Erster Weltkrieg in Alltagsdokumenten

The First World War in everyday documents

Submissions Days Guidelines

PART 2: WORKFLOW FOR A SUBMISSIONS DAY
Erster Weltkrieg in Alltagsdokumenten

For "Erster Weltkrieg in Alltagsdokumenten - Europas virtuelles Gedächtnis - Europeana" [English: The First World War in everyday documents]
www.europeana1914-1918.eu

Author: Alun Edwards, RunCoCo project, University of Oxford
1914-1918@europeana.eu

Summary of document:

- These guidelines provide the steps to go through to plan, set up and run a submissions day for "Erster Weltkrieg in Alltagsdokumenten";
- This is Part 2 of 3: WORKFLOW FOR A SUBMISSIONS DAY. It takes you through suggestions for the smooth running of the day.
- Follow these guidelines, or write your own instructions based on these guidelines.
- The aim of the submissions day is to provide the public with access to experts and equipment that they can then use to digitise the object they have; and submit it to the "Erster Weltkrieg in Alltagsdokumenten" collection.

WHAT IS A SUBMISSIONS DAY?

At a submissions day you can offer on the spot digitisation and advice:

- Base yourself in a local museum or library (for example);
- Invite the public to bring their objects along on a particular day;
- Talk to these contributors about their objects;
- Get them to fill in a consent form with further information about themselves and the objects they have brought;
- Photograph or scan the objects and/or interview the contributor;
- Collect the submissions forms for cataloguing.

Introduction

We recommend that you follow these guidelines or write your own instructions based on these guidelines to ensure the digitisation work at a submissions day runs smoothly and all information is captured from the public.

You should follow PART 1 of the "Erster Weltkrieg in Alltagsdokumenten" guidelines (PART 1: PREPARING FOR A SUBMISSIONS DAY). These take you through suggestions for timing, location, and in particular staffing, equipment and how to set up the venue including the room layout. These also explain that you should trial the submissions day at the venue with a few sample objects before you run the day itself. This will allow you to test the procedures in these guidelines, and modify them for your own circumstances. You may also need to write instructions for your team for each task and provide them with information so that they can talk confidently about the project and about the copyright/licence arrangements. During the submissions day keep careful track of your records, and the forms, and the objects that are to be digitised, and deal respectfully and courteously with the public.

You should familiarise yourselves with the information available on the "Erster Weltkrieg in Alltagsdokumenten" project website www.europeana1914-1918.eu.

1 You should prepare a number of work-stations

Suggested stations for a submissions day

You should prepare a number of work-stations. Activities to prepare for include:

1. Welcome - where your team first meet and greet visitors, tell them about the project and the submissions day, and then direct actual contributors to start completing the submissions forms;

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2. Submissions forms - where your team find out what objects the contributors have brought along and/or if they have a story to be recorded. The team decide how to capture the objects/stories (photograph, scan, record in writing or as audio), and help the contributors to complete the submissions forms. The team also help the contributors record their stories, on paper, computer, or as an audio interview;
3. Digitisation - where your team scan objects or photograph them;
4. Thanks and Reunite - where your team ensure that all the submissions forms are completed and placed into the queue for cataloguing, and that all objects are returned to the correct contributors along with a 'souvenir' thank-you note.
5. Submit contributions to the database - where your team manage the digital images etc. captured throughout the submissions day, catalogue the information supplied by the contributors and submit the images etc. to the "Erster Weltkrieg in Alltagsdokumenten" project website.

At every step the team members should deal courteously with the contributors, and handle their objects with respect and care. Simple things like remembering to smile and greet the contributors can help to reassure them. Check if the contributors require a seat while they are waiting or being interviewed.

2 Submissions forms - where your team find out what objects the contributors have brought along and/or if they have a story to be recorded

3 Digitisation station - where your team scan objects or photograph them

Some types of visitor to prepare for

The type and number of contributors your submissions day attracts will vary. However, in general, you can prepare your team to deal with the following types:

- Visitor is interested in the submissions day. They may have been passing and saw your posters and want to chat and find out more. Some might be encouraged to contribute a story now, or to return later to participate in the submissions day, or to make their contribution online from home;
- Contributor with a story to tell. Some might be encouraged to record an interview or write down their story, and information will need to be noted on the submissions forms;
- Contributor who has brought objects to the submissions day. Some may bring along objects which should be scanned or photographed, and the story about the objects should be recorded on the submissions forms.

Some queries to prepare for:

Contributors may present with a wide range of requests for information, for example:

- Simple questions about the "Erster Weltkrieg in Alltagsdokumenten" project, (you could have an additional computer which gives live access to the project's website www.europeana1914-1918.eu);
- General questions about copyright and specifically the terms and conditions of the "Erster Weltkrieg in Alltagsdokumenten" contribution agreement.;
- Information about the objects the contributors have brought in and about the subject of their photos etc.;
- How to find more information;
- Local arrangements for visitors who arrive by chance at the submissions day who think they might have objects to contribute but seem unsure whether they will be able to submit this online from home;
- How best to preserve fragile objects;
- A museum or archive where the contributor can deposit this object if they wish to pass it on (maybe because their family are not interested in preserving it);
- Addresses and contact details for local/national organisations interested in family history or in the First World War.

All of your team must understand the terms and conditions of the "Erster Weltkrieg in Alltagsdokumenten" contribution agreement included on the submissions form. Every contributor must sign this when they make their submission.

STATION 1: WELCOME

Summary:

- 'Meet-and-greet' the members of the public;
- Pass actual contributors quickly to the submissions forms team.

You should set up a 'welcome desk' where the team 'meet-and-greet' the members of the public.

They may have been passing and saw your posters and want to chat and find out more. Some might be encouraged to contribute a story now, or to return later to participate in the submissions day, or to make their contribution online from home. Some may arrive with their objects to contribute.

1. You should make sure that the member of the public is aware that the First World War is the subject of the collection;
2. Then you can give out leaflets about the "Erster Weltkrieg in Alltagsdokumenten" project and tell them more about the submissions day;
3. If there are any questions that you cannot answer, direct the member of the public to the appropriate team member;

4. If a member of the public is interested in the submissions day:
    a. Have they brought objects with them to digitise?
        i. Tell them about the procedures for the submissions day;
        ii. Direct them to the team member with the submissions forms;
    b. Do they have objects at home to contribute?
        i. Give them the "Erster Weltkrieg in Alltagsdokumenten" leaflet which shows how to make an online submission;
        ii. Using a computer with Internet access show them how easy it is for them to contribute their objects to the "Erster Weltkrieg in Alltagsdokumenten" website;
        iii. Check if they can return before the submissions day ends;
    c. Do they have a story about their family memories of the First World War?
        i. Tell them about the procedures for the submissions day;
        ii. Direct them to the team member with the submissions forms.

STATION 2: SUBMISSIONS FORMS

Summary:

- Get as much information as possible from the contributor written on the submissions form;
- Record an interview with the contributor, if they agree;
- Make notes to help the photographers prioritise what they digitise.

Every contributor has to complete 1 submissions form for every object or story. A team member helps the contributors to fill in information on the submissions forms.

You should find out all you can about what the contributor has brought along, and decide how this should be recorded, for example by audio recording, or by photography (scanner or camera).

In some cases the contributors may find it helpful if you ask them questions and you fill in the relevant parts of the form for them. However it is imperative that the contributor signs the consent agreement on each submissions form.

Step 1. Contributor reads and signs the consent agreement:

1. Talk to the contributor about what they have brought along, or what story they want to submit.
    a. Check that this does relate to the First World War. If their contribution is not appropriate then you should say so now;
    b. Some contributors will need reassurance that what they have is important for the collection.
    c. Some contributors will be happy to tell you their life story!
2. Give the contributor an "Erster Weltkrieg in Alltagsdokumenten" submissions form to read:
    a. You must ensure that the contributor understands what will happen to their story and the images that are taken of their objects;
    b. Check that they read and understand the contribution agreement of the submissions form;
    c. Double-check that they understand what they are agreeing to;
3. Ask the contributor to sign the submissions form to give their consent to the "Erster Weltkrieg in Alltagsdokumenten" project distributing their contribution online;
4. The contributor must sign 1 submissions form for each object or story, see 'Step 5. Contributors with more than 1 object or story' (below);
5. Assign a number from the book of cloakroom/raffle tickets to each submissions form:

a. Take 1 ticket from the book of tickets and staple it to the top left of each submission form;
b. Write the ticket number and the contributor's surname in the top right of each submissions form (Object side);
c. Write the name of the contributor on the back of the other ticket with the same number, and leave this ticket in the book - for the moment.

4 Talk to the contributor about what they have brought along, or what story they want to submit

Step 2. Contributor starts the submissions form and may be interviewed:

The contributors can write their submissions forms by hand, or type the details on to a document on a computer. The "Erster Weltkrieg in Alltagsdokumenten" project would prefer you to also record your conversation with the contributor:

5 A volunteer interviews a family about what they have brought to the submissions day

Option 1: Record the interview

1. Ask the contributor 'Do you mind if I record our conversation?'
   a. The recording will help the cataloguer, who will not meet this contributor, to capture the story behind what has been brought in;
   b. Some interviews will also be submitted as a contribution to "Erster Weltkrieg in Alltagsdokumenten". Ask the contributor if they consent to the audio recording being uploaded to the collection, and check/tick consent agreement of the submissions form about the audio recording;
2. Initial the audio recording box in the top right of the submissions form (Object);
3. Write "Audio" on the back of the ticket in the cloakroom/raffle ticket book, and do not remove this ticket;
4. Take the contributor to a quieter area of the submissions day room, somewhere you will not be interrupted;
5. Set up the audio recording device as suggested in the notes in the digital capture guidelines from the "Erster Weltkrieg in Alltagsdokumenten" project;
6. Press Record on the audio recording device;
7. First say the ticket number;
8. Then say your name and the name of the contributor, today's date and the time, and the name of the city where the submissions day is being held;
9. Follow the suggestions in 'Step3. Prompt the contributor using the fields on the submissions form' (below).

You may use professional voice recorders during the submissions days to capture the contributors' stories. If you do not have these then some mobile phones and some computers have voice recording facilities which give results which are good enough.

Some important considerations when recording audio:

- Ensure there is limited background noise because many microphones will pick these up;
- Position the microphone so that the voice is clear but unwanted sound (such as computer fans, or a person's breathing) is minimal;
- Ensure that the recording device is set to capture audio at sufficiently high quality;
- Ensure that you have enough file storage space on the recording device when you start the recording;

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- Do a short trial recording before each actual recording to check that the settings are right and you can hear the voice clearly;

| Headphones | Power | Recorder | Boundary Mic |

6 Typical audio recorder equipment

7: Marantz PMD661 Professional Portable Field Recorder

Record audio during the submissions day

1) Speak into the recording device
2) Read out an introduction to help with editing the recording. Include:
   a) Cloakroom/raffle ticket number from the submissions form
   b) The surname of the contributor
   c) The date
   d) The location of the submissions day
   e) The name of the interviewer.

You may quickly transfer files between the recorder and computer using multiple memory cards and a card-reader.

Instructions for Marantz Recorders

These instructions are for the Marantz PMD661 Professional Portable Field Recorder. They apply, in general, to the smaller PMD620 Professional Handheld Digital Audio Recorder.

Ensure this switch is set to 'MIC' 'ON' (This is the setting furthest to the left)

The following numbers relate to the numbers on the diagram of the recorder:
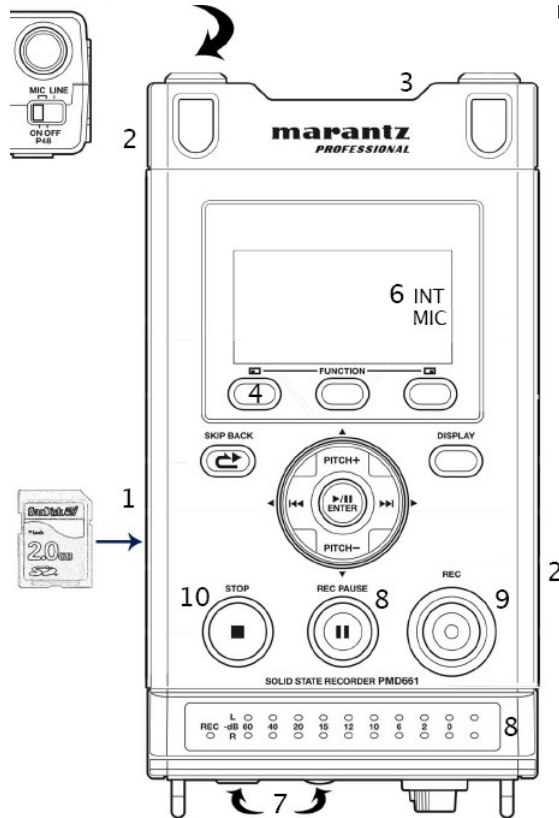
1. Ensure there is an SD Card in the memory slot (left hand side of unit). The unit accepts SD and SD HC;

2. Attach the power supply to DC IN on left of unit or alternatively insert 4x AA batteries via panel on bottom of unit;

Slide the power button on the right to toggle 'on';

3. If using external boundary mic, click this into socket on back of recorder (labelled MONO near green remote input) until clicked in either Internal Mic or External Mic:

Internal Mic

4. Press menu button > Presets (select with central ENTER button)

5. Select INT MIC with up/down arrows > 1 SELECT

6. Check INT MIC is displayed on right of display

External Mic

4. Press menu button > Presets (select with central ENTER button)

5. Select EXT MIC with up/down arrows > 1 SELECT

6. Check MIC is displayed on right of display

7. To monitor the sound through the microphone, attach headphones to front of unit and make sure HP/SPK VOL is turned up full

8. Press REC PAUSE button. This will allow you to monitor the levels on the meter. When speaking, this should be around 12/10 in the green light.

Do not let the meter go into the red.

9. When you are ready to record, press the REC button (it will be flashing red when monitoring and steady light when recording)

10. When finished, press STOP

Sound will be recorded as high quality .WAV files which will be stored on the memory card.

Option 2: Type the story on a computer

1. If the contributor has a long story to tell ask if they would prefer to type this on a computer?
2. Write "Text" on the back of the ticket in the cloakroom/raffle ticket book, and do not remove this ticket;
3. Take the contributor to the computer with the "Erster Weltkrieg in Alltagsdokumenten" text template loaded ready to use;
4. On the computer open a new text template, and type the ticket number in the top right of the document;
5. Save the document on the hard drive of the computer with the following filename: "Ticket number-Contributor Name", for example 024-edwards.doc
6. Write the filename in the top right of the submissions form (Object side);
7. Show the contributor how to type in their details and their information (their story), and how to save the file as they are working;
8. Follow the suggestions in 'Step3. Prompt the contributor using the fields on the submissions form' (below);
9. If you are not recording the interview, leave the contributor to type their story, but remain in sight so they can call you for help.

8 Take the contributor to the computer with the "Erster Weltkrieg in Alltagsdokumenten" text template loaded ready to use

Option 3: Write the story by hand

1. The contributor should write their story on the submissions form;
2. Provide extra sheets of paper if necessary;
3. Remember, you may write the information on the submissions form for them if this is helpful;
4. If you are not recording the interview, leave the contributor to write their story, but remain in sight so they can call you to help.

Step 3. Prompt the contributor using the fields on the submissions form:

1. Encourage the contributor to talk or write freely about what they have to tell.
2. When speaking with the contributor think about what, who, when, where and why? Does the contributor know these details? For example,
   a. Who is the story about?
   b. Is this their relation?
   c. Or what is this object?
   d. Or what happened?
   e. Where or when?
   f. Or who wrote this letter? To whom were they writing?

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g. Or where or when was this photograph taken? Who is in this photograph? Why was it taken?
3. Has the contributor included all parts of the story which they may have told you when they were looking at the consent agreement?
4. You may also annotate the submissions form, for example:
    a. With instructions (to tell the photographer page numbers to concentrate on from a diary);
    b. With additional information for the cataloguer from your conversation with the contributor;
5. If you are recording the conversation stop the device to save the file;
6. If the contributor has been typing their story help them to save the completed document. Write the filename of the document on the top right of the submissions form (Object side).

Step 4. Process the completed submissions form:

1. Staple together all the sheets relating to the submissions form:
    a. If the submissions form is about an object to be photographed or scanned follow instructions in 2. (below);
    b. If there are no objects to be photographed put the completed submissions form in to the queue for cataloguing, and follow instructions in 'Station 4: Thanks and Reunite';
2. Add objects to the queues for photography or scanning:
    a. If you think that only some pages from the object should be scanned or photographed then you should annotate these instructions clearly on the submissions form;
    b. Remove the ticket (with the same number as the submissions form) from the book of cloakroom/raffle tickets, and put this ticket with the object;
    c. Write the contributor's surname and the ticket number on **the digitisation list**;
    d. Put the object to be digitised with their ticket and submission form in to the queue for the scanner operator or the photographers, near the 'Station 3: Digitisation';
    e. If there is a large object to be scanned, for example a diary or photograph album, you should advise the contributor of the anticipated time required to scan this, in case they would like to return later to collect their object.

Step 5. Contributors with more than 1 object or story:

The contributor must complete and sign a submissions form for each object or story. Follow the guidelines in Steps 1-4 (above). After the first form is completed, on additional forms the contributor's address details etc. can be skipped - the contributor should fill in their name, sign the consent agreement and complete the object information.

Objects with multiple pages (for example a diary, or letter, or both sides of a postcard) are counted as 1 object and only need 1 submission form. However multiple photographs of the same subject (the same woman for example) are separate objects and a submissions form has to be completed for each:

- 1 diary = 1 object;
- 1 multiple-page letter = 1 object;
- 1 photograph album = 1 object;
- 1 collection of 3 photographs of the same soldier in uniform = 3 objects;
- 1 collection of 1 postcard, 3 letters, and 1 medal all from the same man = 5 objects.

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STATION 3: DIGITISATION

Summary:

- Follow the digital capture guidelines from the "Erster Weltkrieg in Alltagsdokumenten" project;
- Handle objects with care and respect;
- Take photographs which are 'good enough' because there will not be sufficient time for high quality image composition;
- Scanning may be slow, so at busy times you may choose to use the camera to photograph cards or even letters.

Although the submissions day is to raise awareness of the online collection and to encourage visitors to contribute, the purpose of the digitisation station is to capture as many objects as possible, together with the stories that go with them.

When preparing to photograph or scan an object follow the digital capture guidelines from the "Erster Weltkrieg in Alltagsdokumenten" project. Be careful when handling all papers, photographs and fragile objects such as ceramics (like cups or steins etc.) and rusty artefacts.

Ensure that the object is not separated from its submissions form.

Suggested workflow

1. The team at the 'Station 2: Submissions Forms' will put an object to be photographed or scanned into a queue near the 'Station 3: Digitisation'. It will have with it a ticket, and the submissions form will have the same ticket number stapled to the top left corner;
   - Do not take more than one object from the digitisation queue to the scanner or camera unless additional tables are available to help organise this work-load;
2. You should double-check the 2 tickets (the object and on the submissions form). Also check the details on the submissions form to make sure it is about this object;
3. Decide whether to use the scanner or the digital camera to capture this object;
   - Some artefacts cannot be placed on the flatbed scanner;
   - Depending on the equipment, scanning objects may be very slow. You can use digital cameras instead to take photographs more swiftly, even of letters, cards, etc.;
4. You should include the ticket in the first shot of the object or the first scanned image so the images can be matched with the submissions forms. Then re-take that shot or re-scan without the ticket;
5. When you have finished the photography or scanning, collect together the object, its ticket, and the submissions form;
6. Initial the top right of the submissions form (Object side) to confirm photography is finished, (and by which photographer);
7. Take the submissions form, the ticket and the object back to the 'Station 4: Thanks and Reunite'.

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9 You should include the ticket in the first shot of the object or the first scanned image so the images can be matched with the submissions forms.

10 Then re-take that shot or re-scan without the ticket

STATION 4: THANKS AND REUNITE

Summary:

- Put the completed submissions form in the queue for cataloguing;
- Ensure the contributor has all their objects;
- Thank the contributor for their participation.

After the scanning or photography is completed use **the digitisation list** (from STATION 2: SUBMISSIONS FORMS *Step 4 Process the completed submissions form*) and the cloakroom/raffle tickets to match the submissions forms and the correct objects. When you are satisfied everything is gathered together:

1. Check that the consent agreement on the submissions form has been signed;
2. Return the object to the contributor;
3. Repeat this for each object that has been added to the **digitisation list** for this contributor;

4. Initial the digitisation list to show all objects have been safely returned;
5. Give the contributor the souvenir 'Thank You' note from the "Erster Weltkrieg in Alltagsdokumenten" project. This leaflet:
    a. Thanks them for taking the time and effort to participate;
    b. Tells them about what happens next (the timescales and for their objects to be put online);
    c. And suggests how they can show their friends and family about the "Erster Weltkrieg in Alltagsdokumenten" project. ('Word-of-mouth' is often the most forceful motivator to encourage others to contribute);
6. Put the completed submissions forms in the queue for cataloguing.

11 Return the object to the contributor

STATION 5: SUBMIT CONTRIBUTIONS TO THE DATABASE

Summary:

- Manage files on the computers connected to scanners, and on the memory cards from the audio recording devices and the cameras;
- Manage the submissions forms which have been signed and completed;
- During quiet periods submit objects and information to the "Erster Weltkrieg in Alltagsdokumenten" website.

During quieter periods of the submissions day when your team are not busy they may collect together and manage the digital images of the objects and audio recordings from the equipment.

Step 1: Manage media files

Cameras

1. From the photographer at the 'Station 4: Digitisation' take the memory card from the camera, and give the photographer a blank card to replace this;
2. Load the card from the camera on the 'cataloguing computer' (use an external memory card reader to access the files if no built-in card reader is available);
3. Copy the photographs from the card to the computer;
4. Check that the files are accessible on the hard drive of the computer;

5. Organise files that relate to an object (1 ticket number) together in a folder with the following folder name: "Ticket number-Contributor Name", for example 044-edwards
6. Repeat this for all objects;
7. Copy the folders and files from the computer to the external hard drive;
8. Check that the files are accessible on the external hard drive;
9. Double-check that the files really are accessible. When you have copies of the images in 2 separate locations, you may wipe the memory card for re-use by the photographer.

Audio-recording devices

1. From the team at the 'Station 2: Submissions Forms' take the memory card from the audio-recording device, and give a blank card to replace this;
2. Take the card from the audio recording device to the 'cataloguing computer' (use an external memory card reader to access the files if no built-in card reader is available);
3. Copy the audio files from the card to the hard drive of the computer;
4. Check that the files are accessible on the computer;
5. Organise files that relate to 1 contributor together in a folder with the following folder name: "Ticket number(s)-Contributor Name", for example 009-010-edwards
6. Repeat this for all contributors;
7. Copy the folders and files from the computer on to the external hard drive;
8. Check that the files are accessible on the external hard drive;
9. Double-check that the files really are accessible. When you have copies of the audio in 2 separate locations, you may wipe this memory card for re-use in the audio recording device.

Scanners

1. Give the operator on the scanner at the 'Station 4: Digitisation' a USB memory stick;
2. Copy across the images from the computer connected to the scanner on to the USB stick;
3. Take the USB stick from the scanning computer and connect it to the 'cataloguing computer';
4. Copy the images from the USB stick to the cataloguing computer;
5. Check that the files are accessible on the hard drive of the computer;
6. Organise files that relate to an object (1 ticket number) together in a folder with the following folder name: "Ticket number-Contributor Name", for example 044-edwards
7. Repeat this for all objects;
8. Copy the folders and files from the computer on to the external hard drive;
9. Check that the files are accessible on the external hard drive;
10. Double-check that the files really are accessible. When you have copies of the images in 2 separate locations, you may wipe the USB memory stick for re-use.

Text documents on computer

1. Connect a USB memory stick to the computer where contributors have typed in their story;
2. Copy the text documents to the USB stick;
3. Take the USB stick to the 'cataloguing computer';
4. Copy the text documents from the USB stick to the hard drive of the computer;
5. Check that the files are accessible on the computer;
6. Organise files that relate to 1 contributor together in a folder with the following folder name: "Ticket number(s)-Contributor Name", for example 009-010-edwards
7. Repeat this for all contributors;
8. Copy the folders and files from the computer on to the external hard drive;
9. Check that the files are accessible on the external hard drive;

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10. Double-check that the files really are accessible. When you have copies of the text documents in 2 separate locations, you may wipe the USB stick for re-use.

Step 2: Edit and format digital images and audio files

During extremely quiet periods of the submissions day you may have an opportunity to edit audio recordings and to prepare digital images.

You should follow the digital capture guidelines from the "Erster Weltkrieg in Alltagsdokumenten".

Step 3: Submit objects and information to the website

During extremely quiet periods of the submissions day you may have an opportunity to catalogue the information from the submissions days.

However this will require time to gather material together carefully and freedom from the distractions of the submissions day to concentrate on writing.

If you have an Internet connection from the cataloguing computer you should upload digital images and audio recordings from the contributors and enter the information from the submissions forms to the "Erster Weltkrieg in Alltagsdokumenten" website www.europeana1914-1918.eu.

(If you cannot connect to the Internet to submit the digital images etc. during the submissions day, and only if you have time, you should type in the details from the submissions forms on to the standalone catalogue interface. This is a spreadsheet (which you can use with Microsoft Excel, for example) to record the information so that you may easily copy-and-paste this in to the "Erster Weltkrieg in Alltagsdokumenten" website later.)

1. Take a submissions form from the cataloguing queue;
2. You will need to match this submissions form with the correct images or audio files;
3. When everything is gathered together you should follow the Submissions guidelines from the "Erster Weltkrieg in Alltagsdokumenten" project as set out in Part 3: MAKE AN ONLINE CONTRIBUTION;
4. When you have submitted everything relating to this submissions form you should initial the 'Submitted to website by:' box on the top right of the form (Consent side). Only do this if you are connected to the website - not if you are using the standalone catalogue interface;
5. Move the digital images and the audio recordings into a folder on the computer called 'Submitted';
6. Collect together submissions forms which have been submitted online.

Step 4: Back-up

Use the external hard drives to back-up all files at the end of the submissions day, and carefully keep separate submissions in the cataloguing queue from those which have been submitted online.

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