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D1.6 Training Report 1

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Abstract: This Deliverable, *D1.6 Training Report 1*, describes all of the activities carried out for the training and on-going support offered to all data providers. This relates to the metadata provision and to the use of the aggregation platform provided by the National Technical University of Athens. In this mid-project report, we describe the training sessions offered to the consortium members in the first eighteen months of the project and the related actions undertaken to train and support partners in the use of the aggregation platform and in the implementation of the newly defined EDM profile for audio.

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Statement of originality

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Project summary

Europeana Sounds is Europeana's 'missing' fifth domain aggregator, joining APEX (Archives), EUscreen (television), the Europeana film Gateway (film) and TEL (libraries). 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

In this report we describe all of the activities carried out for the training and on-going support offered to all data providers in relation to metadata provision and to the use of the aggregation platform provided by the National Technical University of Athens. This mid-project report describes the training sessions offered to the consortium members in the first eighteen months of the project and all the related actions undertaken to train and support partners in the use of the metadata interoperability platform MINT and in the implementation of the newly defined EDM profile for audio.

The report describes (i) the material and online resources produced to support the training activity, (ii) the two training workshops organized in the first half of the project, and finally (iii) the support and helpdesk activities and tools offered to the data providers in relation to the metadata ingestion tasks. Details about the aggregation technical infrastructure can be found in D5.1 *Report on the evaluation of the aggregation mechanism* and D5.2 *Deployment of fully functional updated aggregation system deployed by UIM*, while a complete report on the progress of the data ingestion activities can be found in D1.5 *Aggregation report 1* as well as the annual periodic reports.

1 Introduction

The main objective of the training activities envisioned in Task 1.5 *Training and support in content selection policy and aggregation workflow* is to support all data providers in the metadata ingestion process and, in particular, to provide guidance and tutoring in the use of the Europeana Sounds aggregation platform. The technical details of this platform are analysed in D5.2 *Deployment of fully functional updated aggregation system deployed by UIM*, however, in the following paragraphs, we will give a brief overview of its functionalities and the metadata ingestion workflow, which is the main subject of our training activities.

The aggregation platform enables data providers to efficiently perform the required mapping of their own metadata schemas to the project's target metadata schema (see Deliverable 1.4¹ *EDM profile for sound*), as well as their ingestion and publication to the Europeana portal. The platform is mainly based on NTUA's metadata interoperability platform (MINT) that follows a typical web-based architecture, offering an expanding set of services for metadata aggregation and remediation. It addresses the ingestion of metadata from multiple sources, the mapping of the imported records to a well-defined machine-understandable reference model, the transformation and storage of the metadata in a repository, and the provision of services that consume process and remediate these metadata.

The aggregation workflow can be considered as a two-phase process, illustrated in Figure 1. The first phase is handled by the MINT ingestion platform and this is the part where data providers become involved in the aggregation process. In the second phase, transformed metadata is delivered to Europeana in EDM via an OAI repository and is then handled and published on the Europeana website (<http://www.europeana.eu/portal/>).

¹http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D1.4-EDM-profile-for-sound.pdf

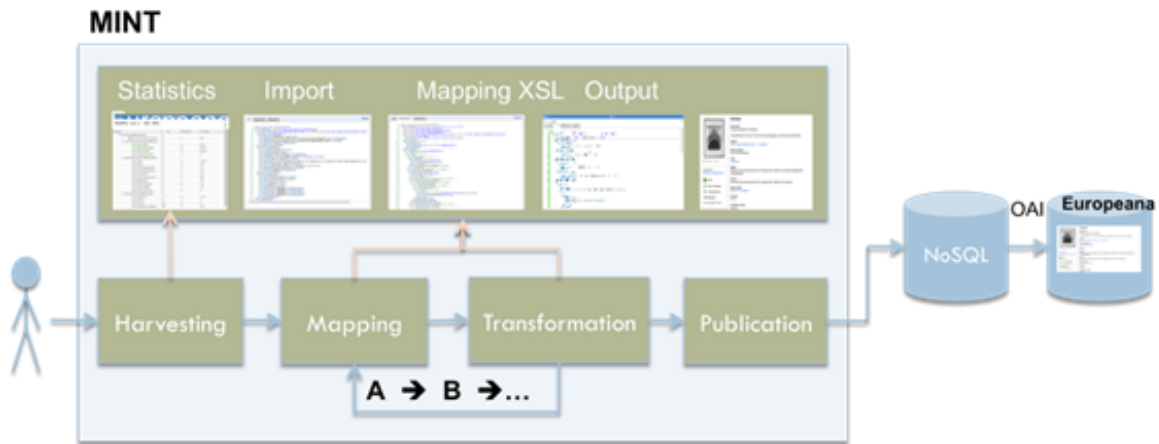


Figure 1. Overall workflow as a two-step process

The MINT aggregation platform facilitates the ingestion of semi-structured data and offers the ability to establish crosswalks to the reference schemas (EDM Sounds profile, EDM) in order to take advantage of a well-defined, machine understandable model. The underlying data serialization is in XML, while the user's mapping actions are registered as XSL transformations.

The main role of the MINT ingestion platform in the Europeana Sounds project is to enable users to:

- Provide metadata records in a range of 'source' formats
- Convert metadata to selected target schema (EDM and EDM Sounds profile - used as an intermediate standard before publishing to Europeana)
- Monitor the progresses of data provision



Figure 2. MINT Ingestion workflow

The metadata ingestion workflow handled by MINT, as illustrated in Figure 2, consists of four main discrete stages. The first step is the import of a provider's metadata using common data delivery protocols, such as OAI-PMH, HTTP and FTP. The following step is the Schema Mapping procedure, during which the imported metadata is mapped to the EDM Sounds profile. A graphical user interface assists data providers in mapping their metadata to the target schema, using an underlying machine-understandable mapping language. Furthermore, it provides useful statistics about the provider's metadata and also supports the share and reuse of metadata crosswalks and the establishment of template transformations. The third step is the transformation procedure, where providers' metadata is transformed to the selected schema by using the mapping they made in the previous step. The last step is the Europeana publication procedure, during which metadata is transformed from EDM Sounds profile to EDM, according to the project requirements, and stored to NTUA's OAI-PMH server.

Publication to Europeana is then performed by the Europeana's ingestion team which harvests metadata from the NTUA's server.

From the illustration above, in order to achieve a successful and efficient metadata ingestion workflow, data providers need to become familiar with the MINT ingestion and mapping platform and with the EDM sounds profile which is the target schema towards which they will map and transform their native metadata. To reach this goal, NTUA in collaboration with the British Library (BL) and the Europeana Foundation (EF) initially produced a series of online tutorials and related documentation in order to guide data providers on the use of the Europeana Sounds aggregation platform. This training material has also been integrated into, and enhanced with, a series of training workshops, in which all partners had the chance to become familiar with the technical tools and the ingestion workflow's steps during hands-on sessions guided by experts from NTUA, BL and EF. As well as these training activities, a support channel or help-desk forum has been set up and made available to all data providers. In this channel, opened as a Basecamp dedicated group, providers can put questions or report issues that they have encountered during the aggregation activities to the experts from NTUA and BL. In the following chapters we will describe the above-mentioned actions in more detail.

2 Documentation and on-line tutorials

In order to ensure on-going support and reference material to data providers for the selection and provision of data during the project's lifetime, a series of documentation and online tutorials has been prepared and made available to consortium members (and in some cases also to the general public).

To support partners in the provision of metadata, the following documents have been prepared in order to present and explain the content selection criteria, the details on intellectual property rights associated with audio material, guidelines for the correct rights labelling of digital objects, information on re-use of the collections shared through Europeana and information about rights clearing policies. All of this information has been consolidated in the following documents, published on the Europeana Pro website:

- D1.1 Content Selection Policy
http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D1.1-Content-Selection-Policy.pdf
- D1.2/3.1 Rights Labelling Guidelines/Guidelines for Contributing Audio Content into Europeana
http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D1.2%20D3.1-Rights-labelling-guidelines_Guidelines-for-contributing-audio-content-into-Europeana-v1.1.pdf

On a more technical level, information on the minimum metadata requirements, including guidance on locating information regarding the use of shared ontologies and detailed information on the Europeana Data Model (EDM) and on its profile for sound, has been collected and presented in the following documents:

- the EDM Primer, an introduction to the Europeana Data Model

http://pro.europeana.eu/files/Europeana_Professional/Share_your_data/Technical_requirements/EDM_Documentation/EDM_Primer_130714.pdf

- the EDM mapping guidelines, a guidance for providers wanting to map their metadata to EDM.
http://pro.europeana.eu/files/Europeana_Professional/Share_your_data/Technical_requirements/EDM_Documentation/EDM_Mapping_Guidelines_v2.2.pdf
- D1.3 Ontologies for Sound, which provides information on existing controlled vocabularies available for sound and audio-related content
http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D1.3-Ontologies-for-sound-v1.2.pdf
- D1.4 EDM Profile for Sounds, which includes additional properties for audio and audio-related objects
http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D1.4-EDM-profile-for-sound.pdf

A specific set of training documentation on the MINT ingestion and mapping platform has also been prepared and made available to all partners:

- MINT PowerPoint tutorial for Europeana Sounds
http://mint.image.ece.ntua.gr/redmine/projects/mint/wiki/Europeana_Sounds_Training_Workshops
- Documentation on how to use the MINT platform (including video tutorials)
<http://mint-wordpress.image.ntua.gr/mint-end-user-documentation/>

In addition to the above-mentioned resources, the following PowerPoint presentations have been shared on the project Slideshare account:

- Presentations on Metadata Ingestion Plan and Metadata Quality
http://www.slideshare.net/Europeana_Sounds/metadata-ingestion-plan-presentation
- Presentation on Aggregation Workflow
http://www.slideshare.net/Europeana_Sounds/aggregation-workflow?related=1
- Presentation on EDM for Europeana Sounds
http://www.slideshare.net/Europeana_Sounds/edm-for-europeana-sounds?related=2
- Publication of Europeana Sounds data in Europeana
http://www.slideshare.net/Europeana_Sounds/publication-of-europeana-sounds-data-in-europeana?related=3
- Short introduction to RDF model based on the EDM sounds profile
http://www.slideshare.net/Europeana_Sounds/short-introduction-to-rdf-model-based-on-the-edm-sounds-profile-51054223?related=6
- Advanced Mappings
http://www.slideshare.net/Europeana_Sounds/advanced-mappings?related=7

- Europeana Publication
http://www.slideshare.net/Europeana_Sounds/europeana-publication?related=8

And finally, the BL and NTUA prepared and shared a 'Manual for Data Providers' in the form of a Google doc, which is regularly updated and provides key information about aggregation and ingestion of metadata in one place, with links to relevant documents. The manual contains an overview of all the main themes related to the aggregation workflow, from the aggregation schedule, to the metadata requirements, from the use of controlled vocabularies to the licensing and rights information. The entire document is attached to this document in Annex 2, and can also be found here:

https://docs.google.com/document/d/1cWbRS_hsEpEZxtCD-Z1Ljq2rK9Q_PUG0WMD7Wt2tHi0/

3 Training workshops

The aim of task T1.5 *Training and support in content selection policy and aggregation workflow* is to ensure that training and ongoing support in the selection of content and contributions to the aggregation workflow are made available to all data providers during the lifetime of the project. As stated in the DoW, three training sessions will be organised and chaired by NTUA, scheduled for project month 10, month 18 and month 30. During these sessions the metadata ingestion plan, the Europeana ingestion process, the EDM Schema and the new EDM Profile for Sound will be presented, and data providers will be trained on how to use the MINT platform to ingest and map their metadata to the new EDM Profile for Sound.

The three training sessions will be organised as one and a half day events. The main objectives of the sessions are to:

- introduce the EDM schema and the new EDM Profile for Sound
- introduce the Metadata Ingestion Plan
- introduce the MINT platform
- guide data providers through the aggregation process using the MINT platform

The training sessions will evolve and adapt to the project progresses and phases. The first training session was an introduction to aggregation with a specific focus on EDM and MINT. The second and third sessions will deal with more advanced topics, such as data cleaning and normalisation, as the data providers become more familiar with the mapping process and the ingestion tools.

In the following paragraphs, we will describe the first two training sessions that took place in October 2014 and in June 2015.

3.1 First training workshop, 23-24 October 2014

The first training workshop was originally scheduled for month 10 and was held in the Library of the National Technical University of Athens, on the 23rd-24th October 2014 (month 9). The objective of the first training session was to introduce the Metadata Ingestion Plan, the EDM Schema, the EDM Profile for Sound, the MINT platform and mapping process to all data providers, and to support them in using

MINT to transform the first set of metadata records by January 2015, aggregating at least 50,000 digital audio objects and 30,000 digital audio-related objects.



Figure 3. Training session on the first day

The training workshop was designed for all data partners, who were asked to bring their own laptops for the hands-on sessions, as well as 20-30 metadata records (in .xml or .csv format) to be used during the training on the metadata mapping tool. The full agenda for the session was:

Day 1 (14:00 - 17:00, October 23, 2014)

- Welcome and introduction the workshop (NTUA)
- Metadata ingestion plan: targets, reporting progress (BL)
- Europeana ingestion process (EF)
- EDM Schema and EDM Profile for Sounds (EF)
- Metadata quality: mandatory fields, rights, controlled vocabularies (BL)
- Q&A session

Day 2 (9:30 - 17:30, October 24, 2014)

- MINT functionality (NTUA)
 - Submitting metadata – introducing the MINT environment
 - Introduction to the mapping editor
 - Creation of mapping
 - Metadata previews

- Transformation and publication
- Advanced mappings and mapping using terminologies (Conditional Mappings, Functional Mappings, SKOS vocabulary mappings)
- Hands-on session (All partners with their own laptops)
 - simulation of the ingestion of a sample collection
- Q&A session

The first day of the workshop focused on explaining the overall workflow of the ingestion process, with special attention to the data model that has been defined in the project framework (the EDM profile for sound,) which all data providers should use and understand in order to transform their local metadata before publishing it to Europeana. During this session, experts from BL and Europeana explained the minimum quality requirements for the metadata publication, giving details on mandatory elements, rights statements, and the use of controlled vocabularies.

In the second day, NTUA presented in detail the MINT platform and its use. In particular, a complete step-by-step introduction of the metadata mapping tool was provided. During the tutorial, NTUA also gave examples of advanced mapping features, like conditional mappings and value mappings using controlled vocabularies. At the end of the workshop, all partners were involved in a hands-on session, during which they could put into practice what they had learned in the previous sessions. In this way, data providers had the opportunity to simulate the complete metadata ingestion workflow using a sample dataset, under the supervision and guidance of experts from BL, NTUA and Europeana.

Extensive time was dedicated at the end of both days to the Q&A session, in which all participants had the chance to clarify their doubts and pose questions related to the metadata ingestion process.

During the one and a half day workshop every consortium partner was represented by at least one person. In total there were 39 attendees for the first day and 37 for the second day.

3.2 Second Training workshop, 25-26 June 2015

The second MINT Training workshop was originally scheduled for month 18 but took place in month 16. In collaboration with consortium partner Friends of Music Society Music Library of Greece 'Lilian Voudouri' the workshop took place in the Music Library in the Athens Concert Hall, on June 24-26, 2015. The objective of the second training session was to introduce advanced MINT functionality, and to support the data providers in using MINT to transform their second set of metadata records by January 2016, aggregating at least a further 200,000 digital audio objects and 60,000 digital audio-related objects.



Figure 4. Hands-on session on the second day

All data providers were invited to participate to the second Mint training session and the agenda for the session was:

Day 1 (14:00 - 17:00, June 25, 2015)

- Welcome and presentation of the workshop
- Metadata ingestion plan: targets, reporting progress (BL)
- Europeana Sounds publication into Europeana (EF)
- Recap of the previous training session (NTUA+ EF)
- Q&A session

Day 2 (9:30 - 17:30, June 26, 2014)

- Short introduction to the RDF Model based on the EDM sounds profile:
 - Relate items to collections using MINT
- Advanced mappings:
 - The following mapping functionalities will be covered with examples
 - Functional mapping
 - Conditional mapping
 - Value mapping
 - Structural mapping
 - Structural on any element
 - Thesauri mapping

- Europeana Publication:
 - Item and Europeana Preview, transformation and validation, publication and OAI manager
- Q&A session

This second workshop was more focused on the Europeana publication process and on the advanced mapping functionalities of the MINT platform. During the sessions, a representative from the Europeana ingestion team presented the details of the publication process into the Europeana portal, while experts from NTUA made an in-depth presentation, with real-cases examples, of the advanced metadata mapping functionalities available in MINT. This session was more technical than the previous ones, and gave data providers the necessary knowledge and skills in order to perform complex mapping and transformation tasks that allow them to publish optimal metadata to Europeana.

An extensive Q&A session was also held this time, in order to clarify doubts related to the subjects of the presentations, and to offer also a chance to partners to present their issues related to the metadata ingestion process and seek for advice.

During the one and a half day workshop almost every consortium partner was represented by at least one person, with the exception of two partners (MPL and DIZI). In total there were 36 attendees for the first day and 26 for the second.

3.3 Evaluation of second training workshop

In order to evaluate the second training workshop, a survey was distributed to all data providers via SurveyMonkey². This survey will help us develop and enhance the third training workshop to be of greater benefit to data providers. A full transcript of the survey can be found in Annex 1.

The survey was made live online for one week, advertised through Basecamp, closing at midnight on Friday 7th August. The responses were automatically anonymised, and no identifying data was asked of respondents. The online survey tool automatically restricted responses so that each came from a unique IP address to prevent duplication. 14 unique responses were received.

There were ten questions in total, and all were mandatory for the electronic submission of the form. The survey asked respondents to evaluate five aspects of the training provision along a ten point scale, in which 2 corresponded to 'poor' and 10 to 'excellent'.

Question 1 asked for the attendees' overall impression of the training session, and 85% of respondents rated the experience as 'good' or better. Question 2 asked attendees' view of the structure of the sessions, and this received a more mixed response as nearly a third of respondents rated the experience as less than 'average' or 'above average.' Question 3 asked attendees about the organisation of the sessions, which again received positive responses with 80% of respondents rating this aspect as 'good' or better. Question 4 asked about attendees response to the supporting materials provided, and this is an area highlighted for improvement as 65% of respondents rated the provision as less than 'good'.

² <https://www.surveymonkey.com/s/SP75NFK>

However, it is important to note that there was only one instance of a single respondent rating any aspect of the training as 'below average'. The results are represented visually in Figure 5; the paler the circle is, the more positive the responses garnered.

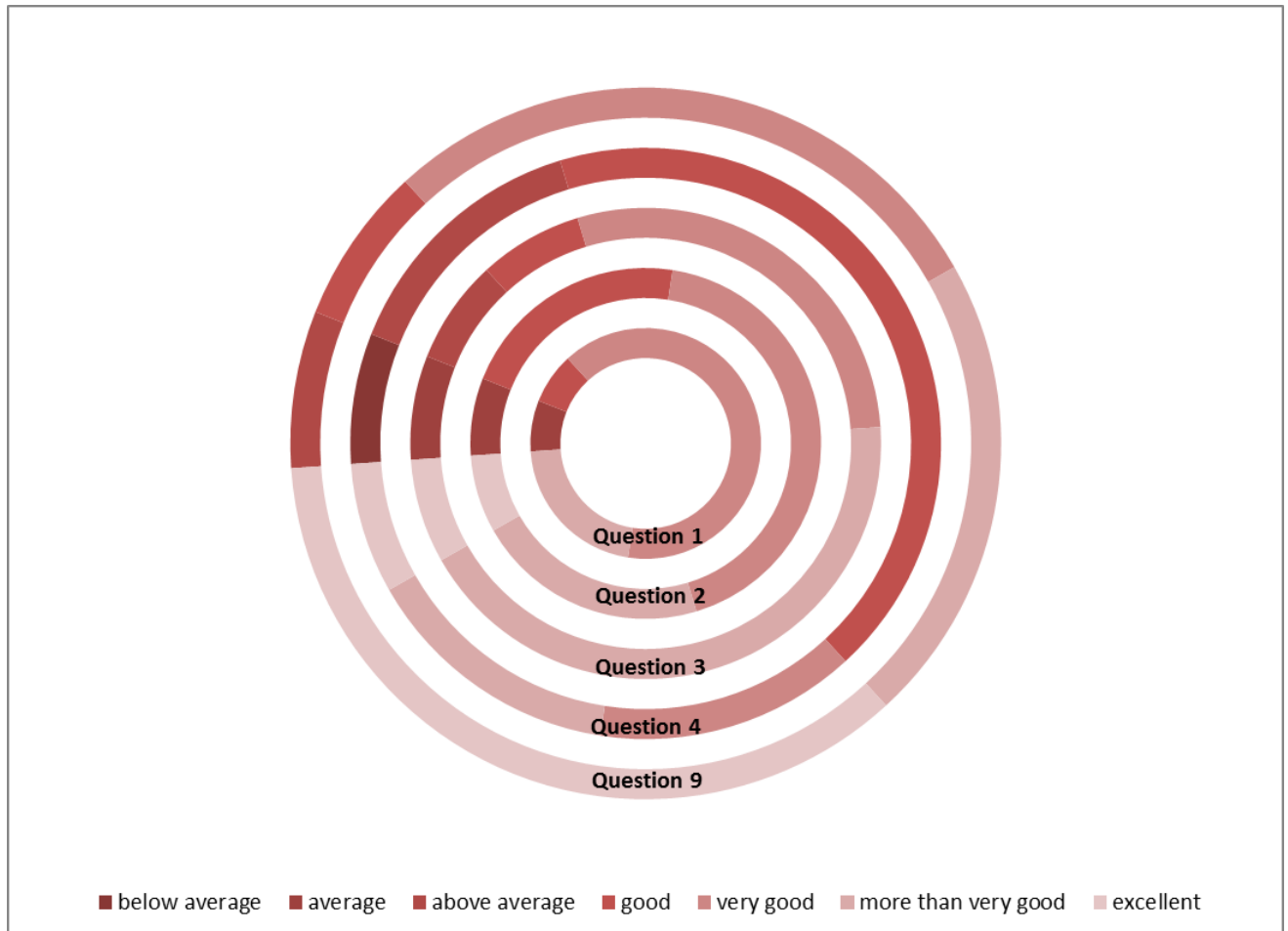


Figure 5. Visual representation of feedback from second training workshop

Four further questions asked for text responses. Questions 5 and 6 asked for the most and least popular aspects of the training provision. The question text reminded attendees of the scheduled sessions within the training day, using the terms 'hands-on training', 'tech presentations' and 'Q&A'. Respondents echoed this phrasing, sometimes expanding these descriptions to a specific presenter or topic within the session. This provided unambiguous responses. The 'hands-on' sessions were mentioned as most helpful by nearly 80% of respondents, and over 50% of respondents listed one or more technical presentations as having been of benefit. However, a couple of respondents specifically mentioned the hands on sessions as the least helpful sessions, and several respondents did not find the more free-form Q&A and brainstorming sessions helpful.

Question 8 asked respondents for suggestions for improvement, and the issues raised directly related to the least popular sessions, and provide clear goals for improvement; for example, the suggestion to gather questions in advance, for example on Basecamp, to provide more structure in the Q&A. More than one respondent asked for more trainers to be present in the hands-on sessions to assist data providers one-to-one.

4 Support and help desk tools

Besides the online documentation and training material, and in addition to the training sessions, NTUA and BL have set-up an online space using the communication platform Basecamp³. On this platform, a dedicated forum/group on content aggregation has been established, including all the consortium partners. At the moment 130 people are subscribed to this group, where everyone can ask for advice and support or report issues or difficulties encountered during the aggregation process. A team of people from BL and NTUA regularly monitors this group, and regularly and promptly replies to all questions raised in this online forum. At present NTUA and BL are answering the questions posed on Basecamp, but hopefully as a sustainability measure after the project, data providers will be able to use Basecamp as a forum to ask questions of their peers and receive a selection of responses. This should be possible due to the training that has been provided and by the end of the project data providers will be well practised after spending two years working with the aggregation tool.





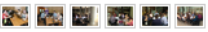











	Nikos S.	NTUA - MINT - Set condition - Hi Sara, contains requires a value that is actually the text that will be searched. On the other hand exists examines whether the xpath	Jul 21	1
	Kenny B.	Question about finding a specific data provider... - Hi Lise, Thanks for your interest in our project! Once we get that first batch up I think we will be able to	Jul 21	10
	Arne S.	Any temporary Problem with Mint? - One reason could be that Internet Explorer is not supported by Mint :-(. Maybe we should say this on the homepage if	Jul 16	2
	Eva R.	Photos of the workshop - Hi Katerina, I think you wrote the wrong Eva © Yassu Eva Von: Katerina Komninou 	Jul 10	8
	Francesco G.	Question about the URI in MINT - Hi Arne, thanks for your quick reply. Yes, in our handwritten sample we have forgotten to apply the XML encoding. Best, Francesco	Jul 9	2
	Tom M.	Next MINT publication deadline: August 21st! - Dear All Just to give you advance notice that the next deadline for Europeana publications is August 21st. In	Jul 7	
	Tom M.	Q for NTUA - "Quotes not matching, missing input!" - Thanks Arne - will give this a try! Regards Tom 	Jul 6	8
	Francesco G.	Question about the rdf resource in... - Hi Cecile, thank so much! Best Marco	Jun 30	2
	Nikos S.	Attribute 'rdf:resource' is not allowed to... - Hi Georg, it was an issue related with the edm:hasMet type in the EDM schema we have just fixed. Best, Nikos 	Jun 29	1
	Nikos S.	2nd Training Presentation - Dear all, this is an all in one powerpoint file that includes all my presentations. Best, Nikos 	Jun 26	
	Cecile D.	Presentation 2nd Mint training - Athens - Dear all, You will find my presentation attached. Best regards, Cécile 	Jun 26	

Figure 6. Screenshot from the discussion list on Basecamp

There are currently 152 messages, with related requests of support, exchanged on this group. This Basecamp group is also used to publish and disseminate training material and relevant documentation or news, acting as a documents repository too. More than 150 files, including presentations and related documentation, have been stored and shared there.

Most of the discussions on this group were about the use of the MINT ingestion and mapping tool, but questions about the use of EDM sound profile properties and their mapping were also quite frequent.

³ <https://basecamp.com/>

Apart from specific mapping issues of each data provider, the most frequently asked questions were about how to generate and export metadata with the proper character encoding in MINT, how to delete and regenerate a metadata transformation in MINT, or how to correctly perform value mappings on the original metadata. In relation to the EDM profile, questions related to proper the use of the *rdf:resource* attribute in the EDM schema, were also quite frequent.

5 Conclusions

During the first half of the project, an extensive set of documentation and training materials were prepared and shared with all partners. BL and NTUA developed a manual for data providers with all the key information about aggregation and ingestion of metadata in one place, with links to relevant documents and an overview of the main themes related to the aggregation workflow, from the aggregation schedule, to the metadata requirements, from the use of controlled vocabularies to the licensing and rights information. NTUA also prepared a set of tutorials, including exercises and videos, on the use of the MINT ingestion and mapping platform.

Two training sessions were organised in October 2014 and June 2015, involving data providers and offering also hands-on sessions, where partners could simulate all of the aggregation workflow with the support of experts from NTUA, BL and Europeana.

Since the first stages of the project, an online communication space has been set up using the platform Basecamp, where all partners can share their issues and ask for support in relation to the aggregation tasks.

Looking at the actual outcomes of the metadata aggregation activities (so far more than 83,000 records aggregated and mapped into EDM sound profile) and also from the feedback received from the data providers, we can assume that the training and support actions undertaken have been effective and reached the envisaged target. In the second half of the project we will continue updating the documentation related to the aggregation activities and we will organise a third and final training workshop, but, most importantly, the help-desk and support activities on the Basecamp aggregation group will continue on a daily basis, in order to guarantee a smooth and effective metadata aggregation workflow.

Appendix A: Terminology

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

Additional terms are defined below:

Term	Definition
EDM	Europeana Data Model
MINT	Metadata Interoperability platform
OAI-PMH	Open Archives Initiative – Protocol for Metadata Harvesting
HTTP	Hypertext Transfer Protocol
FTP	File Transfer Protocol
SKOS	Simple Knowledge Organisation System

Annex 1: Survey for the evaluation of the second training session

8/3/2015 [SURVEY PREVIEW MODE] Plenary Meeting Feedback Survey

Plenary Meeting Feedback

A very brief feedback survey

Thank you for attending the Europeana Sounds training sessions. We would like to continually assess and improve our training workshops and would be grateful if you would complete this short evaluation form.

***1. Was your overall impression of the training sessions:**

1 2 poor 3 4 below average 5 6 above average 7 8 good 9 10 excellent

***2. Was your overall impression of the structure of the sessions (e.g.: general presentations, tech presentations, hands-on training, Q&A session):**

1 2 poor 3 4 below average 5 6 above average 7 8 good 9 10 excellent

***3. Did you feel the organisation before and during the sessions was:**

1 2 poor 3 4 below average 5 6 above average 7 8 good 9 10 excellent

***4. What was your opinion of the supporting material that was made available before and after the event?**

1 2 poor 3 4 below average 5 6 above average 7 8 good 9 10 excellent

***5. Which areas of the sessions did you find *most* useful? (e.g. tech presentations, hands-on training, Q&A, etc.)**

***6. Which areas of the sessions did you find *least* useful? (e.g. tech presentations, hands-on training, Q&A, etc.)**

***7. Were there any areas covered during the sessions that you felt you would have liked to have seen in more detail? (Please state)**

Yes

https://www.surveymonkey.com/s.aspx?PREVIEW_MODE=DO_NOT_USE_THIS_LINK_FOR_COLLECTION&sm=_2BPtuvSBAzCy7AGXk8DIO0Ku1... 1/2

8/3/2015

[SURVEY PREVIEW MODE] Plenary Meeting Feedback Survey

 No

If 'yes' please specify

*** 8. Are there any improvements you think could be made to the training sessions?***** 9. Did you feel the catering and refreshments were:**

1.	2. poor	3.	4. below average	5.	6. above average	7.	8. very good	9.	10. excellent
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*** 10. Any additional comments:**Powered by **SurveyMonkey**
Check out our [sample surveys](#) and create your own now!

Annex 2: Europeana Sounds: Manual for Data Providers

Europeana Sounds

Manual for Data Providers



Europeana
sounds

Versions

Version	Author	Partner	Date	Changes
1.0	Andra Patterson	BL	13/10/2014	
1.1	Andra Patterson	BL	07/01/2015	Added section 6.3 <i>MINT mapping hints</i> and updated information about genre vocabularies
1.2	Andra Patterson	BL	09/01/2015	Corrections to 6.3.1
1.3	Andra Patterson	BL	16/01/2015	Added section 6.4 <i>Feedback on transformed datasets</i>



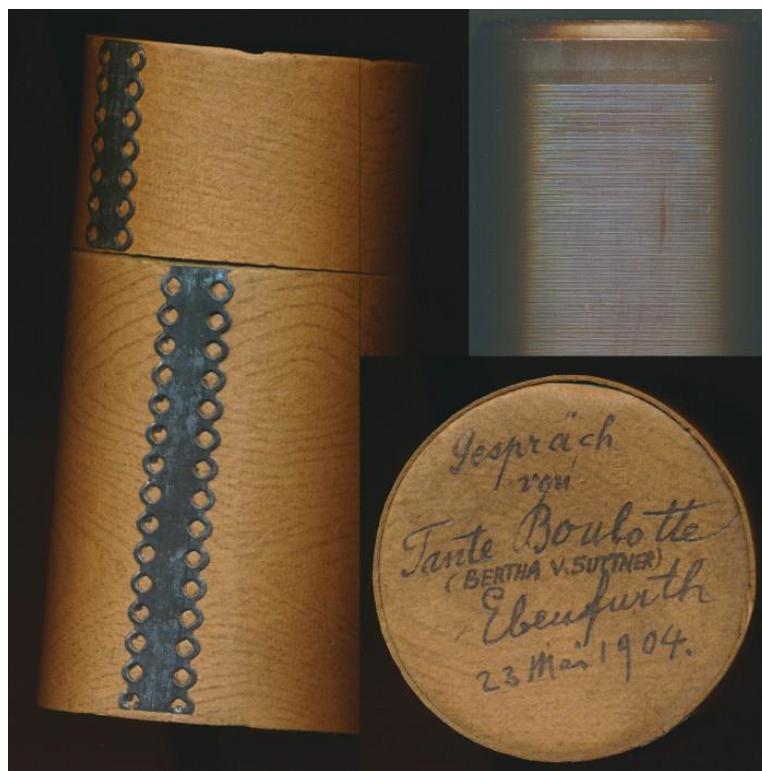
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- [2. Outline of the Aggregation Process](#)
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 - [2.2 Metadata preparation](#)
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 - [4.6.2 EDM - areas of particular interest](#)
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- [5. Metadata Ingestion Training Session 1](#)
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- [6. MINT](#)
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 - [6.4 Feedback on transformed datasets](#)
- [7. Aggregation Issues Log](#)
- [Appendix i. EDM / EDM Profile for Sound - Mandatory Properties](#)

1. Introduction

This manual is a working document that will be updated during the Europeana Sounds project. It provides key information about aggregation and ingestion of metadata in one place, with links to relevant documents.

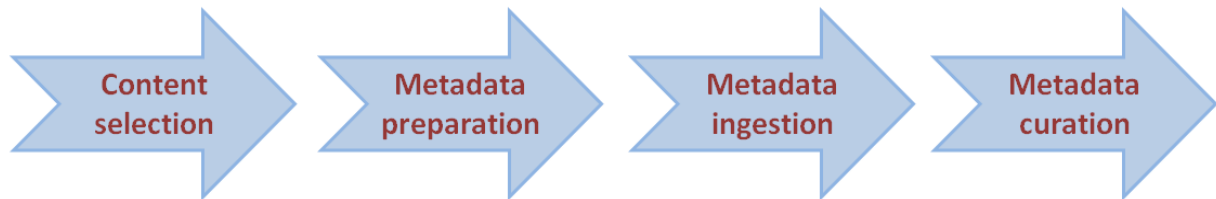
Please add suggestions for additions, changes, etc. to this document using the “Comments” functionality.



Cylinder box with phonograph cylinder Source: Österreichische Mediathek [CC-BY-NC](http://creativecommons.org/licenses/by-nc/2.0/)<http://creativecommons.org/licenses/by-nc/2.0/>

2. Outline of the Aggregation Process

The metadata aggregation process for Europeana Sounds can be divided into four main stages: content selection, metadata preparation, metadata ingestion, and metadata curation and enrichment.



2.1 Content selection

Data providers select the digital cultural heritage objects for which they will provide metadata to Europeana, according to the selection guidelines outlined in deliverable *D1.1 Content Selection Policy*⁴ and according to the figures specified in *Table 0 Underlying content* in the DoW Part B p.22-27⁵. Data providers establish the correct rights statements for the digital objects, in accordance with the *Europeana Available Rights Statements* (see Section 4.3).

2.2 Metadata preparation

Data providers prepare their metadata records and export them in .xml or .csv format.

check that mandatory elements (for example, correct rights statements, broad genre terms) are included or can be added during ingestion

check that the original metadata is well-formed (correct mapping from original schema to export schema, no character encoding issues, etc.)

ensure that the digital objects (audio files, music scores, photos, etc.) are accessible via links in the metadata

ensure that any cultural heritage objects that can be made available for re-use fit the criteria in the Europeana Content Re-use Framework⁶ in terms of rights and quality

⁴ *D1.1 Content Selection Policy*

<https://asset1.basecamp.com/1936492/projects/4984360/attachments/111433972/9c9af3bd5ac7f863fa219503339353870010>

⁵ *EC-GA including Annexe I* ("Description of Work"), Part B, pages 22-27

<http://pro.europeana.eu/documents/2011409/8d0e9833-4608-494e-af77-681e68f8a8c8>

⁶ See Section 3 in D1.2/D3.1

<https://asset1.basecamp.com/1936492/projects/4984360/attachments/111434078/afbbede9741a5d4c246d250df10748df0010>

2.3 Metadata ingestion

Data providers ingest their selected and prepared metadata records using the MINT ingestion tool (see Section 6), mapping the metadata to the schema defined in *D1.4 EDM Profile for Sound*⁷. MINT is a web-based tool developed by the National Technical University of Athens (NTUA) which is used to map, ingest and deliver to Europeana metadata describing cultural heritage objects.

2.4 Metadata curation and enrichment

Data providers use the MINT normalisation and cleansing tools to clean, normalise and enrich their metadata. For Europeana Sounds, enrichment includes adding controlled vocabulary terms when appropriate, as defined in *D1.3 Ontologies for Sound*⁸, also summarised in Section 4.5 of this document.



Panis quem ego dabo by Carolus Souliart (in British Library K.3.d.10) Public Domain

⁷ *D1.4 EDM Profile for Sound*

<https://asset1.basecamp.com/1936492/projects/4984360/attachments/111488668/42a60c97c722ccb6dac8c83d9a84a19b0010>

⁸ *D1.3 Ontologies for Sound*

<https://asset1.basecamp.com/1936492/projects/4984360/attachments/111434181/5a6698e5e1a0e007f7392d47b4e718a80010>

3. Aggregation Schedule

3.1 Introduction

In order to measure progress against the *Performance monitoring table*⁹, metadata ingestion for Europeana Sounds has been divided into 3 sets, as outlined below. Note that the figures in the *Performance monitoring table* are for the number of items aggregated, not the number of metadata records ingested, as one metadata record may point to multiple digital objects (see Section 3.3.1). You will monitor your institution's progress in a Google spreadsheet (see Section 3.3.3).

Metadata set 1 (Oct 2014-Jan 2015)

Between October 2014 and January 2015, following training session 1 on 23-24 October 2014, you will use MINT to work on making the 1st set of metadata records ready for ingestion. These metadata records will point to a total of at least 80,000 digital objects, comprising 50,000 audio and 30,000 audio-related objects. The total of 80,000 digital objects includes at least 10,000 objects that will be freely available for re-use (see definition at 3.3.2).

Metadata set 2 (Feb 2015-Jan 2016)

Between February 2015 and January 2016, you will use MINT to work on making the 2nd set of metadata records ready for ingestion. These metadata records will point to a total of at least another 260,000 digital objects, comprising 200,000 audio and 60,000 audio-related objects. The total of 260,000 digital objects includes 30,000 objects that will be freely available for re-use (see definition at 3.3.2).

Following training session 2 in July 2015 (exact date and location to be confirmed), you will carry out data cleaning and normalization work on these metadata records and on any metadata records added after this training.

Metadata set 3 (Feb 2016-Jul 2016)

Between February 2016 and July 2016, you will use MINT to work on making the 3rd set of metadata records ready for ingestion. These metadata records will point to a total of at least another 385,000 digital objects, comprising 250,000 audio and 135,000 audio-related objects. The total of 385,000 digital objects includes at least 50,000 items that will be freely available for re-use (see definition at 3.3.2).

Following training session 3 in April 2016 (exact date and location to be confirmed), you will enrich all your metadata records using advanced MINT functionality.

⁹ Table B3.2b 2 *Performance monitoring table*, DoW Part B, page 91
http://www.google.com/url?q=http%3A%2F%2Fpro.europeana.eu%2Fdocuments%2F2011409%2F8d0e9833-4608-494e-af77-681e68f8a8c8&sa=D&sntz=1&usq=AFQjCNHMI0yYKxLGahzisLFE_-BYh_UvEQ

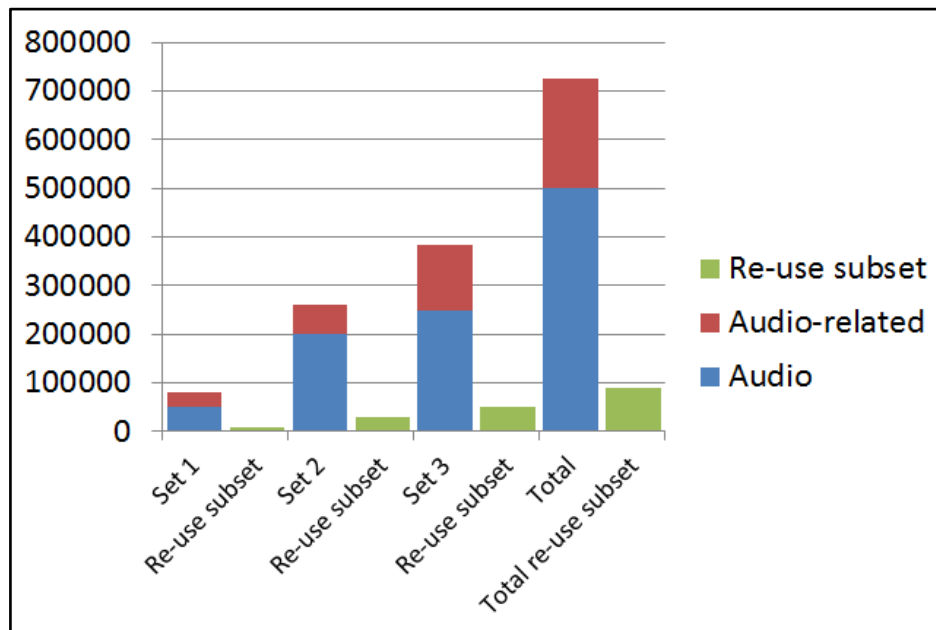


Chart showing required (minimum) metadata ingestion progress

3.2 Schedule of tasks

Draft schedule of tasks (subject to change)

Date	Tasks	Measures
Aug 2014-Oct 2014	Select and prepare Metadata set 1; identify who will attend Metadata Ingestion Training	- B3.2b 2. Performance monitoring table, page 91 Part B DoW
Oct 2014	<p>Training session 1, 1.5 days, NTUA (Athens)</p> <p>Day 1 (half day session): Metadata ingestion plan; Europeana ingestion process; EDM schema; EDM Sound profile; Metadata quality (EF/BL)</p> <p>Day 2 (full day session): MINT functionality - Workflow; Intro to mapping editor; Creation of a mapping; MINT metadata previews; Transformation & Publication; Advanced mappings and mapping using the terminologies; Conditional mappings; Functional mappings; SKOS vocabulary mappings; Questions and answers; Europeana Publication workflow & overview of process; Unique identifiers; Re-publication instructions; Hands-on session (NTUA)</p>	

Oct 2014-Jan 2015	Use MINT to make Metadata set 1 ready for ingest, adding thesaurus terms with beta version of thesaurus	- MS5 (Jan 2015) - B3.2b 2. Performance monitoring table, page 91 Part B DoW - D1.5 (Feb 2015)
Feb 2015-Jul 2015	Begin work on Metadata set 2, use beta version of thesaurus	
Jul 2015	Training session 2 , 1.5 days, location to be confirmed Day 1: Advanced MINT functionality: Adding Sounds Thesaurus terms, data cleaning and normalisation Day 2: Hands on session	- D1.6 (Aug 2015)
Aug 2015-Jan 2016	Continue work on Metadata set 2, add/update thesaurus terms in all metadata with live version of thesaurus	- B3.2b 2. Performance monitoring table, page 91 Part B DoW - D1.7 (Feb 2016)
Feb 2016-Apr 2016	Begin work on Metadata set 3, use live version of thesaurus	
Apr 2016 (DoW says Jul 2016)	Training session 3 , 1.5 days, location to be confirmed Day 1: Advanced MINT functionality: Metadata enrichment Day 2: Hands on session	
May 2016-Jul 2016	Complete work on Metadata set 3, enrich all metadata	- MS6 (Jul 2016) - B3.2b 2. Performance monitoring table, page 91 Part B DoW - D1.8 (Jan 2017) - D1.9 (Jan 2017)

3.3 Monitoring progress: Access to digital objects

3.3.1 Performance monitoring table

The following table, summarized from Table B3.2b 2 *Performance monitoring table*¹⁰, provides a summary of the number of digital objects that we will make accessible via aggregation to Europeana Sounds. The figures show the minimum number of digital objects but we aim to increase this number when possible, especially the number of re-usable digital objects.

The figures show the number of accessible digital objects, not the number of metadata records. This is because one metadata record could provide access to multiple digital objects. When reporting your progress (see Section 3.3.3) it is important to count the number of metadata records ingested **AND** the number of digital objects made accessible through those metadata records, counted in the same way as in Table 0 in the DoW.

Metadata set	Digital objects - Audio	Digital objects - Audio-related	Total digital objects	Subset freely available for re-use
1	50,000	30,000	80,000	10,000
2	200,000	60,000	260,000	30,000
3	250,000	135,000	385,000	50,000
All	500,000	225,000	725,000	90,000

3.3.2 Definition of digital objects “freely available for re-use”

Here is the Europeana definition of “Freely re-usable content”¹¹:

Freely Re-usable Content: Digital Objects that are available for re-use with minimal or no conditions, specifically those objects labelled Public Domain, CC0, CC-BY and CC-BY-SA.

Please note that digital objects labelled with any other rights statement are not considered to be freely available for re-use. For more information on rights labelling, see Section 4.3.

¹⁰ DoW Part B, page 91
http://www.google.com/url?q=http%3A%2F%2Fpro.europeana.eu%2Fdocuments%2F2011409%2F8d0e9833-4608-494e-af77-681e68f8a8c8&sa=D&sntz=1&usq=AFQjCNHMI0yYKxLGahzisLFE_-BYh_UvEQ

¹¹ Source: Europeana Glossary on Europeana Professional <http://pro.europeana.eu/glossary>

3.3.3 Tracking your institution's progress

You must report your institution's progress throughout the project via your Google spreadsheet, on or before the 3rd Friday of each month, specifically by the following dates:

Set 1 reporting dates	Relevant Performance measure / Milestone / Deliverable
21 November 2014	
19 December 2014	
23 January 2015	<ul style="list-style-type: none"> - Performance table: Total of 50,000 audio + 30,000 non-audio items aggregated (10,000 of these are freely available for re-use) - MS5 First tranche of metadata ready for ingestion (Jan 2015) - D1.5 Aggregation report 1 (Feb 2015)

Set 2 reporting dates	Relevant Performance measure / Milestone / Deliverable
20 February 2015	
20 March 2015	
24 April 2014	
22 May 2015	
19 June 2015	
24 July 2015	- Training session 2 (Jul 2015)
21 August 2015	- D1.6 Training report 1: mid-term report (Aug 2015)
18 September 2015	

23 October 2015	
20 November 2015	
18 December 2015	
22 January 2016	<ul style="list-style-type: none"> - Performance table: Another 200,000 audio + 60,000 non-audio items aggregated (30,000 of these are freely available for re-use), giving a total of 250,000 audio + 90,000 non-audio items aggregated (40,000 of these are freely available for re-use) - D1.7 Aggregation report 2 (Feb 2016)

Set 3 reporting dates	Relevant Performance measure / Milestone / Deliverable
19 February 2016	
18 March 2016	
22 April 2016	- Training session 3 (Apr 2016, DoW says Jul 2016)
20 May 2016	
17 June 2016	
22 July 2016	<ul style="list-style-type: none"> - Performance table: Another 250,000 audio + 135,000 non-audio items aggregated (40,000 of these are freely available for re-use), giving a total of 500,000 audio + 225,000 non-audio items aggregated (90,000 of these are freely available for re-use) - MS6 Final set of metadata ready for ingestion Jul 2016 - D1.8 Final aggregation report (Jan 2017) - D1.9 Training report 2 (Jan 2017)

	A	B	C	D	E	F	G	H	I	J	K
1	Europeana Sounds T1.4 Reporting		Organisation: 01 BL			Contact: Andra Patterson andra.patterson@bl.uk					
2	Please edit the orange cells!										
3	Data set		Audio				Non-audio				Total
4			Metadata records	Digital objects re-use=Y *	Digital objects re-use=N *	Subtotal audio	Metadata records	Digital objects re-use=Y *	Digital objects re-use=N *	Subtotal non-audio	
5	Set 1	21/11/2014				0				0	0
6		19/12/2014				0				0	0
7		23/01/2015				0				0	0
8											
9		Target total		300	2000	2300		15000	175	15175	17475
10		Actual total	0	0	0	0	0	0	0	0	0
11											
12	Set 2	20/02/2015				0				0	0
13		20/03/2015				0				0	0
14		24/04/2015				0				0	0
15		22/05/2015				0				0	0
16		19/06/2015				0				0	0
17		24/07/2015				0				0	0
18		21/08/2015				0				0	0
19		18/09/2015				0				0	0
20		23/10/2015				0				0	0
21		20/11/2015				0				0	0
22		18/12/2015				0				0	0
23		22/01/2016				0				0	0
24											
25		Target total		0	36700	36700		6000	14710	20710	57410
26		Actual total	0	0	0	0	0	0	0	0	0
27											
28	Set 3	19/02/2016				0				0	0
29		18/03/2016				0				0	0
30		22/04/2016				0				0	0
31		20/05/2016				0				0	0
32		17/06/2016				0				0	0
33		22/07/2016				0				0	0
34											
35		Target total		0	40000	40000		0	115	115	40115
36		Actual total	0	0	0	0	0	0	0	0	0
37											
38		Target total all sets		300	78700	79000		21000	15000	36000	115000
39		Actual total all sets	0	0	0	0	0	0	0	0	0
40											
41	* Note: "Available for re-use" = PDM, CC0, CC-BY or CC-BY-SA										

Example: Google spreadsheet showing targets for BL - edit the orange cells!

Partner	Google spreadsheet links (also available in Excel)
01 BL	https://docs.google.com/spreadsheets/d/1u4iYKvKL0tOrW0WDzcDMt_Xdqc40fW355_QD7qCv5UM/edit?usp=sharing https://docs.google.com/spreadsheets/d/1Empnhf6bQSIH9n3bAqqkS4nTYA2SUY3bd1V1jBkmY/edit?usp=sharing
02 NISV	https://docs.google.com/spreadsheets/d/165hQ-Lcc5_lwg8CETeSixU4riNxJJ97mR-w8EU2GeAA/edit?usp=sharing
06 BNF	https://docs.google.com/spreadsheets/d/1dTvFGmDZDhyFHI4_bM-Ma8Nxn71rKk5JCbY79DPPoZo/edit?usp=sharing
10 CNRS	https://docs.google.com/spreadsheets/d/14i73zGDNID41sDW2nQLD3zIpQj01kMMWQ8B83kmTYGNI/edit?usp=sharing
11 DIZI	https://docs.google.com/spreadsheets/d/1civY2r1kBW7O92Ssjyqq0oRGodh8I3NOM3tepAMfZ8Q/edit?usp=sharing
12 DNB	https://docs.google.com/spreadsheets/d/1AxT5yNyb2OVWtSuN3Vs4LZ49DuYW2-c0wFFHr7nkZBI/edit?usp=sharing
13 FMS	https://docs.google.com/spreadsheets/d/14wpNvgKcK4EMDwLyeuRZGmN0k_IA5KwXVcBX_nXAMq8/edit?usp=sharing
14 ICCU	https://docs.google.com/spreadsheets/d/1b2ZdmJxBHZ_vCHNvuo-2WP0tZnBo5P11JjSqEzBsmg/edit?usp=sharing
15 ITMA	https://docs.google.com/spreadsheets/d/1XWgFWMOBslmRbuclmya1cd2PqvHshKC5wSNaj9FuCSE/edit?usp=sharing
16 TLA	https://docs.google.com/spreadsheets/d/1OkVASjgiADMI3BAUvQnts5rqBJRmVULK_6LC5H-AGQ/edit?usp=sharing
17 NLL	https://docs.google.com/spreadsheets/d/12UIZ8OMLiUXqAn7KwcZlkn9V3L9XQCl01goSm3TQxg8/edit?usp=sharing
18 OeM	https://docs.google.com/spreadsheets/d/1lgf8MYO8mYenZB7V2u_G7HCDhyS8xObdxiz2HhWCjnQ/edit?usp=sharing
19 RBB	https://docs.google.com/spreadsheets/d/1RgH06gvRoGSVdgO4oKDC7VSRIQckFIsEaU9Gu2UtM6g/edit?usp=sharing
20 TAD	https://docs.google.com/spreadsheets/d/1IYU8VS7dbQNSBjk26CcqN8ekT4yblk7NnBu4vb1BFnw/edit?usp=sharing
21 SB	https://docs.google.com/spreadsheets/d/1jbtRiiOw8n5mmMD3Jw9c6RHzZHy_zSFledFNY7RwU/edit?usp=sharing
22 ONB	https://docs.google.com/spreadsheets/d/189n_Mv2pG1IR_zmw8T2u-RQl4Qut7qeH1FkSWJ5IzqQ/edit?usp=sharing
23 FCSH	https://docs.google.com/spreadsheets/d/18Flezw4qkXraAdAzvV0NLBzUzfzKFCy9mow9XYP7cbo/edit?usp=sharing
24 CCE	https://docs.google.com/spreadsheets/d/1hJFgf2lt8AeyugBsMAKTm6gzgQhX4TF48LwAbyY80X4/edit?usp=sharing

4. Metadata Requirements

4.1 Introduction

This section focuses on specific requirements for metadata records. For information about the aggregation process see section 2; for information about the aggregation schedule see section 3; for information about metadata ingestion using MINT see section 6.

As data providers, you will supply appropriate metadata records which you will map to the Europeana Data Model¹², which has been updated in D1.4 EDM Profile for Sound¹³ to accommodate requirements for audio content.

Article 9.1.4 of the the Europeana Sounds Consortium Agreement¹⁴ states that all metadata records will be made available under the terms of the Europeana Data Exchange Agreement (DEA)¹⁵. This specifies that you authorise Europeana to publish all provided metadata under the terms of the Creative Commons CC0 1.0 Public Domain Dedication¹⁶.

4.2 Links to digital objects

You will need to ensure that metadata records contain one or more links to openly accessible digital objects hosted at your site or hosted by a 3rd party on your behalf. Where possible, you should provide direct, permanent links to a digital object. Although the digital objects must be able to be accessed freely by anyone, not all digital objects will be available for re-use, due to restrictions on rights.

4.3 Previews

Under the terms of the Europeana Sounds Consortium Agreement (Attachment 1 in the Agreement) and the DEA (Article 2) you have granted Europeana the right to publish previews when it is possible for you to provide these to Europeana. Previews may not be re-used by third parties unless the rights label related to the object allows such re-use. Information about technical requirements for previews can be found in the Europeana Portal Image Policy¹⁷.

<http://pro.europeana.eu/documents/900548/960640/Europeana+Portal+Image+Policy>

<http://pro.europeana.eu/documents/900548/960640/Europeana+Portal+Image+Policy>

¹² See *EDM mapping guidelines* at <http://pro.europeana.eu/edm-documentation>

¹³ *D1.4 EDM Profile for Sound*

<https://asset1.basecamp.com/1936492/projects/4984360/attachments/111488668/42a60c97c722ccb6dac8c83d9a84a19b0010>

¹⁴ *Europeana Sounds Consortium Agreement*, article 9.1.4

<https://asset1.basecamp.com/1936492/projects/2141070/attachments/108343046/e309df4a4339e154734f62ac75971f5b0010>

¹⁵ See <http://pro.europeana.eu/data-exchange-agreement> for information and link to DEA (refer article 3.2)

¹⁶ <http://creativecommons.org/publicdomain/zero/1.0/>

¹⁷ *Europeana Portal Image Policy*

<http://pro.europeana.eu/documents/900548/960640/Europeana+Portal+Image+Policy>

For information about EDM properties concerning previews, see the EDM mapping guidelines¹⁸, in particular

ore:Aggregation edm:object

The URL of a representation of the CHO which will be used for generating previews for use in the Europeana Portal ...

ore:Aggregation edm:rights

... The rights statement given in this property will also by default apply to the previews used in the portal and will support portal search and display functionality ...

4.4 Licensing and Rights

This section focuses on the principles of licensing and rights labelling. For information about properties for rights labelling in EDM see section 4.6.2.1.

You need to ensure that each digital object (and the associated preview) that is available via Europeana carries a rights statement that accurately describes its copyright status.

4.4.1 Public Domain works

Article 9.1.5 of the *Europeana Sounds Consortium Agreement* states that where possible, content included in Table 0 in the DoW and any other content that is being made available via Europeana as part of this project and which is in the Public Domain (the original copyright protection has expired) will be made available without any access restriction and will be labelled as being in the Public Domain in accordance with Article 2.3 of the DEA. This view is also recorded in the *Europeana Public Domain Charter*¹⁹.

Where this is not currently possible, for example if your organisation considers that there are moral and ethical rights associated with an object that mean it is inappropriate to use the public domain rights statement, please discuss this with Andra Patterson and/or Lisette Kalshoven, who will work with you to reach the best solution.

4.4.2 Where the data provider is sole holder of intellectual property rights

Article 9.1.6 of the *Europeana Sounds Consortium Agreement* states that where possible, content to which a data provider is the sole holder of intellectual property rights will be made available as Freely Re-usable Content (see definition at 3.3.2).

¹⁸ EDM mapping guidelines available on the EDM documentation page <http://pro.europeana.eu/edm-documentation>

¹⁹ *Europeana Public Domain Charter*
http://pro.europeana.eu/c/document_library/get_file?uuid=d542819d-d169-4240-9247-f96749113eaa&groupId=10602

4.4.3 Improving access to Out-of-commerce and Domain-constrained works

WP3 is working with you and with rights holders to improve access to out-of-commerce and domain-constrained works, and increase the opportunities for creative re-use of Europeana content.

Network Task Forces have been established to work on these key issues:

Task Force on Barriers to Online Access: Out-of-commerce Works

Task Force on Barriers to Online Access: Domain-constrained Works

4.4.4 Europeana Sounds Documents on Licensing and Rights

WP3/WP1 deliverable *D1.2/D3.1 Rights labelling guidelines / Guidelines for contributing audio content into Europeana*²⁰ provides information about

intellectual property in audio material

the Europeana Licensing Framework

open sharing of digital objects

barriers to online access

rights clearing policies

Forthcoming deliverable *D3.2 Summary report on barriers to online access to out-of-commerce works and domain constrained audio works*, based on a survey of data providers, will also provide useful information (due for completion end November 2014).

4.5 Controlled Vocabularies

4.5.1 Introduction

Using shared, controlled vocabularies in metadata records, especially multilingual vocabularies, enables users to search and navigate across different metadata sets, enhancing discoverability. As the Europeana Portal contains metadata from different data providers using different controlled vocabularies, it is desirable to bring these vocabularies together by using linked data when possible, and to provide shared, controlled vocabularies for data providers to use when this is necessary.

²⁰ *D1.2/D3.1 Rights labelling guidelines / Guidelines for contributing audio content into Europeana*
<https://asset1.basecamp.com/1936492/projects/4984360/attachments/111434078/afbbede9741a5d4c246d250df10748df0010>

4.5.2 Controlled vocabularies for Europeana Sounds

Europeana Sounds task T1.2 Ontologies identified recommended vocabularies for data providers to use in their metadata for audio and audio-related objects - for more information please see deliverable *D1.3 Ontologies for Sound*²¹.

4.5.2.1 New controlled vocabularies

As part of task T1.2, three new controlled vocabularies were built:

Europeana Music Genre/Form Vocabulary

Europeana Non-Music Genre/Form Vocabulary

Europeana Carriers Vocabulary

4.5.2.2 Europeana Sounds Genre Vocabulary

The first two of these have been combined into a simplified Europeana Sounds Genre Vocabulary, which is a SKOS vocabulary hosted by Europeana and made available in MINT. One or more concepts from this vocabulary must be added to each metadata record, in property `ebucore:hasGenre` (thesaurus). See section 6.3.1 for more information.

4.5.2.3 Table showing usage of vocabularies for Europeana Sounds

The following table, from deliverable D1.3 *Ontologies for Sound*, summarises the mandatory and recommended usage of vocabularies for Europeana Sounds:

Type	Usage	Vocabularies
Genre	<p>Mandatory for data providers to add at least one genre concept to each Europeana Sounds metadata record, when mapping to EDM during ingestion (see section 6.3.1)</p> <p>Recommended to include one or more specific genres to each metadata record (see section</p>	<p>Use one or more of the concepts from the Europeana Sounds genre vocabulary on MINT (see section 6.3.1)</p> <p>Use concepts from an established thesaurus, e.g.</p>

²¹ *D1.3 Ontologies for Sound*

<https://asset1.basecamp.com/1936492/projects/4984360/attachments/111434181/5a6698e5e1a0e007f7392d47b4e718a80010>

	6.3.1)	LC Genre/Form FAST EBU
Subjects	Recommended to include when appropriate	Use an established thesaurus, e.g. LCSH FAST RAMEAU
Places	Recommended to include	Use an established thesaurus, e.g. GeoNames Getty LC Names FAST VIAF
Audio carriers	Recommended to include	Use term(s) from the <i>Europeana Carriers Vocabulary</i> [name may change], or from an established thesaurus, e.g. RDA Carrier Types LC Carriers Scheme
Digital formats	Recommended to include	Use an established thesaurus, e.g. LC format descriptions RDA encoding formats
Medium of performance	Recommended to include for music materials	Use an established thesaurus, e.g. LCMPT MIMO-VOC RAMEAU

Names	Recommended to include	<p>Provide a name text string using an established thesaurus, e.g. LC Names</p> <p>or a reference to a VIAF or ISNI ID</p> <p>e.g.</p> <p>Mozart, Wolfgang Amadeus, 1756-1791</p> <p>or</p> <p>http://viaf.org/viaf/32197206</p> <p>or</p> <p>http://isni-url.oclc.nl/isni/0000000121269154</p>
Roles	Recommended to include	<p>Use an established thesaurus, e.g.</p> <p>RDA relationship designators</p> <p>MARC code list for relators</p> <p>DISMARC dmsvAgentRoles</p>
Works	Recommended to include for western classical music	<p>Provide a name/title or title text string (as appropriate) using an established thesaurus, e.g. LC Names</p> <p>or a reference to a VIAF ID</p> <p>e.g.</p> <p>Mozart, Wolfgang Amadeus, 1756-1791. Symphonies, K. 550, G minor</p> <p>or</p> <p>http://viaf.org/viaf/179424998</p>

4.6 EDM (Europeana Data Model)

The EDM offers a list of properties which can be selected for describing any cultural heritage object. Some of these properties are mandatory and must be provided to Europeana.

4.6.1 EDM Documentation

Although full information about EDM will not be repeated in this document, a table of mandatory fields with relevant examples is provided in Appendix i of this document and we will present areas of particular interest in section 4.6.2.

The main source of EDM documentation is on the Europeana Pro site at <http://pro.europeana.eu/edm-documentation>. Read the *EDM presentation* and the *EDM mapping guidelines*.

A Task Force on EDM Profile for Sound has produced a report containing recommendations for additional EDM properties for sound. The report can be found on Europeana Pro at <http://pro.europeana.eu/documents/468623/9cbba0d6-c802-4d76-86e6-4298b0424458>.

The first version of the report was detailed in Deliverable *D1.4 EDM Profile for Sound* <https://asset1.basecamp.com/1936492/projects/4984360/attachments/111488668/42a60c97c722ccb6dac8c83d9a84a19b0010> but as the Task Force report may be updated during the project you should refer to the report on Europeana Pro for the most up-to-date information.

4.6.2 EDM - areas of particular interest

Although full information about EDM will not be repeated in this document, in this section we present areas of particular interest.

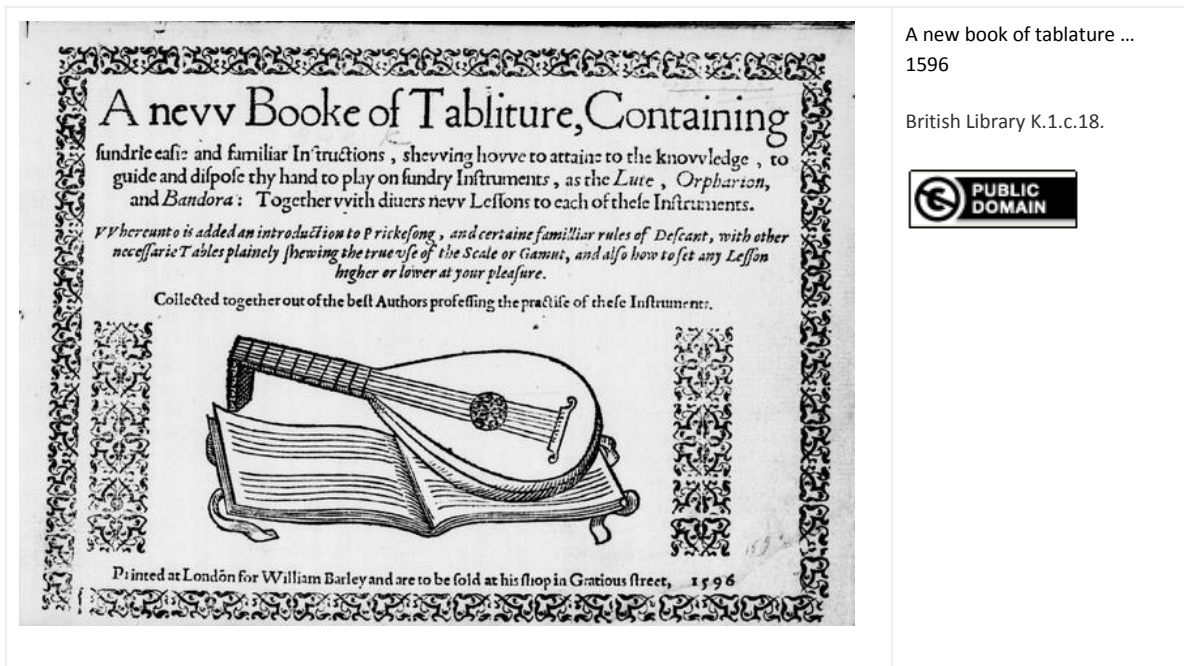
4.6.2.1 Where to record rights information in EDM

There are several places to record rights information in EDM. The table below brings these properties together - they are spread out across different classes in the EDM documentation - and provides a brief explanation (refer to EDM documentation for more information):

Class	Property	Explanation & Examples
edm:ProvidedCHO	dc:rights	Use to give the name of the rights holder of the CHO if possible or for more general rights information.

		<p><dc:rights>© COPYRIGHT 1934 BY OXFORD UNIVERSITY PRESS, © COPYRIGHT 2009 BY CHESTER MUSIC LTD.</dc:rights></p>
edm:WebResource	dc:rights	<p>Use for the name of the rights holder of this digital representation if possible or for more general rights information.</p> <p><dc:rights>Made available for viewing online by kind permission of The Britten Estate Ltd and of Chester Music Ltd. All publishing rights exercised worldwide by Chester Music Ltd, 14/15 Berners St, LONDON W1T 3LJ. All rights reserved.</dc:rights></p>
edm:WebResource	edm:rights	<p>The value in this element will indicate the usage and access rights that apply to this digital representation. It is strongly recommended that a value is supplied for this property for each instance of a WebResource. The rights statement specified at the level of the web resource will ‘override’ the statement specified at the level of the aggregation</p> <p>The value in this element is a URI from the list at http://pro.europeana.eu/available-rights-statements</p> <p>http://pro.europeana.eu/available-rights-statements</p> <p><edm:rights rdf:resource="http://creativecommons.org/publicdomain/mark/1.0/" /></p> <p><edm:rights rdf:resource="http://www.europeana.eu/rights/rr-f/" /></p>
ore:Aggregation	edm:rights	<p>This is a mandatory property and the value given here should be the rights statement that applies to the digital representation as given (for example) in edm:object or edm:isShownAt/By, when these resources are not provided</p>

		<p>with their own edm:rights (see row above in this table).</p> <p>The value in this element is a URI from the list at http://pro.europeana.eu/available-rights-statements</p> <p>http://pro.europeana.eu/available-rights-statements</p> <p>The rights statement given in this property will also by default apply to the previews used in the portal and will support portal search and display functionality.</p> <p>Where there are several web resources attached to one edm:ProvidedCHO the rights statement given here will be regarded as the “reference” value for all the web resources. Therefore a suitable value should be chosen with care if the rights statements vary between different resources. In fact in such cases Europeana encourages the provision of separate rights statements for each individual web resource. For example, a low-resolution of a JPEG file could be CC-BY, while the high resolution version or a video showing the object would be CC-BY-NC. In such cases the rights statements given for the individual web resources would ‘override’ the one specified at the ore:Aggregation level. Any other associated web resources would still be governed by the edm:rights of the ore:Aggregation.</p> <p><code><edm:rights rdf:resource="http://creativecommons.org/publicdomain/ mark/1.0/" /></code></p> <p><code><edm:rights rdf:resource="http://www.europeana.eu/rights/rr-f/" /></code></p>
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5. Metadata Ingestion Training Session 1

Date: 23-24 October 2014

Place: Athens

Information can be found in these Basecamp messages:

Logistics: <https://basecamp.com/1936492/projects/4984360/messages/30838037>

Preparation: <https://basecamp.com/1936492/projects/4984360/messages/32205061>

Dinner:

<https://basecamp.com/1936492/projects/4984360/messages/32277752><https://basecamp.com/1936492/projects/4984360/messages/32277752>

Visit to Music Library of Greece of The Friends of Music Society:

<https://basecamp.com/1936492/projects/4984360/messages/32395099>

<https://basecamp.com/1936492/projects/4984360/messages/32277752>

5.1 Outline

Day 1:

Metadata ingestion plan: targets, reporting progress (Andra Patterson, BL)

Europeana ingestion process (Cécile Devarenne, EF)

EDM schema and EDM profile for sound (Cécile Devarenne, EF)

Metadata quality: mandatory fields, rights, controlled vocabularies (Andra Patterson, BL)

Q&A session

Day 2:

MINT (Vassilis Tzouvaras, NTUA): MINT functionality - Workflow; Intro to mapping editor; Creation of a mapping; MINT metadata previews; Transformation & Publication; Advanced mappings and mapping using the terminologies; Conditional Mappings; Functional Mappings; SKOS vocabulary mappings; Questions and answers; Europeana Publication workflow & overview of process; Unique identifiers; Re-publication instructions; Hands-on session

5.2 Preparation before Training Session 1

Identify a sample set of 20-30 records; bring these to the training session in XML or CSV format

Read the EDM documentation (especially the EDM presentation and the EDM mapping guidelines) at <http://pro.europeana.eu/edm-documentation>

<http://pro.europeana.eu/edm-documentation>

Read the following project deliverables:

D1.1 Content Selection Policy	https://asset1.basecamp.com/1936492/projects/4984360/attachments/111433972/9c9af3bd5ac7f863fa219503339353870010
D1.2/3.1 Rights Labelling Guidelines / Guidelines for Contributing Audio Content	https://asset1.basecamp.com/1936492/projects/4984360/attachments/111434078/afbbede9741a5d4c246d250df10748df0010

into Europeana	
D1.3 Ontologies for Sound	https://asset1.basecamp.com/1936492/projects/4984360/attachments/111434181/5a6698e5e1a0e007f7392d47b4e718a80010
D1.4 EDM Profile for Sound	https://asset1.basecamp.com/1936492/projects/4984360/attachments/111488668/42a60c97c722ccb6dac8c83d9a84a19b0010

Mapping exercise: As an introduction to EDM, try mapping your metadata properties to the mandatory EDM properties, shown in the tables in Appendix i. Bring your questions to the training session.

6. MINT

6.1 MINT instance for Europeana Sounds

The MINT instance for the Europeana Sounds project is accessible at:

http://mint-projects.image.ntua.gr/sounds/Login_input.action

<http://guinness.image.ece.ntua.gr:9090/sounds/Login.action>

<http://guinness.image.ece.ntua.gr:9090/sounds/Login.action>

6.2 MINT documentation

A powerpoint tutorial created for the training sessions is at:

http://mint.image.ece.ntua.gr/redmine/projects/mint/wiki/Europeana_Sounds_Training_Workshops

http://mint.image.ece.ntua.gr/redmine/projects/mint/wiki/Europeana_Sounds_Training_Workshops

Documentation on how to use the MINT platform can be found at:

<http://mint.image.ece.ntua.gr/mint2/>

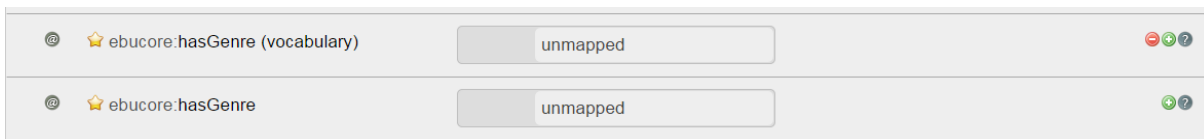
<http://mint.image.ece.ntua.gr/mint2/>

<http://mint.image.ece.ntua.gr/mint2/>

6.3 MINT mapping hints for Europeana Sounds

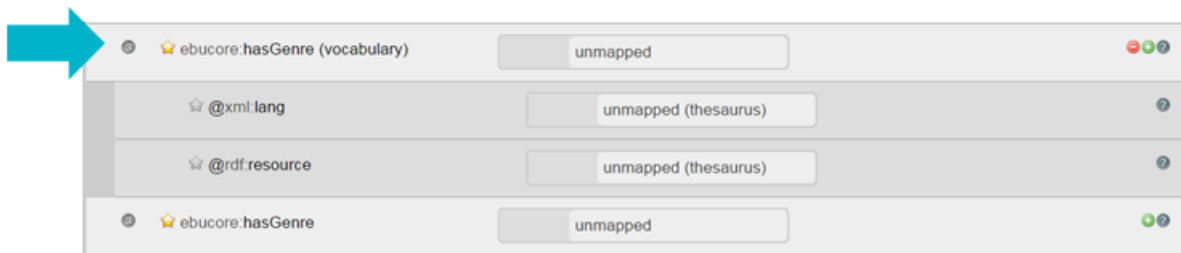
6.3.1 ebucore:hasGenre

There are 2 instances of ebucore:hasGenre. The first instance is used to select a term from the Europeana Sounds genre vocabulary - this is **mandatory**. The second is to map a concept (literal or reference) from your source metadata, or to add a concept (literal or reference) as a constant mapping.

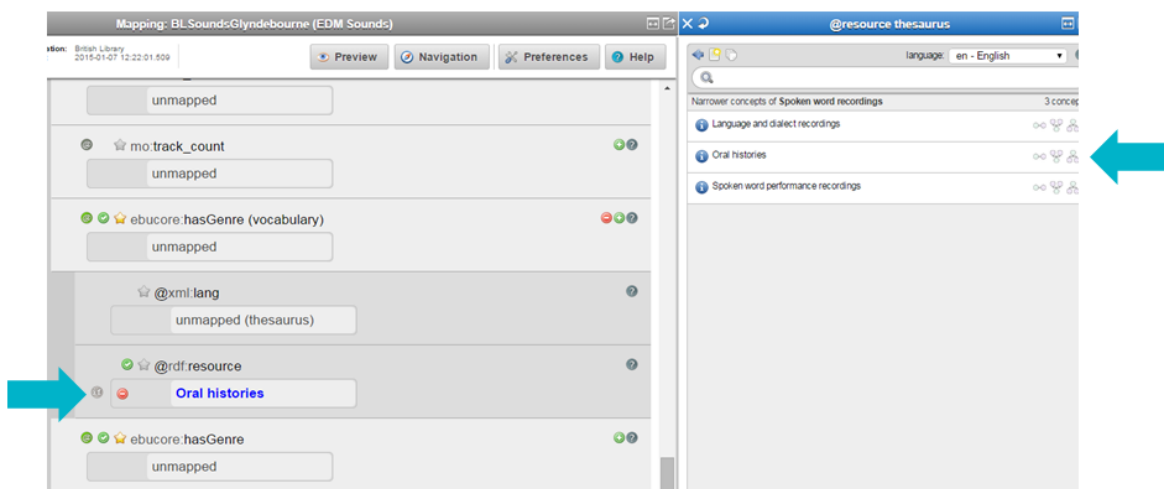


To select a concept from the Europeana Sounds genre vocabulary (mandatory!)

Click on @ on the left to expand the first instance, ebucore:hasGenre (vocabulary):



Double-click box under @rdf:resource and select a concept from the right (use the tree shapes to the right of each concept to navigate to broader/narrower concepts):

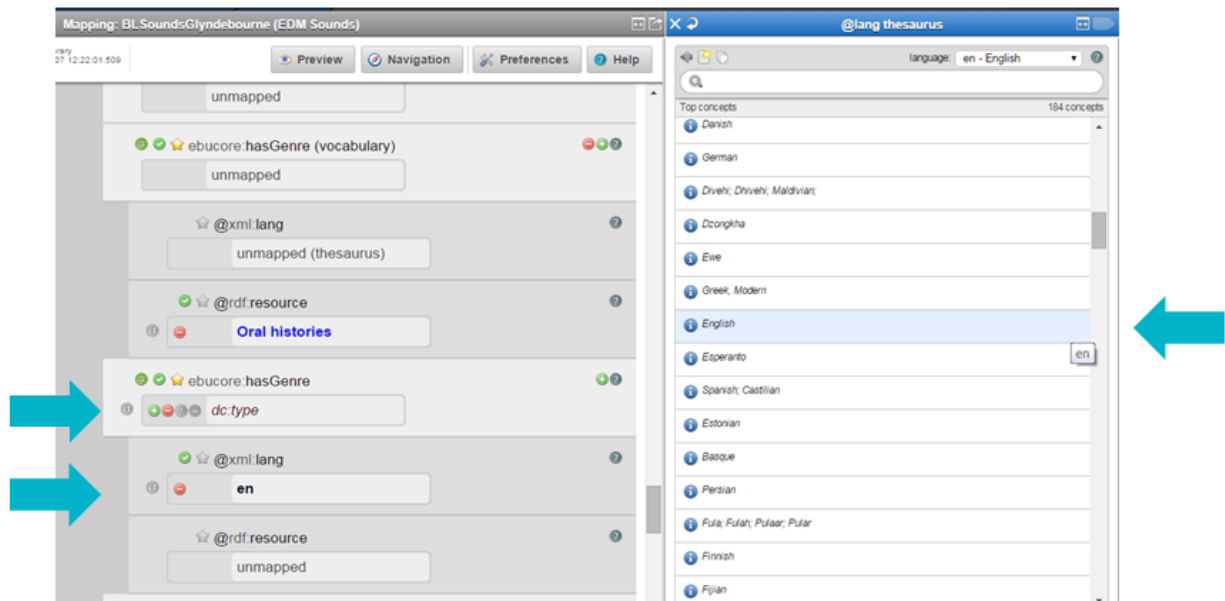


To map a literal concept from your source metadata

Do an Xpath mapping in the top box of the second instance of `ebucore:hasGenre`.

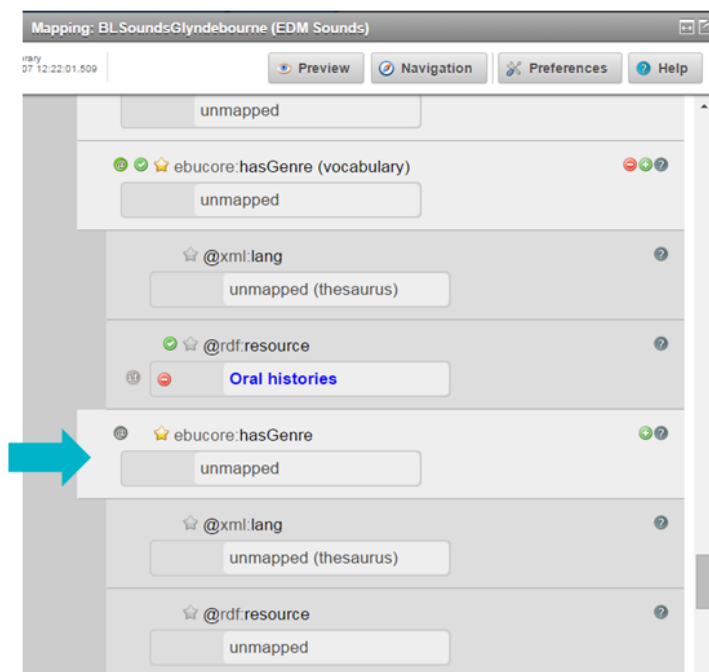
Click on `@` on the left of this box to expand.

Double-click the box under `@xml:lang` and select the relevant language for the concept.



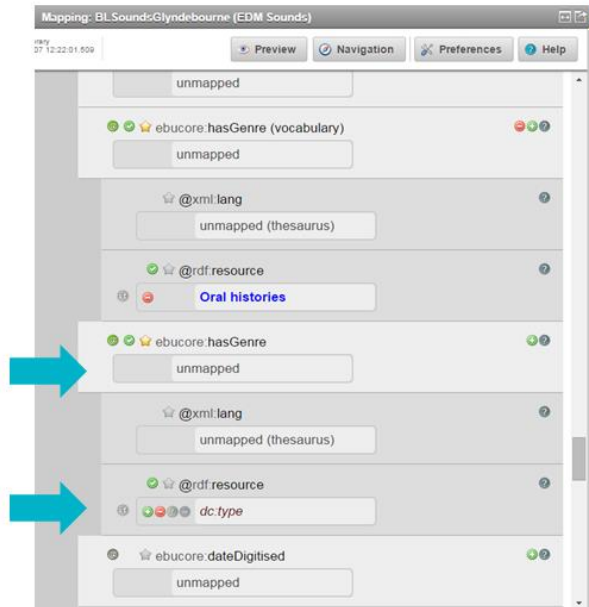
To map a uri reference for a concept from your existing metadata

Click on `@` to expand the second instance of `ebucore:hasGenre`:



Map the source element containing the URI reference into the @rdf:resource box.

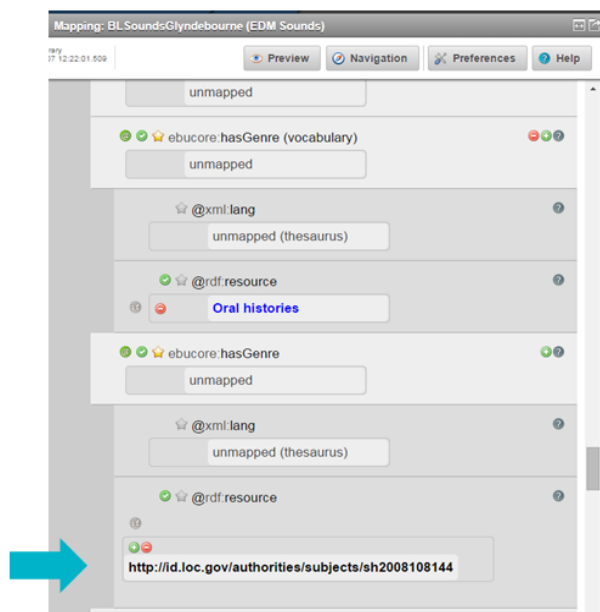
Do not select a language in the @xml:lang box.



To add a URI reference as a constant mapping

In the second instance of ebucore:hasGenre, **single**-click in the @rdf:resource box, paste in the appropriate URI and press “enter” (on your keyboard).

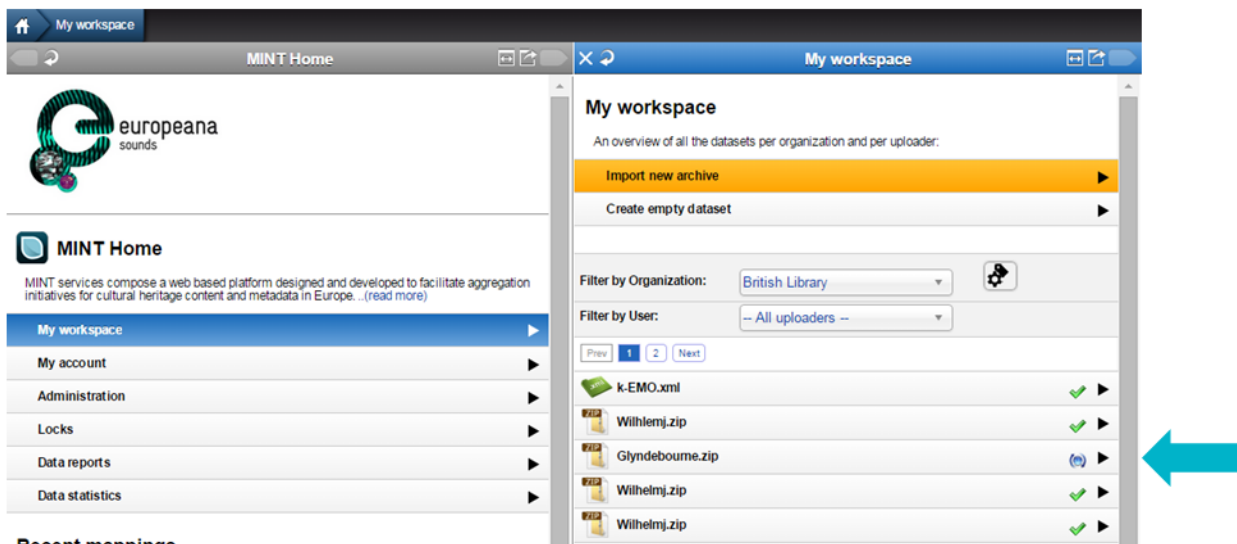
Do not select a language in the @xml:lang box.



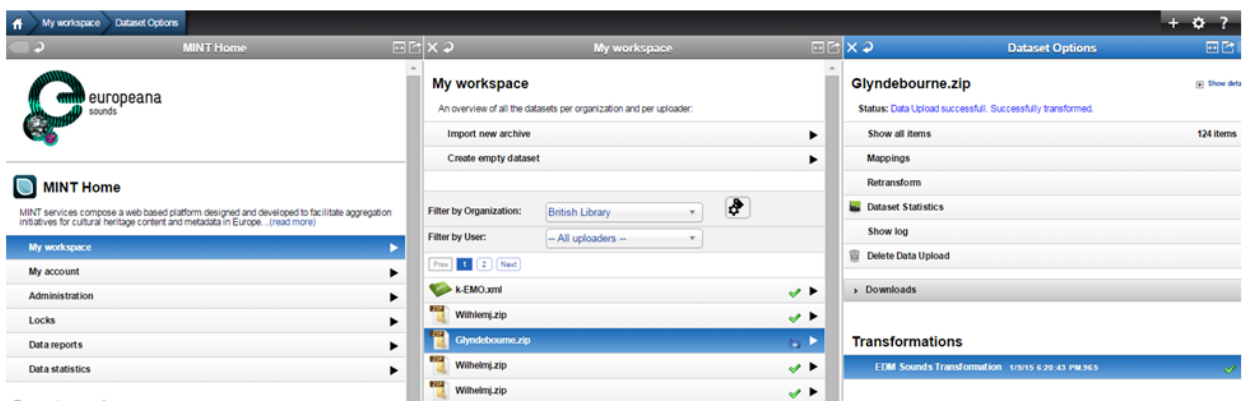
6.4 Feedback on transformed datasets

After you have transformed some metadata you should seek feedback on your transformed dataset. This section provides temporary information about how to do this. When the “Publish” function is added to our MINT instance, feedback will be provided in a more direct, less manual way.

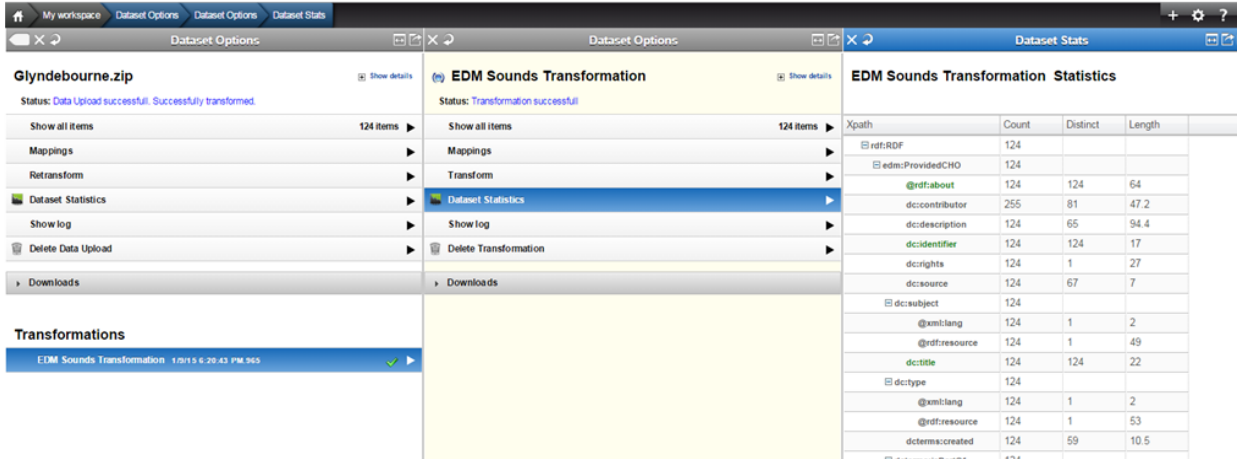
a.) On MINT, go to My workspace. Transformed datasets are indicated with a blue symbol:



b.) Select the transformed dataset (in this example it is Glyndebourne.zip) and then select the transformation requiring feedback (in this example it is the EDM Sounds Transformation made on 9 Jan 2015):



c.) Take a look “Dataset Statistics” for the transformed dataset, to check that it looks logical (if something looks incorrect, you may need to adjust your mapping and retransform your dataset):

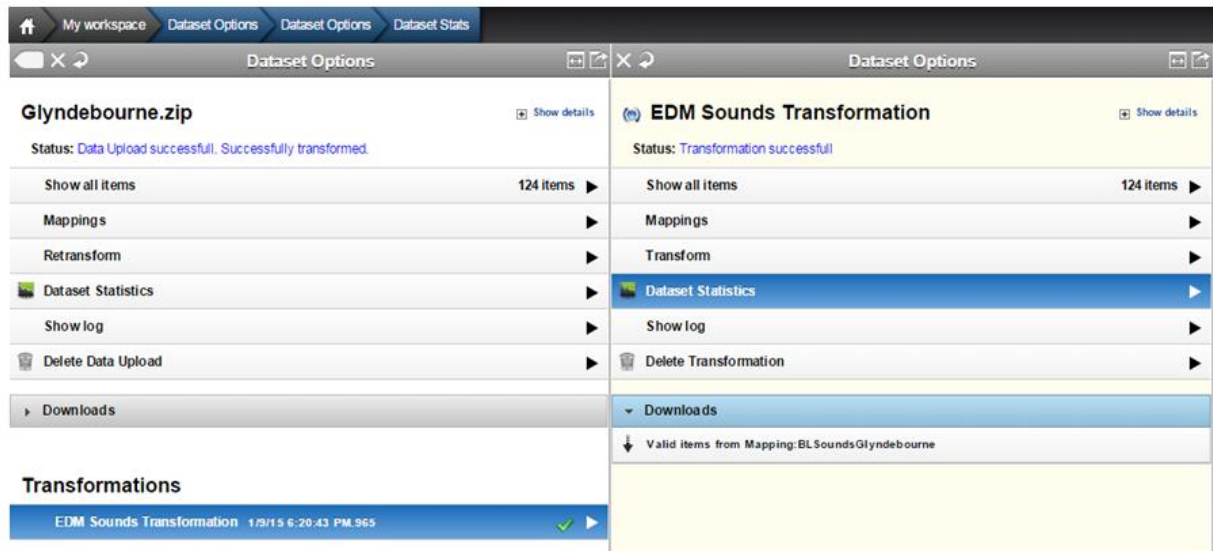


The screenshot shows the Europeana Sounds interface with three panels: 'Glyndebourne.zip', 'EDM Sounds Transformation', and 'EDM Sounds Transformation Statistics'.

EDM Sounds Transformation Statistics

Xpath	Count	Distinct	Length
rdf:RDF	124		
edm:ProvidedCHO	124		
rdf:about	124	124	64
dc:contributor	255	81	47.2
dc:description	124	65	94.4
dc:identifier	124	124	17
dc:rights	124	1	27
dc:source	124	67	7
dc:subject	124		
xml:lang	124	1	2
rdf:resource	124	1	49
dc:title	124	124	22
dc:type	124		
xml:lang	124	1	2
rdf:resource	124	1	53
dc:terms:created	124	59	10.5
dc:terms:modified	124		

d.) Now download your transformed dataset by selecting “Downloads”:



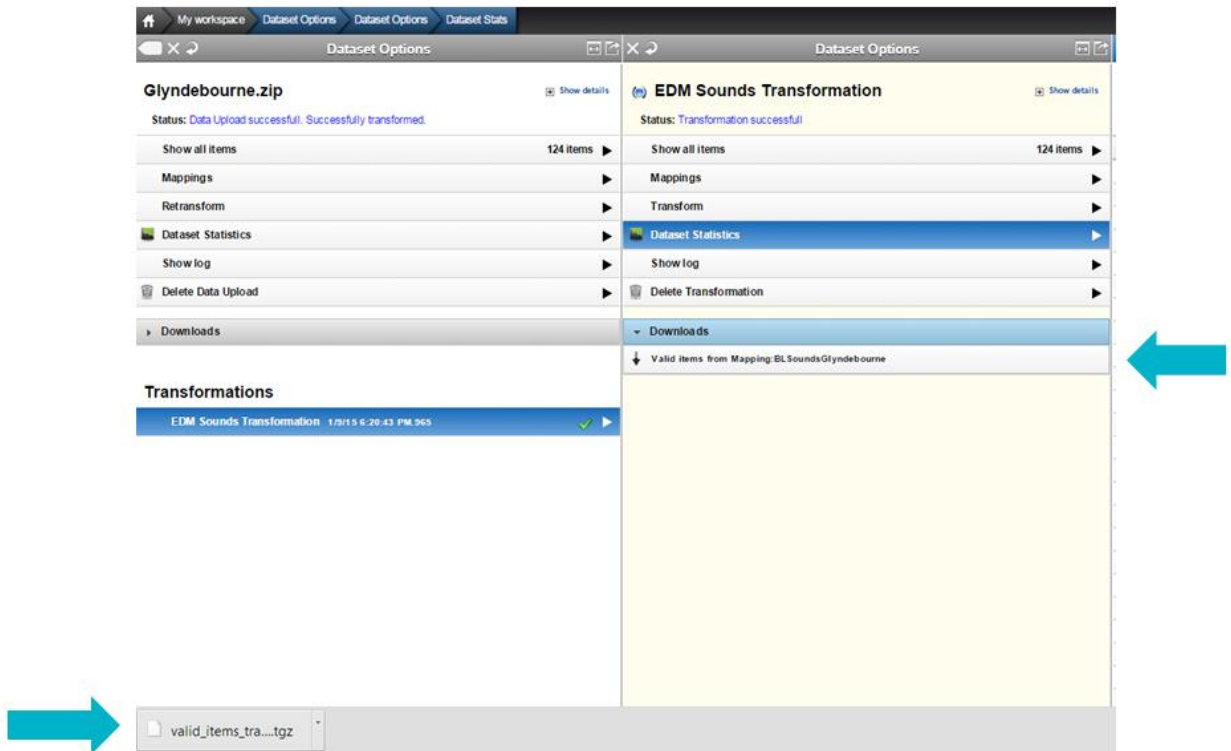
The screenshot shows the Europeana Sounds interface with three panels: 'Glyndebourne.zip', 'EDM Sounds Transformation', and 'EDM Sounds Transformation Statistics'.

The 'Downloads' menu is expanded, showing the option to download the transformed dataset. A red arrow points to the 'Downloads' menu item.

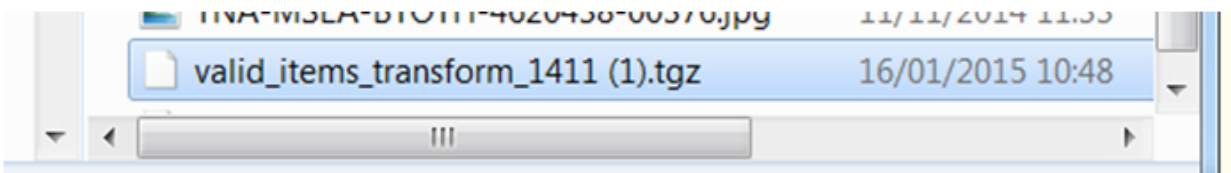
Downloads

- Valid items from Mapping: BL Sounds Glyndebourne

e.) Next, click on “Valid items from Mapping [name of mapping]. Your downloaded file appears at the bottom of the screen:



f.) Right-click on the downloaded file at the bottom of the screen and select “Show in folder” (for me, this shows in C:/...Downloads):



g.) Attach this file to a WP1 Basecamp post asking for feedback on your dataset. Please share useful feedback with other data providers by posting a message on the WP1 Basecamp and/or adding to the *Aggregation Issues Log* at <https://docs.google.com/spreadsheets/d/1mpu9w7-rh6sb0ki7FCRhbSZzQtPJxYawcT2v74B22Pg/edit?usp=sharing>

<http://mint.image.ece.ntua.gr/mint2/>

<p>http://mint.image.ece.ntua.gr/mint2/</p>	
	<p>Trompe de chasse contrebasse, 20th century.</p> <p>Cité de la musique, CC-BY-NC-SA</p>

7. Aggregation Issues Log

An Aggregation Issues Log has been established as a Google spreadsheet at
<https://docs.google.com/spreadsheets/d/1mpu9w7-rh6sb0kl7FCRhBSZzQtPJxYawcT2v74B22Pg/edit?usp=sharing>

Please enter any issues and questions. There are 3 tabs:

- MINT issues and questions
- EDM issues and questions
- General issues and questions

The issues log will be monitored by the Project Office on a regular basis.

Appendix i. EDM / EDM Profile for Sound - Mandatory Properties

These tables show the mandatory properties for Europeana Sounds, with relevant examples and with space for mapping. For links to full EDM documentation, see Section 4.6.

Class: edm:ProvidedCHO mandatory properties

Property	Description & Example	Your property
dc:title	<p>The title of the cultural heritage object (CHO). Either dc:title or dc:description must be provided; preferably both will be present.</p> <p><dc:title xml:lang="gd">Dhomh 's mi Buain a' Choice</dc:title></p> <p><dc:title xml:lang="en">Leptobrachella baluensis : Frog - Pelobatidae</dc:title></p>	
dc:description	<p>A description of the CHO. Either dc:title or dc:description must be provided; preferably both will be present.</p> <p><dc:description xml:lang="en">This was probably a waulking song. A woman tells of harvesting oats. She cuts her knee and sits down. She looks for anyone who resembles the man she loves.</dc:description></p> <p><dc:description xml:lang="en">5 linked couplets sung plus choruses. Recorded during a ceilidh arranged by Mr Calum Maclean of the Irish Folklore Commission.</dc:description></p> <p><dc:description xml:lang="en">Behaviour: mating cry of a single male, calling under leaf in rubble slide in stream bed. Specimen held in Natural History Museum, London as BM 1978.1518. Background: water noise and insects.</dc:description></p>	
dc:subject	<p>The subject of the CHO. Either dc:subject or dc:type or dc:coverage or dcterms:spatial must be provided.</p> <p><dc:subject>Pelobatidae</dc:subject></p>	

	<p><dc:subject rdf:resource="http://id.loc.gov/authorities/subjects/sh85 099292"/></p>	
dc:type	<p>The nature or genre of the CHO. Either dc:subject or dc:type or dc:coverage or dcterms:spatial must be provided.</p> <p><dc:type xml:lang="en">Song</dc:type></p> <p><dc:type xml:lang="en">sound</dc:type></p>	
dc:coverage	<p>The general spatial or temporal characteristic of the CHO, e.g. an event such as a music festival, or a general statement about a place of recording. Use the more precise properties dcterms:spatial or dcterms:temporal in preference to dc:coverage. Either dc:subject or dc:type or dc:coverage or dcterms:spatial must be provided.</p> <p><dc:coverage xml:lang="en">Recordings from around the UK</dc:coverage></p> <p><dc:coverage xml:lang="en">Recorded at WOMAD, Charlton Park UK, 25-28 July 2013 </dc:coverage></p>	
dcterms:spatial	<p>Spatial characteristics of the CHO, i.e. what the CHO represents or depicts in terms of space (e.g. a location, coordinate or place). Either dc:subject or dc:type or dc:coverage or dcterms:spatial must be provided.</p> <p><dcterms:spatial xml:lang="en">Island - Benbecula</dcterms:spatial></p> <p><dcterms:spatial rdf:resource="http://sws.geonames.org/2747373"/></p>	
dc:language	<p>Mandatory for text objects. The language of text CHOs and also for other types of CHO if there is a language aspect. Best practice is to use ISO 639 codes. Repeat for multiple languages</p> <p><dc:language>gd</dc:language></p>	

	<p><code><dc:language>Gaelic</dc:language></code></p>	
ebucore:hasGenre	<p>Genre of the Europeana Sounds CHO. Applies to audio and non-audio CHO. All Europeana Sounds metadata records must contain a concept from the Europeana Sounds genre thesaurus. See section 6.3.1 for more information.</p> <p><code><ebucore:hasGenre rdf:resource="http://[insert reference for EUSounds skos]"/></code></p> <p>This property is also used to record more specific genre values (optional). See section 6.3.1 for more information.</p> <p><code><ebucore:hasGenre>Belly dance music</ebucore:hasGenre></code></p> <p><code><ebucore:hasGenre rdf:resource="http://id.loc.gov/authorities/subjects/sh85013064"/></code></p>	
edm:type	<p>The type of digital object (not the type of original CHO, which is in dc:type). This property supports Europeana portal functionality and the value must be one of the types accepted by Europeana: TEXT, VIDEO, SOUND, IMAGE, 3D. This property is added during aggregation. Use 3D for 3D images only.</p> <p><code><edm:type>SOUND</edm:type></code></p>	

Class: edm:Aggregation mandatory properties

edm:dataProvider	<p>The name or identifier of the data provider of the metadata describing a CHO (i.e. the organisation providing metadata to an aggregator)</p> <p><code><edm:dataProvider>Rundfunk Berlin-Brandenburg</edm:dataProvider></code></p>	
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<p>edm:isShownAt</p>	<p>The URL of a web view of the CHO in full information context, e.g. a landing page. Either edm:isShownAt or edm:isShownBy must be provided.</p> <p><edm:isShownAt rdf:resource="http://sounds.bl.uk/Environment/Soundscapes/022M-W1CDR0000635-3400V0"/></p>	
<p>edm:isShownBy</p>	<p>The URL of a web view of the CHO, i.e. the URL points directly to the digital object</p> <p><edm:isShownBy rdf:resource="https://soundcloud.com/europeana/rhapsody-in-blue-part-1"/></p>	
<p>edm:rights</p>	<p>The rights statement that applies to the digital representation of the CHO. Select a value from http://pro.europeana.eu/available-rights-statements</p> <p>http://pro.europeana.eu/available-rights-statements</p> <p><edm:rights rdf:resource="http://creativecommons.org/publicdomain/mark/1.0"/></p> <p><edm:rights rdf:resource="http://www.europeana.eu/rights/rr-f"/></p>	
<p>edm:provider</p>	<p>The name or identifier of the provider of the object (i.e. the organisation providing data directly to Europeana)</p> <p><edm:provider>The British Library</edm:provider></p>	
<p>edm:aggregatedCHO</p>	<p>The identifier of the source CHO, e.g. a sound recording on LP. This could be a full linked data URI or an internal identifier</p> <p><edm:aggregatedCHO>W1CDR0001416 BD3</edm:aggregatedCHO></p>	
<p>edm:ugc</p>	<p>Mandatory for objects that are user-generated or user-created that have been collected by crowdsourcing or project activity. The property is used to identify such</p>	

	content and can only take the value “true” (lower case). <code><edm:ugc>true</edm:ugc></code>	
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Floyera player in Evros (CC-BY-NC)