



ICT-PSP Project no. 297158

EUROPEANAPHOTOGRAPHY

EUROPEAN Ancient PHOTographic vintaGe repositoRies of digitAized Pictures of
Historical qualitY

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1 EXECUTIVE SUMMARY

The scope of this document is to state that true benefits derive to the project partners from the public/private nature of the project itself and from the presence of their images in Europeana, and to provide elements for a sustainability model both at the consortium level, for key outputs and possible exploitation actions, and at the level of individual partners, for capitalizing the experience acquired in EuropeanaPhotography.

As for the 430.000 images to be ingested in Europeana, there is a voluntary commitment for all the project's content providers to maintain access and updating of links, metadata and previews, because of the expectation, to be confirmed as long as the project goes on, that Europeana will bring benefits for the project's partners. This commitment is all in all estimated to be not too expensive, once the images are digitized and metadata are ingested; for this reason the content providers are confident they can maintain their promise.

The EuropeanaPhotography project's outcomes include also technical and specific tools and dissemination resources, that should be kept available to produce further benefits for the stakeholders (photographic archives and holdings, professionals, researchers, educational sector, creative industry). The technical partners (NTUA, ICCU, Promoter, University of Patras) are committed to keep these resources available and accessible also beyond the end of the funding period, based on different and individual motivations and strategies.

There is a common, on-going discussion on possible joint-actions for a further exploitation of the EuropeanaPhotography network and its achievements.

The present document includes a detailed paragraph for each content provider, who were invited to fill in a template with queries and tables. The template provided guidance, but each partner replied according to their personal point of view and/or attitude, and for this reason the responses are a bit heterogeneous. It is nevertheless very interesting to understand the different approaches to the same, big matter.

→ Elements of sustainability for the private partners:

All the private partners agree on the fact that this project is an opportunity for exposure, networking and knowledge-sharing, which is already a big motivation for keeping EuropeanaPhotography alive also beyond the funding period. Improving in-house procedures and the possibility of gaining new target markets/customers represent an occasion not to be missed. The challenges related to the IPR matter are felt as something to be managed in order to minimise possible risks related to the openness of content.

→ Elements of sustainability for the public partners:

The institutions are always in favour of cooperating with private partners because they can learn more about different and market-oriented approaches and workflows, in the light of boosting their role of culture-spreaders through technology and efficiency, and also to enhance their collections and holdings for a deeper public benefit and enjoyment. This aim is reciprocal as private partners are also interested to learn more about the different requirements of museums and public bodies in general.

A wider, international visibility is felt as an opportunity to increase public funding and participation to other EU projects.

In this document the matter of the longer-term preservation of the digital content is also briefly addressed: this topic is not explicitly included in the EuropeanaPhotography project, but it is a core focus in the European vision of implementing a really open science based on digital technologies and resources. Moreover, all the content holders face the need for a longer-term preservation strategy of their digitized content, although there is a lot of work to do in the direction of developing a common approach - rather than individual solutions.

This initial deliverable will be re-considered at M36, when produced progress and facts and figures are assessed. For this reason, the second release D6.1.2 will contain more evidence-based consideration than this first provisional document.

2 INTRODUCTION

Sustainability can be defined as the ability of a project to maintain its operations, services and benefits during its life-time and possibly beyond.

In the case of the EuropeanaPhotography project, the relevant aspect is in some senses related to the benefit derived from the project itself, which will naturally drive the project partners to keep the activities alive also beyond the end of the project. Therefore, encouraged by the EU investment which acts as a start-up, the partners will derive a future value.

In the EuropeanaPhotography DoW, this aspect (i.e. the value, intended as a commercial potential or a funding model) is very focused:

“Sustainability is concerned with the ability of the project to leverage the EU investment and establish a viable ongoing service with commercial potential or some other clear funding model.”

For EU financed projects, and EuropeanaPhotography is funded with 50% reimbursement of claimed and eligible costs, all the project partners do have the need of financing the share of costs which is pertinent to them. The analysis of sustainability of the activities during the project life-time was of course made before the proposal is submitted to EC, because each partner needs to have a clear mind if the project is sustainable or not within everyday activities.

Motivations of joining an EU project like this one (digitization and Europeana-feeder project) may vary according to each partner’s vision, although the two aspects represent both a valuable incentive.

Digitization: for those archives which own big amounts of physical photos, negatives, glass plates and other supports, the incentive to digitization is surely very strong. It is evident that both public archives and private companies share the vision of a digital strategy for answering the cataloguing, preservation, creative-reuse issues related to their content.

The presence in Europeana: it was since the beginning very clear to everyone that it implies an incredible commercial potential that could not be left unexploited, especially for the private companies that always search for new marketing channels. At the same time, the public bodies that are involved in the project, although they are less sensitive than the private companies to the “commercial” aspect, perfectly understands how Europeana is a multiplier of the public knowledge, enjoyment and benefit deriving from the cultural heritage. For this reason, joining the Europeana family, beside the prestige and strengthened reputation derived from being in Europeana, is an element for achieving the final scope of their true existence, as memory institutions and culture-spreaders.

The EuropeanaPhotography consortium strongly believes that this project will produce benefits in two directions:

- a. Public-private partnership is an added value in terms of cooperation and problem solving, for the consortium as a whole and for the individual partners
- b. Sharing metadata in Europeana is a visit-booster for the partners’ websites, that will enhance the visibility of each partner’s collections and activities

The consequences of such a belief are:

1. The consortium should stay alive also beyond the end of the project, in order to keep the contacts among the partners and possibly fertilize them to develop further cooperation.
2. Each partner is encouraged to keep the metadata and digital objects available for Europeana also beyond the end of the project, and to possibly expand the number of items to be ingested to Europeana in the future.
3. Moreover, there is a potential target group of other institutions that might want to share photographic heritage through Europeana, and who could benefit from the experience of EuropeanaPhotography.

The scope of this document, according to the DoW and in particular to task 6.2, is to demonstrate as a fact the two believed aspects (a. and b.) and to provide elements for a sustainability plan, both at the consortium as well as at the individual partner level, in order to possibly achieve the consequences expressed in 1, 2 and 3. It is a preparatory document, to be further elaborated and discussed in the light of reaching its final scope: to eventually demonstrate the benefits derived from this project and from the presence of our images in Europeana, in order to represent a role-model and best practice, useful for other projects and institutions that wish to follow our steps.

2.1 APPROACH

This document represent an initial attempt for a sustainability plan, and it is produced at month 18, in the very middle-term of the project. The past months were very useful for the consortium partners to know each other, to build mutual trust in order to share ideas on delicate topics as rights management, business strategies, possible fields of cooperation.

For providing guidance to all the partners on the reflections needed in the creation of this deliverable, a template was circulated among them, including queries and tables to be filled in.

The results of the template are included in the next chapter, that offers a wide overview of each content provider's vision about the benefits received from the project; it also shows the content provider's analysis of the sustainability issues related to the level of investment that is needed to continue to contribute to Europeana and to possibly expand the level of contribution with further items.

This initial deliverable will be re-considered at the end of the project, when the discussion among the content providers has made progress and after a reasonable period since the EuropeanaPhotography images are displayed in Europeana. The second release of this deliverable, D6.1.2 foreseen at month 36, will in fact also include the results of task 6.1:

The sustainability model which is outlined in this proposal reflects our belief that participation in Europeana can act as a marketing channel for content providers. This can be measured by noting the number of visits to content provider websites that are referred by Europeana.

For the first two years of the project, all content providers will record referrals from Europeana. While initially the level of referrals is expected to be low, growth is anticipated in the final year of the project.

It is necessary to highlight that currently it is not possible yet for the EuropeanaPhotography partners to record the Europeana referrals that hit their websites, due to the fact that no images are currently displayed in Europeana. Although an initial slot of over 12.300 images (by Alinari24Ore) were ready to be ingested by Europeana team anytime since November 2012, due to technical maintenance of the portal, ingesting activities were suspended for any content provider and aggregator, and started again end of May 2013. Beside the Alinari24Ore images ready for ingestion, a planning for the images to be provided by the other partners has been delivered to Europeana team in June 2013.

In the meantime, the content providers are arranging the monitoring tools for keeping trace of the Europeana referrals when the time comes. The use of individual monitoring tools is of course possible, but anyhow the consortium was recommended, in case no other monitoring tool is available, to use Google Analytics, which is enough to collect data about the source of the visits received on each website.

2.2 STRUCTURE OF THE DOCUMENT

Chapter one is the publishable executive summary, i.e. a document in miniature that may be read in place of the larger document.

Chapter two is the present introduction.

Chapter three provides a general plan and strategy for the longer-term sustainability of the EuropeanaPhotography network, consortium and tools.

Chapter four presents the individual paragraphs derived from the template that was circulated among the private partners in the EuropeanaPhotography consortium.

Chapter five presents the individual paragraphs derived from the template that was circulated among the public bodies in the EuropeanaPhotography consortium.

Chapter six illustrates about the MINT software for ingestion and multilingual enrichment.

Chapter seven briefly tackles the issue of the long-term preservation of digital content, which is strongly related to the long-term sustainability of a digitization project.

Chapter eight is the conclusion of the document.

3 GENERAL PLAN FOR EUROPEANA PHOTOGRAPHY PROJECT

In the DoW it is stated that:

“In the short term, EuropeanaPhotography is expensive to deliver. It requires significant investment in digitization, in metadata creation, in metadata harmonization and transformation and in technical integration with Europeana.”

This is certainly true, especially for the so-called “minor” partners, those who have never gotten engaged with digitization before and need to establish everything: equipment, procedures, know-how. Year one of the project was a treasure of learning for most of the partners and in particular for the inexperienced ones.

Now that the technologies and processes are set up, the true work of the project is progressing for every content provider.

For this reason, there is a strong belief the ongoing prosecution of the project into the future (also beyond the EU financing) is lower-cost than at the beginning, because the processes and technologies are already tested and in place. The partners had the possibility to rely on a share of EU Financing that allowed them to make a big investment which is nevertheless going to be maintained for future digitization activities of the rest of their collections.

As it is believed worthwhile, there is a commitment for both the public and the private partners to keep alive the access to digital content for Europeana users, beyond the end of EuropeanaPhotography, including keeping the links and images up-to-date and synchronized.

The costs for this maintenance is believed to be very low because of the efficiency of the EuropeanaPhotography tools and procedures that are already established. Moreover, the partners’ commitment includes a possibility to enlarge the number of images initially contributed to Europeana through the project, in the light of maximizing the positive benefits that the content providers will experience in showing their collections in Europeana. All partners have their own effective and proven business plans that will sustain such activities; more elements for a sustainability planning are described by each provider in the following chapters 4 and 5.

To allow these commitments to become effective, it is also necessary an analysis and good solution for the longer-term sustainability of the EuropeanaPhotography network and tools.

The project outcomes achieved so far already have a valuable impact on the community of users and stakeholders, and this is witnessed by the fact that contacts from outside organizations are developing into a cooperation. The Digitization Guidelines derived from the Girona dedicated workshop are one of the top downloads from the project’s website (<http://www.europeana-photography.eu/index.php?en/91/events-archive/10/girona-digitization-systems-and-procedures-in-photographic-image-archives>), and several photographic agencies and archives have asked during the past months information about metadata standards, the MINT aggregator, and how to join the consortium. It is believed that these contacts will be developed in a positive way, although they are too in an early stage now (i.e. July 2013) to confirm they will actually join the project.

3.1 KEY OUTPUTS

The EuropeanaPhotography project's outcomes are quite heterogeneous including technical and specific tools and dissemination resources.

This project will bring a wealth of benefits for the photographic archives and holdings, both public and private, because it will offer tools and information for enhancing the value of their collections. It will be easier and faster to understand the digitization requirements and the metadata standards, and to set up processes and methodologies for content selection and digitization workflow more efficiently. It will also be easily possible to enrich the metadata with multilingualism, and to join the Europeana family within a safe IPR environment.

The core-result of the project (over 430.000 historical images present in Europeana) will add value to Europeana itself enriching the digital collection with masterpieces of photography that witness the evolution of Europe and of the photographic technique. Professionals, research communities and the educational sector will have for the first time ever an easy access to very important documents, while common people will be able to enjoy the EuropeanaPhotography collection from both an historical and cultural point of view.

The key outputs of the project, besides the digitized material that will be displayed in Europeana, are:

- the **digitization recommendations** derived from a dedicated workshop, held in Girona by expert teachers, that give useful guidelines about digitization techniques, equipment, metadata treatment. This is a truly valuable starting point to learn about and be aligned to the minimum technical requirements for digitization, especially for those small archives that have never had deep experience with digital technologies.
- the EP **MINT tool** (deliverable D5.2) which allows the transformation of photographic metadata to EDM, the schema currently supported by Europeana. This software solution developed by NTUA is available for re-use by any organization or project that intends to contribute to Europeana. In particular, the version that was developed within EuropeanaPhotography features specific characteristics related to photography: the **Multilingual Vocabulary** (deliverable D4.1) is integrated in the MINT system to facilitate the mapping of "source" vocabularies to the EuropeanaPhotography vocabulary. It is published in SKOS format for easy re-use, and it is easily extendible and enlargeable with additional languages and features.
- the **Sustainability Plan** (deliverable D.6.1) describes the advantages derived from the collaboration with Europeana, and outlines the vision and solutions that both private and public partners experience and plan in the short and mid-term.
- the **IPR support environment** (Deliverable D6.2 IPR Guidebook + IPR on-line support) provides an overview of the Europeana IPR landscape and the related challenges that EuropeanaPhotography content providers identify with it, in balancing the need of respecting the legal basis with the need of protecting a business derived from licensing the use of early photography. Moreover, a dedicated on-line support website and blog is available (http://europeana-photography.iprguide.org/lang_en/page/home-page) for anybody who wishes to learn more and/or analyze their IPR status.
- the **dissemination material** available on the project's website (<http://www.europeana-photography.eu/index.php?en/85/dissemination>) is produced to support the dissemination events and workshops but it is also a valuable source of information for anybody who wants to learn more about EuropeanaPhotography. It is another form of

knowledge-transfer that enables photographic agencies and archives to easily work with Europeana

- the **final exhibition and dissemination book** will give resonance to the project also to a wider public, to enhance the educational purpose of the project itself and of Europeana in general. The core-added value of this project to Europeana and, widely, to the European Community is in fact to provide a visual witness of the evolution of Europe in the recent past.
- the **special edition of the Uncommon Culture Journal**, and the **final international conference** will disseminate the project and its results to a more institutional audience: Europeana-related projects and networks, cultural organizations, libraries, universities, EC and Europeana representatives.
- the **official project's website** (<http://www.europeana-photography.eu/>) will stay on-line also beyond the end of the project, although no updates are foreseen (see dedicated section below). It will nevertheless be the official trace of the project thus maintaining an information role. Through a clear link with the DigitalMeetsCulture portal readers will be able to follow the projects' afterlife and learn about new initiatives.
- the **dedicated window on the *www.digitalmeetsculture.net* platform** (<http://www.digitalmeetsculture.net/heritage-showcases/europeana-photography>), will complement the official channels of information about the project with fresh news of the achievements for the project itself and for each partner, also beyond the end of the funding-period (see dedicated section below), thus keeping the project and its network alive for the magazine's readers.

3.2 ACTIONS FOR MAINTAINING THE OUTPUTS

After the projects' end, it is often happening that the outputs are forgotten because nobody cares about further access, dissemination and promotion, and the hosting websites get blanked and the links get broken, because nobody cares about the preservation and maintenance.

- **Access and promotion:** the project's deliverables and publications will be accessible both on the official website and in the digitalmeetsculture.net repository. The individual partners will be encouraged in disseminating further the EuropeanaPhotography experience by the simple fact that this experience is producing valuable results for them, and it also represents a prestigious activity to be shown off to their customers/addressed audience. In other words, EuropeanaPhotography is a valuable element of their "curricula".
- **Preservation and maintenance:** the true "technical" preservation of the websites and links is to be provided by ICCU for the official project's website and by Promoter for the digitalmeetsculture dedicated space. In the case of ICCU, the partner commits to keep the website visible. In the case of Promoter, as digitalmeetsculture.net is a company editorial initiative, the partner has a business interest that it is alive and up-to-date, and to capitalize the EuropeanaPhotography experience and network of partners into an on-going cooperation. The other partners are invited and willing to keep the EuropeanaPhotography reference and links on their own websites. University of Patras is committed to maintaining the IPR Blog for 3 years after the end of the project..

3.3 ACTIONS FOR TAKE-UP AND FURTHER DEVELOPMENT

All the valuable output will be available for the stakeholders also beyond the end of the project, while the dissemination activities that are already in place and planned will help to raise awareness of the project's results in the community of digital cultural heritage.

In the consortium, discussion is already on-going about possible joint-actions for future activities. Some initial ideas to be explored are:

- To create, inside the EuropeanaPhotography organizations, a laboratory for digitization and metadata treatment, open for other institutions. This is intended both in the light of capitalizing the equipment investment done by the partners and to share it with other sister institutions that wish to outsource the digitization service, i.e. smaller ones that cannot afford the investment of setting up their own digitization station
- To transform the “EuropeanaPhotography” name and logo into a sort of “trademark”, and the EuropeanaPhotography partners into a network of agencies for support and vocational training to other companies/institutions that wish to follow the example of EuropeanaPhotography. This is intended to capitalize the experience and know-how that the partners derived from the project, and to share it to others.
- To develop, on the model of most bigger players institutions (e.g. Del Prado, Royal Academy of Arts, Rijksmuseum and many others), e-commerce services related to the digitized collections, e.g. digital printing of the EuropeanaPhotography masterpieces
- To create an online portal that displays the digitized pictures and can catalyze future projects and funding. A feasibility study upon its realization may be undertaken within the EuropeanaPhotography lifetime;
- To analyze the further possibilities in the next EU calls for continuing/enlarging the project, or for joining/proposing research projects in the fields of cultural research, e-infrastructures, creative re-use of the digitized content, e-tourism.

3.4 EUROPEANA

Last but not least, it is necessary to dedicate a special reflection about the Europeana portal.

It is a matter of fact that, despite the efforts of the Europeana team to make the portal more and more attractive for the users, it may happen that the user makes a query to Europeana and gets many results into Europeana, but then the link to the providers' website is broken, or the digital object is not accessible anymore¹.

This is a disappointing situation: it does not depend on Europeana itself, but it may have the bad effect to discourage the users of Europeana to visit the portal again; moreover it is also a true pity because witnesses the fact that the EU investment for some aggregation projects or content providers is lost as time passes by.

¹ Europeana has typically 3% of dead links due to temporary outages or changed URLs (source: Jan Molendik, Europeana Foundation, APARSEN webinar on Interoperability of persistent identifiers, 15 February 2013, <http://www.alliancepermanentaccess.org/index.php/aparsen/webinars/>)



The commitment of EuropeanaPhotography partners to keep the links alive, that - to be honest – derives mostly from the utilitarian point of view of the content providers (in facts, this project is based on the feeling that Europeana will bring benefits for the project's partners), produces also the “unselfish” result of contributing to improve the Europeana environment, where broken links or missing information will be less and less frequent.

4 INDIVIDUAL PLANS FOR THE CONTENT PROVIDERS: PRIVATE COMPANIES

Here the dedicated paragraphs for each of the private organizations that provide content to EuropeanaPhotography follow. As already explained before, a sustainability plan template was circulated among the partners, with specific questions for the private ones. The following paragraphs collect the responses.

The most evident and common point to all the private partners is related to the fact that this project is an opportunity to develop new marketing channels, to meet new possible customers and to learn from the others' strategies and ideas. For many partners, this project is the occasion to debut on the international market, thus achieving the possibility to get new customers in unexplored countries.

Sharing methodologies and workflow is also a valuable occasion to improve the in-house procedures, or at least to learn about different solutions to the same problems. The IPR issue is of course felt as a very delicate matter but all in all a positive approach is slowly emerging among the partners.

For some of them, belonging to this project with the "big names" of the sector is itself a brilliant element for the company's reputation and trade mark.

Everybody agrees on the idea of keeping the network alive.

From the side of the sustainability elements, for most partners the future possibility of joining other EU-projects, and of developing more factual cooperation with the others represent an attractive opportunity to develop their business.

The provisional aspect derived from the analysis of the partners' response to the sustainability plan template is very heterogeneous: some partners show very precise figures and plans, others do not express explicitly or in detail their position. As for the possibility of contributing further items to Europeana on a volunteer basis after the end of the project, at this stage there is a general approach of prudence, which can be in part explained by the fact that still there is no concrete evidence of the benefit generated by the presence in Europeana. Surely in the second release of this document, foreseen at M36, the true facts and figures will allow the content providers to have a clearer mind about future activities.

Highlights from the partners:

"It is excellent to be involved in an EU project such as EuropeanaPhotography as it will improve the reputation of TopFoto. We believe the quality of material produced by this project will be of an extremely high standard that we will be proud to be involved with and share with others."
(TopFoto)

"Today metadata is the only way to search and find images. As our business is to sell images, it's important to maximise access options. Therefore we see more challenges than risks by opening our metadata to a wider audience." (United-Archives)

“During the last years the business was changing. The markets have new challenges. So it is good to have discussions on IPR matters and see how the partners cope with different problems of the market.” (IMAGNO)

“We believe the presence of our images on Europeana might generate some interest in our collection from museum type institutions (as a source for exhibitions for example) and drive some traffic to our web site (from media & book publisher users), which might be converted into purchases. However, we have no current way of evaluating this impact and will only be able to start building meaningful projections once we can evaluate the referrals generated by Europeana based on the first ingestion of data.” (Parisienne de Photographie)

4.1 TOPFOTO

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

EuropeanaPhotography is TopFoto's first EU project. With a large collection of glass plate negatives we were instantly drawn to assistance in digitizing this material for the discovery, conservation and access of lost gems. Proceeding in this project with 19 partners from 13 countries to form new relationships and solve common issues also attracted us to the project, particularly gaining insight into the alternative requirements of public bodies.

Business effects: How do you think EuPh and Europeana can have a positive effect on your core-business?

With its experience TopFoto is well aware that an image has a significantly greater chance of being licenced if it is digitized and searchable online. The opportunity to make available 60.000 images digitized for EuropeanaPhotography not only on TopFoto.co.uk but also on Europeana itself will undoubtedly give access to professional picture users for licensing as well as benefits for academic researchers and the public who are searching for general interest or family history projects.

Working with the 19 partner agencies has already had significant impact on our business. The recommendations and subsequent implementation of a high specification digital camera system has improved TopFoto's quality and workflow. The workshop on digitization held by CRDI Girona also provided valuable information to the staff who attended,

Discussions on metadata and themes have improved awareness of the issues and helped us enhance our keywording which in turn will improve the chances of images being located online.

TopFoto is often receiving requests from our clients for pictures that we don't have in our collection. Building knowledge of new collections and contacts from several countries in Europe has already helped source images or provide contacts to service requests of this nature.

What commercial benefits do you think you'll derive from the presence of your collections in Europeana?

The main commercial benefit of having TopFoto images in Europeana is the increased exposure of our images to online users. Europeana's cultural heritage focus is beginning to attract significant professional interest as the collection builds in diversity and quality. If a user of Europeana is looking to source content to publish, TopFoto is well placed to be able to provide the clearance required for the collection of images we provide to Europeana. Europeana should bring an increased awareness of the TopFoto collection that we would not have been able to achieve by ourselves.

Which new target customers do you think you can discover/reach thanks to Europeana?

We anticipate that there are a great number of academic researchers searching Europeana, some of whom might be considering publishing and licensing images from our collection. Europeana also attracts a wider international audience that TopFoto can draw on.

What are the risks and challenges related to sharing metadata to a vast and generic audience?

There are many challenges when you publish a large volume of metadata to a general audience. Accuracy is the most obvious. It is very difficult to ensure the accuracy of metadata particularly if you are digitizing images with caption information supplied before the second world war and under the pressured environment of a press photo agency which is the case of much of the content supplied by TopFoto. This can be a benefit as the improvements to accuracy are crowdsourced but the risks of sharing metadata is that inaccuracies may have already been shared beyond the control of the metadata provider so correcting and enhancing metadata may only be possible with a handful of source copies.

Metadata is a key factor for images being found online, so adding relevant words to images with an up to date vocabulary so they can be found by an audience searching on very different levels for a variety of reasons is always challenging. This project had the additional challenge of using controlled vocabularies so that a portion of the metadata is translated into the 11 languages of the partners.

ELEMENTS FOR A SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Improving business	Adding an extra 60,000 digitised images with metadata that have an opportunity to be accessed online and licensed for reproduction. New imagery will also generate new ideas for projects by TopFoto and publishers.
Preservation of cultural heritage.	The original images digitized for the EuropeanPhotography project are at risk of being lost by the general decay of time. Saving the image in high quality before further degradation or permanent loss is an enormous benefit that the project will achieve.
Access	Many of the images in the project would not be available to a general audience without EU support. The additional efforts by EuropeanaPhotography to allow foreign language searching is an area of access that TopFoto has never been able to offer.
Reputation and kudos	It is excellent to be involved in an EU project such as EuropeanaPhotography as it will improve the reputation of TopFoto. We believe the quality of material produced by this project will be of an extremely high standard that we will be proud to be involved with and share with others.
Opportunities	As this is the first EU project that TopFoto has been involved in we hope that it will lead to opportunities to meet contacts that could engage us in similar projects involving a mix of international partners and public/private bodies.

Knowledge	Working and problem solving with the partners of EuropeanaPhotography has increased our knowledge of several fields many of which we can employ into the ongoing business of TopFoto. Identifying a high quality digital camera system and workflow has set a benchmark for any future digitization of negative archives that we hold.
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Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)	Notes
On-line repository maintenance (yearly)	€2000	low	We have a dedicated raid storage and redundancy for the Europeana images currently costing £111 per month (not including personnel and indirect costs). In order to keep the thumbnail and preview links active on/from Europeana this is a permanent ongoing cost to TopFoto.

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)	Notes
Content Selection	0		At this stage TopFoto has not put in a provision to add images to Europeana after the EuropeanaPhotography project has been completed but we would like to be involved in other projects to allow us to continue digitizing and add more content into the Europeana database.
Digitization	0		
Metadata indexing	0		
Mapping into MINT	0		

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

TopFoto would very much like to see a continuation of the EuropeanaPhotography partnership. Several of the partners are already partners of TopFoto's ongoing core business. TopFoto has been engaging with other partners to see if there are ways of continuing the network, one possible way is by representing the images that are digitized by the partners. For continued exposure for EuropeanaPhotography many partners have a gallery space and discussed book projects etc. Certainly there is an opportunity to produce EuropeanaPhotography images in publications using traditional print or new media methods.

EuropeanaPhotography has raised several common issues between the partners, it is clear that the relationships and advice on issues such as technical advice, IPR, and related projects will



be continued between the partners of EuropeanaPhotography and this knowledge will be shared to others outside the project.

TopFoto is proud to be part of EuropeanaPhotography and will continue to associate itself and mention EuropeanaPhotography on the TopFoto website and in publication and marketing efforts after the project has ended.

Other considerations/ideas (free text)

With primary image searching on Europeana, instead of google.images for example, with direct click through referrals to authorized source collections, such as TopFoto, users will have an increased confidence in regards to quality and IPR of an image and therefore be more willing to initiate business with the suppliers to Europeana which will have economic benefits for EU contributing organizations and businesses.

4.2 IMAGNO

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join an EU project, and which is your main motivation to participate?

It is the first time that IMAGNO joins an EU Project. As the leading historic photo agency in Austria it is a good opportunity to have more international contacts.

IMAGNO can work together with European partners and learn about the goals of other companies and institutions and the specifics of the markets in other countries. Simply the advantages of networking.

Business effects: How do you think EuPh and Europeana can have a positive effect on your core-business?

During the last years the business was changing. The markets have new challenges. So it is good to have discussions on IPR matters and see how the partners cope with different problems of the market. Moreover it is good to get support for making new scans and implementing them in to the Europeana database and to the IMAGNO Database.

What commercial benefits do you think you'll derive from the presence of your collections in Europeana?

The EuPh and Europeana open new markets for the partners, because the images are available for a wider public. The project enables the partners to have more images in stock.

Which new target customers do you think you can discover/reach thanks to Europeana?

IMAGNO has mainly professional clients from publishing houses and other media. With Europeana IMAGNO could reach more scientific users to show the important historic material curated in the archives.

What are the risks and challenges related to sharing metadata to a vast and generic audience?

According to the massive misuse of copyrights in the internet it is highly recommended to protect the metadata, but on the other hand it is the only way to spread the images to a wider audience.

ELEMENTS FOR A SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Improving your existing services/products and/or developing new services (for example for the reuse of digital content)	The possibility to work on new collections and to have more images in stock than before.
International cooperation For example: <ul style="list-style-type: none"> - New projects (eg Horizon 2020) - Joint exhibitions - Sponsorships - Public funding 	To participate in international projects and to be well-known in other markets.

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)	Depends on the number of images	Low

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection	Depends on the number of images	Medium
Digitization	Depends on the number of images	Medium
Metadata indexing	Depends on the number of images	Medium
Mapping into MINT	Depends on the number of images	low

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

The network could be kept alive after the end of the project, because the partners could exchange knowledge. They worked together for a long time, have an idea of the partner-archives and the workflow.

4.3 PARISIENNE DE PHOTOGRAPHIE

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

Yes, our initial main motivation was dual: to showcase our collections on a European cultural portal reaching a wide public while co-funding the digitization of a large volume of photographs.

Business effects: How do you think EuPh and Europeana can have a positive effect on your core-business?

As a network, EuropeanaPhotography works for us in two ways:

- The various partners may become sources for our agency business (we are already distributing some of the partner's content in France and hope to convince a few others to work with us as a distributor as well), thus enlarging our offer to clients from the media & book publishing sectors in France.
- Exchanging with European partners on technical standards and best practices is always beneficial as it may help us improve our methods & increase efficiency / productivity – we at Parisienne are particularly interested in metadata standards, controlled, multilingual vocabularies and data mapping.

What commercial benefits do you think you'll derive from the presence of your collections in Europeana?

We believe the presence of our images on Europeana might generate some interest in our collection from museum type institutions (as a source for exhibitions for example) and drive some traffic to our web site (from media & book publisher users), which might be converted into purchases. However, we have no current way of evaluating this impact and will only be able to start building meaningful projections once we can evaluate the referrals generated by Europeana based on the first ingestion of data.

Which new target customers do you think you can discover/reach thanks to Europeana?

We are quite well known in France but lack visibility (except through our commercial agents) on an International level. Our targets would therefore be:

- European museum institutions interested in photography or European history
- European media & book publishing firms looking for new photographic sources, especially textbook publishers, for both print and online publications.

What are the risks and challenges related to sharing metadata to a vast and generic audience?

One of the risks is that the publication on Europeana might generate a large number of requests from the general public that we will be unable to satisfy (eg provide high resolution images at no or very little cost) as this is not part of our core mission or our business plan as our services are mostly B to B. On the other hand, such requests might provide us with valuable data and drive us to explore new, B to C models such as print sales, micropayment systems for online private uses, etc...

The other risk from our perspective is that the harvesting which could be made of our data by certain users to generate commercial applications might in the long term compete with paying clients from the same sectors.

We also feel slightly uncomfortable with the combination Public Domain Mark / Cite on Wikimedia as this means that our previews are likely to end on Wikimedia Commons as free for any reuse whilst we only granted this right on the metadata excluding the images.

ELEMENTS FOR A SUSTAINABILITY PLAN

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)	Minimal as part of our overall content repository maintenance (about 5% of overall volume allocated to Europeana eg a cost of approx. 1.700 euros per year)	Very low

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection		
Digitization		
Metadata indexing		
Mapping into MINT		

New future items ingestion into Europeana is not yet anticipated and will be considered once we fully understand the impact of this project.

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

The Europeana Photography network might be interesting to maintain to continue exchanging on "best practice". However, and due to the diversity of the partners, I believe that "sub groups" may naturally emerge who will probably allow to maintain a more intense level of exchanges based on thematic interests, business models, etc...

4.4 POLFOTO

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

POLFOTO joined the EuPh, and it was the first time we participated in a EU project. We were motivated by partner agencies in Europe, who we work with, and who are part of the project too. Another motivation was the chance to get images online, which we wouldn't be able to get online without the EU funding.

The EuPh has been a good platform to network with new partners, and to share information regarding IPR etc. Some of the discussions on the plenary meetings are very unique and the expertise when it comes to digitizing, metadata etc. is of great importance for our business, and for us as provider of unique European cultural heritage.

Business effects: How do you think EuPh and Europeana can have a positive effect on your core-business?

As mentioned we have built up a new network of partners, and are also receiving new content to provide to our Danish clients. We also think that the Europeana portal will be a great window for showing our content to other users of images in Europe. The new content provided through the EuPh project will be a strong asset for POLFOTO in the future, as we will be the most important provider of historical images in Denmark.

What commercial benefits do you think you'll derive from the presence of your collections in Europeana?

As POLFOTO has its main market in Denmark, the commercial value of the Europeana presence will be moderate, but will probably have a positive commercial effect.

Which new target customers do you think you can discover/reach thanks to Europeana?

Cultural institutions who use the Europeana portal for research, could be relevant as new customers, as they will be directed to POLFOTO.

What are the risks and challenges related to sharing metadata to a vast and generic audience?

The risk is the sharing and using of preview images on the internet from Europeana, but watermarks should limit this free use of POLFOTO Copyrighted material.

SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Improving your existing services/products and/or developing new services (for example for the reuse of digital content)	The EuPh project will double the amount of digitized historical POLFOTO content, so it will represent an improvement.
International cooperation For example: <ul style="list-style-type: none"> - New projects (eg Horizon 2020) - Joint exhibitions - Sponsorships - Public funding 	POLFOTO will be very interested in new projects in the new framework, and will be glad to participate in exhibitions etc.

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)	App. 1100 Euro	low

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection	App. 1 Euro pr. image	
Digitization	App. 1. Euro pr. image	
Metadata indexing	App. 3 Euro pr. image	
Mapping into MINT	App 1100 Eur for each batch	

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

We hope that EuPh can be the platform for new projects and activities.

4.5 UNITED-ARCHIVES

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

It's our 3rd Project, which is funded by the European Commission. In the first 2 projects we took the role as a User to define and test technology solutions in similarity search (COBWEB) and multilingual search (ML-Images). In this 3rd project one of the larger goals is to build relationships, which expand our content base for our customers. Beside this, we learn about different needs for digital objects coming from the museum domain, about workflow, standards, rights issues and more. We manage and own more than 200.000 images, which are older than 1939 and therefore can be used for Europeana Photography. Most are in negative format and were never touched for more than 70 years. Bringing these images into digital format is a huge investment, which is easier to handle with a funding.

Business effects: How do you think EuPh and Europeana can have a positive effect on your core-business?

All in all, the reputation to be a project partner in this project has a positive effect. Depending on the traffic in Europeana, we are sure that business will be created. However, we cannot give an estimate today, because we do not know the size of the traffic. We are strictly a b2b business today and are doing experiments in the b2c Market.

Depending on the structure of Europeana Users (private versus professional), we can imagine, that single sales to private users will perform well and will help to build a solid new client base.

What commercial benefits do you think you'll derive from the presence of your collections in Europeana?

Extension of client base, more international sales, more acquisition options

Which new target customers do you think you can discover/reach thanks to Europeana?

Private Users, Professional Clients (publishers) from foreign countries

What are the risks and challenges related to sharing metadata to a vast and generic audience?

Today metadata is the only way to search and find images. As our business is to sell images, it's important to maximise access options. Therefore we see more challenges than risks by opening our metadata to a wider audience.

SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Improving your existing services/products and/or developing new services (for example for the reuse of digital content)	(see notes above)
International cooperation For example: <ul style="list-style-type: none"> - New projects (eg Horizon 2020) - Joint exhibitions - Sponsorships - Public funding 	United Archives acquires archives to bring them to the market. Some collections were hidden for several decades and cover images, which were forgotten and are therefore today “unseen”. The oldest collection we hold from a Berlin based Publishing House was logged for nearly 80 years. We would be happy to find solutions, which help us to speed up digitalisation. This might include technology sharing and/or funding to bring these cultural assets back to life.

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly) The costs to maintain the entire database today are approx 42.000 Euro per year. Images which will be in addition in Europeana are only a smaller percentage of what we hold online.	The images must be online anyway. As soon as we have more experience with MINT, we can give a cost estimate.	We think that we will upload new content monthly, as soon as MINT is up and running.

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection We made the experience that this topic was underestimated for this project. It takes significant time to define, what goes into Digitalisation. We still have to screen about 100.000 images and might be able to deliver 3 to 4 times more than promised for Europeana Photography (40.000 images)		High
Digitalization Standardprocess, time depends on physical quality of the images.		High
Metadata indexing Standardprocess		High
Mapping into MINT Still in the testing area		

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

We already work with some partners of the private sector and can imagine to extend this cooperation to the public bodies involved.

4.6 ICIMSS

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

EuPhoto is one of the several EU projects we participate in. Among others we took part in the DELOS project, MINERVA (coordination digitization) projects, EURIDICE, ATHENA, Linked Heritage dealing with digitization.

The main motivation for us is effort to prevent from destruction valuable private collections of photographs and promotion Polish cultural heritage in Europeana. We expect also to identify and solve some problems regarding IPR, metadata and digitisation workflow, in cooperation with the project partners.

Business effects: How do you think EuPh and Europeana can have a positive effect on your core-business?

As a non-profit organisation, we don't expect direct economical profit as we do not sell products. But thanks to participation in the project our collections have been increased and have become more and more valuable so that they can be used for research.

What commercial benefits do you think you'll derive from the presence of your collections in Europeana?

As an association we do not expect real and direct commercial benefits but our data can be better recognized in the world.

Which new target customers do you think you can discover/reach thanks to Europeana?

We can reach for example members of Polish diaspora and general people interested in ancient photographs.

What are the risks and challenges related to sharing metadata to a vast and generic audience?

There is a risk of unauthorized use of the metadata and losing control on the use of them which would go against the interests of our "donators".

SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Improving your existing services/products and/or developing new services (for example for the reuse of digital content)	Thanks to EuPh project we have established the new portal, Library of Private Collections (Biblioteka Kolekcji Prywatnych, www.bikop.eu), which will be included into the Digital Libraries Federation. We expect this will be the most important portal for private collections in Poland.
International cooperation For example: <ul style="list-style-type: none"> - New projects (eg. Horizon 2020) - Joint exhibitions - Sponsorships - Public funding 	We hope it will be possible.

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)	5000 €	medium

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection	1000 €/year	medium
Digitization	5000 €/year	high
Metadata indexing	5000 €/year	high
Mapping into MINT	1000 €/year	low

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

The contacts established during the EuPh project are very important to us. We will be glad to participate in other projects with the EuPh partners (possibly extensions of EuPh – to the next years of photographs production) and to exchange the experiences.

4.7 FONDAZIONE ALINARI

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

Fratelli Alinari has just entered into the EU project, although under the Alinari "umbrella", the Institution has over 15 years of experience (some of its team) on EU projects, as both partner or coordinator. The motivation to participate is related to the fact that as the first Italian Museum of Photography, Alinari has strong wills to show and share its content at the EU level and to use this project to share experiences, ideas, proposals with other institutions. Fratelli Alinari's interest includes active participation on discussions related to metadata and IPR and an interest to see how a project like this one can provide clear opportunities for the partners in terms of sustainability.

How do you think EuPh and Europeana can have a positive effect on your core-business?

Getting stronger international exposure and creating possible projects and sharing opportunities with other international content providers (both private and public), including creating possible strategic alliances and joint-projects.

Fratelli Alinari hopes that being in the project will enhance and increase its international credibility and visibility and will create potential opportunities for cooperation at the EU level including looking for new projects and new funding.

Which new target customers do you think you can discover/reach thanks to Europeana?

Possible working and cooperating with potential new clients and possible future partners in countries not covered yet, in terms of direct cooperation with the Alinari institution, this includes Poland and Slovakia.

What are the risks and challenges related to sharing metadata to a vast and generic audience?

Metadata are built often by their own Institutions and so sharing information, especially freely, to the broad audience should be carefully considered. Also the general public could not fully understand certain metadata and specialized keywords (ie. technical terms), that are probably more appropriate to the professional sector.

SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Improving your existing services/products and/or developing new services (for example for the reuse of digital content)	Possible direct 1-to-1 cooperation with current project partners
International cooperation For example: New projects (eg Horizon 2020) Joint exhibitions Sponsorships Public funding	

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)		Low so far

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection		Low
Digitization		Medium
Metadata indexing		High
Mapping into MINT		high

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

EuPh can provide benefits to Alinari if the consortium will be able to attract indeed enough attention from external partners, to add potentially in the future more content and find eventually business companies willing to invest and sponsor some of the current operations that cost money (ie. digitization MINT mapping, indexing)

5 INDIVIDUAL PLANS FOR THE CONTENT PROVIDERS: PUBLIC BODIES

The public bodies included in the EuropeanaPhotography consortium are in general well aware of the importance of joining EU projects to contribute to the development of digital cultural heritage and its re-use for educational, research and social cohesion purposes.

Of course, a common theme is recurring about the benefits of participating in a public/private consortium which allow the institutions to learn more about processes and efficient workflows, and the cross-transfer of expertise and knowledge.

These institutional partners are well aware of their role of culture-spreaders rather than mere conservators of heritage, and most of them also understand how much important the networking activity is for achieving this task and also to enhance in-house collections and holdings.

The business aspect is felt as a matter of minor importance by the institutions although they believe a wider visibility will enhance public funding and participation to other EU projects.

Highlights from the partners:

“We are very used to work either with public or private institutions and we are much funded of the flexibility, courage and determination that the private organizations show, especially in an economical crisis context such as the one we are living since 2008.” (Gencat)

“We think that if our collections are in Europeana, they will be easier considered as European heritage. And the main thought is that the “local heritage” becomes “global heritage”. “ (CRDI)

“We hope Europeana can yield new economic activities within the important sector of cultural heritage, but also in the areas of infotainment, news, events and tourism. “ (KU Leuven)

“The participation in EuropeanaPhotography and Europeana enhance at first the technical interoperability of different digital repositories across Europe thanks to the promotion of high quality digitization and aggregation standards” (ICCU/SGI)

“Europeana Photography project is doubly beneficial due to the character of photography which is very fragile medium. In many cases these objects would never leave the stockrooms of archives and museums. MHF believes that people have rights to get the access to those collections, especially if they are in public domain.” (MHF)

“Our experience is that in postcommunist countries the digitization process is less developed than in Western Europe, although the differences slowly disappear. In cooperation with our more experienced partners from Western Europe and also from the private sector the postcommunist partners have been learning many valuable skills in all the stages of digitization, dissemination and funding.” (Divadelny Ustav)

5.1 KU LEUVEN

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

KU Leuven has been involved in many projects, in particular also in E-TEN, eContentplus etc. Our main motivation to join this project was the large consortium of first-rate image providers – both private agencies and public institutions. KU Leuven also wanted to contribute to the collections, to be sure to be aware of all issues relating to the project and to experience difficulties first-hand.

Europeana, with its public goal of sharing European Cultural Heritage, is close to the core mission of the university: knowledge creation and dissemination. More importantly, EuropeanaPhotography discloses hitherto unknown and undocumented collections to the public, thereby opening new paths and creating new topics of research .

Business effects: Is there any benefit that you envisage in the future deriving from the cooperation with private partners?

Access to the metadata and previews of valuable private collections such as those included in EuropeanaPhotography, offer interesting opportunities for historical research. Moreover, new business models involving photographic heritage are currently developed within the EuropeanaPhotography network. With its expertise in academic research, KU Leuven can contribute extensively to these discussions.

How do you think the presence of your collections in Europeana will enhance your collections/institution?

We count on enhanced visibility when those collections are available through Europeana. This will facilitate contacts with collection holders and museums, thereby helping to create networks between academia and the professional field.

How do you think the presence of your collections in Europeana will secure/encourage the public funding to your institution?

The high visibility of our work in Europeana will help when entering new EC funded project calls. Participating in projects such as EuropeanaPhotography also meets the requirements of our local government, requesting public effects in exchange for the funding provided.

Which are the elements of public benefit that EuPh and Europeana can enhance?

The larger availability of early photography and other heritage collections through Europeana with open licenses will fuel the exposure and reuse of this heritage, which in turn yields new economic activities. Possible future tracks include: books, exhibitions and cultural events, all facilitated by the availability of high-quality information. In the case of EuropeanaPhotography,

an extra dimension is added by the fact that several hitherto unknown collections are disclosed, especially those of Central European countries.

This will even resonate in history schoolbooks, where now a larger variety of illustrations can be used, expressing a more diversified view on Europe's history.

SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Improving your existing services/products and/or developing new services (for example for the reuse of digital content)	New possibilities for university teaching on Cultural Heritage, with the Europeana website available to students as well as professors. Publications on photographic history based on these newly available collections.
International cooperation For example: <ul style="list-style-type: none"> - New projects (eg Horizon 2020) - Joint exhibitions - Sponsorships - Public funding 	KU Leuven will certainly participate in calls under the Horizon 2020 framework, and the current project has forged strong bonds with reliable partners to set up new consortia.

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)	Marginal for our current operations at the library, we use the University Library System	null

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection	KU Leuven is a Europeana Aggregator	low
Digitization	Standard cost	low
Metadata indexing	Standard cost	Medium
Mapping into MINT	For other collections we will probably not use MINT, as KU Leuven can directly ingest into Europeana	Medium

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

We think services based on the MINT tool could be provided from the EuropeanaPhotography network, with partners offering local support to smaller institutions and private collections that want to contribute to Europeana. We have already been contacted by several such institutions that are eager to contribute to Europeana but do not have the skills or resources to effectively do so on their own.

Other considerations/ideas (free text)

KU Leuven is very much in favour of Europeana and proud to be able to contribute to it. We hope Europeana can yield new economic activities within the important sector of cultural heritage, but also in the areas of infotainment, news, events and tourism.

5.2 ICCU – SGI

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

ICCU has a long experience in managing EU projects in digital cultural heritage that started up in 2002 with the series of the MINERVA projects that promoted shared digitization approaches, standards and guidelines at the European level. This expertise was afterwards reinforced thanks to the management and coordination of national digitization and aggregation activities. Within these initiatives, one of the roles of ICCU is to support cultural institutions that have no direct expertise in the participation in Europeana in digitization and content aggregation according to the European portal requirements.

The main motivation to participate in EuropeanaPhotography was to bring into the light valuable Italian photographic archives like the Società Geografica Italiana (Italian Geographical Society) that is the real content provider and put at the project's disposal its historical fund. Thanks to this partnership, SGI can be guided and introduced for the first time in the Europeana ecosystem, enjoy the knowledge transfer that this generates, the work, advice and help that Europeana provides to the contributing projects which in return provide content and technical innovations, and get in touch with other European stakeholders that deal with ancient photography.

Moreover, the best practice transfer with other partners of the consortium about digitization of ancient photography is a chance of professional enhancement for both ICCU and SGI staff.

Is there any benefit that you envisage in the future deriving from the cooperation with private partners?

The partnership with private bodies dealing with photographic archives can create a great added value for SGI through the integration and cross transfer of public and private sector best practices, skills, knowledge and expertise.

For cultural institutions with a public mission, like SGI, that preserve a collective memory and have experience of resource discovery and user requirements, private partners can bring to the table funding, technology, software and expertise required for large-scale digitization and innovative business models.

EuropeanaPhotography offers public and private sectors the chance to better know each other and understand the reciprocal needs and missions; in fact, there are still some obstacles in the cooperation mechanisms between both areas that need to be further explored to be overcome and to develop a trust-based relationship which includes all right- and stakeholders:

- private partners tend to work only for large markets due to the need of a commercial proposition to be viable; on the other hand the institutions with a public mission focus their work on preserving their heritage, offering a public service, and gaining a trusted cultural position;
- both sectors have totally different business models; this may have different impacts on the activities that both carry out, e.g. digitization may not be the main mandate of a public body because it depends usually on random funding;

- the users that are targeted are different: mainly researchers for the public institutions, mainly commercial for the private sectors;
- technical standards: the metadata used by both sectors may vary in reason of their different missions; the metadata standards used by cultural institutions are often based on national and/or international standards for cataloguing cultural heritage (e.g. many libraries catalogue their photographs using library sector standards like MARC), while private companies selling images are more oriented to the use of standards of digital photography (e.g. Exif).

For the future both sectors have to foster the dialogue on several topics and try to outline a common vision on them; this approach will lead to major benefits in terms of reinforcement of their position on the markets and increase of their cultural profile.

How do you think the presence of your collections in Europeana will enhance your collections/institution?

The presence of the Società Geografica Italiana content in Europeana is a great opportunity to enhance the usual SGI heritage users' experience by helping them to find not only the collections of the Società but also related information held in other countries, or in other formats. It makes cross-border and interdisciplinary study possible in new ways, and the SGI content gains from association with linked material.

Moreover, the technology provided by Europeana exposes the metadata to search engines, making deep web content accessible; this is undoubtedly an added value for cultural institutions like SGI that have a unique heritage but limited resources to rise their profile in the web. In fact it is expected that once the SGI collections will be delivered to Europeana, the traffic to the SGI site will noticeably increase.

The participation in Europeana is itself a valuable business card that enriches the curriculum of the cultural institutions.

How do you think the presence of your collections in Europeana will secure/encourage the public funding to your institution?

Being in Europeana means to be part of a wide ecosystem of projects and institutions that work together and contribute high level knowledge, ideas, and expertise at the European level; moreover, it means to share technical standards for interoperability that put the participating institutions into the spotlight for receiving national grants and/or participating in European calls.

Having international relationships with Europeana as EC flagship project and the photographic archives across Europe may convince the governance of the Società Geografica Italiana to invest more in digitization in order to increase the volume of photographs available for the SGI and external public.

Which are the elements of public benefit that EuPh and Europeana can enhance?

The participation in EuropeanaPhotography and Europeana enhances at first the technical interoperability of different digital repositories across Europe thanks to the promotion of high quality digitization and aggregation standards. This leads to major benefits for the content providers and their users.

On the other hand, EuropeanaPhotography plays a key role in helping the dialogue between the public and private sectors; it can strengthen the position of these two different areas by producing a position paper on the shared vision of both public and private sectors in order to address possible future activities of the consortium:

- IPR and copyrights matters: the right clearance and management is a key factor for guarantying the circulation, use, and sale of digital images;
- metadata standards: the use of LIDO as intermediate format;
- preservation: public and private sectors have to plan long term preservation strategies. This is a theme that has the same impact on both in terms of efforts and costs.

SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Digitization and online accessibility	The participation of SGI in EuropeanaPhotography will have an impact on the accessibility and visibility of the photo archive of the Society that will have a wider visibility thanks also the multilingual enrichment. The aspect of multilingual metadata is new for SGI and may contribute to the enhancement of the institutional digitization activities too.
International cooperation	Being in contact with other European photo archives will reinforce the international cooperation activities of SGI in terms of organizing joint exhibitions and promoting bi-multilateral cultural exchanges. This may also happen within new European projects that deal with digitization of ancient photography but not exclusively.

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)	About 3,600 + 21% VAT	medium

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection	It is part of the overall activities of the staff; the cost of this single activity can't be estimated	high
Digitization	€ 0,50-0,70 (VAT included) per unit*	medium
Metadata indexing	€ 2,5-3,5 (VAT included) with cataloguing per unit*	high
Mapping into MINT	It is part of the overall activities of the staff; the cost of this single activity can't be estimated	low

*Prices may change on the basis of the overall volume of the material to be indexed and digitized.

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

The EuropeanaPhotography network should be kept alive also beyond the end of the project by virtue of its peculiarity, the public-private partnership, and because it is the main reference point for Europeana for ancient photography. This may happen thanks to the creation of an international association, also open to new partners, that can assure the increase of content contribution to Europeana and act as an official aggregator of ancient photography for Europeana.

Other considerations/ideas (free text)

The EuropeanaPhotography network should consider the possibility to create a visible portal for accessing historical pictures and supplying Europeana with brand new content: private partners may find a further platform for selling images, while cultural institutions a new channel to raise their profile in the web.

5.3 CRDI

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

Yes, it is the first time. The project is a great opportunity for our Center to cooperate with institutions and enterprises involved in photographic archives. We have expectations in improving our digitization process. We mainly appreciate the fact to be part of the Europeana platform.

Business effects: Is there any benefit that you envisage in the future deriving from the cooperation with private partners?

Yes, there is the possibility that our collections could be sold in other countries, depending on the commercial interest of the materials. Some private partners could be our representatives. We will assess this possibility at the end of the project. Apart from this, it is very important to share knowledge on photographic archives from different points of view.

How do you think the presence of your collections in Europeana will enhance your collections/institution?

We think that if our collections are in Europeana, they will be more easily considered as European heritage. And the main thought is that the "local heritage" becomes "global heritage".

How do you think the presence of your collections in Europeana will secure/encourage the public funding to your institution?

When our collections will be in Europeana, no one will hesitate about their importance. So, it is supposed that everything could be easier for the management of our photographic collections. After the project, we will continue with the digitization of our collection, and as we would be in Europeana, we could publish our catalogues there, connected to our website catalogues. That is a good reason to encourage our municipality for funding future digitization projects.

Which are the elements of public benefit that EuPh and Europeana can enhance?

The main thing is that more people will have access to our collections. It also means that we will improve our technical work: better digitization and multilingual indexing.

SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Metadata and vocabularies	<p>Standard description. We develop our metadata schema in order to be aligned with LIDO and Europeana schema. So, every metadata is encoded to a standard and so, our metadata acquire meaning for every computer (semantic web).</p> <p>Multilingual access (skosified vocabulary).</p>
Technology	<p>Better image reproduction. As we are aware that we are digitizing photographic masterpieces, we acquire new equipment and new software for digitizing. The quality of reproduction is so high.</p>
Collections	<p>More people can access our collections as we will be in the main European portal. So, we will improve our statistics, as people from Europeana can link to our online catalogues.</p>
Knowledge	<p>We improve our methodology for the management of photographic collections. Partners share knowledge on different aspects concerning photographic archives: technology, cataloguing, copyright, etc.</p>
New projects	<p>The relationship with other partners can be a good opportunity to start with new project.</p>

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)	33.500 € Main cabin (depreciation + maintenance) : 10.000 € /year Backup cabin (depreciation + maintenance) : 9.000 € /year Servers (depreciation + maintenance) : 4.500 € /year Backup services (External) : 4.000 € /year Personnel : 6.000 € /year	High

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection		medium
Digitization		high
Metadata indexing		high
Mapping into MINT		medium

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

Yes, we think the EuPh should be kept alive as it will be and international reference for digitizing photography. We are involved in international institutions (like ICA – International Council on Archives) and we know that people from South America are very interested in this project. So, it is very important to share the knowledge that we will all acquire from this experience.

5.4 GENCAT CULTURA

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

No it is not, we've participated in several projects in the past and currently we're engaged in some of them. The main motivation that has made us participate in this project, besides its content, objective and definition, is the deep believe in the kindness and benefits that provides to our institutions to work collaboratively with other European partners, either governmental institutions or private corporations. We are indeed very interested in exchanging knowledge and experiences with all the partners and of course we deeply believe that such a big project can contribute positively to increase the visibility of our institutions and our work.

Business effects: Is there any benefit that you envisage in the future deriving from the cooperation with private partners?

Of course. As we mentioned before one of the incentives that this project brings us is the possibility to work hand by hand with partners from other countries. We are very used to work either with public or private institutions and we are much funded of the flexibility, courage and determination that the private organizations show, especially in an economical crisis context such as the one we are living since 2008.

How do you think the presence of your collections in Europeana will enhance your collections/institution?

We believe that the presence of our collections in Europeana has a multiplier effect. Being in this platform allows us to get to a bigger audience all around the world increasing the accessibility of our images.

How do you think the presence of your collections in Europeana will secure/encourage the public funding to your institution?

The mere presence of some of our collections in EuropeanaPhotography adds value to them. On the one hand for the prestige and the quality of such a big project and what it implies, and on the other hand for more philosophical reasons and the meaning of its task, building a collective imaginary of Europe through images from our past. Contextualizing our heritage helps us to understand our past and ourselves in a better way.

However, and from the internal point of view, participating in this project strengthens us and gives us arguments to continue the investment in this kind of projects.

Which are the elements of public benefit that EuPh and Europeana can enhance?

We could probably deepen in some aspects related with the diffusion of the collections and the creation of some related services.

SUSTAINABILITY PLAN

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

This estimation is made over a total of 40.000 items:

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)	40.000 €	medium

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection	20.000 €	Medium
Digitization	30.000 €	Medium
Metadata indexing	60.000 €	Medium
Mapping into MINT	10.000 €	Medium/low

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

We definitely think the network must be kept active. If it disappears, one of the most important activities of the project will vanish. As we said before, besides the construction of a European photography repository, European photography can contribute to make more fluid the dialogue between countries and also between public and private actors. Sharing knowledge, experiences, difficulties and solutions will surely be a very significant activity for the partners.

5.5 NALIS

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

For NALIS this is the first Europeana project. NALIS does not have its own collections and relies on the input from contributors (libraries and memory institutions). One of the main objectives of NALIS is to stimulate the contributors to look at their own collections in a European context and to become familiar with the European standards in this area.

Business effects: is there any benefit that you envisage in the future deriving from the cooperation with private partners?

The private partners in EuropeanaPhotography will learn about NALIS's contributors (libraries and memory institutions) as sources of old Bulgarian photographs.

How do you think the presence of your collections in Europeana will enhance your collections/institution?

NALIS's contributors will become more proficient in the use of popular metadata standards. They will be able to make more easily accessible parts of their collections.

How do you think the presence of your collections in Europeana will secure/encourage the public funding to your institution?

The participation in EuropeanaPhotography is important for the public image of NALIS.

Which are the elements of public benefit that EuPh and Europeana can enhance?

One element of public benefit is that EuropeanaPhotography helps memory institutions to transform their understanding of their own role - to not only be guardians of the heritage, but to be providers of access to the heritage as well.

SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Improving your existing services/products and/or developing new services (for example for the reuse of digital content)	NALIS collaborates with many libraries in the pure librarianship field. The possibility to have these libraries as contributors for EuropeanaPhotography adds a new side to the collaboration.
International cooperation For example: <ul style="list-style-type: none"> - New projects (eg Horizon 2020) - Joint exhibitions - Sponsorships - Public funding 	The contacts and the experience, which NALIS gained in this project, are a good basis for the participation in new projects.

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)	5000 EUR	

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection	2 EUR per image	
Digitization	1 EUR per image	
Metadata indexing	2 EUR per image	
Mapping into MINT	1 EUR per image	

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

Yes, this is good for the public image of NALIS and good for the public image of NALIS's contributors.

5.6 MHF

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

This is the first time that MHF joined a EU project. The main motivation to participate in the Europeana Photography project was to establish broadly defined cooperation with other European institutions that are similar to MHF and with those, that are somehow different – e.g. private companies. It is a great opportunity for MHF to exchange knowledge and experience in digitization (creating new standards), description of photography (vocabulary), promotion and education and discussion about related issues – IPR, exhibiting, sharing online, etc.

Another important reason is financial support – thanks to that support we can digitize and share online more images from our collection.

MHF wants to be more open for the international public.

Is there any benefit that you envisage in the future deriving from the cooperation with private partners?

Cooperation with private partners is as important as with public institutions in respect of widening the knowledge of our collection but also of photographic collections in general. Public institutions and private companies face different problems and obstacles – thanks to these different experiences the institutions like MHF may become aware of these obstacles and get help in finding the best solution.

How do you think the presence of your collections in Europeana will enhance your collections/institution?

MHF is strongly focused on digitization and sharing its collection online – we believe that as a public institution it is our obligation to make the collection as accessible as possible. Presence of the MHF collection in Europeana is a chance to make it more accessible, but it is also a chance for our institution to gain new group of possible visitors.

How do you think the presence of your collections in Europeana will secure/encourage the public funding to your institution?

The scope of the Europeana Photography project is to digitize and share online masterpieces. Consequently, the presence of the MHF collection in Europeana reaffirms its status as a very valuable collection that needs to be preserved and promoted. Participating in the Europeana project is also very prestigious and it gives public funding bodies certainty that MHF is a reliable institution. In some national digitization projects in Poland sharing a collection in Europeana increases your chance to get the funding.

Which are the elements of public benefit that EuPh and Europeana can enhance?

European heritage should be as accessible as possible. The Europeana project makes it more accessible for everyone – it eliminates barriers like geographical location, language, financial issues, etc. The Europeana Photography project is doubly beneficial due to the character of photography which is a very fragile medium. In many cases these objects would never leave the stockrooms of archives and museums. MHF believes that people have rights to get the access to those collections, especially if they are in the public domain.

SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Improving your existing services/products and/or developing new services (for example for the reuse of digital content)	Improving existing services – digitization, description of vintage photography and photography in general (vocabulary), reuse of digital content.
International cooperation For example: <ul style="list-style-type: none"> - New projects (eg Horizon 2020) - Joint exhibitions - Sponsorships - Public funding 	International (and national cooperation) – finding new partners, participating in new projects, organizing joint exhibitions, collective publications. Increasing our budget – sponsorship, public funding.
Promotion of MHF and our collection	Finding new groups of users and visitors. Presence of our collection in publications, academic works, artistic works, etc.

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)	2500-5000 € (cost of hosting and personnel cost)	low

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection	4000 €	Medium
Digitization	3000€	Medium
Metadata indexing	2000€	Medium
Mapping into MINT	1000€	medium

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

Europeana Photography network should be still active after the end of the project for many reasons. One of them is consistent dissemination of the project – promoting the Europeana portal, popularize vintage photography and educating users about how they can use it. We also think that the process of creating the project is a value itself – we, as a consortium, should use our experience to help other institutions. We should draw from this experience – e.g. organize conferences, workshops, meeting, seminars, etc.

For MHF an opportunity of working with the consortium is a benefit itself. We are very satisfied with this cooperation because for us it is an example of good practice – not only in the field of digitization but also organization.

Other consideration/ideas (free text)

MHF is very involved in disseminating the project, but we think that it should be more consistent. Maybe there should be other projects just for dissemination and education purposes.

5.7 ARBEJDERMUSEET

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

The main benefits we are experiencing in the EuPh project is networking and sharing knowledge with partners both public and private, especially discussing IPR, standards for digitization, workflow, indexing and metadata

Is there any benefit that you envisage in the future deriving from the cooperation with private partners?

We expect to be able to distribute our pictures to a wider audience – at the same time taking care of IPR questions on a more professional level

How do you think the presence of your collections in Europeana will enhance your collections/institution?

Our collections will be visible to a much wider international audience and – we hope – inspiring both research and reuse

How do you think the presence of your collections in Europeana will secure/encourage the public funding to your institution?

It will, no doubt, strengthen the reputation of Arbejdermuseet & ABA as capable of being a partner in international projects and therefore pave the way to state funding for similar projects

Which are the elements of public benefit that EuPh and Europeana can enhance?

The public will get access to a huge amount of old photographs and have the benefit of searching – just for fun or for research - across national borders

SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Improving your existing services/products and/or developing new services (for example for the reuse of digital content)	It will improve our services, making the amount of pictures much larger and offer better search options

<p>International cooperation</p> <p>For example:</p> <ul style="list-style-type: none"> - New projects (eg Horizon 2020) - Joint exhibitions - Sponsorships - Public funding 	<p>We are looking forward to joint exhibitions and to better funding, public as well as private.</p>
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Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)	4000 Euro	low

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection	2000 Euro	low
Digitization	2000 Euro	low
Metadata indexing	4000 Euro	low
Mapping into MINT	1000 Euro	high

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

It will be possible to add more photos from our own collection as well as getting some new partners to participate

5.8 DIVADELNY USTAV

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

It is for the second time that Theatre Institute joined a European project as a partner. Main benefits of these participations are the possibility to realize research and promotion of the Slovak theatre culture in the European dimension and also in Slovakia itself, networking and cooperation with partners from different countries with different knowledge and experience. Among other values it brings an awareness of EU policies. For the development of the preservation and promotion of the cultural heritage in Slovakia discussions on IPR, sharing competences for digitization, workflow, indexing valuable , metadata standards and dissemination skills are very important.

Nevertheless, the participation in EU projects automatically supposes a commitment for the Slovak Ministry of Culture to help to cover at least part of missing funds for the realization of the project.

Is there any benefit that you envisage in the future deriving from the cooperation with private partners?

Theatre Institute already cooperates with private partners on the preparation of exhibitions, books etc. This cooperation enables to achieve better quality of projects. This type of cooperation is very valuable for both sides. Often private partners agree with lower prices in order to be promoted as partners of a noncommercial project of great cultural importance.

How do you think the presence of your collections in Europeana will enhance your collections/institution?

The presence of the collection of theatrical and paratheatrical Slovak / Central European photographs till 1939 in Europeana will enhance Theatre Institute with an important connection to the “digital heart” of European culture that will enrich the Slovak theatre culture by an interdisciplinary and international dimension.

How do you think the presence of your collections in Europeana will secure/encourage the public funding to your institution?

The participation in EU projects automatically supposes a commitment for the Slovak Ministry of Culture to help to cover at least part of missing funds for the realization of the project. Participation in European projects helps to emphasize the professional position of the institution.

Which are the elements of public benefit that EuPh and Europeana can enhance?

The collection of theatrical and paratheatrical photographs till 1939 prepared for Europeana will enhance Theatre Institute with an important background for more contextual research in different scientific disciplines (theatre science, history, ethnology, history, sociology etc.) and encourages new both scientific and artistic projects.

SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Improving your existing services/products and/or developing new services (for example for the reuse of digital content)	Theatre Institute creates a new website with the collection of the theatrical and paratheatrical photographs till 1939. This collection will be accessible by restricted access.
International cooperation For example: <ul style="list-style-type: none"> - New projects (eg Horizon 2020) - Joint exhibitions - Sponsorships - Public funding 	Theatre institute prepares for 2015 <ul style="list-style-type: none"> - Exhibition The oldest theatre photographs in the contemporary Slovak territory in the Slovak National Museum in Bratislava - Book The oldest theatre photography in the contemporary Slovak territory

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)	Ca 2000 E (from the operation costs)	medium

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection	Ca 3000 E	medium
Digitization	Ca 4000 E	medium
Metadata indexing	Ca 3000 E	medium
Mapping into MINT	Ca 1000 E	medium

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

We think that it is important to keep the contacts among the partners alive. Not only because they are mostly nice people, but also because of the specialized network (as a product of the Europeana Photography project) that could give much better services to our clients or customers in Europe or worldwide - both from profit or non profit organizations or individuals. Extremely important is also sharing of digitization, indexing, mapping, dissemination etc. skills among partners that is very useful - updating of our skills is not limited by the end of the project. We also think that the change of the co-ordinator was a challenge that gave a proof that this group is vital, goal-directed and single-minded.

Other considerations/ideas (free text)

During the preparation of the project, Theatre Institute underestimated research costs (a lot of research has to be done all around Slovakia) and dissemination costs (preparation of exhibition and book). Our experience is that in postcommunist countries the digitization process is less developed than in Western Europe, although the differences slowly disappear. In cooperation with our more experienced partners from Western Europe and also from the private sector the postcommunist partners have been learning many valuable skills in all the stages of digitization, dissemination and funding.

5.9 LITHUANIAN ART MUSEUMS

ELEMENTS OF BENEFIT DERIVING FROM A PUBLIC-PRIVATE PARTNERSHIP AND THE PRESENCE IN EUROPEANA

Is it the first time that you join a EU project, and which is your main motivation to participate?

No, not the first. It is an additional possibility to digitize, share our cultural heritage, to be a part of Europe's cultural history and to get an additional funding for these really important and needful activities. Also this consortium, consisting of very different partners suggests a unique cooperation model. Partners' national experience, professionalism and insight enable to create an effective way of working and build a reliable command structure, which could be kept working in the future.

Is there any benefit that you envisage in the future deriving from the cooperation with private partners?

Some of our (LAM) content providers are private partners, providing unique photographs from their collections which we cannot get in any other ways. Private partners from the consortium can suggest different ways of activities and alternatives, allowing to look a bit differently to usual cases, in some cases there can be a possibility to get a private funding or implement structural funding. Generally they can be an additional mobilizing factor or force, involving to not only national activities, but also **private** initiatives and efforts.

How do you think the presence of your collections in Europeana will enhance your collections/institution?

Lithuania is a small country, as are our institutions. Some kind of down-grading and some inner complexes still exist. So it is an additional possibility to be known, to be noticed, to be discovered and seen. That is especially important for smaller museums, which are our content providers. For some of them such projects are the only possibility to digitize their photographic collections. Generally it is a step toward a more open approach to cultural heritage.

How do you think the presence of your collections in Europeana will secure/encourage the public funding to your institution?

Our government, ministries and cultural organizations see Europeana as one of the most important cultural portal. They admit the fact that the part of content provided by Lithuania is too small and that the task is to provide more content and to enrich Europe's Cultural and Scientific Resources. They tend to support initiatives related to digitized material and its sustainability and creative use of material (for example in educational projects).

Which are the elements of public benefit that EuPh and Europeana can enhance?

Exploring cultural heritage more widely and openly, unifying the core information about National Holdings of the Lithuanian Museums, as well as promoting the research of the Lithuanian Cultural Heritage.

Also modernization, improving services, exploring technologies, creating virtual exhibitions, cooperation and partnerships with national and international partners, generally – sharing experiences, knowledge, improving skills and increasing competence.

SUSTAINABILITY PLAN

Please consider the impact that you anticipate this project to have on your institution and on the wider sector.

Impact Area	Anticipated Impact Description
Improving your existing services/products and/or developing new services (for example for the reuse of digital content)	We have created Lithuanian Integral Museum Information System (LIMIS), added new classifications, created some virtual exhibitions, now are thinking about educational historical projects and other reuse of digital content.
International cooperation For example: <ul style="list-style-type: none"> - New projects (eg Horizon 2020) - Joint exhibitions - Sponsorships - Public funding 	New projects with partners from Baltic or Scandinavian partners, virtual thematic exhibitions.

Please consider and describe the level of investment needed to keep the EuPh images on line, and possibly to provide new items to Europeana in the future (tables below).

Activities for the EuPh items (ingested in Europeana during EuPh project)	Provision on cost	Impact on everyday activities (high/medium/low/null)
On-line repository maintenance (yearly)	4000 eur	medium

Activities for new (future) items to be ingested into Europeana	Provision on cost	Impact on everyday activities (high/medium/low/null)
Content Selection	3000 eur	medium
Digitization	25000 eur	high
Metadata indexing	20000 eur	high
Mapping into MINT	20000 eur	medium

Do you think the EuPh network will or can be kept alive also beyond the end of the project? For which purpose?

Yes, even it wouldn't be effective, but it still could stay as an example for others, also as a source of information, contacts, etc.

6 MAPPING TOOL FOR EUROPEANA PHOTOGRAPHY

EP MINT is the mapping tool developed by NTUA for Europeana Photography; it serves the aggregation workflow. MINT development has started by NTUA from the ATHENA ingestion server and evolved through other projects like Linked Heritage, EuScreen and ECLAP. It follows a typical web-based architecture offering an expanding set of services for metadata aggregation. It addresses the ingestion of metadata from multiple sources, the mapping of the imported records to the intermediate metadata schema and the transformation and storage of the metadata in a repository.

The main role of the MINT mapping tool in the Europeana Photography project is to enable users to

- Provide metadata records in a range of “source” formats
- Convert metadata to the Europeana Photography’s intermediate standard
- Map local terminologies to the adopted reference terminologies
- Submit the records to Europeana

while its key functionalities include:

- Organization and user level access rights and role assignment.
- Collection and record management (XML serialisation).
- Direct import and validation according to registered schemas (XSD).
- OAI-PMH based harvesting and publishing.
- Visual mapping editor for the XSLT language.
- Transformation and previewing (XML and HTML).
- Repository deployment and remediation interfaces.

Various project and content specific specializations have been implemented in the MINT instance that was set up for Europeana Photography. These are described in detail in D 5.2 section 4 and include

- the integration of the content specific vocabularies developed by WP4 into MINT
- the creation of bookmarks, named after the Europeana Photography mandatory fields, that link to the relevant LIDO elements, helping providers in that way to easily map their metadata to the intermediate schema.

NTUA will continue to support the MINT instance that was set up for Europeana Photography and we do not foresee the need for any major changes since it is stable.

For the first steps of the exploitation, NTUA will keep hosting MINT for no fee, while a minimal charge (up to 2,000€/year) may be required to sustain it long term (>3years), also depending on its usage and/or maintenance and hosting needs.

Solutions for sustaining these costs, although minimal, are subject of discussion among the consortium. Different possibilities are open, e.g. to create a consortium membership fee, that could be offered to other interested parties also. If there is a need for significant re-design/update in the future (e.g. after a couple of years of operating Europeana Photography under this exploitation strategy) then again this will be subject of decision for the definition of a contract with NTUA.

In this version of the document it is not possible yet to delineate a defined solution, but the different proposals and hypothesis will be discussed and further elaborated by the partners in the coming periods, in order to be ready at the end of the project with a sound solution.

7 PRESERVATION OF DIGITAL CONTENT

The preservation issue is not addressed within EuropeanaPhotography project, but it is indeed a crucial aspect content providers are facing, not only in terms of technologies to be used but also for the workflow and the related costs. For this reason, in this paragraph the topic of preservation is surveyed, in order to provide a basis for further discussion within the consortium. The topic of persistent identifiers is also briefly tackled, and examples of EU projects that are dealing with this matter are provided.

Once again, the EuropeanaPhotography consortium offers a valuable possibility to discuss a common issue from different points of view, and to share experiences and best practice. It is intended to dedicate space for a debate about preservation issue in the next time; the partners will have the possibility to discuss and to learn from each other about the different possibilities, as for example the solution chosen by the project coordinator KU Leuven - who uses the PREMIS international standard.

7.1 THE PRESERVATION OF CULTURAL HERITAGE

Cultural heritage is unique and irreplaceable, and the current generation holds the responsibility of preserving it for future generations' benefit. The deliberate act of keeping cultural heritage from the present for the future is known as preservation, and digitization represents an incredibly valuable possibility to cope with this challenge. Keeping the Digital Cultural Heritage (DCH) for the future generations raises a specific range of demanding matters related to the preservation, because such a large volume of digital content needs to be safely stored and curated, permanently accessed and easily re-used. The amount of DCH data is constantly growing due to the increasing initiatives for the digitization of cultural heritage, including our project about digitizing ancient photography of historical value.

A report by the valuable UK institution Collection Trust (Poole, N. (2010) *The Cost of Digitising Europe's Cultural Heritage. A Report for the Comité des Sages of the European Commission.* pp. 10, 74) stated: *"Anyone investing in digitisation should take into account not only the costs of creation, but also the total lifetime cost of ownership, which is widely estimated to be as much as 50-100% of the costs of the original digitisation (falling to 10-25% in the case of academic institutions with existing preservation infrastructure."*

In fact, preservation of DCH is an ongoing process, because datasets and metadata formats need to be periodically updated and/or revised, and this is a demanding activity with high costs for each content holder.

7.2 PERSISTENT IDENTIFICATION

Moreover, preservation implies not only the maintenance of the metadata on the servers, and the servers themselves, but also the persistence of the URLs. Of course, the discussion on persistent identifiers is felt as a matter of high importance for the whole community, as the persistent identification of digital resources is a vital requirement for their accessibility and re-use. For example, this is crucial matter for Europeana itself in the light of producing search results with effective links to the digital objects.

In the framework of the Linked Heritage project, best practice about persistent identification is investigated and provided, as well as an analysis of the direct and indirect benefits, for content holders, that derive from using persistent identifiers.

This is an extract from the Linked Heritage D2.2 State of the Art report on persistent identifier standards and management tools:

“Direct benefits

- *Ability to retrieve information and physical items, quickly and simply. Everything, both physical and digital, will be associated with an identifier which will point to it or to information about it. Access will be through a central index of some kind.*
- *Cost savings in staff time spent handling items or re-identifying information. (...)*
- *Greater confidence in managing information and items. Managers will be able to demonstrate that they are managing the institution according to best practice.*
- *Improved access to information for all areas of curatorial expertise and other departments. Communications are improved. There are no ‘information silos’ that need mediation to enter.*
- *Using a standards-based approach will support applications for funded projects (e.g. from the EC). Funders are now demanding that beneficiaries conform to well known standards and best practices. Showing to them that an institution is using standards will contribute to success*

Indirect benefits

- *Greater clarity to funders about the extent and content of the institution’s collections. Using PIDs will ensure that this can be demonstrated.*
- *Better-managed intellectual property leading to greater opportunities for use and commercial activity. Being able to link, via PIDs, IPR licenses to the works they cover will contribute to efficient management. Better management will also lead to better commercial exploitation.*
- *Enhanced ability to publish information and to make your collections visible online. Using PIDs that always point to online information will mean that the content will be there 24/7. Some aggregators, e.g. Europeana, will reward this by offering persistent content more prominence.*
- *Ability to share information through portals: local; regional; national; thematic; and international. PIDs form the necessary link to the content online, and therefore are the key to open the door to participation.*
- *Ensuring that information and knowledge is used effectively in the future even if local staff changes. It is always a stressful time, for an institution, when staff leaves. Always working in a way which ensures that their knowledge is always available to others will reduce that stress. PIDs are a key to that knowledge, pointing to shared information.”*

7.3 A COMMON ISSUE, A COMMON APPROACH

Although the issue of preservation is common to all the digital content holders, in the community this matter is addressed mostly on an individual basis, because each content holder feels the uniqueness of its requirements and needs, thus developing its own solution. Even at a projects’ level there is not a really shared approach, and often the same problems are studied repeatedly while the successful solutions and achievements, despite the dissemination actions that were put in place, are pretty unknown by the others that are facing the same issues.

But things are moving on in the direction of a more coherent attitude, which would drive benefits for the individual content holders and for the community as a whole. Shared, international procedures and workflows would contribute to the interoperability and openness of scientific data (including cultural heritage data), which is stated as the priority for the global knowledge society. Digital cultural heritage was an important focus for Member States and for the European Commission during the last 10 years; an increasing emphasis is now directed on the need to coordinate and integrate the activities of Member States in order to maximize synergies and reduce overlap.

For this reason, actions like the DCH-RP project (<http://www.dch-rp.eu/>) that intends to develop a roadmap for preservation including the re-use of e-infrastructures to support the DCH sector, clarified the following main objectives:

- to harmonize data storage and preservation policies in the DCH sector at European and international level
- to progress with the dialogue among DCH institutions, e-Infrastructures, research and private organizations
- to establish the conditions for these sectors to integrated their efforts into a common work
- to identify the most suitable models for the governance, maintenance and sustainability of such integrated infrastructure for digital preservation of cultural content.

The main outcome of this project will be a Roadmap for the implementation of a preservation infrastructure for DCH, supplemented by practical tools for decision makers and validated through a range of proof of concepts, where cultural institutions and e-infrastructure providers will work together on concrete experiments.

Complementary to this topic, another action, started on 1st February 2013, is addressing the big and so-far confused matter of the costs related to digital preservation and curation: it is the 4C project (<http://4cproject.net/>), that will provide a dedicated Roadmap to arrive at coherent and evidence-based recommendations for future action and strategy in relation to the economic aspects of digital curation. The focus will be on measures that will assist diverse types of organizations, to better understand and take control of the cost of managing digital assets over varied timescales, including the provision of cost-effective solutions and services to others.

The vision for the near future is therefore to implement the tools and a common ground for the achievement of a truly open science, to include the arts and the humanities. Connecting European facilities and achievements would contribute to developing the research capacities of the DCH sector too, and to facilitate the work of the content holders towards the digital age.

8 CONCLUSION

This document was a very challenging experience for the EuropeanaPhotography consortium. It is the result of both individual reflections and collective ideas for sustaining the network and its members. The general attitude of the partners is very positive and they are looking forward to check if the hypothesis about the benefits derived from the metadata sharing in Europeana will be 100% confirmed. As for the benefits derived from the participation in the consortium itself, they are already confirmed by the fact that all the partners expressed appreciation of this experience so far.

All the elements for a successful fulfillment of the project also beyond the end of the funding period are present, at least in the sense that all the partners are willing to keep the network alive and not to lose contacts with the others. They all believe that synergies are already generated from the simple knowledge-sharing, and it would be inefficiency not to develop them, even more concretely through collaboration, in the future.

Individual strategies for business and/or public benefits will be put in place for each partner, while a common effort for keeping the network alive is based on the commitment of the involved project members (ICCU for the website, Promoter for the repository and digitalmeetsculture showcase, NTUA for the MINT server and support, University of Patras for the IPR blog and all the partners for populating these resources).

Ideas for further exploitation of EuropeanaPhotography network or possible “trademark” will be focus of discussion for the next months.