irene.seco@mcu.es / maria.prego@mcu.es +34 915 504 700 museodeltraje.mcu.es

5.1.3. ROGER DEAN PHOTOGRAPHY – CATWALK PHOTOGRAPHS

Name	Roger Dean Photography
Code	RDPH
About	Roger Dean is associated with Catwalk Pictures
Contact details: Name Email Website	 Roger Dean info@rogerdeanphotography.com rogerdeanphotography.com

5.1.4. CENTRAAL MUSEUM UTRECHT

Name	Centraal Museum Utrecht
Code	CMU
About	Utrecht's Centraal Museum was founded in 1838. The museum has a large and varied collection of art, fashion, design and a collection of objects related to the history of Utrecht.
Contact details: Name Email Website	 Marije Verduijn mverduijn@centraalmuseum.nl +31 302 362 342 centraalmuseum.nl/en

5.1.5. STAATLICHE MUSEEN ZU BERLN

Name	Kunstbibliothek SMB Kunstgewerbemuseum Berlin
Code	SPK
About	The Lipperheide Costume Library is a library and graphic collection focussing on the cultural history of clothing and fashion. Its holdings comprise around 40,000 volumes of books and magazines from the 16th century to the present and around 100,000 individual sheets of drawings, prints and photographs. The fashion and textile collection of the Kunstgewerbemuseum Berlin contains 20.000 textiles from the late antique until the present. The fashion collection contains 2.500 men, women- and children dresses from early 18th century until present. About 1.000 Items from the 20th century, international and national fashion,and about 1.000 Accessories. Both institutions ar part of the Staatliche Museen zu Berlin.
Contact details: Name Address Website	 Adelheid Rasche / Christine Waidenschlager a.rasche@smb-spk-berlin.de / c.waidenschlager@smb-spk-berlin.de +49 30 266 42 41 06 www.smb.museum

5.1.6. ROYAL MUSEUM OF ART AN HISTORY

Name	Koninklijk Musea voor Kunst en Geschiedenis
Code	KMKG
About	In the Cinquantenaire Museum,you can see national archaeological artefacts from prehistory to the age of the Merovingians, as well as finds from Egypt, the Near East, Iran and Classical Antiquity. There are also non-European art treasures from China, South-east Asia, Central Asia, the cultural world of Islam, America and Oceania. There is also a representative selection of European decorative art, ranging from Romanesque Art to Art Deco.
Contact details: Name Email Tel Skype Website	 Nacha Van Steen n.vansteen@kmkg-mrah.be + 32 2 741 74 66 NachaVS www.kmkg-mrah.be

5.1.7. VICTORIA & ALBERT MUSEUM

Name	Victoria and Albert Museum
Code	V&A
About	As the world's leading museum of art and design, the V&A enriches people's lives by promoting the practice of design and increasing knowledge, understanding and enjoyment of the designed world. The Victoria and Albert Museum is a Non-Departmental Public Body of the Department for Culture, Media and Sport.
Contact details: Name Email Telephone Website	 Heather Caven h.caven@vam.ac.uk +44 20 79 422 626 www.vam.ac.uk

5.1.8. LES ARTS DÉCORATIFS

Name	Musée de la mode et du textile / les Arts Décoratifs
Code	MMT
About	From its opening in 1905, the Musée des Arts Décoratifs has major collections of textiles which are continually enriched with silks, embroidery, printed cotton, costumes, lace, tapestries… Its collections now contain some 16,000 costumes, 35,000 fashion accessories, 30,000 pieces of textile. A total of over 81,000 works which trace the history of costume from the Regency period to the present-day and innovations in textiles since the 7th century.
Contact details: Name Email Telephone Website	Caroline Pinon caroline.pinon@lesartsdecoratifs.fr + 33 1 44 55 58 57 www.lesartsdecoratifs.fr

5.1.9. MUSEUM OF APPLIED ART

Name	Museum of Applied Art
Code	MAA
About	The Museum of Applied Art was founded in 1950. Apart from the works of art referring to applied arts of Serbian people, related material from other European countries and the world, which came to our country through cultural and economic relations, is also collected in the Museum. The Museum disposes of more than 32,000 expertly treated objects of applied art
Contact details: Name Address Skype Website	Dejan Sandić Dejan.sandic@mpu.rs +38 11 262 68 41 nanina1505 mpu.rs

5.1.10. ARCHIVIO MISSONI

Name	Missoni Spa
Code	MISS
About	The Missoni Fashion Archive holds documentation on fashion show, look-books, presentations, press releases men/women, advertising campaigns, etc.
Contact details: Name Email Telephone Website	Luca Misssoni l.missoni@missoni.it +39 0331 271250 missoni.it

5.1.11. MOMU

Name	Modemuseum provincie Antwerpen
Code	MOMU
About	The MoMu- Fashion Museum has a collection of over 25.000 items: clothing, shoes, accessories, lace,… The policy is to collect historical costumes (the oldest pieces date back to the 16the century) as well as pieces by contemporary designers (such as Dries Van Noten, Yohji Yamamoto, Bernhard Willhelm, Ann Demeulemeester,...) and to keep them in the best possible conditions.
Contact details: Name Email Telephone Skype Website	Dieter Suls dieter.suls@momu.be +32 3 470 27 70 dieter_suls www.momu.be

5.1.12. MUSEU DO DESIGN E DA MODA

Name	Museu do Design e da Moda: collecção Francisco Capelo
Code	MUDE
About	Library specialized in fashion: collection contains fashion accessories from 1930s to 2000s, videos about fashion shows and main events, fashion photographies, advertising campaigns, fashion shows images and the digital scketches, documents and magazines.
Contact details: Name Email Telephone Website	Joana Lia Ferreira joana.mude@gmail.com +35 121 88 86 119 www.mude.pt

5.1.13. NORDISKA MUSEET

Name	Nordiska Museet
Code	NORD
About	Arthur Hazelius began collecting items in 1872 and now there are over 1.5 million objects in the collections - the size varies from pins to the splendor of coaches. The time that the museum depicts is from 1520 to the present. It has become the largest Swedish folk collection, but includes bourgeois furniture and costumes, handicraft products, and memories of the guilds organization, manuscripts of famous writers and objects that belonged to major Swedish men and women, etc.
Contact details: Name Email Telephone Website	Annika Peurell annika.peurell@nordiskamuseet.se +46 851 954 559 www.nordiskamuseet.se

5.1.14. PITTI IMMAGINE

Name	Pitti Immagine
Code	PITT
About	Pitti Immagine is an Italian company devoted to promoting the fashion industry worldwide. The collection is formed in large part by photographs from the end of the '60s till today, including fashion shows, fashion events, exhibitions, books, catalogues video and texts documents.
Contact details: Name Email Telephone Website	 Ivano Miscali ivano.miscali@pittimmagine.com +39 553 693 268 http://www.pittimmagine.com

5.1.15. PELOPONNESIAN FOLKLORE FOUNDATION

Name	Πελοποννησιακό Λαογραφικό Ίδρυμα "Βασίλειος Παπαντωνίου"
Code	PFF
About	The PFF collections comprise 27.000 items directly connected to the popular and neo-hellenic culture. Some of its collections include older artifacts as the Coptic Art collection of Egyptian tunic "segmenta" and "clavis" of the 6th c. a.d. The costume, the toy and childhood international collections as well as the fine art, design and engravings department are of equal importance. The PFF has photo-sound and film archives covering its fieldwork of the past and a library of 10.000 titles. The complete fashion collections by Yannis Tseklenis, the Fani Kazes collection of dolls in Greek local costume, the Yannis Metsis archives and the history archive of Takis Mavros were entrusted among others to the PFF.
Contact details: Name Email Telephone Website	 Angeliki Roumelioti / Maria Papadopoulou collection@pli.gr / documentation@pli.gr +30 27 52 028 947 www.pli.gr

5.1.16. ARCHIVIO EMILIO PUCCI

Name	Fondazione Archivio Emilio Pucci
Code	PUCC
About	The collection is formed by all the materials produced and conserved in the Maison Emilio Pucci since its creation in 1947: by historic photographs, photographs of the items conserved in the archive (clothing and accessories), sketches, accessories, magazines, documents and look- books.
Contact details: Name Email Telephone Skype Website	 Christina Francini cristina@lpstudio.eu +39 552 399 201 lpstudiolp

5.1.17. ROSSIMODA SHOE MUSEUM

Name	Museo Rossimoda della Calzatura/ Rossimoda Shoe Museum
Code	ROSS
About	The Rossimoda Shoe Museum has a collection of shoes produced by Rossimoda for: Christian Dior, Yves Saint Laurent, Emanuel Ungaro, Givenchy, Anne Klein, Porsche Design, Genny, Fendi, Richard Tyler, Calvin Klein, Vera Wang, Christian Lacroix, Kenzo, Marc by Marc Jacobs, Emilio Pucci, Celine, Donna Karan, Loewe.
Contact details: Name Email Tel Website	 Frederica Rossi federica@villafoscarini.it +39 499 801 091 www.villafoscarini.it/cultura.php

5.1.18. NETHERLANDS INSTITUTE FOR SOUND AND VISION

Name	Nederlands Instituut voor Beeld en Geluid
Code	S&V
About	The Netherlands Institute for Sound and Vision ('Nederlands Instituut voor Beeld en Geluid') is a cultural-historical organization of national interest. Sound and Vision ('Beeld en Geluid') has one of the largest audiovisual archives in Europe. The institute manages over 70 percent of the Dutch audiovisual heritage. The collection contains more than 750.000 hours of television, radio, music and film from the beginning in 1898 until today.
Contact details: Name Email Telephone Skyp Website	 Erwin Verbruggen everbruggen@beeldengeluid.nl +31 356 771 691 erwinverbruggen www.beeldengeluid.nl

5.1.19. STOCKHOLM UNIVERSITY - CENTRE FOR FASHION STUDIES

Name	Stockholm University - Centre For Fashion Studies
Code	SU
About	Fashion Studies examines the history of fashion, social functions, theory and aesthetics. SU will provide archived web resources on fashion, such as archived fashion blogs, fashion Platforms (i.e. Showstudio.com), on line fashion magazines and designer's websites
Contact details: Name Email Telephone Skype Website	 Marco Pecorari marco@fashion.su.se +46 76 3064448 marcopecorari www.fashion.su.se

5.1.20. MODESAMMLUNG WIEN MUSEUM

Name	Modesammlung Wien Museum
Code	WIEN
About	The Fashion Collection of the Wien Museum was founded after the second world war by Alfred Kunz, the first director of the Vienna Fashion School in Hetzendorf. Today it is one of the largest European costume collections, comprising over 22.000 objects, mainly women's dress and accessories such as hats, shoes, handbags, umbrellas etc. and a small collection of men's and children's dress and accessories. The emphasis lies on women's fashion of the 19th and 20th century, in particular evening dresses and ball gowns. The collection also comprises fragile ladies underwear from around 1900 and the 1920s, satin shoes and boots from the early 19th century, wedding dresses, "Reform" dresses designed by Kolo Moser, designs from Christoph Drecoll, Ludwig Zwieback, W.F. Adlmüller, Gertrude Höchsmann, Farnhammer, Fashingbauer and millinery creations by Adele List. The collection is continually growing, through purchases and contributions, in order to document the historical development of fashion and dress typical for Vienna and the Viennese society.
Contact details: Name Email Telephone Website	 Regina Karner regina.karner@wienmuseum.at +43 1 804 04 68 www.wienmuseum.at

5.2. CONTROLLED VOCABULARIES PER ELEMENT EN PER PARTNER

	identifier	objectType	creationDate	creator	title	description	geographicalCoverage	material	relatedObject	technique	contributor	subject	color	classification	size	other
CAT	x		x	x	x		x									
CIPE1																
CIPE2																
CIPE3																
CIPE4																
CMU1																
CMU2																
CMU3		x		x												
KMKG		x	x	x			x	x		x	x					
MAA1																
MISS1																
MISS2																
MISS3																
MISS4																
MMT1		x	x	x			x									
MMT2																
MOMU1				x												
MOMU2				x												
MOMU3			x	x								x				
MOMU4				x												
MOMU5				x												
MOMU6				x												
MUDE1		x														
MUDE2		x														
MUDE3		x														
MUDE4		x														
NORD1		x	x	x	x			x	x			x				
NORD2																
NORD3	x	x	x	x				x	x	x						
NORD4																
NORD5																
NORD6	x	x	x	x				x		x	x	x				
PFF1	x	x	x	x	x			x	x	x	x	x				
PFF2	x	x	x	x	x			x	x	x	x	x				
PFF3	x	x	x	x	x			x	x	x	x	x				
PFF4																
PITT1		x														

PITT2		x														
PUCC1																
PUCC2																
ROSS	x	x	x	x			x			x						
S&V		x		x			x			x	x					
SPK1	x			x												
SPK2	x			x												
SU1																
SU2																
SU3																
SU4																
V&A			x	x			x	x		x	x					
WIEN																
Totals	9	17	12	21	5	0	10	8	6	5	8	8	0	0	0	0
	18%	34%	24%	42%	10%	0%	20%	16%	12%	10%	16%	16%	0%	0%	0%	0%

5.3. NUMBERS OF OBJECTS PER COLLECTION AND COLLECTION DETAILS

Code	Organization	Collection	#OfObjects (DOW)	#OfObjects (Survey)	Total
CATW	Catwalkpictures	Catwalk pictures from 1990's onwards.	400000	400000	**400000**
CIPE1	Museo del Traje	Historical photographies	3000	3000	
CIPE2	Museo del Traje	Magazines, books	10000	50000	
CIPE3	Museo del Traje	Fashion clothing and accessories (museum objects)	5000	5000	
CIPE4	Museo del Traje	skecthes	1500	1500	**59500**
CMU1	Centraal Museum	Descriptive records of fashion exhibitions	30		
CMU2	Centraal Museum	Library catalogues (exhibition, museum and fashion catalogues	25		
CMU3	Centraal Museum	Museum fashion and costume collection	8500	8600	**8600**
KMKG	Koninklijke Musea voor Kunst en Geschiedenis	Fashion clothing and accessories (museum objects)	7000	7000	**7000**
MAA1	Museum of Applied Arts	Fashion exhibitions' catalogues	6		
MAA2	Museum of Applied Arts	Museum Jourrnal articles and reviews	65		
MAA3	Museum of Applied Arts	Books	1		
MAA4	Museum of Applied Arts	Records of fashion exhibitions	11		
MAA5	Museum of Applied Arts	Museum fashion objects	5500	5000	**5000**
MISS1	Archivio Missoni	Fashion Archive fashion show, look-books, presentations, press releases men/women	8000	8000	
MISS2	Archivio Missoni	Advertising Archive campaign, cataloghi men/women/home	1200	1200	
MISS3	Archivio Missoni	Exhibitions, events descriptive records	1000	1000	
MISS4	Archivio Missoni	Media Archive Biography, Editorials, Interviews	10000	1000	**11200**

MMT1	Musée de la Mode et du Textile – Les Arts Décoratifs (Paris, France)	Museum objects database:costumes, accessories, textiles, drawings, photographs.	9000	9000	
MMT2	Les Arts Décoratifs (Paris, France)	exhibition catalogues, monographs, designers archives	1100	1100	**10100**
MOMU1	ModeMuseum Antwerpen	Descriptive records of fashion and costume exhibitions	1000	1000	
MOMU2	ModeMuseum Antwerpen	Audiovisual registrations of fashion shows since the 1980's	1000	1000	
MOMU3	ModeMuseum Antwerpen	Library catalogues (exhibition, museum and fashion catalogues)	7500	7500	
MOMU4	ModeMuseum Antwerpen	Museum objects database of fashion, costume and textile objects from the 17th Century onwards	25000	25000	
MOMU5	ModeMuseum Antwerpen	Authority records of fashion „agents" (persons + institutions)	2000	2000	
MOMU6	ModeMuseum Antwerpen	Digitised (historical) Fashion magazines	64000	64000	**100500**
MUDE1	Museu do Design e da Moda. Colecção Francisco Capelo	Fashion accessories from 1930s to 2000s.	300	300	
MUDE2	Museu do Design e da Moda. Colecção Francisco Capelo	Videos about fashion shows and main events.	100	100	
MUDE3	Museu do Design e da Moda. Colecção Francisco Capelo	Fashion outfits, most of it haute couture, historical photographies, sketches, magazines, documents and catalogues.	3000	1500	
MUDE4	Museu do Design e da Moda. Colecção Francisco Capelo	Fashion photographies, advertising campaigns, fashion shows images and the digital scketches, documents and magazines.	2000	2000	**3900**
NORD1	Nordiska museet	Printed matter (books, magazines, articles catalouges, ephemera) on fashion and clothing	3000	300	
NORD2	Nordiska museet	Fashion magazines	200	138	
NORD3	Nordiska museet	Museum image database with Photos, sketches, paintings on fashion and clothing.	6000	6000	
NORD4	Nordiska museet	Interactive flash application with museum textile objects	1000		

NORD5	Nordiska museet	Interactive flash application with museum objects on fashion and clothing	520	520	
NORD6	Nordiska museet	Museum object database on fashion, clothing, shoes and accessories	70000	45000	**51958**
PFF1	Peloponnesian Folklore Foundation "Vassilios Papantoniou"	Fashion clothing and accessories	8000	9500	
PFF2	Peloponnesian Folklore Foundation "Vassilios Papantoniou"	Fashion sketches	1000	1000	
PFF3	Peloponnesian Folklore Foundation "Vassilios Papantoniou"	Fashion photographs	500	500	
PFF4	Peloponnesian Folklore Foundation "Vassilios Papantoniou"	Fashion magazines/ catalogues	500	500	**11500**
PITT1	Pitti imagine	photographs	10000	10000	
PITT2	Pitti imagine	videos	70	70	**10070**
PUCC1	Archivio Emilio Pucci	Historic photographs , clothing and accessories, sketches, accessories, magazines, documents and look-books	10000	10000	
PUCC2	Archivio Emilio Pucci	Videos	20	20	**10020**
RDPH	Roger Dean Photography	Catwalk pictures from 1990's onwards. 1 photo per silhouette, per fashion collection, per designer	n/a	n/a	**n/a**
ROSS	Rossimoda Shoe Museum	Museum objects	12000	12000	**12000**
S&V	Netherlands Institute for Sound and Vision	Video's from the Sound and Vision Collection; Video's from external sources (archive.org, blip.tv)	1500	1000	**1000**
SPK1	Kunstbibliothek Staatliche Museen zu Berlin	sheets of drawings, prints and photographs.	7000	11000	
SPK2	Kunstgewerbemuseum Berlin Staatliche Museen zu Berlin (SPK)	textiles from the late antique until the present; men, women- and children dresses; accessories	200	200	**11200**
SU1	Centre For Fashion Studies Stockholm University	Fashion blogs	3000	10000	

SU2	Centre For Fashion Studies Stockholm University	Fashion Platforms (i.e. Showstudio.com)	3000		
SU3	Centre For Fashion Studies Stockholm University	Fashion on-line magazines	3000		
SU4	Centre For Fashion Studies Stockholm University	Fashion designers websites	1000		**10000**
V&A	Victoria and Albert Museum	Fashion clothing and accessories, photographs	8000	8000	**8000**
WIEN	Modesammlung Wien Museum	Fashion clothing and accessoires (museum objects)	10000	5000	**5000**
	TOTAL		**736348**	**736548**	**736548**

5.4. QUESTIONNAIRE

This is a representation of the survey as was available through Sound&Vision's SurveyMonkey account.

PART 1. INTRODUCTION

With this questionnaire, we will gather content-related and technical information from all of the content providers of the EuropeanaFashion project.

This survey consists of the following parts:
- Details concerning your organization
- Details concerning your physical collection
- Details concerning your digital objects
- Details concerning the metadata of your collection
- Details concerning the use of controlled vocabularies
- Details concerning the on line availability of digital objects and metadata.

Note: For IPR issues, there will be another questionnaire.

Guidelines:
- Use one questionnaire for each collection you will submit tot EuropeanaFashion. E.g. when you submit content from your library and a set of pictures from your museum collection, make two questionnaires.
- Describe the current state of the collection, e.g. the number of items digitized at this moment.
- For questions, contact henk.vanstappen@momu.be

PART 2. ORGANIZATION DETAILS

Enter details of your organization and the person to be contacted regarding this questionnaire (probably you).

▸ *1. Organization and contact details*

Contact name:	
Organization:	
Skype name	
Email Address:	
Phone Number:	

PART 3. COLLECTION DETAILS

Give a description of the COLLECTION from which you will submit digital representations and metadata (e.g. physical objects, exhibitions, biographies, etc.)

▶ *2. Collection description (e.g. "textiles from the late antique until the present", "exhibition catalogues, monographs and designers archives", ...)*

▶ *3. Collection type (e.g. objects, publications, photographs, …)*

☐ Collection type (e.g. objects, publications, photographs, …) objects

☐ photos

☐ publications (books, catalogues, magazines, ...)

☐ videos

☐ archival documents

☐ other (please specify)

▶ *4. Number of objects*

▶ *5. Date coverage: to which period is your collection related (e.g. oldest and newest object). Enter the date in format YYYY or YYYY-MM-DD*

Start date	
End date	

▶ *6. Geographical coverage (country or region, e.g. origin of costume)*

▶ *7. Percentage of collection already digitally available*

◯ 100%

◯ 90-99%

◯ 50-89%

◯ less than 50%

▶ *8. Percentage of collection of which metadata are already digitally available*

◯ 100%

◯ 90-99%

◯ 50-89%

◯ less than 50%

PART 4. DIGITAL CONTENT DETAILS

Give a description of the DIGITAL OBJECTS (e.g. digitized covers, digital photos, digitized museum objects, digital videos, etc.) you will submit to EuropeanaFashion [i.e. the collections described in table0.)

▶ *9. Description of digital collection (e.g. digitized covers, digital photos, digitized museum objects, digital videos, etc.)*

▶ *10. Digital object type*

☐ Digital object type Image

☐ Video

☐ Text + image

☐ Text only

☐ other (please specify)

▶ *11. Number of digital objects (e.g. 100 pdf files, 200 images, 25 videos, ...)*

▶ *12. Digital object formats (mp4, tiff, mp3, pdf, …)*

image formats (jpg, tiff, png, ...)	
video formats (mp4, flv, avi, ...)	
text (+ image) formats (html, pdf, doc, ...)	

▶ *13. Image resolution (i.e. the quality of the digital object measured in pixels)*

Video (screen resolution)	

Image (ppi or dpi)	

Give a description of the METADATA RECORDS related to your collection. 'Metadata records' are defined as digital, structured text, describing an item in your collection (.e.g. database record, xml-record, spreadsheet, ...)

▸ *14. Number of metadata records

▸ 15. Software (e.g. Adlib, MicroMusée, MS Access, …)

▸ *16. Describe the metadata standard(s) you are currently using to catalogue your collection (e.g. DublinCore, MARC21, Spectrum, ISAD(G), ...)

▸ *17. Is the standard metadata schema in any way adapted (or entirely developed in house)? If so, please explain

◯ NO

◯ YES:

▸ 18. In which language(s) are the metadata available?

	All	Some (please specify below)
Dutch	◯	◯
English	◯	◯
French	◯	◯
German	◯	◯
Greek	◯	◯
Italian	◯	◯
Norwegian	◯	◯
Portuguese	◯	◯
Spanish	◯	◯

	All	Some (please specify below)
Swedish	⚪	⚪

Comments or remarks

▶ *19. Please provide information on the metadata elements available in your database.*
- Indicate the percentage used ("filled in")
- Indicate if the data are entered using a controlled vocabulary (e.g. list of keywords, thesaurus, list of persons names) or not (i.e. free text entry). Refer to the next page for questions on Controlled vocabularies.

Enter information on additional elements in the text field below.

	% available	Controlled vocabulary or Free text
Identifier (e.g. Inventory Number)		
Title		
Creator		
Contributor		
Creation date		
Description		
Object type		
Material		
Technique		
Subject		
Geographical coverage		
Related object		

▶ *20. Additional elements: Give a short description of any other relevant element (field) of the metadata schema you use to describe the collection. 'Relevant' are those elements that describe the object submitted and which you will submit to EuropeanaFashion. Elements such as owner, shelf location or value should not be mentioned here.*

PART 6. CONTROLLED VOCABULARIES

Describe the CONTROLLED VOCABULARIES as mentioned on the previous page.

Controlled vocabularies are separate lists of values that are used to enter data in a record in a uniformed way. They can be in the form of simple lists, or as a thesaurus (i.e. with hierarchical relations between terms).

▸ *21. Describe the vocabularies used for elements describing CONCEPTS (e.g. style, theme, subject, object type)*
  - ***Enter name (or 'local' for in-house developed vocabularies), e.g. AAT***
  - ***Enter the type, e.g. thesaurus, value list, classification ...***
  - ***Enter URL if available***
  - ***Enter database elements for which the vocabulary is used***
  - ***Comment under 'Strict' how the vocabulary is applied and if other terms are allowed.***

NAME	
TYPE (thesaurus, list)	
URL	
ELEMENT(S)	
STRICT?	

▸ *22. Describe the vocabulary used for elements describing GEOGRAPHIC ENTITIES (e.g. geographical subject, place of production)*
  - ***Enter name (or 'local' for in-house developed vocabularies), e.g. Geonames***
  - ***Enter the type, e.g. thesaurus, value list, classification ...***
  - ***Enter URL if available***
  - ***Enter database elements for which the vocabulary is used***
  - ***Comment under 'Strict' how the vocabulary is applied and if other terms are allowed.***

NAME	
TYPE (thesaurus, list)	
URL	
ELEMENT(S)	
STRICT?	

▸ *23. Describe the vocabulary used for elements describing PERSONS AND ORGANIZATIONS (e.g. designer, label, editor)*
  - ***Enter name (or 'local' for in-house developed vocabularies), e.g. ULAN***
  - ***Enter URL if available***
  - ***Enter database elements for which the vocabulary is used***
  - ***Comment under 'Strict' how the vocabulary is applied and if other terms are allowed.***

NAME	
URL	
ELEMENT(S)	
STRICT?	

▶ *24. Describe any OTHER CONTROLLED VOCABULARIES that are used. For each vocabulary, please enter information on:*
(1) NAME of the vocabulary. When created in house, use "internal";
(2) TYPE: 'list' for simple value lists, or 'thesaurus' for vocabularies with hierarchical relations. If necessary, explain in the description column;
(3) URL of the home page of the vocabulary (i.e. where the vocabulary can be retrieved or a description can be found);
(4) ELEMENTS to which the vocabulary is applied.

PART 7. DELIVERY OF METADATA & CONTENT

Describe the way in which metadata and content are available on line.

▶ **25. Is your collection online? (virtual exhibition, OPAC, …)*

◯ YES

◯ NO

Comment and/or URL

▶ *26. How many metadata records are currently available on line?*

◯ How many metadata records are currently available on line? 100%

◯ 90-99%

◯ 50-89%

◯ <50%

Comment

▶ *27. Estimated file size of metadata records (e.g. 1.5 MB)*

▶ *28. Is there a unique and persistent URL for each METADATA RECORD?*

◯ YES

◯ NO

Comment

▶ *29. Is there a unique and persistent URL for each DIGITAL OBJECT (image, video, …)?*

◯ YES

◯ NO

Comment

▶ **30. In which METADATA STANDARD can you deliver your collection METADATA records?*

☐ MARC

☐ DublinCore

☐ EAD

☐ Other (please specify)

▶ **31. In what FORMAT(S) can you deliver your collection METADATA records?*

☐ XML

☐ RDFXML

☐ CSV

☐ Excel

☐ Other (please specify)

▶ **32. In what FORMAT(S) can you export your controlled VOCABULARIES?*

☐ XML

☐ SKOSXML

☐ CSV

☐ Excel

☐ Other (please specify)

▶ *33. In what way can your metadata (preferably) be made AVAILABLE?*

☐ OAI-PMH

☐ Our own FTP server

☐ Upload to an external FTP server

☐ Upload via HTTP

☐ Portable media (e.g. cd-rom)

☐ Other (please specify)