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D3.5: Outline Agreements with Commercial Partners

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Revision History

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This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

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1. Introduction

Europeana Awareness WP3 has the goal to understand and promote awareness among stakeholders, of wider opportunities to engage both public and commercial partners whose potential has not yet been fully addressed, in particular public libraries, local archives, broadcasters and those wishing to reuse Europeana content under an Open Culture ethos. After recent changes in the management of WP3 in Europeana Awareness, a solution was sought in which the work intended to bring public service broadcasters closer to the work and world of Europeana can be realised.

In the second year of the Awareness project EF and MDR, drawing on experience and knowledge gained in WP 1, WP 4 and contacts available through country partners, set up a structured assessment of the potential for integrating and delivering Europeana content through the web-based and/or broadcast services of a range of European broadcasting organisations. The outcomes highlight some of the challenges. Broadcast organisations are massive organisations with many differing online channels and editorial responsibilities and an ethos that rarely welcome 'intrusion' from external sources. Website real estate is a prized asset for these publishing professionals.

Due to personal circumstances, MDR had to step out of the Awareness project in April 2014. In line with the findings of their interview series, the Netherlands Institute for Sound and Vision took up responsibility for the task and proposed to turn around the task at hand. The original intent was to create visibility for Europeana's collection on broadcaster's websites, for instance by providing a search widget through which site visitors could easily browse the Europeana collection. Seeing that online editors from broadcast channels online see most value in their curatorial prowess, we set forth a proposition that strengthens the visibility of the broadcasters brand by linking their content to the wider Europeana collection. Based on existing infrastructure, we would explore the possibility of finding a few good programmes where the editors and researchers have a high awareness and interest in culture and history. We would then propose to build upon the interaction model created for the *Na de Bevrijding XL* pilot to make these television programmes available online. Around these, we thus create an environment in which audiences can explore items available through Europeana that are connected to the topics talked about and shown in the series. This model software is now generically named VidLink.

2. General

2.1. *What VidLink offers to broadcasters*

VidLink is the market name for the software that came from *Na de bevrijding XL*. *Na de Bevrijding XL* was a collaboration between Dutch public broadcaster NTR and the Netherlands Institute for Sound and Vision, made possible by the digitisation programme Images for the Future. *Na de bevrijding XL* expanded a historical television series with archival sources.¹ Public service broadcaster NTR created a seven-part television series about the first five years after World War II in The Netherlands. The Netherlands Institute for Sound and Vision, media museum and national audiovisual archive, cooperated with NTR to provide an expanded, interactive version of the TV series. This tablet-first mobile site provides full access to the films, soundtracks, photos and newspaper articles used in the series, related to specific temporally segmented parts of each episode.

In 2012, the documentary production department of Dutch public broadcaster NTR started preparing a series of 7 episodes about the Netherlands in the period directly following WWII (1945-1950). All episodes contain a lot of archival footage, information from personal diaries, newspapers, photos and radio shows, both from archives and personal collections.

The history editors at NTR collected a lot of contextual information to provide on their websites, for publications and for exhibitions. Furthermore, their programmes are increasingly being consumed (1) on-demand, (2) for educational purposes and (3) on tablets.

Finally, the editors thought it was a shame a lot of the contextual, archival sources were often not shown in its entirety. The R&D department of Sound and Vision, with their knowledge on interactive formats, was asked to collaborate and develop a format that connects the *Na de bevrijding* documentary (as broadcast) and its contextualising source material.

In light of the circumstances that occurred within EAwareness WP3, VidLink, the software developed for *Na de Bevrijding XL* became the best and most viable platform to utilize.

¹ Lotte Belice Baltussen, "Na de Bevrijding XL: Expanding a Historical Television Series With..." (Technology, 07:18:08 UTC), <http://www.slideshare.net/linkedtv/na-de-bevrijding-xl-expanding-a-historical-television-series-with-archival-sources>.



Figure 1: *Na de bevrijding* Homepage

2.2 How VidLink fits into the Europeana Awareness offering

The Netherlands Institute for Sound and Europeana Foundation decided to approach broadcasters to use VidLink because of the added value it would bring them, the awareness it would raise of Europeana amongst European broadcasters, and because it would improve the standing of European digital cultural heritage online.

2.2.1 Added value for broadcasters

Utilizing the Internet as a new medium for programme broadcasting is something broadcasters have been focusing on for the past several years. Platforms like Hulu, BBC's iPlayer and Netflix have all changed the way consumers enjoy television programs. It has become more on-demand, handheld, and active. The past few years have also seen a change in documentary filmmaking; they are more complex and interactive. Bringing together these two aspects and putting them into practice is not a simple or cheap process. VidLink offers to simplify this process with little financial risk or burden.

Making an interactive web documentary can be a long and vexing process. In the words of Paulina Tervo from WriteThisDown,

“There are no sustainable business models yet. The idea that producing a project for the web is cheaper than a traditional documentary is a myth and in many cases it can in fact be the opposite. To make an engaging interactive documentary, you not only need a well crafted story but you also need to develop and design the user experience, and find a coder to put it all together. As the genre is still in its early days, it can be very difficult to find a coder who can

understand the filmmaker and vice versa”²

VidLink, as part of Europeana Awareness, frees broadcasters of the multiple hurdles that Tervo raises above. For instance VidLink requires that broadcasters already have a historical documentary available for enrichment instead of engaging in developing interactivity while filmmaking or during post-production. VidLink is also very user-friendly for broadcasters, requiring them to simply populate a simple spreadsheet with content, descriptions and a timestamp. Technical partners, VideoDock then integrate the content and information into the platform. The user experience, backend and interface are already developed and tested, once again saving broadcasters time and expenses. The main difficulty for broadcasters is finding content for enrichment on Europeana or other valid content wells.

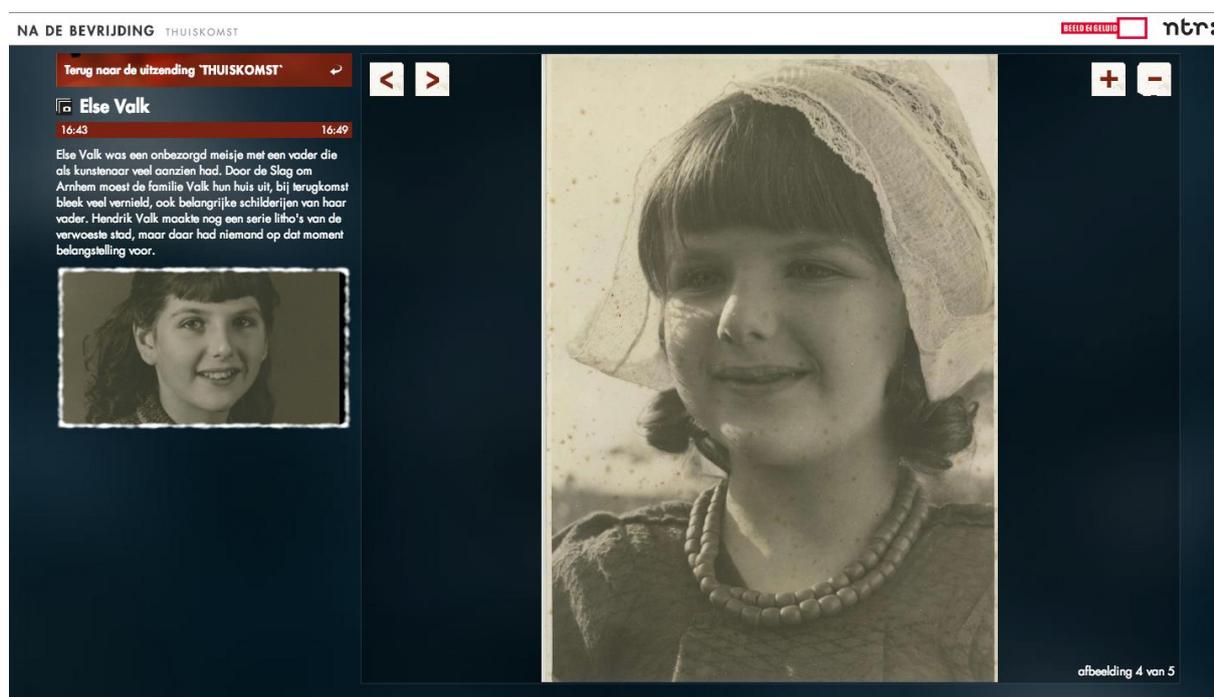


Figure 2: Viewing Images within *Na de bevrijding XL*

On a social and cultural level, re-purposing older archival documentaries and contents provides a positive addition to greater society. Authors Matteo Treleani and Claude Mussou from Institut National de l'Audiovisuel (INA) discuss in their paper, "Retelling the Past with Broadcast Archives: Context Makes Sense" the benefits of re-contextualisation of digitised video. In their words, "when a video is re-purposed in a new editorial environment the distance between past, when the document was produced, and the present, when it is viewed, is all the more conspicuous and creates value and meaning for the archive document".³ Producing an interactive documentary like *Na de Bevrijding XL* not only allowed NTR to breath new life into an already successful documentary but also surface a copious amount of archival material, adding more depth, insight and contextualisation to a undeniably significant period for the Netherlands. Employing VidLink allows other broadcasters to do

² <http://www.docnextnetwork.org/author/mode-istanbul/>

³ Treleani, Matteo, and Claude Mussou. "Retelling the Past with Broadcast Archives: Context Makes Sense." *VIEW Journal of European Television History and Culture* 1, no. 1 (March 2012). <http://journal.euscreen.eu/index.php/jethc/article/download/885/909>.

the same.

All-in-all, due to its user-friendliness and necessity for only content selection and curation, EAwareness's offer to make use of VidLink for free makes it a prime platform for broadcasters to repurpose archival materials they hold as well as those provided to Europeana in an easy-to-use, low cost manner.

2.2.2 Raising broadcasters' awareness of Europeana through an interactive application

An interactive application like VidLink in the context of Europeana Awareness raises the visibility of possible ways that digitized content can be interestingly and creatively re-used at the commercial level. By offering an enhanced environment for television programmes, Europeana has a concrete service offering to bring to broadcast editors who, in many cases, have not yet heard about the cultural platform before. Offering up a tool like this grants Europeana the opportunity to actively approach institutions that until now, may have not understood the value of exploring the portal. Furthermore, the more concrete use-cases available which display the re-use of content available on Europeana, the more attractive the practice can become. Success and appeal within the audiovisual sector is necessary for Europeana due to the current standing of such content on the portal; the lowest represented and at the same time most popular media type on Europeana.

2.2.3 Improving the standing of European cultural heritage online

There are numerous interactive documentaries but few make use of European cultural heritage content available online and, for the most part, the majority of interactive documentaries are made with the intention to be interactive documentaries from the start. These, as noted previously, are costly both in time and resources. VidLink offers a prime template for broadcasters to inject digitized material directly into an already produced documentary, reviving and revitalizing the past in a way that only new media technologies can allow.

WebDocs have been used around the world to repurpose archival content and to tell important stories. However, few of these are European based or make use of European archival content sans for videos coming from the UK or ARTE.fr⁴, for example. One can see by looking at the prestigious International Documentary Film Festival Amsterdam's DocLab contestants from 2013, only one out of the 15 films explicitly makes use of archival cultural heritage materials, *Highrise* and its primary focus is not Europe.

Highrise is an acclaimed documentary that uses high quality and artistic, pristinely executed graphics that modify and animate archival images to tell the history of modern skyscrapers. Viewers explore the film and supplementary content used in an interactive way, similar to VidLink. However, *Highrise* was a collaboration between the National Film Bank of Canada⁵ and New York Times Archives, two

⁴ <http://www.arte.tv/sites/fr/webdocs/?lang=en>

⁵ The National Film Board of Canada has a yearly budget of \$66 million http://onf-nfb.gc.ca/medias/download/documents/pdf/Rapport_financier_trimestriel_P06-12_en.pdf

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very large and wealthy organizations that have capacity and capital to produce an interactive documentary of this quality.



Figure 3: Highrise screen capture

Another interactive web documentary utilizing archive material is the recent World War 1 documentary from The Guardian⁶. The Guardian teamed up with the Imperial War Museum and the British Academy to produce a documentary in seven languages that contains a comprehensive amount of archival content. They received materials from the Imperial War Museum, Getty, British Pathe, and their own newspaper archive. But similar to the financial clout backing, *Highrise*, The Guardian brought in over £190m last year in revenue.

⁶ <http://www.theguardian.com/world/ng-interactive/2014/jul/23/a-global-guide-to-the-first-world-war-interactive-documentary>



Figure 4: World War 1 WebDoc from The Guardian

Most cultural heritage institutions and national broadcasters in Europe do not have immediate access to such funding. As reported by the EBU in 2012, many public broadcasters in Europe are facing deep budget cuts, even the BBC and especially Southern Europe.⁷ This means fewer opportunities to produce interactive documentaries, especially ones of such calibre that profile cultural heritage content. This limits the ones made to special occasion instead of being the norm.

EAwareness's offer to make VidLink free to use for broadcasters allows for content to be creatively and educationally re-used in a visually striking, innovative way.

2.3 Functionality and Europeana content.

The functionality of VidLink is low-level: by means of an easy fill-out format, editors can easily select items they want to link to the source content. This content needs to be sourced from a large variety of European collections shown on the Europeana platform. Where in the case of *Na de bevrijding XL*, researchers had already unearthed the archival sources they wanted to use, in the case of VidLink, introducing the platform after the broadcast series was completed would mean more work for the editors involved. Introducing Europeana as a tool to help find relevant cultural content is therefore a proposal that needs to occur early on in the research chain. Broadcasters plan for new productions on a mid-long term, which can easily outmeasure that of a project already in force.

3. Interviews

3.1. Report on the information gathered through task 3.3.1 interviews

⁷ <http://www3.ebu.ch/files/live/sites/ebu/files/Knowledge/Publication%20Library/Speeches/2012.01.20-DL-Vilnius.pdf>

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To better understand the needs and expectations that broadcasters have of Europeana, project partners MDR and Europeana Foundation conducted interviews with multiple broadcasters across Europe. Interviews were structured as follows:

Name of broadcasting organisation	
Type of broadcaster	TV/radio/national/local/public/commercial (<i>delete as necessary</i>)
Name(s) of people with whom discussion was held	
Programme(s)/channels represented	
Job title(s)	
Dates(s) of discussion	
Europeana services of interest to broadcaster	Search widget/contextual widget/API/other (<i>delete as necessary</i>)
Other uses of Europeana content discussed	
Would the broadcaster be willing to carry out a pilot test?	Yes/No. <i>If yes, please give details, proposed dates.</i>
Would the broadcaster be willing in principle to sign a memorandum of understanding with Europeana?	Yes/No. <i>If yes, under what conditions?</i>
Other comments on the outcome of the discussion	

Figure: Sample outline of interviews conducted with broadcasters by MDR

The outcomes of these interviews share valuable insights into a relatively unexplored collaborative realm between Europeana and European broadcasters. The following section will highlight the results stemming from these interviews.

3.1.1 Europeana services of interest to broadcasters

These interviews served as an introductory litmus test to explore the desires of broadcasters in terms of Europeana services. The original set-up was that the broadcaster's website could in some way promote and make use of Europeana content. The preferred option to do so was left to the broadcasters, who were asked to pick from the following capabilities "search widget/contextual widget/API/other".

The majority of interview subjects voiced the desire for either a search widget or a contextual widget. Only one broadcaster, RBB (DE), requested no services and one, VRT (BE), expressed an interest all services listed.

3.1.2 Willingness to carry out test pilots

Answers for this section were mixed. Some broadcasters were open to the idea but not 100% and it really depended on the project. Others were not open to the idea at the current time. But, one of the most insightful answers came from VRT who noted that they were not immediately interested and that “Culture is anyway always last on the priority list because of the smaller usage of the site”.

3.1.3 Willingness to sign a memorandum of understanding with Europeana

Similar to all responses analysed, signing a Memorandum of Understanding (MoU) with Europeana has received mixed answers. Several broadcasters replied in the negative, while only two responded in the affirmative, one noting that signing the MoU should come at no cost for the broadcaster.

3.2 Report will serve as a segment analysis for broadcasters perceptions and interest in cooperating with Europeana.

3.3 Barriers to broadcasters interacting with Europeana

3.3.1 Barriers to providing content to Europeana

As reported in the EUscreenXL project⁸, for the majority of respondents to the EUscreenXL survey, the top four perceived benefits in contributing content to the EUscreenXL project appear to be:

1. The contribution to public knowledge
2. Making national history more visible to an international audience
3. Making our archive materials available online is a great way to create interaction with our users
4. Creating greater visibility for the respondent's organisation

These are benefits that correspond at an elementary level with missions of public organizations like memory institutions and public broadcasters. In terms of the why putting collections online there is common agreement. But in the “how to do so”, it gets more diffuse. On the one hand IP is a restriction, on the other for many public organisations IP is a means of monetising their collections to create funding for digitization.

Many organisations are burdened by copyright in terms of the cost of clearing them, but on the opposite side many organisations use copyright as a business rule to create funding for their key activities. At this stage it enables many public organisations to generate income for their digitisation and access activities. This dialectic interest in IP keeps returning and, although the benefits and effect on public goals and user interaction are acknowledged, it can be a hard choice for institutions to fully commit to public mission collaborative activities like EUscreenXL and to commit to making a huge part of their collections freely accessible.

⁸ Erwin Verbruggen et al., *D5.2 Research in Online-Publication of Audiovisual Heritage in Europe*, EUscreenXL project deliverable (Utrecht, June 30, 2014).

3.3.2 Solutions to broadcaster's interest in contributing

As the EUscreenXL report on audiovisual barriers states,⁹ the audiovisual domain is large and varied. Currently, no single party is advocating the needs of the audiences that have come to expect lean access to the recordings of the past. It not good enough to advocate for better infrastructure or for harmonisation of IP regulations alone. The awareness that providing access to archives involves a chain of action and care needs to deepen. The preconditions set the opportunities and limits for the subsequent parts of this chain. To increase access to AV through Europeana requires a broad approach and requires advocacy towards multiple groups. EUscreenXL is a voice in the debate that brings to the table a wide and varied network of heritage holders, content creators and access providers. The community needs to reach out to policy makers on national level, but more so on the European stage. The Europeana eco-system supports and underpins this entire endeavour. EUscreenXL will increasingly facilitate the dialogue between the community and its stakeholders. Europeana Awareness is helping this effort by providing a clear case of value-add by offering cultural heritage-based services. It will be crucial that the dialogue goes two ways, as the preconditions described here are geared towards multiple sides. An important part is directed outwards towards policy makers and stakeholders on different levels, but also inwards, towards the community itself. The focus has to shift towards what unifies and connect the audiovisual heritage domain in terms of positive and achievable goals.

4. Reporting on conversations held with broadcasters

This section will present outcomes of discussions held over several months with various broadcasters. These broadcasters include: RTE (Ireland), YLE (Finland), ORF (Austria), Czech TV (Czech Republic), TV2 (Denmark), NiNA (Poland), and VPRO (Netherlands). This section will focus on several areas of discussion which include: interest level, awareness, needs, desires, hesitations, technical limitations. Not all discussions got far enough to cover every aspect. Some of these conversations are also on-going.

The biggest challenge of this task is engaging European broadcasters to make use of the VidLink platform. NISV has multiple ties to European broadcasters via involvement in EUscreen but not every broadcaster has time, content, funds, or interest in utilizing a third-party platform such as VidLink. These are outlined in the tables below.

4.1 Report on conversations held with broadcasters about VidLink

4.1.1 Process

Standard approaches were utilized to begin conversations with broadcasters. Contacts were found via various networks that NISV is involved in, first and foremost the EUscreen Foundation and others such as [FIAT/IFTA](#), [IASA](#), and EBU. Contact was generally established first via e-mail or phone call. However, first contact was primarily made during the summer which meant unreliable and fluctuating availability from the respondents. This made having a continuous conversation extremely difficult as well as in some cases establishing first contact. However, after vacations ended

⁹ Erwin Verbruggen et al., *D5.3 Strategic Recommendations to Increase the Amount of Audiovisual Content in Europeana V1*, EUscreenXL project deliverable, (August 29, 2014), https://my.alfresco.com/share/-default-/proxy/alfresco-noauth/api/internal/shared/node/9VQl1B7mRuKPPtDqA_nSw/content/D5.3%20Strategic%20recommendations%20to%20increase%20amount%20of%20audiovisual%20content%20in%20Europeana.pdf?c=force&noCache=1410348252992&a=true.

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conversations were able to fluidly continue. And, on October 23, 24, 25 VidLink was presented at the EUscreenXL booth at the annual World Conference of [FIAT/IFTA](#) to promote the platform, raise awareness and entice usage.

4.1.2. Report of conversations had

Raidió Teilifís Éireann (RTÉ)

Awareness	RTÉ is an active partner in EUscreen. They have provided thousands of videos to the portal and Europeana. Therefore their awareness of Europeana and its projects is high. Contacting RTÉ was easy due to the long standing relationship between the institutions.
Interest Level	RTÉ has expressed interest in making use of an interactive web documentary platform for the upcoming centennial anniversary of the 1916 Easter Uprising.
Needs	RTÉ expressed no specific needs to EAwareness.
Desires	RTÉ certainly has a desire to do something special for the Easter Uprising Centennial. However, they expressed explicit desire to develop something in-house rather than make use of a third-party platform.
Hesitations	RTÉ was unsure whether or not they would have an appropriate documentaries and/or enrichment content either on Europeana or elsewhere to easily make use of VidLink. They were asked to investigate but further interest and engagement was ended by them.
Technical Limitations	
Additional Comments	RTÉ and EUscreen have a long-standing, positive working relationship. If VidLink were to be brought to their attention in a year's time, there may be the possibility that the software could be used as part of their planned special programming for the Easter Uprising Centennial. Unfortunately, we were too early and RTÉ would like to not rely on external services. Conversation ended when RTÉ explicitly stated they have no interest in making use of the platform for the time being.

Česká televize (Czech TV)

Awareness Level	Czech TV is a content providing EUscreen partner who have actively provided thousands of videos to the EUscreen portal. They have a relationship with Europeana as well. However, much of this awareness is located in the archive department and not in different areas such as broadcasting or technical development. The archive department highlighted that such a project is not their responsibility to manage. This meant having to reach out to unfamiliar partners. However, in the past Czech TV has been involved in a similar project with the European Broadcasting Union (EBU) regarding WWI content.
Interest	Despite the interest from the Czech TV Archives department, NISV contacted two other departments at Czech TV. These include the Czech International

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	Projects Centre and the New Media department. the International Projects Centre has been difficult to correspond with but after months of back and forth e-mailing a meeting will occur between NISV and the head of the department during the International Documentary Film Festival Amsterdam (IDFA). The New Media department also was interested in the platform but for different reasons. They are currently developing a new video player and wanted to consider VidLink as their main software.
Needs	The New Media department at Czech TV needs an HTML 5 player that they could make use of or integrate into their new video player.
Desires	
Hesitations	
Technical Limitations	Technical limitations on the VidLink side cause some roadblocks in this collaboration. VidLink is designed for NISV servers and is managed by VideoDock. Also, the proposal on the table as part of EAwareness is for the broadcasters to freely make use of the software for one program, not make it their primary video player.
Additional Comments	The conversation with Czech TV is not over. However, the New Media department, due to the starting of a new two year contract and the development focus on their new player, has decided to put off further discussion until the second half of 2015, long after EAwareness has ended. NISV awaits the outcome of the meeting with the Czech International Projects Centre at IDFA mid-November. Thanks to information provided from the archive department, we are aware that there is plenty of content available to use so this should be a non-problem if and when an agreement is reached.

Österreichischer Rundfunk (ORF)

Awareness Level	ORF is a longstanding EUscreen partner and is also active in European projects.
Interest	Upon first contact interest level from ORF to utilize the VidLink platform was extremely high and wished to pursue a collaboration.
Needs	
Desires	
Hesitations	
Technical Limitations	A problem that ORF encounters regularly with EUscreen is the fact that ORF content is bound by law to not leave Austria. Because VidLink in the circumstances of this project requires partners to send their content in high quality format to NISV and VideoDock in The Netherlands we were not able to pursue the option any further. Possible solutions are available including ORF clearing all rights and gaining exemptions for certain content items. The

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	other option would be for VideoDock to reformat VidLink's back-end specifically for ORF. However, due to limited funding and time, both of these options were not viable.
Additional Comments	A discussion will continue with ORF during the FIAT/IFTA conference in Amsterdam at the end of October.

National Audiovisual Institute of Poland (NiNA)

Awareness Level	The awareness level of NiNA for this project is high due to their involvement with the EAwareness Remix campaign as well as being a WP leader in EUscreen but they were not aware of VidLink or the offer being presented to make use of the software.
Interest	Upon first contact NiNA showed great interest in the project. After receiving more information NiNA confirmed that they would participate in the project.
Needs	
Desires	
Hesitations	
Technical Limitations	
Additional Comments	Further discussion is needed with NiNA before any other aspects can be addressed but the collaboration is moving forward

Yleisradio (YLE)

Awareness Level	YLE, while not a partner in EUscreen nor Europeana is visible in networks such as FIAT/IFTA and NISV has a long standing professional relationship with them. YLE noted that they are very aware of Europeana as a service
Interest	YLE showed a high interest level when presented with the proposal to make use of VidLink. They found the platform very impressive and immediately considered several programs including their series <i>Memory</i> . Also 2017 will bring the 100th anniversary of gaining independence from Russia. YLE is also trying to strengthen and grow their web and transmedia knowledge.
Needs	Web development at YLE is mobile first. VidLink is tablet first and thus contrasts YLE's planned technical development.
Desires	YLE would like Europeana to provide a rights clearing workflow or "clearing house". This would streamline and organize the sometime long and arduous process of clearing rights from numerous archives all of which have different policies and processes.
Hesitations	YLE raised several hesitations. <ul style="list-style-type: none"> • Various licenses on Europeana and the fact that the most valuable and useful content is under a closed license. YLE noted that even if

	<p>they could clear the rights they would still have to contact various archives across Europe directly rather than Europeana.</p> <ul style="list-style-type: none"> ● The lack of AV content on Europeana was discouraging for YLE. ● Language barrier of Europeana content. The different languages on Europeana make it hard for other broadcasters and journalists to understand. YLE noted that they would have to translate items to Finnish for users. ● YLE noted that they would rather chose to use their own archival content rather than that available on Europeana.
Technical Limitations	As noted above, YLE’s web development is mobile first.
Additional Comments	The conversation with YLE is on-going for the time being.

4.2 Successful approaches for stimulating broadcasters interesting by analysing the lobbying process.

The successful pilots and interest raised relied much on existing personal connections. It also helped to approach broadcasters who are in the process of re-inventing their online offerings, as they are in a better position to experiment, set out pilots and accept assistance from external sources. Time, however, is of the essence, as the offering of VidLink ideally needs to be presented early on in the lifespan of a programme idea, so that researchers can take up the idea and include it in the programme’s research trajectory.

SchoolTV Pilot

A first successful offering was launched in October 2014. The broadcaster involved was the Dutch offering for schools and students, SchoolTV, an organisation funded by two public broadcasters. The network has an extensive reach in schools and relies much on web technology to offer its programmes. For the mini-series *Tegenlicht in de klas*, the network offered a short version of existing documentaries about our environment, previously made by the esteemed VPRO documentary series *Tegenlicht*.

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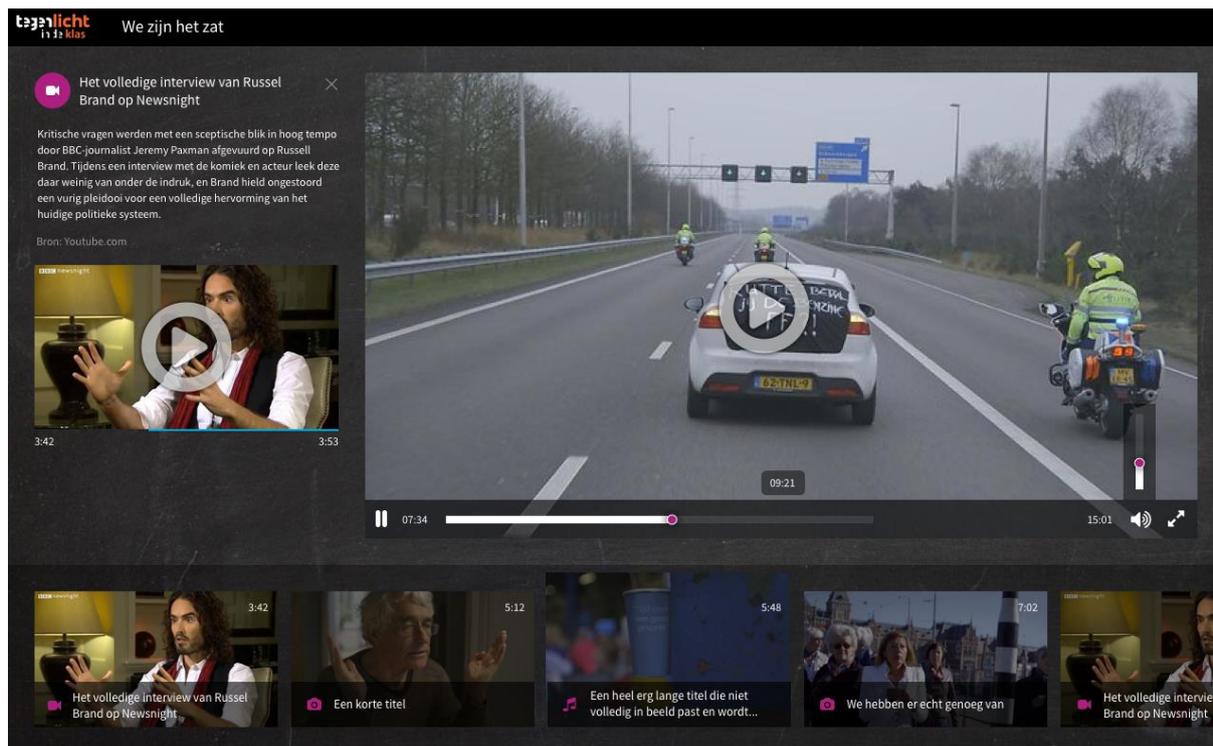


Figure 5: Tegenlicht IDK Screenshot

The network had been interested because of the success and usefulness of the Na de Bevrijding XL pilot, upon which they wanted to investigate its utility in a classroom. The pilot was therefore set up as a small-scale offering, with four 15-minute episodes making use of a maximum of 5 or 6 contextual sources per fragment. The researchers spent much effort on sourcing these from the Europeana collection. They'd been aware of the platform but hadn't before made use of it, and its usefulness was unclear to them. At first sight, they seemed to struggle with turning up relevant search results. After some experimenting, the researchers got more practiced, yet found most of the content not appealing to high school students, who prefer moving images and snappy clips. Selected video clips from German broadcaster Deutsche Welle turned out not to be usable on a third-party platform due to IPR restrictions. The network therefore sourced most of its items from the *SchoolTV beeldbank*, an offering of 10.000 video clips from Dutch public broadcasters explaining educational topics. The collection would be an interesting provision for Europeana and the team is currently investigating the possibility of joining the collection through EUScreenXL.

In the meantime, the SchoolTV pilot has gone live and will be used to assess its offering among high school teachers. The editors are currently investigating the possibility to roll out another 8 episodes, which would provide a new incentive to explore Europeana and the richnesses it has to offer.

Work planning

Jun	Initiate dialogue with potential partners 0.2PM	
Jul	Continue dialogue / begin technical work planning 0.2PM	
Aug	Continue dialogue / continue technical work planning with interested parties 0.4PM	Requested: Aubrey Escande for 2 days in Aug and Sep
Sept	ibid, finish and submit D 3.5, begin pilot implementation 0.5PM	See above
Oct	continue work with pilot 0.2PM	
Nov	continue work with pilot 0.2PM	
Dec	finalise and publish pilot 0.3PM	

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Annex 1



Project Acronym: EAwareness
Grant Agreement number: 297261
Project Title: Europeana Awareness

Update on broadcaster work in WP3

Rob Davies

2 April 2014

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<https://docs.google.com/a/beeldengeluid.nl/document/d/1pyYqizeF-rdrLqmRLaBEiu6YAjCq7kU6ihHu13Od6xs/edit - heading=h.2et92p0>

1 Introduction

The objectives of WP3 are:

To understand and promote awareness among stakeholders, of wider opportunities to engage both public and commercial partners whose potential has not yet been fully addressed, in particular:

1. public libraries
2. local archives (and user demand for local and family history services)
- 3. broadcasters**
4. and those wishing to reuse Europeana content under an Open Culture ethos.

2 Process

From the DoW:

Task 3.3 Broadcasters

3.3.1 EF and MDR, drawing on experience and knowledge gained in WP 1, WP 4 and contacts available through country partners, will conduct a structured assessment of the potential for integrating and delivering Europeana content through the web-based and/or broadcast services of a range of European broadcasting organisations by Month 20.

3.3.2 At least one pilot service will be organised and tested by EF involving at least three broadcasting organisations from different EU countries by Month 28. (MS18)

3.3.3 The activity will be publicised to the broadcasting sector across Europe through WP1 by Month 32.

3.3.4 EF will conduct further discussions with these and other broadcasters, with a view to establishing longer-term arrangements by Month 35. (D3.5)

There is one relevant Deliverable

D3.5) Outline agreements with commercial partners: [month 30]

The related KPI is Number of outline agreements exchanged with cultural on-line service providers and broadcasters (Year 1 – 1, Year 2 -3, Year 3 – 8)

In this context, genealogy services and others would be counted alongside broadcasters.

MS18 Pilot service tested with 3 broadcasters by M28 will need to be revised, since it has slipped.

Structured interviews carried were carried out by Awareness partners in Belgium, Bulgaria, Germany, Serbia and Spain Sept-December 2013. Denmark remains outstanding.

Contacts for country partners involved are:

- Jef Malliet (Belgium) jef.malliet@limburg.be
- Radka Kalcheva (Bulgaria) kalcheva@libvar.bg
- Anne-Marie Schmidt (Denmark) ams@aarhus.dk
- Michael Goetze (Germany) goetze@jpberlin.de
- Predrag Dukic (Serbia) predragd@bgb.rs
- Maria-Luisa Martinez-Conde (Spain) martinez.conde@mecd.es

In parallel, WP1 (Eleanor Kenny) has been talking to the BBC (UK). Also relevant is the MOU Europeana has signed with BBC on Open Data. I have been trying to arrange to talk to Bill Thompson at BBC, with Joris Pekel's assistance, but without success so far.

The following is the content of an email from Eleanor earlier this year:

The main issues that have come out of liaising with the BBC on Europeana and 1914-1918 are:

- *The desire for very focused and curated content – they are much less interested in providing their viewers/users with broad links or access to searches and want instead to take them to neatly packaged content directly related to. So for us that means perhaps taking them to virtual exhibitions, to pages focused on particular themes. The question ‘what are we leading our viewers to?’ came up a lot.*

Specifically with the BBC (although others may feel the same) they were interested in the pan-European aspect of what Europeana has to offer but only in the direct connections that people could make to their programmes.

- *That it be made as easy as possible for them to use – their resources are very stretched and they are often time poor so they don't want to have to do a lot of work at their end to find specific content, they really want it handed to them (with a bow).*
- *The importance of visual material - both in explaining what Europeana does and in what it can offer viewers/users.*
- *The way that the BBC works is that there isn't really a uniformity of procedure, researchers move and turn over all the time so that continuity of knowledge around something like Europeana as a potential resource isn't easy has to be retaught again and again. This is typical of a lot of media organisations.*

And again with the BBC – it is very big and tends to be run on the basis of a lot of small fiefdoms and one arm does not know what the other is doing so again, knowledge isn't shared.

- *Even with 1914-1918 where they have an overarching approach to a subject it has taken a long time to get to the point we are at, which is a general agreement that they will be linking to the learning site and Europeana 1914-1918 where it is relevant and specific enough to their programmes. Although I think once they start to see how relevant it can be we might be able to do something more. The next step will be working with them to see which programmes and which links are used.*

I will keep you informed of what that progress is and if/when it moves towards a broader discussion on how to make use of and not just link to Europeana then let's see if we can't involve you in discussion

I will also drop Bill a note reminding him of the coffee that we are supposed to have and mention you, hopefully that will prompt him re Joris.

This is the link on BBC's approach to WW1 I promised you <http://www.bbc.co.uk/ww1> The section half way down the right hand side WW1 on TV and radio will give you the overview of programming.

3 Next steps

- Finalise the draft lightweight MoU which I did based on the BBC one and which Els and you have commented on (currently with Jill Cousins for comment).
- Use this to contact the country partners involved so they can follow up with the broadcasters willing in principle to test the widgets etc. Belgium, Bulgaria, Serbia and Spain appear to be the most promising, although there is still persuading to do in some cases.
- Get the tests underway and use the opportunity to follow-up with the broadcasters to find more about what they would actually want ideally from a partnership with Europeana

Annex 1 - Interview results

Belgium

Name of broadcasting organisation	VRT (Vlaamse Radio- en Televisieomroeporganisatie [Flemish Radio and Television Broadcasting Organisation])
Type of broadcaster	TV/radio/national/ local /public/ commercial (<i>delete as necessary</i>)
Name(s) of people with whom discussion was held	<ul style="list-style-type: none"> ● Philippe Van Meerbeeck ● Kristin Verboven
Programme(s)/channels represented	<ul style="list-style-type: none"> ● Corporate strategy ● Cobra.be website
Job title(s)	<ul style="list-style-type: none"> ● Strategic Policy Coordinator ● Producent VRT Cultuur
Dates(s) of discussion	2014-01-10 + 2014-02-12
Europeana services of interest to broadcaster	Search widget/contextual widget/API/ other (<i>delete as necessary</i>)
Other uses of Europeana content discussed	

Would the broadcaster be willing to carry out a pilot test?	<i>Yes/No. If yes, please give details, proposed dates.</i> Not immediately. And always under certain conditions: it must fit within the scope and target of the website. The same team is responsible for maintaining three websites: sports (sporza.be), general news (deredactie.be) and cultural agenda (cobra.be). At this moment all attention has to go to sports (Sochi Olympics) and news (upcoming elections). Culture is anyway always last on the priority list because of the smaller usage of the site.
Would the broadcaster be willing in principle to sign a memorandum of understanding with Europeana?	<i>Yes/No. If yes, under what conditions?</i> Not at present.
Other comments on the outcome of the discussion	<p>The cobra.be website is like an on-line magazine, with background articles around selected events in the current cultural agenda. There is no direct link with television programming. Material from the archives is used when it is relevant in the context of the article. There is no attempt at being exhaustive, e.g. providing a list with all related material to a specific subject is not the intention.</p> <p>A general widget might be possible if judged that the content of Europeana might be useful for Europeana. E.g. there is a widget on the home page that allows people to search in a general (comprehensive) agenda with cultural events in Flanders.</p> <p>The web team has no technical staff, only for content. If technical things need to be done in the website (such as the installation of widgets), they would have to search for a suitable person to implement it outside of the team. There is no pre-set mechanism for doing this.</p>

Bulgaria

Name of broadcasting organisation	Bulgarian National TV – Varna regional center
Type of broadcaster	TV
Name(s) of people with whom discussion was held	Mr. Boian Boichev
Programme(s)/channels represented	BNT 2 (Bulgarian National TV Channel 2)
Job title(s)	Technical Engineer
Dates(s) of discussion	26/11/2013
Europeana services of interest to broadcaster	Search Widget/Contextual widget

D3.5 Outline Agreements with Commercial Partners

Other uses of Europeana content discussed	
Would the broadcaster be willing to carry out a pilot test?	Yes in principle
Would the broadcaster be willing in principle to sign a memorandum of understanding with Europeana?	
Other comments on the outcome of the discussion	<p>Bulgarian National TV – Varna regional center is not allowed to modify the media central web site. The local web site is not active due to set up of the new one which will be common for all regional centers.</p> <p>The management of the media is centralized and all decisions are taken in the headquarter which makes us believe that it is hardly possible the widget to be implemented in the media without any discussions with the responsible manager in Sofia.</p>

Name of broadcasting organisation	THE URBAN MAGAZINE http://www.urban-mag.com
Type of broadcaster	Online magazine
Name(s) of people with whom discussion was held	Mrs. Elena Vladova
Programme(s)/channels represented	
Job title(s)	Owner, Chief editor
Dates(s) of discussion	26/11/2013
Europeana services of interest to broadcaster	Contextual widget
Other uses of Europeana content discussed	
Would the broadcaster be willing to carry out a pilot test?	Yes/ in the spring of 2014
Would the broadcaster be willing in principle to sign a memorandum of understanding with Europeana?	Yes
Other comments on the outcome of the discussion	Mrs. Vladova demonstrated enthusiasm to implement the widget into the Urban Magazine web site. A question raised during the discussion: Will Europeana put any information about the media use the widget and link to their web sites?

Germany

Name of broadcasting organisation	RBB – Rundfunk Berlin Brandenburg (German Regional Broadcaster with TV & Radio)
Type of broadcaster	TV/radio/regional (federal states of Berlin and Brandenburg)
Name(s) of people with whom discussion was held	Johannes Theurer (active in Europeana projects EuropeanaConnect /DISMARC/EuropeanaSounds)
Programme(s)/channels represented	Funkhaus Europa (radio program)
Job title(s)	Moderator, project manager
Dates(s) of discussion	11.02.2014
Europeana services of interest to broadcaster	Currently: none
Other uses of Europeana content discussed	<p>Current services offered (such as search widget and contextual widget) are not sufficiently convincing and cannot be used by the broadcaster: According to its policy, the RBB cannot permanently link to resources that exclude other resources.</p> <p>Currently, broadcasters are under pressure (with online services and content) for developing new formats. One promising approach could be a service by the Europeana for Hybrid Broadcast Broadband TV or “HbbTV”: Europeana could offer services tailored to the needs of hbbtv: a service, which enables inclusion of own (also local and regional) content suitable to a film/show/news into a hbbtv-format – e.g. a summary of resources available for a topic: Example: In a news story about the visit of a famous film star (or story about an artist, about a building) in a regional town, a red dot appears, and users who select this one get a short summary about the film star (artist, building) with a view of available works in Europeana, links to other resources, and links to relevant content in the regional libraries catalogue. This use would make regional cultural institutions also keen on delivering high quality metadata, so that they are mentioned in the regional media again.</p> <p>The RBB is working on pilot projects for hbbtv.</p>
Would the broadcaster be willing to carry out a pilot test?	No. (not with the currently available services)
Would the broadcaster be willing in principle to sign a memorandum of understanding with Europeana?	No, the RBB is with the person of Johannes Theurer already member in the Europeana Network.
Other comments on the outcome of the discussion	-

Serbia

Name of broadcasting organisation	Radio Televizija Srbije (Serbian National Broadcasting Organization – Radio/TV)
Type of broadcaster	TV/radio/national/
Name(s) of people with whom discussion was held	Tamara Vučenović
Programme(s)/channels represented	Radio Beograd 2
Job title(s)	Editor
Dates(s) of discussion	13.12.2013
Europeana services of interest to broadcaster	Search widget/contextual widget
Other uses of Europeana content discussed	Discussed about possible reuse of Europeana content.
Would the broadcaster be willing to carry out a pilot test?	Not 100% Yes, Pilot testing probably February-March 2014
Would the broadcaster be willing in principle to sign a memorandum of understanding with Europeana?	No
Other comments on the outcome of the discussion	For sure there will be some opportunities to disseminate various Europeana activities through Radio show “Digitalne ikone” (Digital icons) weekly on air. Ms Vučenović suggested me to contact some other broadcasters and she is going to hook me with stakeholders.

Spain

Name of broadcasting organisation	ATRESMEDIA
Type of broadcaster	TV/national/commercial
Name(s) of people with whom discussion was held	Eugenio López de Quintana
Programme(s)/channels represented	Antena 3 TV < http://www.antena3.com >
Job title(s)	Director of Antena3 TV Documentation Center and Archives
Dates(s) of discussion	17/12/2013
Europeana services of interest to broadcaster	Search widget (tbd)
Other uses of Europeana content discussed	Further analysis is needed to assess if reuse of Europeana contents might be of interest to the broadcaster.
Would the broadcaster be willing to	Tbd. If decided, after April 2014

carry out a pilot test?	
Would the broadcaster be willing in principle to sign a memorandum of understanding with Europeana?	Yes in principle. It shouldn't include any cost for the broadcaster.
Other comments on the outcome of the discussion	Antena3 TV might be interested in contributing with some of its contents to Europeana. As Europeana is not enough known for broadcasters it's difficult to show them the usefulness of its services and contents.

Name of broadcasting organisation	CRTVG – Compañía de Radiotelevisión de Galicia
Type of broadcaster	TV/Radio/regional/public
Name(s) of people with whom discussion was held	María Jesús López Elvira
Programme(s)/channels represented	CRTVG < http://www.crtvg.es/ >
Job title(s)	Editor
Dates(s) of discussion	13/12/2013
Europeana services of interest to broadcaster	Search widget
Other uses of Europeana content discussed	CRTVG will analyze Europeana contents in order to see if reuse is of interest for them.
Would the broadcaster be willing to carry out a pilot test?	It's likely. If decided, from April – May 2014
Would the broadcaster be willing in principle to sign a memorandum of understanding with Europeana?	Terms and conditions of MoU need to be known.
Other comments on the outcome of the discussion	CRTVG is interest in contributing to Europeana. As Europeana is not enough known for CRTVG it's difficult to show them the usefulness of its services and contents. The liaison of the Ministry at Digital Library of Galicia is helping with this.

Annex 2 Project plan for VidLink offering

An interactive platform for linking broadcasters to cultural heritage materials online

[Aim](#)
[Earlier work](#)

Approach

1. Ask broadcasters to experiment with the platform

2. Provide a basic technology setup

3. Provide guidance

4. Evaluate

Content to be used

Additional technical development required

Aim

WP3 has the goal to understand and promote awareness among stakeholders, of wider opportunities to engage both public and commercial partners whose potential has not yet been fully addressed, in particular public libraries, local archives, broadcasters and those wishing to reuse Europeana content under an Open Culture ethos. After the recent changes in the management WP3 in Europeana Awareness, a solution is sought in which the work intended to bring public service broadcasters closer to the work and world of Europeana can be realised.

In the second year of the Awareness project EF and MDR, drawing on experience and knowledge gained in WP 1, WP 4 and contacts available through country partners, set up a structured assessment of the potential for integrating and delivering Europeana content through the web-based and/or broadcast services of a range of European broadcasting organisations. The outcomes highlight some of the challenges. Broadcast organisations are massive organisations with many differing online channels and editorial responsibilities and an ethos that rarely welcome 'intrusion' from external sources. Website real estate is a prized asset for these publishing professionals.

The Netherlands Institute for Sound and Vision (NISV) proposed to turn around the proposition. Based on existing infrastructure, NISV explored the possibility of finding a few good programmes where the editors and researchers have a high awareness and interest in culture and history. NISV would then propose to build upon the interaction model created for the "Na de Bevrijding XL" pilot (now named ViLink) to make the television programmes available online and create an environment in which audiences can explore items available through Europeana that are connected to the topics talked about and shown in the series.

Earlier work

Na de bevrijding XL was a collaboration between the NTR and the Netherlands Institute for Sound and Vision, made possible by the digitisation programme Images for the Future. *Na de bevrijding XL*: expanded a historical television series with archival sources. Public service broadcaster NTR created a seven-part television series about the first five years after World War II in The Netherlands. The Netherlands Institute for Sound and Vision, media museum and national audiovisual archive, cooperated with NTR to provide an expanded, interactive version of the TV series. This tablet-first mobile site provides full access to the films, soundtracks, photos and newspaper articles used in the series, related to specific temporally segmented parts of each episode.

In 2012, the documentary production department of Dutch public broadcaster NTR started preparing a series of 7 episodes about the Netherlands in the period directly following WWII

(1945-1950). All episodes contain a lot of archival footage, information from personal diaries, newspapers, photos and radio shows, both from archives and personal collections. The history editors of NTR collected a lot of contextual information to provide on their websites, for publications and for exhibitions. Furthermore, their programmes are increasingly being consumed (1) on-demand, (2) for educational purposes and (3) on tablets.

Finally, the editors thought it was a shame a lot of the contextual, archival sources were often not shown in its entirety. The R&D department of Sound and Vision, with their knowledge on interactive formats, was asked to collaborate and develop a format that connects the Na de bevrijding documentary (as broadcast) and its contextualising source material.

The project's technical partner, Videodock, built a HTML5 web application that works on all major contemporary browsers, with modular functionality depending on the device the platform is approached from. The source materials are all hosted through the Amazon S3 cloud services for a scalable play-out solution.

The interface design focuses on ease of use for novice and older users. A timeline, visually designed as a filmstrip with thumbnails, in line with the programme's layout and design, allows users to scroll through the various archive materials (films, audio recordings, photographs) of which fragments were used in the final version of the programme, as broadcast on TV.

Visually, users are able to 'jump' back and forth between the timeline of the television broadcast and the second layer of archive materials used. When users watch the programme, the timeline highlights the specific item that the segment was selected from. In the sidebar, the element with minimal description and a provenance link comes up, allowing the user to switch back and forth to the archive layer.

The back-end made use of an editor-friendly, minimal set-up. This allows web editors to quickly make changes to the desired length and visibility of the archive clips and multiple checks in collaboration with the editors of the series. Time cues, file locations and descriptions were edited in a shared Google Spreadsheet, which was used by the technical partners to link the programme fragments to the archival sources.

Approach

1. Ask broadcasters to experiment with the platform

Sound and Vision will approach European PSM broadcasters with the question which editorial teams / programmes would should an interest in expanding their broadcasted content with an interactive online expansion.

After their showing interest, we foresee a period of experimental development (charting the needs of the broadcaster and scoping the customisation of the platform) of two months and an evaluation period of two weeks. These evaluations will unavoidably run in parallel, with a maximum of three platforms to be delivered towards the end of the Europeana Awareness project.

The minimal outcome will be the documentation of the broadcaster's interests and needs in such a service and scoping its technical requirements.

2. Provide a basic technology setup

Hosting of AV materials will be done through Sound and Vision infrastructure.

The technological solution will not develop a custom back-end solution, but require only a minimal set-up, which is helpful in developing the scope of an integrated platform solution.

This means it does require extensive manual input from broadcast website editors and the project team.

3. Provide guidance

Sound and Vision will provide a manual for the use of the platform and contact templates for clearing the online use of cultural resources in the framework of this Europeana platform.

4. Evaluate

An evaluation period with the broadcaster's editorial team should provide outcomes for next iterations of the service and clarify how the proposal to offer the platform as a service should be developed.

Content to be used

Content being used is dependent on the programme research team, focus lies on audiovisual content, photographs, article clippings (PDF?) and audio streams.

Additional technical development required

For the first experimental set-ups of this type of cooperation we foresee development as limited to customisation. Iteratively, throughout the collaboration, we will scope the common needs of the editorial users and how these can be responded to with an editorial and content management toolset.

The current version of Nadebevrijding is already a Amazon Elastic Beanstalk application. This enables easy, auto-scaling deployments of the application in different Amazon AWS regions in the world. Cloudfront is used as a caching layer.

Cost breakdown

Entity responsible for the action	Action	Estimated working time (PM)	Estimated cost (incl. VAT)
Sound and Vision	Approach the broadcasters with the proposal to offer an innovative cultural resource solution	0,15	900
Sound and Vision	Document the scoping process in collaboration with Videodock and the broadcaster	0,30	1800
Sound and Vision	Develop guidelines for platform selection and content guidelines	0,12	700

D3.5 Outline Agreements with Commercial Partners

Sound and Vision	Manage the evaluation process and document outcomes	0,18	1000
	Costs below per approved collaboration		
Videodock	Deploy AWS Beanstalk application on custom top-level or sub-domain of the broadcaster	0,15	3000
Sound and Vision	Upload and manage video in the video api of Sound and Vision	0,5	2750
Sound and Vision	Manage non-audiovisual assets on FTP host	0,3	1700
Videodock	Update css and functional testing of the frontend application (only if design changes)	0,15	3000
Sound and Vision	Import csv or excel file into application	0,1	700
Videodock	Technical improvement of the workflow of importing of assets (images, png) via ftp (or other methods)	0,2	4000
Sound and Vision	Hosting costs		
	Optional platform extensions		
Videodock	Make the platform compatible with existing broadcaster web player	0,5	10000
Videodock	Redesign (more than css only)	tbd	tbd

Annex 3 – Lightweight MoU

Latest draft of 'lightweight' MOU between Europeana and broadcasters (incorporating comments from Els and Nicole)

MEMORANDUM OF UNDERSTANDING

This Memorandum of Understanding (“MOU”) is made on <date> between:

The [broadcasting organisation] [describe and give legal address] (“the broadcaster”); and The Europeana Foundation, a foundation established under Dutch law, whose principal office is situated within the Koninklijke Bibliotheek, the National Library of the Netherlands, Prins Willem-Alexanderhof 5, 2595 BE, The Hague, operating as a non-profit organization (“Europeana”) (hereafter “Parties” or “Party”, as appropriate)

1 Background

[The broadcaster’s] mission is [.....]

The Europeana Foundation exists to give users access to the digital resources of Europe's museums, libraries, archives and audiovisual collections. The Europeana database currently holds about 30 million metadata records from 2400 institutions that can be accessed via the Europeana Portal (europeana.eu) or the Europeana API.

2. Purpose

The purpose of this MOU is to enable the Parties to enter into a non-exclusive, non-legally binding agreement for the initial purpose of pilot testing services or tools which may enable the broadcaster to make use of Europeana's metadata (which is linked to externally held content) in the context of its own online or programming services.

In carrying out such testing, the broadcaster will observe all legal and rights obligations pertaining to re-use of content accessed through Europeana, including those explicit in the rights expression metadata.

This testing will take place over a maximum period of three months during 2014, to conclude before September 2014. The broadcaster agrees to provide a report on the results of the testing in a format to be agreed between the parties.

In the event of these tests being successful, the establishment of an ongoing service and/or of further potential areas for collaborative activity between the broadcaster and Europeana will be considered and discussed between the Parties.

Each Party will appoint a contact person for the purpose of co-ordinating communication regarding this MOU, the pilot and any subsequent projects.

3. Confidentiality & Publicity

The Parties will keep confidential any confidential information (which is identified orally or in writing, or which should reasonably be supposed to be confidential) provided by either Party, and each Party agrees not to use such information except as required to meet the purpose of this MOU or by law.

4. Legal status

This MOU is not intended to create any legally binding relationship between the Parties.

5. Costs

The Europeana Foundation and the broadcaster are equal parties to this MOU and to the extent that costs are incurred in the administration of the MOU, each Party shall bear their own costs. Any potential agreements, projects or actions remain subject to each Party's available resources, funding and applicable operating parameters and approvals (such as competition legislation and regulation, fair trading regulation, procurement and governance policies).

6. Third parties

For the avoidance of doubt, both Parties are free to enter into separate Memoranda of Understanding and other agreements with third parties.

Signed _____

Signed _____

Name _____

Name _____

Title _____

Title _____

For and on behalf of For and on behalf of