JPICH Digital Heritage

Project Title	**European History Reloaded:** **Curation and Appropriation of Digital Audiovisual** **Heritage**
Acronym	CADEAH
Project Leader (PL = PI 1)	Prof. Dr. Eggo Müller e.mueller@uu.nl **Utrecht University** (UU) Utrecht The Netherlands
Principal Investigator 2 (PI 2)	Dr. Adéla Gjuričová gjuricova@usd.cas.cz **Institute of Contemporary History** (USD) Academy of Science of the Czech Republic Prague Czech Republic
Principal Investigator 3 (PI 3)	Prof. Dr. Pelle Snickars pelle.snickars@umu.se **University of Umeå** (UMU) Umeå Sweden
Listing of all Associate Partners (APs)	AP1: **EUROPEANA Foundation**, The Hague, The Netherlands; Victor-Jan Vos, Head of Programmes, Policy & Research AP2: **EUscreen Foundation**, Hilversum, The Netherlands; Prof. Dr. Sonja de Leeuw, Chair AP3: **EUROCLIO**, The Hague, The Netherlands; Steven Steegers, Coordinator AP4: **Luxembourg Centre for Contemporary and Digital History,** Luxembourg; Prof. Dr. Andreas Fickers, Director

Section I: Publishable Project Summary

During the past decade, a massive body of audiovisual heritage has become digitally accessible, on websites of archives, through initiatives such as Europeana.eu and EUscreen.eu, and on platforms such as YouTube and Vimeo. The proposed project is the first to research the online circulation and appropriation of audiovisual heritage using an integrated and interdisciplinary approach. It combines state of the art tracing and tracking technologies, critical cultural analysis and ethnographic fieldwork to answer the questions: How do strategies of curation shape the appropriation of digitized heritage? What new perspectives on European history and identity do digital curations and appropriations of audiovisual heritage create? How can audiovisual archives better foster the re-use of Europe's audiovisual heritage? The project's case studies highlight European History from the Cold War to the Fall of the Berlin Wall and Migration in Europe—both urgent topics within debates about Europe's past, identity and future.

The project brings together interdisciplinary expertise in the curation of digital audiovisual heritage (Utrecht University, The Netherlands), contemporary European history (Institute of Contemporary History, Czech Republic) and Digital Humanities (Umeå University, Sweden). It collaborates with leading stakeholders in the field, as Europeana.eu—and its main audiovisual aggregator EUscreen.eu—as well as the attached 35 audiovisual archives across Europe. To reach out to users of audiovisual heritage, the project will also co-operate with the European Association of History Educators and Historiana.eu.

The project's outcomes will contribute to a better understanding of popular interpretations of European history circulating online. It will foster critical engagement with audiovisual heritage in a participatory media landscape, including the consequences of digital historiography. Based on outcomes, the project will advise heritage institutions about best practices of user-engaging curation. Outcomes will also provide history educators with accessible material to engage students working online with Europe's audiovisual heritage.

Key words: European audiovisual heritage; curation; critical engagement; digital humanities; European identity

Section II: Description of Work and associated information

Part A
Description of Research

A1 - Concept, research question and objectives of the project

Today, massive amounts of audiovisual heritage are available online. More and more public archives offer curated content on their websites or collaborate with European initiatives such as EUscreen.eu or the European Digital Library at Europeana.eu—all in order to attract users. Private companies such as British Pathé use popular video sharing portals as YouTube or Vimeo to circulate their extensive audiovisual holdings online. Also, many private collectors employ the convenience of these platforms to share their audiovisual heritage collections. Once online, audiovisual heritage circulates in divers ways: users watch, share and like—or dislike—it, comment, appropriate (in meme fashion) or maybe even download videos for remix and recirculation. Though Heritage Studies have acknowledged digital media transforming the preservation and circulation of heritage (a.o. Giaccardi 2012; Koch 2013; Neiger 2011) and though heritage institutions perceive the consequences of the recent technological transformations of the sector as a major challenge and opportunity (Hoskins 2015; Economou 2016; King et al. 2016), there are few research-based studies and lack and thus of knowledge about audiovisual heritage's 'second life': the practices, contexts and cultural relevance of its appropriation once it is accessible online.

In the context of what Jenkins (2006; 2013) and others have described as 'participatory cultures,' this knowledge is of particular importance for heritage institutions, history educators and researchers in the field of History and Heritage Studies (Taylor/Gibson 2017). The project starts from an understanding of heritage as a "social and cultural process" (Smith 2006; Koch 2013). Audiovisual heritage provided online by heritage institutions, private companies and individual collectors works through its circulation and particularly its appropriation and contributes to communities' cultural identities. The project focuses on what De Groot (2008) has called the popular "consumption of history", but emphasises that online consumption of history has to be conceptualised as an active and reflective cultural and social engagement with audiovisual heritage—constantly creating potentially *new interpretations* of heritage materials (Witcomb 2007). This is particularly the case regarding new forms of curation and appropriation by users—including sharing, judging, commenting, downloading, creating playlists, remixing and recirculating heritage. The project's main objective is therefore to scrutinize the cultural work and meaning of such emerging practices of the appropriation of digitised audiovisual heritage.

The following *sets of research questions* (RQ) will steer individual work packages and the project's joint and interdisciplinary effort to better understand changing heritage practices in the digital era. They follow from the project's overarching research interest, and build upon each other to guarantee a strong cohesion between the work packages (WPs)—while at the same time dividing the actual labour into separate parts of the project which can be carried out effectively.

RQ1: What kinds of heritage material from European audiovisual archives and online platforms circulate and are appropriated by different users? In what ways are video fingerprinting techniques a suitable tool for empirically tracing such re-use? How can existing solutions for video fingerprinting software be repurposed for research in Heritage Studies and the Digital Humanities?

RQ2: How do new forms of the circulation of audiovisual heritage and their creative appropri- ation shape—and challenge—novel and popular narratives of European history and identity? How can Media Studies and Digital Historiography research such topics adequately?

RQ3: How—and with what identity strategies—do particular groups and/or individuals appropriate and re-use heritage materials? On what platforms and in what contexts, and with what reactions, do they circulate their remix videos?

RQ4: How does digitisation—and the notion of a differentiated and appropriated digital cultural heritage (once online)—affect the concept and function of heritage institutions in general? And how does this alter the power relationship between amateur and professional historians in a public history environment, potentially blurring the boundaries between authorised and popular visions of European history?

The project will, in collaboration with Associate Partners (AP) *Europeana* and *EUscreen*, a network uniting 35 major broadcast archives and audiovisual collections, trace and track appropriated heritage material to analyse its circulation and re-use. Together with APs Europeana, EUscreen and EUROCLIO (European Association of History Educators), we have identified two topics of particular importance for collective identities in European countries and thus of particular presence for curators and users online: (1) European history from Cold War to the Fall of the Berlin Wall; and (2) Migration in Europe.

A particular joint research focus among the project's partners is put on emerging and new forms of *identity production in Europe* through digital technologies and popular re-use of audiovisual heritage online. During the last three decades, identity studies have focused on the dynamic interplay between a collective sense of commonness and the construction of otherness (Gifford/Hauswedell 2010). Identity work in Europe shares, with all other processes of identity formation, the so-called 'geographical othering', creating representations or caricatures of the 'other' from its neighbours. Even more prominent is the process of so-called 'temporal othering': the principle of 'temporal other' for European identity is, of course, its own dark, or nostalgically bright, past, predominantly revealed by audiovisual heritage material whether in the form of satirical Hitler-memes on YouTube, or sentimental lamentations of a lost welfare state as in, for example, openly racist user-generated videos produced by the Swedish YouTuber Angry Foreigner. An idealised and nostalgic form of European identity is often visible in similar remixed islamophobic videos. This self-reflective nature of European 'othering' thus makes European identity ambivalent and fluid on the one hand, but on the other hand, also single-minded, obstinate and inflexible. Nevertheless, the issue needs to be researched empirically and in detail, and at the core of the project lies an analysis and understanding of how new mediated forms, and the appropriation of audiovisual heritage, intervene in the dynamic creation of new and/or 'other' identities in Europe.

The project will explore new digital methods of studying online engagement with digital heritage and related identity work, and aims to contribute new insights to the broader fields of Digital Humanities and Heritage Studies. It will be the first project to address the *cultural dynamics* of re-use of a digitised audiovisual heritage past in a European context. Importantly—and innovatively—it will adopt a *systematic*, *data-based* and *culturally critical* focus to contribute to a thorough understanding of the dynamics of the engagement with audiovisual heritage, emphasising the way historical footage is used to create new, alternative interpretations of appropriated materials. The project will hence expand methods applied within Heritage Studies and the Digital Humanities dealing conceptually with online cultures and Big Data.

The project will also address the consequences of these developments for digital historiography and historical education, in collaboration with associate partners EUROCLIO and The Luxembourg Centre for Contemporary Digital History (C2DH). Advised by associate partners EUscreen and Europeana, the project's results will also inform stakeholders' decisions in the heritage sector regarding the online curation of audiovisual materials, as well as history educators and their evolving concepts of engaging target groups in digitised audiovisual heritage.

A2 - Research context and the progress beyond the state-of-the-art

The project engages primarily with three interconnected academic research contexts. These take into account an emphasis regarding the politics and cultural significance of participatory video culture. Every participating academic partner has particular scholarly expertise within one relevant field, and all partners are related to broader issues of European history, heritage and identity. Hence, issues around Europeanness are instrumentally enshrined in—and supported by—the organisational set-up of the project according to the following three research contexts:

  I.   The emergence of digital archives and related Digital Humanities research, with a particular focus on computational methods to analyse European cultural heritage (UMU);
  II. Changing European heritage cultures and new interpretations of European histories (USD);
  III. Online participatory engagement with audiovisual heritage negotiating European identities (UU).

I. Digital archives and related Digital Humanities research

Due to the increase of digitised heritage and born-digital sources, historians today need to engage with the radical impact of the move towards *digitalised historiography and digital methods* in both a critical and engaged manner (Weller 2012). Integrating 'traditional' and 'digital' approaches into the practice of studying history and heritage is thus both an epistemological and methodological challenge (Fickers 2012). Envisioned as the next big thing, the research field around the Digital Humanities (DH) has regularly been perceived as an opportunity (Gold 2012). Researchers argue that "in the wake of the digital, how we read and write have altered, our practices of searching and archive formation, and of critical commentary […] have all been profoundly affected" (Goldberg 2014). By way of computational methods, the research field seeks to analyse broader and more varied objects of studies, whether in the form of *cultural analytics*—visualisation methods for the analysis of massive cultural data sets—or, so-called *distant reading* (Manovich 2015; Moretti 2013). Within DH there is a long tradition of working with digitised heritage material (McPherson 2015). Digitisation transforms 'the archive' and renders it processable; documents, resources—as well as videos—thus become constituent parts of the digital repository and subject to analysis in their own right. One point of departure for the project is that digitised audiovisual heritage is understood and conceptualised as *data*. Based on heritage data's inherent information, the project will contribute new methods to track and trace audiovisual materials online, and to computationally analyse these materials as a first critical assessment. The project will also address related epistemic issues since re-use is focused on audiovisual heritage as a *digital source*. Methodologically, the shift from 'document' into 'data' needs to be scrutinised—both in terms of the explanatory power as well as the heuristic quality of new digital tools and techniques (Genet 1992).

II. Changing European heritage cultures and new interpretations of European histories

Mass media have for some time been considered to have had a significant impact on historical memory, and thus on collective and individual identities (Tilmans et al. 2010). Within the present media ecology, online archives and repositories of cultural heritage invite new forms of production, distribution and consumption of memory material (Neiger 2011). Mediated heritage practices and identity construction are accordingly, and increasingly, shaped by participatory cultures (Jenkins et al. 2013). As a consequence, the digitization and online curation has created a new arena where heritage is "subject to contestation and bound up in the construction, reconstruction and deconstruction of memory and identity" (Whelan 2003; McDowell 2008). The appropriation and re-use of audiovisual heritage online, has thus to be considered as a non-

institutional example of heritage engagement involving identity work of those participating. To grasp the dynamics of online heritage adequately, the project conceives audiovisual heritage as both a multidirectional process of interpreting the past, as well as a social-political construct. By focusing on the 'second life' of audiovisual heritage online, the project addresses, in particular, dispersed, non-official contexts of digital heritage cultures and potential new interpretations emerging from these. Examples range from Berlin Wall music and video remixes—nearly always featuring Ronald Reagan's famous quote: "Mr. Gorbachev, tear down this wall"—to videos entitled "cold war memes compilation" (with half a million views) to a scary profusion of Swedish anti-muslim mashups using video remixes to ridicule Sweden's liberal immigration policy. Essentially, one cannot assume that accessibility and abundance of audiovisual heritage online are going to shape a coherent and stable interpretation of European history and identity. The project is the first one to address these new dynamics in appropriated and recirculated audiovisual heritage concentrating, not so much on single videos (Hillrichs 2015) or the generic question of spoofs and memes (Buckingham/Willett 2009; Shifman 2011), but rather on re-use of audiovisual heritage within a larger context of European history and identity construction (Macdonald 2013).

III. Online participatory engagement with audiovisual heritage negotiating European identities

Cultures of re-use and re-appropriation have often been considered in academic discourses as the poster boys of a participatory culture. Jenkins (2006) addresses the multifaceted potential of re-appropriation through the emergence of accessible digital media for production and distri-bution. Users "silenced by corporate media" have rapidly transformed "their computer into a printing press", an opportunity which has "benefited third parties, revolutionaries, reactionaries and racists alike." Most researchers in the field of participatory heritage highlight the democratic potential of online accessibility (Weller 2013). Re-using and remixing video has been defined as "a DIY form of grassroots media production" (Kreisinger 2012), but so far remix video cultures have only been addressed in more general terms (Snickars/Vonderau 2009; Van Dijck 2013). Though there is a growing interest in remix studies (Navas et al. 2015; Mundhenke et al. 2015), few studies have addressed remix video practices in detail (Conti 2015; Hillrichs 2015; Lyons 2015)—and none have done so with a particular interest in the re-use of audiovisual heritage and related identity work in the European context. The project will fill this gap and adopt an approach oriented towards practice, which aims at understanding *online heritage appropriation culture*s as communities that engage with audiovisual heritage in general, and that create novel or alternative interpretations of European history and identities, in particular.

A3 - Research design, methodology and interdisciplinary approach

CADEAH is innovative in regards to previous research since it combines and integrates perspec-tives from the Digital Humanities, cultural critical analysis, in-depth ethnography and digital source critique in a European context with the recurrent focus on the re-use of digitised audiovisual heritage. The approach is inspired by research within the Digital Humanities and Internet Studies *following the medium.* By way of inherent digital methods "embedded in online devices" that "repurpose, or build on top of, the dominant devices of the medium" (Rogers 2014), the project positions itself within the Digital Humanities and Heritage Studies as a media historical project. It will adopt traditional Humanities and Social Sciences methods for the analysis of online heritage appropriation cultures, and importantly combine these practices with new computational methods for the analysis of the circulation of re-used heritage material on various video platforms and social media. The combination of methods includes:

- *video recognition* and *audiovisual data tracking* based on the video fingerprinting technology *Videorooter* developed by Kennisland and Commons Machinery, customised for the particular needs of the project by Humlab at Umea University (RQ1);

- *discourse analysis* of re-used audiovisual heritage emphasis on rhetorical, narrative and symbolic structures related to topics of European history and identity (RQ2; RQ3) ;
- *virtual ethnographic analysis and exploration on location* of online heritage appropriation cultures and their identity work (RQ3).

This combination of these methods—described in more detail per Work Package below—reflects the cultural and historical dynamics of the phenomenon under investigation. The degree to which these methods are suitable and transferable to the wider field of research into online heritage, European history and identity construction will be assessed throughout the project. The four work packages (WPs) form a highly integrated approach designed to grasp the wide range of aspects of online heritage appropriation cultures and the re-use of the European audiovisual heritage:

- WP1:   Tracking & tracing appropriated audiovisual heritage (RQ1);
- WP2:   Narratives of European history in appropriated digital heritage (RQ2);
- WP3:   Digital ethnography of heritage appropriation and users' identity work (RQ3);
- WP4:   Knowledge exchange, management and quality assurance.

While the project as a whole addresses the cultural and institutional implications of the re-use of audiovisual heritage online (RQ4), WP1 focuses on the technologies of video recognition in order to create a significant dataset of empirical facts for the project. WP2 and WP3 investigate the cultural forms and practices of heritage re-use and the contexts within which these emerge, with a particular eye on questions of European history and identity construction. WP4 ensures information is shared promptly with everyone—both within the project consortium, thus creating cohesion—and externally with partners working in archives and education. It also ensures effective management of the project and is responsible for quality assurance.

WP1 - Tracking & tracing appropriated audiovisual heritage

The re-use of audiovisual heritage will be tracked and traced by so called *video fingerprinting*, a technique in which software identifies, extracts and compresses characteristic components of a video, enabling particular footage to be uniquely identified. This innovative and experimental technical approach exploits *contemporary* advances of the industry in order to perform *historical, textual and ethnographic* research that traces appropriations and re-use of audiovisual heritage in algorithmic ways. By tracking and tracing the flow of audiovisual heritage online—including the circulation of its forms of re-use—the project gains a better understanding of the different ways that audiovisual heritage is re-used online, and more generally of the 'socio-cultural life' of data and heritage. WP1 is geared towards studying the cultural significance of code, using ideas from the emerging field of digital artifact and critical code studies (Chun 2011; Montfort et.al. 2012; Manovich 2013; Casemajor 2014). The digital humanities centre Humlab (UMU) is responsible for platform design; whereas tools for video tracking, tracing and matching will be supplied by open-source project Videorooter by Kennisland and Common Machinery.

Technically, the work will consist of several and repetitive steps: firstly, identifying a set of video files and/or collections of interest in relation to the project's objectives (in co-operation with EUscreen partners and Europeana). Secondly, the video files selected are downloaded for local fingerprinting using the open source tool set Videorooter—a software that primarily researches shared online videos for re-use and that creates a fingerprint for each file. The fingerprinted videos are uploaded again, but a bank of highly compressed fingerprint files are also stored locally at Humlab for later comparison as well as juxtaposition with an index of fingerprints previously compiled by Videorooter. Thirdly, a specific collection of appropriated and re-use videos is identified online, particularly at the YouTube channels of EUscreen partners, which contains previously fingerprinted footage. WP1 is hence responsible for capturing, processing, fingerprinting and comparing videos and/or collections. Essentially, the final phase in the work of WP1 consists of a comparison using Videorooter, which firstly matches and secondly makes it

possible to compare videos with identical fingerprints. A positive match indicates that online content contains sequences of re-used old footage which we are seeking. These will then be further analysed and researched in consecutive WPs.

WP2 - Narratives of European history in appropriated digital heritage

WP2 will analyse the re-use of audiovisual heritage in a digital context. By studying the rhetorical, narrative and visual strategies (Bredekamp 2003) it seeks to grasp the potentially diverging interpretations of issues in European history and related questions of identity negotiation. The chosen themes—European History from Cold War to the Fall of the Berlin Wall, and Migration in Europe—are both issues with particular significance for ongoing negotiations about European identities (Diez 2004; Gifford/Hauswedell 2010). They are thus topics that invite users' tactical appropriation (De Certeau 1984) of heritage material in many ways, including a.o. nationalist, racist or other discriminatory forms.

WP2 will adopt critical discourse analysis (Wodak/Meyer 2009) for the analysis of re-used audiovisual heritage. It will consider the whole process of re-use of the heritage material as a *discursive practice* that involves identity construction (Bamberg et al. 2011). Firstly, WP2 will look at what material is selected from audiovisual archives, and what material renders itself best for re-use, related to its curation by the institution, company or private collector that holds the heritage material. Secondly, it will analyse the meaning of the various forms of re-use and adaptation, including embedding on social media platforms, creating and sharing playlists, commenting, and remixing. The latter includes modifications of the original video, e.g. by adding subtitles, renaming it, merging several videos into one, re-editing it or adding a different soundtrack (Mundhenke 2015; Navas 2015). Thirdly, it will focus on the act of *placing* the video in particular social-media environments and thus creating, or reinforcing, a community of viewers. Finally, WP2 will study discussions and comments stirred by re-used and modified videos and analyse to what extent these follow the original materials' meanings—or constitute a divergent narrative or statement that can even be a counter-narrative.

WP3 - Digital ethnography of heritage appropriation and users' identity work

WP3 investigates online heritage appropriation cultures in depth, with an explicit focus on individuals and communities that actively engage in the creative appropriation of audiovisual heritage. Heritage appropriation needs to be conceptualised as a *social* and *cultural form of practice*, which involves interaction, play, experimentation and learning (Michielse 2015). Sometimes remix changes or deliberately misinterprets original materials und thus negotiates its meaning to create alternative or subversive readings. (Sonvilla-Weiss 2010; Mundhenke et al. 2015). In the realm of popular music, there are some methodologically useful studies that investigate remixers' motivations, the benefits of engaging in this activity, the knowledge acquisition and exchange between remixers, and the strategies to distribute their remixed soundtracks (Sinnreich 2010, Navas 2012), while there is few research regarding video remix (Hillrichs 2015; Lyons 2015), but so far no research into the appropriation and re-use of audiovisual heritage online. In order to study these, WP3 will combine virtual ethnographic exploration (Hine 2000) with traditional ethnography on location.

Firstly, a selection of cases will be made in co-operation with WP1 and WP2 which will be based on the identified European issues. Secondly, these communities will be contacted according to the virtual ethnography procedures and interviewed with a particular emphasis on their creative practices, their motivation and recognition within their group of peers off-, and online. Thirdly, in-depth interviews with re-users and observation on location will include watching and discussing their videos and platforms together with them. Central to WP3 is, thus, the question of *identity construction through participatory practices* (Buckingham/Willett 2009) and through engagement with heritage in particular (Macdonald 2013). The ambition of WP3 is to trace exemplary curricula of creativity shaping users users' practices of heritage appropriation in depth. While WP2 focuses on the textual dimension of the dataset, WP3 will, thus, zoom in on

creative practices within the online heritage appropriation culture and investigate this culture from within to understand agency in identity construction in re-using audiovisual heritage.

WP4: Knowledge Exchange, Management and Quality Assurance

WP4 ensures information is shared promptly with everyone, both within the project's consortium, thus creating cohesion, and externally with partners working in heritage institutions and education. The tasks of this WP are described in more detail below in parts B and C.

[...]

A5 - Short bibliography supporting the research case

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Part B
Potential Impact

B1 - Relevance of the project outcomes and value for researchers, stakeholders and society

Audiovisual heritage is arguably the primary popular source for our historical imagination of the 20ty century and for the ways that we European citizens imagine their political, social and cultural history. At the same time, audiovisual heritage illustrates the diversity of European culture with its different traditions and languages. Therefore, the cultural value of European audiovisual heritage cannot be overestimated: its accessibility, circulation and re-use, in short, shapes our historical consciousness and collective identities.

With its thematic scope and humanistic research design, CADEA will fundamentally engage with the first topic of the Digital Heritage Call: "The Critical: Engagement with Digital Heritage", but also address relevant aspects of "The Curatorial: Communities and Digital Heritage", the second topic of the call and touches upon few aspects of topic three "Safeguarding Digital Heritage".

In respect of the first topic, CADEAH is the first interdisciplinary and trans-European research endeavour that focusses on the critical engagement with audiovisual heritage of users online. Its outcomes will help to better understand how digital mediation enables and transforms the engagement with our audiovisual heritage and its interpretations online (WP3). The project also investigates what particular materials are appropriated and recirculated by users and in what—critical, populist or reflective ways—users engage with the heritage material (WP2). CADEAH adopts and customizes state-of-the-art tracing and tracking technologies for research within Heritage Studies and Digital Historiography and will assess the effectiveness of these tools for Digital Humanities approaches (WP1).

In regard to the second topic of the Call, CADEAH is the first project to investigate the new ways of interaction with audiovisual heritage on digital platforms. It analyses users' activities such as creating and sharing playlists, commenting on heritage materials online or recirculating original or remixed materials als forms of 'popular co-curation.' The research in WP2 and WP3 addresses user communities' engagement, their self-understanding and their role in the social heritage process. Insights into these new forms of user engagement with audiovisual heritage online will help heritage institutions (AP1, AP2) and history educators (AP3, AP4) in developing best practices of engaging audiences and students with heritage in new ways. In respect to the third topic, CADEAH investigates repurposed materials and builds on changed barries for heritage appropriation. Insights into these processes can inform heritage insitutions about how to lower the threshold for user engagement.

CADEAH establishes an agenda for trans-European research investigating the circulation and re-use of European audiovisual heritage beyond the institutionally sanctioned areas of archives, mass media and European funded infrastructures and cultural projects. CADEAH intends to enhance factional knowledge about the phenomena researched, not the least regarding methodological experiences in analysing such complex issues on a large trans-European scale. The project expects to inform and contribute to at least three contemporary debates through its outcomes:

- Through its particular focus on computational methods that seek to analyse circulating European cultural heritage, CADEAH will be the first project, in collaboration with major archival organisations and software innovators, to use video recognition and finger-printing as a research method for big data in audiovisual form for analysing the cultural dynamics of re-use practices. The developed tools will be available for use by heritage institutions on a creative commons basis.

- CADEAH aims to go beyond the recognized institutional sites of European history and memory by addressing unauthorized, popular uses of the European audiovisual heritage. The possible transformations of the heritage culture through the emergence of participatory cultures have been addressed in contemporary debates about how new media shapes the practices of heritage. However, no *empirical* research has yet been carried out that accentuates such changes with particular attention to online re-use of heritage. The expected outcomes will inform stakeholders about adequate strategies about curation of and education about audiovisual heritage.

- CADEAH's focus on audiovisual heritage and its appropriation cultures online will probably redefine prevailing positive views on participatory cultures and "spreadable media" (Jenkins et al. 2013). The users' ability to misuse the past through creative practices of remixing has not yet been addressed systematically. CADEAH will accentuate the more popular and populist aspects of appropriation cultures online. The outcomes of the project might thus challenge well-accepted views in debates about user-generated media and engagement with heritage.

Intervening in these three contemporary scholarly debates, CADEAH will go beyond the academic world, as indicated above. The results will, we believe, inform and update archival policies and help to develop best practices for the online curation of audiovisual heritage and for strategies to engage users with that heritage more actively.

To secure the knowledge exchange with stakeholders in the archival and educational sector, the project has developed its research agenda in close co-operation with Associate Partners (APs). The APs will participate in all project meetings and in the final international conference to advise on the progress of the project and the usability of the research outcomes. The APs are not only involved as informants, their tools and heritage repositories form the basis for the actual research and will also be used as distribution platforms for the results of the research to reach out to professional partners (blogs, workshops, articles) and the general public (documentary film; virtual exhibition). The outcomes of the project will, therefore, feedback to the professional field in general, and to the APs in particular, as described in the following paragraphs.

The EUscreen Foundation, a consortium of 35 major audiovisual archives across Europe, is involved in CADEAH in many ways. It has helped identify the specific European topics that will be addressed by WP2 and WP3. EUscreen will also help gain access to European archival material of all member partners and provide an online platform to the original institutional context of the heritage material being re-used in alternative, and sometimes unofficial, contexts. The EUscreen Foundation will collaborate in publicly disseminating the results of the project through its network and on its platform EUscreen.eu. This platform will also host the virtual exhibition. The Foundation's peer reviewed e-journal *VIEW* will be the platform for a special issue on CADEAH's research outcomes (D4.6). EUscreen will evaluate the outcomes in an archival perspective with a particular emphasis on copyright issues and open access policies. Such results will flow back to archival partners and inform their policy, also on European level via EUscreens' leading Partner, the Netherlands Institute for Sound and Vision, since it is also the leader of the Europena task force Audiovisual Media.

Europeana is the digital library of Europe and collaborates with thousands of museums, galleries and archives that digitise their collections and create virtual copies of texts, images and objects. Europeana's mission is to make sure other people find and use these collections once they are made public online. As a fervent advocate of open access policies, Europeana is particularly interested in the research outcomes regarding re-use of heritage. Europeana will advise CADEAH about relevant issues regarding Intellectual Property Rights management (IPR). In addition, Europeana will disseminate the project's results, promote the virtual exhibition on their platform and function as general advisor of the project.

EUROCLIO, with its long-term programme *Historiana* ("Your Portal to the Past"), will participate in the project in different roles. As the European association of educators in the field of history, including professionals at schools, museums and universities, EUROCLIO will be the mediator between academic research and the educational application of outcomes. The research out-comes on European issues of heritage re-use, new interpretations of European History and identities will also be picked-up by EUROCLIO in order to develop materials for teaching, since remix videos are a particularly appealing cultural form for students at secondary school level. EUROCLIO also participates in the project in order to advise about using audiovisual tools in educational contexts. The collaboration will furthermore help Historiana to develop its audiovisual agenda with as aim to foster the use of audiovisual heritage in educational contexts. EUROCLIO's online platform will also be available for the dissemination of research outcomes among its professional network in Europe.

The Luxembourg Centre for Contemporary and Digital History (C2DH) is designed as an experimental space for exploring new ways of doing historical research and teaching in the digital age. As a trading zone for the negotiation of new knowledge, the DH-LAB promotes a hands-on approach to new digital tools and technologies in the field of history. Beyond that, DH-Lab is a place of critical reflection on both the epistemological and methodological challenges of doing history in the age of big data and digital meta-sources. C2DH will participate in developing and testing the digital methods for tracing and tracking the online circulation of digitized audiovisual heritage; it will participate in the comparison of the appropriation of audiovisual heritage as compared to original material and acknowledged academic historiography; dis-tribute the project's outcomes regarding digital methods and popular digital historiography; and participate in the meetings of the advisory board of stakeholders that act as a sounding board to advise about the project's progress.

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