



WORKSHOP REPORT

Community History Archive - Wildflower Europe

Hotel Atlantic, Sofia, Bulgaria, 16-17th November 2013



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AIMS OF THE WORKSHOP

To explore the possibilities and potential for developing community digital history archives.

To share experiences from Year 1 of Wildflower Europe.

To plan next steps for Year 2 and future work

To discuss solutions to any problems including budgets and reporting

To swap Patchwork Meadow squares between partners.

PART 1 - DIGITAL COMMUNITY HISTORY ARCHIVES (CHA)

All the presentations and information in this section were provided by Stevan Lockhart (Tinslave Consultancy)(<http://www.tinslave.co.uk/commarch/>). There is a wide range of information on setting up digital archives available on the Tinslave website. We are very grateful to Stevan for sharing his experiences and skills with the Wildflower Europe partnership.

Example Case: the Assynt Community History Digital Archive (CHDA)

Assynt is a rural and coastal area of the North West of Scotland, made up of series of small communities and settlements including Lochinver.

The Assynt DHCA was set up in the newly refurbished Fishermen's Mission Building as the result of a request at a community meeting to find a way to conserve the local community and cultural heritage. The digital archive fulfils many of the roles of a traditional physical archive, with similar processes of acquisition, curation, storage and interpretation, but requires much less space. In addition, easy sharing and dissemination of digital objects, for example via the Internet, is possible.

The CHDA aims to secure items of cultural significant for the future, with the support of special interest groups such as history and field groups, families and individuals, but is for the benefit of all the community.

Access to the archive. Anyone who visits the Fisherman's Mission in Lochinver is able to browse the archive. However the archive itself is not available through the internet. There are three primary reasons for this. One is the additional cost and technical demands of hosting the material on a website, the second is that it encourages people to come and visit the area while they learn about its history, and the third is that experience shows there to be a degree of self-censorship in offering items for inclusion where they perceive that there will certain types of access outwith the community. There is the possibility for researchers and others to access some of the material remotely. We had a long discussion about the pros and cons and issues around online access to history archives.

The Assynt archive stores a range of digital artefacts including documents, photographs, audio files and video files, and reports for projects carried out in the area. Stevan maintains the archive and there are several local volunteer archivists. Ongoing training

and increasing participation from all parts of the community is one of the long term aims of the Assynt CHDA and is currently taking place.

Technological Background & Tools

Stevan outlined the reasons for the selection of free and open software in the creation of the Assynt CHDA. These include the need for an archive to contain digital files which can be read long into the future. Proprietary file formats and branded software always carry the risk of becoming unreadable when the products are no longer manufactured. Commercial software incurs initial and ongoing costs for upgrades. The ethos of the open source software movement, maximum benefit for all through the sharing of development, also aligns with the aims of this community archive.

There are several programmes which can be used to create digital archives. Stevan outlined the following as being particularly useful for this purpose.

DSpace (this is the software used in the Assynt Archive - www.space.org)

Omeka (this programme is potential better for presenting material but may be less strong for storing material - www.omeka.org)

Other potential programmes may have a place including Greenstone, Zim, Wiki, Zotera

It is very important to save files in the proper format which will be available to read in the future. For example if you save a document as a Microsoft Word file you may not be able to access it decades from now. Documents in the Assynt archive are saved in open document format, a formally defined standard. Images files can be saved as JPEGs and audio/video files as ogg vorbis files.

Achives, Metadata, Presentation & Interpretation

Stevan very clearly made the distinction between archiving material and interpreting or presenting the material. The archive is a place to store material, clearly labelled with the minimum of interpretation of the material, and it should not collate the roles of storage and presentation.

Each digital artifact in the archive should have a simple set of minimum data associated with it, including the name of the contributor, a description of the image or artifact or report, the type of file etc. Stevan suggested the Dublin Core standard as the system for metadata (www.dublincore.org). As far as it possible the material should be entered without an interpretation of its contents, ie it should contain the simple facts rather than be used as support for a particular point of view. Interpretation is regarded as part of the presentational process, which may change over time.

The way the material is collected and stored in the archive should be as simple as possible, for example a simple list of projects or particular collections, with as little 'nesting' of files as possible.

Material can be extracted at any time from the archive for particular interpretation or presentation.

Legal Issues & Copyright

Stevan outlined the rules of copyright and the need for all archivists and users to have a very clear understanding of the legal issues for curating and using material and any specific rules set out by the community itself for its archive. These legal and community rules should be clearly displayed for contributors

All archivists and contributors should understand what their rights and responsibilities are under copyright when they contribute or enter an item. The contributors sign an agreement when they contribute artifacts by which they licence the archive to hold a digital copy of the work. The contributors retain copyright for their contribution. Anyone wishing to use digital material from the archive must get permission from BOTH the archive and the contributor.

Stevan provided participants with copies of the Contributor License, the Archivists Agreement and the Computer and Network Usage Policy, used in the Assynt Archive.

Data Protection. Archives must comply with EU rules for data protection which are set out nationally. Data protection legislation applies to any data, such as home address, that can be linked to a living individual. Also there should be particular care to ensure the safety of personal data and images of children.

Security (Physical & Virtual) & Backups

There needs to be proper thought about the physical security of the archive, including the ability to lock equipment and particular rooms or venues.

A robust backup system and a disaster plan need to be developed at the very beginning of the archive so that there are always up to date copies in different locations and the possibility to repopulate the archive on new machines if there is an equipment failure, or flood or fire etc.

The archive should allow for different levels of users and browsers who have different levels of access to view and edit or enter data. These different users types are easy to create and monitor digitally.

There should be adequate firewall and virtual security procedures, especially if all or part of the archive are online.

Participation & Training

Stevan outlined several ways they have used to encourage participation and provide training for archivists and users.

These include working with older members of the Assynt Centre who bring in their photographs and discuss them briefly as a group. These discussions are filmed on a tablet

computer and then the contributors are given the chance to view their film before they agree whether or not it can be included in the archive.

Other ideas include holding open days where people are asked to bring in photographs or other artefacts and there is an opportunity to understand how the archive works and for potential volunteer archivists to be identified.

There is potential for using the archive as a training tool in IT and computers for younger or older members of the community and to link with other computer or training projects. The Assynt Learning Centre takes the lead in facilitating Archive training. Stevan also outlined how low cost basic computers like Raspberry Pi could be used for training participants whilst also contributing to creating material for the archive.

Set up and Running Costs

These set up costs were based on the actual costs of the equipment for the Assynt archive and estimated costs for expert time to set up the system.

Equipment (Total Cost c.£12,000)

- 1 large IBM server
- 1 test server
- 4 discs of 2 terrabytes each
- Backup discs
- 4 desktop work stations
- 1 laptop
- 3 still cameras
- 2 scanners including one sheetfeed scanner
- 2 television screens
- Networking switches
- UPS - uninterruptable power supply
- Locks (physical for cupboards, for computers/laptops)

Estimated Time for complete Expert Initial Build of System

- 10 days for assessment of needs & initial build
- 10-20 days for set up, testing and adjustment
- 5 days for write up of build so that it can be used, repaired or modified by other people
- 1-2 days Handover

Ongoing Running Costs

- Any venue costs
- Electricity
- Replacement of equipment
- Occasional or pre-planned maintenance costs
- Systems monitoring and technical support

Staff or Volunteer Tasks

- Training of new users/archivists
- Setting up new users & deleting users if necessary
- Ensuring normal operations & backups
- Data curation
- Monitoring

Stevan Lockhart also provided the participants with handout material covering the issues dealt with at the workshop, including:

- the Assynt Contributor Licence
- the Assynt Computer & Network Usage Policy,
- the Assynt Archivist Agreement
- the Assynt Application for removal of an archive object
- Information on the definition of Free Software
- Information of the Assynt Digital Community History Archive

PART 2 - COUNTRY UPDATES FROM YEAR ONE

Bulgaria

Rossen Vassilev (Bulgarian Biodiversity Foundation BBF) - Patchwork Meadow in Bulgaria

The Patchwork Meadow project was coordinated by BBF as a nation wide participation project, including through its four branch offices (Belasitsa, Standja, Eastern Rhodopes, Kaliakra).

The project was promoted through a Power Point presentation, a leaflet, a media campaign and a web campaign. There was a lecture tour including venues such as schools, chitalishte (community centres), and nature museums all over Bulgaria. Workshops to create Patchwork Meadow squares were held at events and festivals. Over 300 squares were received and were prepared for exhibition by volunteers. There has been a lot of media and internet interest in the project and in the exhibitions.

The first Patchwork Meadow Exhibition was held in Smolyan during the Wildflower Festival (June 2013). There were also exhibitions in the Burgas Nature History Museum (August 2013), Varna BBF Office (September 2013) and Aksakovo Municipality House (October 2013). BBF hope to continue with the Patchwork Meadow Project.

Antonia Chilikova (Environmental Organisation Rhodope) - Wildflower Festival Smolyan

The Wildflower Festival in the Rhodope Mountains took place from the 21st to the 30th of June 2013. The festival was held in the town of Smolyan and in 5 villages - Smilyan, Mogilitsa, Gorna Arda, Arda, Momchilovci. There were many partners including the Smolyan Municipality, BBF, local municipalities, local community centres and museums, local NGOs including Mursalitsa Caving Club and the Association for Cultural and Alternative Tourism 'Smilyana', local hoteliers and schools.

The Programme for the festival included:

- **Workshops** (painting, quilling, working with natural materials, felt flowers)
- Three **botanical tours** and a **3 day bicycle tour** along the river Arda
- **Lectures** (2013 the Year of Tulips, Orchids in Bulgaria, Stars & Flowers, Honey Bearing Plants, Collecting Herbs)
- Medicinal herbs & local traditions **demonstrations**
- **Culinary exhibitions and testing** herbal teas and local culinary specialities
- **Presentation of traditional technologies** - dairy products & tastings
- **7th Traditional Health Fair & Festival of Folk Art & Crafts** (Mogilitsa)
- **Traditional Midsummer Day** (Enjovden) in Gorna Arda
- **Folklore Competition** - folklore groups & performers from the region
- **Rock Concerts** of local bands
- **Participation in the Conference** - challenges & opportunities in ecologically sensitive border regions (Municipality of Smolyan)
- **Special Children's Events** - including 'Midsummer in Rodopchance Kindergarten Smolyan, Day of Children (Smilyan), Workshops & Exhibitions

Promotion & PR Campaign

There was a widespread media campaign and also a logo designed for the festival. There was a website and facebook page for the festival. A group of journalists were invited on a trip to take part in the festival activities. There were more than 100 interviews and articles, film s and a sociological survey

Project Website - <http://www.rhodopeflowersfestival.org/>

Project Facebook Page - <http://www.facebook.com/FestivalNaDiviteCvetia>

Two TV films available at

<http://www.binet.tv/news.php?id=1271>

<http://www.bulgariatravel.tv/landmark/get/516>

CROATIA

Wildflower Europe on Hvar Island - Marija Skarpa-Novak & Mihaela Petric (Municipality of Stari Grad)

Patchwork Meadow

- Hundreds of squares received from across a range of organisations including the Home for the Elderly “Komiža” on the Island of Vis, Association “Trim” Vrboska, Primary School “Petra Hektoravića”, Kindergarten “Sardelice”, the “Doves of Stari Grad (Columbae Phariae)” High School Volunteers, Home for the Elderly Stari Grad, the Marin & Marinka Art School in Doll
- Exhibitions at the Stari Grad Museum Biankini during the Wildflower Festival

Wildflower Festival

- The Festival ran from the 24th to the 30th of June 2013
- Day 1 - opening of three exhibitions; traditional games; fair of food & lavender products from the Stari Grad Historic Plain; Evening performances of local musicians; free wine and fish dishes
- Day 2 - Archaeological tour of the city & the UNESCO world heritage site Stari Grad Plain; fair of flavours & perfumes; honey making workshops; workshops for making the local traditional biscuits “paprenjok”; dance performances by visiting Romania dancers
- Day 3 - “Paprenjok” workshops for children; painting workshops; textile workshops to prepare bottle covers; evening music and dance performances
- Day 4 - tour of the local caves; visit to the reconstructed village Humac; wine tasting; cookery competition; evening performance from visiting Romanian dancers; evening lecture to launch the project publication on the local herbs and recipes of Hvar at the Petar Hektarovic Museum
- Day 5 - Wine tasting and tour of local vinery; start of the Velo Grablje Lavendar Festival; Tour of the Marin and Marinka Art Exhibition in Doll
- Day 6 - Mother and Daughter wild flower inspired fashion show; Evening Concert in Stari Grad; local restaurants offer a wildflower inspired menu
- Day 7 - Concert and celebrations for Croatia’s entry in the EU

Community History Archive

- Two local authors Željana Škarpa and Marica Buratović collected local wild flower recipes and medicines and brought the results together into a publication - “Ljekovito Bilje Otoka Hvara u Kuhinji I Pripravcima Naših Nona” (Healing Herbs of the Island of Hvar and its Use in the Kitchens and Preparations of our Grandmothers). The publication was launched at the Petar Hektarovic Museum in Stari Grad during the Wildflower Festival.

ROMANIA

Cristi Gherghiceanu & Laura Chirila (Fundatia Adept)

Patchwork Meadow

- A series of patches have been made by children and local artists and there will be workshops in January and February 2014.
- 100 squares were exchanged with other partners for exhibition

Wildflower Festival

- The wildflower festival was held in Viscry in July 2013 and included a multi-media double decker bus to teach children about nature
- There were workshops for dye plants and ceramic workshops
- There were local performers in concerts set up within a farm courtyard
- There were also local food tastings during the festival

Performer Exchanges

- A large group of traditional dancers travelled to Hvar in Croatia to take part in the Wildflower Festival in June 2013

Community History Archive

- Fundatia Adept plan to collect and film local wild flower recipes and uses for their community history archive

SLOVENIA

Klemen Langus & Jana Vilman (Turizem Bohinj)

Patchwork Meadow

- Hundreds of squares were contributed from individuals, art schools, craft groups, hospitals and 16 different primary schools.
- Prizes were presented to the best squares in different categories at the Opening Ceremony of the Wildflower Festival
- There were exhibitions during the Wildflower Festival at the Bohinj Community Centre, the school and also the Vogel Ski Station.
- Squares were created for the visits of the Earl and Countess of Wessex and the Prince and Princess Akishino of Japan and presented during their visits.
- 100 squares were exchanged with partners during this workshop

Wildflower Festival

- The Festival was held over two weeks at the end of May/start of June 2013
- The Festival began with the opening ceremony for 300 hundred people at the Community Hall in Bohinjska Bistrica - there was a live Skype link with the other Wildflower Europe Coordinator, a wild flower inspired fashion show created by the students of the Ljubljana School of Art, and a concert. There was also the

presentation of Patchwork Meadow prizes and the launch of wild flower inspired uniforms for Turizem Bohinj staff

- There were numerous guided botanical walking tours over the two weeks
- There were illustrated talks and photographic exhibitions of the plants, wild life and culture of Bohinj including, an outdoor exhibition created by a group of German nature photographers
- There were open sewing workshops with the Stara Fuzina craft groups
- There were numerous dance and singing performances including the Franz Urban male choir
- The last weekend of the festival was dedicated to children and families and a series of events, concerts, games and art workshops were available
- The festival was also promoted through a cooperation agreement with the footwear specialists ALPINUM

Community History Archive

- Turizem Bohinj plan to collect local recipes and stories connected with wild plants and to publish this along with images from the Patchwork Meadow as their project publication

UNITED KINGDOM

Wild North Festival (North Highland Initiative) (presented by *Andy Summers* - Highland Council Ranger Service)

Wild North Festival

- The festival ran from the 28th of June until the 7th of July with Patchwork Meadow exhibitions until the start of August
- Events ran across the North Highlands (Sutherland and Caithness) in 7 town and villages with over 170 attendees
- There a photographic workshop, 2 workshops, 5 exhibitions, 3 guided walks, 4 children/family events and 4 illustrated talks
- Promotional activity - this was done through posters, web presence, social media (facebook and twitter) & a supplement in the local papers
- There were Patchwork Meadow exhibitions in 6 venues (Lochinver Leisure Centre, Strathnaver Museum, Caithness Horizons, Castlehill Heritage Centre, Castle of Mey and the St Fergus Gallery Wick
- The Bumblebee Conservation Trust created an exhibition on the Great Yellow Bumblebee
- There was an exhibition centred around the work of Mary Beith and Alan Joyce, inspiring local naturalists who have left a great legacy for their community
- Guided walks along the Marvellous Machair (coastal grasslands) and the Wildflowers of the Limestone with local experts (Andy Summers and Ian Evans)
- Art workshop with fibre artists Joanne B Kaar making paper and 3D wild flowers
- 4 talks on wild plants archaeology & history, science & mythology and the clan plants of Scotland

- There was a survey of participants to find out what they wanted for next year - this included traditional music and wild flower photography
- 170 participants not including the visitors to Patchwork Meadow exhibitions

Community History Archive

- North Highland Initiative are working with the Assynt Field Club with the support of the Assynt Community Trust and the Highland Ranger Service to digitise botanical records for the North Highlands.

Patchwork Meadow (Plantlife) *Seona Anderson*

- There have been over 800 contributions from individuals and organisations across the UK. Over 100 organisations have taken part including art and craft groups, hospitals, schools, museums, clan associations, farms, church groups and many more.
- The project was promoted through a leaflet (printed and online), targeted emails and calls to potential organisations, a series of illustrated talks to different organisations, online (the project website & Plantlife website - facebook & twitter), and print media (magazines & newspapers). 6 squares were also created for UK celebrities to help promote the project.
- 7 Primary schools created a series of squares in Caithness and Sutherland supported by the Highland Ranger Service, Living Assynt, the Crafty B's and the staff, parents and pupils of the school. This work was displayed during the Wild North Festival
- There were 6 exhibitions of the Patchwork Meadow in Caithness and Sutherland during the Wild North Festival
- There were also PM exhibitions at the Royal Botanic Gardens Edinburgh, the William Morris Society London, the Salisbury Arts Centre, the Scottish Parliament Holyrood and the National Botanical Garden of Wales.
- The exhibition will move to Treborth Botanic Garden Wales in March and then to Ullapool in Scotland in May for Wild North 2014
- A 40 page publication about the UK Patchwork Meadow Project was published in late November 2013