ICT-PSP Project no. 297158

EUROPEANAPHOTOGRAPHY

EUROPEAN Ancient PHOTOgraphic vintAge repositoRies of digitAized Pictures of Historical qualitY

Starting date: 1st February 2012
Ending date: 31st January 2015

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Context

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<th>WP 7</th>
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<tr>
<td>Task 7.4</td>
<td>Photographic exhibition and dissemination book (content editing by KU Leuven + layout and Printing by ICCU), Uncommon Culture Journal (ICIMSS), International Conference (KU Leuven) and digitalmeetsculture show-case (Promoter)</td>
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<td>Promoter</td>
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Approved by:

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Statement of originality:
This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.
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1 EXECUTIVE SUMMARY

This deliverable describes in large details the activities done within the Task 7.4 as for the Exhibition. It also includes small details on the book, which is more widely described in the dedicated D7.5 Book. The title chosen by the partners for the exhibition is **All Our Yesterdays: Life Through the Lens of Europe’s first photographers (1839-1939)**.

The concept and scientific coordination of the exhibition narrative was developed by KU Leuven, and the selection of the photos to be printed (in total, 121) was a democratic process involving all the partners of the consortium. Two associate partners, CUT and SC Bali, provided few of their images to complement the selection done by the consortium. The idea at the basis of the exhibition is to show to the European modern citizens how photography was a privileged witness of the lives that European past citizens lived throughout Europe’s history from 1839-1939.

Partner Promoter was in charge of realizing the physical materials of the exhibition, including Italian translation of the texts. Moreover, Promoter was fully in charge of the dissemination actions to promote the first edition of the exhibition (from the development of the visual identity to realize dissemination materials and actions), which was planned to take place in Pisa. Partner Promoter created a slideshow, partner Divadelny Ustav produced a video teaser in double language Italian/English, and partner CRDI prepared a virtual exhibition that is available for download on the exhibition website www.earlyphotography.eu and in AppStore.

The exhibition was open **in Pisa during the period 11th April – 2nd June 2014**, organized by partner Promoter and including a digitization station where visitors can bring their own vintage photos to be digitized for free. A second edition was produced **in Leuven within the period 30th January – 15th March 2015**, organized by KU Leuven with support from Promoter. In the middle of the two, another smaller exhibition realized under the flags of All Our Yesterdays was on show **again in Pisa in the period 6-14 December 2014** (opening on 4-5 December during the RICHES\(^1\) conference), featuring a selection of the photos collected from the visitors and digitised during the Pisa main exhibition.

The indicator foreseen in the DoW for the task was 3.000 visitors. The main exhibition in Pisa attracted about 5.400 visitors, and around 1.000 photos were digitized (and digitally collected) from the visitors.

Activities to organize the event were started since November 2013, and a plan was submitted to the Project Officer in December 2013.

This plan was part of the Review Report of March 2014 and a report of the Pisa exhibition was provided in the D1.4.3 Intermediary Progress Report submitted in July 2014. The both documents were produced for the EC and are not public documents of the project.

The present document, which is instead public, includes the following:

Chapter 1 is the executive summary

From chapter 2 to chapter 6 is the report of the Pisa exhibition with addenda about the Pisa crowd-sourced smaller exhibition on p. 6.3

Chapter 7 describes the concept and organization of the Leuven edition of All Our Yesterdays

Chapter 8 is the Conclusion of the document

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\(^1\) RICHES ([www.riches-project.eu](http://www.riches-project.eu)) is a sister project about the recalibration of the relationship between cultural heritage and the society, which signed a Memorandum of Understanding with EuropeanaPhotography
2  INTRODUCTION

All Our Yesterdays was developed by EuropeanaPhotography consortium. It includes a physical exhibition of printed and framed photographs, a virtual exhibition available on line and in Apps Store, a slide show of images, and video teasers. The exhibition is composed of modular elements and it is intended to be a travelling exhibition hosted in partner locations all over Europe.

The opening event was held in Pisa on 11 April 2014, organized by partner Promoter at the premises of Museo della Grafica in Palazzo Lanfranchi, under the patronage of Tuscan region, Municipality of Pisa, University of Pisa. The exhibition remained open for 5 weeks, until the 2 June 2014.

The first step for creating the exhibition was the selection of title, themes and the photos by the content providers, and text editing (for the descriptive panels in each room, and for the exhibition catalogue). These activities were coordinated by KU Leuven.

The factual organization of the event, and its wide promotional activity were managed by Promoter. This document intends to report mainly about the Pisa edition of All Our Yesterdays.
3 EXTRACT FROM THE EXHIBITION COMMUNICATION PLAN

The present chapter reports an extract of the Exhibition Communication Plan, issued as an annex to the Review report related to the second technical review of the project, which took place on 25th March 2014, for the convenience of the reader, because of its relevance for the success of All Our Yesterdays exhibition. In that occasion, the following were presented to the PO and the reviewers:

- The concept of the exhibition, the title, the themes
- The visual identity developed by Promoter for communication
- The website www.earlyphotography.eu
- The dissemination materials, freshly produced (the posters and the postcards)

All the communication actions were driven by the guidelines and principles outlined in the Communication Plan.

Extract from the Exhibition Communication Plan:

MISSION

The exhibition task in the project:

Goal: The final photographic exhibition will enable the project to draw the attention of a large and wide audience to its activities, in particular those related to the content of the EuropeanaPhotography content and to technological/digitization aspects. The exhibition will also unveil the treasures of European photographic heritage to those it actually belongs to: the community of all European citizens.

Objectives: The targeted number of visitors of the exhibition (physical + virtual exhibition) is 3,000.

Mission of the exhibition:

The whole idea is to show to the European modern citizens how photography was a privileged witness of the lives that European past citizens lived throughout Europe’s history from 1839-1939.

The exhibition is organized in different “chapters” and sub-themes, featuring photos of everyday life of people in the streets, outside, in the cities, in the countryside, in the villages, etc.

The photos were selected basing on their testimonial power and photographic value. They are images that inspire empathy and appeal to historical consciousness, and most of all they are images that tell a story.

Key messages:

The core message of the exhibition focuses on 2 aspects:

- the historical/societal changes of Europe and European citizen in the timeframe 1839-1939
- the belonging of History to the whole citizenship.

We are telling stories that belong to the very recent History of Europe, and we are telling our visitors “ehi, have a look to these photos: this is also YOUR story!”.
N.B. The presence onsite of a digitization station is an opportunity to engage the visitors: by bringing old family photos to be digitized, citizens can really be an active part of the event.

The following side-messages complete and enhance the exhibition concept:
- learn about the history of photography
- discover the past photographers in action
- learn about EuropeanaPhotography project and its members
- discover Europeana, the European digital library

**TOOLS**

<table>
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<th>Who?</th>
<th>How?</th>
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<td>Advertisement on local newspapers, magazines, TV</td>
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<td>Newsletters</td>
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<td>Online advertisement</td>
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<td>Website posts</td>
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<td>Dedicated showcase on digitalmeetsculture</td>
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<td>Landing page</td>
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<td>To demonstrate that the public funding implied in this project has a positive impact on the citizens</td>
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<td>Online advertisement</td>
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<td>Website posts</td>
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<td>Dedicated showcase on digitalmeetsculture</td>
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<td>To enhance dissemination / raise awareness of Europeana</td>
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**DETAIL OF COMMUNICATION TOOLS:**

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<td>200</td>
<td>Pisa and surroundings</td>
</tr>
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<td>Poster 200x140</td>
<td>200</td>
<td>Pisa and surroundings</td>
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<td>Poster 70x100</td>
<td>600</td>
<td>Pisa and near towns</td>
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<td>20</td>
<td>Pisa and surroundings</td>
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<td>Photo mural 4 x 2 mt</td>
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<td>Pisa Airport</td>
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<td>Totem double-face 100x200</td>
<td>13</td>
<td>Pisa</td>
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<td>Big banners, to be defined</td>
<td>up to 4</td>
<td>Palazzo Lanfranchi</td>
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**ACTIONS**

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4 SETTING UP THE EXHIBITION

The exhibition was hosted in an ancient palace on the embankment of River Arno, in the city center of Pisa. The palace is property of Pisa Municipality and hosts the permanent exhibition of graphics (Museo della Grafica), jointly managed by University of Pisa through the Faculty of Arts and by Pisa Municipality through the Chancellor of Culture.

The exhibition was composed by:

- physical exhibition of framed pictures,
- introductory, explicative and information panels
- slide-show,
- virtual exhibition made of an interactive application,
- teaser video,
- digitization desk to engage citizens
- a corner dedicated to Europeana, the European digital library.
Palazzo Lanfranchi is a 3-floors building and All Our Yesterdays was organized as follows.

Ground floor hosted:
- the digitization desk
- the screens with slideshow
- a large screen to show the video previously realized for the promotion of the project
- the conference room and the cocktail party area near the garden for the opening ceremony on 11/4/2014
- one virtual exhibition station with iPad.

The first floor hosted the 8 themes of the narrative developed by KU Leuven, one for each room as illustrated in the plan below:

![The plan of Palazzo Lanfranchi’s first floor](image)

Each room displayed the photographs related to the 8 themes of the exhibition, and one or more explicative panels. The panels and captions were produced in double language: English and Italian.

The Europeana Corner was hosted in Room 2 with a desk, a personal computer showing the Europeana promotional video on loop, a self-standing banner provided by Europeana team as well as dissemination materials. An Italian version of the Europeana factsheet was produced and printed copies left available for visitors, in the corner too.

Room 3 hosted another station for the virtual exhibition with a large screen connected to the personal computer. Here and there, vintage photographic equipment and original photos were displayed.
The virtual exhibition desk on Room 3

The core of the exhibition was composed by 121 selected pictures of miscellaneous sizes. The pictures were provided by the project’s content providers and by the associate partners CUT (Cyprus) and SC BALI (Ukraine), in the appropriate resolution for different sizes. Each room/theme included one or two big size picture (the most representative for that theme) of about 50x75 cm, and 6 to 10 standard size picture of about 30x45 and 40x60 cm.

Each content provider selected one picture of its archive to be representative (and not necessarily belonging to the project’s selection), and these were printed as blow-ups of about 70x100 cm.

The images were:

- printed on deluxe cotton-based paper and according to the most advanced printing techniques, matt printing (cfr. technical specifications attached as annex I)
- framed with plain wooden black frames and no glass

Near to each print, a double-language caption (English and Italian) was printed as well (total 121 captions), and each room featured one or more descriptive panels, printed both in English and in Italian (total 18 panels).
The entrance of Room 1, with descriptive panel in double language

The big 5 mt panels in Room 1, dedicated to the History of Photography/Hall of fame (left) and to the EuropeanaPhotography project (right), were produced in English language only, but Italian translations were printed on paper and kept available for the visitors in small boxes near the panels.

The “hemicycle” at the center of Room1, with a 5 meters panel each side
The balcony of Palazzo Lanfranchi was decorated with a 348x210 cm polycarbonate billboard with wooden structure, and the stairwell was embellished with 50 double-sided photographs hung from the roof.

The rooms of Palazzo Lanfranchi were at disposal of Promoter’s team since the end of March 2014. In that period, Promoter curator of the exhibition together with Palazzo Lanfranchi’s curators supervising the restoring the walls (covering the nail holes due to the previous exhibition, and re-painting).

As long as the pictures came with their frames, they were positioned in the rooms. The digitization station was set up also, along with the room for the video, the desk for Europeana, the pc-desk and iPad-desk for the virtual exhibition, the screens for projecting the slideshow.

Approaching the opening, the vintage photographic equipment to decorate the exhibition, provided by a collector in Pisa Mr. Piero Panattoni, was moved to Palazzo Lanfranchi. Mr. Panattoni provided the equipment for free but an insurance was activated by Promoter to cover any risk for this precious material on show at the Museum of Graphics.
All Our Yesterdays at Palazzo Lanfranchi #2
5 PROMOTING THE EXHIBITION

Earlier than the “physical” activities in Palazzo Lanfranchi, Promoter started a vast promotional campaign for announcing the exhibition. The visual identity was defined during February, and the promotional material such as posters and postcards were printed since March 2014.

5.1 Visual Identity

As explained in the Review Report of March 2014:

“Visual identity
To develop the visual identity of the exhibition, Promoter and KU Leuven called for pictures of photographers in actions.

Promoter’s communication team extracted from these pictures some elements to represent the exhibition in the promotional material. Such elements were then graphically treated and elaborated in order to develop the visual identity to be used in the printed and online promotion.

We tried to represent different situations: the family on trip, the young upperclass girl, the lady, the war, the journalists, the photographic studio…

There are different-colored backgrounds, and the same background color is used for the word “our” in the title. The word “our” here is particularly interesting and also important, because it can be certainly referred to us, the current generation which looks at past history (yesterdays) through these photos; but also these passed-by photographers (and people) used the photography to capture their lives with. As we used pictures of photographers in action to present the exhibition, therefore it’s them, the
photographers, to present “their” yesterdays. And for this reason the background color is reflected in the word “our”.

Further, the choice of colored background is very eye-catching for posters (be it bigger, smaller and wall poster). Of course, the posters will contain all the necessary information and logos in place, and the text in Italian.

5.2 earlyphotography.eu and dissemination actions

The dedicated landing page www.earlyphotography.eu was available in Italian and in English since 1 April 2014. It is still available in English and was also used also to promote the Leuven exhibition of 31 January – 15 March 2015.

The website statistics of earlyphotography.eu show that almost 2,000 unique users entered the site, in the period 1st April – 27th July 2014, mostly from Italy, but it is interesting to notice that the rest of visitors from other countries does not come from countries of the partners only.
Number of users per country (top ten)

The press office set up at Promoter and composed by Valentina Bachi, Claudia Pierotti, Tania Masi, Elisa Debernardi, Pietro Masi, Manuele Buono, Claudio Prandoni and Nicola Cionini produced press releases (both in Italian and in English, and still retrievable in [http://www.earlyphotography.eu/italiano.html](http://www.earlyphotography.eu/italiano.html)), articles on digitalmeetsculture and banners to promote the exhibition towards printed and online media. Social media channels were also used to spread the word. The consortium partners were invited to share and advertise the event on their own channels.

Newsletters were sent out by Promoter and by other bodies to their own databases:

- Municipality of Pisa
- Museo della Grafica
- University of Pisa
- IMAGO photographic association
- FIAF Federazione Italiana Associazioni Fotografiche (Italian federation of photographic associations)
The press releases were produced also during the exhibition to keep promotion ongoing. Such effort produced a very good impact on the media. We retrieved over 100 articles appeared on printed and online media and, as it was expected, the press review is mostly composed by Italian news items. Attached to this report it is added a selection of them, as Annex II.

A video was realized by Divadelny Ustav after the opening ceremony, which describes that very special event. Another video, in Italian and including interviews to key people of Promoter, of Museo della Grafica and to the Chancellor of Culture of Pisa Municipality, was realized by a free-lace agency and broadcasted on local TVs. These videos are retrievable in the digitalmeetsculture showcase of EuropeanaPhotography: http://www.digitalmeetsculture.net/heritage-showcases/europeana-photography/
The EuropeanaPhotography partners, as well as friend organizations, the Europeana team (and the PO on the official communication channels offered by the EC to the projects), cooperated to online promotion of the Pisa exhibition, by publishing spot news, sharing and liking FaceBook posts and tweets.

The posters in their different sizes were appended in Pisa and surrounding towns two times:
First time: 7th April, for 2 weeks
Second time: 5-8 May, for 2 weeks

One of the big posters in Pisa city

The postcards were distributed in coffees, shops and hotels, both in Pisa and in surrounding towns, during the whole duration of the exhibition.

3 big posters were appended in the hall of Pisa Airport, and in the tourist information offices in Pisa.
The front of Palazzo Lanfranchi was decorated with a big panel (cfr. above), and 13 totems were displayed in the city. In the very near museum “Palazzo Blu”, a short slideshow produced by Promoter and advertising the exhibition of Palazzo Lanfranchi was displayed in the screens at the entrance, for the whole period.
As for the Europeana corner, a self-standing banner, 900 advertising postcards, indoor and outdoor stickers and fake tattoos were provided by Europeana team, while Promoter translated in Italian the Europeana factsheet and printed it in 300 copies.
6 THE EXHIBITION

6.1 The Vernissage

All Our Yesterdays opened on Friday 11th April 2014, with a very crowded vernissage event. The event was widely publicized and a lot of people were present, so that during the opening ceremony, which was held in the hall of the museum, many people were forced to wait outside the entrance, on the sidewalk.

Guests of the opening ceremony were the Major of Pisa and the Chancellor of Culture, representatives from the University of Pisa and the Museum of Graphics, together with a representative of Europeana Foundation.

The cocktail party and opening visit of the exhibition then followed.

Highlights from the vernissage #1

Antonella Fresa and Pietro Masi (Promoter), Marco Filippeschi (Major of Pisa), Fred Truyen (KU Leuven)

Wiebe de Jager (Europeana) during his speech.

Pietro Masi, Antonella Fresa, the Major Marco Filippeschi and Dario Danti (Councillor for Culture in Pisa and Chairman of the Museo della Grafica)

On the right, Alessandro Tosi (scientific director of the Museo della Grafica and professor at Faculty of Arts in Pisa) shows the exhibition to a very special guest, Antonio Possenti, renowned Italian artist, painter and illustrator.
6.2 Visitors And Activities

Just immediately after the exhibition was opened, a joint training to the Museum guides was provided by Valentina Bachi (Promoter) about the project in general and the themes of the exhibition in particular, and by Piero Panattoni about the vintage equipment and early photographic techniques. The museum’s guides were then well prepared to welcome the visitors and to hold professional guided tours. During very special occasions, Promoter decided to hold guided tours directly: to the commission of Culture of Pisa Municipality, including the President and the Chancellor, and to a delegation of Scuola Superiore Sant’Anna.

The exhibition was free entrance, but the Museum of Graphics distributes numbered tickets to each visitor. This allows to count the number of visits.
Total free tickets counted by the Museo della Grafica: 5,417 tickets

of which:

- 4,948 “single” visitors
- 49 visitors in small groups, among which a group from renowned Scuola Superiore Sant’Anna
- 369 schoolkids of different ages, for whom laboratories and guided tours are organized by Museum of Graphics
- 51 special visitors of the project “Segni fra le mani” of the University of Pisa. This project involves old people suffering the Alzheimer disease, and utilizes art, music and other creative activities to stimulate communication and help delaying the progress of the disease.

Very young students visiting All Our Yesterdays learn more about the lives of their grandfathers
The flux of visitors in the whole period was more or less continuous since the opening, but a boom of visits was registered on the 17th May 2014 during the **European Night of the Museums**. In this occasion the exhibition was open till midnight, a party was offered to the visitors, and almost 800 people crowded Palazzo Lanfranchi. Very special feature was the participation of All Our Yesterdays in the European digital event Kaleidoscope: during the whole night, countless visitors with their inseparable smartphones took their own museumselfies, to converge in a digital wall showing the selfies of the visitors in the participant Museums all over Europe.

**Highlights from the European Night of the Museums**

The digitization station operated by photographer Rudy Pessina allowed the visitors to digitize their own family photos, in order to contribute to the digital preservation of the memory and local cultural heritage. The digitization station was operative every Thursday and Sunday of the whole period, plus during the European Night of the Museums.

The digitized items were approximately 1,000, mostly related to family portraits and everyday life of Italian people in between the two World Wars. A valuable piece of collection is the group of photos of the airport of Pontedera, which was a rather important node for civil and military aviation in Italy until
the 1950s, and today it doesn’t exist anymore. Other themes include war, soldiers, schoolmates, the fascism and the Italian colonies, and day-trips.

The digitization initiative was indeed a success within the All Our Yesterdays exhibition, and it is the occasion for another local dissemination event, consisting in a second exhibition on 4-14 December 2014 in Pisa dedicated to these photos, to share them with the whole citizenship.

6.3 “Ricordi dai nostri album di famiglia”

The citizens’ feedback to the digitization initiative was enthusiastic and about 1,000 photos were provided for digitization. Of these, the photographic association Imago curated a selection of 80 photos, which were printed and framed by Promoter and accompanied by one caption each. The 80 photos were displayed, again in the rooms of Palazzo Lanfranchi, on 4-14 December 2014, in another exhibition entitled “Ricordi dai nostri album di famiglia” (Memories from our family albums).

This was a truly crowd-sourced exhibition, born thanks to the citizen of Pisa and near towns, who provided their vintage photos to be brought back to life through the digital technologies.
Next to traditional shoots of individual and group portraits, in this selection there are recurring themes: many bicycles and still a few horses, the most popular means of transport of the rich and the poor; the motorbike, proudly showed off as a symbol of progress; panoramas of Pisa and the Arno; celebrities visiting the city; the war in the north with snow and the war in the south in the African colonies; day-trips, early swimming suits, the hunt.

The exhibition was composed of 80 printed and framed photographs with captions, 2 descriptive panels in double language Italian/English and a slideshow which was used in a big screen in Palazzo Lanfranchi.

A corner dedicated to the main All Our Yesterday exhibition including a pc station to navigate the virtual exhibition was set up in the same room.

A smaller but effective promotional campaign was set up for advertising this exhibition, including:

- A press release in Italian, published by Promoter on digitalmeetsculture and distributed to local newspapers
- n. 700 leaflets
- n. 100 small posters A3 size, hung in Pisa shops, bars, at the University, in associations and clubs in Pisa
- n. 50 posters size 140x200 hung in Pisa city centre
- a newsletter in Italian language, sent by Promoter on 28 November 2014, which reached 2.211 addresses
- cooperation with Imago photographic association, Pisa Municipality and Museo della Grafica for advertising the event via Facebook and via institutional mailing lists. The press release was also distributed by the Museo della Grafica via their channels.

A selection for a press review is attached as Annex II b.
Moreover, the occasion of this exhibition was taken to advertise the upcoming edition of All Our Yesterdays main exhibition in Leuven. An invitation card was produced by Promoter (design + print in 500 copies) to be distributed in Palazzo Lanfranchi.
All Our Yesterdays. Ricordi dai nostri album di famiglia
Pisa, Museo della Grafica, Palazzo Lanfranchi, dal 5 al 14 dicembre 2014

Una mostra nata grazie al contributo dei cittadini di Pisa e dintorni che, partecipando attivamente al laboratorio di Europeana Photography ospitato a Palazzo Lanfranchi, la scossa primavera, hanno scongelato alla digitalizzazione delle loro vecchie foto ras con preziose testimonianze visive di come eravamo a cavallo dei secoli XIX e XX.

La SV è invitata a partecipare
Tutte le informazioni

The image of the newsletter sent by Promoter

The newsletter is available at:

http://us3.campaign-archive1.com/?u=f137b3c15e4c712d1beabb59a&id=8f2013ffcb&e=eb76a84c4d
The Italian press release is available at:

http://www.digitalmeetsculture.net/all-our-yesterdays-ricordi-dai-nostri-album-di-famiglia/
**All our yesterdays. Ricordi dai nostri album di famiglia**

Palazzo Lombardia, 6 - 14 Dicembre 2014

Finalmente è possibile ammirare una selezione delle molte foto d’epoca che i presidenti hanno portato a Palazzo Lombardia durante la mostra “All our yesterdays. Ricordi dai nostri album di famiglia”.


Vale la pena sottolineare che è una delle mostra più interessanti, con una visuale unica e di grande interesse.

**The press release realized by the Museo della Grafica**

The press release realized by the Museo della Grafica.

**Facebook post by Museo della Grafica**

The Facebook post by Museo della Grafica.
The opening of the exhibition was organized during the International Conference of RICHES project, hosted in the same venue on 4-5 December.

That was another important international event organized by Promoter in Pisa, which saw the participation of about 150 attendees. More information on this event are available at:

http://www.digitalmeetsculture.net/article/riches-international-conference-in-pisa/

The room of Palazzo Lanfranchi prepared for the Riches conference; the photos of “Ricordi dai nostri album di famiglia” decorate the walls

More photos of the event can be found here: http://www.digitalmeetsculture.net/article/ricordi-dai-nostri-album-di-famiglia-all-our-yesterdays-once-again-in-pisa/

As explained above, a dedicated desk was also at disposal for the visitors to explore and enjoy the virtual exhibition of All Our Yesterdays (still available at www.earlyphotography.eu and in AppStore). The roll up banner previously produced for another event (i.e. the stall of EuropeanaPhotography at the British Library in London, during a conference about Photography and Anthropology) was re-used to decorate the corner.
The corner dedicated to the virtual exhibition of All Our Yesterdays

On the desk there were available:

- EuropeanaPhotography leaflets
- All Our Yesterdays promotional postcards (previously produced by Promoter for the British Library event)
- An invitation card advertising the Leuven edition of All Our Yesterdays, designed and printed by Promoter
- Leaflets of the “Ricordi dai nostri album di famiglia” exhibition
7 THE BELGIAN EDITION OF ALL OUR YESTERDAYS

The second instance of All Our Yesterdays is taking place from February 1 to March 15, 2015, in Campus Library Arenberg – Heverlee and Tweebronnen Library – Leuven (BE). While, for the greater part, this exhibition will re-produce the first run of All Our Yesterdays, its Belgian flavor will be enhanced by including over 70 photographs from the Leuven City Archives.

At the Heverlee site, traces of local citizens’ “Yesterdays” figure side by side to those of their international counterparts, as a new but integrated part of the original All Our Yesterdays-setup. In Leuven’s city center, the public library hosts an additional exhibition chapter, dedicated to Trading Spaces / Changing Places: how have the city and its rural surroundings interacted throughout the years and what remains of this? Which century-old street views are bound to draw up a stir when compared to today’s cityscape? And in how far or by what means have people tried to adapt their living environment to something more comfortable or more agreeable to the eye...? From lost landscapes to stunning portraits and fascinating shots-in-action, Trading Spaces / Changing Places seizes the most compelling images from Leuven’s past, to make for a powerful injection into the present-day city dynamics.

The exhibition offers the possibility of guided tours and extra activities for specific target audiences, such as a workshop for photography clubs, a traveling exhibition with photo bingo for seniors, a PechaKucha night intended for students and creative minds, and a program for schools and teachers.

Photos from the main exhibition in Campus Library Arenberg – Heverlee #1
Photos from the main exhibition in Campus Library Arenberg – Heverlee #2

Photos from the main exhibition in Campus Library Arenberg – Heverlee #3
7.1 Upgrading All Our Yesterdays for the Belgian edition

All the texts of the Pisa exhibition was translated in Dutch by KU Leuven, and new texts were produced for the extra theme of the Belgian edition Trading Spaces / Changing Places.

Promoter took care of re-designing and printing the descriptive panels and the captions, besides delivering the framed pictures and panels to Leuven. Pietro Masi, Manuele Buono and Rudy Pessina from Promoter stayed in Leuven between 22-24 January to coordinate the set-up of the exhibition, in cooperation with the KU Leuven team headed by Fred Truyen, Stephanie Verbeken and Bruno Vandermeulen.

The Leuven City Archive photographs were printed and framed by KU Leuven, while 2 representative images of the Belgian associate partners (FotoMuseum Antwerp and Leuven City Archive) were printed and framed by the same supplier of the Pisa materials.

The writing, translation and editorial work on the new catalogue editions in English and in Dutch, as well as the additional 'chahier' (cfr. par. 7.3) was carried out by KU Leuven.

The exhibition was inaugurated in conjunction with the EuropeanaPhotography Final Conference (29-30 January 2015).
Photos from the exhibition at Tweebronnen Library #2

Photos from the Tweebronnen Library #3
7.2 Materials produced ex-novo

The Belgian edition of All Our Yesterdays is in double language English/Dutch. Unfortunately, it was not possible to reutilize the panels produced for the Pisa exhibition, because the stands where the panels are hung do not fit the panels’ size. Therefore, Promoter took care of re-designing and printing new panels in double language. The captions were re-printed also in the same double language, and new panels and captions were produced to accompany the images supplied by the Leuven city archive.

In total Promoter designed and curated the production of:

- 2 representative images size 70x100, for associate partners FoMu and Leuven City Archive, same paper and frame of the 18 representative images produced for the Pisa exhibition
- 177 captions (including the new ones related to the images of the Leuven City Archive)
- 20 bigger captions with partners profiles, to accompany the 70x100 representative images (18 from Pisa + 2 new ones)
- 1 panel size 70x100 in double language: profiles of the technical partners (Promoter, KMKG, NTUA and UniPatras)
- 9 panels 100x150 in double language: descriptive panels of the 8 themes of Pisa exhibition + 1 new panel about photography milestones
- 8 panels 40x30 in double language: descriptive panel on the new theme of the Leuven exhibition
- 4 panels 80x220 in double language: advertising panels

7.3 The new catalogue

The existing catalogue (from Pisa exhibition) was fully revised, slightly updated, expanded with pictures from the Leuven City Archive, and then fully translated into Dutch. As a result, two new editions of the catalogue will be available at the expo opening.

A third publication – a cahier (both in English and in Dutch) devoted to the Leuven collection displayed in Tweebronnen, boasting new articles and essays – will be published shortly after the vernissage.

All publications are edited by KU Leuven and printed by ICCU; the second edition of the English catalogue is issued also as an e-publication.
7.4 Promotional campaign

A massive promotional campaign was organized by KU Leuven with the support of Promoter (for the design of dissemination tools such raw materials for the website, posters, invitation postcard), and a specific Belgian Expo Communication Plan was drafted since November 2014.

A brand new website in double language English/Dutch was inaugurated by KU Leuven: http://allouryesterdays.be and a FaceBook page “All Our Yesterdays Leuven” was also set-up.
Support for webpresence was granted by Promoter with articles appeared on digitalmeetsculture.net and by updating the http://www.earlyphotography.eu website to inform about the Leuven event. A big banner appears on the project website.
Extract from the Belgian Expo Communication Plan:

Key messages
- present a positive spin on “plus ça change, plus c’est la même chose » > recognize the shared past of many generations and many European countries, in order to be able to celebrate the striking differences as well
- see Leuven in a bigger, and Europe in a smaller perspective > recalibrating the historical perspective
- exploit the immediacy of the photographic medium: closeness, directness, individual appeal
- demonstrate the value of photographic heritage + contemporary digitization efforts

Additional messages
- find out facts and figures, look at results and realia documenting the history of photography
- discover part of your heritage that is often less considered to be ‘heritage’ than, for instance, historical buildings, paintings, sculptures
- learn about EuropeanaPhotography
- learn about PHOTOCONSORTIUM
- discover Europeana, the European digital library

Tools
Communication tools include:
- Brand identity
- Webpage CS/Digital and www.allouryesterdays.be
- Website Digitalmeetsculture.net
- Website earlyphotography.eu (platform of PHOTOCONSORTIUM)
- Websites of our exhibition partners
- Websites of our project partners
- Websites under the Europeana umbrella
- Websites related to specific audience groups
- Printed dissemination materials such as posters, flyers, Holiday-postcards
- Presence on-site: flags – banners, large photo canvases...
- Advertisement in local newspapers, magazines / Advertisement on local TV
- Newsflash
- Social media
- Merchandising
8 CONCLUSION

All Our Yesterdays is one of the most tangible results of the project’s success. It is a way to communicate to the citizens the richness of European cultural heritage in a visible way, and it has a very deep impact on the viewers from the historical and emotional side.

The whole consortium is so proud of it to agree that the property of the materials realized for the exhibition is transferred to Photoconsortium, the spin-off association born from EuropeanaPhotography project, in order to keep the exhibition available and alive in the future also beyond the end of the project. In facts, it is already foreseen a new edition of All Our Yesterdays in Denmark hosted by partner Arbejdermuseet which will take place for 3 months across the summer 2015.

All the partners, and particularly those who have been closely involved on the realization of All Our Yesterdays, are happy and proud that this challenging and fascinating project is ending with the opening of the Leuven edition of the exhibition: “Nothing is lost, nothing is created, everything is transformed” (Antoine Lavoisier).
9 ANNEX I: PAPER’S TECHNICAL SPECIFICATION

Digital FineArt Collection

Photo Rag® Bright White
Matt FineArt – smooth
310 gsm, 100% Cotton, bright white

Product Description
Photo Rag® Bright White – a 100% cotton paper with a smooth surface texture – guarantees archival standards. With its premium mat inkjet coating Photo Rag® Bright White meets the highest industry standards regarding density, colour gamut, colour graduation and image sharpness while preserving the special touch and feel of genuine art paper. Compatible with pigmented and dye inkjet systems.

Applications
Photographic and fine art reproduction complying with highest archival standards, digital art, black & white and colour photography, limited edition prints, presentation prints for display purposes and exhibitions, albums, greeting cards etc.

Technical Specifications

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<th>Unit</th>
<th>Valuation</th>
<th>Test Norm / Notes</th>
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All indicated data to be understood as typical average values.

Conditions of use and storage
Use and store ideally at a relative humidity of 35 to 65% and a temperature of 10 to 30°C (50° - 85°F).
All recommendations and product indications are for your guidance, and are subject to our test criteria, which remain subject to change without prior notice. The consistency of results is not guaranteed.
Use care in handling printed material, surface susceptible to abrasion.
Store paper in archive quality envelopes, folders, and boxes.
Use only archive grade tapes and glues for mounting & framing.
10 ANNEX II - SELECTION OF PRESS REVIEW

This annex is composed by two separate zip files named:

“Annex II a - All Our Yesterdays Pisa - PRESS REVIEW SELECTION.zip”

“Annex II b - Ricordi dai nostri album di famiglia – All Our Yesterdays Pisa.zip”