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## D4.2 External Channels Distribution Report

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**Abstract:** This document reports on the work carried out in Task 4.3 of Work Package 4. It describes the main two external channels, or platforms that the project planned to publish content on, and the progress made with each of them.

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## Application area

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## Statement of originality

This document contains original unpublished work except where clearly indicated otherwise.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

## Project summary

Europeana Sounds is Europeana's 'missing' fourth domain aggregator, joining APEX (Archives), EUscreen (television), and the European Film Gateway (film). It will increase the opportunities for access to and creative re-use of Europeana's audio and audio-related content and will build a sustainable best practice network of stakeholders in the content value chain to aggregate, enrich and share a critical mass of audio that meets the needs of public audiences, the creative industries (notably publishers) and researchers. The consortium of 24 partners will:

- Double the number of audio items accessible through Europeana to over 1 million and improve geographical and thematic coverage by aggregating items with widespread popular appeal such as contemporary and classical music, traditional and folk music, the natural world, oral memory and languages and dialects.
- Add meaningful contextual knowledge and medium-specific metadata to 2 million items in Europeana's audio and audio-related collections, developing techniques for cross-media and cross-collection linking.
- Develop and validate audience specific sound channels and a distributed crowd-sourcing infrastructure for end-users that will improve Europeana's search facility, navigation and user experience. These can then be used for other communities and other media.
- Engage music publishers and rights holders in efforts to make more material accessible online through Europeana by resolving domain constraints and lack of access to commercially unviable (i.e. out-of-commerce) content.

These outcomes will be achieved through a network of leading sound archives working with specialists in audiovisual technology, rights issues, and software development. The network will expand to include other data-providers and mainstream distribution platforms (Historypin, Spotify, SoundCloud) to ensure the widest possible availability of their content.

For more information, visit <http://pro.europeana.eu/web/europeana-sounds> and <http://www.europeanasounds.eu>

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## Executive summary: D4.2 External Channels Distribution Report

This document reports on the work carried out in Task 4.3 of Work Package 4. It describes the main two external channels, or platforms, that the project planned to publish content on, Spotify and SoundCloud, and the progress made with each of them. It also includes a comparison and analysis of the usage of content published on SoundCloud compared to usage on Europeana itself and on the Wikimedia platform. The conclusion is that SoundCloud is a cost-effective way to reach a larger audience compared to publishing on the Europeana platform alone, but that for open content, publishing on the Wikimedia platform has the greatest potential by a wide margin to reach large audiences.

### 1 Introduction

The Europeana Sounds project represents a number of Europe's foremost libraries, archives and other memory institutions with holdings of digitised music, ambient recordings, animal recordings and other audio content. One of the goals of the project is to make that content available to as wide audiences and as many users as possible. To reach this goal the project has investigated and tested Spotify and SoundCloud as platforms on which to re-publish whole or parts of their collections.

This document describes and analyses these two platforms, why we chose not to publish content on one of them, **Spotify**, and the outcomes of publishing content on the other, **SoundCloud**. The previous work in Task 4.3 *External channels development* has been reported in [MS18 External channels distribution brief](#).

### 2 Spotify

[Spotify](#) is a commercial streaming music service, providing content from record labels. Music can be browsed or searched by artist, album, genre, playlist, or record label. Paid "Premium" subscriptions remove advertisements and allow users to download music to listen offline. In May 2014 Spotify had 40 million users with 10 million users paying for a premium subscription. Labels and artists receive royalties based on the number of plays of their content.

The Spotify Web API allows developers to create applications that fetch data from the Spotify music catalogue and manage user's playlists and saved music. Combined with the [Spotify Play Button](#) widget it allows the development of applications that can play music. There are beta version [SDKs](#) available for [iOS](#) and [Android](#), but these are available only for limited use during the beta phase. Apps developed for iOS and Android are available only to paying Spotify users. These restrictions put quite a limit to Spotify as a platform for app development.

## 2.1 Partner process

Spotify has a standard partner agreement for any entity<sup>1</sup> that wishes to become a provider (in Spotify terms: a label) of audio to Spotify. The Europeana Sounds partners music and other audio content on Spotify would become available to their users through all their services, both consumer applications and, gradually, also via their API.

Another way to deliver music to Spotify would be to do so via an existing Aggregator<sup>2</sup> (see below). These aggregators also commonly distribute to other platforms, such as Google Play, Amazon, etc., which is an added benefit. In this case the legal agreement<sup>3</sup> would be with the aggregator in question; there would be no formal relationship with Spotify as such.

## 2.2 Requirements on metadata and content

Metadata is provided to Spotify via FTP in XML with links to the files of the sound recordings themselves and must conform to the Spotify Metadata Specification.

Spotify's requirements regarding the metadata includes how the values are formatted. For example, Artist must be included, the role of the Artist must follow the roles defined by Spotify and the name of the Artist must be expressed in its well-known popular form - e.g. Wolfgang Amadeus Mozart not Mozart, Wolfgang Amadeus. These particular requirements are documented in the Spotify Metadata Styleguide.

In regards to file formats and encoding of sound recordings, Spotify accept only non-lossy file formats, with [FLAC](#) being their preferred format. Other supported formats are WMA and WAV, in that order of preference. Note that the MP3-format, the most commonly used for distribution among Europeana Sounds partners, is not supported. Recordings must be full-length, shortened tracks are not allowed. Spotify are interested not only in music but other types of audio as well - radio recordings, interviews, etc.

## 2.3 Requirements on copyright and licensing

A Licensing Agreement must be signed with either Spotify (if you provide directly to them) or with any Spotify aggregator via which we would provide to Spotify. The agreement also regulates royalties.

Individual tracks (sounds files) must be tagged with the country codes for which you have the right to publish them. This includes also Public Domain tracks as the definition of Public Domain varies between jurisdictions. Spotify does not support Creative Commons licenses and their internal policy on Public Domain is *Life+90* (not the standard in Europe *Life+70*).

Infringements against Spotify's copyright and trademark policy are managed according to their Content

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<sup>1</sup> The signatories must be legal persons.

<sup>2</sup> Not to be confused with a Europeana Aggregator though the role Music Aggregators play towards Spotify is very similar.

<sup>3</sup> See previous footnote on who should be signatory to any agreement with Spotify. It comes with the same complexity.

Infringement Guidelines.

## 2.4 Content marketing and community collaboration

Spotify in and of itself does not support many content marketing or collaboration features on its own platform. The marketing features offered are centred on the creation of playlists, by labels but even more so by users. Created playlists are easily [shared and embedded](#)<sup>4</sup> on other websites and social platforms like e.g. Facebook. Many organisations also develop their own applications on top of the Spotify platform to market their own brand and content.

### 2.4.1 Branding

There are two options and the choice is down to branding strategy. In Spotify terms we either

- A) as a consortium Europeana Sounds (or simply Europeana) would be a “label” or
- B) the Europeana Sounds partners participating in Spotify all act as individual “labels”.

## 2.5 Outline of a technical solution

Spotify does not have a user interface that supports its customers in uploading and publishing content. Instead, and much like Europeana, customers must make available batches - datasets - of tracks with metadata represented in XML with references to the audio files.

To deliver the XML and files to Spotify, according to its specifications and guidelines, Europeana would develop an export script which can convert metadata from EDM to Spotify's XML-schema and fetch the linked media files for subsequent upload to Spotify. The export would either be pushed directly to Spotify or temporarily stored locally and then uploaded to Spotify in a second step.

Any Europeana Sounds objects to include in the export must be tagged or otherwise carry a metadata marker explicitly marking it for export to Spotify. This is in order for the export script to be able to filter out content not intended for Spotify publication.

Europeana Sounds objects to deliver to Spotify *must* have files available as links in edm:IsShownBy or edm:HasView leading to full-length audio files in the formats required by Spotify.

### 2.5.1 Aggregators

While the solution outlined above is for Spotify, any solution to instead provide to a Music Aggregator who in turn would distribute to Spotify would be largely the same, with the requirements on file formats being exactly the same. Each aggregator would have its own specifics in regards to upload protocol and metadata format.

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<sup>4</sup> See also the [Terms of Use](#) for this widget.

## 2.6 Decision to not publish content on Spotify

At the Year 2 Project Review the Sounds project recommended to the Project Officer and Reviewers that the project goal to publish content on Spotify be removed. The recommendation had its basis in the very strict constraints on copyright that Spotify has set, especially their choice to count Public Domain as *Life+90*. The lack of simple tools to manually uploading select audio recordings also meant that there was no way to, test publish a small number of tracks and evaluate the results before taking a decision to scale up, without costly development and formal signing of a contract with Spotify.

The Reviewers supported the request and the Project Officer has since formally accepted the recommendation and in Year 3 the project has spent no effort in publishing on Spotify.

## 3 SoundCloud

### 3.1 Partner process

Simply put, there is no formal partner process with SoundCloud. Any organisation can sign-up to become a SoundCloud user, the only choice is in which [type of account](#) one wishes to have. Depending on the account certain features and capabilities are unlocked and become available to the user.

### 3.2 Requirements on metadata and content

SoundCloud requires very little [metadata per sound recording](#) (called *track* in SoundCloud); basically just a title and a tag. However it allows quite rich descriptions (including structured metadata) of the sound recordings, but this is optional. There is a structured track type metadata field with the following supported values: original, remix, live, recording, spoken, podcast, demo, in progress, stem, loop, sound effect, sample, other.

The following file formats for sounds are supported: AIFF, WAVE (WAV), FLAC, ALAC, OGG, MP2, MP3, AAC, AMR, and WMA files. Maximum file size is 5GB and recordings cannot be longer than 6 hours 45 minutes (longer recordings will be blocked from upload).

### 3.3 Requirements on copyright and licensing

SoundCloud requires no licensing agreements or other types of contracts need to be signed between Europeana Sounds, Europeana Sounds partners, the Europeana Foundation and SoundCloud. Accepting and thus binding oneself to their [Terms of Use](#) when signing up is the only requirement. This means that any Europeana Sounds partner, or someone they have empowered to act on their behalf, decide themselves what they can upload to SoundCloud based on their own internal policies and the SoundCloud Terms of Use.

SoundCloud supports the basic six Creative Commons licenses, but does not support CC0 or the Public Domain mark. Apart from the six CC- licenses one can also set the values “All rights reserved” and “No rights reserved”.



While not strictly connected to copyright, it is also possible to configure uploaded sound files to be impossible to download<sup>5</sup> or embedded off SoundCloud. It is also possible to configure sounds as ‘private only’ to the uploader and to any other SoundCloud users specified.

### 3.3.1 Branding

SoundCloud supports visual and textual branding of its accounts. Rather than creating a Europeana Sounds specific account the project decided to use the already existing [Europeana account on SoundCloud](#) as a shared account for the project as a whole. The main reasons for that choice was that introducing a second Europeana branded account on SoundCloud would risk confusing the audience. Project names, like Europeana Sounds, also have no longevity beyond the lifetime of the project whereas Europeana as a brand existed before Europeana Sounds and will continue to exist after the Europeana Sounds project ends.

Note that some Europeana Sounds consortium members, e.g. the [Irish Traditional Music Archive](#) and the [British Library](#), have their own branded accounts on SoundCloud. Tracks and playlists originally posted on those accounts are often reposted on the Europeana account.

## 3.4 Content marketing and community collaboration

SoundCloud has features that make content marketing easier, with features for social sharing and embedding with major social platforms like Twitter, Facebook, and Pinterest automatically embedding the SoundCloud player when SoundCloud links are posted through these services.

SoundCloud previously had a feature called ‘groups’ where multiple accounts could add content from their own accounts and thus collaboratively build a presence on SoundCloud. This feature, which could have been very useful for the Europeana Sounds consortium, has been discontinued<sup>6</sup>.

SoundCloud also previously had a Community Manager who had, as one of his specific tasks, responsibility to liaise with memory institutions interested in using SoundCloud to publish audio recordings. This role has since been discontinued at SoundCloud.

## 3.5 SoundCloud Shareday

In order to increase the visibility of Europeana material on external platforms the Europeana Foundation organised, together with the Europeana Sounds data providers, a “Shareday” on the 23<sup>rd</sup> November 2016. During this day all partners were invited to share material from their collection to external platforms and promote it via social media. The two platforms used were Soundcloud and Wikimedia Commons. Eleven partners joined us during the day. Besides uploading music and sounds, they also worked on co-creating playlists on SoundCloud; working, for example, on particular themes like ‘women’s voices’ or ‘sounds of nature’. Over 40 tracks were uploaded and 15 playlists were created.

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<sup>5</sup> For any law abiding users. As with everything on the Internet: Anything published on it can be downloaded by a technically skilled and persistent user.

<sup>6</sup> SoundCloud [announcement](#) on the deprecation of the Groups feature.

Some items uploaded to Wikimedia Commons are already used in articles, such as [this handwritten piece of sheet music](#) by Robert Schumann.

During the day the results were actively shared via social media using the #ShareSounds hashtag.



**Figure1: Twitter statistics for the Shareday.**

The return of investment in the Shareday has been satisfying. The 11 partners that joined each spent around 4 hours selecting, uploading tracks and creating playlists. The Europeana Foundation spent about one day preparing for the event. Because so much new content was created the different social media teams have been able to share the outcomes for a number of days.

In theory every partner could upload tracks to Soundcloud or Wikimedia Commons at any time, but doing it in an organised way gave a big boost to the presence of Europeana Sounds on these platforms. It also inspired content providers to collaborate on playlists.

### 3.6 SoundCloud usage report

The SoundCloud usage report is generated by its own [integrated statistics reporting tool](#). It reports the following metrics: Plays, Likes, Comments, Reposts, Downloads and RSS Downloads. The reporting period can be set to any interval. It also includes reports for Top 50 most played tracks, Top 50 countries and cities, Top 50 SoundCloud users and a breakdown of plays via website, apps and RSS.

Of these metrics **Plays**, the number of initiated plays of a track uploaded to the Europeana SoundCloud account, is of key importance and will be used in the comparisons with other applications and platforms below.

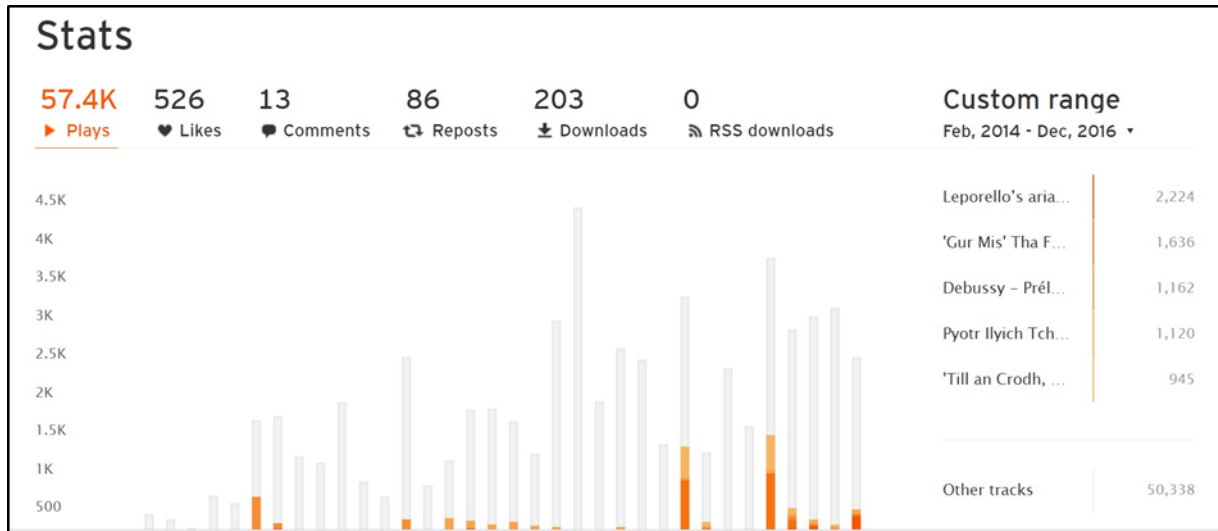


Figure 2: SoundCloud stats from 1<sup>st</sup> February 2014 (when the Europeana Sounds project started<sup>7</sup>) to end of 2016.

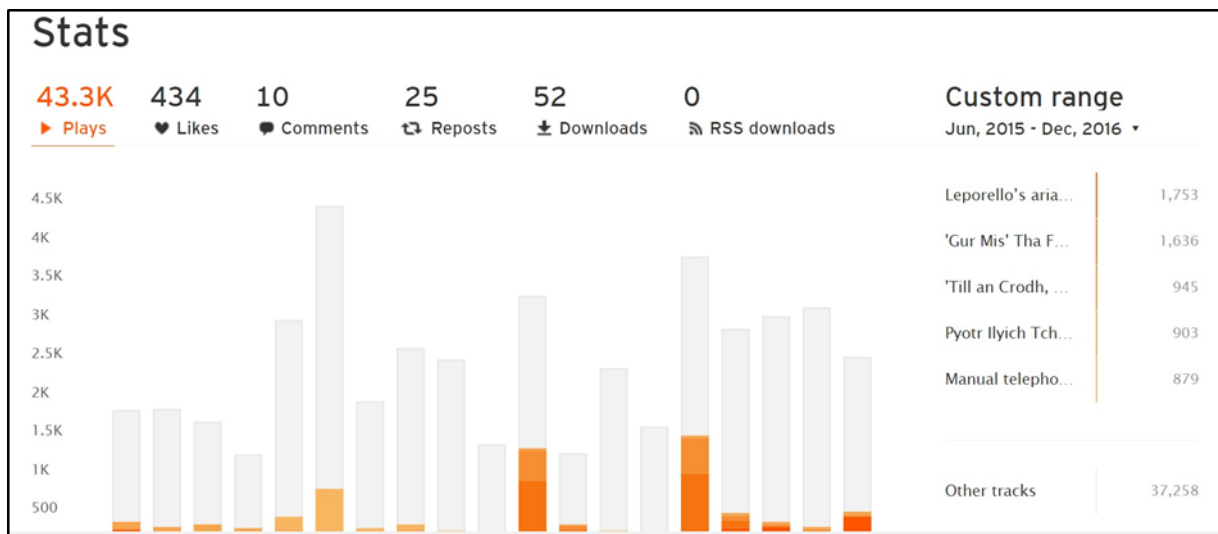


Figure 3: SoundCloud stats from 1<sup>st</sup> June 2015 (when Sounds content began to be published on Europeana) to end of 2016.

Based on the play statistics the first observation one can make is that the distribution of plays across tracks shows a long-tail style pattern - the Top 5 most played tracks constitute about 15% of the plays.

<sup>7</sup> At this time the Europeana SoundCloud account already existed but had only a handful of playlists.



**Figure 4: Top 10 most played tracks and Top 10 countries of origin of plays for the period February 2014 to December 2016**

Analysing the Top 10 list of most played tracks we see that music dominates, but in the top 10 are also one industrial sound and one animal sound. The music is a mix of classical and traditional/folk music.

The Top 10 countries largely reflects population, but there are exceptions with, for example, Greece and Belgium appearing in the top 10, though more populous European countries like Poland or Romania do not. Reach beyond the “First World” is very limited.

## 4 Comparison between usage on SoundCloud, Europeana and Wikimedia Commons

The intended outcome of sharing Europeana Sounds (and Europeana content in general) on external platforms is to

- 1) reach a larger audience (than by just making content available on Europeana) and
- 2) reach one that perhaps does not otherwise typically visit memory institution websites or Europeana.

While testing objective 2 is out of scope, it is possible to test whether objective 1 has been met and, if so, how much of a “reach multiplier” the external platforms are compared to Europeana Collections and

[Europeana Radio](#)<sup>8</sup>. In this comparison we include also the results of sharing Europeana Sounds content on Wikimedia Commons (an activity in Europeana Sounds WP2).

#### 4.1 Notes on the comparison

Before making the comparison of use between SoundCloud, Wikimedia Commons/Wikipedia, Europeana Collections and Europeana Radio it first needs to be clarified that the metrics that these sites produce are not the same, and thus not always directly comparable. SoundCloud and Europeana Radio are comparable as they both measure and report initiated plays of a sound recording.

For Europeana Collections it is possible to get statistics on how many times Europeana Sounds items have been viewed in Europeana Collections, how many times a Europeana Sounds media file has been (left) clicked in Europeana Collections<sup>9</sup>, how many times a Europeana Sounds media file has been downloaded<sup>10</sup> (via Download button click), and how many times a user has clicked through from the Europeana Collections item view.<sup>11</sup>

For Wikimedia Commons files we know only how many times the Wikipedia articles they have been included in have been viewed, NOT how many times the files have been played or, for images, viewed in full resolution.

This being the case, the comparisons between especially Collections/Radio/SoundCloud and Wikipedia/Wikimedia Commons must be thus be seen as indicative only and subject to interpretation.

Available metrics	Item views	Impressions	Plays/Views	Downloads
Collections	Yes	No	Yes	Yes
Radio	No	No	Yes	No
SoundCloud	No	No	Yes	Yes
Wikimedia	No	Yes	No	No

**Item view** = A user visiting a Europeana record page ([example 1](#), [example 2](#)). This does not necessarily mean that the user has clicked to play an audio/video or clicked to view an image in enlarged form.

<sup>8</sup> Europeana Radio is a web application developed as part of Europeana Sounds that allows the user to listen to random music from Europeana Collections.

<sup>9</sup> From January 1 2016 only

<sup>10</sup> From January 1 2016 only

<sup>11</sup> From January 1 2016 only

**Impressions** = A user viewing a non-Europeana website, in this report Wikipedia articles, in which a Europeana item is embedded but it is unknown if the user has actually viewed or, for audios, played it.

**Plays/Views** = A user has, on Europeana or external site that logs this (e.g. SoundCloud), clicked a media file to experience it in full. This could e.g. be an audio file.

**Downloads** = A user has downloaded a file to local disk.

## 4.2 SoundCloud versus Europeana Collections

2015-06-01 to 2016-12-31	Item views	Plays	Downloads
Europeana Collections <sup>12</sup>	68,892	12,924 <sup>13</sup> (c. 18,000 <sup>14</sup> )	2,100 <sup>15</sup> (c. 3,000 <sup>16</sup> )
Europeana SoundCloud account	Not applicable	43,300	52

In a comparison between SoundCloud and Europeana Collections it must first be noted that SoundCloud has only a tiny fraction of the number of items that Europeana Sounds has contributed to Europeana in total and still has more logged plays. In that regard SoundCloud is a real “reach multiplier” and validates the assumption of the project that a presence on that platform pays off.

It is also notable that users of Europeana Collections choose to download media files much more frequently than SoundCloud users<sup>17</sup>.

<sup>12</sup> In this comparison the item views are only for those items in Europeana Collections that have been provided by Europeana Sounds

<sup>13</sup> For the period 2016-01-01 to 2016-12-31.

<sup>14</sup> Extrapolated

<sup>15</sup> For the period 2016-01-01 to 2016-12-31. Note that only downloads that are executed by clicking the Download button are counted, downloads via right-click Save As... cannot be logged by Europeana and thus constitute a “dark” number

<sup>16</sup> Extrapolated

<sup>17</sup> Due to lack of time/resource we have not attempted an analysis as to why this is the case.

### 4.3 SoundCloud versus Europeana Radio versus Europeana Collections

2016-10-20 to 2016-12-06	Plays
Europeana SoundCloud account	4,760
Europeana Radio	3,708
Europeana Collections (Sounds provided subset)	2,917 (incl. image views)

Europeana Radio was first launched in a test version on 20<sup>th</sup> October 2016 and we have only collected usage statistics for it until 6<sup>th</sup> December 2016<sup>18</sup>. Therefore, in this comparison, the reporting period is set to 20<sup>th</sup> October 2016 to 6<sup>th</sup> December 2016. This is a very short reporting period to base an analysis on and the results should be seen as indicative. An updated comparison will be reported at the final project review in March 2017.

***The initial and indicative analysis is that Europeana Radio has good potential to reach more users than Europeana Collections.*** Europeana Radio was designed and developed to provide a “frictionless” listening experience for casual users (“culture snackers”), very much like listening to radio or a streaming music server on shuffle, compared to the Europeana Collections user experience which is designed to support primarily professional users searching for research/reference<sup>19</sup> materials. In this Europeana Radio seems to have succeeded.

### 4.4 SoundCloud/Collections/Radio versus Wikipedia

In Europeana Sounds, sharing content on the Wikimedia platforms (Wikimedia Commons for media files, Wikipedia for articles in which media files can be embedded, and Wikidata for structured metadata) was organised as part of Work Package 2. The work is reported in D2.9 *Evaluation report on implementation of semantic enrichment* [ref1,] from which the below is extracted:

*“Calculating from November 2015 until end of October 2016 the Wikipedia articles that have been enriched with digital heritage objects as the result of the Europeana Sounds edit-a-thons have been viewed 19,264,867 times, with an average of 1.6 million visits per month.”*

Note that these views are based on only 839 sound recordings that have been uploaded to Wikimedia Commons, and used in 1,425 Wikipedia pages.

<sup>18</sup> An updated version of Europeana Radio with substantially more music recordings (c. 190,000 compared to 2,230 at first release) was released on 10<sup>th</sup> January 2017.

<sup>19</sup> In the broad sense, not only limited to academic research.

Wikipedia thus clearly outreaches any other platform, individual site or app. A caveat with the Wikimedia statistics is that ***we don't know the actual number of plays*** as the Wikimedia Foundation doesn't report that metric. ***But even if only 1% of the visitors of the Wikipedia articles play a sound recording that would mean almost 200,000 plays over a 1 year period.***

It must be noted that this comparison between SoundCloud, Europeana Collections, Europeana Radio and Wikipedia are based on different reporting periods and especially for Europeana Radio the reporting period is very short.

#### 4.5 Summary analysis

In terms of pure user reach, **Wikipedia** has enormous potential. A caveat with the Wikimedia statistics is that ***we do not know the actual number of plays*** as the Wikimedia Foundation does not report that metric. The proportion of users who read a Wikipedia article and also choose to play an embedded sound recording is completely unknown and thus the Wikipedia statistics must be seen as a potential maximum and not a certain number of plays. Even so, for any Europeana Sounds partner that has sound recordings and other sound related **content** (e.g. sheet music) that is ***in the public domain or is openly licensed, uploads to Wikimedia Commons paired with systematic creation and updating of Wikipedia articles should be seen as the primary path and method to reach a large number of users.***

Despite having only 436 tracks and 336 followers, the Europeana **SoundCloud** account results in substantially more plays than the c. 50,000 items with music recordings in the Music Collections that are available in such a way that Europeana can log their play<sup>20</sup>. Given the ease and speed with which a playlist of tracks can be created on **SoundCloud**, and then marketed on social media such as Twitter and Facebook, it should thus be seen as a ***cost-effective reach multiplier.***

#### 4.6 A reflection on the future of SoundCloud

Many memory institutions use commercial platforms to spread their message or distribute their content. This always comes with the risk of that platform changing their user agreements, shutting down or radically changing their services and/or business model. During the Europeana Sounds project lifetime SoundCloud has come under pressure from record labels on issues of copyright, and under pressure from their investors and the market to monetize their platform. This has resulted in rumours of SoundCloud being a candidate for acquisition by other companies. Recently the press has been reporting that Spotify<sup>21</sup> and Google<sup>22</sup> as being in talks to possibly buy SoundCloud. If this should occur it may be that the SoundCloud business model as a result will change, but until such times as it has, speculation is unproductive. Europeana will monitor developments and respond appropriately to any change in SoundCloud's business model, services or policies.

In real terms, during the Europeana Sounds project, the changes in business model that have affected the plans and confidence of the project in using the SoundCloud platform include the deprecation of

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<sup>20</sup> Europeana cannot log the number of plays of a music recording in cases where we embed another sites player (something we do e.g. for Sounds partner CNRS-CREM).

<sup>21</sup> See e.g. the [Financial Times 29 September 2016](#).

<sup>22</sup> See e.g. [Music Business Worldwide 3 January 2017](#)



their Groups functionality, their refusal to discuss adding support for the Creative Commons Public Domain Mark, and letting go of their Archives Community Manager who was also a member of the Europeana Sounds User Advisory Panel.

## 5 The Audio Commons Initiative

[The Audio Commons Initiative](#) is an EU-funded project that was started after the Europeana Sounds project. As such it is not mentioned in the Europeana Sounds Description of Work. Audio Commons aims to facilitate the use of audio recordings in creative industries. Contact was established with Europeana Sounds and a memorandum of understanding has been signed between the two projects. The purpose of the collaboration would be that a subset of content from Europeana Sounds partners would be made available in the Audio Commons platform for use by creative industry professionals.

However, the technical platform of the Audio Commons Initiative is not expected to be ready to receive content until April 2017 at the earliest, which is after the end of the Sounds project. If upload to Audio Commons should prove to be simple and require little effort Europeana may choose to do so as part of its DSI-funding which includes as a general goal to make content available on external platforms.

## 6 References

Ref 1	D2.9 <i>Evaluation report on implementation of semantic enrichment</i>  To be published on Europeana Pro February 2017
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## Appendix A: Terminology

A project glossary is provided at: <http://pro.europeana.eu/web/guest/glossary>.

Additional terms are defined below:

Term	Definition
APEX	Archives Portal Europe network of excellence
EC-GA	Grant Agreement (including Annex I, the Description of Work) signed with the European Commission
PMB	Project Management Board
TEL	The European Library
UAP	User Advisory Panel
WP	Work Package