

Study Guide

OEM92 Technology and European Integration

2012-2013

The screenshot shows the website 'Inventing Europe' in a browser window. The URL is www.inventingeurope.eu. The navigation menu includes HOME, ABOUT, 6 EXHIBITIONS, and 34 TOURS. The main banner features a black and white photograph of a man pushing between train cars, with the text 'INVENTING EUROPE' and 'Take a tour through the history of technology in Europe'. A call to action reads 'PUSH between the train cars to see the high stakes of standardizing railways >'. Below the banner, there are sections for 'Guest Curator Tours' (listing 'Iron Curtain computers' by GÁBOR KÉPES, 'DIY' by ANNE-AS ILLIWEK, 'Cotton cloth' by TONE RASCH, and 'Tuberculosis in Europe' by BART GROB) and 'Browse through the tours in each exhibition' (listing 'Daily Lives Exhibition', 'Infrastructures Exhibition', 'Governance Exhibition', 'Media Exhibition', 'Globalisation Exhibition', and 'Knowledge Societies'). At the bottom, there is a 'Partners' section with logos for Deutsches Museum, BOERHAAVE, TEKNISK MUSEUM, OCELO DI BELGIO, NEMO Science Center, and others, along with social media icons and the 'INVENTING EUROPE' logo.

Responsible lecturer: Johan Schot
School of Innovation Sciences
Eindhoven, February-April 2013

General information

- Academic year 2012-2013, Quarter 3 (February-April 2013)
- Study load: 3 ECTS = 84 hours
- Status: elective
- 3 lectures; 3 tutorials, location: Potentiaal 11.21.
- Examination: three written assignments + presentation
- Main lecturer and organizer:
Prof. dr. Johan Schot (j.w.schot@tue.nl)
Guest lecturer: Dr. Suzanne Lommers (s.b.lommers@tue.nl)

Examination

- Three written assignments, including 3 in-between feedback moments
- To be handed in 10:00 a.m. precisely, the day prior to the tutorial
Hence: on 20 February, 27 February, 6 March, 20 March, 3 April, 22 April.
- Submit in a **word document** via email to s.b.lommers@tue.nl and onto OASE.
- Demonstrated active participation in lectures/tutorials is a prerequisite for passing this course.
- Readings:
 - A collection of scientific articles made available on OASE (see course planning below)

Grading

Final grade: The final grade is calculated as follows

- Written assignments (90%)
 - Essay 1 (20%)
 - Essay 2 (15%)
 - Tour (15% group part; 40% individual part)
- Presentation (10%)

Calculation of study load

Study Load: 3 ECTS = 84 hours.

- Lectures/tutorials: 6 wk*2 hours 12 hours
- Essay: 2*5 hours 10 hours
- Tour: 4*10 hours 40 hours
- Readings: 30 hours
- Presentation & collaboration: 6 hours

Main aim and objectives

- Students learn to reflect critically upon the integration process. They learn to juxtapose critically a European Union-centered, top-down view with alternative, more bottom-up perspectives on European integration. Here we focus on the area of infrastructure.
- Students apply the theoretical and empirical insights in European integration in two well-written essays discussing particular aspects of European integration in relation to technology, and in an exhibition tour on the web consisting of 6 short stories using critically a variety of sources. Here they follow the format of www.inventingeurope.eu

- Students are able “to sell” a key argument in a convincing 1-minute presentation pitch, as part of a 10-minute presentation.

Teaching method

- Lectures introduce a certain theme;
- Lectures are followed up by a written assignment. Assignments result in 2 essays of 2-5 pages in English and an exhibition tour in English. The essays are individual work; the tours are produced by 2-3 persons (tour part together; and then 2-3 stories and 2-3 objects per student; this depends on amount of students).
- In tutorials student assignments are discussed under supervision of the lecturer.

NB 1: Deadlines: deadlines for the written assignments need to be strictly observed. Non-compliance results in subtraction of 1 point of the grade for the essay.

NB 2: As usual in TIW and T&P courses, plagiarism will be reported to the appropriate examinations board.

NB 3. For further information, see the section at the back of the study guide on essay requirements and tour requirements.

Position in curriculum

- M. Sc. Program Innovation Sciences, year 1, elective
- M. Sc. Specialization Technology, Globalization and Europeanization

Short description of the Technology, Globalization and Europeanization specialization: Globalization and Europeanization heavily affect present-day innovation and technological change. Moreover, key technology-related issues are such as global poverty and development, sustainability, energy security, and war have an inherently transnational character. In this specialization, students learn to interpret and analyze the dynamics of globalization, regional integration, development, and their multiple intertwinements with technological processes such as innovation, technology transfer, technological capacity building, and transnational infrastructure development.

Courses in this specialization:

0EM90	Transnational Critical Infrastructure
0EM91	Technology and Globalization
➤ 0EM92	Technology and European Integration
0N420	Development Economics

Course content & planning

Week 1. Introduction: What is Europe? And what is integration?

07 February 2013, 13:45-15:30, (lecture/tutorial by Johan Schot and Suzanne Lommers) in Potentiaal 11.21.

- **Description:** The lecture introduces the course, presenting the Inventing Europe Virtual Exhibit, and giving important details about the assignments. During this course, the students together are going to build their own academic online museum exhibition on infrastructures and European integration. The second part of the lecture gives an introduction to European integration.

Week 2. EU History & theorizing European Integration

21 February 2013, 13:45-15:30, (lecture/tutorial by Johan Schot) in potentiaal 11.21

- **Description:** The lecture introduces the history of European integration, the European institutions, the concept of Europeanization, and introduces the theories on European integration. Infrastructure development will serve as a case-study during the lecture. Discussion will form part of the lecture so prepare well for debate. During the lecture feedback will be given on essays.
- **Mandatory Readings:**

John McCormick, *Understanding the European Union*, (Houndsmill: Palgrave/MacMillan, 2008), 45-93.

Stephen George and Ian Bache, *Politics in the European Union*, (Oxford: Oxford University Press, 2001), 5-42.

Additional reading

Claudio M Radaelli, "Europeanization: Solution or Problem?" in *European Union Studies*, eds. Michelle Cini and Angela K. Bourne (Houndsmill: Palgrave/MacMillan, 2006), 56-76.

Thomas Risse, "Social Constructivism and European Integration", in: *European Integration Theory*, eds. Antje Wiener and Thomas Diez (Oxford: Oxford University Press), 159-176.

- **Assignment:** Write an essay of max. 5 pages. To structure your essay, use the following questions: 1) How can we define the process of European integration from various theoretical perspectives? 2) Is the European Union a federation of nation-states; an international organization or something else?

Also, read the essays of your fellow students and be prepared to ask questions/give comments.

DEADLINE ESSAY: Wednesday February 20, 10:00 a.m. per e-mail to s.b.lommers@tue.nl and upload it on OASE as well.

Week 3. Bottom-up Perspective on European Integration

28 February 2013, 13:45-15:30, (lecture/tutorial by Johan Schot) in Potentiaal 11.21

- **Discussion:** The lecture discusses the pros and cons of a bottom-up perspective on European integration. European infrastructure development will be used as a case-study. Discussion will form part of the lecture so prepare well for debate. During the lecture feedback on essays will be given.
- **Mandatory Reading:**

Thomas Misa and Johan Schot. "Inventing Europe: Technology and the Hidden Integration of Europe. Introduction." *History and Technology* 21, no.1 (2005): 1-22.

Additional reading

Tensions of Europe Intellectual Agenda (Spring 2005), which is available on OASE.
Johan Schot, *De Ingenieur*, which is available on OASE.

Assignment: Write an essay of max. 2-3 pages. This essay should summarize the bottom-up perspective on half a page and then use 2-3 pages to evaluate three stories in the Inventing Europe Virtual Exhibit at www.inventingeurope.eu that describe the process of bottom-up European integration. The main question is how do these three stories contribute to a bottom-up European integration history? If you identify top-down history elements, please describe them as well.

DEADLINE ESSAY: Wednesday February 27, 10:00 a.m. per e-mail to s.b.lommers@tue.nl and upload it on OASE as well.

Week 4. An online European exhibition: Critically using sources and writing stories
07 March 2013, 13:45-15:30, (lecture/tutorial by Suzanne Lommers) in Potentiaal 2.11.

- **Description:** This lecture discusses the technical ins and outs of the final assignment that aims at the *creation of a dedicated exhibition about infrastructures and European integration* consisting of several tours put together by groups. During the *first* part of this lecture we focus on interpreting and using a variety of artifacts as primary sources, especially (digitized) material objects, images, sound-recordings, and audio-visual documents. What is an artifact, and when is it a *source* or an object? How do you interpret artifacts? What does an artifact tell you when you view it in its various social and historical contexts? We will also pay attention to the question of copyrights. During the *second* part of this lecture, we teach the basic skills of academic research and writing for publication on the web. Students learn that a web text is inherently different from writing for print. They learn to make a key point, be brief, explicit, appealing and direct without wandering in false statements and fantasies. At the end of this lecture students will form groups, each group creating one tour for the exhibition.
- **Readings:**

Object of History guide at <http://objectofhistory.org/guide> (you might have to click on "guide" to see the page correctly)

Explore www.inventingeurope.eu with an eye to the relation between visual and textual history telling

The excerpt of *The Web Content Style Guide* by Gerry McGovern, which will be made available via OASE
Read carefully the back of this study guide about creating tours.

- **Assignment Tour part I:** Select from the “Tours” or from the “Explore our partners’ collections” and “Explore Europeana” at www.inventingeurope.eu an object, image, or video that intrigues you, and relates to European infrastructures. Tell us: 1) what you find intriguing about this object in max. 100 words; 2) give the metadata for your object; 3) The Object of History Guide discusses 5 ways in which an object can be contextualized by the metadata and the story it is linked to. Analyze and explain briefly how the object of your choice is contextualized in the Inventing Europe virtual exhibit by means of its metadata and accompanying story.

Read the object assignments of other students and be prepared to ask questions/give comments.

DEADLINE tour assignment part I: Wednesday March 6, 10:00 a.m. per e-mail to s.b.lommers@tue.nl and upload it on OASE as well.

Week 5. Communicating the process of European integration through infrastructures
21 March 2013, 13:45-15:30, (tutorial by Suzanne Lommers) in Potential 2.11.

- **Description:** Discussion of the outline and various parts of the tours. Students will have read each others’ tours and have prepared useful feedback for the other groups. Discussion will also focus on coordination between tours and how they work together producing an exhibition. There is ample room for questions & feedback.
- **Readings:**

Use JStore, Picarta, relevant articles in the newspaper search engine www.kb.nl, and sources from <http://aei.pitt.edu/>, http://europa.eu/documentation/official-docs/index_en.htm and <http://www.cvce.eu/> to find RELEVANT articles for your tours.

The excerpt of *The Web Content Style Guide* by Gerry McGovern, which will be made available via OASE

Object of History guide at <http://objectofhistory.org/guide> (you might have to click on “guide” to see the page correctly)

(Selection of) Chapters of the *Making Europe: Technologies and Transformations book series 1850-2010*) made available through OASE. For general information see: www.makingeurope.eu

Selection of sources and articles on EU infrastructure policies

Read carefully the back of this study guide about creating tours.

- **Assignment Tour Part II:** The groups create the basis for their tour by selecting 6 objects, find the metadata, ask critical questions to their objects, find and read relevant literature, create a tour title, 50-word tour introduction and create a one-sentence key statement for each story they will be writing. The key sentences must clearly show the red line of the tour stories within the context of the tour. For this, use the tour input form at the back of this study guide. Students will have to account for the literature read for this course, and the various tours on www.inventingeurope.eu

Read the tours elements presented by the other groups

DEADLINE tour assignment part II: Wednesday March 20, 10:00 a.m. per e-mail to s.b.lommers@tue.nl and upload it on OASE as well.

Week 6. Pitching your product

04 April 2013, 13:45-15:30, (Presentations and discussion) in Potentiaal 2.11.

- **Discussion:** Each group presents their exhibition tour in a 10-minute presentation. Students will have read each others' tours and have prepared feedback for improvement based on the "Creating an Exhibition and a Tour (incl. Requirements)" at the back of this study guide.
- **Readings:**

Creating an Exhibition and a Tour (incl. Requirements) at the back of this study guide.
Tours of the other groups

- **Assignment:** The groups finish and hand in their tour. They also prepare a 10-minute presentation about it. Each presentation starts with a 1-minute pitch that gives the core conclusion of the tour. The idea is "to sell" your tour and conclusion to the other groups during this 1 minute. Then follows a brief explanation of what, and why, the tour contributes to the theme of the exhibition: "The bottom-up and -top-down integration of Europe through infrastructures."

DEADLINE tour assignment: Wednesday 3 April, 10:00 a.m. per e-mail to s.b.lommers@tue.nl and upload it on OASE as well.

We give you the opportunity to do something with the feedback received on the basis of presentations and discussions. The ultimate **DEADLINE** for handing in your tours is: **Monday 22 April 9:00 a.m. per e-mail to s.b.lommers@tue.nl and upload it on OASE as well.**

Guide to writing an essay and an exhibition tour

Learning about - and practicing to write - an academic essay or a web essay is an important part of the Innovation Science master course Technology and European Integration. Because your comprehension of the course's content (i.e. technological infrastructures and European integration) will be evaluated through an essay and an exhibition tour that you will write, reading this documentation thoroughly is worth your while. This document will (1) explain the basics, (2) link to online resources for more information; (3) show you the elements on which we will grade your essay and tour assignments.

Essay requirements

By way of examination, students write two essays, and create an exhibition tour. All three assignments need to make substantial use of (parts) of the reading material, and might use additional sources from websites relevant to the study of European integration. These include (but are not restricted to):

European Union History site, Leiden University

<http://www.hum.leiden.edu/history/eu-history>

Archive of European Integration

<http://aei.pitt.edu/>

European Navigator

<http://www.cvce.eu/>

European institutions, e.g. European Commission

<http://ec.europa.eu/>

- Essays have 2-5 pages (regular font size 12, single line spacing). Illustrations, graphs, figures, and tables should not be inserted in the main body of the text, but added at the bottom of the essay. Essays should be properly referenced throughout. Provide a proper reference for each illustration, graph etc. you choose to use.
- Essay needs to be handed in **on time**. If you are late in delivering your paper, **the mark of your essay will be lowered by 1 point**.

Writing an essay

1. What is an essay?

The word essay comes from the French *essayer* which means *to try out*. It is a form of writing intended to 'test the water' for an idea. Not just any report or paper qualifies as an academic essay. In academics, the essay is a specific form of academic writing, characterized by:

- Usually being relatively short
- Containing either a *thesis statement* which conveys the point the essay is trying to make, or a *central question* which the thesis will answer (both typically near the end of the introduction)
- Underpinning the thesis statement (or answering this central question) with proof through a convincing series of arguments.

2. Essay structure

Unlike most books and reports, essays do not have chapters. They do, however, have a clear *underlying structure*. An essay is a kind of formulaic non-fiction story and as all stories do, it has a beginning, middle and end:

- The *introduction* of your essay is the beginning of your story. It introduces your topic and argues why that topic is interesting (a good strategy here is to link up with recent events through e.g. a newspaper article). It concludes with your thesis statement or central question: one or two sentences that describe the point-of-view you will make plausible in the remainder of the essay. Good thesis statements or questions have the following characteristics:
 - They are *arguably* and not *factual*, i.e. it should be possible to disagree with it. For example, “one aim of the Euratom treaty was to foster cooperation in the nuclear sector” is not really an arguable thesis statement, while you could argue over “the Euratom treaty was crucial in fostering cooperation in the nuclear sector”. Similarly: “Was the Euratom treaty signed in 1957?” is not a good central question for an essay, whereas ‘Was the Euratom treaty effective in achieving its goals?’ could be.
 - They are *concrete and specific*, not *broad and vague*.
- The *central part* of your essay is the middle of your story where the action happens. In this part, you develop a *line of arguments* which is *logical, convincing, and easy to follow* for your audience. These arguments should draw on the sources you collect, and underpin your thesis statement (a particularly strong strategy for this is to discuss arguments of others regarding the same topic, and show why they are wrong).
- The *conclusions* of your essay are the end of your story. If you have a thesis statement, then the conclusions briefly recapitulate the main line of reasoning, summarizing how the arguments in the central part result in the thesis statement. If you have a central question, then the conclusions should answer this question (effectively *resulting* in a thesis statement). Ideally, the conclusions end with some reflection, relevant quotation, or even call to action.

Essays use *paragraphs* as organizing structural elements. Keep in mind the following general rules for paragraphs:

- As a rule of thumb, each paragraph contains *only one* substantial idea or argument.
- As a consequence, each section (introduction, middle, conclusion) will usually consist of multiple paragraphs (although the conclusions are often only one paragraph long).
- Although it is allowed to insert *titles* or *headings*, it is neither common nor preferred. Paragraphs should follow each other logically - you can use connecting sentences for this. If the internal structure of your essay is solid, then you don't *need* headings. To put it another way, headings are no substitute for a well-structured essay (and in fact, headings are often used in fruitless attempts to ‘hide’ an essay’s poor internal structure).

3. Techniques for essay writing

Many approaches to writing essays exist, and only with practice can you find the one most suitable for you. However, some general observations can be made. Only very few people are able to collect and read a number of relevant texts and subsequently churn out a coherent essay in one go. For the large majority of people, essay writing is not a batch process, but a continuous one. Their ideas and arguments develop *as they write*. Writing is not just about jotting down your thoughts: it actually *shapes* your thoughts as you write paragraphs, revise them and shuffle them around. This is of course a time-consuming process, so what you should take away from this is that you should start writing *early on* in the process of reading.

The internet provides many guides to going about this. You are of course free to look up and use guides to essay writing yourself, but keep in mind that (1) the quality of these guides varies a lot; and (2) there are many different types of (and criteria for) proper essays. The criteria you will have to adhere to are listed at the end of this document (see essay requirements). Some internet sources which provide useful tips for academic (and more specifically, historic) essays are the following:

- The Harvard College Writing Center *Brief Guide to Writing the History Paper* is a four-page .pdf file which explains the general challenges of writing about history, talks about primary and secondary sources, and provides some useful general tips. Be sure to read it:
<http://isites.harvard.edu/fs/docs/icb.topic649329.files/BG%20Writing%20History.pdf>
- This University of Toronto page contains more general advice (i.e. not specifically for historical papers). Well worth a look in itself, but of more interest are the links at the bottom of the page, which take you to guides from various universities about specific issues you may encounter throughout the writing process. **Read the brief summary, and click the link if you experience problems with (or want to learn more about) any of the following aspects:** *Understanding the Topic, Using Thesis Statements, Providing Evidence, Taking Notes from Research Readings, Searching for Ideas, Overcoming Writer's Block, Organizing an Essay, Preparing an Outline, Revising and Editing, Improving Sentence Construction, Improving Transitions, Eliminating Wordiness, and Proofreading.*
<http://www.writing.utoronto.ca/advice/general/general-advice>
- Lastly, a more informal guide that offers practical tips for the various stages of the academic essay writing process. It's written in the (somewhat annoying) style of a '10 step self improvement program' but it contains solid tips and tricks nevertheless:
<http://www1.aucegypt.edu/academic/writers/>

How to cite?

The examples here are based upon the Chicago Manual of Style, one of the most complete and authoritative citation manuals in existence (see www.chicagomanualofstyle.org or the printed version).

In general, titles of books and journals are in *italics*. Titles of articles, chapters, and unpublished papers/documents are between quotation marks (“ ”). The first time a source is cited, a full reference should be given. This always includes a date of publication, and possibly a page number on which the citation or idea is located. For a web-based document or website, an access date should always be given.

Book

First citation

Ronald R. Kline, *Consumers in the Country. Technology and Social Change in Rural America* (Baltimore: The Johns Hopkins University Press, 2000), 200.

Second citation

Kline, *Consumers*, 200.

Journal article

First citation

S. Waqar H. Zaidi, "The Janus-face of Techno-nationalism. Barnes Wallis and the 'Strength of England'," *Technology and Culture* 29, no. 1 (2008): 62-88.

Second citation

Zaidi, "The Janus-face," 62-88.

Chapter in an edited volume

First citation

Gabrielle Hecht, "Technology, Politics and National Identity in France," in *Technologies of Power: Essays in Honor of Thomas Parke Hughes and Agatha Chipley Hughes*, ed. Gabrielle Hecht and Michael Thad Allen (Cambridge/London: MIT Press, 2001), 256-257.

Second citation

Hecht, "Technology," 256-257.

Publication/report on the web

First citation

UCTE, *Final Report of the Investigation Committee on the 28 September 2003 Backout in Italy* (Brussels: UCTE, 2004),

http://www.ucte.org/library/otherreports/20040427_UCTE_IC_Final_report.pdf (accessed November 5, 2007), 15.

Second citation

UCTE, *Final Report*, 15,

Newspaper article

First citation

H. Blattmann, "Zu früh für Schuldzuweisungen," *Neue Zürcher Zeitung*, September 28, 2003, 13.

Second citation

Blattmann, "Zu früh," 13.

Unpublished paper or document

First citation

Mats Fridlund and Helmut Maier, "The Second Battle of the Currents" (working paper, Department of History of Science and Technology, Royal Institute of Technology, 1996), 3-4.

Second Citation

Fridlund and Maier, "The Second," 3-4.

Creating an Exhibition and a Tour (incl. Requirements)

Exhibitions and tours are a different mode of communicating your thesis, statements and opinions than an essay. Although scientifically they pursue a similar scope, the method is inherently different. Exhibitions and tours combine and intertwine text with (audio)visual material in a way that both elements are equally important. Images, objects, and (audio)visual material are NOT an illustration to a story. Also a web essay has a different way of ordering and a different style of making an argument. Below you will find an explanation per point. These points will all form part of grading your Tour assignment.

1. Exhibition

An exhibition is a coherent framework built around a broad topic or question. Together students will create a number of tours for such an exhibition.

- The overall rule for an exhibition is: 1 exhibit → x nr of tours → 6 stories per tour → 6 objects per tour.
- The exhibition for this course is:
Title: ***Infrastructuring European Integration***
Exhibition introduction: **“This exhibition explores and contextualizes Europe’s 20th century integration process through top-down and bottom-up infrastructure construction projects. Find out how Europe got integrated and fragmented because of transnational efforts in the area of electricity, road, communications, and railway infrastructures.”**

Requirements exhibition:

- Exhibition title (informative & inspiring)
- 50- word exhibition outline.
- Make sure that all tours have their own unique place in the exhibition, not doing the same work.

2. Tour

The tour consists of 6 web stories and 6 objects. A tour introduces the main subject, and either asks the main question or poses the main statement that will be explored / elaborated in the 6 web stories and by the 6 objects. The tour is a relatively small element, but the value of each story and object depends on it. You could say that the tour, on a different level, has a similar character as the exhibition.

Requirements tour (group work)

- tour title (informative & inspiring)
- 1-sentence key statement based on the subject of and consulted literature for the tour, and which will be shown/elaborated in the 6 stories;
- 50 word tour introduction (the 50 words include the key sentence & short & clear subject & well-written);
- All stories together: coherent tour & red-line & stories make sense together
- Topic about European integration
- References according to the Chicago Manual Style

3. Objects and Object Metadata (individual work)

An object can be an actual thing, a picture of a thing, a photo, or (audio) visual material.

In exhibitions, and thus in the exhibition tours, objects are NOT an illustration to a story. Objects can mean different things in a different context, and thus can be interpreted

differently depending on the place where you find it (for instance on the internet or in a museum collection). Therefore, it is important to ask critical questions to objects.

Objects learn you as much about history as written primary and secondary sources. Questions that you can ask an object are: “What is it?”, “How does it work?”, “Where is this event that I see taking place?”, “Where is this made?”, “What material is it made of?”, “What does this tell about European integration, or what can I ask about European integration on the basis of what I see?”, “Why is there a woman or child in the picture?”, “Who donated this object to the museum?”, and “Why does the museum find this an interesting item?” etc.

An extensive explanation on how to “read” objects is given in the Object of History Guide that can be found at: <http://objectofhistory.org/guide/>

An important part of an object is its metadata. Metadata gives you basic information on an object itself. This course uses the Dublin Core standards, a standard that is often used by big object databases online. The fields according to the Dublin core standards include:

1. title: The official title, as according to where you have found it
2. creator: This can be two things: The person or organization who has created the object; the person who has taken the picture of the object
3. subject: Set of keywords given to an object, either telling what the object is about or how the object is categorized, for instance in a museum collection (you could also say that the keywords give an impression of the way in which the object was contextualized)
4. Description: (Often) short information about the object
5. Publisher: Person or institute who has published the object (online database, or museum)
6. Contributor: Person or organization that has participated in the object (i.e. the name of the person who does the presentation of an audiovisual news reel)
7. Date: Can contain two things: date of production of the object; date of creation of the picture of the object.
8. Type: Image, Moving image, Object
9. Format: Details on the size of the object
10. Identifier: (Often a) number of location of the object/image within a collection
11. Source: Location in a collection or database (this can i.e. be a reference of a newspaper)
12. Language: If there are words on the object or image, this field shows what language it concerns. Language in two letters, ie: NO, PL, NL, EN, DL
13. Rights: One of the most important fields. Shows: who holds the rights of the object and/or the image of the object. This field gives information if you can use an object freely, if you have to ask permission, and if so, to whom.

An explanation of the various fields can be found at: <http://dublincore.org/documents/dces/>

Requirements objects and metadata (individual work)

- Metadata according to the Dublin Core standards
- Relevant for tour and story

- Show good object criticism by mobilizing the objects in the stories
- **At least 4 out of 6 objects have to come from the Inventing Europe “Exhibition tours”, the “Explore our Partners’ collections”, and “Explore Europeana”. BUT you cannot select more than 1 object from one Inventing Europe tour.**

4. Copyright and plagiarism

You might all be used to finding and copying nice objects or pictures from the web and use them as you wish. The odds are quite high that you do so without being allowed to. Bluntly put: if you use images or objects that you find online or elsewhere and upload them to your website or use them in an essay without showing and addressing the copyright question, you could be accused of plagiarism. This is a serious offence. (Just think of recent discoveries that have destroyed the entire career of Dutch professor Diederik Stapel)

Make sure to find out about copyrights when you select the objects for your tours and to address the copyright question in the “Rights” field in the metadata.

Requirements copyright (individual work)

- We need to see that you know and have examined the copyright question for each of the 6 objects in your tour. This means that you have to tell us 1) if you can use it freely; 2) who holds the copyrights; 3) if you have to ask for permission to use it, and if so: whom you have to ask. We do not need you to actually ask permission. That is not necessary for this course.
- Preferably we want you to select objects that are available for free use. If the exhibition is of a very good quality, we might consider adding the exhibition to the Inventing Europe website. TIP: objects that you find via the Inventing Europe website are not necessarily free from copyrights.

5. Story

A web article/story is inherently different from a written essay. Texts are much shorter, more direct, contain no unnecessary words, and consist of short paragraphs (alinea’s). Also the way the web story is constructed is inherently different from a written essay. A web story has the form of an “inverted pyramid”. Usually, the main conclusion is the first sentence of the text. Only then follows an argumentation with examples, finishing with a nice concluding sentence or challenging question.

The story always starts with the key-sentence. This sentence is a concluding statement about the topic of the tour. This means that the sentence is NOT a description of the subject of the tour. The sentence should be seen as the result of extensive research on the tour topic.

Tour subject → pose question to subject/hypothesis → search and read literature → formulate conclusion → create one-sentence statement that is the first sentence of the story.

Characteristics of a good WEB article according to author of *The Web Content Style Guide*, Gerry McGovern, are:

- 1: Writing for the Web is different
- 2: Shorter is better
- 3: Be direct
- 4: Web headings that work
- 5: Use subheads
- 6: Web paragraphs are different
- 7: Keep your sentences simple

- 8: Edit yourself

You will find a short summary of these points at <http://nzchinasociety.org.nz/wp-content/uploads/2011/07/writing-for-the-web.pdf>. We will also make an excerpt of the *Web Content Style Guide* available on OASE.

Requirements story (individual work)

- Tour title: short, informative, creative
- Appropriate key statement
- Composition (inverted pyramid, paragraph structure, clear language)
- Content (well-researched, interesting, to-the-point)
- Max. 200 words
- Good academic references according to the Chicago Manual Style
- Originality: the more original your story is, the higher we will grade it.

Tour input form

(This will also be available in word on OASE)

Tour Title:

Name and ID of curators:

Very brief biographies and picture(s)

Tour Introductory Summary:

..... (About 50 words.)

References used for the tour introductory summary and tell why you chose this source and how you used it:

1.
2.
3.

1. First Stage of the Tour

Story Title:

Name and ID of curator:

Story:

.... [Max. 200 words]

References used for the story and tell why you chose this source and how you used it:

1.
2.
3.

Object Image

[insert object here]

Image URL, or file name if attached:

Image Title:

Description of the Object in the Image:

Dublin Core Meta Data with regards to the Image:
(For an explanation of the Dublin core elements, see:
<http://dublincore.org/documents/dces/>)

Title	
Creator	
Subject	
Description	
Publisher	
Contributor	
Date	
Type	
Format	
Identifier	
Source	
Language	
Rights	

2. Second Stage of the Tour

Story Title:

Name and ID of curator:

Story:

.... [Max. 200 words]

References used for the story and tell why you chose this source and how you used it:

1.
2.
3.

Object Image

[insert object here]

Image URL, or file name if attached:

Image Title:

Description of the Object in the Image:

Dublin Core Meta Data with regards to the Image:
(For an explanation of the Dublin core elements, see:
<http://dublincore.org/documents/dces/>)

Title	
Creator	
Subject	
Description	
Publisher	
Contributor	
Date	
Type	
Format	
Identifier	
Source	
Language	
Rights	

3. Third Stage of the Tour

Story Title:

Name and ID of curator:

Story:

.... [Max. 200 words]

References used for the story and tell why you chose this source and how you used it:

1.
2.
3.

Object Image

[insert object here]

Image URL, or file name if attached:

Image Title:

Description of the Object in the Image:

Dublin Core Meta Data with regards to the Image:
(For an explanation of the Dublin core elements, see:
<http://dublincore.org/documents/dces/>)

Title	
Creator	
Subject	
Description	
Publisher	
Contributor	
Date	
Type	
Format	
Identifier	
Source	
Language	
Rights	

4. Fourth Stage of the Tour

Story Title:

Name and ID of curator:

Story:

.... [Max. 200 words]

References used for the story and tell why you chose this source and how you used it:

1.
2.
3.

Object Image

[insert object here]

Image URL, or file name if attached:

Image Title:

Description of the Object in the Image:

Dublin Core Meta Data with regards to the Image:
(For an explanation of the Dublin core elements, see:
<http://dublincore.org/documents/dces/>)

Title	
Creator	
Subject	
Description	
Publisher	
Contributor	
Date	
Type	
Format	
Identifier	
Source	
Language	
Rights	

5. Fifth Stage of the Tour

Story Title:

Name and ID of curator:

Story:

.... [Max. 200 words]

References used for the story and tell why you chose this source and how you used it:

1.
2.
3.

Object Image

[insert object here]

Image URL, or file name if attached:

Image Title:

Description of the Object in the Image:

Dublin Core Meta Data with regards to the Image:
(For an explanation of the Dublin core elements, see:
<http://dublincore.org/documents/dces/>)

Title	
Creator	
Subject	
Description	
Publisher	
Contributor	
Date	
Type	
Format	
Identifier	
Source	
Language	
Rights	

6. Sixth Stage of the Tour

Story Title:

Name and ID of curator:

Story:

.... [Max. 200 words]

References used for the story and tell why you chose this source and how you used it:

1.
2.
3.

Object Image

[insert object here]

Image URL, or file name if attached:

Image Title:

Description of the Object in the Image:

Dublin Core Meta Data with regards to the Image:
(For an explanation of the Dublin core elements, see:
<http://dublincore.org/documents/dces/>)

Title	
Creator	
Subject	
Description	
Publisher	
Contributor	
Date	
Type	
Format	
Identifier	
Source	
Language	
Rights	