



**Project Acronym: Europeana v2**  
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## **D8.6: FINAL REPORT**

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## REVISION HISTORY AND STATEMENT OF ORIGINALITY

### Revision History

Revision No.	Date	Author	Organisation	Description
1	21 May	Susan Muthalaly	EF	First draft
2	26 May	Nicole Emmenegger	EF	Feedback, second draft
3	29 May	Nicole Emmenegger	EF	Final edit, proofread and formatting
4	15 Aug	Nicole Emmenegger	EF	Revised based on review findings

### Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise.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

This report marks the end of Europeana v2.0 (Ev2), and summarises the work performed and results achieved during the course of the project from 1 October 2011 to 31 May 2014. It also addresses the final results and their potential impact and use.

The Ev2 project website can be found at: <http://pro.europeana.eu/web/europeana-v2.0> and indeed [www.europeana.eu](http://www.europeana.eu) as a whole.

### **Overall project objectives**

The aim of the Thematic Network Europeana v2.0 was to provide the Europeana Foundation, which is responsible for Europeana, with the majority of the funding required to ensure the continued running and development of Europeana from October 2011 to February 2014.

In line with the Information and Communication Technologies Policy Support Programme (ICT PSP) Work Programme for 2010, Ev2 was expected to:

- Facilitate the operation and development of Europeana for enriched content and improved functionalities
- Improve user satisfaction
- Achieve better coordination and enlargement of the networks of contributing organisations

### **Key activities included:**

- the enhancement of metadata to provide access to high quality content, thereby increasing and facilitating its re-use
- invigorating and coordinating the network of contributing organisations developing a sustainable finance and provision model
- development of centralised repositories of linguistic resources
- release of new versions of the service that develop features and functionalities that improve the user experience
- upgrading of the Europeana API
- ingestion of content from projects and relationships with future projects continues under Ev2 on terms agreed in the Description of Work (DoW) of each new project

### **Project partners**

1. Europeana Foundation, Netherlands
2. The British Library, United Kingdom
3. Oesterreichische Nationalbibliothek, Austria
4. Humboldt-Universität zu Berlin, Germany
5. Ministerio de Culture, Spain
6. Biblioteka Narodowa, Poland
7. Stichting Nederlands Instituut voor Beeld en Geluid, Netherlands

8. Institut National de l'Audiovisuel, France
9. Consiglio Nazionale delle Ricerche, Italy
10. Department of Tourism, Culture and Sport, Ireland

The fulfilment of project objectives were achieved by seven thematic work and one project management work package. Below is a description of progress in the individual thematic work packages over the 32 months of the project.

## User development - identifying target groups and increasing usage

From the beginning of the project, our intention was to refine the segmentation of end-user target groups and their needs in order to effectively promote Europeana content to them via existing and new social media, and other tools such as through virtual exhibitions and the Europeana API.

A particular focus of our strategy is to work with partners as a channel through which to reach end-users. An example of this was our close collaboration with the University of Barcelona, Swedish National Heritage Board, Varna Public Library, Biblioteca de Catalunya and the Swedish Royal Armoury on a pilot project on Pinterest, the social media display space. Furthermore, together with our partners, we launched about four virtual exhibitions during each period of the

project, on topics ranging from Art Nouveau and musical instruments to American emigration from Europe and Darwinism in Spain and Catalonia<sup>1</sup>.

Another successful move was to develop strategic partnerships with other players in the digital cultural heritage field. The cooperation with Chris Wild (Retronaut<sup>2</sup>) resulted in an increase of 15,000 new followers on Facebook and over 5,400 followers on Twitter. A collaboration with Alex Hinojo (Wikimedia<sup>3</sup>) led to projects with Wikimedia Chapters on activities such as Wiki loves Monuments. This has resulted in nearly 15 million views of Europeana-related content on Wikimedia alone.



Further activities included reaching out to non-English speaking audiences, by introducing posts on Facebook in multiple languages which has helped to develop our range of content and make it

<sup>1</sup> <http://exhibitions.europeana.eu>

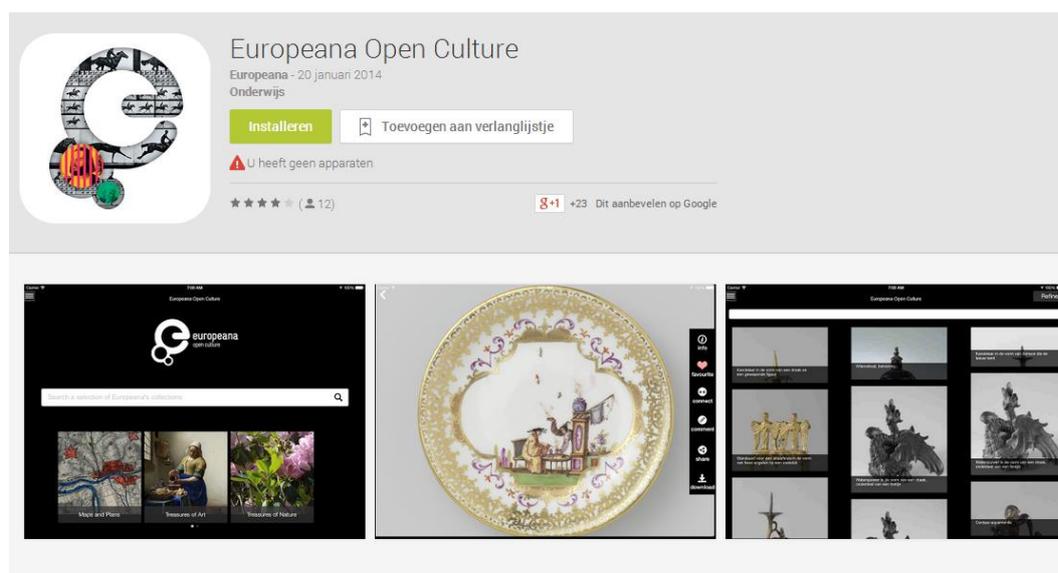
<sup>2</sup> <http://www.retronaut.com/>

<sup>3</sup> <http://www.wikimedia.org/>

as accessible as possible by bringing it to where users congregate instead of depending on them to visit the portal.

Over the course of the project the Europeana API has been effectively marketed and we now have over 1000 registered API keys. We also devised a User-Generated Content (UGC) plan which led to updates on the portal with more interactive and content-sharing features. The plan also led to two major community participation projects in the form of Family History Roadshows and Collection Days. Working in close cooperation with our national partners and the Europeana Awareness project, we initiated the Europeana 1914-1918 and Europeana 1989 projects. Here, by setting up a series of local collection points at libraries and other public spaces, where people could bring their family memorabilia related to the historic subject to have their items and stories digitised and made available on the Europeana 1914–1918 website ([www.europeana1914-1918.eu](http://www.europeana1914-1918.eu)) and the Europeana 1989 website ([www.europeana1989.eu](http://www.europeana1989.eu)).

Further highlights include the release of the Open Culture App<sup>4</sup> (for iPads and Android tablets) in June 2013, which led to a spike in web traffic and more than 7,000 downloads. The GLAMWiki toolset has been used successfully by a number of cultural institutions to upload content to Wikimedia. By the end of April 2014, about 27,000 images were uploaded, which represents an increase of almost 20,000 images compared to the previous year.



Challenges in User Development over the course of the project included finding ways to engage professional level end-users such as SMEs and creatives and the integration of external platforms such as Pinterest and Wikimedia in our overall distribution strategies. Re-users such as app developers have very particular needs with regards to the data in terms of licensing and quality that Europeana partners are currently not always equipped to deliver. Further work needs to be done in this area to reach the desired outcomes. Similarly during the course of the project it became clear that the impact in terms of visibility of the partner data would be significantly higher if we consider impressions on social media on a the same level as visits to the portal. This requires quite a shift in perceived value that needs to be developed with the Network in the coming years.

<sup>4</sup> <https://itunes.apple.com/WebObjects/MZStore.woa/wa/viewSoftware?id=646414251&mt=8>

## **Partner and content development - strengthening the Europeana Network and securing funding**

The expertise and content of our Network of partners and providers is key to Europeana's success. Strengthening our partners' sense of ownership and engagement is vital to our own sustainability.

Over the course of the project we strived to fulfil and excel the long-term Network objectives including:

- strong partner relations contributing to and supporting Europeana as a distributor, facilitator and innovator, as well as an aggregator of content that is noteworthy for its quantity and quality
- a stable funding, sponsoring and revenue stream for the sustainability of the service
- a well-functioning and cohesive Europeana Network.

Over the course of V2, the challenge we faced, and continue to work with, is insuring both the quality and quantity of the membership base. Given the scope of the Europeana membership base including data partners, SMEs, end users and policy makers, it is not always evident how they can constructively work together in one network. Finding points of connectivity are key to the further development of the network throughout V3 and beyond. Events such as the Europeana Network Annual General Meeting provided opportunities to involve members of the Network in discussions and to communicate plans. We held three Annual General Meetings during the project, each with attendance of about 200 Network members. And in a move to support the development of national aggregators, multiple meetings and workshops were held specifically for them to exchange best practices and ensure they knew what was required and what support they could expect from us. We held an annual Aggregator Forum each year with about 30 attendees and participated in smaller national meet-ups across Europe.



*Europeana AGM 2013, Rotterdam*

Over the course of the project, The Network set up several Task Forces that brought together interested individuals with particular expertise to arrive at policy positions and shape the wider debate around topics of particular concern to the digital heritage sector. Examples of Task Forces topics included:

- European Cultural Commons Advisory Board
- Extending the list of Europeana controlled rights values
- Inter-project services and practices for UGC and UGC-oriented tools
- Public Private Partnerships
- Meta-data quality
- Wikimedia developments

As for funding, since 2008 Europeana has approached Member States and Non-Member States to support Europeana financially. The funding requests have been presented at Member States Expert Groups meetings organised by the European Commission and during conferences and meetings taking place in Europe. The financial support contributed by our funders has varied from year to year. Some countries have been able to include Europeana in their annual budgets, making it possible for them to support Europeana in a more structured way. In total, 23 countries have contributed funding to Europeana. Only seven Member State countries - Bulgaria, Czech Republic, Croatia, Latvia, Malta, Portugal and Slovakia - have not yet supported Europeana financially. The total of funding received to date is €3,7million. Member States, Non-Member States and individual cultural organisations have contributed a total of €3,5million to date.

## Policy, strategy and service - strategic and business planning and policy development

### → **The Problem of the Yellow Milkmaid** **A Business Model Perspective on Open Metadata**

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Under the new Data Exchange Agreement, which was introduced in September 2012, a Europeana dataset of some 20 million records were released under CC0 - the Creative Commons Zero Public Domain Dedication. This was the result of a sustained communications campaign to explain this licence change to our providers in dozens of workshops, culminating in the publication of Europeana's second white paper - *The Problem of the Yellow Milkmaid: a Business Model Perspective on Open Metadata*.

Focus on open metadata and implementation of the new Data Exchange Agreement between Europeana Foundation and content providers took centre stage during much of the project. The Europeana Advocacy Framework was

developed under the guidance of the Advocacy Task Force and describes the process by which Europeana Foundation can establish policy positions on advocacy issues, especially European Legislative activity. The policy papers representing the position of Europeana and European cultural heritage institutions on Public Sector Information Directive (PSI Directive), Orphan Works and participation in the Licences for Europe Stakeholder dialogue initiated by the European Commission were guided by this framework.

On a strategic level, the annual Business Plan was developed each year with feedback from across the Network and other key stakeholders. In parallel, toward the end of the project, we developed new policies on open metadata, investigated new market opportunities and most importantly, developed our Strategic Plan for 2014 – 2020, which will guide Europeana in the years ahead.

Throughout our strategic planning process, the constant challenge has been to insure the alignment of V2 project tasks and objectives with various other internal and external stakeholder objectives. We have done so by focusing our attention on a year by year basis in a cohesive Business Plan that encompasses all projects and areas of activity across the Foundation.

### **Corporate communications - establishing the brand and promoting Europeana among professional peers and policy-makers**

The main objective of our corporate communications activity is to inform and engage policy-makers and our professional peers. The first group includes politicians, digital advisors, think-tank strategists; the second includes curators, archivists, librarians and digital developers, from our own project partners and Network members to interested parties from the global digital community.

During the course of the project, the launch of the Europeana Professional (Pro) website and the development of the Basecamp collaborative workspace were major steps towards partner engagement. The blog on Pro has enjoyed continued growth of popularity and is now the most viewed part of the site. Furthermore, under the Europeana Creative project, a new Europeana Labs website was launched in order to better focus on the defined audience of cultural heritage professionals.

Building a matrix of national and domain communicators, focusing them on building the Europeana brand throughout their networks, and giving them the tools to effectively do so has been crucial to the success of our corporate communications strategy. Further knowledge sharing took place in face-to-face meet-ups, such as when Communications leaders from each of the EU-funded projects met for the first time at a Communicators Workshop held as part of the Leuven Plenary Conference in 2012. Additional meet-ups included Europeana organised annual Projects Group Assemblies in the autumn with between 35-45 attendees representing key Europeana related projects.

Over the course of the project, we conducted a brand review of Europeana, which included workshops and interviews with stakeholders and extensive research to identify perceptions, expectations, fears and challenges facing the brand. It was agreed that a strategy would need to be developed for key brand areas include architecture, tone of voice, language and core messaging in conjunction with the Corporate Communications team. The resulting Branding Strategy Review was released in 2014 in alignment with the Strategic Plan.

Over the course of 2013 and 2014 two major awareness raising campaigns were developed and launched – Dreams and #AllezCulture. Through a Twitter hash tag and Facebook presence, the #AllezCulture campaign set out to showcase the added value created through the use and promotion of digitised cultural heritage and to harness the experience, success and commitment of the Europeana Network. The campaign gained the support of high-level European political figures including Commissioner Neelie Kroes, European Vice President for the Digital Agenda. The Dreams campaign set out specifically to strengthen the sense of the Europeana Network through a series of short personal video essays by Europeana staff and Network members and was launched with great delight at the 2013 AGM.

Similar to the realisations within user development around the increasing importance of social media, further focus and attention in the future will be on aligning our Social Web policy and Social Media strategy with the overall Europeana Strategic Plan. Our challenge here lies in being able to effectively segment and address the various markets we work with from creatives to representatives from memory institutions. We will also remain cautious about placing too much value or significance on social media metrics in favour of actual social media impact and return on investment.



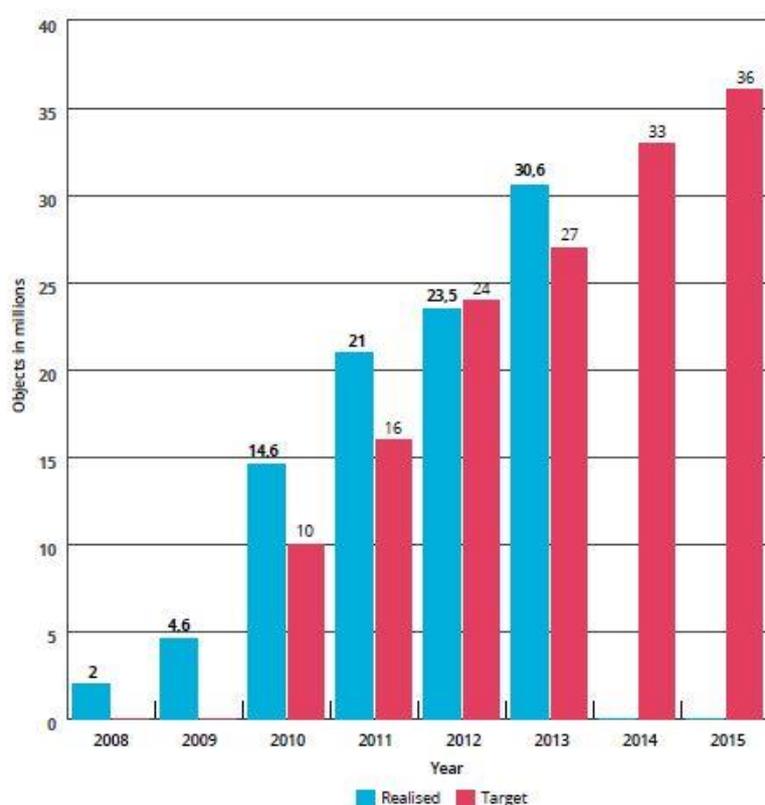
The #AllezCulture campaign

## Operations - increasing the quality and quantity of data in Europeana

Considerable efforts have gone into the development of EDM workflows and their testing in the United Ingestion Manager (UIM). After the full implementation of the Europeana Data Model (EDM) in the Europeana back office and data repository in the beginning of 2013, the first publication in EDM using UIM went live in June 2013.

Since then, more and more data providers and aggregators are delivering richer metadata using EDM, currently over 10 million records. We continue our work in supporting our partners to create high quality EDM metadata and communicate the benefits of EDM to them. This is an important step towards higher metadata quality and an increase of creative re-use of Europeana data. However, as EDM began to see wider recognition and adoption, we were tasked with having to define the strategy for implementation, which has continued to be a challenge. While EDM is becoming a de facto standard in our industry and variations of the model are being adopted in the US and in Asia, making this a more formal standard is something that remains to be investigated.

Digital objects available through Europeana since our launch in 2008



Over the course of the project the total number of records increased from about 20,000,000 in October 2011 to the current total of almost 34,000,000 in May 2014. To insure quality and not just quantity of these records, the Metadata Quality Task Force was launched in December 2013. During the last months of the project, this Task Force has paved the way to remove the barriers for data providers to provide better metadata. In regards to data quality, Europeana made significant progress in reducing the number of digital objects without a rights statement and increasing the number of digital objects with open licenses.

The Rights Labelling Campaign was launched in early 2013 in collaboration with Europeana Awareness. According to this plan, no unlabelled items will be available in Europeana after July 2014 and the Rights Reserved Restricted Access statement will be retired. This has brought with it several challenges including the (temporary) removal of records and flagging up inefficiencies in quality assurance. As we realised over the course of V2 we need to be much stricter about the compliance of data partners to the quality standards that we have developed, in particular now that we are aiming to serve demanding user groups such as the creative industries.

Work is also underway to increase the amount of objects from under-represented areas of our collection, especially audio-visual content. Through working with projects such as Europeana Sounds and EUScreenXL we aim to strengthen this area significantly.

### **Technology - hosting, maintenance and development of Europeana.eu**

The reliability of the Europeana.eu service and the effective implementation of new releases are core to our tech work. The Europeana.eu repository and portal are hosted with an external company, Vancis, which is a commercial subsidiary of SARA/SURF, the Amsterdam University computing centre. The production environment has not changed significantly over the course of the project with an exception of some efficiencies introduced into the stack. The goal of these efficiencies was to minimise the number of machines and to keep costs down.

The development and open source environment, EuropeanaLabs, part of Europeana Creative, is an evolution of the environment used for Europeana v1.0. The main work during the course of Ev2 was to configure the hardware infrastructure in order to create an environment suitable for the needs of Europeana v2.0 and beyond. During the final year of the project, development was mainly focused on supporting the work of the activities across various teams by stabilising the EDM ingestion infrastructure, stabilising and extending the Europeana API, adding functionality to the Europeana Portal and re-engineering the semantic enrichment framework to make it suitable for further enrichment scenarios.

Europeana attempted to adopt the agile methodology of software development with varying success over the course of the project. During the second year our grip of the process improved significantly and we ran the sprint cycles for the entire period continuously. In the final year of the project, Europeana was able to fully adopt and customize the SCRUM agile methodology. The process was extended to cover Europeana development made by partner institutions and subcontractors so that almost all strands of development of Europeana-related software products are managed by the same process, using the same tools.

The team has invested resources into better connecting the environments and creating processes for streamlining the flow of artefacts, also known as Continuous Integration. While still not entirely operational, the Continuous Integration process will become fully functional in Europeana v3.

## **Innovation** - developing the Research & Development community

The big challenge of R&D has always been how to translate long term visions for innovation into concrete adaptations of product and services. Over the course of the Europeana v1.0 and Europeana Connect projects, a high level of expertise and technical involvement developed among core groups. The focus of the current innovation work is to continue that involvement and develop the strategic thinking and outputs of this Research and Development community, known as 'Europeana Tech'. The impact of this community has been to bring the technical expertise associated with Europeana into the same forum as the data providers, hence to enlarge the Europeana Network through the inclusion of the Europeana Tech community. Extending mutual understanding between innovators and content holders can have considerable and wide-ranging benefits. Not only can it help to improve the user experience, it can also generate valuable initiatives in support of the Digital Agenda for Europe.

Europeana Tech has been in operation now for three years and work with various Task Forces has proven especially successful for the community. Over the course of the project Task Forces have been formed on:

- Persistent Identifiers
- EDM and FRBR (oo) (which encourages and coordinates the design and sharing of different data models with other communities)
- Hierarchies/Sequence
- Provenance

As a result, work on EDM progressed significantly with the support of the Task Force to offer insights on the EDM Model Refinements and EDM-FRBoo. User interactions models for multilingual access and user-assisted query translations were also developed and a Task Force report on multilingual and semantic enrichment strategy was delivered towards the end of the project. Unfortunately, as the report outlines, a significant gap still remains between the desired outcomes and the currently realities regarding the quality of parts of the data set in Europeana.

Early in the project, an inventory and documentation of existing applications (FLOSS) was published, containing 75 applications added by 15 contributors from the Europeana Network and beyond. As of 2014, the FLOSS Inventory expanded to 209 entries and featured its own Twitter campaign to raise awareness. Overall, the @EuropeanaTech Twitter account continues to rise in popularity with almost 1300 followers as of May 2014. Furthermore, blog posts on Europeana Professional from the R&D team often account for some of the most read entries. In fact, the most popular blog post so far, on the Europeana Data Model, generated over 1000 page views<sup>5</sup>. Work is still continuing however to further reach out to Tech communities.

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<sup>5</sup> <http://pro.europeana.eu/pro-blog/-/blogs/1836825>

## **Project Information**

For further information on the project, including public documents, reports and papers, please visit: <http://pro.europeana.eu/home>

Or contact us at:

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