



# Europeana – Core Service Platform

**DELIVERABLE**

## D4.1: Europeana DSI 2016 Business Plan

<b>Revision</b>	final
<b>Date of submission</b>	24/02/2016
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<b>Dissemination Level</b>	Public



Co-financed by the European Union  
Connecting Europe Facility

## REVISION HISTORY AND STATEMENT OF ORIGINALITY

### Revision History

Revision No.	Date	Author	Organisation	Description
1	20/10/2015	Harry Verwayen	Europeana Foundation	Initial Version
2	01/11/2015	Jill Cousins, Harry Verwayen	Europeana Foundation	Revisions
3	17/11/2015	Harry Verwayen	Europeana Foundation	Updated Version
4	24/02/2016	Cristiana Grosaru, Victor-Jan Vos	Europeana Foundation	Revision of text and format
5	24/02/2016	Harry Verwayen	Europeana Foundation	Final Version

### Statement of originality:

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# Europeanana

**BUSINESS PLAN 2016**  
Creating Cultural Connections

Exhibition en Angleterre Agence  
Rol Agence photographique  
National Library of France  
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# INTRODUCTION

**Flicka blåser i näverlur**  
Okänd  
Stiftelsen Nordiska Museet  
Public Domain



# Introduction

[Europeana Strategy 2015-2020](#) provides the long-term view for Europeana created by its network of partners, projects and funders and approved by the Europeana Foundation Board. A business plan needs to provide mid-term objectives and priorities. We have therefore chosen for the Europeana Business Plan 2016 to highlight the major priorities for the next two years, instead of covering a single year as we've done previously. We will however update this plan for 2017.

To be of the greatest use and interest to the widest range of stakeholders, the new business plan is shorter than before, more high level and therefore more readable. It's also less task-oriented. Specific tasks will follow as part of the Europeana Digital Service Infrastructure (DSI) descriptions of work and team activity plans.

Europeana operates as a network of organizations. Involved in its development, day-to-day maintenance and future planning are the Europeana Foundation and its Board, the Europeana Network Association, data partners and aggregators, ministries of culture and education, researchers, educators and other European stakeholders. The *Europeana Business Plan 2016* covers the objectives for the whole Europeana ecosystem. Involved in both its development and execution are the Europeana Foundation, the partners in the DSI, and members of the Europeana Network Association and its Members Council (see its [survey results](#)), Task Forces, Working Groups and other activities.

To accomplish our goals as a business, we must invest in developing and maintaining a strong network, dedicated and inspired staff and a long-term funding perspective.



# Business priorities

*Europeana Strategy 2015-2020* sets out three goals:

1. Create value for partners
2. Improve data quality
3. Open the data

This business plan adds a fourth:

4. Strengthen the Europeana ecosystem

We now propose a number of objectives relating to each of our long-term goals.

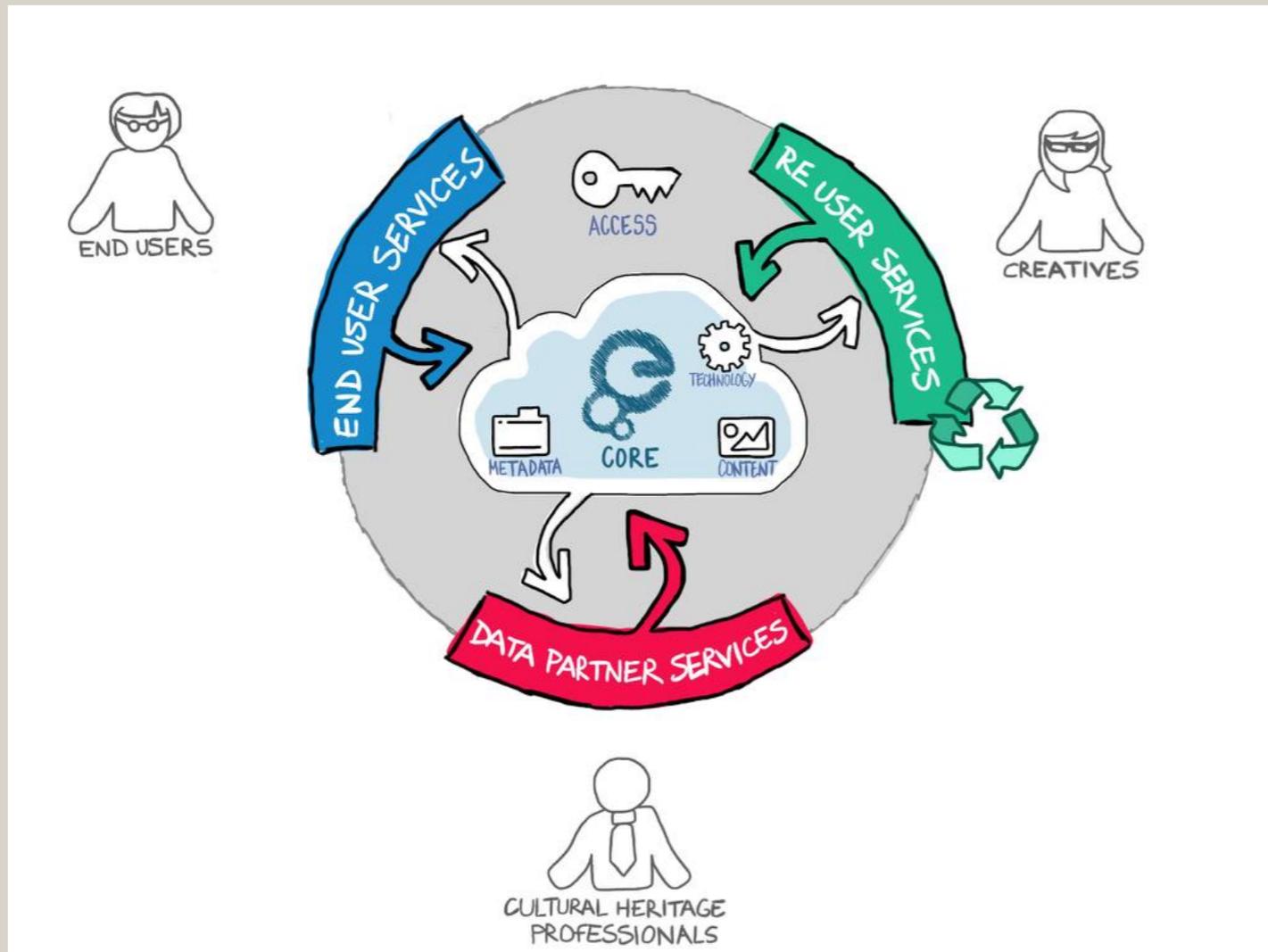
At the heart of this work are our core values, making sure everything we do is [usable, mutual, and reliable](#). These values influence what we want to achieve and provide the framework for how we work together with our partners to achieve it.

As a platform organization, we connect cultural institutions who have digital heritage to share with audiences (both amateur and professional) who need and use this material for work, learning or pleasure. While we have many of the components, we have yet to make the experience of sharing easy, reciprocal and seamless. We want our audiences to get access to higher quality material in formats that they can use for their specific purposes, and in return, we try to make sure creators (from original artists to modern re-users) get attribution for their work. To provide us with information and material in the appropriate formats and quality, the cultural institutions need to have easy access to the best possible tools and services.



# Europeana's three audiences

Overall, we see 2016 and 2017 to be years of core service concentration: we will make use of the technologies and interfaces that we developed in 2015 to reach further into our core audiences.



Europeana's services for three different audiences

Europeana | CC BY-SA



The new [Europeana Collections site](#) is a doorway to Europe's rich digital heritage and a showcase for the Europeana digital platform. It offers visitors an immersive cultural experience and its specially curated collections take visitors on a journey through popular interest topics like [art history](#) and [music](#), making it easy for them to find what they're looking for.

From 2016 onwards, we will make sure that we not only get great material in, but use our collective expertise and the full power of the platform to reach our audiences not just through Europeana Collections but via relevant external platforms too. We realize that this change will take time and requires a phased and differentiated service approach and that we'll need to highlight 'proofpoints' of success along the way.

Consistently higher quality data is needed to provide compelling online experiences. Making this data available should be a rewarding experience for our data partners. The new [Europeana Publishing Framework](#) clarifies what can be done with the data that is shared with Europeana, helping data partners to decide what level of use and quality of data they desire for their collections. We will now look innovate the way we aggregate material, more in line with today's technologies and so that it is better suited to being viewed, used and distributed online. We will invest in smarter and faster ways to publish interoperable data.

Europeana is about making digital heritage usable in a reliable way, for the mutual benefit of our audiences, our data partners and stakeholders. If everything we do reflects these values, we will succeed in raising awareness of the value of Europeana, and in so doing, cement our credibility and help secure ongoing funding.

#AllezCulture!

**Bruno Racine** - Chair of the Europeana Foundation Board  
**Max Kaiser** - Chair of the Europeana Network Association  
**Jill Cousins** - Executive Director of Europeana Foundation



Goal 01

# CREATE VALUE FOR PARTNERS



Stilleben med blommor och frukter  
Peter Binoit  
Skoklosters Slott  
Public Domain

# What we said in *Europeana Strategy* 2015-2020

**‘We believe that it’s our duty to nurture a space of shared interest, a ‘Commons’ that we can hand over to future generations. We can only manage this by being generous to each other and by finding ways to let value flow in all directions through the system. We will work hard so that people can find rousing cultural references however they like. So that memory institutions get the visibility, cost reductions and return they deserve from tapping into a shared infrastructure. And so that creatives can invigorate our economy with innovative ideas and new businesses.’**



# Objective 1

## Ensure a better customer experience

While Europeana has been largely understood as a great organization for networking and developing sectoral change, the direct value for our customers - data partners, cultural heritage institutions, amateur audiences and creative re-users - still needs work. We need to distinguish between these customer and stakeholder groups in order to improve our service levels while consistently demonstrating the shared values that underpin all of our work.

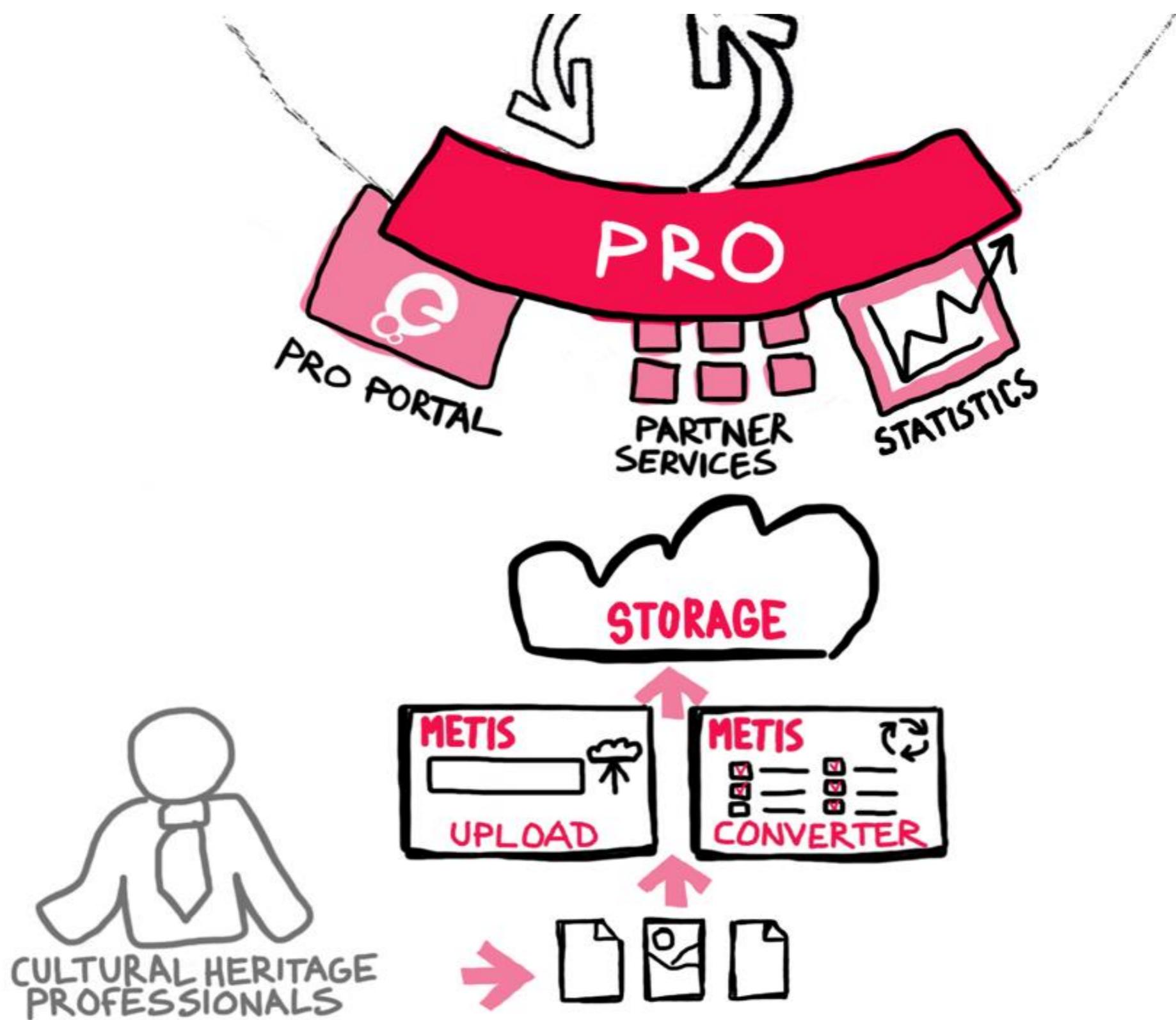
### **Data partners:**

We have already established that we need to change the back-end infrastructure so that it becomes much easier to share data. But there are other important components in creating a better customer experience that we need to factor in over the next two years.

In our move to become a full service platform for sharing metadata and content, we need to explain the *Europeana Publishing Framework* to our partners. The campaign kicked off in autumn 2015 but full adoption across the Europeana Network Association and the member states will take us well into 2017.

An important tool in showing how collections are increasing in visibility is the Statistics Dashboard. It will play an important role in telling us what works and what doesn't, as well as giving partners important information about use of their collections on Europeana. By mid 2016, all data partners will have access to a dashboard informing them about traffic to their data on the Europeana sites. By the end of 2017, we will integrate traffic information from third party platforms such as Facebook and Pinterest as well. This will be complemented by a series of [case studies](#), showing the value of opening up data in higher quality and under more open licensing conditions.





# End user audiences

We distinguish between [two broad groups](#):

- **“Culture vultures”**: people who are deeply involved in culture and its meaning. Academics, ‘expert amateurs’ in cultural heritage, or people with a higher than average interest in culture,
- **“Culture snackers”**: people who are not actively seeking heritage content but like to see engaging content in their social media timelines.

We will create value for “culture vultures” with the new thematic collections on the Europeana Collections site. These collections provide unique and trustworthy, often re-usable and cross-domain datasets presented in a user-friendly way. These thematic entry points make the visitor experience deeper and more engaging. For each new thematic collection we develop, we will undertake new audience research and create bespoke personae.

We will reach culture snackers primarily through the platforms that they are engaging with already such as Pinterest and Wikipedia.





**EXPLORE EUROPEANA  
COLLECTIONS – OUR NEW  
SITE IS LIVE**

A Scholar in his Study by Thomas Wijk  
Hallwylska Museet  
Public Domain

Connect, Contribute, Create – [discover how we transform the world with culture](#)

### Join the Network

- Meet cultural sector professionals
- Share interests and insights
- Shape tomorrow's digital practices

### Quick Links

[SHARE YOUR DATA](#)

[Become a data provider](#)

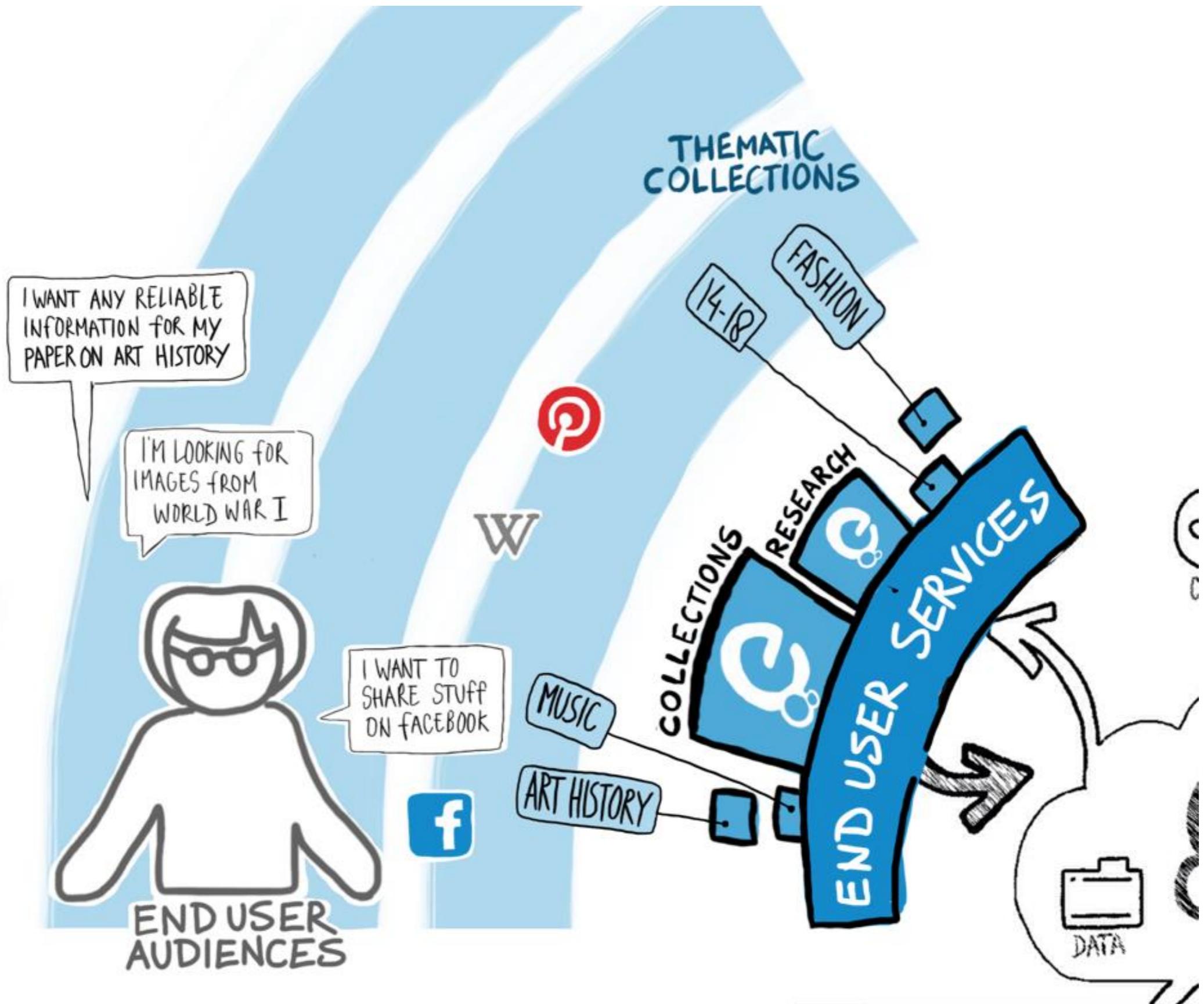
[How to contribute data](#)

[USE OUR DATA](#)

[Best practices](#)

[Case studies](#)

Europeana Pro homepage  
Europeana | CC BY-SA



# Creatives

For the creative re-user markets, our ambitions focus on reach (we want to scale by making more use of partners' multiplier roles) and services (we want to enrich our offering to creatives with new services).

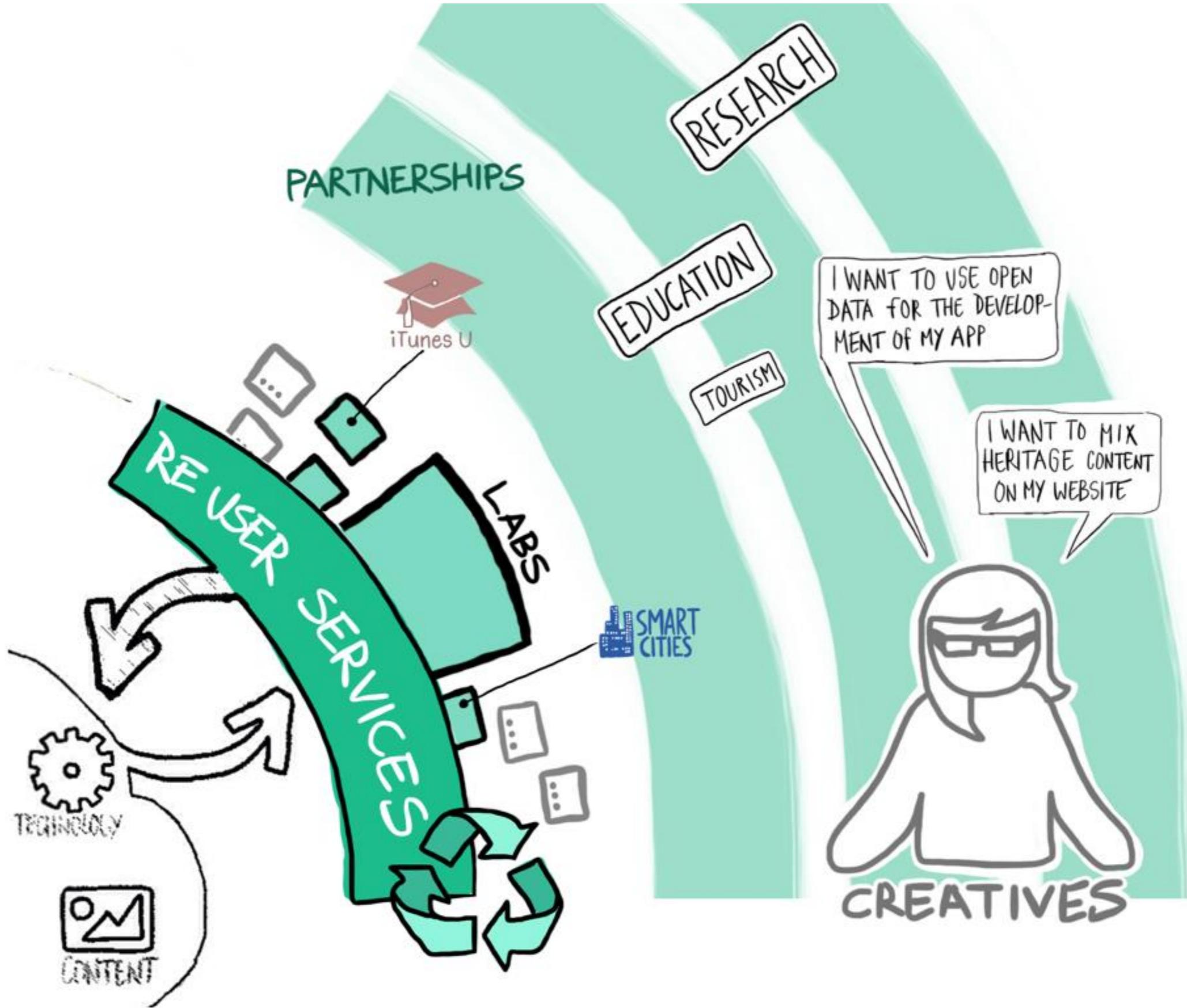
For example, for the education market this would mean extending our partnership with iTunesU, European Schoolnet or EUROCLIO to reach their teacher communities and, as a result, produce more online learning materials for students across countries and disciplines. We will explore partnerships with other big online educational commercial providers and publishers.

To achieve the above goals, we need to clearly show and communicate how access to Europe's digital cultural heritage collections can benefit our target industries. For partners who help us reach bigger audiences, the main motivator is the availability of relevant resources for their communities - content, technology, projects, finance. For the data partners (service providers), the primary drivers will be visibility of their content internationally, access to our audiences, and getting more 'customers' for their services.

This means we will focus on three areas:

- Continuously enrich and refine our resource offering - this means more high-quality, openly licensed and curated content and better software tools and services.
- Enable project start-ups through connecting, co-creating and identifying project opportunities with our re-user partners (e.g. other physical/online labs, innovation initiatives such as Smart Cities).
- Increase access to finance - investigate and add more crowdfunding platforms, impact investors and EC funding opportunities.





## Objective 2

### Network-centric thought

Europeana is a network of individuals and organizations that share the same values and are driven to pursue the same goals. It makes the Europeana community an incredibly powerful multiplier and contributor to the work that is needed to fulfil our promises. Focusing this work is a priority for 2016, as is making the most of the knowledge and influence of the Europeana Network Association in delivering change and sustainability for cultural heritage from copyright reform, standards setting and change, to product development and increasing the pressure for structural funding for Europeana and its ecosystem.

In 2015, we made important progress with the establishment of the Europeana Network Association with its own Members Council and representation on the Europeana Foundation Board. In 2016 and 2017, we will together deliver this business plan, and work on issues such as sustainability and awareness of our work. We will also capitalize on the power of the community through more targeted and resonant communication campaigns.

The vision for 2016-2017 is for the Network Association to help more in identifying issues and opportunities for the Europeana ecosystem. The main instruments are the Task Forces (8-10 each year), Working Groups and the AGM. By 2017, the Network Association will have grown to 2,000+ individuals, led by a 37-strong Members Council and with a completely renewed Board.

The Europeana Network Association benefits from direct links to other networks such as the Member States Expert Group (MSEG) for policy-makers in cultural heritage. We aim to reach out to other networks to expand awareness of Europeana and make use of others' expertise in 2016.



## Performance Indicators

**GOAL:** CREATE VALUE FOR PARTNERS



**KPI I:**  
we aim for  
a 4 or 5 star rating  
for our products  
by >60%  
of our partners  
and customers.

Goal 02

# IMPROVE DATA QUALITY

**Fruktstilleben**  
Roelof Koets  
Skoklosters Slott  
Public Domain



# What we said in *Europeana Strategy* 2015-2020

‘It needs to be more attractive for institutions to share their very best material. We must continue to be inclusive with a low threshold for entry so that everyone, who wants to, can participate, even with little time or money to spare. We will also develop an infrastructure that allows the surfacing of higher quality material with more open licensing conditions to service end-users and creatives better, resulting in corresponding higher returns for the contributing partners. We will innovate and transform the aggregation process, moving away from linear data delivery into a central repository towards a distributive, technology driven architecture giving unfettered access to the digital objects, according to the conditions applied by the rights holders. This will allow us to triple the amount of material available through Europeana while, most importantly, also making it more fit for purpose.’



## Objective 3

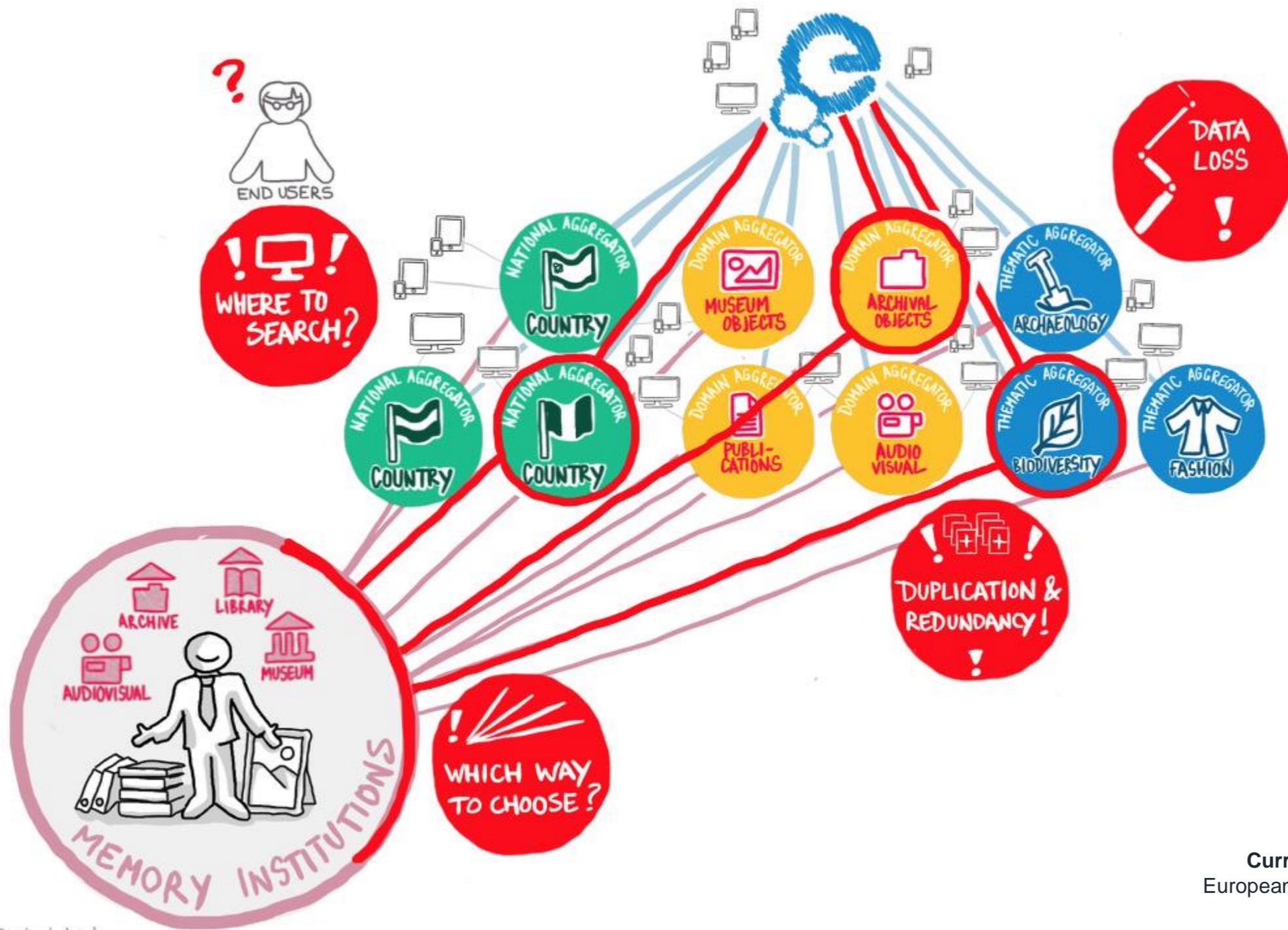
# Innovate the way we aggregate material

Europeana's mission is to transform the world with culture. We want to make Europe's digital cultural heritage available and to make it easier for people to use whether for work, for learning or fun. Europeana provides a platform to help cultural heritage organizations make their digital assets accessible and widely shared.

Europeana was constructed as an aggregator of aggregators. This allowed us to scale up quickly using the power of both national initiatives and domain aggregators to attract and support museums, libraries, archives and audiovisual collections. This allowed us to build a corpus of more than 48 million heritage objects from more than 3,500 institutions to date. Over the years, we have honed the aggregation infrastructure to become more scalable, robust and to accommodate more variety of data. But we also realize its inherent limitations: lack of direct data supplier-consumer interaction resulting in much delayed feedback; slow cycles, falling short of today's standards; 'reserved' areas of ingestion workflows to which partners have no access. The result is that partners feel a lack of control and do not always see the benefits of sending data to Europeana.

Technology gives us an opportunity to innovate how cultural heritage institutions share their collections and more clearly reflect our shared values. In doing so, we want to enable them to create their data once (using interoperable standards) and publish them in high quality on their own websites as well as on other platforms like Europeana. To do this, we need to establish expert hubs and improve our ingestion tools.





Current situation  
Europeana | CC BY-SA

Denkschets.nl



# Europeana Cloud services and Metis

In the second half of 2016, we will begin exploiting the outcomes of the [Europeana Cloud project](#) by:

1. Using its storage service and generic data processing service as the back-end for the development of a new shared ingestion toolset, Metis. As part of the development of Metis, we'll create specific data processing services for things like EDM validation and Europeana Collections previewing. We'll gradually make these available for third party use. External systems like the Europeana Inside Connection Kit will be used as prototype cases for Metis' services.
2. Storing the data (metadata, free text and images) aggregated by The European Library in the Europeana Newspapers project for use with a dedicated Newspapers API and in a new thematic collection on newspapers on Europeana Collections.
3. Developing and providing an (IIIF-compliant) Image Sharing Service for use by our data partners. The Europeana Newspapers project will be the primary driving case but the service will gradually be made available for wider use by any partner looking for a solution for sharing high-resolution imagery online in a fashion that allows people to zoom in or engage with imagery in other ways.

Metis is planned to enter production with Europeana and The European Library in the second half of 2017, but we will make individual shared data processing services and the Image Sharing Service available for use during 2016. From the second half of 2017, we will begin expanding and adapting Metis for use by other aggregators.



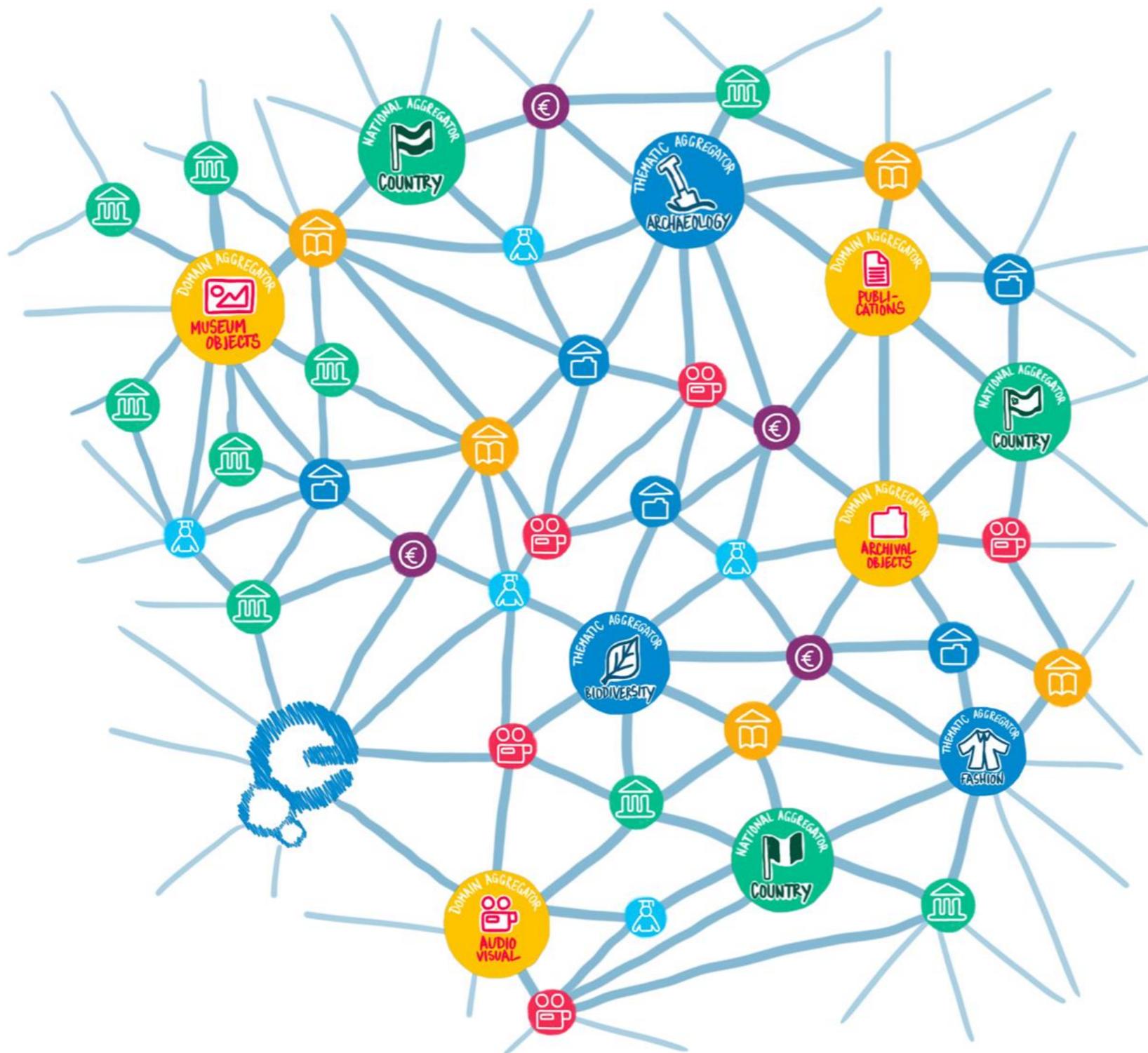
# Web-centric process

**Web-centric process:** As well as improving our systems to pull in data, we will investigate new ways of bringing data in and of enriching it.

In our **alternative harvesting technologies** activities, we will explore, research and prototype alternative and more lightweight harvesting protocols to radically reduce the work needed by individual cultural organizations to make their collections available via Europeana.

Such web-centric mechanisms could be very powerful as they put the cultural heritage organization fully in control, while members of the Europeana Network Association act as facilitators, providing technology and expertise and deciding on shared interoperability standards. This kind of change will require a thorough review of our legal interactions with data providers, and fresh looks at our policies and frameworks to help us achieve the right balance between the needs of the cultural heritage organizations and audience demand.





DENKSCHETS.NL

Desired situation  
Europeana | CC BY-SA

## Expert Hubs

Our plan to innovate how we aggregate data goes beyond technology. The vision of expert hubs imagines a radical change of the current hierarchical aggregator model to a flattened model of hubs organized as a network and sharing services and data with each other in a web-centric fashion. In 2015, the vision for expert hubs was articulated at a high level, with expectations of delivering the business and technical requirements early in 2016 and starting to put the mechanisms in place in the second half of the year.

The first pilot aggregators will begin the transformation in 2016, completing the process by mid-2017. In 2016 and 2017, resources will be invested in the structural processes associated with the way data collection is due to change.

The European Library could become the first aggregator to transform into an 'expert hub'. It will focus on helping partners in the library domain to build up their technical, data and communication knowledge and expertise. The European Library's partner libraries will benefit from a continued transfer of knowledge and dialogue between themselves. The European Library will also create value by improving the partner libraries' data quality and increasing the impact of libraries' data.

This innovative work has to run in parallel with ongoing operations. As it will take quite some time to have new modes of working fully functioning, we need to keep investing in our current tools to maintain the publication workflow.



## Objective 4

# Implement quality frameworks

Europeana has ingested and published a critical mass of cultural heritage data following a one-size-fits-all approach. Europeana was very inclusive and accepted a variety of data (in terms of quality) with no differentiated service approach in mind.

Technical requirements as well as the demands of our audiences have changed in recent years. Work by projects such as [Europeana Creative](#) has shown that today's level of data quality is insufficient for many of the potential use cases of cultural heritage material. We need to acknowledge the changes in technology and audience expectations when investing in data quality improvements, but also be aware of change to come.

A [Task Force on Metadata Quality](#) highlighted obstacles that we think we can now address. We believe developing standardized frameworks will also help to raise the bar, as will campaigns such as Europeana 280, with its requirement for high-quality, openly licensed pieces of art.

To ensure that work on improving data quality is an ongoing effort shared across the network, a permanent Data Quality Committee has been set up. The first objective of the committee is to create a data quality framework that can be used to formalize and continually review and update data quality requirements.



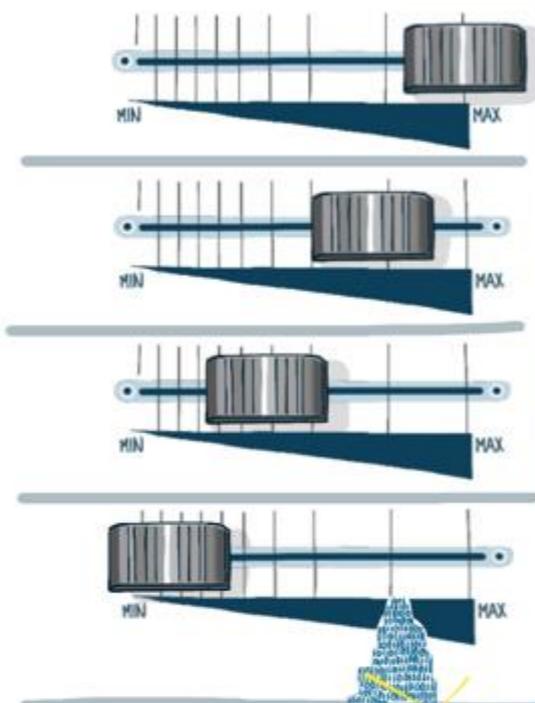
# Adopting Frameworks

**Adopting Frameworks:** The [Europeana Publishing Framework](#), developed by the [Task Force on Content Re-use](#), will help us to reach for higher quality data. The framework proposes four tiers of participation in Europeana. The lowest tier, tier 1, covers basic quality data using any of the Europeana rights statements to make the collections accessible on the Europeana Collections site. The highest tier, tier 4, only includes freely re-usable data of high quality (i.e. media files of a high technical quality). The framework enables data partners to see the benefits of providing higher quality data while remaining inclusive for lower quality data or content that has not yet been digitized to a high standard. The framework clarifies the relationship between Europeana and data partners and outlines what we can do for them depending on the content and metadata they are able to share.

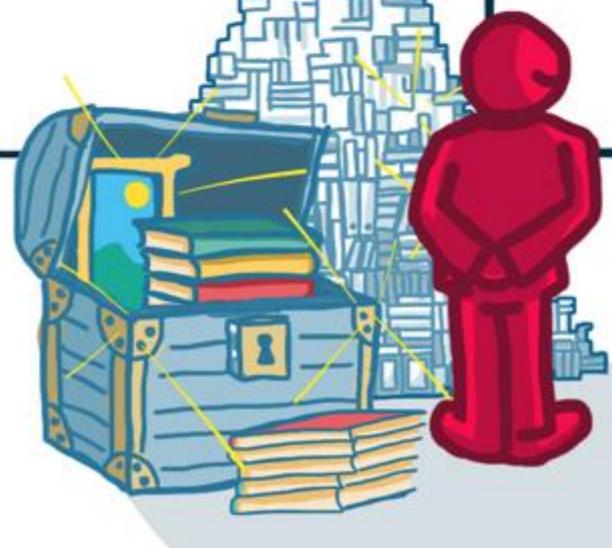
We do not anticipate that the *Europeana Publishing Framework* will remain static. Over time, we need to have a process in place that allows us to raise the bar in the four tiers of participation. In the same way, we need to decide when to adapt the accompanying [Europeana Publishing Guide](#), which specifies the acceptance criteria for material to get published in Europeana. If the criteria set forth in this guide do not meet the minimal requirements of our audiences, we need to be able to add criteria by adding more mandatory metadata elements, for example. These changes will be discussed at the twice-yearly meetings of the Aggregators' Forum.



THE MORE YOU GIVE



THE MORE YOU GET



The Europeana Publishing Framework

Europeana | CC BY-SA



# Creating a content strategy

**Creating a content strategy:** In 2016 and 2017, we will be looking for quality over quantity to improve our services and provide more value for partners and audiences. Human readable metadata (e.g. meaningful and unique titles, rich descriptions), for example, are key to helping our audiences find the content they're looking for. We will encourage data partners to invest in higher quality data and focus on smaller, curated datasets contributing to the themes of content reflected in thematic services like the Art History Collections and Europeana 1914-1918. These and other new and changed ways of sourcing content will be formalized in an updated content strategy that clearly defines the content priorities and targets for the coming years.

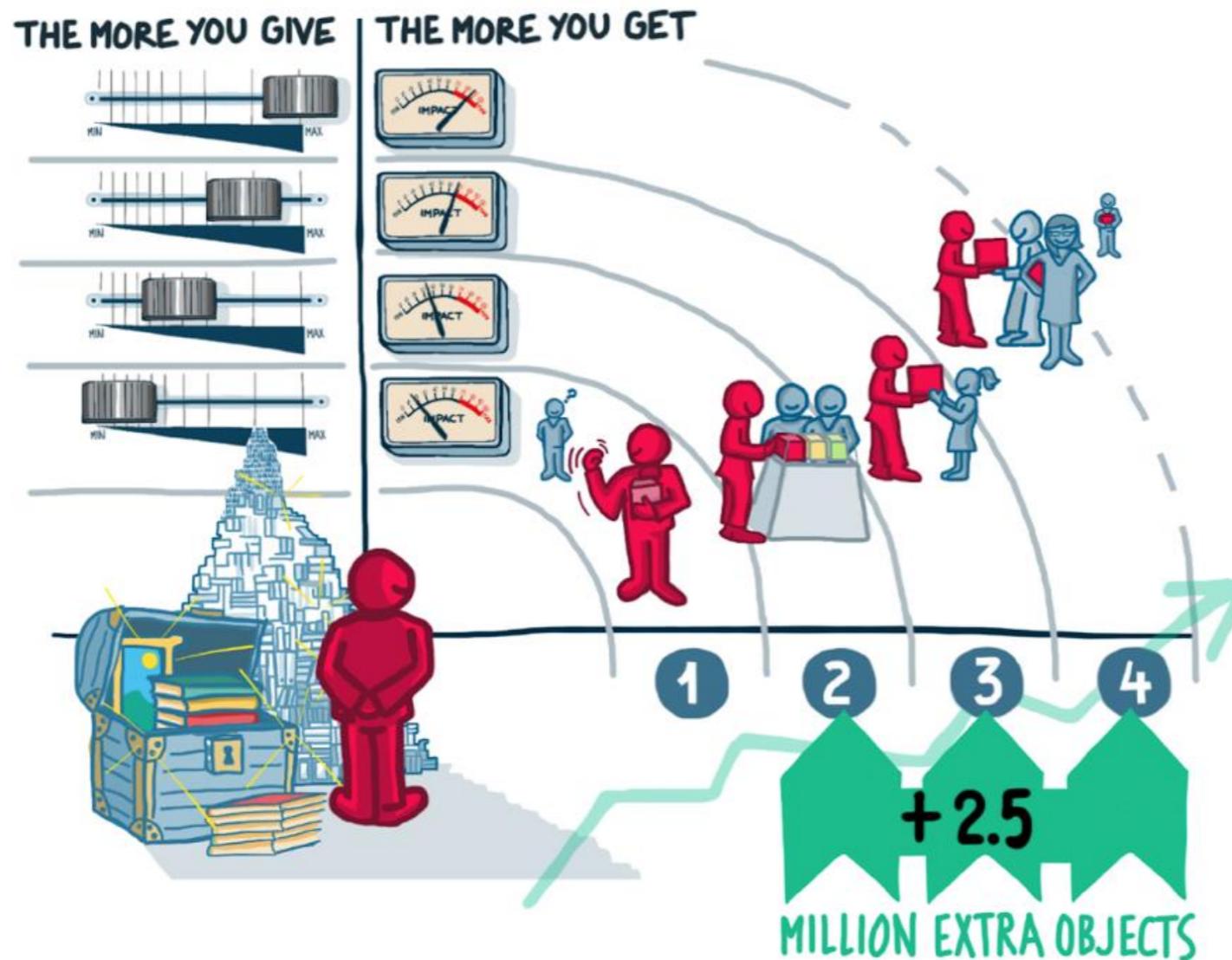
This leaves a problem to solve with our poor quality legacy data. Data partners working with us in the Europeana DSI will be addressing these quality issues, changing data to achieve the new standards. Work includes: rights statement checking, additional work on titles and descriptions, adding more contextual elements, providing more links to media objects and fixing broken links. New mandatory EDM elements may also need to be incorporated in the updating of this legacy data. It may also become necessary to disable datasets for which improvements to reach minimum quality criteria are not possible.

These new ways of working with and prioritizing data will be formalized in a Content Strategy document. The strategy will be reviewed on a yearly basis.



# Performance Indicators

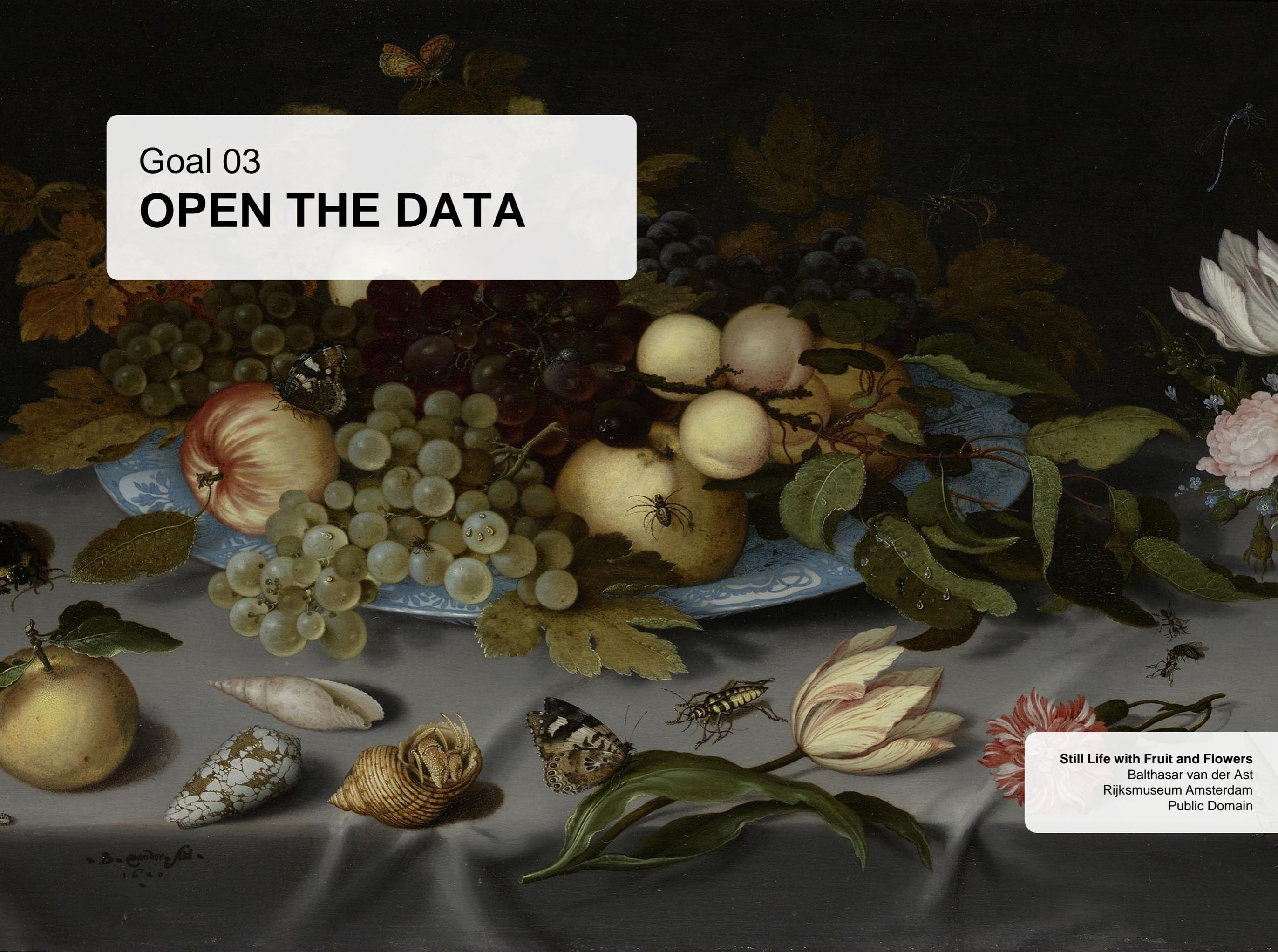
## GOAL: IMPROVE DATA QUALITY



**KPI II:**  
we aim to add at least  
2.5 million records to  
tier 2, 3 or 4 of the  
Europeana Publishing  
framework.

Goal 03

# OPEN THE DATA



**Still Life with Fruit and Flowers**  
Balthasar van der Ast  
Rijksmuseum Amsterdam  
Public Domain

# What we said in *Europeana Strategy* 2015-2020

‘We are committed to making our partners’ data more openly accessible so that it may be viewed, and re-used within its copyright. We will work with our contributing partners and policy-makers in Europe to make all digitised Public Domain material freely available for re-use without any restrictions. We will lobby to have the principles established in the Europeana Public Domain Charter and the New Renaissance Report applied to all publicly funded digitisation projects in Europe. We will also support our partners in making content that is not subject to third party rights openly available. We want to be a voice for publicly accessible libraries, museums and archives and their users and make sure that their interests are properly represented at European level during the upcoming copyright review. Most importantly we wish to use open metadata to open up access to out of commerce and in copyright cultural heritage so that more users can find it. We will continue to invest in R&D so that your heritage is made available in a wide range of languages. We want to become the first port of call whenever you are looking for cultural heritage, for authentic and trusted content that’s ready for use and re-use.’



## Objective 5

# Develop community-segmented services

**Established design and development principles:** To develop the Europeana platform and associated products to deliver value both to audiences and data partners, clear principles for design and development must have been established and understood within and between the Europeana Foundation and Europeana Network Association.

Over the coming years, we will establish a user-centric design process that balances usefulness to our audiences with value to the data partners. Services for our audiences must be developed to be device agnostic (e.g. responsive to different screen resolutions, sizes and input mechanisms).

All services developed by Europeana will have API thinking at their heart so that their development contributes to the technical platform as a whole and not just Europeana's consumer-facing products.



# Europeana Collections

**Europeana Collections:** In 2015, we developed the [Europeana Collections](#) website to showcase our collections. This includes thematic discovery services for specific communities (thematic collections). This updated service allows us to deepen our collaboration with partners in the Europeana ecosystem who want to use the Europeana platform and its thematic collections capability to reach wider audiences. In 2016, we will experiment with this approach, first with Music in collaboration with the Europeana Sounds consortium and later with Art History, Fashion (with the [Europeana Fashion Association](#)) and the integration of Europeana 1914-1918. We will then evaluate the results before deciding on how to tackle more thematic collections.

**Improved search:** A mass of content is of little value if people cannot find what they need within it. Improvements are necessarily subject to an iterative process. We think it will take us to 2018 to be confident that the relevancy ranking and recall across languages of the Europeana search engine are radically improved. At this point, Europeana will have moved from a search service centred around records to a search service centred on entities and the relations between them. Media-based search functions, such as image colour or similarity, will also have been established.

**Browse options:** By 2018, the Europeana Collections site and its thematic collections will support not only search but also browsing for records and entities and the relations between them. Vocabulary and authority-based terms for agents, subjects and resource types will have been applied across the Europeana database (thus also increasing the interlinking of Europeana data with other linked datasets).



**BETA**  **europæana**  
collections

[Home](#) [Collections](#) [Browse](#) [Exhibitions](#) [Blog](#) **OUR SITES** [SETTINGS](#)

Add a search term 

Explore 48,633,358 artworks, artefacts, books, videos and sounds from across Europe.

Winter Landscape with Ice Skaters, Hendrick Avercamp  
Rijksmuseum  
© Public Domain

**THEMATIC COLLECTIONS**  
MUSIC COLLECTIONS

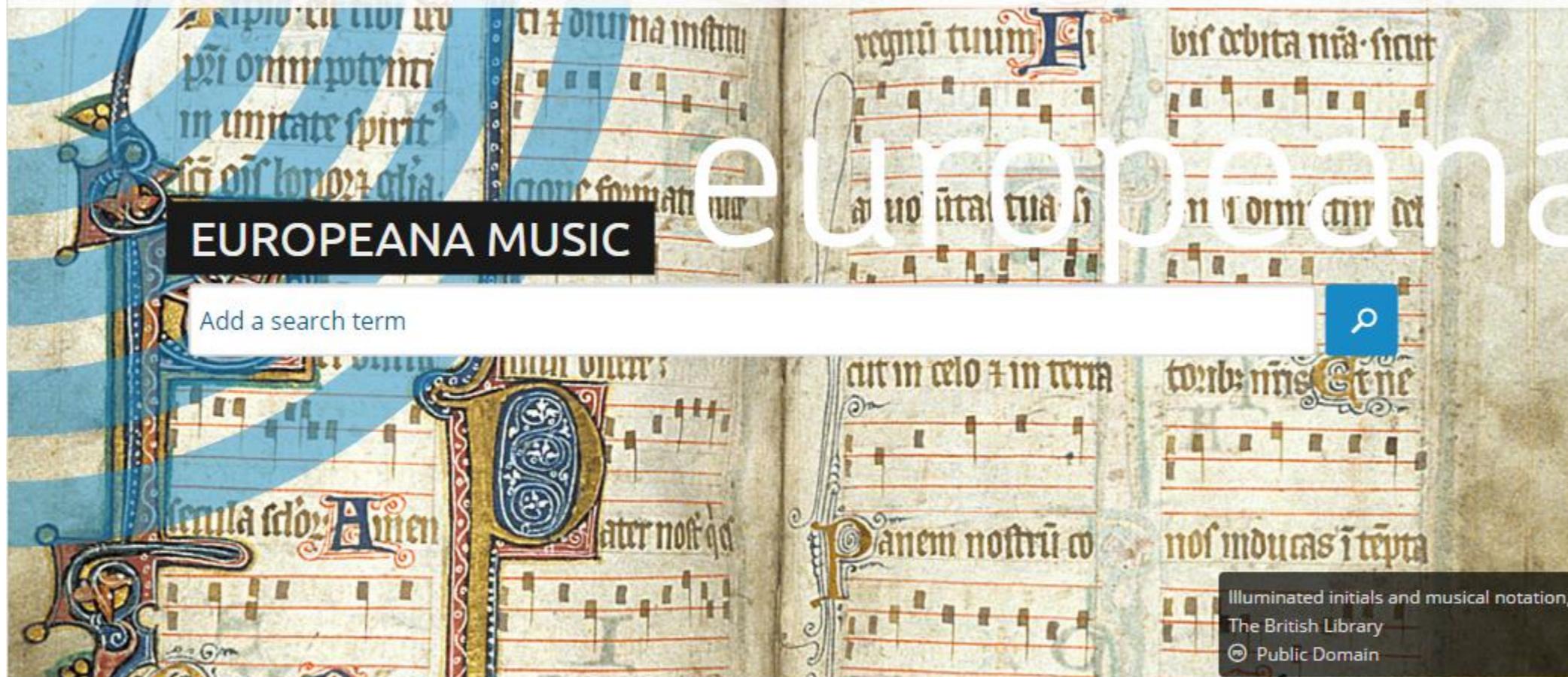
**THEMATIC COLLECTIONS**  
ART HISTORY COLLECTIONS

**EXHIBITION**  
RECORDING AND PLAYING MACHINES

**EXHIBITION**  
PHOTOGRAPHY ON A SILVER PLATE

Europeana Collections homepage  
Europeana | CC BY-SA

BETA



# EUROPEANA MUSIC

# Europeana

Add a search term



Illuminated initials and musical notation,  
The British Library  
© Public Domain



Robert Schumann



Johannes Brahms



Franz Liszt

Europeana Music Collections homepage  
Europeana | CC BY-SA



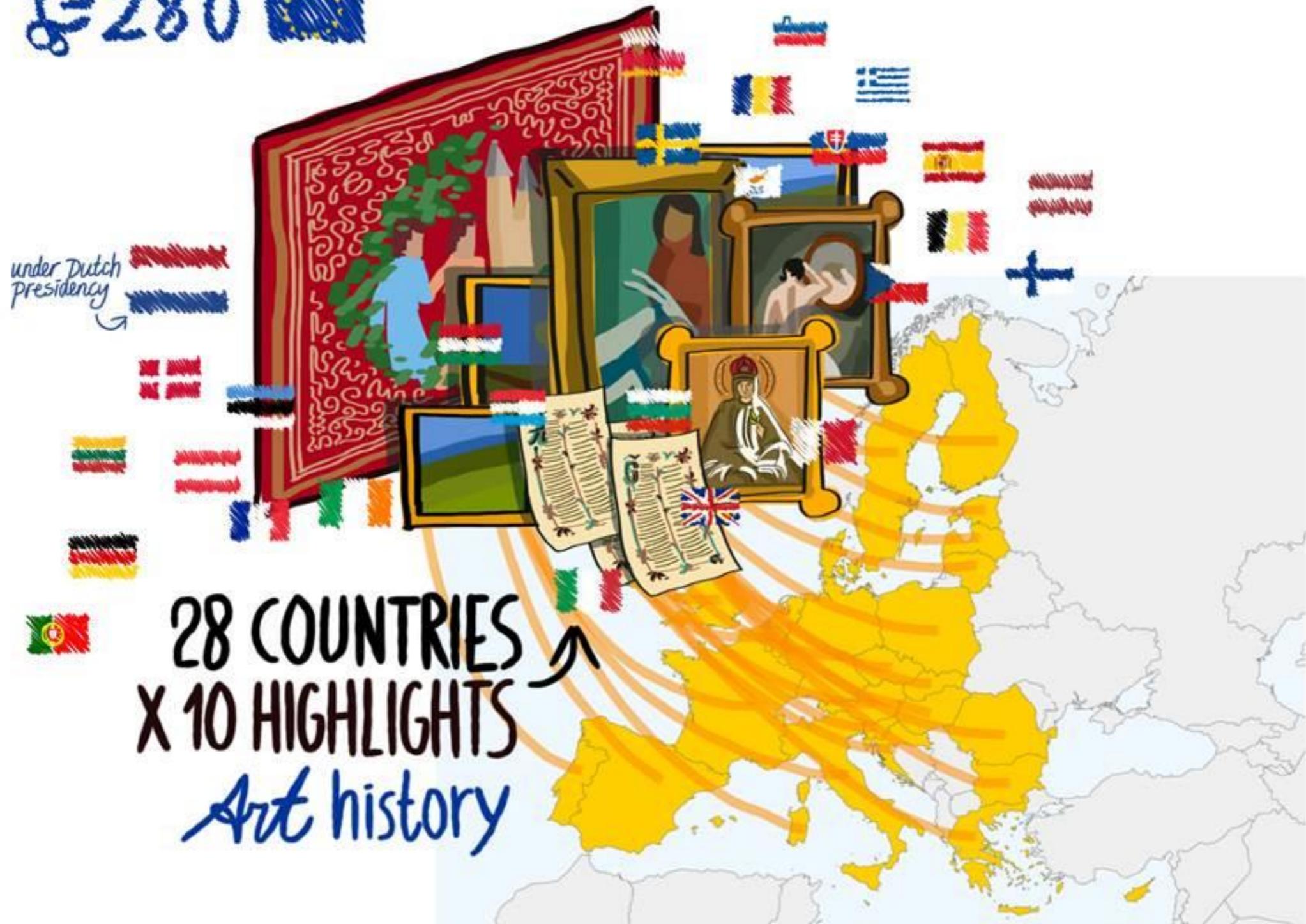
**Media-centric services:** For most people, whether they're amateur culture lovers, professional re-users or researchers, metadata is a means to discover and describe the media objects they're really looking for. Some people want to look at a particular object such as an image, text or video. Others want to use and maybe even change that object for a particular purpose. And others, like a digital humanities scholar, might want to look even more deeply into that object. By the end of 2017, Europeana will have established its first media services. Cloud-based services with standards-based APIs for imagery and newspaper free text will be operational and Europeana Collections will be capable of exploiting images and free text in search, browse and display. In compliance with the *Europeana Publishing Framework*, media objects will be available for download, both individually and in batches.

**Audience participation:** To deepen engagement with our audiences and to do so in ways that also improve our data, features that will allow people to annotate items and media objects, create links between them and curate items into sets (galleries, playlists, reading lists, etc.) will be in operation by 2018. In selected thematic collections, it will also be possible for people to contribute their own stories and digitized items to Europeana.

**Europeana 280 campaign:** This campaign started in 2015 with the aim of gathering high-quality art pieces that represent a European art movement to Europeana for the new thematic Art History Collections. In 2016, we will run a Europe-wide public engagement campaign celebrating this shared cultural heritage. Raising awareness of the richness and depth of our art heritage to new audiences in fun and engaging ways means over the course of 2016, we expect to have held a public event in every EU country.



€280 



28 COUNTRIES  
X 10 HIGHLIGHTS  
*Art history*

Europeana 280  
Europeana | CC BY-SA



## Business Development

**Business development:** On the creative and professional re-use side, we will continue to focus on developing new partnerships and creating valuable experiences for culturally minded developers and digital innovators. Better quality material, encouraged by the *Europeana Publishing Framework*, will enormously improve the availability of material that can be used by the creative industries or by our primary 2016 target sector of education. This better quality material will be exposed for potential re-users in Europeana Labs, while the networking of other physical and virtual labs for cultural heritage will create synergies and awareness of the available datasets. Working closely with [Europeana Food & Drink](#) and [Europeana Space](#) will be crucial for financial support, to represent results of work and to reach out to new communities.

**Policy support:** To support the above outcomes and the features they imply, policies that are likely to be needed to be reviewed and if necessary updated are e.g. the *Data Exchange Agreement (DEA)*, *Europeana Publishing Guide*, *Europeana Licensing Framework* and *Terms for User Contributions*.



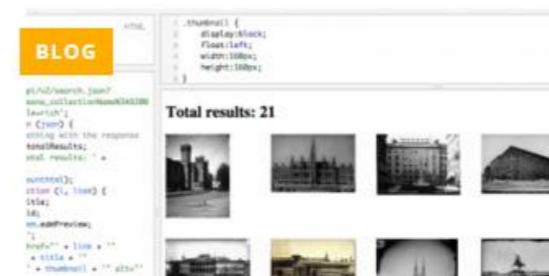
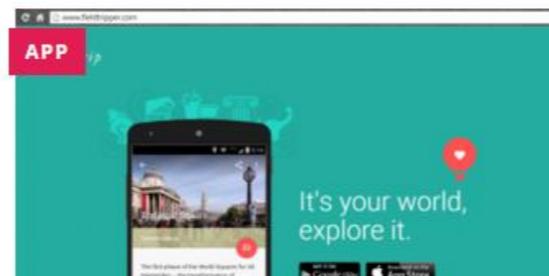
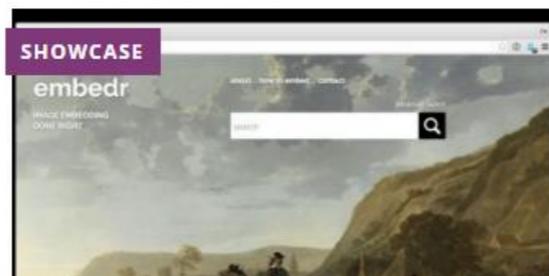


GET MORE OUT OF  
THE NEW EUROPEANA  
LABS

Detail from Bruden smykkes af sin veninde, 1859, by Henrik Olrik. Statens Museum For Kunst, Denmark  
© Public Domain

This is your code, this is your heritage, these are your labs.

### LATEST UPDATES



Europeana Labs homepage  
Europeana | CC BY-SA



# Labs & Research

**Europeana Labs**: Inspiring and supporting all creative and professional re-users with the wealth of cultural heritage material Europe has to offer, in ways that make it easy for them to use it. A fully implemented *Content Re-use Framework* and improved APIs enable us to reach out to specific groups of culturally minded developers and digital innovators for whom direct access to reliable data and services is a must. The display of new developments and ideas from within the community will be encouraged and an advisory board set up to discuss future functionality and requirements.

**Europeana Research**: We have taken a first step to act as a business-to-business (B2B) partner to research networks and infrastructures interested in expanding their reach into the digital humanities. The Europeana Research website 'repackages' data and services from Labs, Pro, and Europeana Collections for its intended academic audience in ways that work for those audiences. We will connect to other research and labs websites in cultural heritage organizations to cross-fertilize and deliver the pan-European dimension. A newly set up advisory board will help in the promotion of its data and services towards the digital humanities researchers and also help shape the future of the service.



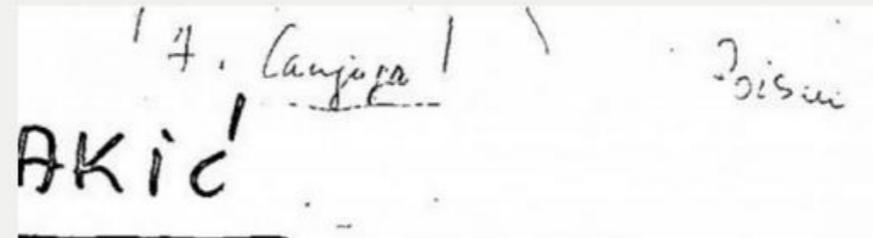


GET ACCESS TO FULL  
TEXT DOWNLOADS OF  
HISTORIC  
NEWSPAPERS

Le Petit Journal, 20 March 1921  
Bibliothèque nationale de France  
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Europeana Research - Liberating Cultural Heritage for Use in Research

COLLECTIONS



Europeana Research homepage  
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## Objective 6 - Champion interoperability

Europeana plays a key role in making sure the solutions developed and adopted in the cultural heritage sector remain interoperable and efficient. In our work on interoperability, we focus on: standardization in data models, the improvement of the Europeana Data Model (EDM); the development of our Linked Open Data sets and their use; best practice and implementation in search and multilingual functions; data management and data enrichment; and the associated legal aspects.

Interoperability is much more than a technical accomplishment. Interoperability work includes continuous communication on the issues involved, involvement in different platforms (such as W3C and IIF), awareness and maintenance of legal frameworks and efforts on standardization and the nurturing of a very active subgroup of the Europeana Network - Europeana Tech.



## Interoperability, data modelling and exchange

We will continue to develop and maintain EDM, our data model for allowing interoperable data exchange for cultural heritage metadata. We will advise on the use and uptake of EDM, look for integration in new domains and investigate ways to simplify its use to lower the barriers and encourage wider take-up. The aim of this is to make EDM the de-facto standard for interoperable data exchange in the cultural heritage sector. In addition to EDM, our research and development (R&D) efforts will go into talking to the cultural heritage R&D community about how new products should be developed, with the aim of improving data flows and aggregation.

We increasingly see that metadata is only the tip of the iceberg; audiences expect content as well. We will work with the [IIIF](#) consortium to enhance international standards for the exchange of images, text and audiovisual material. In addition to this, we will work within the Annotate All Knowledge coalition to develop open and interoperable annotations, based on the W3C Open Annotations standard, across content repositories.

We will work with research infrastructures, such as CLARIN and DARIAH, to optimize the use of Europeana data for research purposes and look to include their work in our sites where appropriate.



# Multilingualism & Copyright reform

## **Interoperability and multilingualism**

Multilingualism continues to be a challenge. In 2016, we will experiment with the automated translation service CEF.AT being created as a DSI under the Connecting Europe Facility to automatically translate metadata and terms. We will also continue to work with other international translation tools (such as Hugo.lv) and expand our semantic enrichment to use vocabulary terms with ever more increasing language coverage.

## **Copyright reform and interoperable rights statements**

In 2016, we will continue our advocacy for copyright reform. We will advocate for exceptions to allow better access to and usability of twentieth century works held by museums, archives and libraries, so that the material and metadata can be interoperable. We may need changes to the DEA to ensure that we are able to cache images and operate Europeana Cloud Services on behalf of our data partners.

We will continue to work with the emerging expert hubs (e.g. domain aggregators), developing advice for complex Intellectual Property Rights (IPR) issues and use of appropriate (new) technologies. Training will be given to the developing expert hubs so that they can work with their data partners on the subject of IPR.

With the Digital Public Library of America (DPLA), we have developed common and renewed rights statements, which will be hosted and co-managed by the Europeana Foundation at [rightsstatements.org](http://rightsstatements.org). In 2016, we aim to implement these new rights statements for both new and existing metadata. Our first step is to set up an implementation plan outlining how we communicate this to our data partners.



# Europeana Tech

## **Europeana Tech**

Europeana Tech is the community of experts, developers and researchers from the R&D sector within the greater Europeana Network Association. We will continue to maintain and operate the Europeana Tech network, including preparing a new plenary at the end of 2017. In 2016, Europeana Tech will maintain, support and grow its community as a network of 250+ technical and R&D professionals in the cultural heritage field. We will set up Task Forces to undertake work as required.

## **Library bibliographies**

We will work with the library community and The European Library to exploit their bibliographies. These are rich mines of information and data which help people to access non-digital items and reduce duplication of effort by sharing information so libraries can see, for example, that a particular book has already been digitized elsewhere.



# Performance Indicators

## GOAL: OPEN THE DATA



**KPI III:**  
we aim to increase the use and visibility of our partners' content in accordance with the possibilities provided in the 4 tiers of the Europeana Publishing Framework

Goal 04

# STRENGTHENING THE EUROPEANA ECOSYSTEM

Still Life by Osias Beert  
Rijksmuseum Amsterdam  
Public Domain



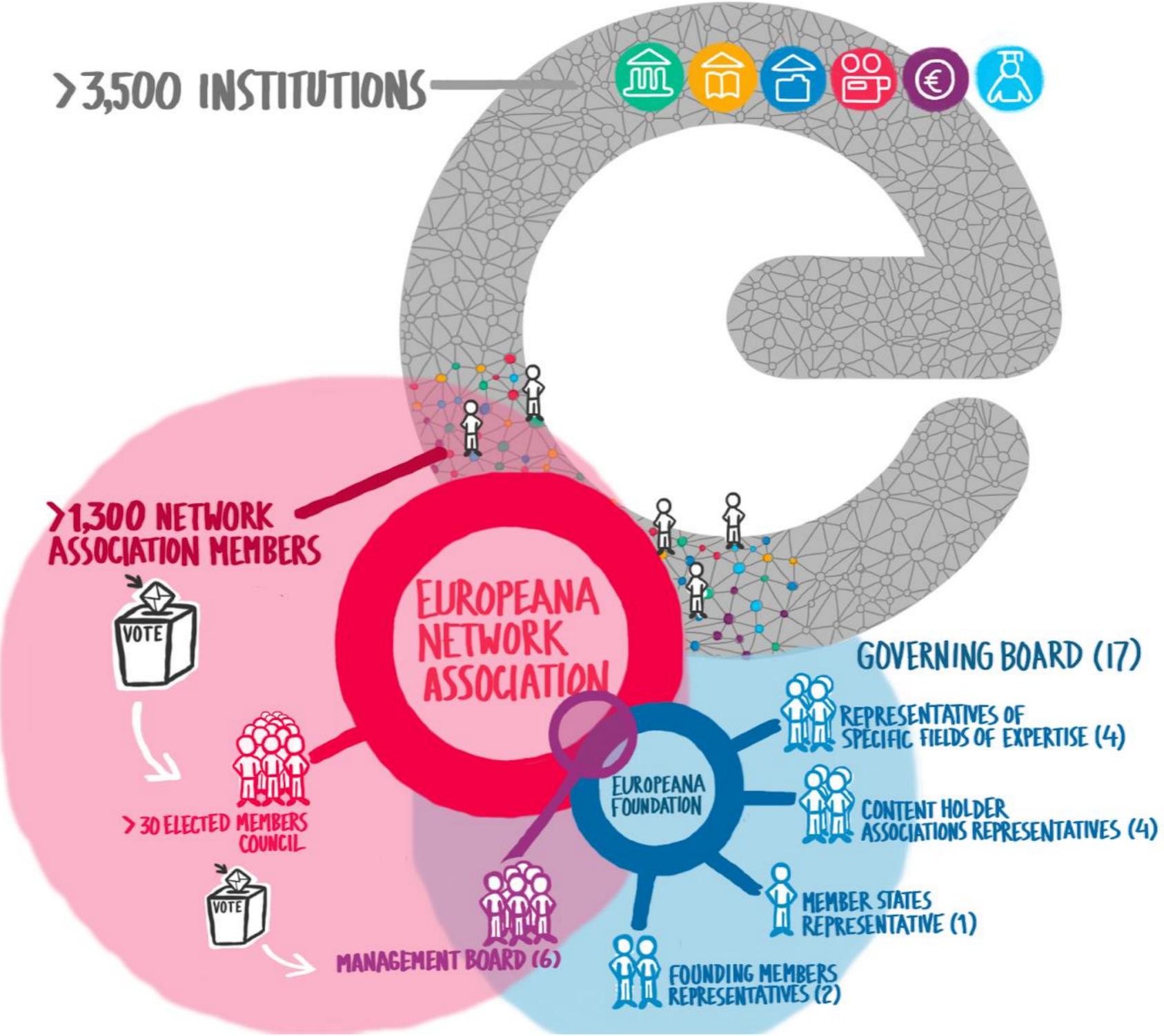
# Strengthening the Europeana ecosystem

Optimizing the way we operate under the Europeana Foundation as an office and a network might not be a stated priority in our strategic plan but it is essential to achieving our three strategic goals. In the past couple of years, we have made important strides in becoming a more fundamentally networked organization. The establishment of the Europeana Network Association and its Members' Council, based on our jointly created core values, is the basis for a powerful and innovative force in the sector. We have improved our governance structure in 2015, becoming more democratic and representative of stakeholder interests - from the elected members of the Europeana Network Association to associations of content holders and experts in our fields of interest, to the inclusion of the member state holding the sitting presidency on the Europeana Foundation Board.

Our vision and our goals are not achievable tomorrow - they require strategy and planning, ongoing progress and longer-term ambition but a lack of structural funding undermines our efforts to work in this way. On an operational level, project-based funding creates difficulties, including cash-flow issues, that limit our ability to ensure a thriving operation. Solving this is a priority for the next two years and is a key activity for the Dutch Presidency, which is looking to resolve the future of Europeana in its Council Conclusions.



# EUROPEANA GOVERNANCE STRUCTURE



Europeana Governance structure  
Europeana | CC BY-SA

## Objective 7 - Achieve long-term funding

Over the course of 2015, we worked with member states and other stakeholders on refining the value proposition of Europeana to its various stakeholder groups. We developed and agreed value propositions for the European Commission, for member states and cultural institutions, for the European citizen, for creative industries and for expert hubs. We will build on this work in 2016, aiming to obtain agreement on how we pay for Europeana together in the future.

By mid-2016, we should have agreement between member states and the European Commission on the mid-term funding under the current multi-annual framework and hopefully an agreed proposition for the following one. We will pursue the avenue of continuation of the DSI (Europeana Foundation, Europeana Network Association and DSI partners) and co-funding with the European Commission, with an agreed contribution from the member states, for a budget line of 10 million euros per year. In addition, we aim to build a cash flow reserve of 1 million euros by 2018.

Together with the Europeana Network Association, we will launch a new #AllezCulture campaign in 2016 aimed at promoting awareness and use of Europeana and thus contributing directly to its sustainability. It will pick up on our earlier 'case for funding', promoting the three reasons Europeana is important: support of economic growth; connecting Europe; and making cultural heritage available to all. We will work to reinforce the *raison d'être* and the long-term funding of Europeana.

We will continue to investigate how to generate revenues but our research and analysis has shown that we are far better positioned as a multiplier for others to create increased tax receipts and employment opportunities than we are in directly creating money from material we do not own.



## Objective 8

### Transform the organization from good to great

Europeana has grown over the past six years to a network of thousands, with an executive arm (Europeana Foundation staff) of around 40 core staff and 10 support, project-related, individuals. Added to this are The European Library staff, who, for 2016, continue to be funded by CENL and represent the needs of libraries within the ecosystem. Between them, these people represent a wide range of EU nationalities. Whether they are Java developers, UX designers, marketeers or community managers, they all share the values and passion of the Europeana Network Association: to make Europe's heritage available as widely as possible. Over the years, we have developed a 'Europeana DNA' - attitudes and competencies that inform not only *what* we do but *how* we do things. These are captured in our values (usable, mutual and reliable).

We are reaching the next stage in our existence, in which strategic organizational development will demand more focus on core activities, clearer processes for decision-making and delegation of authority across the organization. To enable this during 2016 and 2017, we will work towards organizational improvement in the following four areas:

**Improved cross-team collaboration:** The Europeana Foundation is organized into teams that try to answer specific market needs. We need to get better at our cross-team collaboration. For instance, to design and develop products that deliver the right data to the audiences who demand it, we need the connection between data demand and supply to be tighter and the feedback loops between them substantially shorter.



# Resources & workflows

**Workflows, processes and systems:** We want to ensure transparency and visibility of our organizational practices, roles and responsibilities as well as their effectiveness. We will present these as a resource and reference - the Europeana Playbook - and make it available for all Foundation staff to contribute to and eventually for all Network Association members to read. In addition, we will streamline our workflows and back-office systems to make it easier to generate reports and comply with rules and regulations.

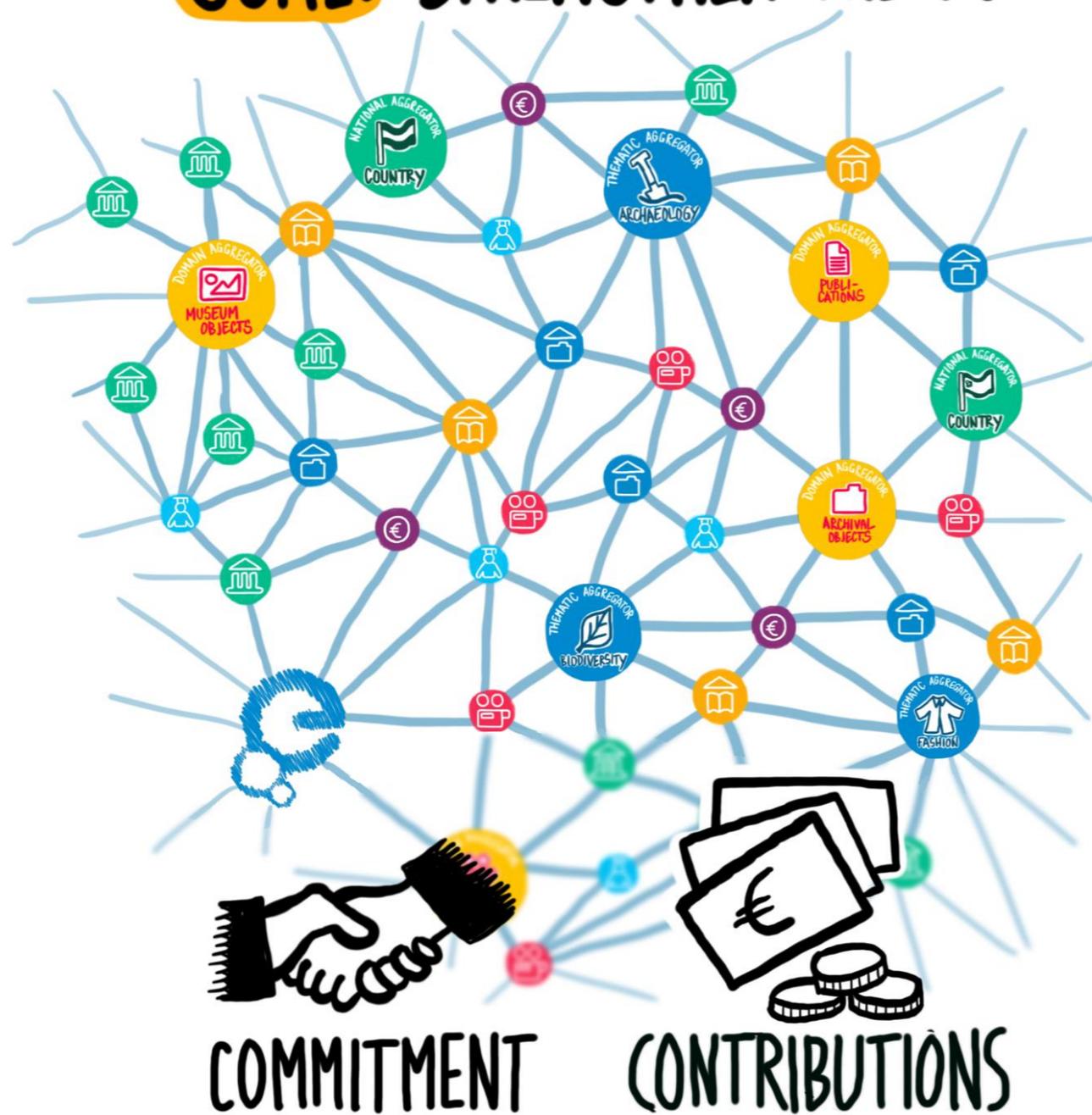
**Resource planning:** Given the number and range of activities that we deploy, a strong core organization is needed but so too is an element of flexibility to enable us to act on opportunities as they arise. Consequently, our aim is a balance of 80% core and 20% flexible contracts. To ensure that we can deliver the services needed to realize our strategic goals, we will invest in people who are both highly skilled in specific areas and who also share our passion and values.

**Office space:** The head office moved back into the Royal Library in The Hague in late 2015 and we believe this will give us a good long-term perspective at the heart of one of our most supportive partner institutions. However, while keeping the same number of staff, we will aim to slowly increase the number of satellite offices across Europe, as a means to strengthen our ties with the other member states. We currently have one working office in the British Library, and one in Athens and are creating one at the Bibliothèque nationale de France. We aim to have up to four across Europe by early 2018.



## Performance Indicators

# GOAL: STRENGTHEN THE EUROPEANA ECOSYSTEM



**KPI IV:**  
we aim that  
by the end of the year  
there is agreement between  
the European Commission  
and the Member States  
about structural funding  
for Europeana  
until at least 2021



# Accreditation

1. [Exhibition en Angleterre \[automobile décollant d'un tremplin\]](#)  
(C News Londres). Agence Rol. Agence photographique  
National Library of France. Public Domain
2. [Flicka blåser i näverlur by Okänd.](#)  
Stiftelsen Nordiska Museet. Public Domain
3. [Stilleben med blommor och frukter by Peter Binoit.](#)  
Skoklosters Slott. Public Domain
4. [Fruktstilleben by Roelof Koets.](#)  
Skoklosters Slott. Public Domain
5. [Still Life with Fruit and Flowers by Balthasar van der Ast.](#)  
Rijksmuseum. Public Domain
6. [Still Life by Osias Beert.](#)  
Rijksmuseum. Public Domain
7. [Sur une plage de Floride\(...\).](#)  
Acme Newspicture (Agence de presse)  
National Library of France. Public Domain



Sur une plage de Floride(...)  
Acme Newspicture (Agence de presse)  
National Library of France  
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#AllezCulture