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Progress Report on Year Three of Europeana Awareness

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REVISION HISTORY AND STATEMENT OF ORIGINALITY

Revision History

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This document contains original unpublished work except where clearly indicated otherwise.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.

PROGRESS REPORT

Grant Agreement number: 297261

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www.europeana.eu](http://pro.europeana.eu/web/europeana-awareness/www.europeana.eu)

DECLARATION BY THE PROJECT COORDINATOR

I, as coordinator of this project and in line with my obligations as stated in Article II.2 of the Grant Agreement declare that:

- The attached periodic report represents an accurate description of the work carried out in this project for this reporting period;
- The project (tick as appropriate):
 - has fully achieved its objectives for the period;
 - has achieved most of its objectives for the period with relatively minor deviations;
 - has failed to achieve critical objectives and/or is deviating significantly from the schedule.
- The public Website is up to date;
- [this point only applies to projects with actual cost reimbursement] To my best knowledge, the information contained in the financial statement(s) submitted as part of this report is in line with the actual work carried out and consistent with the reported resources and if applicable with the certificates on financial statements.

Name and position of Coordinator:

Date://

Signature:

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PUBLISHABLE SUMMARY

Report on Year 3 of Europeana Awareness

The essence of the project was to raise awareness of Europeana among users, policymakers, politicians, digital innovators and cultural heritage organisations in every Member State. Each of these target groups needed to respond to specific messages that encourage the use and contribution of content, promote recognition of cultural heritage as an economic driver and facilitate knowledge transfer. Targeted user participation and public relations campaigns in each country promoted a top-down understanding of the social and economic potential of Europeana and a grassroots engagement with innovative approaches to collecting and accessing cultural heritage online.

The project workpackages were structured to allow for the development of effective wide-reaching awareness raising PR campaigns across Europe within WP1, strongly supported by WP2 in finding effective ways to connect with end-users and develop an approach for user-generated content gathering. Connecting with underrepresented and new markets such as local archives, broadcasters, public libraries and the tourism sector led the investigations of WP3 and WP4, while WP5 underscored all the efforts through their right labelling work and discussions around copyright.

The strategic thrust of the project was governed by the Europeana Strategic Plan 2011-2015. The target audiences and the messages link directly to the strategic tracks of the plan – Aggregate, Facilitate, Distribute and Engage. In the last year of the project significant effort was made within each workpackage area to develop sustainability plans to align with on-going projects such as Europeana Creative, Europeana Sounds and the future plans of the Europeana Foundation as a Digital Service Infrastructure (DSI) within the European Commission’s Connecting Europe Facility (CEF) programme.



Impressions of the 1914-1918 Collections Days in The Netherlands

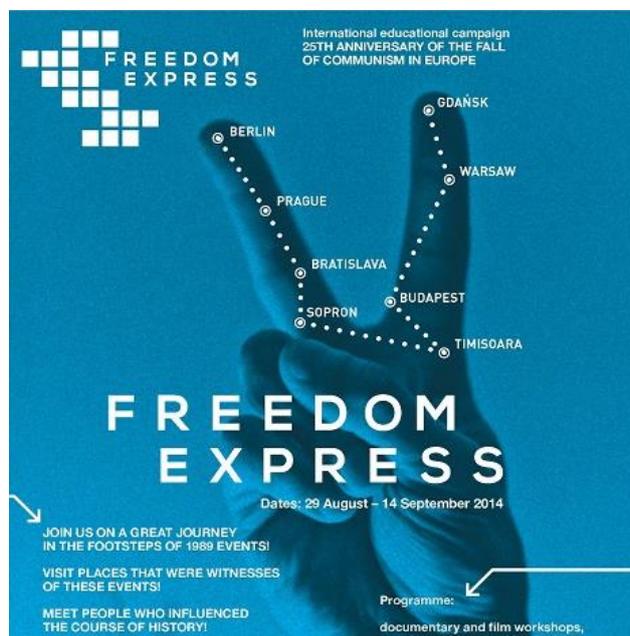
In 2014, PR campaigns were held in twelve countries with Belgium and the UK also completing their campaigns. Eight of the national coordinators in 2014 based their campaigns on the 1914-1918 family history roadshows model while two partners used Europeana 1989. This allowed the campaigns to 'hook' into and create synergies from existing events. The remaining four countries chose local themes as the basis for their campaigns: Swedish cultural heritage, Finland's Media Literacy Week, the bi-centennial of the Norwegian Constitution and a Spanish educational campaign.

Europeana 1914-1918 has been and continues to be a huge success in each country involved. The year started with the launch of the new Europeana1914-1918.eu site in Berlin by Monika Grütters, combining material brought in by individuals and those of cultural heritage institutions to create one thematic site. The site now average between 2,000 and 3,000 visits per day and has also been used as the basis of research for several of the BBC's activities and programmes on WWI. The campaign itself now has a life of its own and has become a real bottom-up grassroots tool as local collection days are planned and executed independently from the project using our training pack and eased by the ability to upload material to Europeana directly.

Tapping into each country's unique history and background, bringing together personal stories alongside the official narrative, and giving a deeper understanding of history, is common to all of the PR campaigns, with The Netherlands campaign as an excellent example. The national media campaign launched at the Koninklijke Bibliotheek in The Hague in March 2014 with political support through the digital presence of Neelie Kroes the then European Commissioner and Marjan Hammersma, Director General Culture and Media at the Ministry of Culture. Although The Netherlands was neutral in WWI, the campaign focused on the untold impact of the war on the country and generated a high level of coverage, with a momentum that lasted several few months, spawning further independently organised events throughout the country.

Over the year, the media coverage across Europe (and around the world) illustrated the reach of the Europeana PR campaigns and the wider awareness-raising activity by national coordinators across all main media channels. Spain topped the list of countries that generated Europeana related media coverage in 2014, with over 250 media mentions as a result of their successful educational campaign. Interestingly France, which did not run a campaign in 2014, came second with almost 200 media mentions, due to the extremely successful, over 100 venues in a week, WWI campaign run by the

Bibliothèque nationale de France in November 2013.



The importance of remembrance was also key to Europeana 1989 activity throughout the year as the campaign increased its profile and reach. Campaigns ran in Hungary and Germany along with participation in several other key events. The German collection days in Berlin in May reached out specifically to local archives and public libraries to connect with individuals to tell their stories of their city from that time period. The results fed into the development of a new independent campaign organised by the City Library of Berlin, Berliner

Grossstadtgeschichten¹, which will go live in February 2015 and will specifically involve both archives and libraries.

Europeana 1989 also succeeded in reaching out to new younger audiences in a unique way with involvement in the Freedom Express² study trip, organised by European Network Remembrance and Solidarity, which offered 20 students the chance to travel on a two-week journey through six countries of the former communist bloc in September 2014. The project tied in with the German collection days and offered the students a chance to meet and engage with an older generation as they shared their stories of the fall of the Berlin Wall.

Engaging individuals with the work of Europeana on a personal level continued to be the focus of end-user engagement activity under WP2 throughout the final year of the project. During the year, the impact of the work in this area really began to reap benefits and strategic connections beyond the bounds of Awareness. The successful theme-based campaigns together with WP1 resulted in heightened awareness of Europeana and a better understanding of the role Europeana can play in raising awareness of cultural heritage through active user-engagement. Over the year, partners within WP2 conducted research on the impact of environments that Europeana currently deploys to support user contributions such as HistoryPin, Soundcloud, Pinterest and 89Voices. We analysed the specific functionalities of these tools and how they could benefit Europeana in terms of visibility and outreach.

For example, the Europeana 1989 HistoryPin site was initially chosen to allow Europeana and Historypin to explore collaboration options in providing the first simple semi-manual functions facilitating the exchange of story objects and user annotations data between two platforms. This data exchange will now be further refined and automated in Europeana Creative and in Europeana v3.0 and will be documented as a first case of "roundtripping" data (that happens to be user generated stories and annotations) between a non-Europeana platform and Europeana. The process, code and data exchange formats will be published on Europeana Labs and Europeana Pro so that other platforms besides Historypin can emulate it in setting up a flow of user created content and annotations to and from Europeana. Coupled with HistoryPin's already existing connections to historians (professional and amateur) and history related communities, this specific collaboration contributes significantly to Europeana as a platform and as a brand more widely.

The effectiveness of Europeana1914-1918 and Europeana1989 as sites that draw interest and traffic led in part to a rethink of how the main portal can be better organised and further engage audiences of interest, as outlined in the new Europeana Strategic Plan 2015–2020. With the result that Europeana will build high quality channels around larger pan-European themes, such as 1914-1918 and 1989 or subjects such as sound, fashion, art history that showcase objects held by institutions next to objects collected in the same manner as the user generated content campaigns organised under Awareness.

Another area where Europeana continued to make in-roads is Wikipedia. Although the collaboration with Wikipedia formally ended in year two of the project, many Europeana related projects built on the connection established within Awareness to continue their own collaborations. For example, by hosting thematic edit-a-thons on themes such as WW1, fashion and sound including the first ever

¹ <http://www.grossstadtgeschichten-berlin.de>

² <http://1989.enrs.eu/>

Europeana Sounds edit-a-thon in January 2015. Also, Europeana was the technical partner and backbone of the “GLAMwiki toolset” a set of tools to make batch uploads of GLAM³ content in Wikimedia Commons as easy as possible for the average person. Further tools were created to easily track reuse and for materials to easily be integrated back into the collection of the original cultural heritage organisations.

A couple of areas that were less successful in the project led to either reconsideration of targeted markets or redeployment of tools elsewhere. For WP2 this includes the strategic decision not to deploy the Digital Storytelling platform (DSP) as the basis of the Europeana 1989 campaign, deeming HistoryPin to be better suited to purpose, as outlined above. However the work invested in the DSP was not wasted as it is now being used via Europeana Labs to support other projects and within MyEuropeana.

Exploring the potential of external partnerships remained the focus of WP3 over the last year. Unfortunately, the delivery of tasks within this area was hampered by the unexpected withdrawal of WP leader MDR Partners in April 2014. This caused a shift in the responsibility, timings and scope of some tasks with oversight of the work package falling to Europeana. However, work did progress and with the support of project partners and external experts all tasks were completed and plans for future engagement with libraries, archives, broadcasters and re-users were investigated in-depth.

By the end of the year, the Europeana Network recorded 600 individual members identified as part of either a library or archive (both national and local). Meanwhile, the Public Libraries network remained stable and increased its numbers over the year to 177. The three tools developed in part to support the work of the libraries, namely the Europeana search widget, the CH-Context widget and the Europeana API saw continued implementation throughout the year. The centrally organised campaign in Spain continued to be especially successful seeing a total of 240 implementations nationwide.

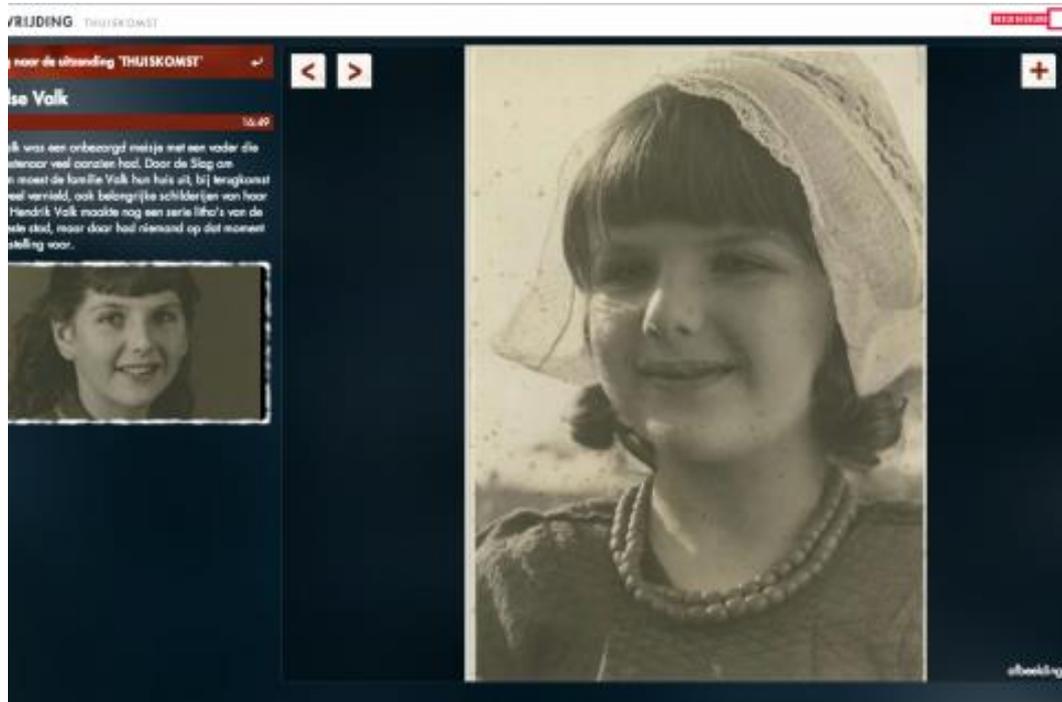
Research in the last half of the year, in the area of potentially developing partnerships within the commercial genealogy sector, yielded results showing that overall connecting with genealogy suppliers could be fruitful. Their data complements Europeana's current offering and with an existing network of cultural heritage organisations supplying content to them, collaborating with genealogy suppliers could make the data of these organisations available in Europeana. However there were some limitations around rights and licensing that need further investigation.

Overall outreach to the archives as part of the campaigns under WP1 and WP2 continued, as mentioned above with the Berlin Europeana 1989 collection days as well as the central importance of archives in the Norwegian and Croatian campaigns. Meanwhile, the Archives Task Force completed their work and aim to provide guidelines by March 2015 to provide concise information tailored towards archives and support Europeana and related projects to either focus on archives or address them as a group of stakeholders.

Reaching out to broadcasters over the year developed in a different direction than initially set out at the beginning of the project, changing the focus from large mainstream broadcasters to niche services. Netherlands Institute of Sound and Vision took on the work in this area and used the

³ <http://outreach.wikimedia.org/wiki/GLAM>

opportunity to explore the potential of working with more specialised areas of the on-line broadcasting market. They began conversations with VidLink⁴, a tablet-first video application that allows the enrichment of video with secondary digitised material. This ultimately yielded two successful collaborations which will serve as encouraging best case examples to spur future collaborations with other broadcasters.



an example of VidLink enhanced on-line video

Continuing the exploration of connection with potential re-use audiences, NiNa conducted a targeted re-use competition involving teenagers, mostly in their native Poland. The results proved that teenagers find juggling various types of licenses difficult. They willingly access, search and creatively play with content, but still are rather inattentive when it comes to taking into account legal terms of the archives' re-use. Out of their work NiNa identified a potential area of involvement for Europeana in the area of education around issues of IPR, Creative Commons and public domain licenses.

Similar to WP3, the primary aim of WP4 was also to explore potential new markets, namely in the area of tourism. The findings in the final year of this work package, will be used to inform the overall tourism-related strategy of Europeana following a comprehensive review of all events and research undertaken in the past twelve months. This strategy will inform the Europeana V3 2015 Business Plan and future Europeana DSI/CEF related activities. Overall, the knowledge gained from the investigations of both WP3 and WP4 into potential markets have informed the Europeana 2020 strategy and made more realistic the work we need and are able to do.

Over the course of the last twelve months WP4 focused on the establishment of pilot partnerships with the tourism sector based on the creation of relevant cultural data sets featuring Europeana content. Two important findings came from this work: a) the sector needs curated, location specific data for its publishing systems and b) the existing supply of content available via Europeana was not sufficiently 'fit for purpose' to satisfy the needs of the tourism sector i.e. geo references were poor

⁴ <http://www.beeldengeluid.nl/en/vidlinks-second-layer-your-archives-showcase>

and the resolution of the images provided too low. This work informed the recently published Europeana for Tourism recommendations⁵ created by policy makers from the ministries of tourism and culture across Europe.

The establishment of strategic partnerships with public tourism bodies and content partnerships with tourism publishing partners based on the creation of relevant cultural data sets featuring Europeana content was shown not to be feasible given the restrictions. However, armed with these invaluable insights, WP4 activities for the remainder of year three were redesigned to address the challenges identified, thereby laying the ground work for such partnerships to be more successful in the future. These activities focused on three key areas: strategic policy events, collection holder workshops and on-going publishing experiments.

As a result of these activities a much clearer way forward in seeking to connect Europeana with the tourism sector has been mapped out. This will in turn position Europeana as a strategic enabler of relevant, fit for purpose niche content to engage the interests of tourists in the future. The result of the work is that Europeana can now actively inform and give examples as to why institutions need to create and deliver higher quality, open content if they wish their material to be discoverable in the most used tourism applications.

Overall, both WP3 and WP4 were tasked under Awareness to investigate new markets for Europeana content development and distribution whether in the areas of tourism, public libraries, local archives, genealogy service providers or broadcasters as strong potential markets. The investigations under each work package have indicated barriers to easy reuse particularly in tourism and genealogy, leading to useful rethinking of the approaches that need to be made and the conditions that have to be fulfilled.

The work of WP5 meanwhile focused on supporting all the efforts of each workpackage by promoting right labelling and tackling copyright reform. During the last year of the project the WP achieved all the requirements set out under the Europeana Licensing Framework and as of December 2014, 99.97% of all records in Europeana carry a valid rights statement. Furthermore, a large proportion of the digital objects in Europeana now carry rights statements that allow reuse with 32.9% of all objects in Europeana now holding a rights statement for free re-use, while another 13.8% are available under Creative Commons licenses that allow re-use with some restrictions.

In January 2014 this WP led the Europeana response to the European Commission's public consultation on a review of European copyright rules. Based on the position established in response to the public consultation, Europeana and Kennisland have engaged in a number of advocacy activities highlighting the issues faced by European cultural heritage institutions in relation to the objective of the Juncker commission to modernize EU copyright rules.

Copyright related connections were also made outside of Europe, toward the United States, with two workshops held this year with the Digital Public Library of America (DPLA). The aim being to further standardize the Europeana rights statements by making them usable to international partners such as the DPLA. Development will take place in the first half of 2015 after the conclusion of Awareness and will be co-funded by Europeana and the DPLA. This work will have enormous

⁵ <http://pro.europeana.eu/pro-blog/-/blogs/make-more-use-of-europeana-in-tourism-say-new-recommendations>

benefits for the interoperability of US and European content.

Successful co-operation was also the key phrase for the project management element of the project in its final year. All processes of gathering information and financial data from the 47 partners proceeded smoothly, despite some delays, with internal administration processes for handling queries been streamlined among the Europeana team with the help of appropriate and friendly communication efforts.

The year culminated as a last toast was raised at the General Assembly in October in Madrid, welcoming 100 attendees with 36 project partners represented for a last chance to meet, connect and build plans for the future and sustainability of the outcomes of the project.

PROJECT PROGRESS

1. Project objectives for the period

The overall objectives of Europeana Awareness were to:

- publicise Europeana to users, policymakers, politicians and cultural heritage organisations in every Member State so as to encourage the use and contribution of content, raise awareness of cultural heritage as an economic driver and promote knowledge transfer
- promote its use by a broad public for a variety of purposes including recreation and hobbies, research, learning, genealogy and tourism – engaging users via user generation of content, creation of digital stories and social networking
- develop new partnerships with four key sectors which are currently underexploited by Europeana: public libraries; local archival groups; broadcast organisations and open culture re-users (programmers, developers, researchers and activists)
- put in place new distribution channels for Europeana content working with the tourism sector
- further encourage cultural institutions to continue to provide content in particular by: raising awareness of the opportunities provided by the new Europeana Licensing Framework; developing mechanisms for collective rights management; and increasing the amount of content in Europeana that can be freely re-used.

During the third year of Europeana Awareness, the objectives were to finalise the work of the project and complete the activities outlined in work packages 1-6, including:

- Continue to manage and monitor the strategic communications framework and tactical plans for each work package including the campaigns, on-going advocacy and PR work by national co-ordinators resulting in an annual report at the end of the year (MS6)
- Compile a final evaluation of the campaigns (D1.3) that provides a summary of all campaigns carried out and their results, plus an overview of the work of national coordinators in the period since the completion of their campaigns
- Manage and continue to develop the user generated content gathering campaigns: Europeana 1914-1918, Europeana 1989 and Wikipedia (D2.8)
- Develop further strategies for the use and distribution of the Digital Storytelling Platform and continue to build on the collaboration with Wikimedia
- Support the use of Europeana services being implemented in public libraries (MS17)
- Undertake research around working with commercial suppliers of online services to the genealogy and local history sectors, to develop future partnerships (MS20)
- Continue to investigate the potential for integrating and delivering Europeana content through web-based and/or broadcast services with a range of European broadcasting organisations (MS18) Pilot service tested and begin to outline agreements with commercial partners D3.5
- Devise a programme of hack and remix events (MS16) including a contest featuring re-use of Europeana material (MS19)

- Coordinate a strategic briefing event (D4.6) to raise awareness of opportunities afforded by Europeana content for key European tourism ministries and bodies.
- Explore the creation of data feeds, mobile applications and widgets that can be tailored for both commercial and non-profit tourism services to engage and attract online visitors (D4.7)
- Work to secure commercial tourism partnership agreements (MS25)
- Report on the effectiveness of licensing systems in clearing content for use in Europeana, including policy recommendations and best practices (D5.4)
- Issue the final report on IPR issues faced by Europeana including recommendations for on how to deal with them (D5.5)
- Compile a narrative Progress Report for year three of the project
- Gather and compile regular partners progress reports (MS34 / MS35) and compile the final project report and financial overview (D6.5 / D6.6)

2. Work progress and achievements during the period

Work Package Number	1
Work Package Title	Public Media Campaign
Lead Partner	British Library
Start Month:	1
End Month:	36

The objectives for this work package were:

- Develop a widespread awareness of Europeana, focusing on the outcomes of the Europeana Strategic Plan 2011-2015, by generating recognition, understanding and take-up of initiatives coming out of each strategic track:
 - aggregating data;
 - facilitating knowledge exchange in the cultural heritage sector;
 - distributing content to users' workflows;
 - engaging users with their cultural heritage in new ways.
- Plan a strategic communications campaign, create tactical plans with WP's 2, 3, 4 and 5 and select PR agencies to work with the partner network in order to:
 - Develop top down awareness of Europeana in all EU countries among politicians, cultural institutions, the technical community and target users.
 - Promote the value that Europeana brings to Member States, and foster support for Europeana's on-going strategy
 - Create strong links with influential advocates of the benefits of accessible digital cultural heritage.
 - Use the partners to actively promote Europeana to their networks and stakeholder groups.
 - Develop a sustainable network of national coordinators for Europeana in national partner institutions with professional PR expertise and detailed knowledge

Description of work carried out and achievements:

This report gives an overview of work on the WP1 tasks detailed in the Description of Work. It focuses on tasks completed in 2014 and should be read in conjunction with the document MS6 Annual report on campaigns and on-going advocacy and PR by national coordinators.

Tasks under WP1 of Europeana Awareness can be split into three main categories:

- Standalone: Major European media event (Task 1.7) While contributing to overall awareness of Europeana and establishing awareness with a key target group that could continue to be built on throughout the project, the task was a standalone event in year one.

- Resource based: Tasks 1.1, 1.2, and 1.3 to create an activity planner, a strategic comms plan and tactical plans were also all completed and reported on in the first year of Awareness. However these tasks provided tools and resources – activity planner; strategic communications plan; tactical plans - that could continue to be used throughout the project to support and inform campaign activity.
- On-going: selecting PR agencies, managing PR campaigns and the national PR coordinators network, supporting national aggregation initiatives and monitoring KPIs (Tasks 1.4, 1.5, 1.6, 1.8, and 1.9) were carried out throughout the project including 2014. Task 1.8, active support for national aggregation activities, was part of broader awareness raising; Task 1.9 related to all WP1 activity; and the other tasks in this group focused more specifically on campaign activity.

These on-going tasks are the focus of MS6 Annual report on campaigns and on-going advocacy and PR by national coordinators, provided as Annex 1. This report gives an overview of progress on tasks, 1.4, 1.5, 1.6; 1.8; and 1.9 that are detailed more fully in MS6 and refers to this document where relevant.

Task 1.1 create overall activity planner with Work packages 2-5

The planner, ([D1.1](#)) was developed with Awareness partners to capture and reflect events that could be the basis for, or to inform, media activity on Europeana over the course of the Awareness project.

In 2014 three countries, Finland, Norway and Sweden used events highlighted in the planner as the basis for their PR campaigns. In Finland, the annual Media Literacy Week played a major part in the campaign plan; in Sweden, Umea's role as European Capital of Culture was the jumping off point for its campaign; and in Norway considering the bicentennial anniversary of the country's constitution was the starting point for its digital story telling campaign. See Annex 1 for full details.

Task 1.2 Create a strategic communications plan outlining objectives, messages, targets and timeframes

D1.2 was created and delivered in Year 1 of Awareness. It has been the reference for developing media activity throughout the project.

Task 1.3 Create tactical plans

A model tactical plan was developed in Year 1 of Awareness as part of the Strategic Communications plan (D1.2, Appendix 4). This was made available to WP1 partners and is used as a reference point by partners in developing their individual media campaigns. However in practice, the PR proposals from agencies, which responded to the particular demands and respective briefs from WPI partners, have proved to be the most important tool in developing individual media plans.

Task 1.4 Selection of PR agencies

The selection of PR agencies has been a rolling activity throughout Awareness. The British Library and Facts & Files worked with WP1 partners to select agencies. In 2014, twelve campaigns were carried out and PR agency briefs put to tender to a minimum of three agencies for each. The selection

process was: briefs were based on the model brief that formed Appendix 3 of D1.2, and customised for each country taking into account the nature of the proposed campaign and any particular national considerations. Partners took the opportunity to discuss and question the brief with agencies. Selection of an agency was made jointly by WP1 partners and either the British Library and Facts & Files, on the basis of the agencies' proposals and proposed budget against the brief. The agreed proposals then formed the basis of the agreement and future activity. Details of the appointed agencies are given per campaign in Annex 1.

Task 1.5 Manage the rolling programme of PR agency campaigns

In 2014, twelve media campaigns to raise awareness of Europeana were carried out by WP1 partners with the support of an appointed PR agency and either the British Library or Facts & Files. All media campaigns are covered in detail in Annex 1.

The countries covered in 2014 were: Austria, Croatia, Finland, Germany, Greece, Hungary, The Netherlands, Norway, Portugal, Serbia, Spain, and Sweden. Campaigns focused on Europeana 1914-1918 in Croatia, Greece, The Netherlands, Portugal and Serbia, Europeana 1989 in Germany and Hungary and alternative themes around Swedish cultural heritage, Finland's Media Literacy Week, the bi-centennial of the Norwegian Constitution for Finland, Norway, and Sweden, while Spain adopted a broader focus on Europeana as an educational resource.



Mirjana Paušak, senior curator-head of the Museum Valpovština at the launch event of the Croatian 1914-18 campaign

Campaigns adopting alternative themes faced some particular challenges. While associating themselves with broader topical national themes that they hoped would resonate with the public, the opportunities to tap into and benefit from a broader existing infrastructure proved limited (particularly in the case of content gathering). Consequently developing the basis for campaign activity proved more time consuming, stretched campaign resources and on occasion proved quite problematic.

For example, a particular issue for the Swedish campaign arose while adopting a user-generated content approach without an existing technical infrastructure whereby the content could be directly uploaded to Europeana. However, collaboration with Wikimedia Sweden was already an integral part of the campaign and a solution was found by Wiki-media colleagues working in conjunction with the Europeana development team.

In addition to twelve campaigns in 2014 both Belgium and the UK used Europeana 1914-18 collection days as hooks for further media activity to augment and finalise their earlier campaign activity. In both cases, this final phase of activity was supported by the PR agencies involved in the first phase of the campaign and the British Library. Of note were the additional collection days throughout 2014 added in the Netherlands, Belgium and the UK where new partners used the template to carry out the work themselves.

Task 1.6 National PR coordinators network

The WP1 representatives for Awareness promoted Europeana outside of their own media campaigns. These representatives form the core of a National PR coordinators network. Throughout Awareness opportunities have been sought to allow this group to share best practice and experiences in promoting Europeana. The monthly Communicators' Group newsletter, established in 2013 as part of task 1.6, was continued and developed throughout 2014. It provided the group with a means of sharing news, tools and experience, and to request support for promotional activity.

Throughout Awareness, opportunities have also been found for the group to meet in person where possible. In October 2014 members of the group were able to network, share best practice and experience at the Europeana Awareness plenary meeting held to coincide with the Europeana AGM in Madrid. A presentation examining best practice on the components of a successful campaign, which involved and was based on the experiences of WP1 partners, PR agencies and journalists who had participated in Awareness campaigns, was delivered at this event.

Over time, the membership of this Communicators' Group was extended to include those responsible for dissemination activities in other Europeana projects. Europeana is currently proactively exploring ways to effectively develop this network beyond the Awareness project through a taskforce that will determine their future. This work is part of the overall Business Plan for 2015.

Task 1.8 Active support for national aggregation initiatives

In 2014 WP1 members, including Croatia, Cyprus, Czech Republic, Estonia, France, Lithuania, Norway, Portugal, Romania and Spain continued to present at conference or workshops to encourage wider content contribution or to support the national aggregation infrastructure. Examples are given in Annex 1.

Task 1.9 Monitoring and Evaluating Key Performance Indicators

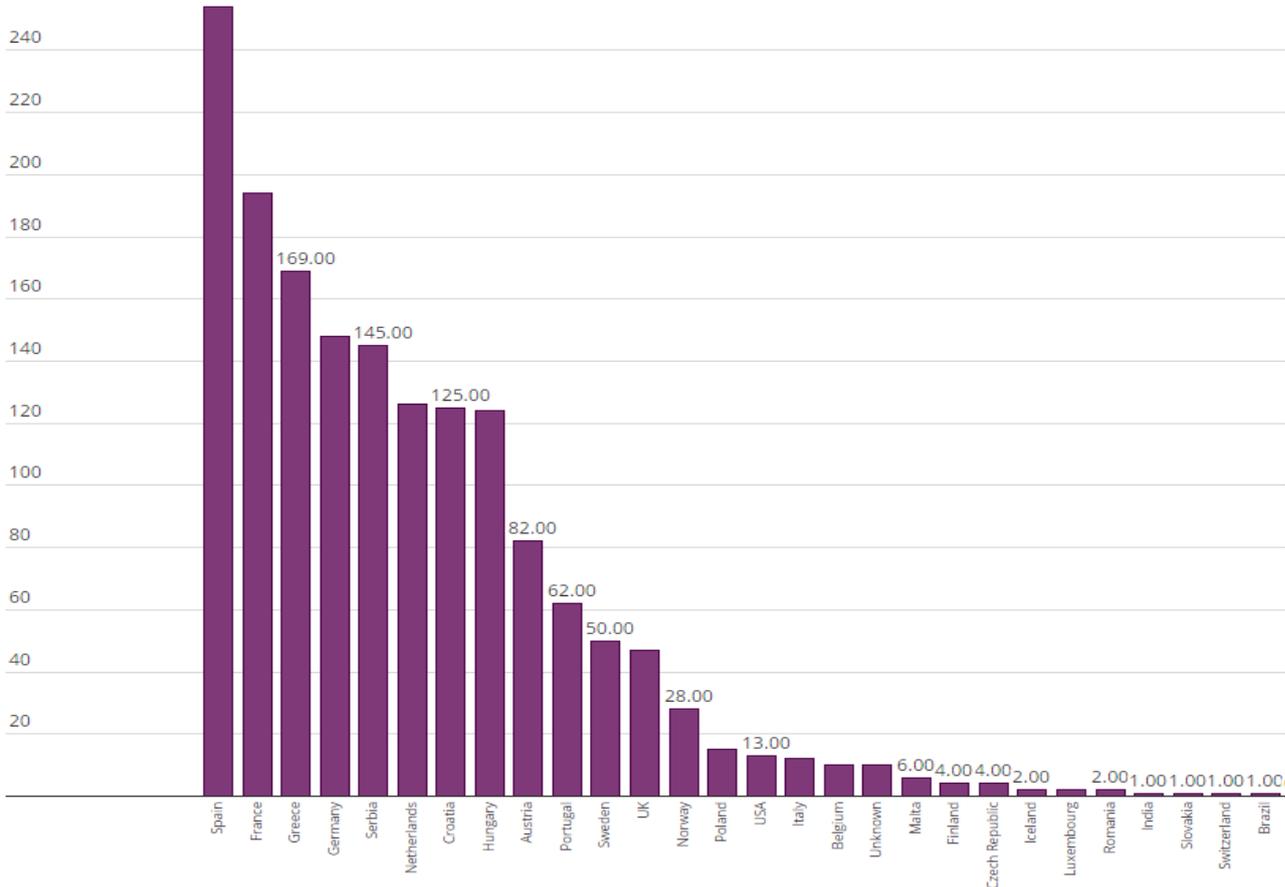
A full account of the measurement and evaluation of 2014 Awareness media activity is given in Annex 1.

Each WP1 partner and the respective PR agency have captured all media coverage of Europeana

generated by Awareness activity in a standard manner and form, over the course of the project. The Europeana communications team manages the gathering and overview of these results. The on-going and complete table of coverage generated is publicly accessible at [MS2](#). These records are viewable by country, by language, and by medium.

With the exception of Spain - which ran a successful campaign - the campaigns following alternative themes had lower campaign coverage than those tapping into existing Europeana campaign themes of 1914-1918 and 1989. Possible factors in this are discussed in Annex 1. Spain’s success can in large part be attributed to the central involvement and support of the Ministry of Education and Culture. The Ministry provided the campaign with access to a large infrastructure and authority to extend its reach and ambition considerably, as well as providing additional resources beyond those foreseen.

Qualitative as well as quantitative indicators of coverage were considered as a part of the monitoring and evaluation described in Annex 1. See the chart showing the number of media mentions by country for 2014, which included all print, broadcast and online sources.



2014 Media mentions by country

2014 saw the completion of the evaluation study carried undertaken in relation to Key Performance Indicator 2.2 - measuring brand awareness before and after a national campaign.

Shifts in awareness were measured in a statistically robust manner evaluating three indicative campaigns (northern, southern and eastern Europe) over the course of the project. Insites Consulting was selected for the work following a competitive tender. The baseline awareness survey was run in

February 2013 in Italy, Poland and Norway. 500 people in each market profiled as having an interest in culture and being recent visitors to a museum, library or cultural event were interviewed. The survey was run again following the Awareness campaigns in each country. The results of the surveys indicated that following campaigns across all three markets, awareness overall was 12%. While 12% is still relatively low, the campaigns were successful in lifting awareness by 33% on average, from 9% to 12% across the three countries. These results were used to help inform approaches to future campaigns. The full outcomes are detailed in Annex 1.

A final PR report summarising the 30 campaigns carried out under WP1 of Awareness and giving an account of on-going wider awareness raising of Europeana over the period of the project has been delivered under D1.3.

Post-project Sustainability Plans

Europeana Awareness has been an important factor in the generation of media coverage and awareness of Europeana. This is clearly illustrated by the fact that in the main, those countries generating the most coverage in any year have been those that carried out Awareness PR campaigns in that year. In addition the research study on shifts in awareness was able to clearly link awareness of Europeana to awareness of the PR campaigns. Post project, the level of media coverage will naturally decrease at least in the short to mid-term.

Some approaches adopted in WP1 were project specific. However it will be important to identify and build on those elements from Awareness that could contribute to longer-term communication activity, particularly with regard to reaching different market segments. Europeana's Strategy 2020 allows for clearer identification and segmentation of key audiences. Audiences chosen and streamlined based, in large part, on the work of WP's 3 and 4 of Europeana Awareness. Ensuring that communications use all relevant channels, in particular networks, to effectively target these audiences will be important to a successful communications approach.

Another area of activity that has gained momentum with WP1 partners is the promotion of Europeana to networks of cultural heritage professionals and policy makers at external conferences and workshops at regional, national and international level. This approach allows partners to position themselves at the heart of progress and learning in digital cultural heritage as well as to promote Europeana, and this dual benefit may ensure its longer-term activity. Europeana will actively encourage and support partners to continue with this approach.

As mentioned above one key tool in WP1 is the Communicators' Group – a network of communicators across EU member states to support promotion of awareness of Europeana and its work. This group was established, has grown, and shared best practice and experiences that have informed approaches to future campaigns. However as the project closes, a combination of factors – e.g. the refocusing of roles, the movement of staff post-project and the end of dedicated man months – mean that the approach to this group will need to be refocused if it is to be valuable in the longer term.

To help address this, Europeana incorporated discussions of the issue into recent events and workshops including the Projects Group Assembly and at the Annual General Meeting, which gave

individuals from across a variety of Europeana related projects a chance to share their thoughts. Following the insights gained from this, Europeana will establish a Network-based task force in 2015 to develop a workable and sustainable approach to the evolution of the Communicators' Group. As mentioned above the development of this group has set up a taskforce and is also part of the Europeana Business Plan 2015.

Work Package Number	2
Work Package Title	End-user engagement
Lead Partner	Beeld en Geluid
Start Month:	1
End Month:	36

The objectives for this work package were:

- to perform an analysis of state-of-play regarding end-user involvement that will help define opportunities and challenges for Europeana
- to create a digital storytelling platform as a new component for the Europeana service
- to launch a fixed number of thematic campaigns that each cover a specific challenge for gathering and linking user-generated content (UGC) to Europeana
- to establish close collaborations with Wikimedia

Description of work carried out and achievements:

During the third and final year of the project, the impact of the work of WP2 began to reap benefits and strategic connections beyond the bounds of Awareness. The successful theme-based campaigns continued, as described in WP1, with several events organised across Europe. With the close link of these campaigns to the work of WP2, this resulted in heightened awareness of Europeana and a better understanding of its role in raising awareness of European cultural heritage through active user-engagement.

Over the year, partners within WP2 conducted research on the impact of environments that Europeana currently deploys to support user contributions, such as Historypin, Soundcloud, Pinterest and 89Voices. We analysed the specific functionalities of these tools and how they could benefit Europeana in terms of visibility and outreach. The outcomes of this research (documented in D2.7) served as input for the new Europeana Strategic Plan 2015–2020. As a result, Europeana will build high quality channels around larger pan-European themes, such as 1914-1918 and 1989 that showcase objects held by institutions next to objects collected in the context of the user generated content campaigns organised in Awareness.

Another environment where Europeana has continued to make connections is within Wikipedia. Although the collaboration with Wikipedia formally ended in year two of the project, many Europeana related projects build on the connection established within Awareness to continued their own collaborations. For example, by hosting thematic edit-a-thons on themes such as WW1, fashion and sound including the first ever Europeana Sounds edit-a-thon in January 2015. Also, Europeana was the technical partner and backbone of the “GLAMwiki toolset” a set of tools to make batch uploads of GLAM⁶ content in Wikimedia Commons as easy as possible for the average person. Also, tools were created to easily track reuse and to allow for Commons materials to be easily be integrated back into the collection of the original cultural heritage organisations.

⁶ <http://outreach.wikimedia.org/wiki/GLAM>

Task 2.1 - Operationalize tools to enable end-user contributions to Europeana content

In this reporting period, activities under Task 2.1 were split into examining different types of user generated content (UGC) tools and refining the infrastructure to support the objectives laid out in the new Europeana Strategy 2020.

User Generated Content tools

In the first half of the year, project partners Europeana, NTUA and Beeld & Geluid worked on D2.7 Report on Infrastructure and Tools for supporting User Contributed Content which was submitted in June 2014. This deliverable provided an analysis of the infrastructure and tools for supporting user contributed content in Europeana. It demonstrated how Europeana is gathering user generated metadata in a variety of ways. The platforms discussed were:

- RunCoCo and Europeana 1914-1918
- Historypin and Europeana 1989
- Wikimedia Commons
- Pinterest
- 89 Voices (Soundcloud)

Additionally, the report covered user generated content and crowdsourcing endeavours undertaken within the Europeana Network, with open source tools available to help further this task. This overview is structured following the categorization of cultural heritage software with UGC and crowdsourcing, defined according to an earlier document D2.1 User requirements and IPR implications for User Contributed Content in Europeana. This categorization has become a major point of reference since its publication in 2012. Being able to quantifiably show the results of crowdsourcing UGC in Europeana related projects provides statistical support for further projects and policy recommendations. A specific section in D2.7 presents two pilot prototypes currently under development as part of Europeana Creative facilitating UGC as well as statistical reports from Europeana 1914-1918 and Europeana 1989, as UGC and crowdsourcing initiatives.

For example, the Europeana 1989 HistoryPin site was initially chosen to allow Europeana and Historypin to explore collaboration options in providing the first simple semi-manual functions facilitating the exchange of story objects and user annotations data between two platforms. This data exchange will now be further refined and automatized in Europeana Creative and in Europeana v3.0 and will be documented as a first case of "roundtripping" data (that happens to be user generated stories and annotations) between a non-Europeana platform and Europeana. The process, code and data exchange formats will be published on Europeana Labs and Europeana Pro so that other platforms besides Historypin can emulate it in setting up a flow of user created content and annotations to and from Europeana. Coupled with HistoryPin's already existing connections to historians (professional and amateur) and history related communities, this specific collaboration contributes significantly to Europeana as a platform and as a brand more widely.

This overall analysis has been incorporated into the Communications strategy of Europeana V3 and was also part of the Europeana DSI proposal submitted to the European Commission in September 2014.

UGC infrastructure

Needless to say, Europeana Awareness does not operate in isolation. The UGC work in Awareness is influenced and informed by other projects, notably Europeana Creative and Europeana V3. D2.7

includes a breakdown of the complete UGC infrastructure as it stands now.

Year three saw the finalization and deployment of the Digital Storytelling Platform, now available in EuropeanaLabs⁷ and on GitHub. The prototype was refined and specialized into a service (backend, API and client) that allows users, Europeana or a third party application, to create and publish sets of content.

While the end result of this task differs from the plans initially defined in the Description of Work in 2011, the value of these efforts and the return on investment is evident in the research process and lessons learned from the endeavour as well as the implementations that will be picked up after the Awareness project ends. These are outlined in detail below in the Post-project Sustainability Plans section. The lesson learned from the process have informed the design of Europeana's overall software architecture that can now manage user contributions.

Task 2.2 - Theme-based campaigns to promote contributions to Europeana

This task focused on the successful support of the two pan-European campaigns: Europeana 1914-1918 and Europeana 1989. The work was coordinated by Beeld & Geluid, and carried out by Europeana, University of Oxford and Facts & Files. The work is described in detail in D2.8 Updated Report on the content gathering campaigns (WW1, Fall of the Iron Curtain, Wikipedia). This document is an update of the earlier deliverables D2.3 submitted in April 2013 and D2.5, submitted in January 2014, which together cover the first two years of work in this area under Europeana Awareness.

We refer to the WP1 report above and in Annex for an exhaustive overview of the campaigns and the measurable impact in terms of public relations. We highlight some of the most important WP2 developments from D2.8 below:

Value of training

The staff training guidelines for Europeana 1914-1918 collection days have been updated and expanded. The University of Oxford has compiled a comprehensive training, coaching and support programme and delivered it to multiple audiences between February 2012 - October 2014, forming the basis of the Europeana 1914-1918 collection day methodology. Resources are published at the University of Oxford site "RunCoCo: How to run a community collection online⁸" and include examples of documentation and training material, as well as training and instructional videos, all freely available to download. These resources are used for training staff and volunteers, en masse, augmented by the coaching of a local manager to prepare and train local staff for collection days. All of which will be made centrally available on the Europeana Pro website in February 2015, for continued access and development.

Proven and scalable technology

For the Europeana 1989 campaign the website www.europeana1989.eu was further developed together with HistoryPin and the user generated content that is hosted on the site was combined with relevant institutional material. For Europeana 1914-1918, work was done to support

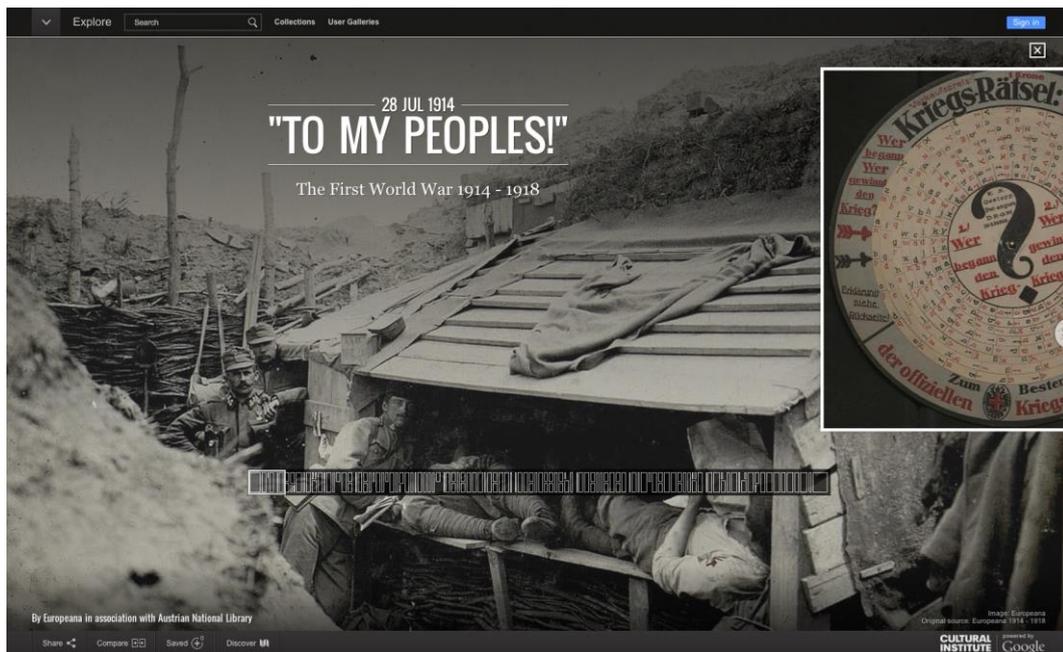
⁷ <http://labs.europeana.eu/>

⁸ <http://projects.oucs.ox.ac.uk/runcooco/>

Europeana to further develop Oxford's open source community contributed collection software RunCoCo with redevelopment of the newly launched <http://europeana1914-1918.eu/> website.

Campaign engagement and impact:

- Virtual exhibitions were created for the Europeana platform including “Untold Stories of the First World War” on the site itself and “To My Peoples!” using Google Cultural Institute exhibition tools and reach and included contributions from Europeana and the Austrian National Library.



- Outputs from Europeana 1914-1918 are being used in schools, e.g. Lancashire County Cultural Services (UK) have worked closely with the University of Oxford to integrate Europeana into their outreach and education especially at the Lancashire Infantry Museum. And in Historiana under the Europeana Creative project.
- The University of Oxford contributes Europeana 1914-1918 material as open educational resources (OER) to the Connect website of the Times Education Supplement. The University of Oxford contributed research and suggestions to Europeana for their collaboration with the Ubisoft Gaming Company for the design of the “Valiant Hearts – The Great War” computer game using content from Europeana 1914-1918.
- The Europeana 1914-1918 platform can now be used by end-users without little direct involvement from the Europeana Awareness partners. Europeana 1914-1918 gains content, the external organisation, such as a local project, gains digital preservation on a sustainable level and international dissemination, enabling them to become part of a much wider context.
- The Freedom Express exhibition featured seven personal stories and images from Europeana 1989 gathered as part of The Freedom Express⁹ project, an intensive study trip for a group of twenty young Europeans. In September 2014, the participants, including Neil Bates of

⁹ <http://1989.enrs.eu/>

Europeana, travelled through six countries in Eastern and Central Europe to discover traces of the revolutions that swept across the region in 1989. This increased the numbers of recordings we have on 89voices.eu but also broadened the audience that is aware of Europeana to students and activists in the pro-democracy groups. The tour also aligned itself with the German collection days which offered the students a chance to meet and engage with the older generation as they shared their stories of the fall of the Berlin Wall.

- “Shaping Europe: Europeana 1914-1918 & 1989” was held on the 2nd and 3rd December 2014. The event was sponsored by the European Parliament and five prominent MEP’s: Silvia Costa, Sabine Verheyen, Petra Kammerevert, Maura Barandarián and Helga Trüpel. This was an opportunity to influence positively a new parliament and new Commission on the work and benefits of Europeana. Members of the European Parliament and Parliament staff were invited to bring along their personal and family memorabilia to be digitised and to share the stories behind them through Europeana 1914-1918.eu and Europeana 1989.eu. Many MEP’s shared their personal memories of 1989 via 89voices.eu. The two days culminated in a well-attended evening reception in the European Parliament Library with contributions from Commissioner Tibor Navacics, MEP Helga Trüpel, Bogdan Andrzej Zdrojewski, MEP and former minister for Culture, Poland and the Chair of the Europeana Foundation, President of the National Library of France, detailing the importance of culture to Europe and its future.



Task 2.3 - Theme-based campaign connecting the Europeana community with Wikimedia Chapters

After successfully running the Wiki Loves Public Art (WLPA) campaign as part of Europeana Awareness WP2 in 2013, Wikimedia’s activities within this work package formally ended. However, as stated in D2.5, Wikimedia and Europeana established a Task Force in the Summer of 2014 to investigate future opportunities with a final report due in early 2015. The expected outcomes of the task force will be to:

- provide an overview of Europeana-Wikimedia developments, listing Europeana related projects and tasks with a link to Wikimedia (including the people involved on both sides), to be published on <http://meta.wikimedia.org>
- create a summary of best practices and lessons learned for GLAMs working together with Wikimedia, based on past en present Europeana related projects and the wider GLAMWiki initiative, to be published on <http://meta.wikimedia.org>
- define a set of recommendations for future Europeana-Wikimedia developments, indicating possibilities to further strengthen the Europeana Wikimedia relations and listing a number of concrete next steps to achieve this. This document will also be considered as a contribution to a relevant conference, such as Wikimania.

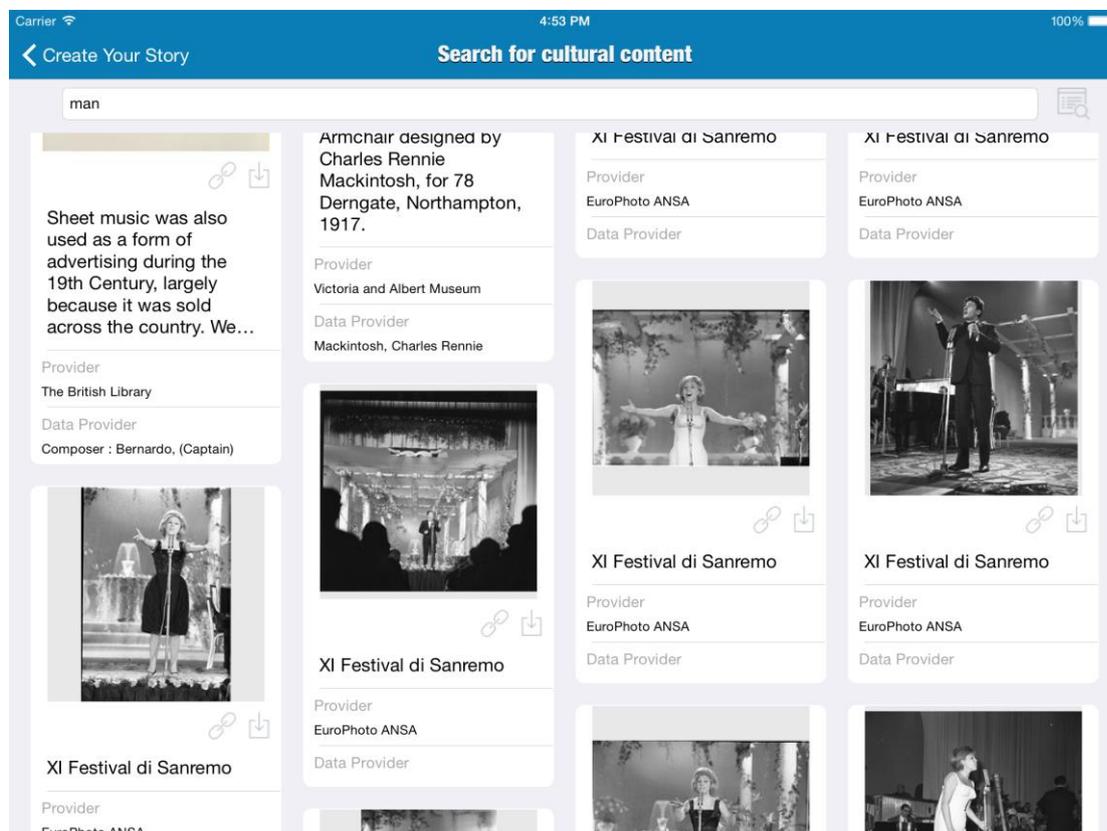
The Task Force will run until January 2015 and is being co-chaired by representatives from the Netherlands Institute for Sound and Vision and Europeana.

Post-project Sustainability Plans

The work of all three tasks will continue in other contexts post-project, notably:

Thematic Campaigns

WP2 informed the 2015-2020 Strategy of Europeana, and hence the Europeana DSI by establishing that thematic campaigns with a pan-European focus are successful. These campaigns are recognised as increasing awareness of Europeana, but also in terms of collecting artefacts and making them available for others to appreciate and learn from.



tablet app using the DSP backend

User Generated Content

The open source environment of the Digital Storytelling Platform¹⁰ was placed on Europeana Labs. It allows users to create small narratives, based on content from Europeana and other sources. For example, the backend Digital Storytelling Platform functionality has been used to create an IOS application that allows users to search and create stories in tablets and smart phones, as illustrated above.

The Europeana Space project will make use of the backend infrastructure of the DSP to facilitate the development of creative applications and user interfaces. In particular the search in external sources (Europeana, DPLA, Youtube etc.) functionality will be used.

In Europeana Creative, the DSP infrastructure is enriched with an annotation backend service that will enable users to create different kinds of annotation such as image, video and sound annotations using specialised tools as well as make corrections, tag and 'like' existing annotations. It will be showcased in detail in upcoming hack-a-thons that Creative is organising.

Finally, through the MyEuropeana environment, user will be able to save queries and items in the form of user stories. The longer-term strategy is defined in the context of Europeana as an integral part of the Digital Services Infrastructure (DSI). The vision is that various environments can be used to create stories outside the DSI and then these stories will be ingested to Europeana. This vision will be operationalized in the context of Europeana V3 and its successor under CEF.

Collaborating with Wikipedia

The Europeana 2015-2020 Strategy focuses on increasing the visibility of partner collections through Europeana's relationship with the Wiki community. In addition to enabling and assisting partner institutions to upload suitable content to Wikimedia Commons by using the GLAMwiki toolset, Europeana has encouraged the Wiki community themselves to use the uploaded items in Wikipedia articles, for instance in the context of 1914-1918, fashion and sound. Requirements will be gathered for further development of the GLAMwiki toolset, for example in the area of statistics and category translation and tagging.

¹⁰ <http://labs.europeana.eu/apps/digital-storytelling-prototype/>

Work Package Number	3
Work Package Title	Developing new partnerships
Lead Partner	MDR Partners / Europeana
Start Month:	2
End Month:	36

The objectives for this work package 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:

- public libraries
- local archives (and user demand for local and family history services)
- broadcasters
- those wishing to re-use Europeana content under an 'open culture' ethos.

Description of work carried out and achievements:

In this last year, the delivery of tasks within this WP was hampered by the unexpected withdrawal of WP leader MDR Partners in April. This caused a shift in the responsibility, timings and scope of some tasks with oversight of the work package falling to the Project Coordinator. That being said, work progressed well and with the support of project partners and external experts all tasks were completed and plans for future engagement with libraries, archives, broadcasters and re-users were investigated in-depth.

By the end of the year, the Europeana Network recorded 600 individual members identified as part of either a library or archive (both national and local). Meanwhile, the Public Libraries network remained stable and increased its numbers slightly over the year to 177. The three tools developed in part to support the work of the libraries, namely the Europeana search widget, the CH-Context widget and the Europeana API saw continued implementation throughout the year. The centrally organised campaign in Spain continued to be especially successful seeing a total of 240 implementations nationwide.

Research in the last half of the year, in the area of potentially developing partnerships within the commercial genealogy sector, yielded results showing that overall genealogy suppliers could have something to offer. Their data complements Europeana's current offering and with an existing network of cultural heritage organisations supplying content to them, collaborating with genealogy suppliers could make the data of these organisations available in Europeana. However there were some limitations around rights and licensing that would need further investigation.

Overall outreach to the archives as part of the campaigns under WP1 and WP2 continued. In Berlin in particular the events at the City Library around the Europeana 1989 collection days included outreach to local archives and has resulted in an independent follow-up project called "Berliner Grosstadtgeschichten¹¹" going live in February 2015. This project will involve organising a "road show" on local history topics based upon experiences and materials from the Europeana activities.

¹¹ <http://www.grossstadtgeschichten-berlin.de>

Meanwhile the Archives Task Force completed their work and aim to provide guidelines by March 2015 to provide concise information tailored towards archives and support Europeana and related projects to either focus on archives or address them as a group of stakeholders.

Reaching out to broadcasters over the year developed in a different direction than initially set out at the beginning of the project, changing the focus from large mainstream broadcasters to niche services. Netherlands Institute of Sound and Vision took on the work in this area and used the opportunity to explore the potential of working within more niche areas of the on-line broadcasting market. They began conversations with the [VidLink Platform¹²](#), a tablet-first video application that allows the enrichment of video with secondary digitised material. This ultimately yielded two successful collaborations with NiNA and VPRO which will serve as encouraging best case examples to spur future collaborations with other broadcasters.

Continuing the exploration of connection with potential re-use audiences, NiNA conducted a targeted re-use competition involving teenagers, mostly in their native Poland. The results proved that teenagers find juggling various types of licenses difficult. They willingly access, search and creatively play with content, but still are rather inattentive when it comes to taking into account legal terms of the archives' re-use. Out of their work NiNA identified a potential area of involvement for Europeana in the area of education around issues of IPR, Creative Commons and public domain licenses.

Task 3.1 Building a public libraries network to support Europeana

A comprehensive study of the Awareness based successes, pitfalls and future plans for Europeana in working with Public Libraries was tasked to former MDR associate Mary Rowlett who was found to be uniquely placed to offer an in-depth analysis. Her final report is due at the end of January 2015 and is included as an Annex to this report.

This task set out to identify at least 100 candidate Public Libraries across every participant member state to act as an initial user-base for tools and services to be developed for them by Europeana. By the end of 2013, 115 libraries from 32 countries were involved in a dedicated Public Libraries Network. As of the end of year three there are 177 people subscribed to the dedicated on-line group.

By the beginning of year three, the tools developed for the public libraries were stable, ready and available for embedding in a relatively simple way for use in libraries. These were the two 'widgets' - the Europeana search widget (which had recently been improved and re-launched), the Europeana-approved CH-Context widget and the Europeana API for public libraries with access to some developer capacity.

While it is not possible to track exactly how many implementations of the Europeana widget there have been as users can implement it freely without any registration process. We do know that in Spain, over the course of 2013 and 2014, it was implemented by 240+ Spanish public libraries via the Spanish Ministry of Education and Culture and a number of other Spanish public libraries, with their own websites, implemented it independently. Over the course of 2014, use of the CHContext

¹² <http://www.beeldengeluid.nl/en/vidlinks-second-layer-your-archives-showcase>

(Cultural Heritage Context) widget, developed by PSNC, also saw further implementations and developments with investigations into use and effectiveness currently underway.

The API was promoted to the public libraries network members at the beginning of the year. It is now hosted on the EuropeanaLabs site and has 39 overall implementations, twelve of which appear to be libraries or library related including Bibliotheca Digital Hispánica, National Library of Ireland and Bibliotheca Virtual Ignacio Larramendi.

Task 3.2 Local archival collections

Within this area focus over the last year of the project was centred around the developments of the Archives Task Force, presence and involvement of local archives in Collection Day campaigns and an in-depth investigation of the genealogy services market.

Genealogy Services Investigation

The work here was focused on conducting discussions with commercial suppliers of online services to the genealogy and local history sectors, in order to test the potential for future partnerships. Task 3.2.5 was initially set up to be led by Europeana and MDR, however without the proper in-house expertise nor the capacity to undertake the research without the support of MDR, Europeana invited an external genealogy professional to conduct an in-depth sector analysis over the course of Summer and Autumn 2014.

Yvette Hoitink compiled her findings into a report, which is included here as an annex. Her report shows that overall genealogy suppliers have a lot to offer Europeana in that their data complements Europeana's current offerings. They have an existing network of cultural heritage organisations that supply content to them and collaborating with these genealogy suppliers can make the data of these organisations available in Europeana.

However three main factors limit the collaboration opportunities:

- Licenses: Europeana and genealogy suppliers do not always have the rights to redistribute their data.
- Rights statements: As a guideline, Europeana requires that Public Domain material be marked using the "Public Domain Mark," which does not allow for access restrictions. In many cases, commercial suppliers want to restrict access to paying users and won't be willing to provide the material under the public domain mark.
- Technical: The Europeana infrastructure is not set up to deal with detailed genealogical metadata.

With this in mind, two feasible collaboration opportunities were identified. For the short term, Europeana could ingest collections of genealogy suppliers at the level of archival descriptions and thumbnails. That is the level of access that is currently supported by Archives Portal Europe (APE), for example, so the existing infrastructure is capable of handling this information. The holdings would be presented in catalogue form with previews (thumbnails) with a rights statement that explains the rights information for the digital objects on the genealogy supplier's website. The genealogy suppliers would have to make an assessment of the investments necessary to supply their data in the format required by APE and compare that to the expected extra exposure to determine if

a positive business case can be made.

For the longer term, a Best Practice Network could be set up to create standards, processes, infrastructure and collaboration agreements for ingesting genealogical data into Europeana. Genealogy suppliers can be approached to act as knowledge partners and data providers in this Best Practice Network.

The scope of the report did not cover an investigation of the possibility of Europeana providing specific datasets where we have the license to distribute the digital objects. However Hoitink notes that this arrangement may lend itself to other types of collaboration opportunities and could be investigated on a per-case basis for future partnerships.

Archives Presence in Collection Day Campaigns

Outreach to archives in general was maintained through their inclusion in several collection day campaigns. The Croatian 1914-1918 campaign was launched at the National Archives in Zagreb and involved several local and state archives across the country. The reach of Norway's Awareness campaign, focusing on the national bi-centennial of the Norwegian Constitution, also relied on the involvement and cooperation of twelve state archives across the country in an Open Archives Day that allowed the public to contribute campaign related content.

In Germany the 1989 collection day events in May involved targeted outreach to local archives. The launch events in Berlin included an information day where representatives from libraries and archives were invited to attend and receive information about Europeana and current projects such as Europeana 1989. This included the presentation of the concept of "roadshows" as a format both for public libraries and local archives. Furthermore, the advantages of being part of the Europeana Network were presented as well as the opportunities to provide data for Europeana.

After the event, as a direct correlation with the success of the collection days, the City Library of Berlin continued a project in cooperation with the local federal archive and is organising a "road show" about local history topics, "Berliner Grossstadtgeschichten¹³" based upon experiences and materials from the Europeana activities. The dedicated website will go live in February 2015.

Archives Task Force

In mid-2014 the Archives Task Force, concluded their work, which had started in early 2013, they are now working toward their final recommendations due out in March 2015. The purpose of the Task Force started rather broad: developing a more effective role for archives content in Europeana and bringing together people from different archives organisations and projects to align their work and avoid duplication of effort. The discussions in the Task Force, however, moved step by step towards acknowledging that what is most needed are concise and easily accessible information tailored towards archives. This could be achieved by simply gathering the information in one place, which to some extent, already exists such as EDM documentation and mappings.

The Task Force therefore decided their report would consist of a 'Publication package' to include:

- a general introduction aimed at archivists with benefits and success stories

¹³ <http://www.grossstadtgeschichten-berlin.de>

- how to get started with Archives Portal Europe (APE) as the international domain aggregator and Europeana, taking into account differences and the relationships with other projects
- tips on how to get data into Europeana with a get started checklist

The other half of the report would be a 'Documentation package' with standards, data models, tools, and outcomes of other relevant Task Forces, especially those on EDM mapping, metadata quality and hierarchical objects. These packages could then be used jointly by Europeana and related projects to either focus on archives or address archives as one group of stakeholders.

Task 3.3 Broadcasters

Over the course of the last year of the project, the work under this task was taken over by the Netherlands Institute for Sound and Vision (NISV). They were found to be best placed to pick up on the work quickly and expand upon it to find the best way to bring public service broadcasters closer to the work of Europeana. Their work was ultimately presented as D3.5 Outline agreements with commercial partners in October 2014.

In the second year of the project, Europeana and MDR assessed the potential for integrating and delivering Europeana content through web-based and/or broadcast services. As part of the outreach, Europeana developed a Memorandum of Understanding with the BBC along with other open data providers. This never led to any resulting data contributions, however, as the BBC are still undergoing internal discussion on publishing their material under CC0 license. This and other outcomes highlight some of the challenges in building partnerships within this area. Broadcast organisations are massive organisations with many differing online channels and editorial responsibilities and an ethos that rarely welcomes 'intrusion' from external sources. Website real estate is a prized asset for these publishing professionals.

When MDR stepped out of the project, The Netherlands Institute for Sound and Vision took on the work by approaching, discussing with, and facilitating the usage of the [VidLink Platform¹⁴](#), a tablet-first video application that allows the enrichment of culturally relevant video with secondary digitised cultural heritage material.

In May 2014, Sound and Vision began putting out requests for collaborations to make use of the VidLink Platform. Broadcasters approached included [RTÉ](#), [Czech TV](#), [ORF](#), [YLE](#), [RSI](#), [NiNA](#), [VPRO](#), and [TV2](#), chosen based on their pre-existing relationship Sound and Vision via the EUScreen project and FIAT/IFTA.

Discussion then began around each institution's awareness of Europeana, interest level in using the software, needs, desires, hesitations and technical limitations. In the end, most institutions, while interested in having an interactive storytelling platform such as VidLink, preferred either to develop it in-house, or postpone the idea to a later time.

Two institutions, NiNA and VPRO (with a possible 3rd, RSI) decided to make use of the VidLink software. Sound and Vision then began to clearly outline what the expected outcome should include i.e. enrichment content found via European and facilitate conversations between VideoDock, the

¹⁴ <http://www.beeldengeluid.nl/en/vidlinks-second-layer-your-archives-showcase>

developers of VidLink and the participating institution.

As a result, the VPRO player for [Tegenlicht-In de Klas](#) is currently live and available for public use along with NiNA's [Akademia Ruchu](#). RSI approached Sound and Vision at the end of 2014 to discuss making use of VidLink. The rights for Europeana content is currently being cleared by The Netherlands Institute for Sound and Vision for use in future episodes of Tegenlicht-in de Klas.

Akademia Ruchu



Screenshot from NiNA's Akademia Ruchu documentary on-line

Europeana Content used for Akademia Ruchu

- [tekst Wojciecha Krukowskiego p.t. "Teatr Ruchu", który został opublikowany w 1975 roku w czasopiśmie "Polska" nr 3 / 247 / 1975](#)
- [zdjęcie dokumentujące spektakl Akademii Ruchu "Lekcje. Gazeta nasza codzienna lekcja", który odbył się w dzielnicy Christiania w Kopenhadze w 1978 roku nr 2; fot. Jan Pieniążek](#)
- [zdjęcie dokumentujące spektakl Akademii Ruchu "Collage II" nr 3; fot. Jan Pieniążek](#)
- [program spektaklu Akademii Ruchu "Lektorat"\["Bestandteil"\]; jez. Niemiecki s. 1](#)
- [zdjęcie dokumentujące akcję uliczną Akademii Ruchu "Autobus II" nr 2; fot. Jan Pieniążek](#)
- [zdjęcie dokumentujące akcję Akademii Ruchu "Teatr uliczny", która odbyła się w ramach Międzynarodowe Spotkania Teatru i Sztuki Otwartej \(Oleśnica-Wrocław 1978\) nr 1; fot. Jan Pieniążek](#)
- [zdjęcie dokumentujące spektakl Akademii Ruchu "Lekcje. Gazeta nasza codzienna lekcja", który odbył się w dzielnicy Christiania w Kopenhadze w 1978 roku nr 3; fot. Jan Pieniążek](#)
- [zdjęcie dokumentujące akcję Akademii Ruchu "Sprawiedliwość jest ostoją", która odbyła się w październiku 1980 roku w Warszawie nr 4; fot. Jan Pieniążek](#)
- [zdjęcie dokumentujące spektakl Akademii Ruchu "Kolacja. Dobranoc", którego premiera odbyła się w ramach Festival Internazionale del Teatro in Piazza w Santarcangelo di Romagna nr 6; fot. Jan Pieniążek](#)

Progress and partnerships are expected to extend beyond the boundaries of the Awareness project. In the short time allowed for the turn-around of this task, the groundwork has been laid and the resources invested in a fruitful potential market niche.

Future plans for VidLink have yet to be determined. However, the two current platforms will remain online for the next three years. Additionally, the expected positive reviews from both NiNA and VPRO will serve as encouraging advertisements, spurring future use from other broadcasters. Furthermore, a demonstration-of-use will be made widely available on Europeana Labs. The addition of such a well-developed and user-tested application such as VidLink will aim to encourage audio-visual re-use of Europeana content by creative and cultural institutions, including documentary film makers, students or memory institutions. Before these options can be firmly decided upon The Netherlands Institute for Sound and Vision must discuss terms and agreements with VideoDock as well as looking at VidLink in the context of the product portfolio of Europeana Inc.

Task 3.4 Open Culture re-users

The task was completed over the course of the year with all the work undertaken by Polish partner NiNa. With a comprehensive report on their work available as an Annex to this document. Within this task, NiNA decided to focus their efforts on a specific teenage target audience to explore the potential of this re-use audience. They set up an on-line video remix competition¹⁵ completed in Summer 2014. The competition was aimed at teens in Poland offering them to creatively re-use Europeana content based on four themes: WW1, 1989, fashion and technology while focusing on proper attribution and use. News about the contest was circulated amongst networks of high school teachers and as an incentive a prize was offered to the top three individual entries and for the school with the most entries overall.

The result of the competition was nineteen entries with fourteen correctly attributed and therefore compliant with the basic contest guidelines. The reason for the low numbers is attributed to the limited publicity resources. Teachers were supportive of the contest but found it difficult to incorporate it into their curriculums on short notice as they tend to plan the entire year in advance. While the input was humble it is telling and indicates that a great deal of work has yet to be done on educating re-users on copyright and related issues.

The results as well as the questions asked by participants while it was running, proved that teenagers find juggling various types of licenses difficult. They willingly access, search and creatively play with content, but still are rather inattentive when it comes to taking into account legal terms of the archives' re-use.

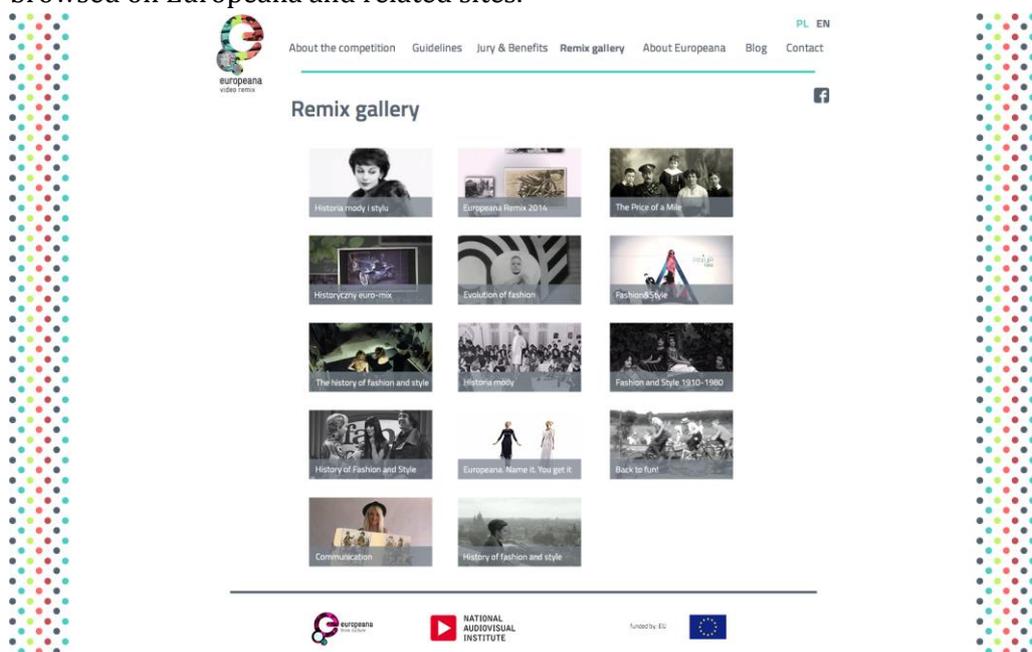
But the competition also brought about creative stories that showed that conscious and clever use of the archives is possible. For instance, one young artist started his remixing adventure by asking his favourite music band for permission to use their music in the background. He received a positive reply and based the whole remix on the music track.

More focus on education on IPR, Creative Commons and public domain licenses would be advisable when considering future actions targeted at young Europeans. There is still a great deal of work to be done in order to build consciousness on IPR among the younger generation. Wrapping it all in engaging competitions or a workshop may be a possibility.

A specific list of materials available for re-use could be prepared as a starting point for the

¹⁵ <http://videoremix.europeana.eu/>

participants, helping them with the search by linking to the topics of the competition (clearly marked in terms of licencing). A pool of links and sources would still leave the other half of remix works to be browsed on Europeana and related sites.



The on-line remix gallery of the competition

Post-project Sustainability Plans:

Future plans within the four areas of this workpackage will include a continuation of investigations into the various markets and incorporating the lessons learned and best practice examples into future Europeana projects and plans.

Specifically, within the area of public libraries more dedicated work will be done on how to increase uptake and usage of the tools and further their development through feedback from users. The uptake of the search widget in Spanish public libraries proves the efficacy of investing time and effort into persuading libraries to use Europeana as a resource. Further analysis of the use of the widget and a tailored campaign in other member states based on the results will take place in 2015. Additional effort will be made to incorporate the Public Libraries Network into the overall Europeana Network as well as reach out to other sector based networks such as those connected to NAPLE Sister Libraries and The Gates Foundation as well as the Future Library network, which is already closely linked to Europeana.

Future work within the archives sector will be informed by the final outcomes of the Archives Task Force and how to implement the changes as part of the overall Europeana strategy and as a best-practice for relevant projects. Similarly, the possibility of future endeavours with genealogy service providers will be taken into account along with other commercial sector partnership proposals.

Within the area of broadcasters, we learned that content for this market needs to be curated and niche. Using the lessons learned we aim to develop partnerships with smaller sites and initiatives to

instead of attempting partnerships with established mass market institutions. See Annex 5 in this report for further details.

Work Package Number	4
Work Package Title	Connecting cultural content with tourism
Lead Partner	Culture24
Start Month:	1
End Month:	36

The objectives for this work package are:

- in line with the Europeana Strategic Plan 2011-2015, WP4 looks to deliver Europeana aggregated content to cultural tourists wherever they are accessing information about places
- to assess the content and data needs of tourists and the tourism sector by:
 - ♦ scoping exactly what data needs to be provided, in what formats and where/how users will discover the content
 - ♦ thereby enabling the scoping and identification of data-packaging opportunities and services
- to explore the possibilities of promoting culture into tourism on a strategic level through discussions with European and national governmental tourism bodies, forming relationships with key European tourism bodies, mapping existing related cultural tourism offers and identifying key themes of interest
- to engage with commercial tourism, accommodation and travel companies, offering them access to packages of Europeana content, supported by location-based venue and event information that will enrich their cultural tourism offer and improve the quality of their offer to their users.

Description of work carried out and achievements:

The primary aim of WP4 was to explore potential new markets, namely in the area of tourism. The findings in the final year of this work package, will be used to inform the overall tourism-related strategy of Europeana following a comprehensive review of all events and research undertaken in the past twelve months. This strategy will inform the Europeana V3 Business Plan and future CEF related activities.

Over the course of the last twelve months this workpackage focused on the establishment of pilot partnerships with the tourism sector based on the creation of relevant cultural data sets featuring Europeana content. Two important findings came from this work: a) the sector needs curated, location specific data for its publishing systems and b) the existing supply of content available via Europeana was not sufficiently 'fit for purpose' to satisfy the needs of the tourism sector i.e. geo references were poor and the resolution of the images provided too low. This work informed the recently published Europeana for Tourism recommendations created by policy makers from the ministries of tourism and culture across Europe. The primary focus of the third year of WP4 was to explore the establishment of pilot partnerships with the tourism sector based on the creation and provision of relevant cultural data sets featuring Europeana content. The partnerships were to be two-fold, firstly to explore establishing strategic partnerships with public tourism bodies and secondly to explore establishing content partnerships with tourism publishing partners.

Significant technical, editorial and partnership exploration work was undertaken in year three. Through this exploration work, important insights and learning were derived regarding the challenges of meeting the specific needs of the tourism sector based on the provision of existing cultural heritage content. The existing supply of collections content made available by cultural institutions via Europeana was identified as not being 'fit for purpose' to satisfy the needs of the tourism sector. This was due to a number of factors, but in summary related to two key challenges focusing on both supply and demand for content:

1. Supply: Lack of provision to Europeana of easily findable, high resolution images of sufficiently interesting content with meaningful descriptions, tagged to place and with rights statements that allow free reuse
2. Demand: Lack of identifiable demand within the mainstream tourism sector for a feed of large automated data sets of collections content to advance their tourism and publishing strategies,

The specific detail of the work conducted in this area and the challenges identified are described in D4.5 (resubmitted) and D4.7. As a result of this exploration work, the establishment of both strategic partnerships with public tourism bodies and content partnerships with tourism publishing partners based on the creation of relevant cultural data sets featuring Europeana content was deemed not possible.

However, armed with these invaluable insights, WP4 activities for the remainder of year three were redesigned to begin to address the barriers identified, thereby laying the ground work for such partnerships to possibly more successful in the future.

Within the remaining tasks of this WP, namely Task 4.3: Connecting with National Tourism and Task 4.4. Connecting with Commercial Tourism Services, activities were tweaked and modified as appropriate and focused on three main areas:

1. European Presidency Strategic Briefing Events
Use of the Presidency strategic briefing events, in Athens and Rome (originally designed to raise awareness of specific opportunities afforded by Europeana content for key tourism ministries and bodies as Task 4.3.3), to define broader policy recommendations for both tourism and cultural ministries to begin to address the fundamental demand and supply issues identified
2. Collection Holder Workshops
Work with cultural institutions to build their understanding of, and ultimately develop the supply of, fit for purpose collections content for reuse by the tourism sector. Done through piloting a niche interest 'fit for purpose' collections workshop methodology with collection holders
3. On-going Publishing Experiments
Continued publishing experiments exploring editorially shaped, niche interest content provision

As a result of these activities a much clearer way forward in seeking to connect Europeana with the tourism sector has been mapped out. Such an approach does not promise overnight usage of Europeana content within the mainstream tourism sector, but rather positions Europeana as a strategic enabler of relevant, fit for purpose niche content to engage the interests of tourists in the future. This has been further confirmed in the work of Google Field Trip, undertaken under Europeana v3, where considerable efforts have had to be made to make the content from the cultural heritage organisations work for Google Field Trip. Writing this work up will inform other memory organisations.

It should be noted also that this approach enables and serves other audiences beyond tourists, with potential benefits far beyond the reach of the original tourism focus including teachers, learners, and general subject enthusiasts.

1. European Presidency strategic briefing events

There were two strategic briefing events hosted by Europeana during the year. The events themselves were conducted under Europeana v3 but the intellectual input and work on the recommendations was under Europeana Awareness. The first event was held under the Greek Presidency in Athens in June 2014, and the second, under the Italian Presidency, in Rome in October 2014. These events took the learning developed within this work package to inform and shape policy recommendations to better generate strategic connections between Europeana, cultural heritage organisations, policy makers in tourism and culture and the tourism sector. By collaboratively discussing the policy recommendations, these events provided an invaluable opportunity to peer review much of the learning generated by the project to date.

As the Athens event represented the first opportunity that Europeana had during the project to engage with tourism focused policy making, the primary objective for the event was to review the initial draft policy recommendations using the expertise and knowledge of the specially invited participants. The reworked policy recommendations from the Athens event were taken to the subsequent Europeana strategic briefing event in Rome for refinement and integration into a broader EU policy agenda.

The detail of this event and its outputs are contained within submitted deliverable D4.6.

A total of 20 policymakers were able to attend the tourism strand of the event. These were from Culture and Tourism Government departments from across Europe.

At the Rome Presidency meeting in October 2014, the group of international experts discussed and reviewed the draft policy recommendations that came from the roundtable in Athens. As a result of a final set of tourism policy recommendations have been agreed and published in January 2015. These are detailed as follows:

Key issues and context requiring consideration by all:

- To create demand within the tourism sector for the Europeana-enabled content of the cultural heritage organisations
- To promote a high quality supply of Europeana-enabled content from the cultural heritage organisations for re-use

- To better articulate the value of linking supply with demand through case studies and best practice examples
- To establish and build on the relationship between cultural institutions and tourism bodies.

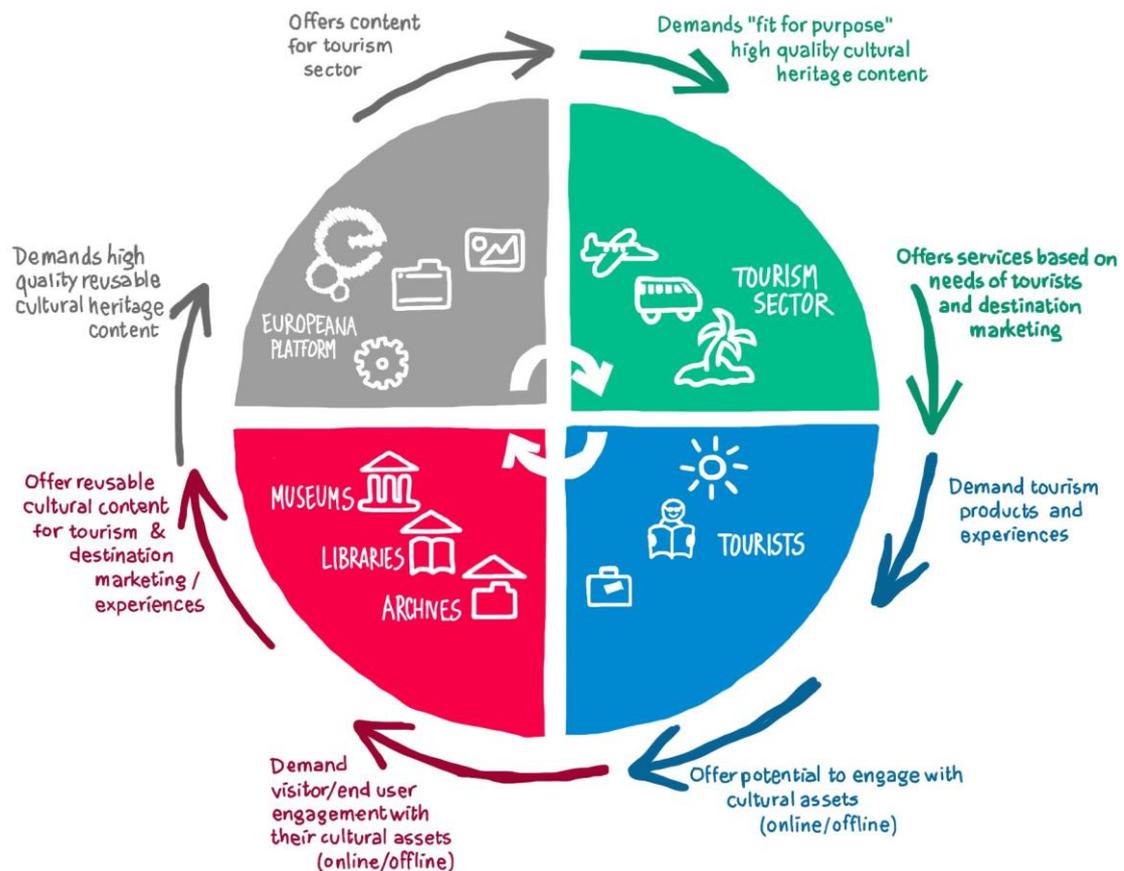


Diagram of key parties and dynamics

Recommendations for tourism policy makers and cultural policy makers:

- Tourism policy makers should advocate and promote to the wider tourism sector, through the use of case studies and usage statistics, the value of using digitised cultural heritage content to advance their cultural tourism focussed marketing strategies
- Cultural policy makers should demonstrate to cultural institutions, through the use of case studies and visibility statistics, that their digitised cultural heritage content is a valuable asset in the advocacy and promotion of cultural tourism marketing strategies
- Promote the value of cultural heritage content as an asset in the promotion of niche destination marketing, addressing tourism sector challenges of seasonality and locality
- Promote closer collaboration between local tourism bodies, service providers and cultural institutions
- Support the development (working with third party stakeholders where appropriate) of more meaningful services that reuse digitized cultural heritage and that provide a better experience to the tourist, by demonstrating best practice and showing what is possible

Recommendations for cultural institutions:

- Tourists are real people. Take responsibility to better understand user needs, motivations and behaviours; and carry out basic user needs analysis online
- Create access to authentic, authoritative, digital cultural heritage content that is fit for reuse by the tourism sector and other sectors
- Make good smart use of existing online channels and platforms (e.g. Trip Advisor, Wikimedia, Flickr, Pinterest etc.)
- Work with the tourism sector (and other sectors) to apply standards, developed by Europeana, to create 'fit for reuse' digitised cultural heritage content (e.g. high resolution images of meaningful content with rights statements that allow a free reuse of the content (public domain, CC-BY, CC-BY-SA, with geotags to enable mobile application)

Change Management:

Change management is an approach to transitioning individuals, teams and organisations to a desired future state. This needs effective communication and education regarding the benefits, challenges, processes and impact, supported by tools and practical advice that:

- Locally: support communication and collaboration at a hyper-local level between destinations and key public stakeholder in order to share understanding, link-up and create an offer together
- Nationally: support bringing together key players and stakeholders at a European level
- Europe-wide: harmonise copyright reuse across Europe; collaborating to promote Europe to the rest of the world; considering multi-linguality

The recommendations have been published and will become part of an advocacy campaign spearheaded by the Ministries of culture and tourism to effect the changes they are promoting. A communications plan has been written with the aim of increasing take up. The results will be reviewed under the Luxembourg Presidency in the second half of 2015.

2. Collection holder workshops

Europeana, Culture24 and Plurio.net co-organised a series of three workshops for collection holders across Europe that sought to explore how digital collections could be made more fit for purpose to better reach and engage tourist audiences. They were hosted by the Wallonia-Brussels Foundation, in Brussels and took place in November 2014.

The workshops ran on the following dates with the following niche themes:

- 17 Nov 2014 – Art Nouveau collections
- 19 Nov 2014 – Battle of Waterloo-related collections
- 20 Nov 2014 – First World War collections

Each of these niche themes were identified as key opportunities to explore tourism demand for digitised collections, covering areas where Europeana has strong collections, and a viable tourism

demand has been established. These were inferred from previous research conducted within the project as documented within D47 and D4.5 (resubmitted).

A key aim was not only to pilot these workshops but also to develop a methodology that can then be used by Europeana beyond Awareness as a way to improve the supply of content for other forms of reuse. The long term return on this approach is many fold. The material comes into Europeana and can then be used in other ways, Europeana itself is thus enriched. The cultural institution learns how to make their content work for such application and is inspired because of the increased exposure of their material.

The methodology that was developed sought to combine the following elements:

- The presentation of existing knowledge regarding why tourism reuse is important and the needs of tourists and tourism publishers regarding content
- Best practice examples of collection holders promoting fit for purpose collections content including an overview of opportunities and challenges
- Europeana as a platforms that collections holders can work with to reach tourists, alongside other platforms such as Wikimedia, HistoryPin, VanGoYourself, Tripadvisor, Pinterest etc.
- Practical exploration of the 'fit for purpose journey' seeking to connect collections to tourist user, including an overview of the key steps and obstacles
- Creative brainstorming of ideas and next steps to promote collections publishing to tourists

The workshops were free and were pitched at directors, curators and other relevant (collection-related) managerial staff of European museums, libraries and audio visual institutions that had collections relating to the prescribed themes. In total 36 participants attended the workshops from museums and collection holders across Europe, these including representation from the following:

- National Galleries Scotland
- Royal Museums of Art and History, Belgium
- Fitzwilliam Museum, UK
- National Museum Ireland
- Röhsska Museum, Sweden
- National Museum Warsaw, Poland
- Musuems of Arts and Crafts, Zagreb, Croatia
- National Museum Prague, Czech Republic
- Deutsche Kinemathek, Germany
- Romanian Academy Library, Romania
- Royal Institute for Cultural Heritage - Brussels, Belgium
- Croatian History Museum, Croatia
- National Library of Serbia, Serbia
- Brighton Museum, UK
- University of Oxford, UK
- British Library, UK



- Musée du Folklore, Belgium
- Digital Repository, Ireland
- Apsley House, UK
- Wikimedia UK and Belgium
- HistoryPin, UK
- The Royal Museum of the Armed Forces and Military History, Belgium
- Royal Institute for Cultural Heritage, Belgium
- Waterloo 200 project

Feedback from the workshops was positive and varied with organisations taking away key learning that reflected the position of their own organisation currently within the ‘fit for purpose’ journey.

It is hoped that these pilot workshop will in the long term increase the presence of fit for purpose collections content within Europeana, as there were clear indications that this will begin

For example, the representative from the Waterloo 200 project indicated that 200 newly digitised items relating to the Battle of Waterloo will be catalogued according to the fit for purpose principles advocated within the workshops, and supplied to Europeana. Similarly there was significant interest from participants at the Art Nouveau workshop to reinstate the Partage Plus network, which originally focused on digitising art nouveau collections objects for Europeana, to use fit for purpose principles to promote publishing reuse of this content.

The workshops also identified the opportunities to adopt quicker, more informal bottom-up approaches with existing tourism publishers to feature collections content when previous more formal top down approaches have failed. For example, D4.7 highlights the difficulty in establishing a publishing partnership with TripAdvisor, yet there was significant interest from collection holders within these workshops of featuring their own collections objects by simply taking ownership of their TripAdvisor place pages and uploading collection objects. Whilst this option does not focus on directly utilising Europeana as a content repository, Europeana can provide another role as best practice facilitator, identifying these quick wins to collection holders.

In the short term the development of such a workshop methodology provides Europeana with an established approach to continue to work with collection holders (post project) to promote the key strategic and practical learning points, derived from the work conducted within EA WP4, when considering reuse and publishing of digital collections content more generally. There was significant interest from participants to run more of these workshops (in different contexts) to promote internal learning about these issues and facilitate change.

3. On-going publishing experiments

Culture24 and Plurio.net sought to run their own publishing experiments, surfacing and interpreting collections content from Europeana, to understand the technical issues of sourcing content for publishing from Europeana. These activities, together with the learning associated with them are documented in D4.6 (resubmitted). Since D4.6 Plurio.net has been able to feature collection records from Europeana alongside published venue information, as illustrated below.

ie Kathedrale Saint-Etienne - Postkarten aus Metz und Diedenhofen von Konrad Mergner, Item 12 (© Contributor: Wolfgang MergnerImage 3 of 6
Europeana 1914 - 1918 (CC BY-SA 3.0))



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RECHERCHE AVANCEE

Janvier 2015

Abbaye de Stavelot
Kultureerbe
Stavelot - Wallonie

INSTITUT EUROPÉEN DES ITINÉRAIRES CULTURELS
Kultureerbe
LUXEMBOURG - Luxembourg

Cathédrale Saint-Étienne de Metz

Résumé

La cathédrale Saint-Étienne est l'église principale du diocèse de Metz en Moselle. Elle est la cathédrale de France possédant la plus grande surface vitrée — près de 6 500 mètres carrés — et présente les plus grandes verrières gothiques d'Europe. Sa voûte suspendue à quarante-et-un mètres au dessus du sol, la nef est la troisième plus haute de France.

Ce monument fait l'objet d'un classement au titre des monuments historiques depuis le 16 février 1930.

Cathédrale Saint-Étienne de Metz
57000 Metz
France
E-mail (Infos):
contact@cathedrale-metz.fr
Internet:
http://www.cathedrale-metz.fr/

Information regarding Saint Etienne Cathedral in Metz on www.plurio.net, and featuring archive images sourced from Europeana

Also since D4.6, Culture24 has undertaken maintenance work to its collections related publishing templates so that the future surfacing of collections from Europeana on www.culture24.org.uk responds effectively to digital and user developments.

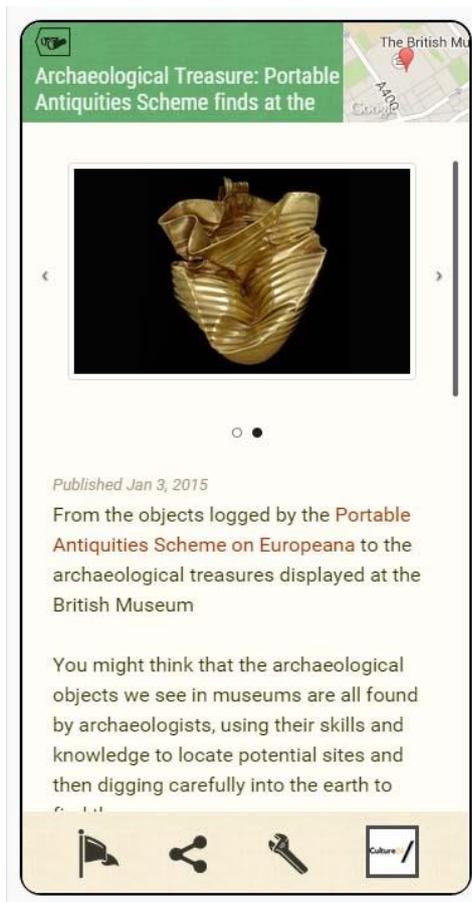
Following the challenges of importing and surfacing automated feeds of content from Europeana for publishers, as described within D4.6 (resubmitted) and D4.7, it was decided to explore an alternative smaller scale niche publishing approach that involved manually selecting interesting, rich and

possibly quirky content and presenting these within pieces of editorial. Significant research was conducted by both Culture24 and Plutio.net into appropriate cultural content within Europeana to explore as part of this publishing approach – again this is documented largely within D4.6 (resubmitted).

The ability for Plurio.net to practically and technically complete their publishing experiments was reliant on a re-launch of the [Plurio.net](#) publishing platform scheduled for 2014. Unfortunately due to an unforeseen budget cut by the Ministry of Culture, Luxembourg this re-launch had to be cancelled and so Plurio.net was unable to complete this publishing experiment.

Culture24 were able to explore creating niche interest editorial featuring Europeana content. There were various challenges encountered in creating this aside from the overall ‘fit for purpose’ issues identified within D4.6 (resubmitted). These included:

- Getting access to relevant museum expertise/stories with which to create an editorial narrative that is compelling
- Getting access to images that contain the detail that is reflected and needed to support the editorial narrative
- Significant investment of time is needed to create such editorial
- Difficulty in locating the relevant images within Europeana



Despite these challenges, the Culture24 editorial team were able to create some rich and relevant editorial and identified the content contained within the Europeana 1914-1918 portal as being the most useful in terms of creating this. This should be considered as the best example of Europeana source material that could be utilised by publishers to create editorially rich content featuring collections.

Analytics statistics to date on these published pieces of editorial demonstrate a distinct but engaged audience (moderate number of views but deep engagement in terms of average time spent reading the articles), which is what we would expect from niche interest material.

Since D4.7 further surfacing of collections content from Europeana on other publishing platforms has been facilitated via Museum.EU and Google Field Trip. The Google Field Trip link shared Culture24 created articles featuring Europeana collections content that could be tied to a particular venue, as illustrated in the image to the left.

The Museums.EU connection built on the existing publishing partnership of cultural listings and collections content that occurred via Museums.UK (as documented in D4.7)

Post-project Sustainability Plans:

There is a significant legacy resulting from the learning derived from WP4 that could be advanced by Europeana post project not only in more effectively reaching the tourism sector, but also in serving other audiences beyond tourists to support the wider 'reuse' agenda. These outputs include the following:

- Creation of peer reviewed policy recommendations to better promote use of Europeana content to advance the cultural tourism strategies of public tourism bodies across Europe
- A 'fit for purpose' collection holder workshop methodology that can be applied in other contexts to highlight the strategic and practical considerations for collection holders reaching and engaging a variety of audiences with their collections content
- The possibility of increasing the amount of 'fit for purpose' content within Europeana relating to Battle of Waterloo and Art Nouveau and pursuing related niche publishing opportunities
- Existing relationships with a variety of tourism publishers that can be pursued in the future based on their being more available fit for purpose content – e.g. Google Field Trip, Semantica Museums EU, Visit London, Visit Lux, Greater Region related tourism body publishers, Culture Finder and other potential themed cultural routes or heritage tour apps (details of these contained in D4.7)
- Potential expansion of use of VanGoYourself, that, whilst being a product of Europeana Creative project, was heavily informed in its inception by much of the Awareness WP4 year one research and thinking. For example the conceptual "tourism needs framework" was derived from the Y1 research of WP4 EA and was introduced and utilised at the outset of the Europeana Co-creation workshops for the tourism pilot conducted in Verdun and Mons in November 2013. From this the idea of emotionally connecting tourists with collections content and specifically paintings was derived at the workshop which specifically led to the development of the VanGoYourself service

Persona Variable	Parameters		
MOTIVATIONS & BEHAVIOURS	PURPOSE? e.g. niche interest, serendipitous, sightseer, cultural professional, other professional, family focused		
INFORMATION NEEDS	FUNCTIONAL learning planning recommending	<i>and/or</i>	EMOTIONAL excitement surprise sharing
INFORMATION TIME	BEFORE anticipation	DURING experience	AFTER reflection
INFORMATION BEHAVIOURS	Digitally Active <i>(behaviour in search, socialmedia, smartphone, apps, printed guidebooks etc)</i>	Digital Part-timer	Digitally Reluctant

The Tourism Needs Framework derived from Y1 WP4 EA and applied to the Europeana Creative co-creation workshops leading to the development of VanGoYourself

Work Package Number	5
Work Package Title	Copyright and related rights framework
Lead Partner	Stichting Nederland Kennisland
Start Month:	1
End Month:	36

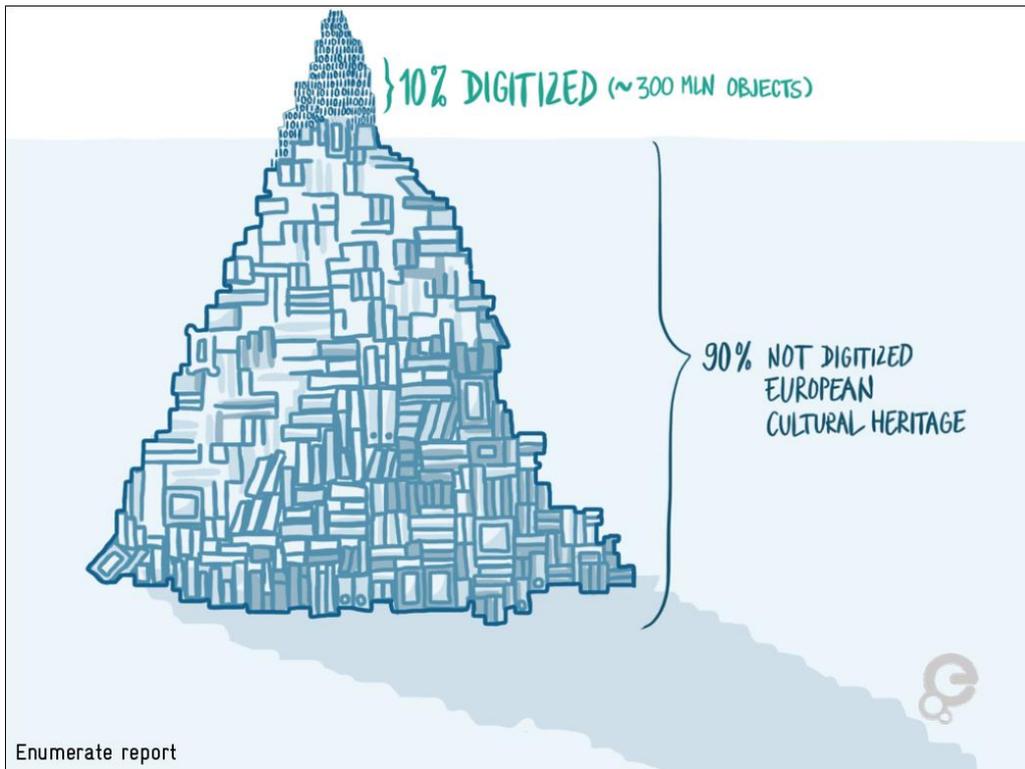
The objectives for this work package are:

- Raise awareness for and increase compliance with the Europeana Licensing Framework among Europeana's data providers. Monitor the functioning of the Licensing Framework and if necessary adopt it to the evolving requirements of Europeana and its partners.
- Raise awareness among policy makers and other stakeholders for IPR issues encountered by Europeana. This includes actively engaging in policy discussions with a specific focus on solving rights issues encountered in mass digitisation projects.
- Work with data providers on increasing the amount of content available via Europeana that can be freely re-used either because it is correctly identified as being in the Public Domain or because it is made available under open licences.

Description of work carried out and achievements:

During the last year of the project the WP has achieved complete fulfilment of the guidelines set out in the Europeana Licensing Framework. As of December 2014, 99.97% of all records in Europeana carried a valid rights statement. This means that the entire dataset published by Europeana can be filtered according to the copyright status of the digital objects. This is a huge improvement with regards to the situation at the beginning of the project when more than half of all records in Europeana did not carry a rights statement. We have also worked closely with the ingestion team at Europeana to ensure that all new data that is contributed to Europeana will carry valid right statements. This is reflected among others in the new Europeana publication policy that was published by Europeana in December 2014.

A further achievement is that a large proportion of digital objects in Europeana now carry rights statements that allow reuse. Currently 32.9% of all objects in Europeana carry a rights statement that allows free re-use (including for commercial purposes) and another 13,8% are available under Creative Commons licenses that allow re-use with some restrictions. These numbers exceed our expectations as formulated in the relevant KPI's.



Illustrations showing the total amount of European digitized content, the percent in Europeana, and the further percent of those labelled

In addition the Public Domain calculator has been updated at www.outofcopyright.eu and can be used by data providers to determine the copyright status of works in their collection. The out of copyright website now features a set of thirty jurisdiction specific public domain calculators as well

as an interactive guide to rights that are created during digitization for 8 EU jurisdictions. The new and improved version is more flexible and can be adopted to changes in the relevant copyright legislation. In addition it now provides guidance with regards to the question if reproductions of Public Domain works are covered by an independent layer of exclusive rights. This addition is based on original research for eight European member states carried out by the Institute for Information Law, which is available in further detail on the site itself.

With regards to the awareness about external IPR issues encountered by Europeana we have made important progress here as well. In January 2014 we published, on behalf of the Europeana Network, a response to the European Commission's public consultation on a review of European copyright rules. This joint response brought together an unprecedented coalition of stakeholders from the Cultural Heritage sector (it was supported by all pan-European associations represented on the Europeana Foundation board except for the federation of European Publishers and IFFRO). Based on the position established in response to the public consultation we, Europeana and Kennisland, have engaged in a number of advocacy activities highlighting the issues faced by European cultural heritage institutions in relation to the objective of the Juncker commission to modernize the EU copyright rules.

Two workshops with representatives of the Digital Public Library of America were held with the aim of exploring the possibilities for developing joint rights statements for use by both the DPLA and Europeana. The objective of this exercise was to further standardize the rights statements used by Europeana by making it usable to international partners such as the DPLA. This work has been carried out in coordination with Creative Commons and has resulted in a general agreement on developing such a system. The development will take place in the first half of 2015 after the conclusion of the Europeana Awareness project and will be co-funded by Europeana and the DPLA.

A full overview of internal and external IPR issues encountered by Europeana can be found in the Final report on IPR issues faced by Europeana that was published in September 2014 (D5.5).

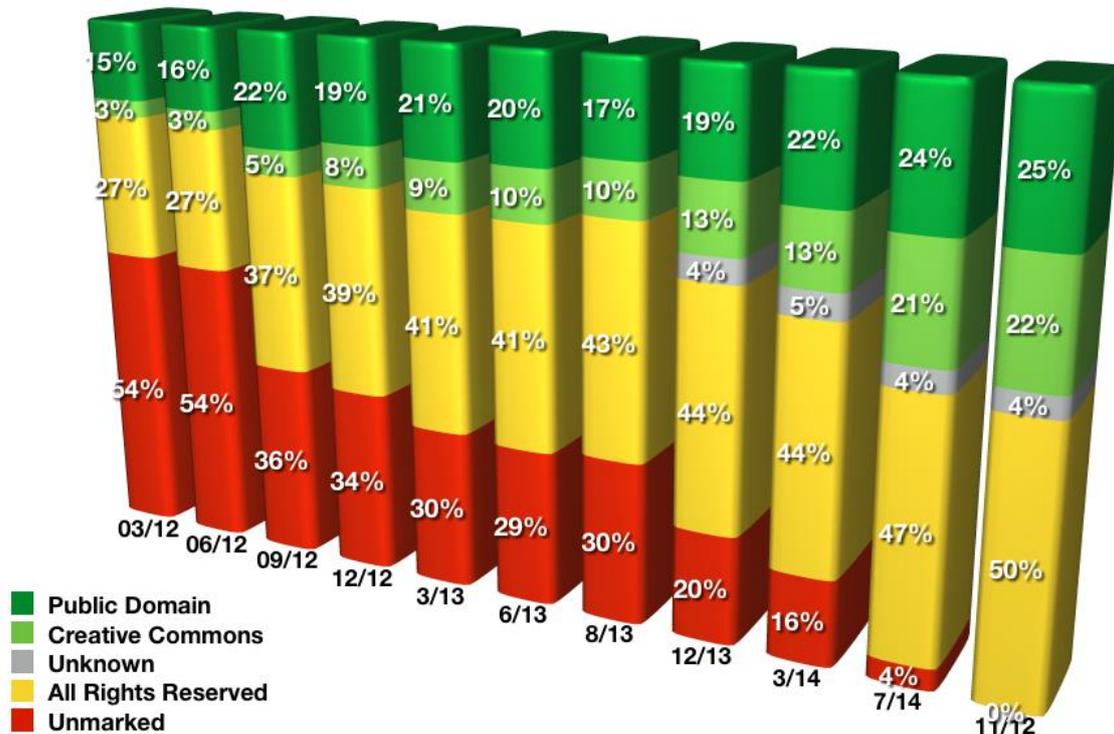
The Institute for Information Law has continued its research into licensing systems for clearing content for Europeana use. This research has resulted in the publication of a Report on the effectiveness of licensing systems for clearing content for Europeana use in September (D5.4). This report has been discussed and validated with a number of key experts in the field of (extended) collective licensing as well as policy makers during the third Europeana licensing workshop in November 2014. A summary of the report is attached as Annex 6 to this report.

Finally we engaged in a continued dialogue with various stakeholders from within and outside of the Europeana Network. Venues of this dialogue have been the Europeana IPR coordination task force and the third Europeana Licensing workshop that was held in November 2014 in Luxembourg.

In the remainder of this section we break down these activities according to the tasks from the Description of Work.

Task 5.1.1 Promoting adoption of the Europeana Licensing Framework

This task managed the activities referred to as the Rights Labelling Campaign resulting in the reduction of the unlabelled objects in Europeana, as reported above. This task was extended until the very end of the project as the process of getting all digital objects labelled proved to be more time consuming than initially expected.



Digital objects in Europeana according to class of rights label (2012-14). Note reduction of unmarked objects from 54% to 0% during the duration of the project.

As part of this task we worked with the Europeana ingestion team to develop ingestion policies and procedures for validating rights statements to ensure that all new data contributed to Europeana meets the requirements set out in the Europeana Licensing Framework.

Task 5.1.2 Fine-tuning the Europeana Licensing Framework

Within this task we continued the implementation of the recommendations of the review of the Europeana Licensing Framework. Activities in 2014 mainly consisted of the collaboration with the Digital Public Library of America to explore the possibility of international standardisation. We also worked on retiring the Restricted Access rights statement and improving the communication about the Licensing Framework in the light of the upcoming re-launch of the pro.europeana.eu platform.

Task 5.1.3 Raising Awareness of other IPR issues encountered by Europeana

As part of this task we developed a joint position of the members of the Europeana Network in response to the European Commission's review of the EU copyright rules. The position advocates for the harmonization of exceptions to copyright that benefit Libraries, Museums and Archives as well as for an extension of the scope of these activities. Ultimately this should lead to an exception that allows cultural heritage institutions to make available online works that they have in their collections as long as they are not commercially available or otherwise actively managed anymore. Based on this position we have carried out advocacy activities to convey this position to policy makers and other stakeholders. This has included targeted meetings with policy makers, interventions in public discussions and awareness raising activities aimed at the members of the Europeana Network (via the pro.europeana.eu blog and through internal events). See for example this post by WP lead Paul Keller: <https://www.kl.nl/opinie/europes-cultural-heritage-institutions-deserve-better/>.

Task 5.2.1 Legal research into licensing models

Under this task the Institute for Information Law wrapped up its research into licensing systems for clearing content for Europeana use. This research resulted in the publication of a Report on the effectiveness of licensing systems for clearing content for Europeana use in September (D5.4). This report has been discussed and validated with a number of key experts in the field of (extended) collective licensing as well as policy makers during the third Europeana licensing workshop in November 2014.



Task 5.2.2 Raising Awareness for best practices in Licensing

As part of this task we organized the third Europeana licensing workshop in Luxembourg in November 2014. We have also shared information about Europeana's rights labelling and licensing infrastructure with the Office for the Harmonisation of the Internal market to support them during the implementation of the single European database for orphan works.

Developments have also continued in the area of an IPR coordination group, set-up to bring together IPR workpackage leaders from across all Europeana projects. They met for the first time in June 2014 in Copenhagen, chaired by members of this workpackage. Topics of discussion included setting up a clear and transparent procedure for proposing new rights statements and discussing how to address the confusion around the labelling 'free access - no reuse' and 'paid access - no reuse' rights

statements. Future plans for the group are in discussion to align them best with the overall Europeana governance structure and the overall Network developments.

Task 5.3.1 Promote adoption of the principles of the Europeana Public Domain Charter among Network members

We worked in close collaboration with the Europeana ingestion team, aggregators and other funded projects (such as Europeana Photography, DM2E, Europeana Creative, and Europeana Fashion) on increasing the amount of digital objects that are labelled with the public domain mark. This work has taken the form of one on one interactions with data providers and workshops targeted at specific groups of data providers including a workshop for the UK museum sector in July and presentations for the Europeana Photography project partners in January and June. We also reached out to the open data community through a workshop at the Open Knowledge Festival in Berlin in June. These activities are responsible for the marked increase in the number of Public Domain labelled objects in Europeana over 2014 (from 5.7m to 8.9m objects).

Task 5.3.2 Promotion of the adoption of open content licensing among cultural heritage institutions contributing to Europeana

As part of this task we worked in close collaboration with the Europeana ingestion team to promote the use of open content licenses for digital objects that are provided to Europeana. This work has primarily happened via direct interactions of the ingestion team with data providers and through public outreach activities both online on the pro.europeana.eu blog and other platforms, as well as off-line in presentations and public appearances at relevant conferences and meetings. This work area is responsible for the market increase in the number of digital objects that are available under one of the Creative Commons licenses during the third year of the project (from 3.8m to 7.8 million objects).

Post-project Sustainability Plans:

The main achievement of WP5 was the successful conclusion of the Rights Labelling Campaign. This campaign was a retroactive effort to ensure that all existing datasets in Europeana meet the requirements of the Europeana licensing framework. For new datasets the Europeana ingestion process includes a validation of rights labels to ensure that all new data that is ingested into Europeana are correctly labelled thus making their reuse possible. As a result there is no need for a continuation of the rights labelling activities, but maintenance of the current standards remains vital to the long-term success of the campaign.

On the other hand there continues to be a need to improve the accuracy of rights statements. To ensure the continuation of the efforts undertaken by this WP in the field we have spent a considerable amount of time and resources on developing procedures for the ingestion team and to train the ingestion team in validating rights statements. These procedures have been incorporated into the Europeana Publication Policy published at the end of 2014. Given that the validation of rights

statement puts a relatively large burden on the Europeana ingestion team, Kennisland and Europeana have proposed training activities for aggregators participating in the Europeana DSI. These trainings are expected to enable aggregators to pre-screen rights information and assist them in helping data providers with rights labelling issues. Over time this is expected to lessen the burden of the Europeana ingestion team. Work will also continue on the evangelism of the benefits of opening up cultural heritage data for re-use such as the scheduled workshop with the Prado, Thyssen and other Spanish institutions early in 2015.

The efforts undertaken together with the Digital Public Library of America aimed at international standardisation of rights statements will continue in 2015. The work is partially funded thanks to a grant from the Knight Foundation that was awarded to the DPLA in 2014. Next steps include the completion of three white papers outlining the technical requirements, governance structure and the scope of the supported rights statements.

Finally the new version of www.outofcopyright.eu has been explicitly designed so that it can be maintained and updated with minimal effort. This upgrade ensures that the tools available on there can be adopted to changes in the relevant legislation with minimal effort.

3. Deliverables and Milestones Tables

TABLE 1. DELIVERABLES (ordered by 'Due delivery date from Annex I')									
No.	Name	WP	Lead partner	Nature	Dissemination level	Due delivery date from Annex I	Delivered Yes/No	Actual / Forecast delivery date	Comments
D1.1	Online Activity Planner with initial awareness activities completed by each WP	1	1	O	PU	M2	Yes	M2	
D1.2	Strategic Communications Plan, to include model tactical plan, evaluation template and timetable for a 36-month rolling campaign programme	1	7	R	RE	M9	Yes	M10	Draft version sent to EC early in Month 10 and final version sent by 12 October 2012 (M10)
D3.1	Public library service definitions and requirements	3	26	R	PU	M9	Yes	M9	
D4.1	Report on scoping and analysing the needs of tourists, public sector tourism bodies and the commercial tourism sector	4	13	R	PP	M9	Yes	M10	This deliverable was postponed in agreement with the EU project officer. Postponed to include results from the research.
D2.1	User requirements and IPR implications for User Contributed	2	6	R	RE	M12	Yes	M12	

	Content in Europeana								
D3.2	Assessment of the role of local archival collections	3	26	R	PU	M12	Yes	M12	By arrangement with the EC, reviewed and re-submitted in M18
D4.2	Report on aggregator distribution and effective aggregation models	4	13	R	PP	M12	Yes	M12	
D4.3	Summary report listing partners, contacts, themes and campaign opportunities	4	13	R	PP	M12	Yes	M12	
D5.1	Online Advocacy Kit for increasing the amount of content in Europeana that can be freely re-used	5	21	O	PU	M12	Yes	M12	
D6.1	Annual Report 1	6	1	R	CO	M13	Yes	M13	
D6.2	First Financial Statement	6	1	R	CO	M13	Yes	M13	
D2.2	Report on infrastructure and tools for supporting User Contributed Content in Europeana	2	31	R	PU	M15	Yes	M15	
D2.3	Report on the content gathering campaigns (WW1, Fall of the Iron Curtain, Wikipedia)	2	42	R	PU	M16	Yes	M16	

D2.4	Report on the user-centred evaluation and technical evaluation of the Digital Storytelling platform	2	37	R	PU	M17	Yes	M17	
D3.3	Analysis of Europeana content for local history and genealogy users/re-users	3	1	R	PU	M18	Yes	M18	
D4.4	Series of workshops that interrogate the Culture24 approach to aggregation and publishing	4	13	O	RE	M18	Yes	M18	
D5.2	Summary Report on IPR issues faced by Europeana and its partners	5	44	R	PU	M18	Yes	M18	
D5.3	Evaluation report on the Europeana Licensing framework (including recommendations for improvements)	5	21	R	PU	M18	Yes	M18	
D3.4	Public libraries in Europeana conference	3	46	O	PU	M22	Yes	M24	In agreement with the commission the date, location and lead partner changed from M22 in Spain to M24 in Greece led by partner 46
D2.5	Updated report on the content gathering campaigns (WW1, Fall of the Iron Curtain, Wikipedia)	2	42	R	PU	M24	Yes	M 25	Delayed by two weeks, delivered early January 2014 to fully incorporate coverage of "The Wikipedia Challenge"
D2.6	Europeana GLAM WIKI event plus report on Public Art project	2	47	O	PU	M24	Yes	M24	

D4.5	Creation of agreed themed datasets as a foundation for next stage of development	4	13	O	RE	M24	Yes	M24	
D6.3	Annual Report 2	WP6	1	R	CO	M25	Yes	M25	
D6.4	Second Financial Statement	WP6	1	R	CO	M25	Yes	M25	
D2.7	Updated report on infrastructure and tools for supporting User Contributed Content in Europeana	WP2	31	R	PU	M30	Yes	M30	
D3.5	Outline agreements with commercial partners	WP3	1	O	RE	M30	Yes	M34	
D4.6	Strategic briefing to highlight opportunities afforded by Europeana content for key tourism ministries	WP4	13	O	RE	M30	Yes	M30	
D4.7	Presentation of Europeana content in commercial partner services	WP4	13	P	PU	M30	Yes	M30	
D5.4	Report on the effectiveness of licensing systems in clearing content for use in Europeana	WP5	44	R	PU	M30	Yes	M33	Delayed, as agreed
D5.5	Final report on IPR issues faced by Europeana including recommendations for actions to deal with the	WP5	21	R	PU	M30	Yes	M33	Delayed, as agreed

D2.8	Updated report on the content gathering campaigns (WW1, Fall of the Iron Curtain, Wikipedia)	WP2	42	R	PU	M34	Yes	M34	
D6.5	Final Report	WP6	1	R	CO	M36	Yes	M36	delivered January 2015
D6.6	Final Financial Statement	WP6	1	R	CO	M36	Yes	M36	delivered January 2015
D1.3	Final evaluation of campaigns	WP1	7	R	PU	M36	Yes	M36	delivered January 2015

TABLE 2. MILESTONES (ordered by 'Due achievement date from Annex I to the Grant Agreement')

No.	Name	Achievement due date	Achieved Yes/No	Actual / Forecast achievement date	Comments
MS1	Model tender for recruiting PR agencies	M1	Yes	M1	
MS28	Network kick-off meeting	M1	Yes	M1	
MS29	Collaborative workspace	M1	Yes	M1	
MS30	Quality Plan	M1	Yes	M3	Finalised by M3 to be able to include a review and comments of the PMB
MS8	Start of the campaigns (WWI UGC)	M2	Yes	M2	
MS7	User requirements	M4	Yes	M4	Documented in D2.1
MS26	Guidelines for providers to encourage uptake of rights information relating to existing content	M6	Yes	M10	Postponed due to DEA transition and CC0 publication
MS31	Progress Report 1	M6	Yes	M4, M10	Reporting aligned with the bi-annual Steering Group meetings in April and October 2012
MS21	User needs scoped and analysed	M8	Yes	M8	Documented in D4.1
MS2	PR results template online	M9	Yes	M9	
MS13	Public library services defined and specified	M9	Yes	M9	
MS4	Annual report on impact and effectiveness of on-going national advocacy work by the co-ordinators	M12	Yes	M12	
MS14	Public library network identified	M12	Yes	M12	
MS22	Commercial partnership offer defined	M12	Yes	M12	
MS32	Progress Report 2	M13	Yes	M13	Part of D6.1

MS9	Release of the integrated toolset, version 1	M14	Yes	M14	
MS23	Strategic themes and campaign opportunities agreed	M14	Yes	M14	
MS24	Interrogation of Culture24 approach to aggregation and publishing complete	M18	Yes	M18	Part of D4.4
MS33	Progress Report 3	M19	Yes	M21	
MS5	Annual report on campaigns and on-going advocacy and PR by national co-ordinators	M24	Yes	M25	
MS10	Roadmap for collaboration with Wikimedia	M24	Yes	M25	Note error in DoW listing Partner 42 as lead instead of Partner 47
MS15	Guidelines published for users on local and family history themes in Europeana	M24	Yes	M25	Draft version completed in M24, finalised in M25
MS27	Reviewed licensing framework in place	M24	Yes	M24	
MS34	Progress Report 4	M25	Yes	M25	
MS16	Programme of hack and remix events completed	M27	Yes	M29	
MS25	Commercial Partnership agreements secured	M27	Yes	M27	
MS17	Europeana services implemented in public libraries	M28	Yes	M36	As noted, the scope and delivery of this milestone changed
MS18	Pilot service tested with 3 broadcasters	M28	Yes	M35	As noted, the scope and delivery of this milestone changed
MS11	Final versions of the integrated toolset	M30	Yes	M30	As noted, the scope of this milestone changed
MS19	Europeana re-use awards presented	M30	Yes	M31	
MS35	Progress Report 5	M31	Yes	M31	

MS20	Partnership arrangements with commercial online genealogy and local history services available	M32	Yes	M35	As noted, the scope and delivery of this milestone changed
MS12	End of the campaigns	M34	Yes	M34	
MS6	Annual report on campaigns and on-going advocacy and PR by national co-ordinators	M36	Yes	M36	

4. Project management

The objectives for WP6 Management and Coordination are:

- management of the whole project, according to agreed methods, structures and procedures as described in section B3.3, including administrative management, reporting to the EC and performance monitoring
- to provide leadership and guidance for the Best Practice Network in the directions set out in the proposal, managing priorities and risks and ensuring the quality of deliverables
- ensuring efficient and effective management and decision-making procedures
- co-ordinating the work and monitoring progress in order to achieve successful delivery of the expected results
- within time, budget, resource and quality control constraints and according to performance indicators
- managing the contract and assuring the project deliverables and reports issued comply with the Commission's requirements
- supporting efficient and effective communication and information sharing among partners
- providing efficient financial management and timely payment procedures.

Consortium management tasks and achievements

In the final year of the project, management of the project proceeded smoothly, with internal administration processes for handling queries and finances having been streamlined in the Europeana team. The project ends within budget and having delivered nearly all stated deliverables and milestones on time. With the departure of MDR partners, the oversight of WP3 fell to the Project Coordinator causing some delays and a necessary shift of focus for some tasks, as outlined in the WP report above.

Work also continued throughout the year on addressing the recommendations and queries from the second year review, as included earlier in this report. The Progress Report for Year 2 was re-submitted in June 2014, to include further information around the management of individual budgets and partner spending and has informed how this is documented in subsequent reports.

The final project General Assembly took place in October in Madrid, welcoming 100 attendees with 36 project partners represented. Particular attention was around overall sustainability plans for each area of the project.

Task 6.1 – Project and Financial Administration

As in previous years, progress of Europeana Awareness for Year 3 has been collected in six-monthly intervals in internal Progress Reports (MS34, MS35). The information is gathered from

each consortium partner through a quarterly on-line survey (on the Wufoo web platform) and compiled into a narrative document covering tasks, deviations and future planning. These bi-annual reports have culminated into this Annual Progress Report for Year 3 that will in turn inform the overall Project Final Report (D6.5 / D6.6).

The six-monthly reports as well as the annual project reports are evaluated by the Europeana Foundation Board, which acts as the Steering Committee for the project. The final papers for the project were submitted to the Executive Committee at the end of January 2015 and were reviewed and accepted.

Europeana Foundation representatives and all workpackage leaders participated in the second periodic review, held in The Hague at the Koninklijke Bibliotheek in February 2014. The final project review meeting will take place in Brussels in February 2015 at the European Commission offices.

The financial administration for Europeana Awareness is managed by the Europeana Foundation. EF has set up a specific financial report spread sheet template, which all partners fill in every six months as mid-term reports. The information in these reports is used for completing the information in the EC Participants Portal (NEF) as well as for monitoring intermediate status updates of partners' expenses. Official European Commission financial reporting is done on a yearly basis.

The cost claim queries for year two were finalised in late January 2015. Similar to the previous year, this represents a significant delay between the end of the finalised acceptance of the year two reporting in March 2014. This delay was due to the need for a significant amount of revisions to several of the partner's cost claims.

Task 6.2 – Internal communication and meetings

Europeana Foundation organised the final General Assembly that took place on the 29th October 2014 in Madrid to coincide with the Europeana Annual General Meeting. The event welcomed representatives from all project partner organisations alongside a wider audience of invited guests. Attendance was 100 people with 36 partners represented. The afternoon featured presentations and panel discussions covering each area of the project, as well as a chance for attendees to feedback and discuss sustainability plans. These suggestions were then incorporated, in part, into further discussions and roundtables at the Annual General meeting itself. Particular attention was around carrying forth user generated content campaigns as mentioned in WP2 and developing plans for a Communicators Group as outlined in WP1, which would bring together Communications professionals from across all Europeana projects.



Raising a final toast at the Awareness General Assembly in October 2014 in Madrid

The Project Management Board (PMB) meetings continued to take place each month via teleconference, all of which have been initiated and documented by Europeana through the Basecamp on-line platform.

In the first year of the project Europeana set up online communication platforms and a collaborative workspace. Europeana Professional continues to host the Europeana Awareness project website, where project outcomes such as Deliverables and Milestones as well as documents and presentations are stored and archived.

Basecamp is still being used for all communication within the consortium. Each work package has its own project space, which can be used to share information or work on task specific documents and tasks.

Smartsheet is another software tool that is used for the purpose of sharing information easily, especially among the Project Management Board. Spread sheets for KPIs, Risks and Event planning are hosted on this platform. Google Docs is another resource being used for shared editing of key project documents.

Europeana has ensured that decision-making complies with agreed processes through leading the Project Management Board and other coordination structures. This process included setting and maintaining regular meetings times and agendas to discussing key project issues such as pending tasks, budgetary issues, report submissions and documents for review.

Task 6.3 – Quality Assurance and Risk Management

The Quality Plan produced at the beginning of the project (MS30) includes information on quality management and organisation, quality assurance and a risk log. Deliverables are reviewed internally or externally where necessary according to the Quality Plan. Information on the review of documents is documented in the Quality Register. The risk log is regularly updated and reviewed by the PMB and the Steering Group. Necessary counter actions and remedial actions are taken and documented in the risk log. The latest version of both the Quality Plan and Risk Log are attached here as Annex 7.

Europeana monitors the schedule for planned deliverables and milestones regularly, to ensure that they are achieved according to the agreed time schedule, with regular reminders and check-ins with each Work Package leader and the responsible consortium partner. Notice of any delay or change to the expected outcomes is discussed and agreed with the European Commission Project Officer.

Problems that have occurred and how they were solved or envisaged solutions

As documented in the WP2 report, challenges in developing the Digital Storytelling Platform as originally outlined in the Description of Work continued into year three. The resources spent on this task have been evaluated.

Within WP4, over the course of the year it became clear that the establishment of strategic partnerships with public tourism bodies and content partnerships with tourism publishing partners based on the creation of Europeana themed relevant cultural data sets was not viable. However, WP4 activities during the remainder of year three were redesigned to begin to address the challenges identified, thereby laying the ground work to enable such partnerships to be more successful in the future.

Within WP6, the Europeana Finance and Management team is aware that a few partners are ending the project with significant variations to their planned use of resources. However, through internal budget shifts the consortium overall has remained within its budget. These include the Bibliothèque nationale de France, who overspent on their personnel budget due to the extraordinary effort involved in their 2013 Le Grand Collecte 1914-1918 campaign. The Koninklijke Bibliotheek in the Netherlands have also overspent on their personnel budget due to their additional efforts during the successful Netherlands 1914-1918 Collection Day campaign.

Impact of possible deviations from the planned milestones and deliverables, if any

Aside from minor delays in some deliverables, deviations to Milestones and Deliverables during this reporting period were largely within WP3. This led to adjustments in both the scope and outcome of the tasks, all of which have been documented in the WP3 report above.

Impact of possible deviations from the planned resources

None

Changes in the consortium, if any

WP3 leader, MDR Partners left the consortium in April 2014 and the company is now insolvent. The role of overseeing the work of WP3 was absorbed by Europeana over the course of Year 3.

Any changes to the legal status of any of the beneficiaries, in particular non-profit public bodies, secondary and higher education establishments, research organisations and SMEs status

None

Project planning and status

The project continued to progress well and in line with the project plan for the final twelve months. All milestones and deliverables for the reporting period have been delivered.

Month	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36			
WP1	Public Media Campaign																																						
Task 1.1	Create a overall activity planner		D1.1																																				
Task 1.2	Create a Strategic Communications Plan								D1.2																														
Task 1.3	Create tactical plans																																						
Task 1.4	Selection of PR Agencies																																						
Task 1.5	Manage the rolling programme of PR agency campaigns																																						
Task 1.6	National PR coordinators network																																						
Task 1.7	Major European Media Event																																						
Task 1.8	Active support for national aggregation initiatives																																						
Task 1.9	Monitoring and evaluating KPIs																																				D1.3		
WP2	End-user Engagement																																						
Task 2.1	Operationalise tools to enable end user contributions											D2.1			D2.2		D2.4																				D2.7		
Task 2.2	Theme-based campaigns to promote contributions															D2.3									D2.5												D2.8		
Task 2.3	Theme-based campaign with Wikimedia Chapters																																					D2.6	
WP3	Developing New Partnerships																																						
Task 3.1	Building a public libraries network to support Europeana											D3.1																											
Task 3.2	Local archival collections												D3.2																										
Task 3.3	Broadcasters																																					D3.5	
Task 3.4	Open Culture reusers																																						

Month	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36			
WP4	Connecting cultural content with the tourism																																						
Task 4.1	User needs analysis and profiling											D4.1																											
Task 4.2	Assessing venue and events data aggregation models across Europe												D4.2					D4.4																					
Task 4.3	Connecting with National Tourism												D4.3																									D4.6	
Task 4.4	Connecting with Commercial Tourism Services																																					D4.5	D4.7
WP5	Copyright and related rights framework																																						
Task 5.1	The Europeana Licensing Framework																																					D5.3	
Task 5.2	Best Practices in Licensing																																					D5.4	
Task 5.3	Public Domain and Open Content Licensing												D5.1																										
WP6	Management and coordination																																						
Task 6.1	Project and Financial Administration																																				D6.1	D6.5	
Task 6.2	Internal communication and meetings												D6.2																									D6.6	
Task 6.3	Quality assurance and Risk Management																																						

Performance Monitoring

Europeana Awareness ends its third and final year having achieved or surpassed almost every Key Performance Indicator. Some indicators were reformulated to better address and record project progress.

No.	Related Project Objective	Indicator	Method of measurement	Year 1 (2012) results	Year 2 (2013) results	Year 3 (2014) results
1.1	Wide political awareness and support at EU and national level	Existence of national initiatives	Quantitative	19 (expected: 8)	34 from 29 countries ¹⁶ (expected: 16)	37 from 29 countries (expected: 20)
1.2	Wide political awareness and support at EU and National level	Europeana Structural Funding	Quantitative	Mobilising knowledge of Europeana's structural funding under CEF has been achieved and is on-going. Agreement not finalised due to postponed voting dates from European Parliament (expected: agreement on form)	Europeana included in the CEF Programme as a mature DSI; 7,500 signed the Allez Culture campaign petition (expected: development of mechanisms)	8.9m agreed for 2015, 10m noted for next round of CEF in 2016 (expected: funding in place)
1.3	Wide political awareness and support at EU and national level	Events involving EU-officials and participating countries' policy-makers	Quantitative	6 (expected: 4)	2 Presidency events organized and participation in 2 MSEG meetings (expected: 6)	2 Presidency events, 2 MSEG meetings, 4-6 Presidency linked keynotes and Shaping Europe event (expected: 10)
1.4	Wide political awareness and support at EU and National level	Increase in labelled Public Domain material	Quantitative	1,029,271 (expected: 500,000)	1,190,960 (expected: 2,000,000)	3,219,543 ¹⁷ (expected: 6,000,000)
2.1	Wide brand recognition among end-users and user engagement	Number of countries covered by PR campaigns	Quantitative	7 plus 3 international campaigns (expected: 9)	11 country campaigns added for total of 18 (expected: 18)	12 country campaigns added for total of 30 (expected: 27)

¹⁶ This figure updates and clarifies the formerly stated figure of 25 national aggregators

¹⁷ This measure contradicts KPI 5.3 and should be disregarded. It was left in the DOW accidentally and does not provide a useful measurement of the achievements of the project. What does the

	across all main user groups and delivery modes					
2.2	Wide brand recognition among end-users and user engagement across all main user groups and delivery modes	Brand awareness and recognition	Qualitative and quantitative studies of prompted/unprompted brand recognition and investigation of brand values. survey target groups before and after a campaign, three times during the project	Research scheduled for 2013 (expected: Raise brand awareness and recognition among target audiences by 20% during country campaign, to be measured by representative phone and email surveys as described.)	Awareness shifts: Italy - flat 0% and Poland - 130% for average of 65% across the two countries (expected: Raise awareness and recognition by 20% among target audiences during each individual country campaign)	Awareness shifts: Norway - awareness rose from 4% to 7%. Shift in awareness of 75%. Average of 33% rise across the three countries (expected: raise awareness and recognition by 20% among target audiences during each individual country campaign)
2.3	Wide brand recognition among end-users and user engagement across all main user groups and delivery modes	Media reporting	Press cuttings and Opportunities to See statistics	600+ media mentions: see MS4 for details (expected: An online cuttings file will be produced by each agency within 4 weeks of campaigns ending. Size will vary, depending on popular appeal of the topic. E.g. for IPR, a small number of opinion pieces in significant media would equal 150 items about UGC events)	Additional 1730 media mentions for total of 2330 (expected: An online cuttings file will be produced by each agency within 4 weeks of campaigns ending. Size will vary, depending on popular appeal of the topic. E.g. for IPR, a small number of opinion pieces in significant media would equal 150 items about UGC events)	Additional 1653 media mentions for a total of 4218 mentions generated through Awareness activity (expected: An online cuttings file will be produced by each agency within 4 weeks of campaigns ending. Size will vary, depending on popular appeal of the topic. E.g. for IPR, a small number of opinion pieces in significant media would equal 150 items about UGC events)

2.4	Wide brand recognition among end-users and user engagement across all main user groups and delivery modes	Take up on social networks	Quantitative metrics [e.g. Twitter followers, blog posts, Facebook friends] and tracking of trends.	<p>Europeana</p> <ul style="list-style-type: none"> • Twitter: 8000 followers • Blog: 137 posts, over 137,000 page-views, averaging 1000 page views per post • Pinterest: 2000 followers • Facebook: 14,561 fans, 4.2 million impressions; published on average 4 updates a week, each averaging 17,040 impressions <p>Europeana 1914-1918</p> <ul style="list-style-type: none"> • Retronaut: 4 capsules, 350 shares (since Nov '12) • Twitter: 127 followers (since Nov '12) • Facebook: 111 fans (since Nov '12) • Blog: 10 blog posts on 1914-1918 resulting in 7,558 views (Europe 1914 map was most popular with 2,297 views) <p>(expected: Each campaign to create a social network presence relevant to the story concerned. The number of followers, friends etc. will be set for each campaign and will depend on target audience and duration of campaign.)</p>	<p>Europeana</p> <ul style="list-style-type: none"> • Twitter: 13,500 followers (grew by ca. 5,500 followers) • Blog: 137 posts, over 191,000 page-views, averaging 1,300 page views per post • Pinterest: 3,700 followers (grew by ca. 1,500 followers) • Facebook: 27,033 fans (grew by 12,472), 5.5 million impressions (grew by ca. 1.3m impressions) <p>Europeana 1914-1918</p> <ul style="list-style-type: none"> • Facebook: 1306 followers • Twitter: 940 followers • Blog: 12 blog posts <p>Europeana 1989</p> <ul style="list-style-type: none"> • Facebook: 626 followers • Twitter: 156 followers • Blog: 4 blog posts <p>(expected: Each campaign to create a social network presence relevant to the story concerned. The number of followers, friends etc. will be set for each campaign and will depend on target audience and duration of campaign.)</p>	<p>Europeana</p> <ul style="list-style-type: none"> • Twitter: 19,407 followers (grew by ca. 5,900 followers) • Blog: 83 posts, over 247,000 page-views, averaging nearly 3,000 page views per post • Pinterest: 5,018 followers (grew by ca. 1,300 followers) • Facebook: 75,341 fans (grew by 48,308), 11.3 million impressions (grew by ca. 5.8m impressions) <p>Europeana 1914-1918</p> <ul style="list-style-type: none"> • Facebook: 23,957 followers • Twitter: 4,014 followers • Blog: 18 blog posts <p>Europeana 1989</p> <ul style="list-style-type: none"> • Facebook: 4,313 followers • Twitter: 367 followers • Blog: 4 blog posts <p>(expected: Each campaign to create a social network presence relevant to the story concerned. The number of followers, friends etc. will be set for each campaign and will depend on target audience and duration of campaign.)</p>
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2.5	Wide brand recognition among end-users and user engagement across all main user groups and delivery modes	Number of items added to Europeana as part of the content gathering campaigns	Quantitative	47,306 (expected: 0)	35,000 estimated (expected: 40,000)	246,788 ¹⁸ (expected: 80,000)
2.6	Wide brand recognition among end-users and user engagement across all main user groups and delivery modes	Number of people attending the content gathering events	Quantitative	2575 (expected: 200)	7250 (expected: 500)	3500 (expected: 700)
2.7	Wide brand recognition among end-users and user engagement across all main user groups and delivery modes	Amount of articles in the press/ blogosphere on the content gathering campaign + GLAM-WIKI collaboration	Quantitative	>600 total media mentions - see MS4 for details (expected: 30)	Additional 1730 media mentions for total of 2330 (expected: 150)	Additional 1118 media mentions directly related to content gathering campaigns for a total of 3448 (expected: 200)
2.8	Wide brand recognition among end-users and user engagement across all main user groups and delivery modes	Amount of Wikipedians participating in the Public Art campaign and GLAM-WIKI event	Quantitative	n.a.	951 ¹⁹ (expected: 600)	ca. 100 attendees at edit-a-thons; ca 40 uploaders using GLAMWiki toolset with 23,145 images and 48,465,142 impressions ²⁰ (expected: 1,200)
3.1	Continued development /expansion of Europe's network of cultural heritage professionals participating in Europeana	Number of public libraries integrating Europeana-related services	Project monitoring of visible online services	5 (expected: 5)	150 (expected: 15)	250+ ²¹ (expected: 60)

¹⁸ Europeana 1914-18: 234,040 items and Europeana 1989: 12,748 items

¹⁹ This figure is corrected from the previous report of 225, which accounted only for participants in the public art campaign. This total figure includes all participants in all events organized as part of the project

²⁰ Project partnership with Wikipedia ended in 2013, as planned, however stats represent related recent activity

²¹ Represents known implementations of the Europeana widget, CHContext widget and the Europeana API

3.2	Continued development and expansion of Europe's network of cultural heritage professionals participating in Europeana	Number of public libraries and local archives part of the Europeana Network	Quantitative	60 (expected: 50)	195 (expected: 100)	600 ²² (expected: 200)
3.3	Continued development and expansion of Europe's network of cultural heritage professionals participating in Europeana	Local archival collections/aggregations identified as suitable for Europeana	Project investigation and register	10 (expected: 10)	200+ (expected: 100)	additional ca. 15 identified for total of 230 (expected: 150)
3.4	Continued development and expansion of Europe's network of cultural heritage professionals participating in Europeana	Number of outline agreements exchanged with cultural on-line service providers and broadcasters	Project monitoring of agreements signed	0 (expected: 1)	4 (expected: 3)	8 ²³ (expected: 8)
4.1	To pilot tourist-facing content services with high profile commercial tourism partners	Number of commercial partnerships formed	Project monitoring of agreements signed	0 (expected: 0)	1 (expected: 1)	2 (expected: 2)
4.2	To pilot tourist facing content services with high profile commercial tourism partners	Number of outlets for Europeana data	Project monitoring of published outlets for the data	0 (expected: 0)	0 (expected: 3)	5 ²⁴ (expected: 5)

²² Figure includes all types of archives, local and national, as it was not possible to differentiate between them

²³ Contact was made with eight broadcasters with varied levels of exchange and arrangements

²⁴ Includes CultureFinder which features Europeana content but is not technically surfaced from Europeana

5.1	Increased standardisation regarding rights' status information and adoption of solutions for addressing rights issues for the benefit of digitisation, access and re-use of content	Percentage of Europeana data providers complying with licensing framework progress	Administrative	66%** (expected: 60%)	76% (expected: 80%)	99,97% (expected: 95%)
5.2	Increased standardisation regarding rights' status information and adoption of solutions for addressing rights issues for the benefit of digitisation, access and re-use of content	Amount of material accessible through Europeana that is labelled to allow re-use	Statistical measurement indicator	27% (expected: 15%)	30% (expected: 25%)	46,59% (expected 30%)
5.3	Increased standardisation regarding rights' status information and adoption of solutions for addressing rights issues for the benefit of digitisation, access and re-use of content	Amount of works labelled with the public domain mark	Quantitative	4,544,653 (expected: 463,507)	5,139,878 (expected: 1,000,000)	8,955,156 (expected 2,000,000)

List of project meetings, workshops and conferences

The events listed here represent key meetings, conferences, workshops, seminars, etc. that were specifically organised as part of the project and reported to us by the consortium partners. Representation at external events and other dissemination activities are listed separately below. Underlined titles are hyperlinked to a website with further details.

Name	Description	Location	Date	Number of participants
Europeana 1914-1918 presentation and workshop	presentation and public library workshop at the digital heritage conference organised by the Polish National Library in Warsaw	Warsaw, Poland	16 January 2014	50
Europeana 1914-1918 meeting	A meeting was held with the French partners of the Grande Collecte to gather feedback, current issues and next steps	Paris France	28 January 2014	
Europeana 1914-1918 press conference and project website launch	at the Berlin State Library	Berlin, Germany	29 January 2014	60
Europeana 1914-1918 Collection Day "Unlocking Sources"	at the Berlin State Library	Berlin, Germany	30 January - 01 February 2014	350
Europeana 1914-1918 Collection Day training	for employees of KB and Huis Doorn by Ylva Berglund and Alun Edwards, Oxford University	The Hague, Netherlands	18-19 February 2014	15
Europeana 1914-1918 Collection Days national kick-off	at the Koninklijke Bibliotheek	The Hague, Netherlands	12 March 2014	120
Europeana 1914-1918 Collection Day training	for employees of the Markiezenhof by KB and Europeana	Netherlands	26 March 2014	10
Europeana 1914-1918 Collection Day	at Huis Doorn, in total we collected 120 personal stories	Doorn, Netherlands	28-29 March 2014	200 visitors
Europeana + Europeana 1914-1918 Info day	National Library Croatia, Zagreb	Zagreb, Croatia	10 April 2014	120+ vis
Europeana Collections 1914-1918 Conference	BnF, Paris	Paris, France	2 April 2014	200 participants
1st Europeana DPLA rights labelling workshop	Joint Europeana and DPLA workshop to explore possibility of standardized rights statements	New York, New York, USA	23/24 April 2014	12
Europeana 1914-1918 Collection Day	Het Markiezenhof, 19 stories, 55 digital items	Bergen op Zoom, Netherlands	25 April 2014	30 visitors
Europeana 1914-1918 Collection Day training	Training for the organisation of a collection day for employees of Het Maritiem Museum Rotterdam by KB and Europeana	Rotterdam, The Netherlands	29 April 2014	5

Europeana 1989 Public Library Seminars	7 seminars in public libraries organized by the National Library of Lithuania. During the workshops, participants and public library staff were introduced with the project and had training how to use the site www.europeana1989.eu . They were also trained on how to collect user generated content and organize the collection days.	Jurbarkas district public library, Taurage district public library, Sirvintai district public library, Siauliai municipal public library, Utena district public library, Klaipeda county public library, Kaunas county public library	4 May, 6 May, 13 May, 14 May, 22 May, 26 May	
Europeana 1989 Information Day	Press conference for the "Europeana 1989" launch in Germany, Berlin and Europeana workshop with public libraries and archives in Berlin at the Deutsche Kinemathek	Berlin, Germany	06 May 2014	40
Europeana 1989 national press conference	At the Open Society Archives	Budapest, Hungary	14 May 2014	50+ participants
Europeana 1989 Collection Day	German collection day at the Deutsche Nationalbibliothek with 14 contributors , 25 objects and related stories	Leipzig, Germany	16-17 May 2014	Participants: 40
Europeana 1989 local press conference	SZTE Klebelsberg Library	Szeged, Hungary	19 May 2014	15+ participants
Norwegian Collection Days Kick -off	Kick-off event and workshop	Trondheim, Norway	20 May 2014	
Europeana 1914-1918 Collection Day	15 stories, 56 digital items	Rotterdam, NL	24 May 2014	20 visitors
Europeana 1989 Collection Day / Please add a column: E1418 collection day	At Szeged, SZTE Klebelsberg Library 41 objects and related stories / Library of the University" L. Blaga", with 37 stories, 725 digital items	Szeged, Hungary / Sibiu, Romania	23-24 May 2014 / 23-24 May 2014	50+ / 40 visitors
Wikimedia workshops	There were 5 Wikimedia workshops introducing people to the Europeana portal and teach them how to search and filter. Also showed them how to enter the contest with their reproduced and newly taken images, which were supposed to be relications of images existing in Europeana.	Umeå, Kalmar, Lund, Göteborg, Stockholm,	Umeå 24 May Kalmar 7 June Lund 14 June Göteborg 23 August Stockholm 30 August	Umeå 6 Kalmar 4 Lund 3 Göteborg 12 Stockholm 3
Europeana 1989 Collection Day	Museum of Sopron, 144 objects and related stories	Sopron, Hungary	30-31 May 2014	70+ participants
Norwegian Collection Days kick-off event & workshop	Workshop at Árran Lulesamisk Center with twelve museums	Tysfjord, Norway	03 June 2014	
Norwegian Collection Days event	Workshop at Nord-Troms museum	Sørkjosen, Norway	5 June 2014	
Europeana IPR coordination group	first meeting of the IPR coordination group brought together participants representing IPR work-packages from major Europeana related projects	Copenhagen, Denmark	13 June 2014	9 participants

Europeana 1914-1918 Collection Day	21 stories, tbc digital items	Athens, Greece	20-21 June 2014	30 visitors
Europeana 1914-1918 Collection Day	15 stories, tbc digital items	Tirol, Italy	23 June 2014	30 visitors
Europeana for Research and Tourism: Unlocking the value of digital culture	Plurio.net has contributed to the preparation and organisation of the policy recommendation workshops	Athens, Greece	23-24 June 2014	
Europeana 1914-1918 Collection Day	5 stories, tbc digital items	Tessaloniki, Greece	27-28 June 2014	5 visitors
Europeana 1914-1918 Collection Day	16 stories, tbc digital items	Veria, Greece	27-28 June 2014	20 visitors
Europeana 1914-1918 Collection Day	5 stories, tbc digital items	Serres, Greece	27-28 June 2014	5 visitors
Collection Day	22 stories, tbc digital items	Chania, Greece	27-28 June 2014	25 visitors
Portugese WW1 website launch	Press event and public launch to highlight Europeana as the portal where all content regarding ww1 from all countries involved (also from Portugal) is available and can be accessed	Portugal	30 June 2014	
Europeana 1914-1918 workshop	Representatives of 5 heritage institutions (Croatian National Archive in Zagreb; Croatian National Archive in Osijek; Public Library Fran Galović, Koprivnica; Book Fair, Pula; Scientific Library Zadar; and City Library Rijeka) and the Ministry of Culture participated at the workshop.	Croatian National Archive, Zagreb, Croatia	9 July 2014	
Europeana 1914-1918 press conference	press conference in in cooperation with the Austrian broadcaster ORF, the Austrian National Library and Wien Bibliothek	Vienna, Austria	22 July 2014	30
Licensing of digitised works in the UK	Workshop for data providers from the UK musuem sector	London, UK	25 July 2014	22
Europeana 1914-1918 Collection Day	Roadshow in cooperation with the Austrian broadcaster ORF, contributors: 90, contributions: 125, digital items: 4600	Vienna, Austria	01 August 2014	Participants: 120
Europeana 1914-1918 meeting	Meetings with NiA and the National Library in Warsaw in preparation of the Europeana 1914-1918 campaign in Poland	Warsaw, Poland	25-26 August 2014	
Europeana 1989 press event	Participation at ENRS/Freedom Express press conference in Warsaw	Warsaw, Poland	25 August 2014	
Europeana 1989 workshop	Europeana 1989 workshop as part of the ENRS Freedom Express study trip	Gdansk, Poland	30 August 30 - 1 September 2014	20 + coordinators
Europeana 1989 Collection Day	Europeana 1989 Roadshow, contributors: 25, 82 objects with related stories	Budapest, Hungary	4-7 September 2014	Participants: 60

Europeana 1989 Collection Day	Europeana 1989 Roadshow in cooperation with the Deutsche Kinemathek, contributors: 20	Berlin, Germany	12-13 September 2014	Participants: 50
Europeana 1914-1918 press conference	Press conference with Ms. Tamara Perišić, Assistant Minister at the Croatian Ministry of Culture and Jill Cousins, Europeana Director have announcing the Croatian Collection Days for the Europeana 1914-1918	Croatian National Archive in Zagreb, Croatia	17 September 2014	
Europeana 1914-1918 info session campaign	Int. Conf. Management of Cultural Heritage and Cultural Memory Inst., Istanbul	Istanbul, Turkey	18-20 September 2014	400+ part.
Europeana 1914-1918 Collection Day	at Croatian National Archive (Hrvatski državni arhiv) contributed 32 stories based around 126 objects that has been submitted to Europeana WW1 portal	Zagreb, Croatia	3-4 October 2014	16 participants
Europeana 1914-1918 Collection Day	Tresaor, Leeuwarden, 45 stories, 100+ related objects	Leeuwarden, NL	10 October 2014	90+ vsitrs
Europeana 1914-1918 Collection Day	Archief Midden-Nederland, Gouda. 10 stories, 10+ objects	Gouda, NL	10 October 2014	25 visitrs
Europeana 1914-1918 Collection Day	at Croatian National Archive in Osijek (Državni arhiv Osijek) , 25 stories with app. 75 related objects	Osijek, Croatia	10-11 October 2014	40
Europeana 1914-1918 Collection Day	at Public Library Fran Galović, Koprivnica, 52 stories and delivered 148 objects	Koprivnica, Croatia	10-11 October 2014	35 participants
Europeana 1914-1918 Collection Day	National assembly, Lisbon; 55 stories, 100+ related objects	Lisbon, Portugal	16-18 October 2014	120+ vis
2nd Europeana DPLA rights labelling workshop	Joint Europeana & DPLA workshop to explore possibility of standardized rights statements	Amsterdam	16/17 October 2014	12
Europeana 1914-1918 Collection Day	Archief Eemland, Amserfoort. 20 stories, 40+ objects	Amersfoort, NL	24 October 2014	30+ visitrs
Europeana 1914-1918 Collection Day	Workshop on aggregation organised by Digitale Collectie, Archief Eemland, Amersfoort	Amersfoort, NL	24 October	app. 60 part
Europeana 1914-1918 Collection Day	Royal Library of Belgium, Keizerslaan, 4, B-1000 Brussels; 5 stories and app. 15 related objects	Brussels, Belgium	24 – 25 October 2014	10+ vistors
Awareness General Assembly	Final project assembly held in conjunction with the Europeana AGM	Madrid, Spain	29 October 2014	100
Europeana 1914-1918 Collection Day	at the Silesian Museum in Görlitz, Germany, contributors: 24	Görlitz, Germany	14 November 2014	40
Europeana 1914-1918 Collection Day	Peace Palace, Carnegieplein 2, 2517 KJ The Hague, 5 stories and 7 related objects	The Hague , NL	15 November 2014	10 vistors
Europeana 1914-1918 Collection Day	including an award ceremony of the competition "Open your drawers" of the House of German-Polish cooperation (Dom Współpracy Polsko-Niemieckiej), contributors: 24	Opole, Poland	16 November 2014	Participants: 80

Collection holder workshop	Culture24 hosted workshop at Wallonia-Brussels Foundation on Art Nouveau collections	Brussels, Belgium	17 November 2014	36 (total)
Collection holder workshop	Culture24 hosted workshop at Wallonia-Brussels Foundation on Battle of Waterloo-related collection	Brussels, Belgium	19 November 2014	36 (total)
Collection holder workshop	Culture24 hosted workshop at Wallonia-Brussels Foundation on First World War collections	Brussels, Belgium	20 November 2014	36 (total)
3rd Europeana Licensing workshop	The workshop was an invitation-only event gathering experts in copyright law and collective licensing	Luxembourg	20-21 November 2014	20
Europeana 1914-1918 Collection Day	at the State Museum Pomerania Trust organised in cooperation with the German-Polish event PolenmARkT - contributors: 25	Greifswald, Germany	20 November 2014	Participants: 60
Europeana 1914-1918 Collection Day	at the National Museum, contributors: 18	Szczecin, Poland	22 November 2014	Participants: 35
Europeana 1989 Collection Day	Roadshow as part of the event "Shaping Europe" at the European Parliament in digitising personal memorabilia of MEPs	Brussels, Belgium	December 2-3, 2014	
Shaping Europe: Europeana 1914-1918 and Europeana 1989	Members of the European Parliament and Parliament staff were invited to bring personal and family memorabilia to be digitised and to share the stories through Europeana 1914-1918.eu and Europeana 1989.eu	Brussels, Belgium	3 December 2014	
Europeana 1914-1918 Collection Day	Belgrade City Library, Knez Mihailova 56, Belgrade	Belgrade, Serbia	5 - 6 December 2014	90+ visitors

Use and dissemination activities during this period

As noted in each annual report, dissemination activities for Europeana Awareness take place on several levels, due to the nature of the project. As part of the tasks in WP1, Europeana continued to be promoted through a variety of events and PR campaigns in 2014 - for which a separate reporting streams is set up and documented in Annex 1 "MS6: Annual report on campaigns and on-going advocacy and PR by national coordinators."

Noted here are incidents where Europeana Awareness consortium members presented on Europeana and/or the project at external meetings and conferences along with on-line and off-line publications and collaborations related to the project. Please note that underlined titles are hyperlinked to a website with further details.

Presentations and Participation in External Events

Name	Description	Location	Date	Number of participants
History Fair	Deutsche Kinematek presented "Europeana 1989" in a 30min lecture followed by a discussion: introduction of "Europeana 1989" with a special focus on the German collections days The History Fair is an annual event that is dedicated to a topic of German history in a European context	Geschichtsmesse Suhl, Germany	24 January 2014	200 to 300 visitors
Europeana Licensing Framework: Public Domain & Orphan Works	presentation for the Europeana Photography project partners	Barcelona, Spain	30 January 2014	25
Age Exchange's Children of the Great War family history roadshow	Alun Edwards represented Europeana 1914-1918 at Age Exchange's Children of the Great War family history roadshow at Leyton Orient Football Club	London , UK	16 February 2014	
Creative CH: Open Access, IPR and the Management of Rights	Presentation by Helena Patrício from the Biblioteca Nacional de Portugal on "Content re-use Data re-use Digitisation funding under the PSI Directive: perspectives form the NLP"	Florence, Italy	18 February 2014	
Age Exchange's Children of the Great War family history roadshow	Alun Edwards represent Europeana 1914-1918 at the Age Exchange's Children of the Great War family history roadshow in Lambeth Library	London , UK	25 February 2014	
European Culture in the New Digital Age: Digital Natives and Open Knowledge	The National Library of Finland and Europeana invited press and public to a combined media event and breakfast seminar that consisted of a panel discussion with selected thought leaders within the topic. Location: the Aschan Jugend Cafe	Helsinki, Finland	25 February 2014	app. 80

Social Learning Space 2014 / Hackathon for Europe	Europeana 1914-1918 and 1989 presentation by Frank Drauschke at Social Learning Space 2014 / Hackathon for Europe at Martin-Gropius-Bau in Berlin	Berlin, Germany	27-28 February 2014	100
Age Exchange's Children of the Great War family history roadshow	Alun Edwards represented Europeana 1914-1918 at the Age Exchange's Children of the Great War family history roadshow in New Cavendish Club, London	London, UK	08 March 2014	
Poetry By Heart national finals	Alun Edwards represented Europeana 1914-1918 at the Poetry By Heart national finals		13-15 March 2014	
New roles of libraries seminar	Elisabeth Freyre from the BnF presented Europeana during a seminar organised at the University of Lille with a presentation named «Europeana au cœur de l'interaction entre l'utilisateur et le patrimoine culturel numérique».	Lille, France	21 March 2014	
Paris National Book Fair	Europeana was showcased at the Paris National Book fair, Europeana platform was shown on computer screens alongside Gallica, and postcards were distributed	Paris, France	20-24 March 2014	Estimated number of visitors :198 000
Deutsches Kulturerbe auf dem Weg in die Europeana/ German Cultural Heritage on the way into Europeana	Frank Drauschke presentation concerning Europeana Awareness, Europeana 1914-1918 and 1989 with Christiane Grün (Deutsche Kinemathek) http://www.armubi.de/tagung2014/index.php?ln=de&to=programme	Germany	20-21 March 2014	participants: 100
Klturni bazar/Culture at a glance	Presentation of the project at this Slovenian National Festival by Karmen Stular Sotosek from Narodna in Univerzitetna Knjiznica		26 March 2014	3500 visitors - 1000 teachers and researchers, 2000 students, 500 other
'British' World War One Poetry (Spring School)	UOXF represented Europeana 1914-1918 http://www.english.ox.ac.uk/news-events/upcoming-events/201404/british-world-war-one-poetry-spring-school	University of Oxford, Oxford, UK	03-05 April 2014	
« Forum de Chaillot - Avenir de la Culture, Avenir de l'Europe » (Forum of Chaillot – Cultures' future, Europe's future)	Europeana showcased at the event organised by the French Ministry of Culture and Communication (https://twitter.com/Europeanaeu/status/452019827834888192/photo/1)	France	4-5 April 2014	
Tell Me More conference	Riksantikvarieämbetet participation at the Tell Me More conference	Umeå, Sweden	8-10 April 2014	540 people
Age Exchange's Children of the Great War family history roadshow	UOXF represented Europeana 1914-1918 at the family history roadshow run by Age Exchange's "Children of the Great War" project http://www.eyesociation.org/CotGW_press/CotGW_GBCHospice.pdf	Greenwich and Bexley Community Hospice London, UJ	09 April 2014	

DFEST: Europeana Day	IRMO and NSK organised a Europeana Day that took place in NSK within the framework of 2014 DFEST (http://dfest.nsk.hr) http://www.hrt.hr/enz/vijesti-iz-kulture/241053/	National and University Library in Zagreb, Croatia	11 April 2014	
Europeana: a window to the European culture	Pencho Slaveykov Regional Library - an open-forum discussion, http://www.libvar.bg/conferences/Europeana_15042014	Varna, Bulgaria	15 April 2014	80 participants
Digital Histories: Advanced Skills for Historians	UOXF presented Europeana 1914-1918 at the "Digital Histories: Advanced Skills for Historians" an Arts and Humanities Research Council event http://events.history.ac.uk/event/show/12897	University of Northumbria Newcastle, UK	24-25 April 2014	
Collecting Stories of the First World War: Europeana 1914-1918 and The Oxford Community Collection Model	UOXF presented Europeana 1914-1918 at a public lecture http://digitalhistories2014.wordpress.com/2014/04/02/europeana-public-lecture/	University of Northumbria at Newcastle, UK	24 April 2014	
"Dva dana za baštinu: Digitalizacija kao stara/nova strategija upravljanja baštinom"	During this conference focusing on digitisation projects in Croatia organised in Zagreb by the Croatian Ethnological society, Aleksandra Uzelac presented Europeana portal to the wider public. (http://www.ffzg.unizg.hr/etno/poziv-na-skup-dva-dana-za-bastinu-digitalizacija-kao-staranova-strategija-upravljanja-bastinom/)	Zagreb, Croatia	28-29 April 2014	
Remembrance and Community: War Memorials and Local History	UOXF represented Europeana 1914-1918		30 April 2014	
"Make: Roadshows	UOXF presented Europeana 1914-1918	University of Oxford, Oxford, UK	01 May 2014	
The First World War, revolution and Lenin's 'imperialism' in retrospect: the long view	UOXF represented Europeana 1914-1918 http://www.area-studies.ox.ac.uk/resc-seminar-first-world-war-revolution-and-lenins-imperialism-retrospect-long-view	University of Oxford, Oxford, UK	05 May 2014	
Meeting of museum professionals network	UOXF presented Europeana 1914-1918 at meeting of museum professionals network for southern England	Basildon Park, Oxfordshire, UK	12 May 2014	
AgeExchange steering group meeting,	UOXF represented Europeana 1914-1918	London, UK	21 May 2014	
Nolug conference (Norwegian Online User Group - association of librarians and other information specialists)	Presentation on Europeana, http://nolug.no/	Norway	3 June 2014	circa 30 participants
meeting of museum professionals network	UOXF ran workshop about Europeana 1914-1918 family history roadshows at meeting of museum professionals network for southern England	University of Oxford, Oxford, UK	04 June 2014	
CEPIC conference 2015	Content re-use and Europeana workshop session at the CEPIC conference 2015	Berlin, Germany	5 June 2014	28
Digital Pedagogy: transforming the interface between research and learning?	UOXF presented Europeana 1914-1918 on behalf of the Hestia project http://hestia.open.ac.uk/digital-pedagogy/	Kings College London, UK	06 June 2014	

'Never Again!': World War I in Cartoon and Comic Art launch	UOXF represented Europeana 1914-1918, also contributed to online discussion with curators about content in Europeana 1914-1918 http://www.cartoonmuseum.org/exhibitions	Cartoon Museum, London, UK	10 June 2014	
Building Scholarly Resources for Wider Public Engagement	UOXF presented Europeana 1914-1918 at this AHRC event at The Oxford Research Centre in the Humanities http://www.torch.ox.ac.uk/building-scholarly-resources-wider-public-engagement	University of Oxford, Oxford, UK	13 June 2014	
"Enduring War: Grief, Grit and Humour" launch and exhibition	UOXF represented Europeana 1914-1918 http://www.bl.uk/whatson/exhibitions/enduring-war/ and book by Jackie Storer based on the stories of Europeana 1914-1918	British Library, London	18 June 2014	
'OxTALENT' "red carpet" event	UOXF represented Europeana 1914-1918	University of Oxford, Oxford, UK	18 June 2014	
Headington OxCen "Routes to Remembering the First World War in Oxfordshire"	UOXF represented Europeana 1914-1918 http://oxcen.drupalgardens.com/content/oxcen-routes-remembering-first-world-war-oxfordshire	Oxfordshire, UK	18 June 2014	
National Association for the Teaching of English Conference 2014: "The English Curriculum - Change and Challenge"	UOXF presented Europeana 1914-1918 and hosted an exhibition stand http://www.nate.org.uk/conference/	Bristol, UK	27-29 June 2014	
Federation of Family History Societies conference	UOXF presented Europeana 1914-1918 and ran an exhibition stand showing digitisation techniques and how-to contribute your stories http://news.ofhs.org.uk/psw/the-programme-for-pip-squeak-and-wilfred/	Woodstock, UK	28 June 2014	
Cultural heritage institutions are the guardians of the public domain	Kennisland organisation of a lecture by Prof. James Boyle of the Duke Center on the Public Domain	Rijksmuseum, Amsterdam, Netherlands	2-4 July 2014	
83rd Anglo-American Conference of Historians: "The Great War at Home"	UOXF ran a Europeana 1914-1918 exhibition stand for two days; presented Europeana 1914-1918 as part of a panel examining issues relating to local history in North America and Europe; and led an expert panel of case studies of educators and dementia care amateurs and community architecture and environmental conservationists who have used Europeana 1914-1918 http://anglo-american.history.ac.uk/ -	Institute of Historical Research University of London, Senate House, London	3-4 July 2014	
Higher Education Academy's "Teaching war and remembrance"	UOXF presented Europeana 1914-1918 http://scotland.heacademy.ac.uk/events/detail/2014/A_H/war_remembrance	Institute of Historical Research University of London, Senate House, London	15 July 2014	
Maintaining a healthy and thriving Public Domain	workshop on the role of cultural heritage institutions on preserving the digital Public Domain at OK fest 2014	Berlin , Germany	16 July 2014	60

Open Knowledge Festival 2014	Kennisland participation of Thomas Margoni in the panel 'Maintaining a healthy and thriving Public Domain – exploring the notion of originality and copyright when digitising analogue works'	Berlin, Germany	15-18 July 2014	
re-opening of IWM London	UOXF represented Europeana 1914-1918	Imperial War Museum, London	18 July 2014	
public event to launch AgeExchange's art installations, films and plays in London about the " Children of the Great War "	UOXF represented Europeana 1914-1918 on a panel which included the two artists, AgeExchange and the Imperial War Museum	Bridewell Theatre, Blackfriars, London	30 July 2014	
Google Art Project	Participating at the press conference Google Art Project at the Museum of Decorative Arts in where Europeana was presented by National museum.	Prague	1 August 2014	
Children of the Great War	UOXF represented Europeana 1914-1918 at this AgeExchange theatre production,	Bridewell Theatre, Blackfriars, London	1 August 2014	
Perspectives on the 'Great' War	UOXF presented Europeana 1914-1918	Queen Mary, University of London	1-4 August 2014	
Broumovsko a stopy 20. století v jeho krajině" (The traces of 20th century in the landscape of region Broumov)	Narodni Muzeum organized this workshop where Europeana was promoted.	Prague, Czech Republic	19 August 2014	
25th anniversary of the Baltic Way	Participation at the commemoration event of the 25th anniversary of the Baltic Way at the National Library in Riga, presentation of Europeana 1989 Participation of the three Baltic Prime Ministers and several politicians	Riga, Latvia	23 August 2014	
ENRS/Freedom Express press conference	Participation representing Europeana 1989	Warsaw, Poland	25 August 2014	
National Museum Conference	a conference in the Narodni Muzeum, where all National museum projects were presented. The audience was introduced also with Europeana network and EAwarenes project	Prague, Czech Republic	25 August 2014	
XXV-a National Conference of Romanian Libraries Association	Presentation from Biblioteka Județeană. The conference theme was: „ Libraries - open acces to education and culture (Bibliotecile - acces deschis la educație și cultură)”	Cluj, Romania	3-5 September 2014	
Tajemství Sidonie Nádherné" (The secret of Sidonie Nádherná)	Narodni Muzeum organized the workshop at the Vrchotovy Janovice chateau, where Europeana was promoted as a tool where objects referring to SIDI are presented.	Vrchotovy Janovice, Czech Republic	3 October 2014	

E-NLE is coming to visit!	During this three-day event National Library of Estonia went to 6 places to talk about electronic services, databases and projects, including Europeana. Presentation name - "Europeana - European culture and history through one gate. How to find, search and contribute". In this presentation we also mentioned 1989 Baltic Chain project and how to add information there.	Haapsalu Central Library Lihula Library Saare County Central Library Orissaare Library Emmaste Secondary School Kärdla High School Estonia	16 – 18 October 2014	Haapsalu Central Library - 50 Lihula Library - 25 Saare County Central Library - 60 Orissaare Library - 45 Emmaste Secondary School - 25 Kärdla High School - 60
Directorate of Norwegian Correctional Service seminar	Kulturrad held a workshop for prison staff on cultural heritage techniques for social inclusion, including presentation on Europeana (www.foko.no)	Norway	23 October 2014	
Meeting with history workshop	Europeana project was presented by representatives of the Narodni Muzeum. The workshop was held with the participation of Czech media (Tv, radios, press)	Ostrava, Czech Republic	6 November 2014	
Cultural Heritage institutions deserve better	panel presentation at the Cultural Heritage in a Digital Europe event at the European Parliament	Brussels, Belgium	11 November 2014	115
“Presentation of digital culture heritage” conference	the Narodni Muzeum organized this international conference where Europeana was presented, among other, from the mouth of an honored guest Henning Scholz from Europeana.	Prague, Czech Republic	12 November 2014	100+
Arts Council Norway's in house meeting	Kulturrad presentation on EAwareness and campaign results	Oslo, Norway	12 November 2014	130 cultural state employees
Skozi viharna leta 1.svetovne vojne Workshop	a workshop in cooperation with National education institute for historians and history teachers, Speaker Karmen Stular Sotosek	Historical Museum Celje, Slovenia	17 November 2014	30
national conference organized of the Directorate for Cultural Heritage	Kulturrad held a presentation on Europeana and the results of the campaign for museums/archives	Norway	20 November 2014	
Lessons Learned' First World War Centenary Partnership Meeting	UOXF participated with Europeana 1914-1918	Chatham Historic Dockyard, UK	23 November 2014	
The exchange of experience with the implementation of projects OP VK seminar	Narodni Muzeum was one of the participants of the discussion where Europeana was represented	Czech Republic	2 December 2014	
“25 years after the Fall of the Iron Curtain: achievements and challenges”	- Europeana 1989 presentation of Frank Drauschke at the conference organised by the European Commission, DG RTD, on at EESC - European Economic and Social Committee	Brussels, Belgium	5 December 2014	

<p>'Očuvanje identiteta malih naroda u Europskoj Uniji: pozicija i uloga knjižnica' (Safeguarding identities of small nations in EU: the role and position of libraries)</p>	<p>Aleksandra Uzelac and Jaka Primorac participated at the conference organised by Public Library Marko Marulić. At the conference Jaka Primorac has made presentation about the general context for European cultural cooperation focusing on cultural policy related issues and how it affects libraries in Croatia, while Aleksandra Uzelac focused on Europeana as a platform for making Croatian cultural heritage visible in European context (presentation title: Digital culture, cultural identity and Europeana).</p>	<p>Split, Croatia</p>	<p>15 December 2014</p>	
<p>Vítkov Hill National Memorial event</p>	<p>Narodni Muzeum held the annual event in the National Memorial on the Vítkov Hill. The audience was introduced with Europeana network and EAwarenes project</p>	<p>Prague, Czech Republic</p>	<p>16 December 2014</p>	
<p>European Commemoration</p>	<p>Participation and presentation of Europeana 1914-1918 at this International conference Video interview with Frank Drauschke: http://erinnerungskulturen.ifa.de/interview-frank-drauschke-of-facts-and-files/</p>	<p>German Federal Foreign Office in Berlin, Germany</p>	<p>16-17 December 2014</p>	

Publications

Below is a collection of articles and publications produced by consortium members. For a comprehensive overview of interviews, appearances and other presence in external press, please refer to Annex 1 "MS6: Annual report on campaigns and on-going advocacy and PR by national coordinators."

- L. Guibault, 'Directive on Collective Rights Management', in Irini A. Stamatoudi, Paul Torremans (eds.), EU Copyright Law - A Commentary, Cheltenham, Edward Elgar, 2014.
- P. Keller, Europe's cultural heritage institutions deserve better: <https://www.kl.nl/ opinie/europes-cultural-heritage-institutions-deserve-better/>
- Aleksandra Uzelać, Europeana as a resource for educational activities, http://www.skole.hr/nastavnici/ucionica?news_id=10759
- "8,000 and counting" blog by Ylva Berglund-Prytz <http://thegreatwararchive.blogspot.co.uk/2014/03/8000-and-counting.html>
- "Unlocking Sources – new free online material from the First World War" blog by Ylva Berglund Prytz <http://blogs.it.ox.ac.uk/eet/2014/02/06/free-ww1-material/>
- "Unlocking Sources – The First World War online & Europeana Conference" blog by Ylva Berglund Prytz <http://blogs.it.ox.ac.uk/eet/2014/02/06/unlocking-sources/>
- "Courses in Hilary Term" blog by Katharine Lindsay <http://blogs.it.ox.ac.uk/eet/2014/01/14/courses-in-hilary-term/>
- Paolo Conti, Grande guerra, un museo diffuso Progetto Europeana, il 18 maggio appuntamento al «Corriere» http://www.corriere.it/cultura/14_marzo_28/grande-guerra-museo-diffuso-3c809066-b656-11e3-ac02-19a792716bb3.shtml
- "How to track items at a Roadshow (Interview stage)" Part 1 of the "How To" series explaining how to keep track of objects and their stories. By Patrick Penzo, Alun Edwards, Frances Dunkley, Rebecca Henderson
- "How to track items at a Roadshow (Interview to Digitisation desk)" (Part 2 of the "How To" series explaining how to keep track of objects and their stories.) By Patrick Penzo, Frances Dunkley, Alun Edwards, Adelina Tomova, Rebecca Henderson
- "How to track items at a Roadshow (Digitisation desk to Digitisation)" (Part 3 of the "How To" series explaining how to keep track of objects and their stories.) By Patrick Penzo, Alun Edwards, Adelina Tomova
- "How to track items at a Roadshow (Digitisation)" (Part 4 of the "How To" series explaining how to keep track of objects and their stories.) By Patrick Penzo, Alun Edwards, Adelina Tomova
- "How to set up your camera for digitisation" (Short and snappy guidelines to setting up for digitisation of objects.) By Patrick Penzo
- "How to digitise objects well" (Short and snappy guidelines to creating a good picture for online viewing.) By Patrick Penzo
- "Theatre, Discussion and WW1: Children of the Great War" (July 18 2014) <http://blogs.it.ox.ac.uk/runcoco/2014/07/18/theatre-discussion-and-ww1-children-of-the-great-war/> by Sarah Wilkin
- "A Whistle Stop Tour of an EET Summer" (August 22 2014) by Sarah Wilkin <https://blogs.it.ox.ac.uk/eet/2014/08/22/a-whistle-stop-tour-of-an-eet-summer/>
- Blog post with winners of Då och Nu competition: <http://wikimediasverige.wordpress.com/2014/10/17/vinnare-i-da-och-nu-2014/> and <http://news.cision.com/se/riksantikvarieambetet/r/goteborgsbild-vinner-nationell-digitaliseringstavling.c9663612>
- "Europeana et la réutilisation des données : API et hackathons" on BnF Labo blog on 24th March 2014 (<http://labobnf.blogspot.fr/2014/03/europeana-et-la-reutilisation-des.html>)
- Europeana 1914-1918: Stories from the Grande Collecte featured on the website of Le Monde since 14th March 2014 through a carousel of pictures (http://www.lemonde.fr/centenaire-en-france/portfolio/2014/03/14/14-18-tresors-de-guerre_4383444_4366887_1.html)
- "Poetry as it should be... Read aloud!" blog by Alun Edwards <http://blogs.it.ox.ac.uk/eet/2014/03/21/poetry-as-it-should-be/>
- "The scholarly impact of opening up content" blog by Katharine Lindsay <http://blogs.it.ox.ac.uk/eet/2014/03/12/the-scholarly-impact-of-opening-up-content/>
- "International Women's Day" blog by Ylva Berglund-Prytz <http://thegreatwararchive.blogspot.co.uk/2014/03/international-womens-day.html>
- "International Women's Day - Women in WWI Resources" blog by Kate Lindsay <http://ww1centenary.oucs.ox.ac.uk/body-and-mind/international-womens-day-women-in-wwi-resources/>
- "8,000 and counting" blog by Ylva Berglund-Prytz <http://thegreatwararchive.blogspot.co.uk/2014/03/8000-and-counting.html>
- "Unlocking Sources – new free online material from the First World War" blog by Ylva Berglund Prytz <http://blogs.it.ox.ac.uk/eet/2014/02/06/free-ww1-material/>

- "Unlocking Sources – The First World War online & Europeana Conference" blog by Ylva Berglund Prytz <http://blogs.it.ox.ac.uk/eet/2014/02/06/unlocking-sources/>
- "First World War Resources from the University of Oxford" blog by Katharine Lindsay <http://blogs.it.ox.ac.uk/eet/2014/01/26/first-world-war-resources-from-the-university-of-oxford/>
- "Courses in Hilary Term" blog by Katharine Lindsay <http://blogs.it.ox.ac.uk/eet/2014/01/14/courses-in-hilary-term/>
- <http://skolskyservis.teraz.sk/zaujímavosti/martin-snk-digitalizacia-predmety-vojna/12010-clanok.html>
- <http://www.info.sk/sprava/33889/krvave-sonety-hviezdoslavovu-kritiku-vojny-zdigitalizovali/>
- <http://www.visitturiec.sk/historia/item/1513-snk-zdigitalizovala-1200-predmetov-z-obdobia-prvej-svetovej-vojny>
- <http://dikda.eu/k-mojim-narodom/>
- <http://www.parameter.sk/sk/sekcia/spravy/2014/07/28/manifest-cisara-frantiska-jozefa-i-sa-da-citat-aj-v-digitalnej-podobe> <http://kino.server.sk/spravy/zaciatok-1-svetovej-vojny-v-dokumentoch-na-webe-sn/>
- "Collecting Stories of the First World War: Europeana 1914-1918 and The Oxford Community Collection Model" (24 April 24, 2014) by Andre Keil, Northumbria University <http://digitalhistories2014.wordpress.com/2014/04/02/europeana-public-lecture/>
- "From Stretcher Bearer to Students' Choice" (April 15, 2014) by Sarah Wilkin <http://blogs.it.ox.ac.uk/eet/2014/04/15/from-stretcher-bearer-to-students-choice/>
- "Be Part of the WW1 Centenary Commemoration at Oxford" (April 24, 2014) by Sarah Wilkin <http://blogs.it.ox.ac.uk/eet/2014/04/24/be-part-of-the-ww1-centenary-commemoration-at-oxford>
- "Complex Yet Energising Art of Collective Remembrance" (May 1, 2014) by Sarah Wilkin <http://blogs.it.ox.ac.uk/eet/2014/05/01/complex-yet-energising-art-of-collective-remembrance>
- "When Digital met Heritage..." (May 15, 2014) by Sarah Wilkin <http://blogs.it.ox.ac.uk/eet/2014/05/15/when-digital-met-heritage/>
- "First World War project praised by Angela Merkel" (30 May 2014) by Matt Pickles, Oxford Arts Blog, which featured briefly on the home page of the University of Oxford <http://www.ox.ac.uk/news/arts-blog/first-world-war-project-praised-angela-merkel>
- "The Army Children of the First World War project" (June 3, 2014) by Ylva Berglund Prytz: guest blog by Clare Gibson, Founder of The Army Children Archive (TACA) <http://blogs.it.ox.ac.uk/runccoco/2014/06/03/army-children/>
- "Again, grit and humour exhibited" (June 19, 2014) by Alun Edwards <http://blogs.it.ox.ac.uk/eet/2014/06/19/ww1-books-exhibitions/>
- "Never again at The Cartoon Museum" (June 19, 2014) by Alun Edwards <http://blogs.it.ox.ac.uk/eet/2014/06/19/cartoon-museum/>
- "Enduring war exhibition at the British Library" (June 19, 2014) by Alun Edwards <http://blogs.it.ox.ac.uk/eet/2014/06/19/enduring-war-exhibition-at-the-british-library/>
- "Stories from a British Library book launch" (June 19, 2014) by Alun Edwards <http://blogs.it.ox.ac.uk/eet/2014/06/19/stories-british-library-book-launch/>
- "Outreach to our colleagues in IT Services" (June 24, 2014 by Liz Masterman) <http://blogs.it.ox.ac.uk/eet/2014/06/24/outreach-to-our-colleagues-in-it-services/>
- "Have you got a 'citizen humanities' crowdsourcing idea for the Zooniverse?" (June 26, 2014) by Alun Edwards <http://blogs.it.ox.ac.uk/eet/2014/06/26/zooniverse/>
- "The sandwich and the assassination that sparked the First World War" (June 26, 2014) by Alun Edwards <http://blogs.it.ox.ac.uk/eet/2014/06/26/assassination-archduke-franz-ferdinand/>
- "Poetry, Sweets and Bart Simpson: Reflections from the 2014 NATE Conference" (June 30, 2014) by Sarah Wilkin <http://blogs.it.ox.ac.uk/eet/2014/06/30/reflections-from-the-2014-nate-conference/>
- Pickles, Matt "Oxford and the First World War" in Blueprint July 2014 pp9-12. Oxford, University of Oxford Public Affairs Directorate, July 2014. http://www.ox.ac.uk/sites/files/oxford/Blueprint_July2014.pdf
- Riksantikvarieämbetet blog postings:
 - <http://wikimediasverige.wordpress.com/2014/05/21/pa-lordag-borjar-fototavlingen-da-och-nu/>
 - <http://wikimediasverige.wordpress.com/2014/05/26/nu-ar-da-och-nu-igang/>
 - <http://wikimediasverige.wordpress.com/2014/09/09/slutspurt-i-da-och-nu/>

- Karmen Stular Sotosek: Na bojišču, daleč od doma, našel ljubezen svojega življenja: Europeana 1914-1918; in: Vihar, no.4-5, p.51, NUK, Ljubljana 2014
- University of Oxford Advent Calendar posts on <http://www.oucs.ox.ac.uk/ww1lit/gwa> and <http://thegreatwararchive.blogspot.com/>:
 - Dec 25. The Christmas Truce by Ylva Berglund Prytz 25/12/2014
 - Dec. 24. Ce spectacle écoeurant... by Alun Edwards24/12/2014
 - Dec. 23. Far, forgetting land by Alun Edwards23/12/2014
 - Dec 22. The Christmas Truce seen through French eyes by Ylva Berglund Prytz 22/12/2014
 - Dec 21. Christmas in British POW camp by Ylva Berglund Prytz 21/12/2014
 - Dec. 20. Princess Mary Christmas Fund Gift Tin by Ylva Berglund Prytz 20/12/2014
 - Dec. 19. Which medal is which? by Alun Edwards19/12/2014
 - Dec. 18. For Christmas: send a cheese (if not too heavy) by Alun Edwards18/12/2014
 - Dec. 17. A Christmas letter by Ylva Berglund Prytz 17/12/2014
 - Dec. 16. 1914: Raid on Scarborough, Hartlepool and Whitby by Alun Edwards16/12/2014
 - Dec. 15. A Christmas gift for 50 years by Ylva Berglund Prytz 15/12/2014
 - Dec 14. Christmas and birthday greetings by Ylva Berglund Prytz 14/12/2014
 - Dec 13. With a sad heart - five Christmases apart by Ylva Berglund Prytz 13/12/2014
 - Dec 12. On the frozen river Main by Ylva Berglund Prytz 12/12/2014
 - Dec. 11. Short trousers by Alun Edwards11/12/2014
 - Dec. 10. Walking in a winter wonderland by Alun Edwards10/12/2014
 - Dec. 9. The Feasting Party - Salonika by Alun Edwards09/12/2014
 - Dec. 8. Wartime Christmas 1917 by Ylva Berglund Prytz 08/12/2014
 - Dec. 7. The grandfather he never knew by Ylva Berglund Prytz 07/12/2014
 - Dec 6. Hospital Christmas by Ylva Berglund Prytz 06/12/2014 - Dec 5. A Christmas tragedy by Ylva Berglund Prytz 05/12/2014
 - Dec. 4. Flowers from the front by Ylva Berglund Prytz 04/12/2014 - Dec 3. Easter card for Christmas by Ylva Berglund Prytz 03/12/2014
 - Dec 2. A Driver's War by Ylva Berglund Prytz 02/12/2014
 - Dec 1. Made it home for Christmas by Ylva Berglund Prytz 01/12/2014
- University of Oxford, other institutional blogs:
 - Shaping Europe by Ylva Berglund Prytz 5/12/2014 <http://blogs.it.ox.ac.uk/runcoco/2014/12/05/shaping-europe/>
 - Shaping Europe by Ylva Berglund Prytz 10/12/2014 <https://blogs.it.ox.ac.uk/eet/2014/12/10/shaping-europe/>
 - Oxfordshire Family History Fair by Sarah Wilkin 3/10/2014 <http://blogs.it.ox.ac.uk/runcoco/2014/10/03/oxfordshire-family-history-fair/>

USE OF RESOURCES

Overview Person-Month Status (cumulative)

A cumulative overview of person-months spent in the third period of the project is provided below:

Overview Person-Month Status (cumulative)

Consortium		WP1		WP2		WP3		WP4		WP5		WP6		TOTAL		
Nr	short name	Actual	Planned	in %												
1	EF	37,22	36,00	34,92	24,00	6,26	9,00	2,50	9,00	17,70	10,00	23,22	30,00	121,82	118,00	103,2%
2	AAKB	2,37	1,00			2,78	8,00							5,15	9,00	57,2%
3	ACROSS	4,29	3,00											4,29	3,00	143,0%
4	AH&G	0,01	2,00					7,13	7,00					7,14	9,00	79,3%
5	BCL	1,79	1,00			3,39	8,00							5,18	9,00	57,6%
6	Beeld & Geluid			26,84	26,00	5,00	3,00					0,64	3,00	32,48	32,00	101,5%
7	BL	32,14	36,00									-	3,00	32,14	39,00	82,4%
8	BnF	12,24	4,00			0,04	-							12,28	4,00	307,0%
9	BNL	1,55	2,00							6,91	5,00			8,46	7,00	120,9%
10	BNP	4,05	3,00											4,05	3,00	135,0%
11	CEU/OSA	6,55	1,00	2,35	7,00									8,90	8,00	111,3%
12	Cluj	4,15	3,00											4,15	3,00	138,3%
13	Culture24			0,06	2,00			50,69	27,00			0,43	3,00	51,18	32,00	159,9%
14	DNB	2,61	3,00											2,61	3,00	87,0%
15	Facts&Files	24,13	24,00	11,43	10,00									35,56	34,00	104,6%
16	FMST			6,65	7,00									6,65	7,00	95,0%
17	ICCU	2,92	3,00											2,92	3,00	97,3%
18	IFFM			7,41	7,00									7,41	7,00	105,9%
19	IMO	2,72	1,00					6,71	5,00					9,43	6,00	157,2%
20	KB	3,64	3,00											3,64	3,00	121,3%
21	KL			0,51	2,00	4,97				22,08	31,00	0,77	3,00	28,33	36,00	78,7%
22	Kulturrad	3,46	1,00			6,10	6,00							9,56	7,00	136,6%
23	KV	3,33	3,00											3,33	3,00	111,0%
24	Mazvydas Library	0,21	1,00	10,75	7,00									10,96	8,00	137,0%
25	MCU (MEDC)	3,92	2,00			11,45	11,00							15,37	13,00	118,2%
26	MDR	0,39				22,72	28,00					6,20	6,00	29,31	34,00	86,2%
27	NInA	1,45	1,00	6,43	7,00	8,66	6,00							16,54	14,00	118,1%
28	NLE	2,05	3,00											2,05	3,00	68,3%
29	NLL	6,84	3,00											6,84	3,00	228,0%
30	NM	4,69	3,00											4,69	3,00	156,3%
31	NTUA			28,49	22,00			-	2,00					28,49	24,00	118,7%
32	NUK	2,70	3,00											2,70	3,00	90,0%
33	ONB	1,42	3,00											1,42	3,00	47,3%
34	PLURIO.NET							11,50	16,00					11,50	16,00	71,9%
35	Prov. Limburg	1,43	2,00			4,48	6,00							5,91	8,00	73,9%
36	PSNC	3,31	3,00			4,37	4,00							7,68	7,00	109,7%

Consortium		WP1		WP2		WP3		WP4		WP5		WP6		TOTAL		
Nr	short name	Actual	Planned	Actual	Planned	Actual	Planned	Actual	Planned	Actual	Planned	Actual	Planned	Actual	Planned	in %
37	SAT			10,00	10,00									10,00	10,00	100,0%
38	SDK			9,89	10,00									9,89	10,00	98,9%
39	SNK	4,55	3,00											4,55	3,00	151,7%
40	SwNHB	1,34	1,00					4,85	7,00					6,19	8,00	77,4%
41	UH	2,43	3,00											2,43	3,00	81,0%
42	UOXF	7,69	6,00	37,69	30,00									45,38	36,00	126,1%
43	USD AV CR			11,32	7,00									11,32	7,00	161,7%
44	UVA									14,30	26,00			14,30	26,00	55,0%
45	Varna	3,03	3,00											3,03	3,00	101,0%
46	Veria	1,23	1,00			7,50	7,00							8,73	8,00	109,1%
47	WMSW			16,00	14,00									16,00	14,00	114,3%
48	ZLB					8,57	8,00							8,57	8,00	107,1%
TOTAL		197,85	171,00	220,74	192,00	96,29	104,00	83,38	73,00	60,99	72,00	31,26	48,00	690,51	660,00	104,6%
			116%		115%		93%		114%		85%		65%		105%	

ANNEXES

Annex 1

MS6: Annual report on campaigns and ongoing advocacy and PR by national coordinators

Annex 2

Report: Investigating the Genealogy Services Market

Annex 3

Europeana Video Remix Final Report

Annex 4

Building a public libraries network to support Europeana - an evaluation of the work of the Europeana Awareness project

Annex 5

WP2 Overview of the Strategic Approach Towards Broadcasters

Annex 6

Summary and Conclusions from D5.4: Report on the effectiveness of licensing systems for clearing content for Europeana use

Annex 7

Quality Plan and Risks Register

Annex 1

MS6: Annual report on campaigns and ongoing advocacy and PR by national coordinators



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**MS6: Annual report on campaigns and ongoing advocacy and PR
by national coordinators**

ANNEX 1 of Progress Report on Year 3 of Europeana Awareness

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1. Introduction

The objectives of Work Package 1 were: to develop awareness of Europeana at both political and grassroots levels in each country in the European Union; to promote the value that Europeana brings to member states and foster support for Europeana's ongoing strategy; to create strong links with influential advocates; and for the partners to promote Europeana through networks and stakeholder groups and to create a sustainable network of national communication coordinators.

One of the main elements of this process was to run a PR campaign in 30 countries – all EU members plus Serbia and Norway. These campaigns were developed and rolled out by communication coordinators in each country, who worked together with project partners the British Library (participant no. 7) and Facts & Files (participant no. 15), as well as with external PR agencies and the central Europeana communications team. The themes of these campaigns were, for the most part, drawn and developed from key areas of work related to Europeana Awareness or to key cultural events and activities in the partner member states.

As highlighted in previous reports, an online activity planner was developed to provide a broad overview of planned and potential cultural, scientific and sporting events that might be used to promote Europeana across EU member states. The planner was developed in conjunction with colleagues in each Europeana partner country and highlights opportunities for country-specific PR campaigns under Work Package 1, as well as opportunities for the broader ongoing promotion of Europeana by national partners.

Drawing on the activity outlined and working in conjunction with national partners, Europeana established a rolling programme of PR campaigns in 30 countries from 2012-2014. Seven of these campaigns took place in 2012, 11 in 2013 and 12 more in 2014. The online activity planner can be found at <http://publish.smartsheet.com/fef4154202944b039f03382feb7bf699>. Please note, this activity planner exists as part of D1.2 and was reported on in MS4 in 2012, in MS5 in 2013 and in MS6 in 2014.

2. PR Campaigns

In 2014, PR campaigns were held in 12 countries: Austria, Croatia, Finland, Germany, Greece, Hungary, the Netherlands, Norway, Portugal, Serbia, Spain, and Sweden. Belgium and the UK also completed their campaigns in this year. The majority of national coordinators in 2014 based their campaigns on the Europeana 1914-1918 family history roadshows (eight WP1 partners). Two WP1 partners used the Europeana 1989 events. This allowed the campaigns to 'hook' into and create synergies from an existing event. The remaining four countries chose to use alternative themes as the basis for their campaigns.

One of the main objectives of the Europeana 1914-1918 and Europeana 1989 roadshows was to digitise the personal stories, documents and memorabilia of those who lived through these defining historical periods. The other was to make them accessible to everyone online and for future generations. In 2014, many of the related PR campaigns supported these aims by generating significant attendance and media coverage. A common motif was to touch an emotional chord by focusing on the narrative of untold and forgotten stories.

Tapping into each country's unique history and background by presenting all sides and perspectives of an event or theme; bringing together personal stories alongside official narratives; and enabling a deeper understanding of significant periods or events were common to all of this year's PR campaigns.

2.1 PR Campaigns: Europeana 1914-1918

Full details of all media coverage for each campaign are provided in section 4.

2.1.1 The Netherlands

The Netherlands (Koninklijke Bibliotheek, no. 2) launched its media campaign with a kick-off event at the Koninklijke Bibliotheek in The Hague on 12 March 2014. The event saw the start of First World War commemoration activity in the Netherlands, and announced the Europeana 1914-1918 family history roadshows that followed on 28-29 March 2014 in Huis Doorn, at Museum Markiezenhof in Bergen op Zoom and at the Maritime Museum in Rotterdam on 25 April 2014. Political support was notable through the digital presence of Ms. Neelie Kroes, European Commissioner, who provided a pre-recorded video speech of support, and Ms. Marjan Hammersma, Director General Culture and Media at the Ministry of Culture, who attended and spoke at the event in person. The PR campaign was organised by the PR agency Smith Communicatie. Although Holland was neutral in WW1, the campaign focused on the often untold impact of the war on the Netherlands and generated a high level of coverage, with a momentum that lasted several months, both nationally and regionally. The campaign was coordinated by the British Library.

2.1.2 Greece

Greece (National Technical University of Athens, no. 31, and Dimosia Kentriki Vivliothiki Veroias, Veria Central Public Library, no. 46) promoted the start of its PR campaign with a press conference at the National Library of Greece in Athens on 10 June 2014, in the presence of the Greek Minister of Education. The Greek roadshows were implemented by the National Library of Greece and Future Library with the support of the Stavros Niarchos Foundation, under the auspices of the Greek Presidency of the EU. Roadshows took place in Athens on 20-21 June and in Thessaloniki, Veria, Serres and Chania on 27-28 June 2014. The PR campaign was conducted by Action Global Communications and coordinated by the British Library and, despite being a small country, Greece generated a high level of coverage (169 media mentions).

2.1.3 Austria

Austria (the National Library, no. 33) launched a virtual WW1 exhibition, 'To My Peoples!', to accompany the Austrian roadshows that took place at the ORF Radio Kulturhaus on 1 August 2014 as the basis of its PR campaign. The virtual exhibition was created in collaboration with Europeana using works owned by the Austrian National Library and was presented on both organisations' websites. The National Library launched its campaign with a press conference at City Library in Vienna on 22 July 2014, in cooperation with the Austrian broadcaster ORF, the ORF TV Archives, and the Wien Bibliothek. The PR campaign was conducted by the Austrian PR agency Ecker & Partner and coordinated by Facts & Files. The campaign generated strong media coverage across Austria.

2.1.4 UK

The UK (British Library, no. 7) continued their campaign activity in 2014. Following the Europeana 1914-1918 family history roadshows in Preston in March 2012 and in Banbury in November 2012, a roadshow was held at the British Library's northern site at Boston Spa, West Yorkshire, on 2 August 2014. This final phase of campaign activity kicked off with a press conference at York Castle Museum on 22 July 2014 and carried on over the next few weeks. Cultural PR Agency, Bullet PR, which provided support on the first phase of the campaign in 2012, also worked on this PR campaign. Pre-event activity generated good media coverage, followed by a strong media presence at the roadshow itself, including a team from Sky News that broadcasted live from Boston Spa four times during the event.

2.1.5 Croatia

Croatia (Institut Za Medunnarodne Odnose - Institute for Development and International Relations, no. 19) promoted its PR campaign with a national press conference at the National Archive in Zagreb on 17 September 2014. The campaign centred on the Europeana 1914-1918 family history roadshows held in six cities across Croatia: in Zagreb at the Croatian State Archives on 3-4 October 2014; in Osijek at the State Archive on 10-11 October 2014; in Koprivnica at the Public Library Fran Galovicon on 10-11 October 2014; in Rijeka at the City Library on 12-13 December 2014; and in Dubrovnik and Korčula at State Archive and Archive Collection Centre on 19-20 December 2014. The Croatian Ministry of Culture collaborated closely with the WP1 Europeana Awareness partner to better coordinate the events across the country. The PR campaign was coordinated by the British Library, conducted by the Croatian PR agency Maksima (part of Global Action Communication) and

generated a high level of coverage in print, broadcast and online media, both nationally and regionally.

2.1.6 Portugal

In Portugal, the campaign centred on the Europeana 1914-1918 roadshows at the Portuguese Parliament (Assembleia da República) in Lisbon on 17-19 October 2014. The Europeana Awareness partner Biblioteca Nacional de Portugal (no. 10) was joined by the Institute of Contemporary History (ICH), which organised the Portuguese roadshows at the Parliament. The PR campaign kicked off with a press conference at the National Library in Lisbon on 14 October 2014 and was coordinated by the British Library and conducted by the PR agency Agenda Setting, which promoted the event in collaboration with the partners and the National Association of Municipalities in Portugal. The media campaign generated good media coverage across the country, including significant national media outlets. The campaign also encouraged over 1,000 Portuguese from the north to the south of the country to attend the roadshows and to share their family memories and memorabilia online with Europeana 1914-1918.

2.1.7 Belgium

The Belgian campaign began in November 2012, with the Europeana 1914-1918 family history roadshow in the In Flanders Field Museum (IFFM, no. 18) in Ypres, and continued this year. The Belgian national coordinator, Provincie Limburg (no. 35), divided the campaign into two coordinated phases throughout 2012-2014 in order to best address the particular nature of Belgium's cultural, linguistic and political situation. This year, roadshows took place at the Royal Library of Belgium in Brussels on 24-25 October and 5-6 December 2014. The campaign was coordinated by the British Library and PR agency FINN, which provided support for the first phase of the campaign in 2012, and in collaboration with the Royal Library. This phase of the campaign kicked off with a press conference at the Royal Library in Brussels on 15 October 2014. Media coverage was generated in French and Dutch national and regional media, including main TV and radio news programmes and print newspapers.

2.1.8 Serbia

In Serbia (Biblioteka grada Beograda, Belgrade City Library, no. 5), the PR campaign focused on three Europeana 1914-1918 family history roadshows across the country emphasising the key role that Serbia played in the First World War. Serbia was the last country to hold roadshows as part of Europeana 1914-1918 and a national press conference was held at Belgrade City Library on 25 November 2014. Roadshows were held at the city libraries of Belgrade on 5-6 December, Čacak on 12-13 December and Novi Sad on 22-23 December 2014. The PR campaign was coordinated by the British Library and conducted by the Serbian branch of PR agency Global Action Communication and generated a high level of coverage in print, broadcast and online media, nationally, regionally, and even internationally with audio coverage on BBC World Service Radio (<http://www.ninamedia.rs/ftp/actiongroup/11.12.2014/>).

2.2 Europeana 1989

2.2.1 Hungary

The Europeana 1989 campaign in Hungary (Open Society Archive, Central European University, no. 11) saw events take place in Szeged, Sopron and in Budapest in May and September 2014. The PR campaign was launched by a press conference at the Open Society Archives in Budapest on 14 May 2014, and roadshows took place at the SZTE Klebelsberg Library in Szeged on 23-24 May 2014 and at the Museum of Sopron on 30-31 May 2014. As part of this campaign, Europeana 1989 and Hungary cooperated with the Freedom Express study trip and exhibition, organised by the European Network for Remembrance and Solidarity (<http://1989.enrs.eu/>).

The Europeana 1989 roadshows in Budapest (at the Open Society Archives, OSA, on 5-6 September 2014) were promoted at a press conference of the Freedom Express study trip at the Monuments Park of communist statues on 3 September 2014. The PR campaign was conducted by the Hungarian PR agency Action Heller and coordinated by Facts & Files. As part of the media campaign, several vox pops videos were produced in which people related their memories of 1989, and strong media coverage was generated across Hungary.

2.2.2 Germany

Germany (Deutsche Kinemathek, no. 38, Deutsche Nationalbibliothek, no. 14, and Facts & Files, no. 15) focused their Europeana 1989 campaign on events that took place in May and September 2014. The PR campaign was launched with a press conference and a Europeana workshop involving public libraries and archives, at the Deutsche Kinemathek in Berlin on 6 May 2014. This event was timed to coincide with the 25th anniversary of the beginning of the Peaceful Revolution in East Germany. The campaign focused on roadshows at the German National Library in Leipzig on 16-17 May 2014 and at the Deutsche Kinemathek on Potsdamer Platz in Berlin on 12-13 September 2014. The PR campaign was conducted and coordinated by Facts & Files and generated strong media coverage.

2.3 Alternative campaigns

2.3.1 Sweden

Sweden (Riksantikvarieämbetet, Swedish National Heritage Board, no. 40) wanted to tap into Umeå's role as European Capital of Culture in 2014 by launching and ending the campaign in the northern Swedish town. The campaign encouraged the Swedes to discover Europeana by creating and contributing new images of historical buildings, monuments and sculptures to Europeana. The Swedish National Heritage Board did this in collaboration with Wikimedia through a national photo competition, 'Europeana Then and Now', and toured five Swedish cities across the country throughout the summer. A workshop on photography and a photo competition took place in each city in order to get Swedes involved in digitising their cultural heritage.

The tour started on 24 May 2014 in Umeå, a European Capital of Culture in 2014, and continued to Kalmar on 7 June 2014, Lund on 14 June 2014, Gothenburg on 23 August 2014 and Stockholm on 30 August 2014. The participants were asked to choose an old image of a historic location in their home towns from Europeana. They then had to take a photo of the same location today. The new photographs were exhibited as part of a national competition, where a renowned jury (that included award-winning Swedish photographers) appointed a winner. The winning photo was from the historic area of Gamla Älvsborg in Gothenburg.

View the original picture:

http://62.88.129.39/carlotta/web/image/*zoom/585444/GhmD%3A20048.jpg.

View the new picture:

https://commons.wikimedia.org/wiki/File:G%C3%B6teborg2014_Gamla_%C3%84lvsborg.jpg.

The campaign culminated on 12 October 2014 with the opening of a photo exhibition at Västerbotten's museum in the city of Umeå, which featured the finalists from the competition.

A particular issue for the Swedish campaign was adopting a user-generated content approach without an existing technical infrastructure that the content could be directly uploaded to Europeana through. Collaboration with Wikimedia Sweden was already an integral part of the campaign and a solution was found by Wiki-media colleagues working in conjunction with the Europeana development team. However this solution involved significant man hours not accounted for in the budget available. The photos have also been uploaded to Europeana and are now part of Europe's digitised cultural heritage.

The campaign was coordinated by the British Library and organised by the PR agency Knowlton Strategies. Good national and regional coverage was achieved.

2.3.2 Finland

A campaign to raise awareness of Europeana ran alongside Finland's Media Literacy Week, held nationwide in more than 1,400 Finnish schools, youth centres and libraries over 10-14 February 2014. Europeana Awareness partner, the National Library of Finland (Helsingin Yliopisto, no. 41), created the Europeana Hahmo Competition in conjunction with the agency Wevolve. This competition, active from 10 February to 2 March 2014, was targeted at schoolchildren and planned as a central element of Europeana's Media Literacy Week campaign. The competition aimed to use Europeana to encourage the combination of new creative uses, such as meme culture, with open cultural data and heritage to create new interpretations and stories of European and Finnish culture.

During the week, new stories were created using open access Europeana content and digital platforms such as Pinterest, and a learning package for primary schools named 'The European Story' was published (<http://www.kdk.fi/europeana/>). The expectation was that the Media Literacy Week learning package together with the above competition would reach a possible audience of over 250,000 schoolchildren via the official Media Literacy Week channels and communication outreach. Unfortunately, the learning package and competition did not gain adequate visibility, as they were not fully communicated centrally as had been envisaged. Without the support of this central

infrastructure, the number of entries to the competition was low, and engagement levels among the expected target group were weak.

The competition did however raise interest in stakeholder groups after Wevolve made an extra effort to orchestrate a communication push, via social media and email lists, among secondary target groups of young professionals working in arts and culture. This social media outreach delivered the majority of traffic to the competition page. At this point, it was decided to augment the campaign by developing a stakeholder event that would also appeal to key media.

Consequently, the National Library, in conjunction with Wevolve, organised 'European culture in the new internet age: Open knowledge and digital natives' – a breakfast seminar held on 25 February 2014. Around 80 professionals from cultural heritage organisations and key media attended the event, which used Europeana as a springboard for discussion about new forms of culture of the internet age. Despite good media attendance, resulting coverage was low, in part due to important international media events at the time. However, the Finnish campaign, coordinated by the British Library, did prove successful in terms of raising stakeholder group interest and engagement. In addition, the National Library is further developing the Europeana learning package with the aim of using it for Media Literacy Week in February 2015 (<http://www.mediakasvatus.fi/tag/mediataitoviikko/>).

2.3.3 Norway

Norway (Arts Council, no. 22) linked its campaign to the national bi-centennial of the Norwegian Constitution by encouraging the public to use digitisation to reveal the untold stories from a particular period of its post constitution history - the Second World War - and bring to light information that would help fill in the gaps in Norway's history. The public were invited to help tell these untold stories of the war through the creation of digital stories by using material available via Europeana.

The activities focused on finding and generating knowledge about the sparsely documented events surrounding burnings and evacuations of Northern Troms and Finmark, and the role of the Sami peoples in Norway's war effort. The Norwegian public were encouraged to search their attics, to speak to surviving relatives about their memories of the war, and then share this untold history through the creation of digital stories.

The campaign had two central elements:

The Arts Council coordinated and organised an Open Archives Day on 3 June 2014. On that day, 12 State Archives across the country opened their doors to the general public, inviting them to come in and share online their personal stories and memorabilia from the Second World War, as the first national collection of source material relating to WW2 in Norway.

In addition, the campaign coordinators organised and promoted two digital storytelling workshops that took place at the Lulesamisk Senter in Arran and at Nord-Troms Museum in Troms on 3 and 5 June 2014, where cultural sector employees, teachers and individuals met to create digital stories using material available via Europeana.

The Norwegian campaign adopted a user-generated content approach which involved both accessing related content from Europeana - that was yet to be contributed by the partner -and re-using to create new content that could be uploaded to Europeana. Without the stability of a dedicated existing technical infrastructure for uploading content around the theme adopted, the partner and Europeana found fulfilling this approach challenging and technically problematic at different points in the campaign.

The PR campaign was coordinated by the British Library and organised by the PR agency operatørene and generated good coverage both nationally and regionally, despite the challenging Norwegian media landscape that consists of few relatively media outlets and media opportunities.

2.3.4 Spain

Spain (Ministry of Education, Culture and Sports, no. 25) ran a campaign encouraging secondary school students and their teachers to use Europeana as an online educational resource to discover, share and create. They were encouraged to highlight Europeana as 'the digital door to European cultural heritage'. The Ministry of Education, Culture and Sports were particularly keen to focus on Europeana as an educational resource and, given the importance of this sector to Europeana, this theme was regarded as being an important one for Europeana Awareness.

The Ministry launched a nationwide school competition, 'Europeana is the door to European cultural heritage, you are the key' on 15 October 2014. The competition called on teams of up to five students in schools across Spain, each guided by a teacher, to explore the wealth of cultural treasures to be found in Europeana and create a digital news chronicle that focused on real facts and events. Each participating team of students gathered information from Europeana on the following topics: The First World War, The Generation of 1898, Santiago Ramón y Cajal, The Autogiro, Antoni Gaudí and Design in the Belle Époque.

Ten outstanding works from eight regions and the best three finalist papers were chosen and awarded at a ceremony at The Ministry of Education, Culture and Sports on 18 December 2014. The winning entries will be digitally published on a special website dedicated to the competition (<http://certameneuropeana.es/>).

The Spanish campaign benefited from being able to tap into the infrastructure of the Ministry of Education and Culture for promotional purposes. The PR campaign was organised by the PR agency Vision Liquida and coordinated by the British Library. Alongside the general media, the agency also focused on raising awareness of Europeana in the Spanish specialist educational press. They generated strong coverage in influential educational blogs, alongside an impressive number of 254 positive media mentions in national and regional media outlets.

3. Wider awareness-raising activities

In addition to the preparation and implementation of PR campaign activity, all Work Package 1 partners undertook a number of wide-ranging activities to raise awareness of Europeana throughout 2012-2014. These focused on key target audiences as described in the Description of Work, in particular, cultural heritage organisations, politicians and policy-makers. Over the course of 2012 and 2013, a pattern of effective activities emerged and representative examples of the main areas of activities for 2014 are given below. The presentation of Europeana to key stakeholders at external and internal conferences has been particularly strong in 2014. Experiences and best practices in these activities were previously shared by WP1 national coordinators at communications workshops held by the Europeana communications team in Leuven in June 2012, in Berlin in November 2012 and in Prague in June 2013. This sharing, and the success of previous efforts, may in part account for increased activity by partners across many of the key areas.

3.1 Presentation of Europeana at external conferences

Throughout 2014, WP1 members have continued to exploit conferences as an important platform to present Europeana to professional colleagues, both nationally and internationally. The use of conferences in this way has increased by WP1 partners since 2012 and many of them proactively use them to reach the cultural heritage sector and broader stakeholders such as the educational sector. Examples of this include:

- In **Cyprus** (The National Library, no. 23), Europeana was promoted at the fifth international Euro-Mediterranean conference, EuroMed 2014, in Limassol on 3-8 November 2014. The presentation highlighted the benefits of data providers working with Europeana, and took place in front of senior members of cultural heritage and education institutions across Europe. In addition, the Ministry of Education and Culture presented Europeana at the Sixth Scientific Conference of the Cyprus Association of Librarians and Information Scientists, 'Open Access to knowledge: Policies and actions at European and National level', on 24 October 2014 and at a conference on 'Innovative Services of Municipal Libraries' on 28 November 2014. The first presentation's target audiences were cultural and academic heritage institutions, and it focused on Europeana's free access benefits and the licensing framework of Cyprus content providers in Europeana. The second presentation's target audiences were municipalities and information centres and it focused on 'The contribution of municipal libraries in the implementation of Europeana projects'.
- **Romania** (Biblioteca Judeteana 'Octavian Goga', Cluj County Library, no. 12) presented Europeana at the Conference of Romanian National Association of Public Libraries, BiblioPUBLICA, which took place at George Cosbuc Bistrita-Nasaud County Library on 15-16 May 2014. The presentation's theme was 'Actual situation of Romanian Collection in Europeana' and it was presented to more than 200 participants at director level.
- **Norway** (Arts Council, no. 22) presented both Europeana and the Norwegian Europeana Awareness campaign at the annual meeting organised by the Directorate for Cultural Heritage on 20 November 2014. The participants at the conference were staff from cultural

institutions across the country. In addition, the Norwegian Arts Council presented their work in the digital field and their involvement with Europeana to the Lithuanian Arts Council on its visit to Oslo on 5 November 2014. The Arts Council also focused on Europeana in a presentation on cultural heritage techniques for social inclusion at the FOKO seminar on 23 October 2014. FOKO is a forum for training in correctional services and a subdivision of the international organisation EPEA - European Prison Education Association - which works internationally with over 850 members in 41 countries.

- In **France**, (Bibliothèque nationale de France, National Library, no. 8) Europeana was promoted at the International Federation of Library Associations and Institutions (IFLA) conference in Lyon on 17-20 August 2014. Europeana was presented at the Conference of Directors of National Libraries (CDNL) annual meeting that took place as part of IFLA 2014 in Lyon on 19 August 2014. Europeana's Executive Director Jill Cousins participated in a session on 'Digitisation as a tool for national and international cooperation' with the directors of 100 national libraries. In addition, the BnF displayed Europeana's posters and distributed Europeana's postcards from their stand throughout the conference which had 4,000 attendees.
- In **Spain** (Ministry of Culture, participant no. 25) Europeana was promoted at the Third Extremadura's Libraries Meeting that took place in Mérida on 15 October 2014. The meeting revolved around the cooperation between public and school libraries, and the Spanish Europeana Awareness campaign was publicly announced in this event to more than 400 professionals. Europeana was also promoted by the Ministry of Education, Culture and Sports at the VII National Congress of Public Libraries, the most important national meeting for librarians in Spain, which took place in Badajoz on 12-14 November 2014. More than 350 professionals attended the event. In addition, Europeana was promoted at the VII Conference of Local Entities that took place in Madrid on 1-2 December 2014 with 150 policy-makers from local and regional governments attending.

3.2 Promotion of Europeana through social media platforms and websites

WP1 partners routinely promote and link to Europeana on their own websites and existing social media profiles. In 2014, many partners have also pursued new channels such as creating a special website, or a micro blog with a specific Europeana focus. Examples include:

- **Poland** (Narodowy Instytut Audiowizualny, National Audiovisual Institute, NInA, no. 27): Created a special website dedicated to a remix competition that was launched on 7 April 2014 for teenagers. The competition tested whether they knew how to search for content via Europeana, and what their understanding was of rights statements. The website was created as a sub-domain to europeana.eu, and is in both English and Polish (<http://videoremix.europeana.eu/en>).
- **Lithuania** (National Library, no. 24): Promoted Europeana by creating a special website dedicated to the Europeana 1989 project that presented promotional video materials which the Library produced (<http://www.lnb.lt/projektai/europeana1989>).

- **Hungary** (Open Society Archive, Central European University, no. 11): Promoted Europeana by creating a micro blog on the 1989 regime change in Hungary as represented in documents from the Europeana 1989 collections. This micro blog was posted on the online platform of one of the leading Hungarian political weeklies, *Magyar Narancs*, and some of its posts registered 3,000-4,000 page hits (<http://magyarnarancs.hu/felszab>). In addition, OSA promoted Europeana by posting a series of personal recollections on 1989 by contemporary Hungarian writers and poets on one of the most important Hungarian online literary portals, *Litera* (<http://www.litera.hu/dosszie/kellett-europa>).
- **Spain** (Ministry of Education, Culture and Sports, no. 25) made use of the special website dedicated to its campaign as a platform for wider awareness-raising, and produced and presented two promotional videos promoting Europeana (<http://certameneuropeana.es/>).
- **Portugal** (Biblioteca Nacional, National Library, no. 10): Launched a thematic website on 28 June 2014 dedicated to the Portuguese participation in WW1. The website highlights Europeana 1914-1918 as the most important online resource of original WW1 source material, and will be updated regularly until 2018 (<http://purl.pt/index/IGuerraMundial/PT/index.html>).

3.3 Workshops/presentations on Europeana

Specific presentations and workshops on Europeana have also been organised by WP1 partners for different groups including:

- The **Croatian** partner (Institut Za Medunarodne Odnose, Institute for Development and International Relations, no. 19), together with the Croatian Ministry of Culture, organised a 'Europeana Day' at the National University and Library (NSK) in Zagreb on 11 April 2014. 'Europeana Day' took place as part of the Croatian Digitisation Festival (2014 DFEST) and included three main working sessions with the participation of Europeana staff and the Croatian Deputy Minister at the Croatian Ministry of Culture, Ms. Tamara Perišić (<http://dfest.nsk.hr/europeana-day/>).
- **The Lithuanian** partner (National Library, no. 24) organised eight presentations on Europeana as part of training workshops for Lithuanian public libraries. Almost 500 professionals were reached across the events that took place on 4-26 May 2014 in eight public libraries across Lithuania: Jurbarkas district public library; Taurage district public library; Sirvintai district public library; Siauliai municipal public library; Utena district public library; Klaipeda county public library; Klaipeda county public library and Kaunas county public library.

- The **Estonian** partner (National Library, no. 28) presented Europeana as part of the project 'E-national library is coming to visit!', which they organised in three counties and six locations across Estonia on 16-18 September 2014. About 500 attendees, including local council members, residents, librarians, teachers and pupils were reached across the events.
- The **Czech** partner (Narodni Muzeum, National Museum, no. 30) presented Europeana at an international conference, 'Presentation of cultural heritage online', that they organised in the National Museum on 12 November 2014. Speakers from Europeana attended the conference and Europeana's presence was prominent, thanks to the National Museum's efforts.
- The **Swedish** partner (Riksantikvarieämbetet, Swedish National Heritage Board, no. 40) organised a workshop on Europeana as part of the conference 'Tell me more' in Umeå on 8-10 April 2014, which had about 550 participants from the cultural heritage sector in Sweden.
- The **Portuguese** partner (Biblioteca Nacional de Portugal, no. 10) organised four workshops on Europeana at the National Library of Portugal in Lisbon. The workshops were aimed at cultural heritage sector professionals across the country and took place on 28 April, 16 May, 30 May and 26 June 2014. Almost 350 professionals were reached across the events.
- **Cyprus** (The National Library, no. 23) organised a series of presentations on Europeana and how to contribute to it. The presentations were aimed at cultural heritage professionals and took place as part of a conference, 'Digitising Culture using new technologies and European Programmes', at the Ministry of Education and Culture of Cyprus in the first quarter of 2014.
- **Bulgaria** (Varna Public Library, no. 45) organised an open forum discussion, 'Europeana: a window to European culture', in Varna on 15 April 2014. About 100 professionals from libraries across the country participated in the event.

3.4 Promotion of Europeana through national events

Some WP1 partners have successfully used existing national events to promote Europeana. For example:

- Building on the successes of 2012 and 2013, **France** (Bibliothèque nationale de France, no. 8) showcased Europeana at the Paris National Book Fair from 20-24 March 2014. The Europeana platform was shown on computer screens at the BnF stand, and postcards and other promotional materials were distributed as Europeana was presented to the visiting public of 198,000 people. (More on the Book Fair 2013: http://www.bnf.fr/fr/la_bnf/anx_actu_bib/a.140324_salon_livre_2014.html).
- In **Serbia**, the Europeana Awareness partner (Biblioteka grada Beograda, Belgrade City Library, no. 5) participated in a workshop on Europeana as part of Belgrade Book Fair 2014 on 31 October 2014. Speakers from the National Library of Serbia, university library Svetozar

Markovic, Kinoteka Film Archive, Museum of Art and Belgrade City Library presented their experiences of participating in Europeana-related projects, and more than 50 librarians participated in the workshop that took place as part of the biggest cultural event in Serbia.

3.5 Other key channels for promotion amongst WP1 partners

Other key channels have included:

- Securing the active support of their Cultural Ministry in their campaign.

For example in **Croatia**, the WP1 partner secured the collaboration of the Ministry of Culture on the coordination of its Europeana 1914-1918 roadshows that took place in six cities across Croatia.

An additional example is Germany where the German Federal Government representative for Culture and Media (BKM) funded several activities related to Europeana 1914-1918 in 2014 which allowed broader awareness-raising activities around this theme.

As part of this activity, a press conference was held to celebrate the launch of the new Europeana 1914-1918 project website (www.europeana1914-1918.eu) at the State Library in Berlin on 29 January 2014. In conjunction with this, a two-day conference 'Unlocking Sources' was organised at the Berlin State Library, which attracted 300 participants. The keynote speaker at this event was the Federal Government Commissioner for Culture and Media, Monika Grütters, who spoke supportively of Europeana 1914-1918.

The press conference and conference were followed by two roadshows that resulted in the contribution of 12,500 new digital files to the online archive. This additional activity generated strong coverage in the main national and international media outlets, as shown in section 4. On 12 May 2014, the first of a five part TV series about Europeana 1914-1918 stories was broadcast. (<http://www.rbb-online.de/zibb/vip/beitraege/frank-drauschke.html>).

Additionally in November 2014, four cross-border German-Polish collection days were held at Görlitz on 14 November, Opole on 16 November, Greifswald on 20 November and Szczecin on 22 November. Good media coverage was generated in German and Polish national and regional media, including TV and radio news programmes and print newspapers, as provided in section 4.

On 24 May 2014, the weekly video blog of the German Chancellor Angela Merkel was dedicated to the remembrance of WWI and focused on Europeana 1914-1918 (http://www.youtube.com/watch?feature=player_embedded&v=2fhYBWb1sdQ).

4. Impact

4.1 Media Monitoring

In 2014, as in 2013, all media coverage of Europeana generated by Europeana Awareness activity - print, broadcast and online – has been captured by each WP1 partner and the respective PR agencies in a standard manner and form, and on an ongoing basis. The gathering and an overview of these results is managed by the Europeana communications team. The complete table of coverage generated is publicly accessible at:

<https://www.smartsheet.com/b/publish?EQBCT=b77492c4bfb447a8a8a7a49d264c4c4f>

The media coverage recorded illustrates the reach of national Europeana PR campaigns and wider awareness-raising activity by national coordinators. WP1 media campaigns and the wider awareness-raising have generated coverage across all of the main media channels.

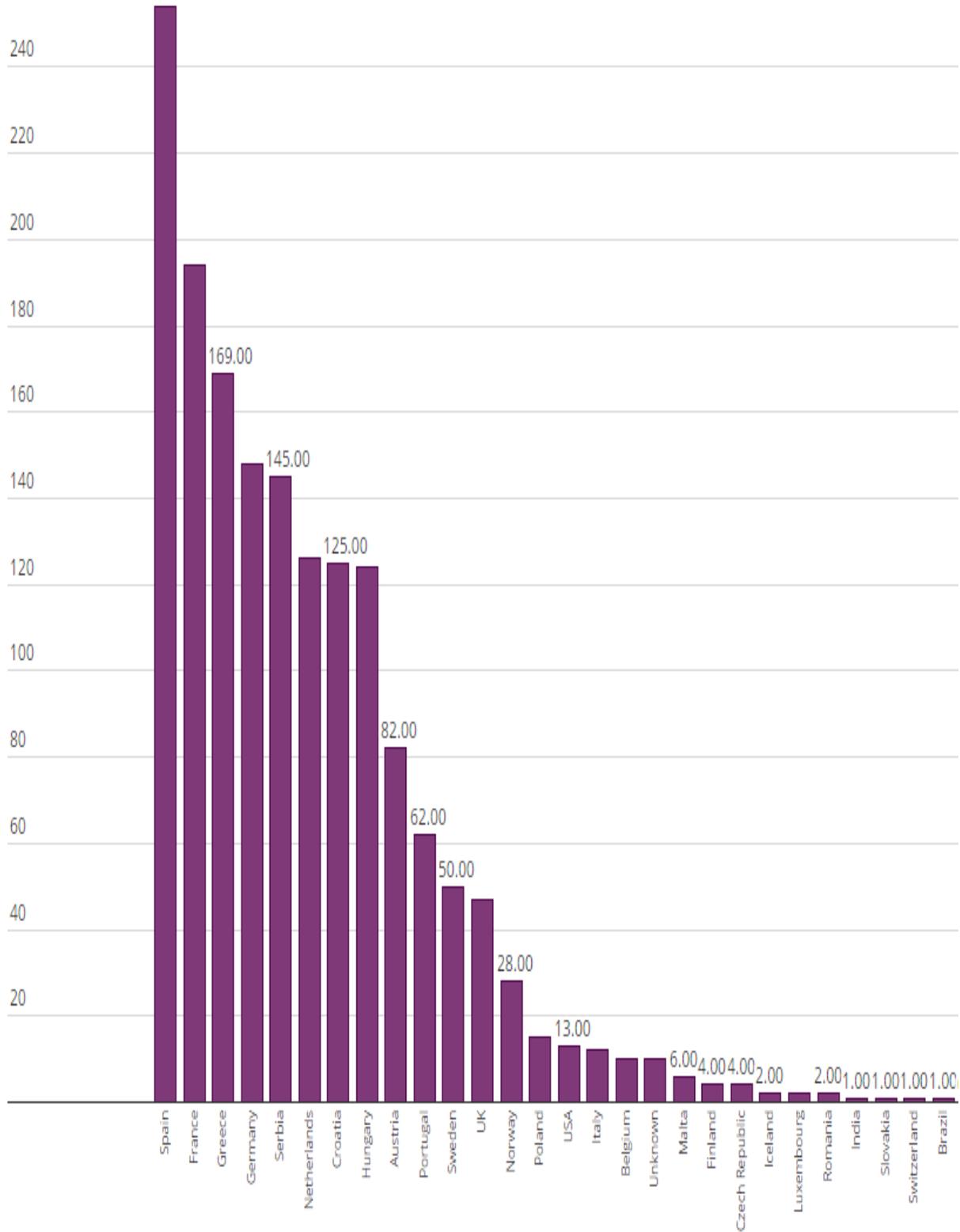
Spain tops the table of countries that generated media coverage on Europeana in 2014, with 254 media mentions as a result of their successful campaign, encouraging secondary school students and their teachers to use Europeana as an online educational resource with which to discover, share and create. The campaign benefited from being able to tap into the infrastructure of the Ministry of Education and Culture for promotional purposes.

Interestingly France, which didn't run a campaign in 2014, comes second with 194 media mentions. The reason for this remarkable result lies in France's 2013 Europeana 1914-1918 campaign which ran on a far larger scale than any other partners have attempted to date and generated more than 500 media mentions. In 2014, The BnF continued their communication efforts, promoting the results of their successful campaign and generating significant media coverage in 2014 as well.

4.2. Reach

The overall picture for awareness-raising on Europeana shows that the reach remains wide in 2014, with coverage generated in a total of 27 countries. This includes 20 EU member states, plus Serbia, Norway, Iceland, Switzerland, and also includes the USA, India and Brazil. See **table 1** (<http://dw-europeana.s3-website-us-west-2.amazonaws.com/6Fm8y/6/>).

Table1: Media Mentions per Country in 2014



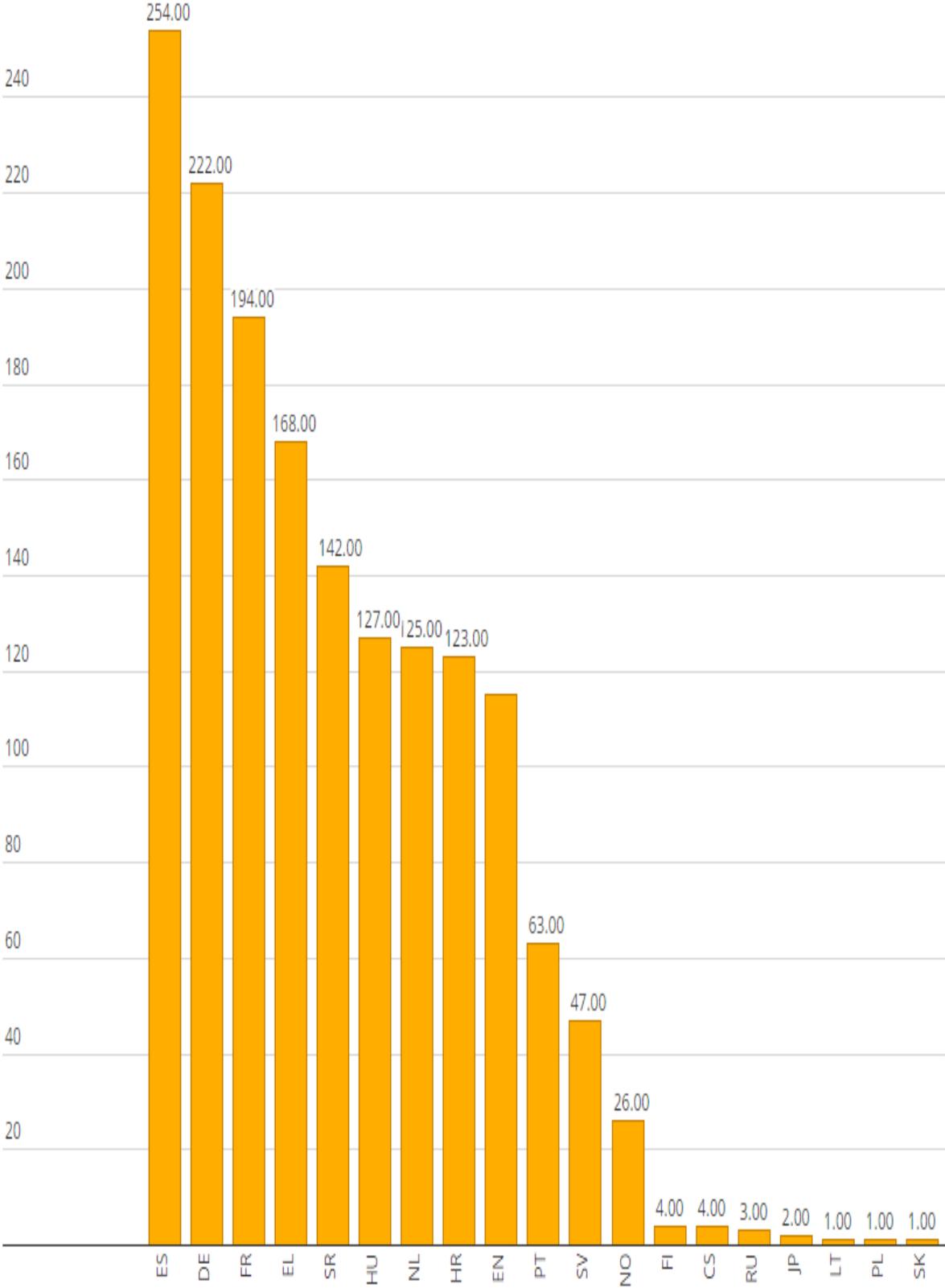
Source: [Europeana](#) [Embed this chart](#)

Countries where media coverage of Europeana was generated

Austria	82
Belgium	10
Brazil	1
Croatia	125
Czech Republic	4
Finland	4
France	194
Germany	148
Greece	169
Hungary	125
Iceland	2
India	1
Italy	12
Luxembourg	2
Malta	6
Netherlands	126
Norway	28
Poland	15
Portugal	62
Romania	2
Serbia	145
Slovakia	1
Spain	254
Sweden	50
Switzerland	1
UK	52
USA	13
Unknown	10

Coverage has been generated in 19 European languages, see **table 2** (<http://dw-europeana.s3-website-us-west-2.amazonaws.com/rusQg/10/>). Spanish was the most prominent language for media coverage in 2014 with 254 pieces of coverage, followed by German, French, Greek, Serbian, Hungarian, Dutch and Croatian. In the third year of Europeana Awareness, English slipped from the first place in 2012 to ninth place at 114 pieces of coverage in 2014, showing the increasing multilingualism of Europeana Awareness. Overall, with the exception of France, this breakdown reflects the languages of those countries which have run their national media campaigns in 2014.

Table 2: Media Mentions per Language in 2014



Source: [Europeana](#) [Embed this chart](#)

Languages in which media coverage of Europeana was generated:

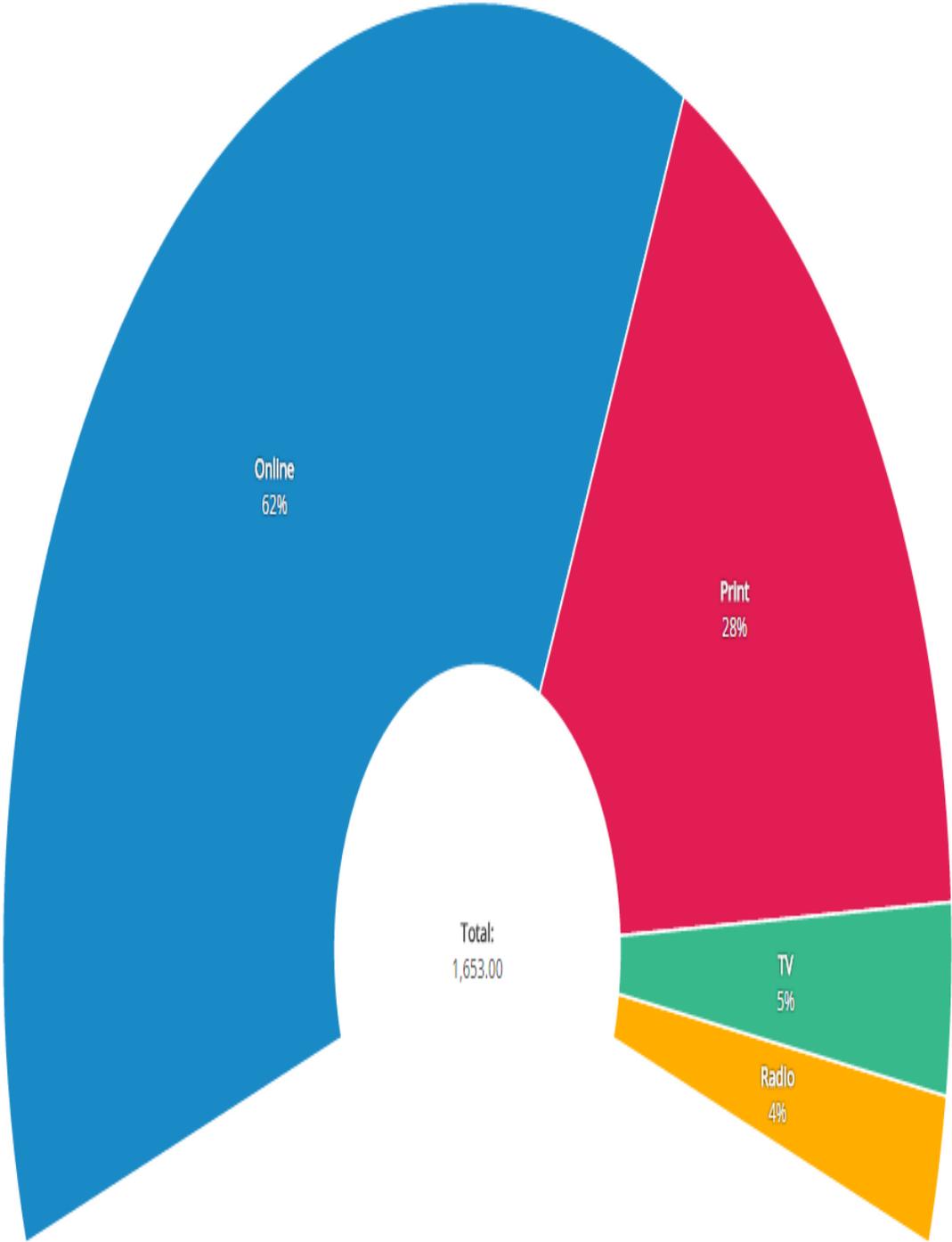
Croatian	123
Czech	4
Dutch/Flemish	125
English	114
French	194
Finnish	4
German	222
Greek	168
Hungarian	127
Japanese	2
Lithuanian	1
Norwegian	26
Polish	1
Portuguese	63
Russian	3
Serbian	142
Slovak	1
Spanish	254
Swedish	47
Other	4

4.3 Overall coverage

In 2014, 1,653 individual pieces of media coverage on Europeana were generated overall. The internet was the most prominent medium with 1,024 pieces of coverage. Print media followed with 469 pieces. Broadcast, including both TV and radio, generated 160 pieces of coverage.

The public's growing use of online information is reflected in the fact that 62% of all coverage generated in 2014 was accessed online. See **table 3** (<http://dw-europeana.s3-website-us-west-2.amazonaws.com/61wzm/4/>).

Table 3: Breakdown of Coverage by Media in 2014



Breakdown of coverage by media

<i>Journals, magazines and newspapers</i>	<i>469</i>
<i>TV</i>	<i>90</i>
<i>Radio</i>	<i>70</i>
<i>Online</i>	<i>1,024</i>

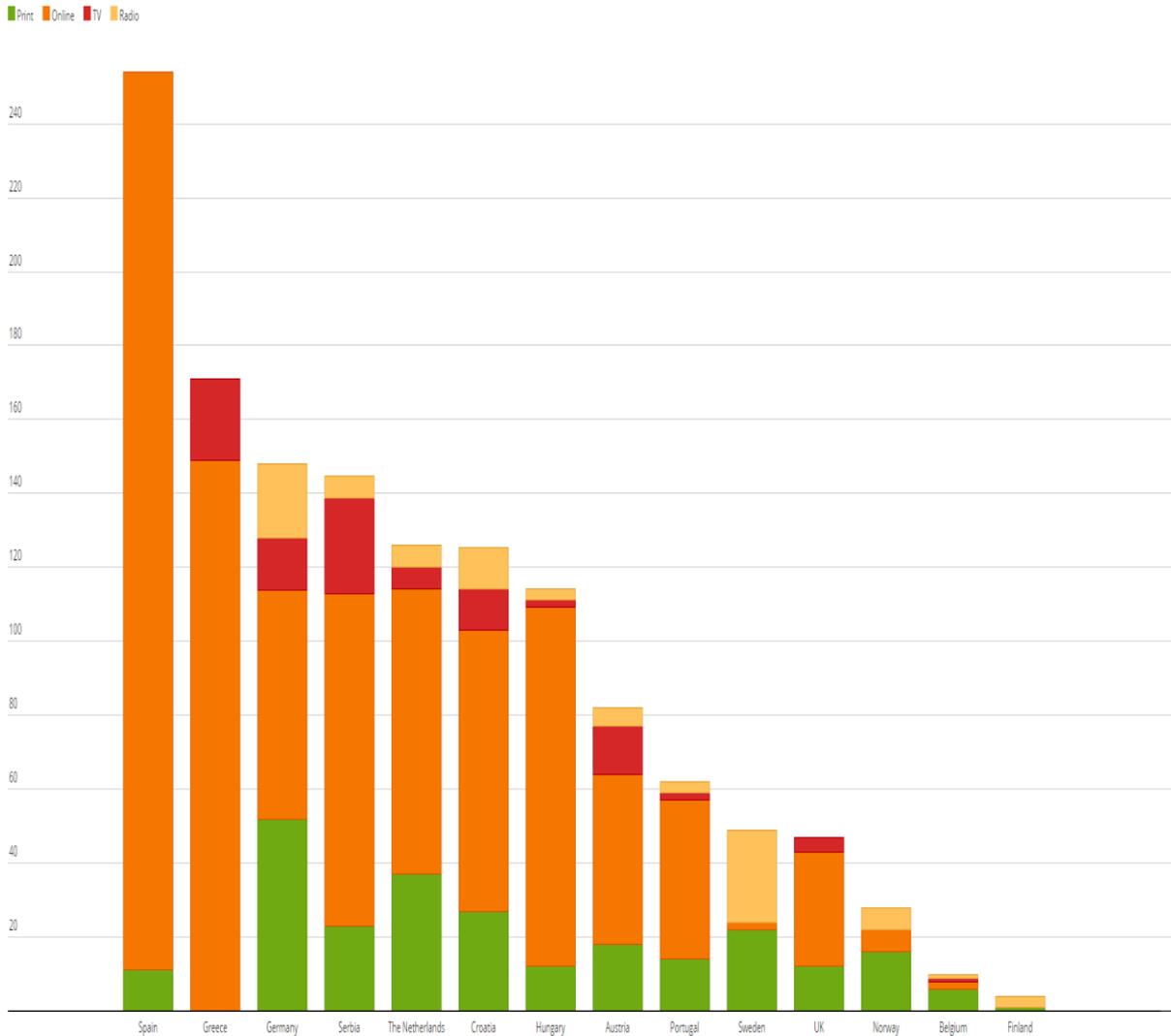
4.4 Campaign-specific coverage

If we highlight campaign-related coverage generated by WP1 activity in 2014 compared to overall coverage in 2014, see **table 4** (<http://dw-europeana.s3-website-us-west-2.amazonaws.com/Uq8Vw/13/>), we see that 83% of all coverage (1,376 individual pieces) has been generated by the 14 countries that ran national campaigns in 2014. The largest amount of coverage was generated in Spain which accounted for 15% (254 pieces), followed by Greece at 10% (169 pieces) with Germany at 9% rounding up the top three with 148 pieces.

For campaign-specific coverage, print media accounts for 20% (274 pieces of coverage), broadcast across TV and radio accounts for 10% (143 pieces) of coverage, while online stands at 70% (959 pieces) of coverage. This underlines the continued growing importance of online coverage in the media mix and changing public attitudes to accessing news and information through tablets and smart devices.

Table 4

Europeana Awareness: 2014 Campaign specific media mentions & media breakdown



Source: Europeana [Embed this chart](#)

[Download data](#)

Campaign-specific coverage in 2014, broken down by media

Country	Total	Print	Online	TV	Radio
Spain	254	11	243	0	0
Greece	169	0	149	22	0
Germany	148	52	62	14	20
Serbia	145	23	90	26	6
The Netherlands	126	37	77	6	6
Croatia	125	27	76	11	11
Hungary	114	12	97	2	3
Austria	82	18	46	13	5
Portugal	62	14	43	2	3
UK	52	12	31	4	5
Sweden	49	22	2	0	25
Norway	28	16	6	0	6
Belgium	10	6	2	1	1
Finland	4	1	0	0	3

4.5 Quantitative and qualitative indicators

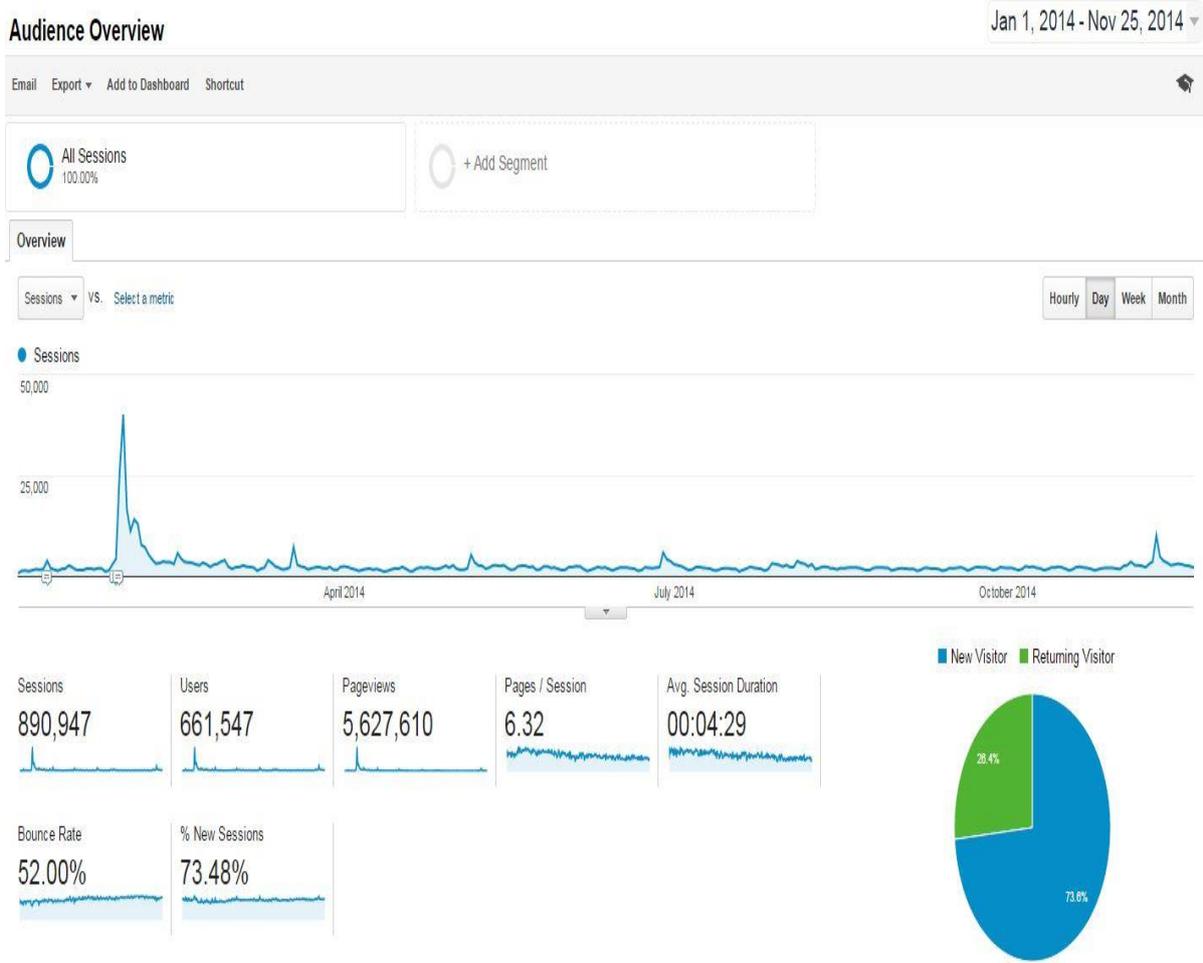
Figures relating directly to media coverage provide quantitative indicators of the impact of campaigns. As you would expect, they illustrate that coverage generated to date is greatest in those countries that have carried out their national campaigns. They also show that this coverage has been generated across all main media channels. In addition, national communication coordinators who used the Europeana 1914-1918 and Europeana 1989 events as the theme for their PR campaign generated more media coverage, besides Spain whose campaign benefited from being able to tap into the infrastructure of the Ministry of Education and Culture for promotional purposes.

Quantitative indicators, however, are only part of the picture. To have a full picture, we also need to look at qualitative indicators that show the impact of coverage. For example, the launch of the new Europeana 1914-1918 website at the State Library in Berlin on 29 January 2014 can be shown to have a direct correlation to visits to the Europeana 1914-1918 site at that time.

In **figure 1**, you will see that during the period relating to the website launch in Berlin, there was a three-day traffic peak: on 29 January there were 25,765 visits; 40,096 on 30 January; and 16,540 on 31 January 2014.

Visits to the Europeana 1914-1918 site average about 2,000 and 3,000 visits per day, so these traffic peaks at the beginning of 2014 were highly significant and can be directly linked to the media coverage over this period.

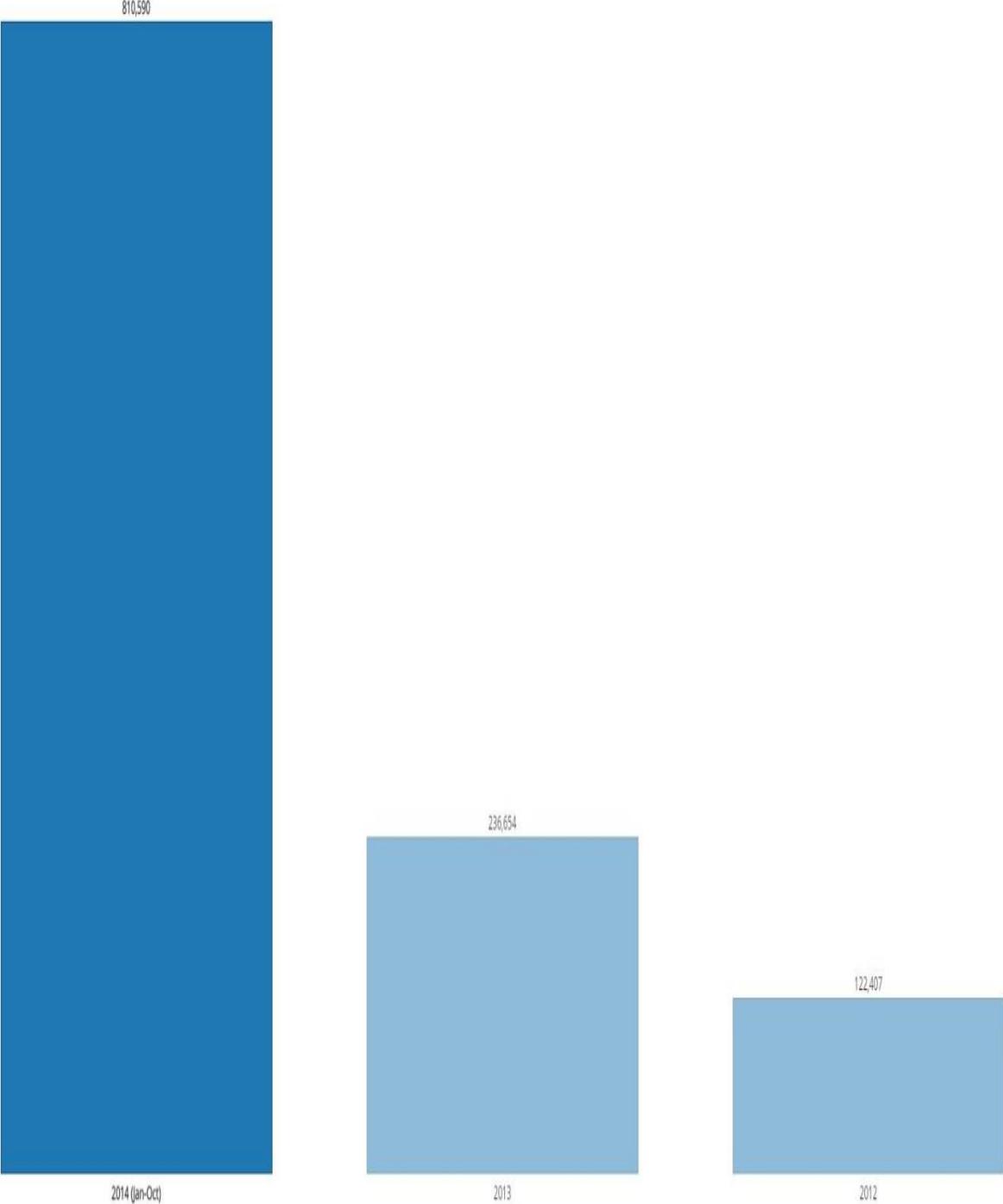
Figure 1: 2014 overview of visits to Europeana1914-1918.eu



We can also see that the number of visits (810,590) to the new Europeana 1914-1918 site launched at the beginning of 2014 are almost 3.5 times more than we saw in 2013 (236,564) and more than 6.5 times more than 2012 (122,407). **See table 5.** Along with the significant increase due to the launch and quality of the new website, the fact that visitor numbers increased significantly each year suggests that running 22 Europeana 1914-1918 related campaigns across Europe has had an ongoing and cumulative effect on traffic.

Table 5. Comparison of visits to Europeana1914-1918.eu between 2012-2014

Visits to Europeana1914-1918.eu between 2012-2014



4.6 Social media

The increased and integral use of social media in campaigns reflects its growing use and prominence within the media mix. This continues to be a constantly evolving area, as is the ability to measure and capture its activity consistently.

Europeana uses a mixture of social media platforms to increase reach and engagement and encourages WP1 partners to do the same. Partners are granted administrator rights to the central Europeana Facebook and Twitter accounts for the period of their Europeana Awareness campaign and encouraged to contribute to end-user blogs on Europeana. This approach allows them to flag local content and to post in their own languages, making content more relevant to their audiences.

One example of the effectiveness of this for Europeana Awareness PR campaigns in terms of reach and engagement comes from the recent Spanish campaign. The WP1 partner in Spain, the Ministry of Education, Culture and Sports, used Facebook to highlight each of the participating eight regions in the school competition. Using images from Europeana related to each of the regions, together with a message in Spanish, this series of eight posts has been viewed by more than 8,000 people to date and is still generating interest. There was significant engagement in terms of likes, sharing and click-through. See **figure 3** for an example of one of the eight posts publicising Andalucía as one of the selected finalists in the Spanish school competition.

Figure 3. Spanish Awareness campaign Facebook post



4.7 Measuring shifts in awareness

One essential indicator in evaluating the success of awareness-raising on Europeana is to measure shifts in awareness amongst key target groups. An international external research agency, InSites Consulting, was engaged to measure the change in awareness of Europeana amongst a key target group and across different countries, in a statistically robust manner.

While rolling this exercise out across all of the WP1 partner countries would be prohibitively expensive, the agency provided a statistically robust sample analysis using indicative countries and stakeholders. The chosen countries cover northern, southern and Eastern Europe (Norway, Italy and Poland) and Europeana worked with InSites Consulting to ensure a representative approach.

In wave one, 1,551 online baseline interviews were conducted across Italy, Norway and Poland (500 in each market). All respondents matched the profile of Europeana users and were aged between 18–65; they also had an interest in arts/culture/history and had visited museums, exhibitions, libraries or events in the preceding six months. Following the baseline interviews and the subsequent campaigns, a further 1,570 interviews were completed across the same three countries in wave two, using the respondent profile. Those interviewed in wave one were not eligible to take part in the second wave interviews. This results in a statistically robust data set which we can analyse by individual country and in total across all three countries.

The overall report on this survey and the results and conclusions of each wave of activity can be found at <https://www.dropbox.com/sh/reia8t6l7u7kjym/AADvOs27Kqri5WQvkt3xY3Wla?dl=0>.

4.7.1 Shifts in awareness headline results

In wave one, overall prompted awareness of Europeana had a baseline of just 9% across all three countries. By country, awareness was originally highest in Italy (12%) and lowest in Norway (4%). Awareness in Poland pre-PR campaign stood at 6%.

Following campaigns across all three markets, awareness overall was 12%. While 12% is still relatively low, **the campaigns were successful in lifting awareness by 33% on average, from 9% to 12% across the three countries.**

Following the campaigns in Italy and Poland, the situation is the following:

- In Italy, the change in awareness is statistically flat following the PR campaign (10% v 12%)
- In Poland, awareness has more than doubled compared with the previous wave (14% v 6%)
- In Norway, awareness rose by 75% to 7% from 4%

4.7.2 Poland

Results for Poland showed that:

- One third of those questioned were aware of the Europeana 1989 campaign
- Those aware of the campaign were seven times more likely to be aware of Europeana than those not aware of the campaign
- The increase in awareness of Europeana can be directly attributed to awareness of the Europeana 1989 campaign

4.7.3 Italy

Results for Italy showed that:

- The change in awareness in Italy was flat in comparison with awareness before the PR campaign
- The agency speculates that awareness was already high in Italy due to previous publicity work done for the project Europeana Fashion around the same time period

4.7.4 Norway

Results for Norway showed that:

- Awareness rose significantly from the previous very low base
- While awareness of the specific events was below 20%, those that were aware of the events were six to ten times more likely to be aware of Europeana
- Consequently, the events can be said to have directly impacted on the increase in awareness of Europeana in Norway

4.7.4 Lessons learned

There are clear lessons learned that are valuable for Work Package 1 partners when developing and planning PR campaigns:

- There is a clear trend in increased awareness of Europeana through social media. The importance of social and online media in raising awareness should not be underestimated and campaign approaches should ensure these areas sit alongside more traditional media.
- Campaigns benefit from a strong local country tie to the theme of the campaign (see Poland's awareness-raising activities). The resonance of the subject matter with the public in Poland (the anniversary of the fall of the Iron Curtain) played a strong role in capturing interest and raising awareness.

- In general, campaigns that tapped into existing formats, such as Europeana 1914-1918 and Europeana 1989 events, generated more media coverage. Spain is the exception to this; the Spanish success can in part be directly linked to access to the infrastructure of the Ministry of Education and Culture.
- Those *very* interested in arts and culture are more likely to be aware of Europeana. If those most receptive to learning about Europeana are those who are *very* interested in arts and culture rather than those who are *quite* interested, then targeting specialist media and channels on these subjects should be a key element of media plans for all PR campaigns.
- Those aged 25-44 are most likely to be aware of Europeana. This target group should be specifically considered when choosing media channels, approaches to the campaign and future awareness-raising activities.

Annex 2
Report: Investigating the Genealogy Services Market



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

Report: Investigating the Genealogy Services Market

Revision	Final 3.0
Date of submission	15 January 2015
Author(s)	Yvette Hoitink, Heritas
Dissemination Level	Public

Project co-funded by the European Commission within the ICT Policy Support Programme

REVISION HISTORY AND STATEMENT OF ORIGINALITY

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Statement of originality:

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1 Introduction

Work package 3 of *Europeana Awareness, Developing New Partnerships*, addresses several key stakeholder sectors which are not yet optimally exploited by Europeana and is taking action to raise awareness among them of the potential benefits of developing such a relationship.

The four key sectors identified are:

- Public libraries
- Local archival collections
- Broadcasters
- Open Culture re-users

This approach to them, in each case, entails - with modifications adapted to the various starting points - :

- a relatively brief phase of inputs from and discussion with the participating stakeholders; based on the state-of-the-art examples and previous work followed by more structured assessment and negotiation of the possibilities;
- piloting and testing of joint activities with the sector or cultural domain, utilising available tools and processes;
- a period of dissemination and mainstreaming with the sector, conducted via appropriate cooperation with the public media campaign in WP1;
- accompanied by identification of processes for operationalisation of promising services, through the appropriate project or other instrument within the Europeana 'ecosystem'.

Deliverable 3.5 presents the results of Work Package 3, task 3.2.5, MS20, to conduct discussions with a range of commercial suppliers of online services to the genealogy and local history sectors, with a view to delineating sustainable partnership agreements.

2 Goals and methods

This subtask explores the possibilities for collaboration between Europeana and commercial suppliers of online services to the genealogy sector. The report builds on the findings of subtask D3.2: "Assessment of the role of local archival collections"¹ and subtask D3.3: "Analysis of Europeana Content for local history and genealogy users/re-users."²

Online searches were conducted to find information about the genealogy market and identify the major companies. Representatives of these companies were approached by visiting

¹ Rob Davies, Carol Usher, "D3.2: Assessment of the role of local archival collections," PDF report, version 3.0, 30 June 2013, "WP3 Developing new partnerships," *Europeana Professional* (<http://pro.europeana.eu/web/europeana-awareness/outcomes/> : accessed 14 November 2014)

² Marie-Claire Dangerfield, Hans de Haan, "Subtask D3.3 – Analysis of Europeana Content for local history and genealogy users-re-users," PDF report, revision 5.0, 3 July 2013, "WP3 Developing new partnerships," *Europeana Professional* (<http://pro.europeana.eu/web/europeana-awareness/outcomes/> : accessed 24 November 2014)

stands of these organisations at a genealogy fair and via email and LinkedIn. Negotiations were then held via email and Skype. Publicly available resources about these organisations, such as press releases, were consulted for information about the companies including existing partnership agreements.

Interviews were also held with representatives of Archives Portal Europe (APE) to find out their expectations for partnerships with commercial suppliers. Since Archives Portal Europe was already negotiating with one of these parties directly, the information about possible collaborations with that party was obtained through APE. The preliminary findings were discussed with the genealogy suppliers, APE, the Europeana Awareness project and the Central Bureau for Genealogy, a knowledge centre for genealogy in the Netherlands. Their feedback was incorporated in the final report.

Note about formulations in the report: This report uses terms as defined in the Europeana Glossary.³ The word "data" is used to describe content plus metadata. To protect the commercial interests of the suppliers, the report present the results of conversations with suppliers on an aggregated level that cannot be traced to an individual supplier.

3 Overview of the genealogy services market

Genealogy is a growing market. A survey by Ancestry.com, which included respondents from Australia, Canada, Germany, Sweden, the UK and the US, found that interest in family history has doubled since 2008 and is expected to double again by 2015. In 2014, 36% of online adults had used the internet to learn more about their family history.⁴

Genealogy In Time Magazine publishes an annual overview of the Top 100 Genealogy websites. The 2014 report includes an overview of the 100 most visited genealogy websites and identifies the three companies that dominate the genealogy market.⁵

Company	Most visited websites	# Websites in Top 10	# Websites in Top 50	Estimated % of genealogy traffic
Ancestry.com	Ancestry.com (1) Find a Grave (2) Ancestry.co.uk (6)	5	16	32%
MyHeritage	MyHeritage.com (4) Geni.com (5) MyHeritage.no (20)	2	13	8%
BrightSolid (DC Thomson Family History)	FindMyPast UK (18) Genes Reunited (30) ScotlandsPeople (48)	0	6	4%

³ "Glossary," *Europeana* (<http://pro.europeana.eu/glossary> : accessed 23 December 2014)

⁴ Ancestry.com, "Ancestry Global Family History Report," presentation, *Slideshare* (<http://www.slideshare.net/ancestry/global-family-history-report> : published 26 November 2014)

⁵ "Top 100 Genealogy Websites of 2014," *Genealogy In Time Magazine* (<http://www.genealogyintime.com/articles/top-100-genealogy-websites-of-2014-page01.html> : accessed 24 November 2014)

Together, these three companies own 70% of the top 10 websites and 35% of the top 100 websites. Of the 15 new websites in the Top 100, 12 were European, which suggests that genealogy is now growing more rapidly in Europe than in the US, traditionally the biggest market for genealogy.⁶

Another major player is *Familysearch*, the third most visited website, which is not operated by a commercial company but is a non-profit organisation supported by the Church of Jesus Christ of Latter-day Saints.

Introduction of the four major genealogy suppliers

Ancestry.com

Ancestry.com is the largest genealogy company in the world with approximately 2.7 million paying subscribers, providing access to approximately 15 billion records and 60 million family trees.⁷ In 2013, Ancestry.com made \$540,000,000 in revenue from subscriptions and other products and made a net loss of \$80,000,000.⁸

Ancestry.com's corporate headquarters are in Provo, Utah. Ancestry.com has several European websites that focus on European collections, including Ancestry.co.uk (United Kingdom), Ancestry.de (Germany), Ancestry.se (Sweden) and Ancestry.it (Italy).

Examples of partnerships of Ancestry.com:

- Joint agreement with Familysearch for a five-year effort to digitise and index more than one billion records from around the world.⁹
- Janus project with German archives, whereby Ancestry digitises and indexes German collections and offers digital copies to the archives.¹⁰

Familysearch

Familysearch is a non-profit family history organisation supported by the Church of Jesus Christ of Latter-Day Saints. For members of the LDS church, doing family history is a part of acting on their beliefs that family relationships are forever. Besides the Familysearch website, the Familysearch organisation also has almost 5,000 FamilySearch Centers worldwide.¹¹

⁶ "Top 100 Genealogy Websites of 2014."

⁷ "Ancestry.com LLC Reports Third Quarter 2014 Financial Results," press release, *Ancestry.com* (<http://corporate.ancestry.com/press/press-releases/> : accessed 18 November 2014)

⁸ "Ancestry.com LLC Reports Fourth Quarter and Full Year 2013 Financial Results," press release, *Ancestry.com* (<http://corporate.ancestry.com/press/press-releases/> : accessed 18 November 2014)

⁹ "FamilySearch and Ancestry.com Working Together to Make More Records Available Online," blog post, *Familysearch* (<https://familysearch.org/blog/en/familysearch-ancestrycom-working-records-online/> : accessed 19 November 2014)

¹⁰ "Vorteile einer Ancestry Partnerschaft," *Janus – ein Ancestry Project* (<http://www.janus-projekt.de/digitalisation/partnerschaft> : accessed 19 November 2014)

¹¹ "About Familysearch," *Familysearch* (<https://familysearch.org/about> : accessed 19 November 2014)

Report: Investigating the Genealogy Services Market

The LDS church has been creating image copies of archival holdings for over 100 years, first on microfilm but now digitally.¹² Their main repository, in a granite mountain vault in Salt Lake City, contains over 2.4 million rolls of microfilm, presenting over 3.5 billion images. The microfilmed collections are being digitised and made available on Familysearch.org.¹³

Examples of partnerships of Familysearch:

- Partnership with National Archives of Ireland and FindMyPast to provide access to the Irish 1901 census.¹⁴
- Partnership with OCLC to catalogue the microfilm holdings of Familysearch in Worldcat.¹⁵

MyHeritage

MyHeritage is a family history network with a focus on combining technology and genealogy. MyHeritage has over 75 million subscribers who created 27 million family trees. Their website, which is available in 40 languages, provides access to 5.5 billion historic records.¹⁶

Examples of partnerships of MyHeritage:

- Strategic partnership with Familysearch, whereby MyHeritage provides its SmartMatching technology to Familysearch, which matches records to family trees, and Familysearch provides access to 2 billion records to MyHeritage.¹⁷
- Partnership with BillionGraves to digitise cemeteries throughout the world.¹⁸
- Partnerships with RootsMagic, Aldfaer, GenealogieOnline and FamilyHistorian to embed SmartMatching technology into tree building software.¹⁹

DC Thomson Family History

DC Thomson Family History is a British-owned genealogy company. The company has 18 million registered users and provides online access to over 1.8 billion genealogical records.²⁰

¹² "The Future Looks Exciting for FamilySearch's Record Digitization Program," *Familysearch* (<https://familysearch.org/blog/en/future-exciting-familysearchs-record-digitization-program/> : accessed 23 November 2014).

¹³ "Granite Mountain Records Vault," *Familysearch* (<https://familysearch.org/archives/about-granite-mountain/> : accessed 25 November 2014)

¹⁴ "Pre-1901 Irish census records online for the first time," press release, *FindMyPast* (<http://blog.findmypast.co.uk/> : accessed 25 November 2014)

¹⁵ "Genealogists can now find FamilySearch and WorldCat records through both online resources," *Familysearch* (<https://familysearch.org/blog/> : accessed 25 November 2014)

¹⁶ "Media Kit – MyHeritage.com," *MyHeritage* (<http://blog.myheritage.com/media-kit-myheritage-com/> : accessed 1 December 2014)

¹⁷ "MyHeritage and FamilySearch Enter Into a Significant Strategic Partnership," press release, *Familysearch* (<https://familysearch.org/node/2410> : created 14 October 2013)

¹⁸ "BillionGraves Partners with MyHeritage to Digitize the World's Cemeteries," blog post, *Familysearch* (<https://familysearch.org/blog/> : created 2 May 2014)

¹⁹ "RootsMagic Adds MyHeritage Matching Technologies for Powerful Automatic Research Capabilities," press release, 25 November 2014; "Family Historian Genealogy Software Integrates MyHeritage Matching Technologies for Automated Discoveries," press release, 24 November 2014; "MyHeritage Bolsters Leadership in the Netherlands with Strategic Partnerships and First National TV Advertising Campaign," press release, 14 November 2014; all available via *MyHeritage* (<http://blog.myheritage.com/media-kit-myheritage-com/> : accessed 4 December 2014).

Examples of partnerships of DC Thomson Family History:

- Agreement with Familysearch to collaborate on a wide range of projects including digital preservation and technology, whereby 13 million records from Familysearch were made available on Findmypast.com.²¹
- Partnership with the National Records of Scotland and the Court of Lord Lyon whereby DC Thomson Family History operates the website ScotlandsPeople.²² This partnership was the result of a tender that was won by BrightSolid (the parent company of DC Thomson Family History) in 2009.²³

4 Data provided by genealogy suppliers

Online access to genealogical information is provided in a number of ways. The different modes of access can have legal and technical implications for collaboration projects.

Modes of access

Archival descriptions and finding aids

Repositories create archival descriptions of their holdings and create finding aids that describe the contents of record groups and how to use them. This allows users and suppliers to identify record groups or individual records. These descriptions are high-level (e.g. 'Vienna population cards 1850-1895') and do not facilitate micro-searches that genealogists typically use, such as searching for names and dates. These descriptions are usually created by the cultural heritage organisations that hold the original objects.

Digital objects

Using scanners and cameras, digital images are created of the records. Scans can be made from the originals, or from preservation copies of the sources such as microfilms. Most genealogy suppliers have their own digitisation projects in collaboration with cultural heritage organisations, which includes a license agreement for use of the resulting digital objects. In other cases, cultural heritage organisations digitise their own content, which they may license to genealogy suppliers. The license may restrict re-use of the digital objects and may be for a limited time only.

Indexes and databases

Indexes are created from sources by manually compiling a list of all the people, places or organisations in a source. Databases are more elaborate than indexes and transform the

²⁰ "About," *DC Thomson Family History* (<http://www.dcthomsonfamilyhistory.com/about/> : accessed 1 December 2014)

²¹ "DC Thomson Family History and FamilySearch.org to Make Billions of Records Available for People to Search," press release, *Familysearch* (<https://familysearch.org/node/2412> : created 16 October 2013)

²² "About ScotlandsPeople," *ScotlandsPeople* (<http://www.scotlandspeople.gov.uk> : accessed 25 November 2014)

²³ "Brightsolid wins ScotlandsPeople tender," press release, Alan Stewart, blogger, *Grown Your Own Family Tree* (<https://growyourownfamilytree.wordpress.com/> : created 8 September 2009)

information in the source into structured metadata where the different elements of information are entered in separate fields. Indexes and databases are usually created by humans (paid or volunteers). They can be created from the originals, from microfilm or from scans. Most genealogy suppliers create their own indexes and databases and own the rights to these sets of metadata.

Transcripts and abstracts

A transcript is a literal copy of a document, with all spelling, grammar, and punctuation exactly as it was found.²⁴ Optical Character Recognition (OCR) technology can be used to create full-text versions of typed sources, although recognition is not perfect. Making transcripts of hand-written sources is usually done by humans; automatic recognition of these manuscripts is still in the research phase.²⁵ Abstracts are summaries that record all important details from a whole document.²⁶ Abstracts can be included in a database. Most genealogy suppliers do not create transcripts or abstracts because of the investment needed.

Family trees

A family tree, the colloquial term for a database that stores the research results of a genealogist, is an authored work, combining information from a variety of sources. Most genealogy suppliers allow users to create genealogical databases, either individually or collaboratively (Wiki-style) and discover and attach historical records to their trees.

Genealogy suppliers usually offer access to historical records in one of three ways:

- *Index/database plus images.* This is the level of access that genealogy suppliers strive for. The indexes and databases allow the user to find the record that they need. By providing the digital image in addition to the image, the user can then read the whole record himself. The added value of a costly transcript or abstract would be small, especially in the case of records that are easily legible.
- *Index/database only.* This is the case where a license for the images has not been obtained or if the source has not scanned yet.
- *Images only.* This happens when content has been digitised but has not been indexed yet. Since the discoverability of images is low, providing access to image-only datasets is usually a temporary situation until the index has been completed. Because of the time involved in creating an index, publishers may choose to publish the images without the indexes in the meanwhile.

²⁴ Mary McCampbell Bell, "Transcripts and Abstracts," in Elizabeth Shown Mills, editor, *Professional Genealogy : a manual for researchers, writers, editors, lecturers, and librarians* (Baltimore: Genealogy Publishing Co, 2001), chap. 16, p. 293.

²⁵ See for instance, Lambert Schomaker, *Monk* (<http://www.ai.rug.nl/~lambert/Monk-collections-english.html>) : accessed 1 December 2014) for an academic project that aims to use artificial intelligence to improve access to historical collections which are difficult to process by traditional OCR methods.

²⁶ Bell, "Transcripts and Abstracts," 294.

European data currently available from genealogy suppliers

The genealogy suppliers provide access to content about billions of people. Examples of European data from genealogy suppliers that may be of interest to Europeana are:

Country	Source	Size	Mode		Available from			
			Index /database	Digital Images	Ancestry	Familysearch	MyHeritage	DC Thomson FH
Belgium	Civil Registration and Church records, 1582-1910	>19M images		X		F		
Croatia	Church Books 1516-1994	>1.4M images		X		F		
Czech Republic	Censuses, 1800-1945	>3M images		X		F		
Denmark	Estate records, 1436-1964	>2.6M images		X		F		
Germany	Hamburg passenger lists 1850-1934	>8M persons	X	X	P			
Germany	Bavaria World War I personnel rosters, 1914-1918	>8M persons		X	P			
Hungary	Civil Registration 1801-1980	>5M images		X		F		
Italy	Civil registration, 1806-1900	>10M persons	X				P	
Netherlands	Population registers, 1574-1940	>2.5M images		X		F		
Lithuania	Census lists, 1795-1900	>400K persons	X		P			
Portugal	Catholic church records, 1459-1913	>10M images		X		F		
Spain	Testaments	>1M images		X		F		
Sweden	Church records 1500-1941	>35M persons	X	X	P			
Sweden	Baptisms 1611-1920	>26M persons	X			F	P	
United Kingdom	1911 census of England and Wales	>33M persons	X	X	P	F	P	P
United Kingdom	WWI Service medal and award rolls, 1914-1920	>6M persons	X	X	P			
United Kingdom	British Newspaper archive	>9M pages	X	X				P
United Kingdom	FreeBMD Birth, marriage, death index, 1837-1915	>140M persons	X		F			

X = available online, F = Free access, P = Paid access, M = millions, K = thousands

5 Assets in collaboration agreements

Assets in partnership agreements

Analysis of the existing partnership agreements of the four major genealogy suppliers shows that the following assets can be involved in partnership agreements:

- Access to physical objects
- Digital images of records
- Catalogue information (archival descriptions)
- Indexes and databases

- Exposure to reach a wider audience
- Technical capabilities
- Money

For example: German archives provide access to the original records in return for the digital images. MyHeritage provides SmartMatching Technology to RootsMagic in return for exposure. Note: press releases rarely specify if money was involved in these transactions.

Analysis of potential assets of Europeana and genealogy suppliers

The first step in considering partnerships between Europeana and genealogy suppliers is an analysis of the assets that each party could bring to an agreement. The next table summarises the current situation.

	Europeana	Genealogy Suppliers
Access to physical objects	No, only through participating cultural heritage organisations.	No, only through cultural heritage organisations.
Digital images of records	No, only through data providers. ^a	Sometimes (depends on license and rights situation). ^c
Catalogue information (archival descriptions)	Yes, all metadata is provided as CC-0.	Yes, but probably not in a format that is directly usable for Europeana. ^d
Indexes and databases	Yes, all metadata is provided as CC-0. Genealogical metadata is limited. ^b	Yes (sometimes licensed, often created themselves). ^e
Exposure to reach a wider audience	Yes. In 2013, Europeana received 1.8 million visitors that generated 6.9 million pageviews. ²⁷	Yes. The suppliers each have millions of subscribers or registered users.
Technical capabilities	Research reports are publicly available.	Technical infrastructure for handling genealogical data. Matching technology to find records based on personal information. Multilingual interfaces.
Money	No. Europeana would be interested in new ways to fund its infrastructure and does not want to pay for providing access to (commercial) genealogical data.	None of the genealogy suppliers were interested in paying for the increased exposure, beyond investing employee time if the business case is solid.

Ad a (digital images provided by Europeana): License agreements between Europeana and the data providers do not give Europeana any rights to the digital objects.²⁸ Instead, Europeana displays the thumbnails that link to the digital objects on the websites of the data providers. Because Europeana does not have the rights to the digital objects, any

²⁷ "Traffic & Usage: 2013," *Europeana Statistics Dashboard* (<http://statistics.europeana.eu/> : accessed 29 November 2014)

²⁸ "The Europeana Licensing Framework," PDF, "Publications," *Europeana Professional* (<http://pro.europeana.eu/publications> : accessed 18 November 2014), p. 9.

agreements to provide the digital objects to genealogy suppliers need to be made between the genealogy supplier and the data provider, not by Europeana.

Ad b (Indexes and databases provided by Europeana): Deliverable D3.3 of the Europeana Awareness program contains an analysis of Europeana Content for local history and genealogy users/re-users. The report identified several sources in Archives Portal Europe (APE) that would be of potential interest to genealogy users, but found that the metadata was often limited to high-level archival descriptions. Information like personal names and geographical names were not included in the metadata supplied to APE, which makes it unsuitable to search for names.²⁹

Archives Portal Europe has started adding person-based metadata in the form of descriptions of archival creators using the Encoded Archival Context – Corporate Bodies, Person, Families (EAC-CPF) metadata standard.³⁰ Since only the archival creators are described, not the persons mentioned in the records, the number of EAC-CPF records ingested into APE has been small. At the end of 2014, less than 20,000 people and entities were described in APE.³¹

Europeana would be allowed to distribute the existing metadata, since Europeana provides all its metadata under CC-0 license. However, this metadata does not contain much detailed genealogical information and would be of limited use to genealogy suppliers, limiting their business case to present Europeana data on their platforms.

Ad c (digital images held by genealogy suppliers): In many cases, the genealogy suppliers only have a license to use the images on their own website. Europeana would require previews, not the full images, as described in the Data Exchange Agreement.³² Whether the license that the genealogy supplier has would allow for previews on other websites will have to be ascertained for each case individually.

For any digital objects supplied to Europeana, the metadata should indicate the rights information relating to the digital objects.³³

- *For works that are not in the Public Domain*, the "Paid Access – No Reuse" statement can be attached to digital objects that require a subscription or one-time fee.³⁴
- *For works that are in the Public Domain*, Europeana prefers that the "Public Domain Mark" be attached to the digital objects.³⁵ Since a significant part of the data published by genealogical suppliers involves paid access to Public Domain Content,

²⁹ Dangerfield, "Subtask D3.3."

³⁰ Karin Bredenberg, "Records creators - Use of EAC-CPF in Archives Portal Europe," article, *APEX* (<http://www.apex-project.eu/index.php/en/articles> : accessed 29 December 2014)

³¹ *Archives Portal Europe*, home page (<http://www.archivesportaleurope.net/> : accessed 29 December 2014).

³² "Europeana Data Exchange Agreement," *Europeana Professional* (<http://pro.europeana.eu/web/guest/data-exchange-agreement> : accessed 4 December 2014)

³³ "The Europeana Licensing Framework," 7.

³⁴ Marie-Claire Dangerfield, Paul Keller, "Europeana digital objects to have valid rights statement by July 2014," blog post, *Europeana Professional* (<http://pro.europeana.eu/pro-blog/> : published 26 February 2014)

³⁵ "The Europeana Licensing Framework," 7.

attaching this rights statement won't be acceptable to the suppliers. Possible deviations from the Europeana guideline to attach the "Public Domain Mark" to objects in the Public Domain need to be determined on a per-case base. Exceptions can be made, for example if national law allows copyright claims over digitised works or if the works were digitised in a Public-Private Partnership where limits to commercial re-use were part of the agreement.

Ad d (catalogue information and archival descriptions held by genealogy suppliers):

Catalogue information and archival descriptions held by genealogy suppliers are usually not in the format required by Archives Portal Europe (Encoded Archival Descriptions, an XML-based international standard), so a conversion will be necessary. APE has developed a "Data Preparation Tool" to aid with conversion.³⁶

Ad e (indexes and database held by genealogy suppliers): A potential issue with supplying indexes and databases by genealogy suppliers is that Europeana requires that all metadata, including genealogical metadata, be provided under a CC-0 license. The report from subtask 3.5 recognised that not all parties may be willing to contribute their metadata under CC-0, since that would limit options to monetise the material.³⁷ The interviews with genealogy suppliers revealed that even without the requirement for CC-0, the investments needed to create these indexes limit their willingness to share these indexes.

Deliverable D3.3 of the Europeana Awareness program also found that the structure of the Archives Portal Europe does not currently facilitate genealogy research easily on a microlevel.³⁸ One option to include detailed genealogical metadata would be to encode it as EAC-CPF, a format supported by APE. However, the EAC-CPF standard is meant for creating authority records which provide descriptions of entities (corporate bodies, persons and families).³⁹ By contrast, genealogical metadata does not consist of authority files, but one person may appear multiple times in the same record set or in different record sets where the information about the person can be different in each record. It is up to the researchers to identify the different records as the same person and aggregate the information.

Without using EAC-CPF, the infrastructure of Europeana is not set up to ingest rich genealogical metadata even if genealogy suppliers were willing to share this data.

6 Models for collaboration

Based on the analysis of the different assets, several models for collaboration were examined in more detail.

³⁶ "Tools and Manuals," *APEx* (<http://www.apex-project.eu/index.php/en/outcomes/tools-and-manuals>) : accessed 29 December 2014)

³⁷ Dangerfield, "Subtask D3.3."

³⁸ Dangerfield, "Subtask D3.3."

³⁹ "International Standard Archival Authority Record For Corporate Bodies, Persons and Families," 2nd ed., 1 April 2004, PDF, *International Council on Archives* (<http://www.icacds.org.uk/eng/ISAAR%28CPF%292ed.pdf>) : accessed 29 December 2014), p. 8.

Contributing Europeana data to genealogy suppliers

One option for collaboration between Europeana and genealogy suppliers is by providing Europeana data to the suppliers. Europeana would contribute digital images and/or indexes in return for exposure and/or money.

The report "Analysis of Europeana Content for local history and genealogy users/re-users" found that although Europeana provides access to a significant number of objects related to generic genealogical search terms (e.g. "census"), detailed genealogical metadata is absent.⁴⁰ In discussions with genealogy suppliers, they indicated that indexes, not the images, were the most valuable part of the genealogical data, because of the investment needed to create them. Their subscribers are searching for their ancestors' names, so content that does not include names in the metadata will not be found. The current Europeana data, lacking these descriptive metadata, does not support name searches and for that reason is not that interesting to genealogical suppliers.

Another issue with this collaboration model is that in most cases, Europeana does not have the license to distribute the digital objects so any collaboration that contributes data from Europeana to genealogy suppliers would be limited to the metadata or would need to involve the data providers as well.

There are some Europeana datasets where Europeana does have the license to distribute the digital objects and the metadata, such as the personal papers and memorabilia of some 7,000 people involved in World War I which were collected in the *Europeana 1914-1918* project.⁴¹ Datasets like these could be provided to genealogy suppliers by Europeana.

Before committing to such a collaboration, the genealogy suppliers would weigh the investments needed to harvest the data against the added value of providing access to the data. Since genealogy suppliers are used to dealing with datasets covering millions of persons, the value of a dataset like *Europeana 1914-1918* with 7,000 people will be limited to them so is unlikely to lead to a positive business case.

Because Europeana does not have the license to distribute the digital objects for the majority of datasets and investigating the possibilities for re-use of individual datasets was outside the scope of this project, this has not been investigated further at this time.

Contributing data from genealogy suppliers to Europeana

Another option is to contribute the data from genealogy suppliers to Europeana. In this case, the genealogy suppliers would contribute digital images, archival descriptions and/or indexes in return for exposure on Europeana. Chapter 4 identified record sets that could complement Europeana's current offerings.

⁴⁰ Dangerfield, "Subtask D3.3."

⁴¹ "The First World Centenary: the site that brings all sides together launches in Berlin," press release, 28 January 2014, *Europeana Professional* (<http://pro.europeana.eu/pressrelease/29jan> : accessed 29 December 2014)

Report: Investigating the Genealogy Services Market

The business case for the suppliers to present their data on Europeana would be to attract new (paying) clients to their website.

For the genealogy suppliers to contribute their data to Europeana, the genealogy supplier and Europeana would need to enter into a Data Exchange Agreement (DEA).⁴² Whether the genealogy supplier would need authorisation from the cultural heritage organisation that supplied the content or metadata or whether the cultural heritage organisation would need to co-sign the DEA depends on the license that the genealogy supplier has from the cultural heritage organisation.

Europeana has the following requirements for the rights to the metadata and the digital objects:⁴³

- All metadata, including genealogical metadata, needs to be provided as CC-0.
- The metadata should include a rights statement that indicates the rights information relating to the digital objects.

The data from genealogy suppliers could be shared on different levels, which have implications for the legal and technical feasibility of the collaboration.

Sharing level	Acceptable to supplier?	Acceptable to Europeana?
Archival description	Possibly, not very interesting because it not expected to drive much traffic towards their website.	Probably not; not engaging enough for visitors.
Archival description + thumbnails of records	Possibly. Could drive traffic towards their website. Depends on license agreements with the cultural heritage organisations and rights situation.	Yes, if acceptable rights statement is attached. Feasible with current infrastructure.
Archival description + index/database	Probably not if the metadata needs to be provided under a CC0-license, because that would limit their options to monetise the material. ⁴⁴	Maybe, but not feasible with current infrastructure.
Archival description + index/database + thumbnails of records	Probably not because of investments in creating indexes and requirement to provide metadata as CC0. Depends on rights situation.	Yes, but not feasible with current infrastructure.

This analysis demonstrates that using the current infrastructure, providing access to digital images and archival descriptions could be a feasible collaboration model that is acceptable to both parties. Two types of datasets are the most obvious candidates to start with:

- Datasets for which the original works are not in the Public Domain, which can be made available using the "Paid Access – No Re-use" statement.
- Datasets for which the original works are in the Public Domain which are available without restrictions or for non-commercial use, which can be made available using the

⁴² "The Europeana Licensing Framework," 9.

⁴³ "The Europeana Licensing Framework," 7.

⁴⁴ "The Europeana Licensing Framework," 9.

"Public Domain Mark" or "Out of copyright – Non Commercial Reuse" rights statement.

Participating in a Europeana infrastructure for genealogy

The current Europeana infrastructure is not set up to deal with rich genealogical metadata, but the genealogy suppliers already have such an infrastructure in place. Preliminary discussions with the genealogy suppliers showed that they would not be interested in contributing to the Europeana infrastructure since their focus is on their own infrastructure.

Some of the parties would potentially be interested in joining a Best Practice Network for genealogical data, provided that a business case could be made. A business case could include funding by Europeana or increased exposure of their data.

Collaboration on technology for multilingual access

Providing multilingual access is a prime concern of Europeana since the users of the data may not speak the same language as the creators and describers of the data. Genealogy suppliers face the same challenges. Sharing technology to handle this multilingual access challenge could be another opportunity for collaboration between Europeana and genealogy suppliers.

The need for multilingual access to Europeana data was addressed in the *EuropeanaConnect* project. The project made Europeana more multilingual by giving users the possibility to search in more than one language and to have texts automatically translated.⁴⁵ A Task Force within EuropeanaTech investigated using semantic enrichment strategies to match concepts across language boundaries.⁴⁶

Most of the genealogy suppliers also provide multilingual access to their collections, suggesting that sharing technology or best practices might provide another opportunity for collaboration. A survey of the websites and discussions with the suppliers showed that multilingual access to the genealogy suppliers' websites is currently limited to translated interfaces and translated editorial content. The contents of the searchable databases (metadata) are mostly provided in the original language.

Since the technology for multilingual access used by the genealogy suppliers is not more advanced than the technology currently being used and researched by Europeana, a collaboration on this topic is not likely to be of interest to Europeana. The outcomes of the Europeana research projects are already available to the public, including genealogy suppliers, so cannot be used as incentive to collaborate with Europeana.

⁴⁵ "Europeana Connect," *Europeana Professional* (<http://www.pro.europeana.eu/web/europeanaconnect> : accessed 2 December 2014)

⁴⁶ "EuropeanaTech Task Force on a Multilingual and Semantic Enrichment Strategy: final report," PDF, 7 April 2014, "Report on multilingual semantic enrichment," *Europeana Professional* (<http://pro.europeana.eu/web/network/europeana-tech/> : accessed 4 December 2014)

7 Contributing descriptions and images to Europeana

The analysis in the previous chapter showed there was one promising model for collaboration between Europeana and genealogy suppliers that can be realised with the current infrastructure: Contributing archival descriptions and thumbnails to Europeana by genealogy suppliers, in return for additional exposure of their data. Three out of four suppliers expressed interest in such a collaboration model. The fourth supplier did not have the necessary licenses to share their data at this level.

A demo was created of what the 1911 UK census would look like in the context of Archives Portal Europe. The 1911 UK census is a source that is available on the websites of all four suppliers. The original work is protected by Crown Copyright in the UK, which would make the "Paid Access – No Re-Use" rights statement acceptable to Europeana. This demo can be used by suppliers and Europeana to discuss the merits of such a collaboration.

The demo shows how the hierarchy of records in the 1911 census is presented. By navigating the tree on the left, the visitor can browse the records. Thumbnail previews of the digital objects can be clicked to view the original records on the website of the genealogy supplier. On the website of the supplier, the image may be viewed immediately (in the case of free access), or visitors may have to subscribe or pay-per-view first (in the case of paid access).

The screenshot displays the Archives Portal Europe website. At the top left is the logo 'ARCHIVES PORTALEUROPE' with a magnifying glass icon. The main navigation bar includes 'HOME', 'SEARCH', 'DIRECTORY', and 'FEATURED DOCUMENTS'. A search bar is located below the navigation bar. The page content shows a breadcrumb trail: 'United Kingdom > [Name of supplier]'. A left-hand navigation tree lists various regions and districts, with 'Enumeration District 05' selected. The main content area is titled 'Enumeration District 05' and shows a grid of 'Digital objects' with thumbnails for 'Enumeration District 15 page 1', 'Enumeration District 15 page 2', 'Enumeration District 15 page 3', and 'Enumeration District 15 page 4'. A 'Print' button is visible in the top right corner of the content area. The footer contains links for 'DEVELOPMENTS', 'ABOUT US', 'HELP', 'CONTACT', and 'TERMS OF USE', along with logos for 'ICT4PE' and the European Union.

Demo version of the 1911 census in Archives Portal Europe

8 Conclusions and recommendations

Genealogy suppliers have a lot to offer to Europeana: their data complements Europeana's current offerings. They have an existing network of cultural heritage organisations that supply content to them. Collaborating with these genealogy suppliers can make the data of these organisations available in Europeana. This contributes to Europeana's "Aggregate" strategic track wherein Europeana will "extend [its] network of content providers and encourage the development of aggregators that fit the needs of different countries, domains and users."⁴⁷

Three main factors limit the collaboration opportunities:

- *Licenses*: Europeana and genealogy suppliers do not always have the rights to redistribute their data.
- *Rights statements*: As a guideline, Europeana requires that Public Domain material be marked using the "Public Domain Mark," which does not allow for access restrictions. In many cases, commercial suppliers want to restrict access to paying users and won't be willing to provide the material using the "Public Domain Mark."
- *Technical*: The Europeana infrastructure is not set up to deal with detailed genealogical metadata.

Two feasible collaboration opportunities were identified. For the short term, Europeana could ingest collections of genealogy suppliers at the level of archival descriptions and thumbnails. That is the level of access that is currently supported by Archives Portal Europe, so the existing infrastructure is capable of handling this information. The holdings would be presented in catalogue form with previews (thumbnails) with a rights statement that explains the rights information for the digital objects on the genealogy supplier's website. These can either be digital objects that are not in the public domain, or digital objects that are in the public domain where the supplier provides free access, as any other rights statement would undermine Europeana's commitment to the Public Domain.⁴⁸ The genealogy suppliers would have to make an assessment of the investments necessary to supply their data in the format required by APE and compare that to the expected extra exposure to determine if a positive business case can be made.

For the longer term, a Best Practice Network could be set up to create standards, processes, infrastructure and collaboration agreements for ingesting genealogical data into Europeana. Genealogy suppliers can be approached to act as knowledge partners and data providers in this Best Practice Network.

Specific datasets where Europeana does have the license to distribute the digital objects may lend itself to other collaboration opportunities. This can be investigated on a per-case basis.

⁴⁷ "Europeana Strategic Plan 2011-2015," PDF-file, *Europeana Professional* (<http://pro.europeana.eu/publications> : accessed 29 December 2014)

⁴⁸ For information about Europeana's views on the Public Domain, see the "Europeana Public Domain Charter," PDF, April 2010, *Europeana Professional* (<http://pro.europeana.eu/publications> : accessed 31 December 2014)

Annex 3
Europeana Video Remix Final Report



europaena
video remix

final report

National Audiovisual Institute of Poland

Warsaw, June 2014

The competition was organized within the framework of the Europeana Awareness project co-financed by the European Commission.



About

Time of the Competition: 07 April – 01 June 2014

Geographical scope: International pilot competition with a special focus on Poland

Target group: Teenagers between 13 and 19

Aim

The aim of the pilot project based on experiences from an audiovisual remix competition held in 2011 on Dailymotion was to investigate how teenage users, with a special focus on the Polish ones, navigate through archives available online and how they can creatively re-use them. Do they see Europeana and related websites as a friendly and interesting environment? And how much do they know about the public domain and open licences, Creative Commons included.

General rules

1. Participation in the Competition consisted in the submission of video clips relating to one or 4 topics of the Competition – maximum one video per topic. The Video limit was set to a maximum of 3 minutes duration and had to be compiled with the use of the archive materials made available via Europeana and several related theme based portals such as Wikimedia and Open Images.
2. The participants could submit their applications individually or as a school team (made of up to 3 people).
3. Videos had to be related to one of the four topics:
 - 100th anniversary of World War I,
 - 25th anniversary of the transformations in Central and Eastern Europe,
 - History of fashion and style,
 - History of technology and media.
4. Videos had to be based on at least 50% of archive sources, and its remaining portion could include content selected or created by the participants or third parties, under reserve that the use thereof respected the rights of third parties, and, especially, copyright and related rights, as well as rights to the image and right to protect private life.
5. Moreover, submitted videos had to include reference materials pointing out the authors or the sources of the archive materials and other works used.
6. Competition videos had to be uploaded to one of such platforms as YouTube, Dailymotion or Vimeo. Each video was submitted via a form available on the website videoremix.europeana.eu.

For whole *Rules and Regulations* see annex 1.

Awards

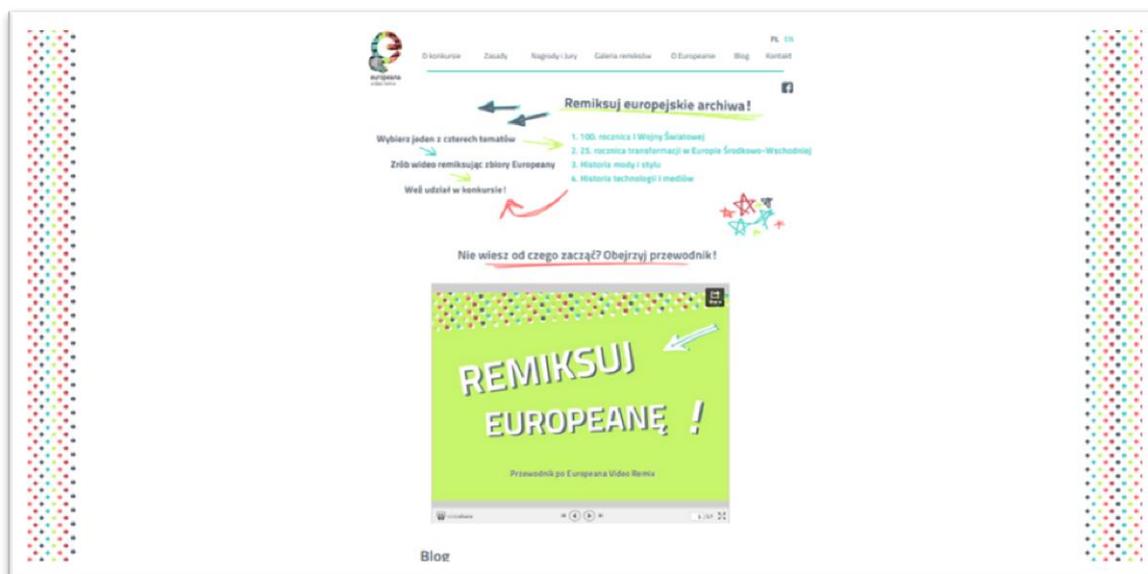
1. Awards for participants: every author of the three best videos - individual or working in a team, was rewarded with a Fuji Instax mini camera and additional film packs.
2. Award for a school: the most active school (whose students send most videos) was rewarded with a Panasonic HC-V110 camera.

Jury

The International Jury was composed of representatives of 3 institutions – Nicole Emmenegger from Europeana Foundation, Anna Derwich from National Audiovisual Institute of Poland and Johan Oomen from the Netherlands Institute for Sound and Vision.

Europeana Video Remix - website

In cooperation with the Europeana team a special website dedicated to the project was created as a sub-domain to europeana.eu, under an URL - videoremix.europeana.eu. The website was run both in English and Polish.



Europeana Video Remix – tutorial

A dedicated tutorial including information on use of archives related to Europeana and Creative Commons licences was created and made available for participants online (see annex 2).



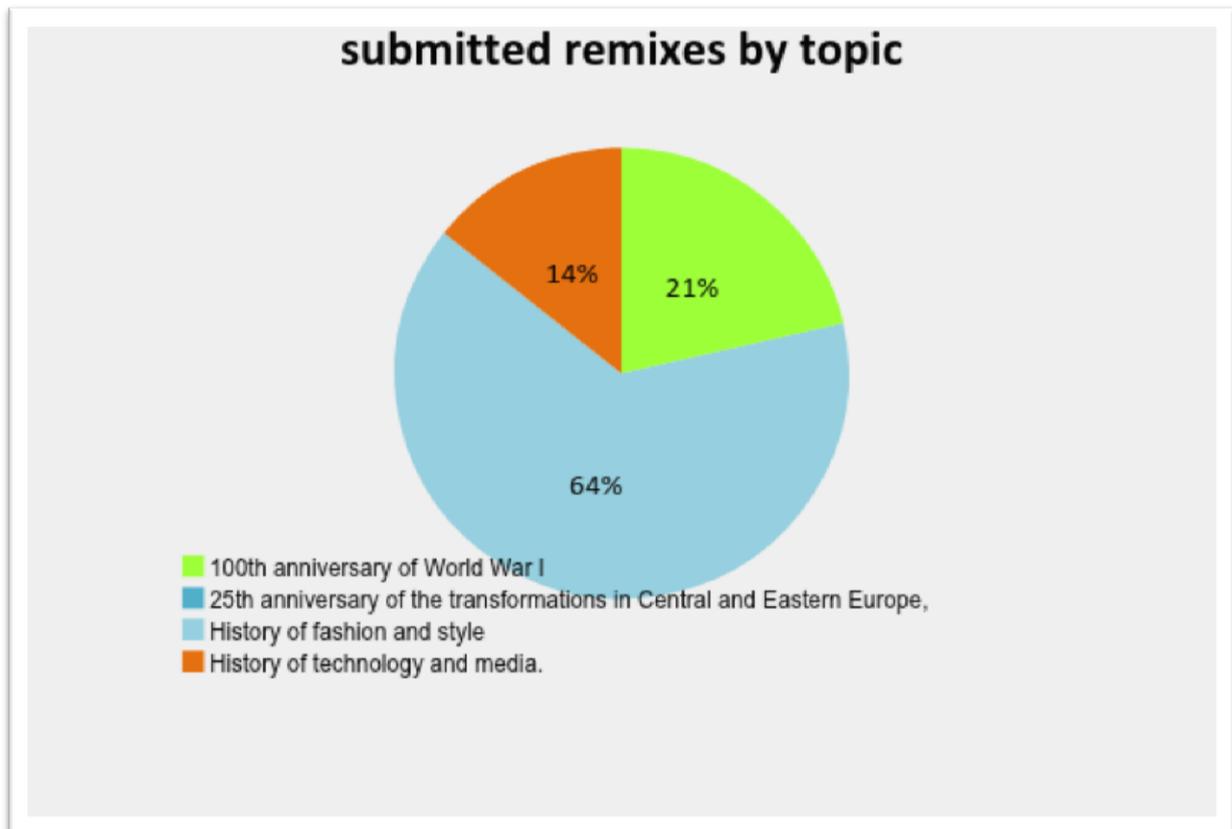
Submitted remixes overview

Number of submitted remixes - 18

Number of accepted remixes – 14

Remixes from Poland - 13

Remixes outside of Poland – 1 (Bulgaria)



Results of the competition, as well as links to all submitted remixes are available on the [Europeana Video Remix website](#).

Winners

Europeana Video Remix Jury decided to award 4 videos. Two of the remixes were created as a team effort, two were made individually. The winners' list with a short summary from the Jury:

- **Aleksander Chojowski** – [Europeana Remix 2014](#)
Compelling and inventive, with a good concept and follow-through.
- **Bartosz Aziewicz, Kuba Kalcowski, Magdalena Ludwicka** – [Back to fun!](#)
Great editing skills and music's correspondence with the visuals. Working well technically, and esthetically.
- **Marcin Nowak** – [Historyczny euro-mix](#)
Impressive technical skills of the author.

- **Edyta Garstkowiak, Bartosz Aziewicz, Magdalena Ludwicka** – [Communication](#)

Short, snappy and clever, nice bridging between archival material and the contemporary.

Additionally, the art high school Liceum Plastyczne from Olsztyn, which students turned out to be the most active participants in the competition, was rewarded with a Panasonic HC-V110 camera.

Follow up of the project

The results of the pilot competition as well as the questions asked by participants while it was running, proved that teenagers find juggling various types of licences difficult. They willingly access, search and creatively play with the content, but still are rather inattentive when it comes to taking into account legal terms of the archives' re-use.

Lady Gaga or Coldplay tracks used as a background music – why not? It occurred quite often that authors distilled from their favourite artists' creations without asking for their permission. The attraction of having a music hit included in one's own work proved much stronger than maintaining legal correctness.

But the competition also threw up creative stories that showed that conscious and clever use of the archives is possible. For instance, one young artist started his remixing adventure by asking his favourite music band for permission to use their music in the background. He received a positive reply and based the whole remix on the music track. The video is available [here](#).

Adolescent web users, very strongly linked to the online world, tend to voraciously explore its content, sometimes neglecting the general rules of use. Often, this is because they are not aware of these rules. A bigger focus on education on IPR, Creative Commons and public domain licences would be advisable when considering future actions targeted at young Europeans. There is still a great deal of work to be done in order to build consciousness on IPR among the younger generation. Wrapping it all in engaging competitions or a workshop is the right way to go.

A specific list of materials available for re-use could be prepared as a starting point for the participants, helping them with the search by linking to the topics of the competition (clearly marked in terms of licencing). A pool of links and sources would still leave the other half of remix works to be browsed on Europeana and related sites.

It is however advised to follow the open and non-compulsory policy in terms of not recommending specific editing programs and leave the choice of delivering platforms to the users.

Promotion of the project was focused on reaching mid-school and high school students via digital media channels rather than via campaign based or printed promotion. With bigger resources involved, wider campaign on national level could be performed, supported by an international audiovisual communication process.

Europeana Video Remix: April-May-June 2014

media report

TV

- Broadcast (5 min) in "Kulturalni PL" on TVP Polonia, 19-05-2014
http://platforma10.instytut.com.pl/przeglادarka_tv.php?kw=02c518882bccab9102c520000d7f719

Radio

- Interview (10 mins) in "Magazyn Europejski" on Polish Radio Channel 2, 14-04-2014
http://platforma10.instytut.com.pl/przeglادarka_radia.php?kw=02c4283eec08eb4702c42800008a3663
- Interview (5 mins) in Kultura on Polish Radio Channel 4, 30-04-2014
http://platforma10.instytut.com.pl/przeglادarka_radia.php?kw=02c430cb33f8d55302c43000008a36f7
http://platforma10.instytut.com.pl/przeglادarka_internetu.php?kw=02c4304ee5099b0002c43000008a369e&ku=5205bd22f1371238425a
- Interview (6 mins) in "Magazyn Europejski" on Polish Radio Channel 2, 21-06-2014
http://platforma10.instytut.com.pl/przeglادarka_radia.php?kw=02c62623afd10d3402c62600008a3627

www & press, newsletters (education, general, NINATEKA)

- COGITO youth magazine – article http://www.cogito.com.pl/Artykul/9550/EuropeanaVideoRemix_-_Konkurs.html
- Creative Commons Polska – articles on Facebook
http://platforma10.instytut.com.pl/przeglادarka_internetu.php?kw=02c42938d8b399b802c42900008a36ed&ku=5205bd22f1371238425a
http://platforma10.instytut.com.pl/przeglادarka_internetu.php?kw=02c428679710009c02c42800008a3695&ku=5205bd22f1371238425a
- Coalition of Open Education – article
<http://koed.org.pl/blog/2014/04/24/konkurs-europeany-na-remix-wideo/>
- Portal of e-competitions – article
<http://www.e-konkursy.info/konkurs/134854,konkurs-europeana-video-remix.html#.U4yGb3b-tnU>
- Europa.eu youth portal – article
http://platforma10.instytut.com.pl/przeglادarka_internetu.php?kw=02c423d7b2dfce3d02c42300008a3646&ku=5205bd22f1371238425a
- Interklasa youth portal – article
http://www.interklasa.pl/portal/index/strony?mainSP=nowosci&mainSRV=Wygraj%20Konkurs&page=main&action=news&pn_oid=348525
- Edukacja, internet, dialog – article
<http://www.eid.edu.pl/news/europeana-video-remix-konkurs-na-najlepszy-remiks-archiwow-europeany,2362.html>

- ODN Słupsk city portal – article http://www.odn.slupsk.pl/index.php?option=com_content&view=article&id=1256:konkurs-europeana-video-remix&catid=82:konkursy&Itemid=335
- IRKA Cultural Institute portal – article http://irka.com.pl/portal/News?news_id=29435
- Cultural news portal – article <http://news.o.pl/2014/04/09/europeana-video-remix-narodowy-instytut-audiowizualny-warszawa/>
- Kulturownia cultural portal – article <http://kulturownia.pl/wydarzenie/index/id/2266>
- Europeana blog– blog post <http://blog.europeana.eu/2014/06/winners-of-the-europeana-video-remix-competition/>
- Europeana Pro blog – blog posts http://pro.europeana.eu/pro-blog/-/blogs/2143672/maximized?p_p_auth=wKGc5bTK, http://pro.europeana.eu/pro-blog/-/blogs/2213077/maximized?p_p_auth=wKGc5bTK

Social media

- Facebook event (NInA fanpage_pl) - 100 invites, 30 attended
- Facebook posts (NInA fanpage_pl) - Europeana Video Remix cover photo, regular updates, information on winners
- Facebook Europeana – information on winners
- Facebook Europeana Fashion – invitation
- Twitter (NInA profile_pl) - invitation and prolongation of the competition
- Twitter (Europeanaeu) – information on winners, blog posts on europeana.eu
- Twitter (Centrum Cyfrowe Creative Commons Poland) - invitation
- Facebook (Deutsch-Polnisches Jugendwerk - Polsko-Niemiecka Współpraca Młodzieży) - invitation
- Facebook (Highschool film club - LO 1 in Pabianice) - invitation
- Facebook (Highschool wall – LO Sobieskiego) – invitation
- Facebook (dolowy.art – visual arts blog) - invitation

Exemplary publications:



Przegląd linków CC #130

Lubię to! 0 Tweet 1 Dział 1

1. Europejska sieć uniwersytetów z Narodowym Instytutem Audiovisualnym zaprosiła konkurs na temat wideo, obiektów pochodzących z jej zasobów. Prawo mogą dołączyć jedynie z obszarach propozowanych tematach (100 rocznica I Wojny Światowej, 25 rocznica transformacji Centralnej i Wschodniej Europy, historia mody, historia mediów i technologii). Konkurs przeznaczony jest dla uczniów w wieku 13-19 lat oraz dla szkół, a termin nadytania prac to 25 maja.



2. Przed kilkoma dniami w Słowenii zakończyła się międzynarodowa konferencja Open Courseware Consortium zrzeszającego uczelnie z całego świata tworzące otwarte kursy i zasoby edukacyjne. Podsumowania każdego dnia konferencji możecie znaleźć tutaj: [dostęp 1](#), [dostęp 2](#), natomiast najważniejszą wiadomością jest zmiana nazwy konsorcjum, która zapowiada nowy kierunek. OCW nazywa się teraz [Open Education Consortium](#).

3. W ubiegłym tygodniu w sieci pojawiła się również nowa, ambitnie się zapowiadająca platforma otwartych zasobów edukacyjnych [EduOpen](#). Na razie znajdujemy na niej bibliotekę podręczników akademickich z różnych instytucji przekształconych z PDF-ów do wygodniejszych do nauki formatów i dostępnych modularno na stronie. Podłączniki są na różnych licencjach.

4. Kolejna premiera od firmy i platformy otwartych zasobów akademickich Boundless.com. [Tym razem Boundless oferuje otwarte treści platformy dla naukowców i edukatorów do wdrożenia zasobów edukacyjnych](#) (w tym podręczników). Teraz za pomocą platformy można znacznie łatwiej tworzyć i układać własne kursy i podręczniki oraz rozbudowywać je o nowe treści.

5. Przyjęcie przez Parlament Europejski dyrektywy o organizacjach zbiorowego zarządzania z początkiem kwietnia oznacza zmiany w możliwościach respektowania przez nie licencji Creative Commons z warunkiem NC (Użytku niekomercyjnego). Więcej informacji na [stronie Media4Lms.eu](#).

6. Kontynuując wątek barier w środowisku naukowym dla wdrażania otwartego dostępu, polecamy [kolokwium: Tym razem z Research Information na temat determinanta wpływu polityki publicznych i nauki](#) oraz problemów wynikających ze sztywności tego wskaźnika i kultury publikowania z nim związanej.

7. [Andrzej Ogiński](#) ma za sobą raport dla WIPO [Wpływ Intellectuał Property Organization badania na temat możliwości przekroczenia przez autorów i wydawców i majątkowych na świecie](#) oraz tego czy dane jurysdykcje w ogóle przewidują takie możliwości.

Grafika: Europejska Video Remix na licencji [CC BY-SA](#)

27 April 2014

Kamil Śliwowski

Wideo | Europa | konkurs | Edu | OCW | Open access | EduOpen | EduOpen | EduOpen | EduOpen

Archiwum bloga

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Annex 1

EUROPEANA VIDEO REMIX – RULES AND REGULATIONS

Article 1 : Organizer and Subject of Competition

1. National Audiovisual Institute (**NiNA**), based in Warsaw, at ul. Wałbrzyska 3/5, 02-739 Warszawa, NIP 525-234-20-56, entered in the Register of Institutions of Culture maintained by the Minister of Culture and National Heritage under the number RIK 59/2005, organizes a competition, the participation in which is free of charge, that will be held between 7 April 1 June 2014, based on the terms and conditions set out below (hereinafter referred to as the “Competition”).
2. The aim of the Competition organized within the framework of the “Europeana Awareness” project co-financed by the European Commission is to select the best video clips composed of remixed contents of the “Europeana” European Digital Library and related to the following topics:
 - a) 100th anniversary of World War I,
 - b) 25th anniversary of the transformations in Central and Eastern Europe,
 - c) History of fashion and style,
 - d) History of technology and media.
3. Contact: europeanaremix@nina.gov.pl

Article 2 : Participants and Terms and Conditions

1. The competition is targeted for students aged 13-19, with the exception of family members of the Organizer’s employees and co-workers. The participants may submit their applications individually or as a school team (made of up to 3 people).
2. Participation in the Competition is conditioned upon the fulfillment and acceptance of the present Rules and Regulations. The Competition Rules and Regulations are available at <http://videoremix.europeana.eu> (“Website”) and at the Organizer’s seat.
3. Minor participants shall provide a consent, issued by a parent or a legal custodian, accepting all the terms and conditions of the present Rules and Regulations. Parents or legal custodians shall remain fully liable for the participation of minor competition participants. The submission of an application shall be deemed as acceptance of the present Rules and Regulations by the participant, his/her parents or legal custodians.
4. Participation in the Competition shall consist in the submission of video clips relating to one or several topics of the Competition – maximum one video per topic (hereinafter “Video”). The Video must not be more than 3 minutes long and must be compiled and created with the use of the archive materials made available through the Internet (“Archives”), via the Europeana European Digital Library <http://www.europeana.eu/portal/> (“Portal”).
5. The Video shall be submitted by filling out a form via Website, in which the URL address (a link along with the embedded address) to the Video located on one of the platforms, such as Youtube, Vimeo and Dailymotion, with unlimited access (public profile), will be stated.
6. The Video must comprise at least 50% of Archives, and its remaining portion may include content

selected or created by the participants or third parties, under reserve that the the use thereof does not violate any rights of third parties, and, especially, copyright and related rights, as well as rights to the image and right to protect private life. The participants guarantee the above to the Organizer by accepting the present Rules and Regulations.

7. By submitting the Video for the Competition, the participants undertake to make the Video available pursuant to a license selected from one of the following Creative Commons licenses - CC-BY, CC-BY-SA, CC-BY-NC, CC-BY-NC-SA.
8. The source materials that the Video is made up of - namely Archives and other content, as well as the participants' own content, must be marked by the participants by stating their author (if known), the title and the source, in line with the information stated in the input materials. The marking referred to above may have the form selected by the participants (including within the video material or as part of the closing credits, which are not included, in such a case, in the total length of the Video).
9. Each Video shall take part in the Competition and shall be made available on the Internet, provided that it meets the following technical criteria:
 - a) Bitrate ~4Mbit;~8Mbit recommended
 - b) Video encoding: Mpeg-2, Mpeg-4, wmv9. Files with.mpeg .mp4 .mov .wmv extensions
 - c) Resolution : 720x576; 1280x720 recommended
 - d) no less than 25 frames per second (frametape or fps)
 - e) stereo sound 16 bit 44,1, bitrate no less than 128kbps with AAC encoding.
10. All Videos submitted will be published on the Website, following the expiry of the submission deadline referred to in Article 1 above.
11. The Competition Organizer may refuse to accept a Video should he decide that the content of such a Video does not correspond to the guidelines applicable to the Competition.
12. The following Videos shall not be accepted by the Organizers:
 - a) Videos that violate the principles of decency or social coexistence, in particular those of vulgar or obscene character;
 - b) Videos that violate legal regulations, in particular those related to copyright, related rights, right to one's image and industrial property right.
13. If one of the aforementioned cases is suspected to have occurred, the Organizer reserves the right to request the participant/participants to submit another Video, under pain of imposing a temporary or a permanent ban preventing participation in the Competition.
14. The Organizer reserves the right to exclude, from the Competition, any persons who are not fully abiding by the present Rules and Regulations.

Article 3 : Submission of Competition Application

A Video may be submitted via a registration process (hereinafter "Registration"), by sending, to the Website, a link to the Video published on one of the video sharing portals. Registration shall be deemed successful if all fields of the form are filled out correctly and the Video is submitted within the deadline specified (exact Registration dates and times) under Article 1 hereof. The Organizer reserves the right to verify all the information he considers necessary while registering a participant. Provision of untrue information shall result in automatic exclusion of the participant from the Competition.

Article 4 : Awards

1. The Competition shall conclude with the provision of the following awards:
 - I. Awards for participants:
Every author of the three best videos - individual or working in a team, will be rewarded with a Fuji Instax mini camera with additional film packs.
 - II. Award for a school:
The most active school (whose students send most videos) will be rewarded with a Panasonic HC-V110 camera.
2. In case students from any of the participating schools do not send more than one video the Organizer reserves the right not to grant any school with an award.
3. The award can in no case be exchanged or replaced by any other items. The award winner cannot receive a monetary equivalent thereof.

Article 5 : Selection of Winners

1. After expiry of the submission deadline, the Jury, appointed by the Organizer and made up of the representatives of the Competition Organizer, shall select 3 best Videos submitted to participate in the Competition.
2. June the 16th, the Organizer shall publish the list of winners on the Website and shall inform the winners by sending e-mails to the addresses specified in the Submission form.
3. Decisions of the Jury shall be final and not appealable.
4. The participants whose Videos have not been recognized with an award will not be notified about that fact by e-mail.

Article 6: Personal Data Protection

Submission of an application shall be equal to the provision of a consent for the processing of the participants' personal data by Narodowy Instytut Audiowizualny based at Wałbrzyska 3/5, 02-739 Warsaw, in line with the regulations of the Personal Data Protection Act (Journal of Acts of 2002, No. 101, item 926, as amended), for the purpose of holding and promoting the Competition. The participants shall be authorized to review, amend and delete their personal data they have submitted on a voluntary basis.

Article 7: Disclaimer

1. It is hereby assumed that by taking parts in the Competition, the participants are aware of and accept the limitations and the specific character of the Internet, as well as the technical capacity, reaction time while consulting or transferring information, the risk of operations being suspended, and, more generally, all other risks associated with Internet connections and transmissions, lack of protection of certain data, and risks related to exposure to potential viruses and other crimeware threats present on the Internet.
2. In light of the above, the Organizer shall in no case be held liable for the following:

- content made available through the Portal and, in general, other information placed on or communicated through the Portal;
 - transfer or reception of any data or information over the Internet;
 - any network defects that prevent the Competition from being conducted / functioning properly;
 - problems related to the equipment used for transmitting and transferring the signal within the Internet;
 - loss of mail or electronic mail, and, generally, for the loss of any data;
 - problems with the flow and supply of energy;
 - operation of software;
 - aftermath of computer virus presence, system crashes, technical anomalies or defects;
 - any damage to the Competition participant’s computer;
 - any technical or material problems, as well as any software defects that may result in hindering or preventing participation in the Competition, or that may damage the participant’s hardware or software.
3. In addition, the Organizer shall not be held liable for any direct or indirect losses resulting from network crashes, any type of malfunction, suspension or cancellation of the Competition, or for any losses that may result from the suspension of the connection with the Website. It is the duty of each participant to protect himself/herself against any potential threats that may result in the loss of data or software stored in their computer. Each person shall be fully responsible for their connection with the Portal and Website, and, hence, for their participation in the Competition.
4. The Organizer shall not be held liable for any potential modifications or closure of the Competition for reasons remaining beyond his control.

Article 8. Final Provisions.

1. In all matters not provided for in the present Rules and Regulations, relevant provisions of the laws of Poland shall apply.
2. Any potential disputes that may result from the interpretation or enforcement of the present Rules and Regulations, which are not settled amicably, shall be submitted to a court of jurisdiction relevant for the Organizer’s seat.
3. The Organizer reserves the right to unilaterally amend the present Rules and Regulations. The amendments shall enter into force on the date on which they are published at the following address videoremix@europeana.eu. The registered users shall be notified of the amendments made by e-mail, to the address specified in the registration form.
4. The provisions of the present Rules and Regulations shall serve as an exclusive basis for performing the Competition, and the interpretation thereof shall be made at the sole discretion of the Organizer.
5. For more information concerning the Competition please contact the Organizer at europeanaremix@nina.gov.pl.

Annex 4

Building a public libraries network to support Europeana - an evaluation of the work of the Europeana Awareness project



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

Building a public libraries network to support Europeana: an evaluation of the work of the Europeana Awareness project, its take up and impact on the libraries and their users, together with recommendations for future work.

Executive summary and recommendations

Revision	Final
Date of submission	25 March 2015
Author(s)	Mary Rowlatt
Dissemination Level	Public

Executive summary and recommendations

The author was commissioned by Europeana to research and write a report evaluating the implementation of Europeana tools by public libraries (PLs) resulting from the work of the Europeana Awareness project; to research and present some ideas for further collaboration between Europeana and PLs; and to draw up some lists of public library conferences, e-lists and discussions which could be used for future dissemination into PL networks.

The report covers:

- the implementation of the two widgets (one from Europeana, one from PSNC) and the API - who has implemented/ installed them, any problems faced, levels and types of use;
- a brief outline of what was done with the digital story telling platform and community collections (i.e. public libraries' contributions to the Awareness PR campaign and the WW1 and Europe 1989 collection days);
- an assessment of sustainability of the tools/services and potential to open them up to public libraries generally in Europe;
- some ideas for further dissemination – details of public library networks, e-lists and discussion lists and suitable upcoming conferences.

Results of the analyses are presented, together with key findings for each area. A number of specific and practical suggestions are made in the Conclusions and Recommendations section, which is reproduced below. Appendices 1, 2 and 3 contain detailed lists of organisations, conferences and e-lists which might be used by Europeana for communication with and dissemination to public libraries in the future.

In summary: there would seem to be considerable benefits to both Europeana and PLs in further cooperation and in opening up tools and services, such as those developed during the Awareness project, to public libraries generally in Europe. There is also no shortage of ideas and suggestions (in this report alone) about how best Europeana might go about continuing and extending its cooperation with PLs.

Europeana should be aware however that it would need to devote considerable energy and resources to the task, on an ongoing basis, if it is to meet the needs and expectations of the PLs and maintain credibility with them and, more importantly, their many users across Europe.

Europeana should consider the facts presented and issues raised in this report and come to a decision in principle as to whether or not it wishes to engage in further cooperation with the PL sector and what level of commitment it is willing to make to this. Only if the decision is positive should Europeana begin a process of dialogue with PLs and others to begin to take things forward. In the words of Ioannis Trohopoulos, “ it should define more clearly what it wants to achieve from cooperation with PLs.” The ball is in Europeana’s court ...

Conclusions and recommendations

Cooperation

- PLs would be good partners for Europeana, bringing a range of benefits and having proved themselves capable, willing, good to work with and delivering the required results.
- PLs could help Europeana broaden its reach, connect with end users, widen its collections, collect and manage UGC, engage with policy makers below the national level, and engage with local and national press and media.
- PLs (members of the PL Network, attendees at the two PL workshops, respondents to the survey and interviewees) are very positive about cooperation with Europeana and would like to develop it further and into new areas. They see potential benefits flowing both ways - to PLs and the PL sector as well as to Europeana.
- They have a lot of ideas about what might be done and how.
- They don't have much information about Europeana and would welcome more.
- Open and two way communication with the PL sector would be required before planning new services and modes of cooperation.
- It would need active encouragement from Europeana, for Europeana to be more outgoing and reach out in ways which are interesting and relevant to public libraries and public library consortia, like the digital parcels idea, for example.
- The PL Network is valued and PLs would like it or something like it to continue.
- A named person or persons at Europeana to contact and who is responsible for PLs would be welcomed.
- Comments about the falling off of communications during the last year of the project indicate that PLs need to be looked after and encouraged and 'targeted' communications are important.
- PLs would like Europeana to translate its documents, technical information, guidelines etc into all community official and co-official languages.
- Europeana should provide PLs with press and PR material, translated and ready for PLs to disseminate locally via their website, social networks etc.
- The experience in Spain (where 240+ PLs implemented the Europeana widget) shows that support from the Ministry or lead body responsible for PLs is very helpful. Europeana should be making contacts, building and maintaining relationships with such organisations.

The PL Network

- The majority of respondents to the survey (79% or 26 PLs) would like the Network (or something similar) to be continued, 15% (5) were not sure and only 6% (2) said they would not.
- The PL sector is very fragmented, with many small PLs operating more or less on their own. They value the communication with other libraries, access to expertise and training, exchange of experience etc.
- PLs have quite a long list of quite high expectations as to what they would like such a network to deliver and how they would like it to operate.
- Europeana will need to decide whether or not they feel that running such a network is an appropriate activity for them to undertake. However, without running at least a basic communication facility it is hard to see how Europeana might seriously advance further cooperative activities with the PL sector.

Tools and services

- There were problems and delays with the development and of both the Europeana tools – the widget and the API, leading the WP 3 leader to note, at the Year 2 project review: “Awareness (is) not scoped/resourced to develop all (the) Europeana tools needed by PLs – other measures (are) needed.”
- Most PLs do not have the skills in house, the time or the will to amend or re-implement tools because bugs are found or because of changes at Europeana.
- PLs are very conscious of their responsibilities to their users. They want fully commercialised tools that meet their needs; have been rigorously tested; are robust, are maintained and developed over the long term; accompanied by documentation, guidance, training or training tools (e.g. videos), publicity material, guidance material for their users etc. N.B. this does not preclude the adoption of open source software and tools.
- Europeana’s development team(s) need to be suitably resourced to be able to achieve this.
- Tools and services also need to be maintained and kept up to date. PLs want tools that have longevity. They don’t have the skills or resources to keep changing them, and they don’t want to confuse their users. This has resource implications (staffing, time allocation, budgets) for Europeana.
- When tools are developed PLs need to be involved in the design, specification and testing.
- The design process for new tools should also consider how and where on their sites PLs and their users would like them and find them most useful - and tailor the functionality to suit. Europeana also needs to make clear to the libraries what each tool does and how to choose between them.
- Tools (widgets, APIs etc) need to be simple for non technical staff to implement; like the Europeana search widget wizard, for example, which is very simple to use.
- The PSNC widget, although very flexible and potentially more useful than the Europeana widget was not taken up by any respondents, perhaps because it appeared to be rather complicated and PLs were not sure where to use it.
- Those PLs choosing not to implement the widgets cited technical problems or the non availability of staff with the required skills.
- Branding and design issues are also important.
- Some plain language guidance on the uses of the API and other tools for non-developers would be useful – and would need to be translated.

Other tools and services requested

- The most popular by far, requested unprompted by 43% of survey respondents, were tools or services to help PLs get their own or their users’ content included in Europeana:
 - 2 references to LoCloud Collections (or similar) developed for the Europeana LoCloud project);
 - 1 request for a digital story telling platform;
 - 1 request for infrastructure to support roadshows and local contribution of user generated content (via the Cloud??);
 - 1 request for a geo-tagging tool
- This rises even higher when respondents were prompted with a list of possible cooperative activities/services and asked to select the ones they would like. Of the technical suggestions made, overwhelmingly the most popular (with about 80% of respondents) were the two options relating to getting data *back* from Europeana and getting data *into* the Europeana portal:

- 80% of respondents would like the ability to receive enhanced and improved metadata back from Europeana to use in their catalogues and their own services
- and 76.7% would like easy ways to get PL content and metadata included in Europeana:
- over half (53.3%) would like to be invited to pilot/test new Europeana tools and services;
- and almost half (46.7%) would like to contribute to and be involved in or benefit from Europeana's semantic web and linked data work.

UGC, Collection Days and DSP

- PLs want tools like the DSP and to work with Europeana on UGC.
- Participants at the 2nd PL Network workshop spent time exploring PLs requirements for a platform:
 - for carrying out thematic digitisation and collection activities with User Generated Content;
 - for stimulating digital storytelling interaction with users;
 - which provides a pipeline to Europeana (because it is difficult to make this kind of content available through conventional aggregation services);
 - and they wanted to investigate whether the LoCloud project might be able to deliver to deliver such a tool.
- Accordingly the "lightweight digital library" developed in the LoCloud project by PSNC and Athena, and now known as LoCloud Collectionsⁱ should be investigated and, if suitable, supported by Europeana long term.
- PLs would make enthusiastic and effective partners for Europeana in this area.
- PLs would like to discuss and agree with Europeana a number of themes or topics to run collection days on.
- PLs want guidelines (based, perhaps, on the Oxford ones used for 1989) about how to run collection days: what equipment/staff etc they will need, publicity etc.
- PLs would need these translated into community official and co-official languages.
- Storage of UGC – PLs have expressed concern about where UGC collected by them will be stored, for how long it will be maintained and whether it will be displayed in Europeana.
- PLs also need more guidance about what metadata is needed for UGC.
- The French Case Study of how the collection days operated in France (see Appendix 9) gives some indication of the range and amount work which would be involved for PLs in running collection days.
- Europeana needs a policy on UGC, not least to establish: how it will preserve, store and display UGC; what metadata is needed for UGC; a process for suggesting and agreeing themes for collections (other than WW1 and 1989); a process and an infrastructure for libraries wishing to organise Community Collection Days; together with a toolkit to support Community Collection Days – guidelines, templates for posters and flyers and so on.
- Europeana should look at the Smart Archiving Project in Aarhus as this might provide a useful model. People upload historical facts and photos etc (which they own the rights to) relating to personal and family history, buildings, districts etc - and the City Archives promises to conserve them for ever. It' is very well used and has generated a lot of content and excitement in the population and the local newspapers co-operate as well. It's now being expanded into a national scheme, which will be good for the users and also for the archives.

Metrics and Impact Measurement

- This is an area to which Europeana should give some serious consideration. It has not proved possible to find any useful statistics or hard data about usage or users of the widgets or the API.
- It is also an area commented on by the Reviewers in the Year 1 project review: “Recommendation 1 (R1): In parallel with all defined Key Performance Indicators already defined by eAwareness in the Description of Work, the project should pay particular emphasis on the following: the number of API access and data downloads ...”
- Analysis of searches made and failed searches might help Europeana to identify topics or types of material that are sought by PL users, as well as areas where their searches are unsuccessful. This could be very useful for influencing future collections policy and site design.
- PLs want and need better information from Europeana – for example, it would be useful if PLs had more information on Europeana’s user statistics and its’ user profile - who are the users in Denmark say. PLs need to know who they are so they can address them and do campaigns on topics of interest to them in their real world physical libraries.

Annex 5

WP2 Overview of the Strategic Approach Towards Broadcasters

WP2: Overview of the Strategic Approach towards Broadcasters

As written in the DOW, section B3.2b. Work plan, the work with broadcasters started in PM16 of the project. Over the following period of 12 months, a structured assessment of the potential for integrating and delivering Europeana content through web-based and/or broadcast services of a range of European broadcasting organisations was executed. The outcome of this work yielded several notable results. 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.

As outlined in "D3.5: Outline Agreements with Commercial Partners" during the final 6 months of the Awareness project several concrete activities were initiated to intensify the collaboration with broadcasters. The outcomes of this work and future plans after the lifetime of the project are outlined here.

VidLink

As part of Europeana Awareness, The Netherlands Institute for Sound and Vision and Videodock teamed up to make a platform available that would allow broadcasters and archives to add a second-layer to documentaries, enriching them with digitized archive material. This platform is called Vidlink

Two broadcasters have implemented Vidlink

- Dutch Broadcaster SchoolTV enriched their documentary series. This environment is now used in classrooms. Online at <http://www.tegenlichtindeklas.nl/>
- The National Audiovisual Institute of Poland (NInA) uses VidLink to enrich their documentary on Akademia Ruchu, a interdisciplinary theatre group in Warsaw, with content from Europeana and their own archives. Live at: <http://akademiaruchu.nina.gov.pl/>. See screenshot below.

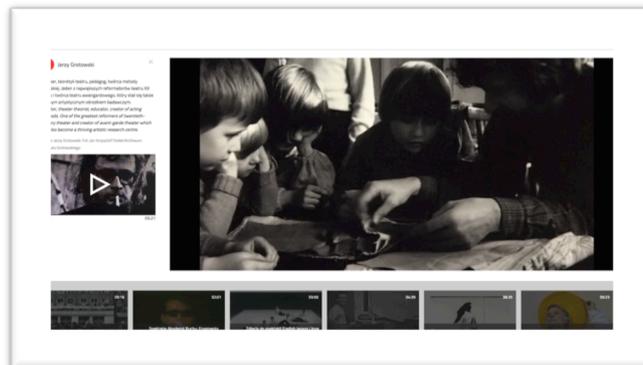


figure xx Akademia Ruchu using Europeana's VidLink

The broader context

VidLink, with its two successful implementations to date, serves as a showcase for using Europeana content in a documentary film context. It will be part of the portfolio of Europeana Foundations commercial arm whose task it is to generate revenue to subsidise the activities of the Europeana Network.

This is, however, not the only way in which Europeana will liaise with broadcasters in the future. Other activities include:

- Objective: increase number of engaged broadcasters. The EUscreen network is the aggregator for television heritage. In the context of the DSI CEF project (starting in April 2015) EUscreen will work to position itself as a 'hub' for all television and audiovisual collection holders. Through these activities, more broadcasters will join the Europeana network (at least 5) and contribute content to the Europeana service.
- Objective: increase amount of television content. Also through EUscreen and with help from Europeana Foundation, policy will be formulated that would contribute towards increasing the amount of television content.
- Objective: use broadcasters as dissemination channel. Over the next period, Europeana is taking the lead in a pan-EU initiative called Europeana 280 a campaign to collect high resolution digital art pieces from each EU member state. Through EUscreen, broadcasters will promote the campaign. Also, broadcast content can be translated in multiple languages (see the next point)
- Objective: make existing broadcast content more useful to a broad audience. Audiovisual content, provided by EUscreen, is extremely powerful, as it can serve as the 'glue' between various objects on Europeana. Europeana's visibility will be raised by using archival footage in this way. Within Europeana Awareness, the first steps were taken to create meaningful links between audiovisual heritage and other (online) heritage objects. One prerequisite is the translation of considerable amounts of video or film content to other languages, specifically so for the smaller European languages. A selection of the most important videos will be translated. Translators have long-standing work and quality check practices, but maintain a high costly hour rate, making it impractical to translate high volumes of content, especially coming from various cultural settings. Voluntary translation communities have proven effective in some cases, but require full focus on community management and engagement. It will be clear in Q3/Q4 if 2015 if resources can be made available from the Europeana CEF/DSI budget. The core of the idea is that centered around one of the twelve topics from the EUscreen collection, professional-grade caption provision will be combined with reaching a critical mass of voluntary translators in a wide range of European languages in the first year. Professional translators will prepare a baseline of captions in the source language of the video material. This is the base for which volunteers will be sought to provide translations in their native European languages. The captions and subtitles thus provided through an existing crowd-subtitle platform will be displayed on the EUscreen platform and serve as additional metadata that can improve the findability of the items through text-based search. Additionally, it will vastly improve the accessibility of this multilingual heritage collection. EUscreen will set forth to provide captions in the broadcast's native language for a large quantity of items - text forming the basis for all further translation efforts. It will open the captions to users, so that volunteer communities can come in and create further translations into other European languages when so desired.

Annex 6
Summary and Conclusions from D5.4: Report on the effectiveness of licensing systems for clearing content for Europeana use

Gi a a UfmcZD5.4: Report on the effectiveness of `]Wfbg]b[` systems for clearing content for Europeana i gY

Lucie Guibault, Institute for Information Law (UvA)

Executive Summary

This study examines the conditions under which a system of extended collective licensing (ECL) for the use of works contained in the collections of cultural heritage institutions (CHIs) participating in Europeana could function on a cross-border basis. ECL is understood as a form of collective rights management whereby the application of freely negotiated copyright licensing agreements between a user and a collective management organisation ('CMO'), is extended by law to non-members of the organisation. Compared to the licenses normally issued by CMOs, 'extended' collective agreements significantly facilitate the licensing process in case of mass uses: CHIs obtain permission, subject to important safeguards, to use without fear of facing infringement claims all works falling within the scope of the licence, including those of rights owners who have not entrusted their rights to the CMO. Under this system, non-members should in principle retain the right to withdraw their rights from the scope of the agreement and to obtain remuneration for the use made of their works.

In practice, the digitisation and cross-border dissemination of a substantial proportion of the collections held by European CHIs encounter serious obstacles due to the high transaction costs related to the clearance of copyright and related rights, especially in the case of out-of-commerce and orphan works. Among the pragmatic solutions put forward to address the problem of the rights clearance is the establishment of extended collective licensing systems (ECL). ECL regimes have already been put in place in a few Member States and so far all have vocation to apply only on a national basis. By choosing the path of ECL instead of the more burdensome orphan works route, national legislators seem to be resolving the problem of rights clearance for contemporary cultural heritage material by blocking access to people located outside of their own territories. Alleviating the transaction costs associated with the rights clearance of works in the collections of CHIs should not come at the expense of cross-border access to the digitised material, for this would have negative consequences for projects, like Europeana, but most importantly for European society as a whole. Until now, no method has been developed to broaden ECL systems to other territories not covered by the national law that prescribes the 'extension effect'.

Conclusion and Findings

There is currently an undeniable momentum among legislators and stakeholders in Europe towards the establishment of ECL systems as a solution for the clearance of rights for the digitisation and making available of works contained in the collection of a cultural heritage institution. This system has definite advantages as it significantly lowers transaction costs compared to individual right clearance or to the diligent search requirement of Directive 2012/28/EC. It can also serve as a "one-stop-shop" for digitisation projects, as CHIs may clear the rights over potentially large

proportions of their collections at once. Also, thanks to a fixed fee structure CHIs can more easily plan expenses and operate in a more predictable environment.¹

In the recent Commission consultation on the reform of the European copyright regime,² two questions were posed to the public directly concerning the issue of mass-digitisation. Question 40 asked whether legislation would be necessary to ensure that ECLs concluded as a result of the MoU on out-of-commerce works have a cross-border effect so that out of commerce works can be accessed across the EU. Question 41 enquired whether mechanisms would be necessary beyond those already agreed for other types of content (e.g. for audio- or audio-visual collections, broadcasters' archives).³ The answers submitted were quite diverse, reflecting the diverging interests of stakeholders involved. Interestingly, not only institutional users, but also some authors and authors' organisations invoked the need to give the MoU cross-border effect and to look for solutions for mass-digitisation for other types of works.

Considering the mosaic of ECL solutions already in place, we believe that the only workable solution to the problem of extra-territorial application of ECL schemes would be to formally establish a 'country of origin' principle. The application of the 'country of origin' principle to give cross-border effect to the extended collective licensing agreements concluded between European CHIs and their national CMO would require legislative intervention from the European legislator. There would in principle be no need for national implementation of this rule. As a result the introduction statutory provision, the country of first publication, broadcast, or dissemination of a work contained in the collection of a CHI would be recognized as the necessary and sufficient territory for the clearance of rights throughout the European Union.

One of the major advantages of this proposal is that it leaves Member States entirely free to decide whether or not to follow the ECL path on their own territory. The recognition of the 'country of origin' principle would leave existing ECL regimes unaffected except for the recognition of their validity beyond the national boundaries. Should a Member State choose to maintain its current regime or introduce a new one, then the result of the negotiations between the contracting parties to an ECL agreement would be recognised as a valid permission to digitise and make works available by a CHI throughout Europe. In practice, this would mean that there would no longer a need to block access to visitors without a national IP address. Of course, should this become reality, the parties to an existing contract would need to revisit the conditions of use, most particularly the price paid for foreign access. Another advantage would be that this solution is presumably less far-reaching and politically sensitive, than adopting an exception on copyright to allow CHI to digitise and make the works in their collections available to the public.

This measure would need to be accompanied by a Europe-wide accessible register that would contain all necessary information about ECLs for a legitimate and secure cross-border use of the copyright protected material. The register would need to contain information about the exercise of the opt-out option, the subject matter covered, the definition of the user group, the scope of the licence and the conditions of use. The national authorities created as part of the implementation of Directive

¹ European Commission, Study "Assessing the economic impacts of adapting certain limitations and exceptions to copyright and related rights in the EU – Analysis of specific policy options", Brussels, 23.06.2014, p. 19.

² European Commission, DG Internal Market, Report on the responses to the public consultation on the Review of EU Copyright Rules, Brussels, July 2014.

³ Public Consultation on the review of the EU copyright rules, Brussels, November 2013, p. 22.

2012/28/EC, together with the Office for the Harmonisation of the Internal Market (OHIM), would be logical candidates to take on the task of administering this register and to become the competent authority keeping track of ECLs concluded in their territory.

Whether CHIs across Europe would be willing to disclose their treasures to a Europe-wide public would be a matter of setting the proper conditions of use, e.g. fixing a reasonable fee. CHIs might also be more inclined to share if there is certain degree of reciprocity among them in Europe, e.g. if more than one or two CHIs dip their toe in the system.

Annex 7
Quality Plan and Risks Register



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

**Quality Plan Europeana Awareness
(Milestone 30)**

Revision	V1.1
Date of submission	12 March 2012 / revised 30 May 2014
Author(s)	Lizzy Komen, Nicole Emmenegger
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REVISION HISTORY AND STATEMENT OF ORIGINALITY

Revision History

Revision No.	Date	Author	Organisation	Description
0.1	1.12.2011	Lizzy Komen	Europeana Foundation	initial version ready for review
0.5	3.01.2012	Lizzy Komen	Europeana Foundation	Updated version after review PMB
1.0	12.03.2012	Lizzy Komen		Final version
1.1	30.05.2014	Nicole Emmenegger	Europeana Foundation	Changes and amendments to reflect current project standing

Statement of originality:

This Milestone 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

1.1. Purpose of the Quality Plan

The Europeana Awareness Quality Plan defines the project's quality procedures, standards, tools and roles and responsibilities for the project. The outcomes that will be covered by the Quality Plan are the Deliverables for the European Commission. The Quality Register ensures that Deliverables are reviewed appropriately internally or externally where necessary and that the outcomes are within the quality expectations. The Plan will be maintained and updated throughout the project.

2. Quality Plan Components

The Europeana Awareness Quality Plan consists of:

- Quality Management and Organisation – to identify roles and responsibilities
- Quality Assurance - to ensure quality project management processes
- Quality Register – to monitor the review schedule
- Risk Log – to capture risks that may affect the project

2.1 Quality Management and Organisation

2.1.1 Organisation, Roles and Responsibilities

Name	Role	Organisation	Quality Responsibility
Jill Cousins	Project Coordinator	Europeana Foundation	Overall quality manager, strategic overview, participation in EC project reviews
Eleanor Kenny	WP1 leader	British Library	Deliverables for WP1, participation in EC project reviews
Johan Oomen	WP2 leader	Beeld en Geluid	Deliverables for WP2, participation in EC project reviews
Rob Davies*	WP3 leader	MDR	Deliverables for WP3, participation in EC project reviews
Jane Finnis	WP4 leader	Culture24	Deliverables for WP4, participation in EC project reviews
Paul Keller	WP5 leader	Kennisland	Deliverables for WP5, participation in EC project reviews
Nicole Emmenegger	WP6 leader	Europeana Foundation	daily project management, Deliverables for WP6, participation in EC project reviews
Europeana Foundation Board	Steering Committee	various	Project annual and interim reports, approving the quality of project deliverables
PR Campaigns Group		various	Monitoring elements and control of WP1 and the campaigns

* between April 2014 - December 2014, following Rob Davies withdrawal, oversight for WP3 shall be incorporated into the work of WP6 with support from the other WP leaders as necessary

2.2 Quality Assurance

Quality Assurance for the Europeana Awareness Project will be achieved by defining the relevant quality project management processes that will be applied.

2.2.1 Standards, Tools and Guidelines

2.2.1.1 European Commission standards, templates and guidelines

There are 34 planned Deliverables in the Europeana Awareness project of which 25 are listed as reports. All reports should be produced using the reporting template from the European Commission.

The progress reporting template (for interim and annual reports), including the Deliverable template from the Commission can be found [here](#).

The project itself has quarterly periods for progress reporting, for which a similar online template will be used.

There are three annual review meetings planned during the project, tentatively scheduled in Brussels. There are two types of EC reviews possible:

- Review based on project deliverables and formal meeting, or
- Remote' review based on project deliverables

It is likely that all review meetings will fall under review based on project deliverables and formal meeting.

For the review process there are also several templates and guidelines that are used. The link to the IST PSP review guidelines can be found [here](#).

The ICT PSP review report template (for the external reviewers only) can be found [here](#). The review template list the areas against which the project will be evaluated.

2.2.1.2 Project Management tools and guidelines

Basecamp (<https://basecamp.com/>) is used as a project management tool for Europeana Awareness, which is shared with the entire consortium and is mostly used to share documents, send out important message, but it can also be used to appoint tasks and create a calendar.

Europeana Pro (<http://pro.europeana.eu/>) is a platform run by Europeana Foundation and shared with the Europeana Network. It's a place for facilitating the exchange of information and knowledge about the digitisation of cultural heritage, providing information for instance on running projects and their outcomes, legal issues, technical developments, etc. Official outcomes from projects, such as Deliverables, white paper, should be posted there.

Smartsheet (<https://www.smartsheet.com>) is an online tool which allows you to share sheets with others. It allows for instant updating, setting reminders, etc. It is used to monitor the progress (commitments) of the Europeana core projects Ev2 and Europeana Awareness, KPI's, Issues/Risks and includes an overview sheet of all events, relevant for Europeana Awareness, in particular to the Public Media Campaigns (WP1).

2.2.2 Quality Register

The Quality Register is incorporated into the overall Europeana monthly Business Planning Commitments register on Smartsheet. It indicates the schedule of Deliverables, Milestones and key tasks, status of the review process and captures progress overall.

Issues or concerns are raised at the monthly PMB meetings and at the Europeana Business planning meetings at least six weeks in advance of the due date.

The annual EC reviews are important pointers for the overall quality of the project and its outcomes. The review reports will be considered for making improvements to documents or processes.

The Annual and Interim reports for Europeana Awareness are evaluated by the Europeana Foundation Board, which also acts as the Steering Committee (SG) for the project. The SG also performs a final quality check of Deliverables and reviews the finances of the project.

2.2.3 Deliverables and Milestones review process

The formal outputs of the project (milestones and deliverables) will pass through a formal review process, timed to ensure the output is available to the EC at the end of the project month (M) that the material is due.

Deliverables

The review process for Deliverable documents is outlined below:

Time before submission	Status	Material
4 weeks	Draft	A full draft is available for review
2 weeks	Review	A review by 2 reviewers has been completed and responded to by the document authors. This may take multiple cycles
2 weeks	Management Review	Document may also be submitted to the Project Management Board for review at this time, if appropriate
Deadline	With EC	A clean version of the document is in the document repository and sent to the EC Project Officer

The review is led by the Work Package Leader and/or document author. Two reviewers are drawn from the relevant area of expertise – such as a PMB member not involved in the production of the document, a member of the wider project consortium, or an expert from a relevant field who is external to the project.

Milestones

The project milestones take a number of forms from events, websites, pilots and workshops. For milestones that are also documents, the following internal review process will take place:

Time before submission	Status	Material
4 weeks	Draft	A full draft is available for review
2 weeks	Management review	Document may be reviewed by the Project Coordinator and Project Management Board, if necessary
Deadline	With EC	A clean version of the document is in the document repository and confirmation of achievement of the milestone is sent to the EC Project Officer.

Submission to EC

Once the review process has been completed and approved, the Project Coordinator will produce a PDF of the document, upload this to the document repository on Basecamp and submit the material to the EC.

2.3. Risk Log

In addition to the Quality Plan and Quality Register, the project also keeps track of a Risk Log. This Risk Log identifies any risks that could effect the successful completion of the workplan as well as the overall goals of the project. It also proposes remedial actions to prevent or reduce the risks listed. The Project Management Board (PMB) will regularly check and update the risk register against recent actions and developments in the individual workpackages and the overall workplan and it will be evaluated during the monthly PMB call. The log will be kept in an online spreadsheet during the project's lifetime. The Risk Log is evaluated by the Steering Committee twice a year.