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D7.9 Final exploitation plan and sustainability strategy

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Abstract: This report identifies the key outputs of the Europeana Sounds project, and the measures taken to sustain them. This includes maintaining aggregation of audio heritage, sustaining the best practice network and continuing with key work carried out such as advocacy and providing advice on copyright. All partners were asked to provide details on how they would be exploiting project results in the future, and this has been summarised at the end of this document.

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Statement of originality

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Project summary

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

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

These outcomes will be achieved through a network of leading sound archives working with specialists in audiovisual technology, rights issues, and software development. The network will expand to include other data-providers and mainstream distribution platforms (Historypin, 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: D7.9 Final exploitation plan and sustainability strategy

This report identifies the key outputs of the Europeana Sounds project and the measures taken to sustain them. This includes maintaining the aggregation of audio heritage, sustaining the best practice network, and continuing with key work carried out such as advocacy and providing advice on copyright. As this has been a large scale aggregation project, the aggregation infrastructure has been examined. It is likely there will be changes to the aggregation landscape during 2017 and in following years, so all options that may be available to the Europeana Sounds partners are examined. Project partners have noted that it is particularly important that they still individually have the option to aggregate additional audio heritage, which remains under-represented in Europeana. Despite this, the project has made an impressive mark on accessible audio heritage and succeeded in the aim of 'opening up' European audio heritage.

As well as large scale audio heritage aggregation, Europeana Sounds has additional key outputs such as the Europeana Music Collection, the crowdsourcing tools, the dissemination material and tools, and the work carried out that concerns licencing and copyright. These are all explored within this document and the plans put in place to ensure that they either a) continue to develop or b) continue to be accessible for all project partners.

Moreover, each project partner was surveyed and asked to provide exploitation and sustainability plans on a local institution level. Summaries of these are included at the end of this document.

1 Introduction

The Europeana Sounds project ran between January 2014 and January 2017 and has been an immensely successful project. The project consortium wants to ensure that achievements and successes are maintained as far as possible and therefore a sustainability plan must be put into action to ensure that key work is able to continue and important achievements are promoted.

It has been decided that important activities to continue after the project include:

- Raising awareness of the richness and threats to Europe's sound heritage
- Providing expert training on supplying correct metadata when adding audio heritage to the Europeana portal
- Continuing the curation of the Europeana Music Collection, and any other audio-related thematic collections on Europeana
- Continuing to promote best practices concerning copyright and moral rights relating to providing access to audio heritage via Europeana
- Continuing with the crowdsourcing activities and maintain relationships which have been developed with Wikimedia

- Acting as a point for information sharing on best practices for online audio access for the wider benefit of IASA¹ members and associated audio heritage sectors.

All of these tasks have been a key focus of efforts during the project, and all project partners are committed to seeing the continuation of this work. This document first explains supporting factors for the continuation of work which includes funding and necessary organisations. The next sections deal with the key project outputs, and future plans for these outputs. Finally, exploitation plans from each project partner are included at the end of this document.

2 Supporting sustainability factors

Before we examine the different project outputs and how they will be sustained, it is important to note the specific factors that will support the sustainability. These represent external funding for the continuation of services and the organisation which will act as a vehicle for the continuation of the network.

2.1 DSI²

In the DSI-2 Description of Action there is a subcontract available to the Europeana Sounds consortium for 45,000 Euros which has been included in Task 1.7 of Work Package 1, data partner services. The description of the specific task is:

Task 1.7. Improve the Europeana DSI data quality (EF, NISV, 2Culture, AtheanaRC, APEF, FUB, MCA, PHOTOCONS, eFashion, DIF, ACE, NTUA, PSNC, CT) This task will implement the content strategy developed under Europeana DSI1 and translate it into concrete actions that lead to significant improvements of data quality. The two principles for this task are to adopt a more curatorial attitude for data being prepared for Europeana DSI.... To continue the ingestion and network maintenance of the sounds domain, after the Europeana Sounds project has ended, EF will require a subcontract (45,000 euro).

Although this task is for the improvement of data quality in Europeana, the subcontract will expand to incorporate additional work. Discussions for this subcontract began in August 2016. A brief has been drafted to include the curation of the Music Collections, planning and execution of training events, and the improvement of data quality. The Europeana Sounds consortium was informed about the subcontract, and expressions of interest were noted to the Europeana Foundation.

The Europeana Foundation awarded the subcontract to the British Library at the end of January 2017. At the time of writing this document, the final details of the subcontract are being finalised. However, it will run for six months and will include updating the metadata quality of those records submitted during the project, the management of the curation of the Europeana Music Collection (see section 3.2 of this document for further information) for six months, and the development of the IASA Task Force - which

¹ International Association of Sound and Audiovisual Archives

² Digital Service Infrastructures <https://ec.europa.eu/digital-single-market/en/news/connecting-europe-facility-cef-digital-service-infrastructures>

is the project's preferred organisation for advocacy, dissemination, discussions and continuing the best practice network. DSI funding will be referred to throughout the rest of this document.

The DSI-2 project will end in August 2017 and will be followed by DSI-3, continuing the work initiated during DSI-2. However, DSI-3 will not be funded through an EC grant (as has been the previous process) and instead will be a procurement process. The full details of this are currently unknown, but it is anticipated that the Europeana Sounds consortium will bid to be part of the DSI-3 project funding to ensure continuity and further developments. This could include additional crowdsourcing campaigns or funding for the management of the Europeana Music Collection. During the DSI-2 subcontract, additional funding sources will be investigated to support the work initiated during Europeana Sounds.

2.2 IASA

From the beginnings of the project, the International Association of Sound and Audiovisual Archives (IASA) was identified as a key organisation in continuing the work initiated by Europeana Sounds. IASA has been in existence for over 45 years and is supported by a paying membership of some 400 institutions and individuals from over 70 countries, including 24 EU member states. Several of the Europeana Sounds consortium partners are also members of IASA (including BL, NLL, NISV, ITMA, CNRS, DNB, OeM and BnF). IASA's purpose, as described in its constitution, concerns "the care of, access to and long term preservation of the world's sound and audiovisual heritage". IASA promotes, encourages, and supports the development of best professional standards and practice in all countries through communication, cooperation, advocacy, promulgation, dissemination, training and/or education, amongst public or private archives or libraries, institutions, businesses, organisations and associations that share these purposes. Other activities carried out by IASA already include the definition and application of international standards for cataloguing, audio digitisation, and preservation.

While other Europeana projects have chosen to create an external and independent foundation (e.g. The Europeana Fashion International Association³) for the continuation of their work, Europeana Sounds has decided to integrate within a well-established and respected organisation. This is a safer option for the sustainability; the funding for an independent Europeana Sounds foundation would be almost impossible to find, as sound archives and other 'sound' stakeholders are poorly funded. Additionally, IASA can provide a subject specialist audience who have already expressed an interest in continuing the work initiated in Europeana Sounds.

IASA will be referred to throughout the rest of this document.

2.2.1 IASA Europeana Sounds Task Force

IASA has formally agreed to continue the work initiated by Europeana Sounds, as mentioned in the project's Description of Work Task 7.4.

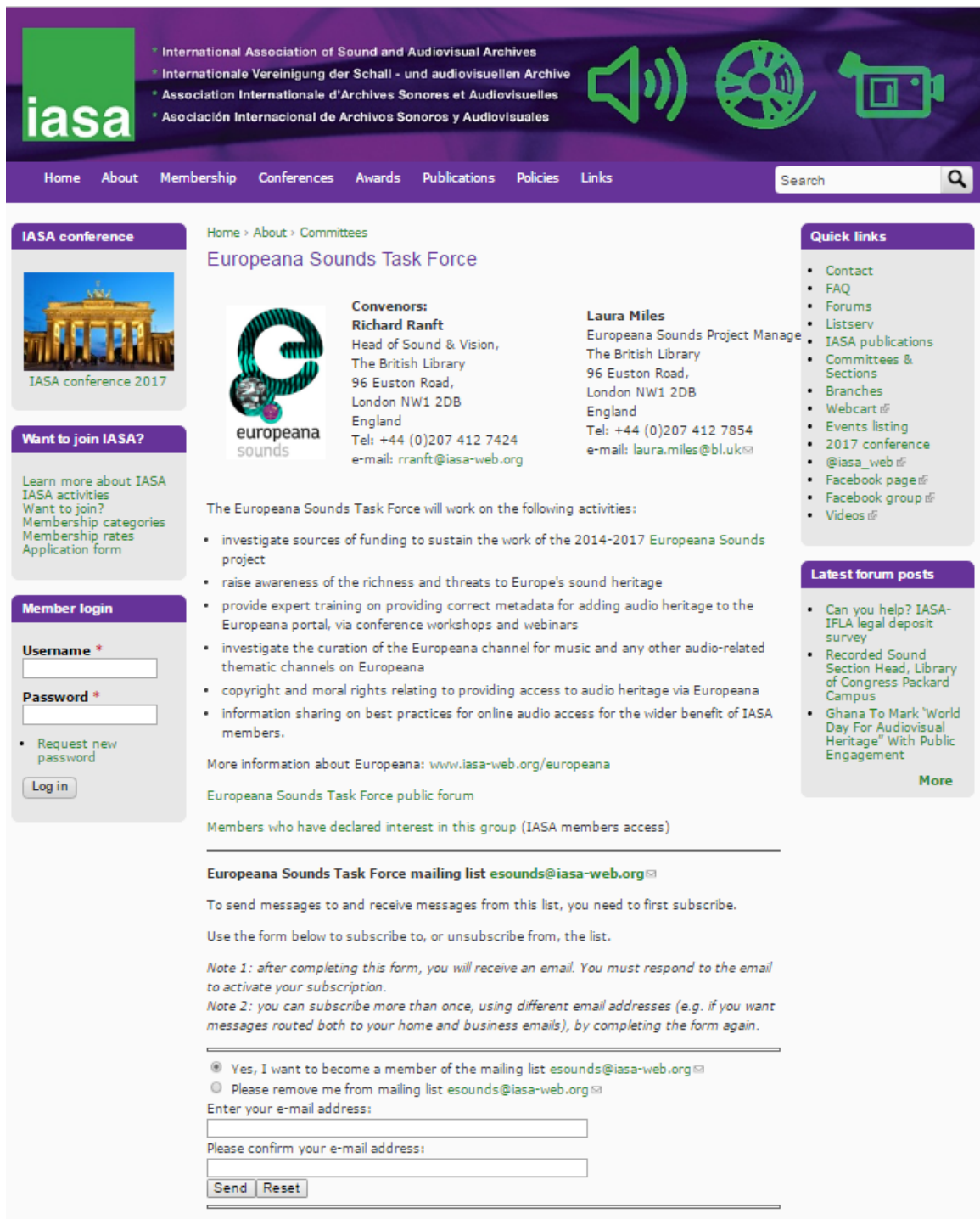
The Project Coordinator, Richard Ranft, is a member of the IASA Executive Board and submitted an initial formal proposal to the IASA Board in October 2014 for the future creation of a new Europeana Task Force, which was accepted. The initial proposal was discussed more fully at the IASA Board meeting

³ <http://www.europeanafashion.eu/portal/about.html>

on 26 September 2015, and then presented to the IASA General Assembly later that week during the IASA 2015 annual conference in Paris. The terms of reference for the Europeana Sounds Task Force, as accepted by the IASA Board and published on the IASA website, are to work on the following activities:

- investigate sources of funding to sustain the work of the 2014-2017 [Europeana Sounds](#) project
- raise awareness of the richness and threats to Europe's sound heritage
- provide expert training on providing correct metadata for adding audio heritage to the Europeana portal, via conference workshops and webinars
- investigate the curation of the Europeana channel for music and any other audio-related thematic channels on Europeana
- copyright and moral rights relating to providing access to audio heritage via Europeana
- information sharing on best practices for online audio access for the wider benefit of IASA members.

The Europeana Sounds Task Force is a temporary instrument for a few years through which it will be decided how IASA can develop the work of Europeana Sounds. After the Task Force work completes, it is envisaged that a permanent “Europeana” section within IASA will be created to ensure that the presence of European audio heritage is maintained in Europeana. It is expected this permanent section will be created by the end of 2017.



IASA conference
 Home > About > Committees
Europeana Sounds Task Force

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The Europeana Sounds Task Force will work on the following activities:

- investigate sources of funding to sustain the work of the 2014-2017 Europeana Sounds project
- raise awareness of the richness and threats to Europe's sound heritage
- provide expert training on providing correct metadata for adding audio heritage to the Europeana portal, via conference workshops and webinars
- investigate the curation of the Europeana channel for music and any other audio-related thematic channels on Europeana
- copyright and moral rights relating to providing access to audio heritage via Europeana
- information sharing on best practices for online audio access for the wider benefit of IASA members.

More information about Europeana: www.iasa-web.org/europeana
 Europeana Sounds Task Force public forum
 Members who have declared interest in this group (IASA members access)

Europeana Sounds Task Force mailing list esounds@iasa-web.org

To send messages to and receive messages from this list, you need to first subscribe.
 Use the form below to subscribe to, or unsubscribe from, the list.

Note 1: after completing this form, you will receive an email. You must respond to the email to activate your subscription.
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 Please remove me from mailing list esounds@iasa-web.org

Enter your e-mail address:

 Please confirm your e-mail address:

Figure 1: Screen shot of the Europeana Sounds Task Force page on the IASA website

The Task Force held its inaugural meeting during the 2016 IASA annual conference in Washington D.C. There were 16 attendees in total, with three attendees from project partner organisations. The meeting commenced with an introduction to Europeana Sounds and the work carried out during the project. The Task Force then discussed the curation of the Music Collections during 2017 and those attending expressed an interest in carrying out the curation. There was also a desire within the Task Force to

continue to share technical practices and continue user engagement activities, such as holding edit-a-thons.

To address these issues, technical practices - as well as licensing work, advocacy and Europeana developments - will be shared during future annual IASA conferences. Future meetings of the Task Force will be held at the annual IASA conferences, as well as tutorials delivered on the mechanics and principles of selecting and preparing metadata. Both an email list and an online forum have been created for the Task Force, to ensure the ease of sharing important related documents and for knowledge and skill sharing.

2.2.2 Training workshops

It was decided that the annual IASA conference would be an ideal place to hold a workshop informing and teaching participants about the aggregation process to Europeana and the benefits of it for participants. In 2015 at the IASA conference held in Paris, the WP1 lead, Tom Miles, led the first workshop for interested organisations. This was a successful workshop with over 50 attendees, several of whom also expressed an interest in becoming associate partners to the project.

The second annual IASA Europeana Sounds workshop was held during the 2016 conference in Washington D.C., USA. Juozas Markauskas from data provider organisation DIZI-led the workshop.

During 17-22 September 2017, the annual IASA conference will take place in Berlin, and the Europeana Sounds workshop will again take place, with support from IASA. This will ensure that organisations with audio heritage still have access to the expert help which explains the benefits of contributing to Europeana and outlines the basic aggregation process. IASA will provide a travel grant to the trainer to support his attendance. It has been discussed with the IASA Board, and agreed upon, that the training event will take place at every subsequent annual conference to ensure that there is always the possibility for new organisations to publish collections on Europeana.

3 Sustaining the project outputs

Europeana Sounds has had several key project outputs:

(a) large-scale audio heritage aggregation being the most important of these, as Europeana Sounds has contributed over 600,000 audio records and over 245,000 other audio heritage related materials (including images, texts and videos) to Europeana;

(b) the Europeana Music Collection, which was launched early in 2016. This has been an excellent way of promoting and showcasing key music-related audio heritage;

(c) the licensing guideline work carried out by WP3 has been an important task and the working group would like to take this further. Further information about this is detailed in the forthcoming section;

(d) advocacy that all project partners have engaged with. This includes the promotion of the preservation of audio heritage, engagement with copyright work and sharing of best practices.

All of these important outputs are documented in the next sections of this report. We outline how we can sustain these important achievements and ensure they continue to benefit both the project consortium and the public audience.

The project's main platform for knowledge sharing and internal communication, Basecamp, will be supported post-project by project partner NISV. At present Basecamp is especially important for WP1, WP2 and WP3, as each of those work packages has its own active community of experts within their individual Basecamp projects. A large body of information has been created there and this information will be made available to existing project partners and to new Associate Partners after the project by sustaining the Basecamp platform. The need for the Europeana Sounds Basecamp will be reviewed again at the end of 2018.

The Europeana Sounds DoW (Ref 1) sets out the ambition to work with the Business Model Canvas methodology, which the Project Management Board has duly done. In May 2016, during a meeting held at the Europeana offices, the business model canvas methodology was used to work through different scenarios and was developed for the Europeana Sounds project. Ideas generated were based on several assumptions such as the potential for new revenue streams and interest from commercial sound archives. This is shown in Figure 2.

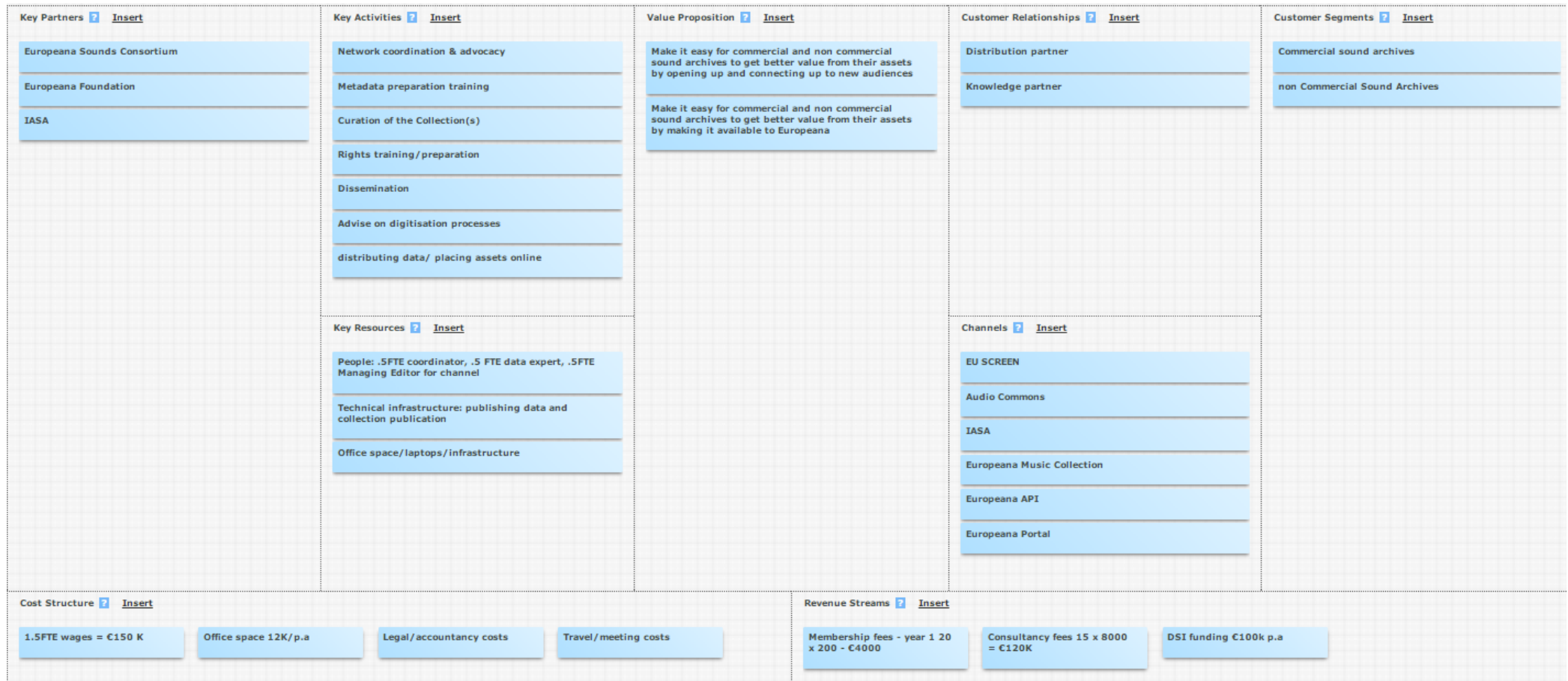


Figure 2: The Business Model Canvas for the Europeana Sounds project, May 2016

This exercise cemented the original decision that creating an independent foundation or association would not be suitable for sustaining Europeana Sounds, and it was best for the Europeana Sounds consortium to continue through the support of IASA, a well-established and relevant organisation, working with Europeana to provide the core infrastructure for aggregation and the web portal.

Europeana Sounds had decided at the planning stages before the launch of the project not to create a separate aggregation system nor to build and maintain an external end user platform, and instead fully integrate with Europeana, using their ingestion services and what was then known as the Europeana portal (now known as Europeana Collections). In the minds of the consortium, full integration with Europeana Collections ensures greater stability and sustainability for the audio heritage collections which were shared.

Other domain or theme-specific aggregation projects for Europeana have built specialist web portals independent of Europeana and with their own aggregation mechanisms. While these provide a valuable focus on specific domains catering for specialist audiences, and a focus for their networks of stakeholders, they are also faced with the onus of maintenance for those technical services and portals when the projects end. Europeana Sounds can rely on the Europeana Collections and web portal and the Europeana aggregation infrastructure, for as long as Europeana is funded.

3.1 Aggregation

Aggregation has formed a key part of the Europeana Sounds project and the next sections will detail the tools that have been used so far and will be used post project, and those that may become available at a later date. A further section includes information on the Associate Partners who have joined the project. However, it must be noted that some partners do not intend to use MINT for aggregation purposes after the end of the project. Some will use previous aggregation methods that they used before the project, or in the case of DNB, will turn to their national aggregator and continue to publish their audio heritage on Europeana that way. Once a project ends and partners no longer wish to use the implemented technical infrastructure, new routes of data delivery need to be identified for the project partners. National aggregators are an important means for sustaining the data delivery routes, and can absorb data and partners from projects which are ending. Europeana supports national aggregators because of their ability to coordinate a national infrastructure for digital information.

3.1.1 MINT

MINT was the aggregation tool chosen by Europeana Sounds and it is important for all data providers to know what the future for the MINT tool will be and how NTUA will continue to run and fund the service.

As a Digital Service Infrastructure (DSI), Europeana will continue to connect the online collections of Europe's cultural heritage institutions. Europeana DSI is funded by the Connecting Europe Facility (CEF) Trans-European Telecommunications Networks Work Programme and the core objectives of the Europeana DSI are to innovate the aggregation infrastructure, boost the distribution infrastructure and work towards long-term financial stability through business model innovation.

MINT has been used as an aggregation tool by many other Europeana aggregators, such as: EUScreen, Europeana Fashion, Athena, and Carare. These projects have ended and, to ensure continued

aggregation support, they have used DSI-1 funding, which means that the MINT service has been maintained as well as user support and specific functionality based on individual requirements.

Europeana DSI-2 is the core project of the Europeana Foundation which aims to connect, as a Digital Service Infrastructure, the online collections of Europe's cultural heritage institutions. The core objectives of the Europeana DSI-2 are to create value for partners, improve data quality, open up the data and to strengthen the Europeana ecosystem. The National Technical University of Athens (NTUA) is a full partner in DSI-2 which began in July 2016 and runs for a year and a half. As a full partner, NTUA is able to support all aggregators, including Europeana Sounds, until the end of DSI-2 (August 2017). There will also be a DSI-3 which follows after DSI-2, but the plans for the third instalment are currently unknown. EF would like to continue to support MINT but cannot commit to this until the European Commission has accepted EF's proposal for the DSI-3 call, which will then lead to a procurement process rather than grants. NTUA is currently making plans for beyond DSI-2, which will cover how to support all aggregators and what kind of service and improvements can feasibly be provided.

NTUA is committed to maintaining MINT, whether through DSI-3 or through alternative options. They are also keen to improve the service to align to Europeana's future aggregation plans – Operation Direct and Metis.

NTUA have confirmed that MINT will remain available to all Europeana Sounds data providers until August 2017 (the end of DSI-2 funding). Data providers can continue to use the aggregation tool and, if they run into any problems, can continue to use the Europeana Sounds Basecamp to ask NTUA technical questions. NTUA will continue to respond to these Basecamp messages and help all data providers to use MINT.

3.1.2 Metis and Operation Direct

During 2016 the Europeana Foundation began to investigate new options for aggregation. It was agreed that the aggregation process needed to become quick, transparent, direct, and simple, which in turn have become strategic goals for Europeana. Through this, Metis is being developed as a new aggregation tool. Metis will be a set of independent ingestion workflows for the Europeana Data Model (EDM) datasets that Europeana makes available as self-service tools for aggregators and data providers. It has been designed to work with other tools and clients, such as MINT, and will include a data providers' dashboard, for improved transparency, and a simple metadata mapping tool. It will also include the ability to validate and preview data prior to submitting it for publication.

Metis is planned to enter production with Europeana in the second half of 2017, but it will make individual shared data processing services and an Image Sharing Service available for test use during 2016. From the second half of 2017, Europeana will begin expanding and adapting Metis for use by other aggregators⁴.

Operation Direct is a project run by Europeana which will not result in any operational products, but will continue to investigate the aggregation process and carry out some 'blue sky thinking' to prototype options which could then be incorporated into Metis if useful to aggregators and data providers.

⁴ Europeana Business Plan 2016: http://pro.europeana.eu/files/Europeana_Professional/Publications/europeana-bp-2016.pdf

There have been three aggregation ‘horizons’ planned for Europeana. Horizon 1 is to maintain the current ingestion system (e.g. MINT) to ensure continued aggregation. Horizon 2 is the introduction of new data processing (Metis), while Horizon 3 will prototype potential new solutions (Operation Direct). During the DSI-2 partner meeting in September 2016 Europeana announced it would like to retire Horizon 1 by the end of the DSI-2 project (August 2017) and move into Horizon 2. Therefore data providers should be aware that systems could be changing during 2017. When this happens, Europeana will notify data providers to ensure continuity.

Europeana is expected to support metadata ingestion as this is a core activity that is needed to ensure the continuing improvement of the service Europeana offers to its users. Therefore all providers of audio metadata can expect to use an aggregation system in the long term, whether MINT, Metis, or another tool.

3.1.3 Associate Partners

During the second and third year of the project, a call was sent out to encourage Associate Partners to join the network; via a blog post on the project website, news on the project Twitter, Facebook and LinkedIn pages, and spread throughout various public events, for example at the IASA annual conferences.

By January 2017, five Associate Partners had joined the consortium and have been engaged in the work shared by partners. They have been actively engaged in WP1 and have been keen to begin aggregation. So far, we have 240 records published in Europeana provided by Koç University of the soundscapes of Istanbul. This is the first collection of records from Turkey within the Europeana Sounds corpus which demonstrates how the project has been able to expand to other countries. Associate Partners who have not yet published records in Europeana have been active advocates for the work carried out by Europeana Sounds and have written blog posts, promoted events and been active on social media on behalf of the project. While not all Associate Partners have been able to publish their material on Europeana during the project lifetime, they have received training and advice from the WP1 lead and are in a position to be able to do this during 2017.

Associate Partners

Associate Partner	Location	Date joined
Dublin Institute of Technology	Dublin, Ireland	10/12/2015
Koc University – Soundscape of Istanbul	Istanbul, Turkey	02/11/2015
CNRS - Cresson	Grenoble, France	16/02/2016
The Fryderyk Chopin Institute	Warsaw, Poland	06/04/2016
Institute of Literature, Folklore and Art of the University of Latvia	Riga, Latvia	14/09/2016

The Associate Partners represent the expansion of the best practice network, and demonstrate that other organisations are interested in carrying forward the work that has been started during the project. Other organisations, both large and small, have expressed an interest in contributing audio

heritage to Europeana through the project mechanisms, and we have the potential to assist through the methodology that was put in place during the project. Initial assistance will be sought from the IASA Europeana Sounds Task Force (which is expanded upon in section 3.2.1 of this document) which will also offer an annual aggregation training session.

3.2 Europeana Music Collection

Europeana Collections was designed and developed to support the creation of thematic collections and the curatorial and editorial work that goes into their maintenance. Thematic collections are “sub-portals” made available on and via the Europeana platform. They make use of a customised Europeana API search of the full platform to obtain data relevant to the theme and of sufficient quality for the intended audience. Segmentation is based on themes of content. Within a thematic collection, the user can search and browse in that theme of content only. Users have access to advanced browse capabilities based on thematically appropriate types, subjects and authorities (creators) and can also access curated content - exhibitions, blog posts, timelines and playlists which are relevant to the theme.⁵ There are currently three live thematic collections; Music, Fashion, and Art. There are future plans to implement further collections such as World War I, which will enable additional sounds (other than music) which have been aggregated during the project to be properly highlighted. The Collections are a core part of Europeana’s service and so the technical infrastructure will be maintained and continually developed, by the Europeana Foundation, well beyond project end.

The Europeana Music Collections was officially launched in February 2016 and has been subject to improvements and developments from this date onwards. As depicted in Figure 3, the business model canvas was used to map out the potential future of the Music Collections, and establish if any revenue streams could be identified. At this point it proved difficult to establish any revenue streams for such a venture.

⁵ [Product Specification http://pro.europeana.eu/files/Europeana_Professional/Europeana_Network/europeana-thematic-collections-specification.pdf](http://pro.europeana.eu/files/Europeana_Professional/Europeana_Network/europeana-thematic-collections-specification.pdf)

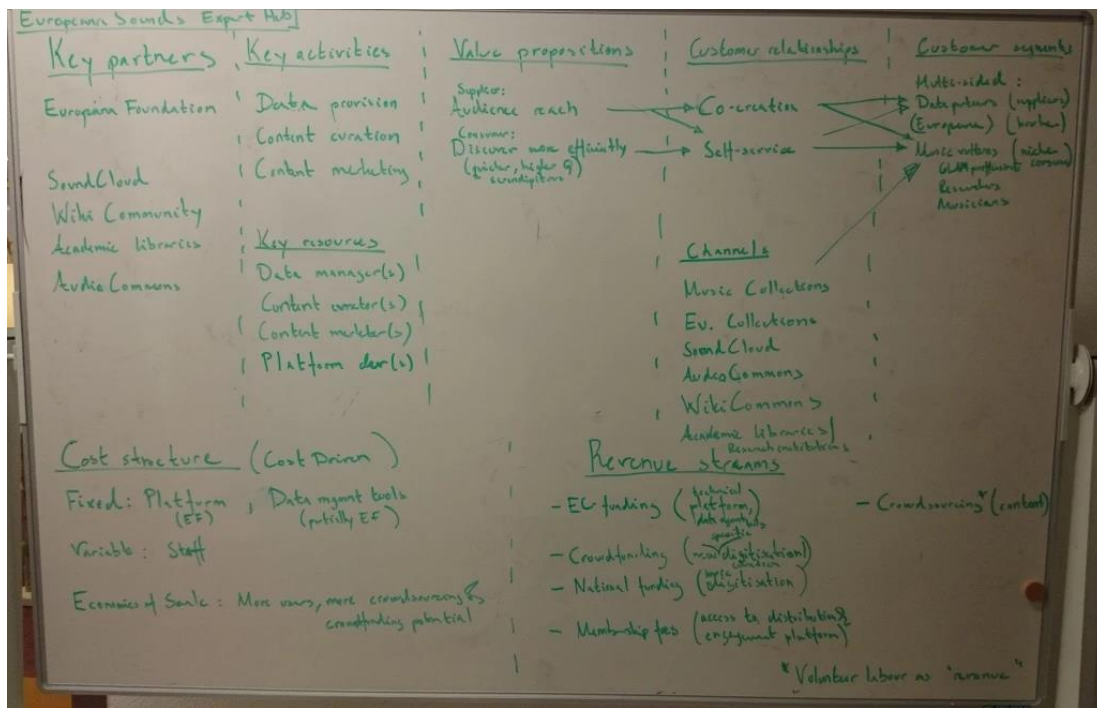


Figure 3: The first draft of the Business Model Canvas for the Europeana Music Collection

Following on from this early draft, Europeana released a follow up Business Model Canvas in December 2016 for all Collections, which can be seen below in Figure 4. This was developed under the DSI-2 project framework and depicts the Europeana Foundations expectations for the Collections; the key resources required and value propositions. The model does not include revenue streams or the cost structure, which denotes how difficult a task it is to create a cost model for the Collections, with the use of external funding. For example, the Europeana Fashion Collection which launched in early 2017 has been a funded partner within the DSI-2 project to ensure that the curation of the collection would be possible.

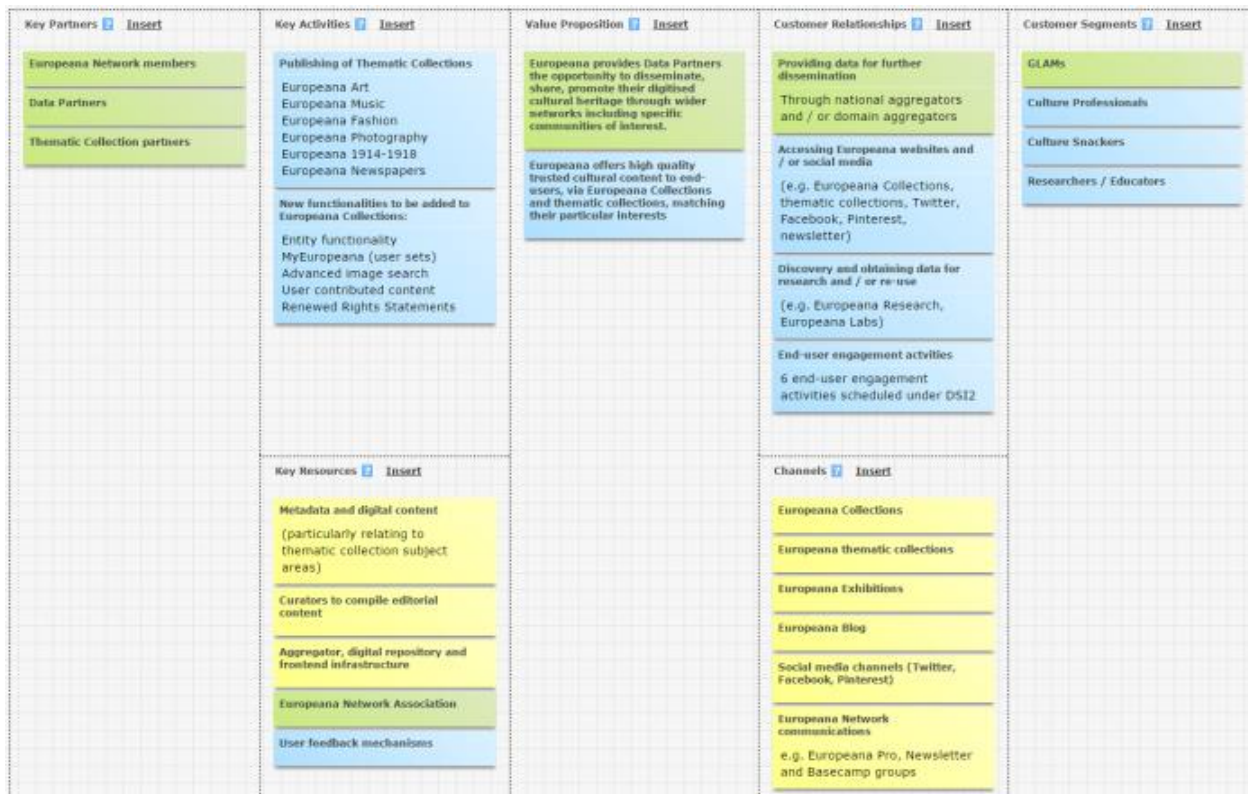


Figure 4: Business Model Canvas for Europeana Collections.

<https://canvanizer.com/canvas/w2dbIE0NZ2UQJ> Europeana Foundation CC BY-SA⁶

During the Europeana Sounds project, different data providers took on the responsibility of curating the Music Collections each month. The 'guest' curation involved choosing a hero image for the Music Collections landing page, browse entry points, writing related blogs, and creating curated playlists on SoundCloud.

⁶ http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_DSI-2/Deliverables/d2.1-europeana-collections-plan.pdf

Music Collections 2016 curation calendar

Data Provider	Theme	Month
British Library	European Composers: sounds, text and images	January 2016
Statsbiblioteket	Henning Haslund-Christensen Collection of Mongolian Folk Music	February 2016
DNB	Cylinder phonographs	March 2016
National Library of Latvia	Opera Music	April 2016
Österreichische Mediathek	Gustav Mahler and the Vienna Court Opera	May 2016
Statsbiblioteket	The Ruben collection – the oldest Danish sound recordings	June 2016
FMS	Greek folk music of Thrace and Macedonia	July 2016
TAD and ITMA	Connections between Irish and Scottish music	August 2016
BnF	French folk music	September 2016
ONB	Music manuscripts with a focus on Antonio Salieri	October 2016
ICCU	Giuseppe Verdi	November 2016
CNRS	Worldwide traditional music and spoken words	December 2016
CNRS	Worldwide traditional music and spoken words	January 2017

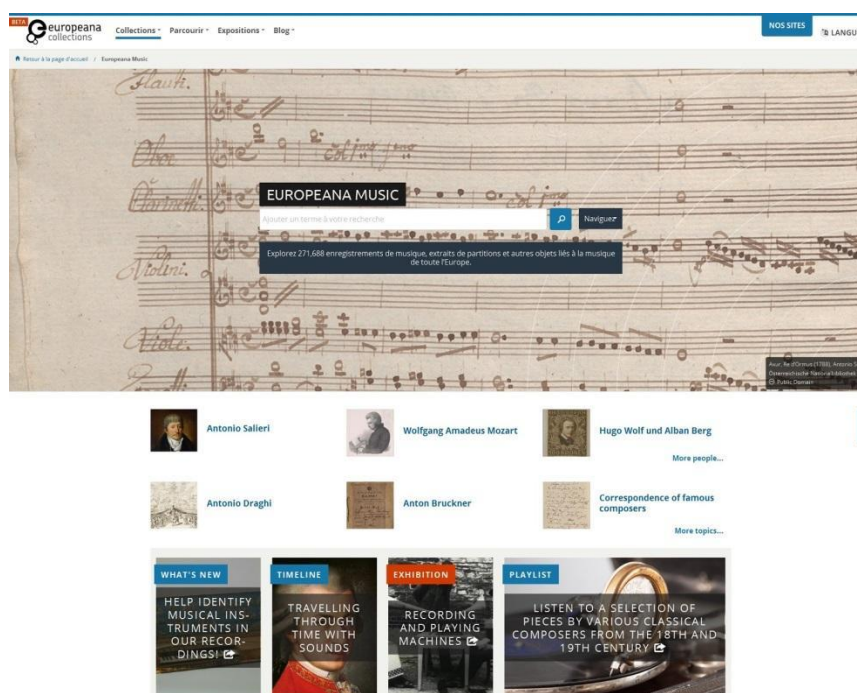


Figure 5: Screen shot of the front page of the Music Collections during the October 2016 curation

Taking responsibility for this curation was not in the original plans for the project, but data providers have successfully engaged with the role and have used it as an opportunity to highlight their own collections. Data providers whose collections do not appear in the Music Collections did not choose to take on a curating role, and so only 12 data providers have taken part in this task. Future curators may choose to highlight the breadth of music within Europeana, however, most curators still need the opportunity to highlight their own collections during this process, as there is expected to be an explicit benefit for a volunteer curator to carry out this work. In the DSI-2 project deliverable D2.1 *Europeana Collections plan*, section 5.2, entitled *Europeana Music* states that ‘the manner of editorial curation acts as an example of best practice for how Europeana Foundation wishes thematic collections to be managed in future.’⁷

It has fallen upon the Europeana Sounds project team to plan the curation post-project, during 2017, however it is anticipated that the subcontract under DSI-2 which is allocated to Europeana Sounds to continue the network will cover the management of this curation. It is envisaged that the organisation which holds this subcontract will be responsible for coordinating the editorial contributions from the monthly curators, with technical support from Europeana. It is an excellent opportunity for data providers to continue their engagement with Europeana Music and ensure their collections are showcased on the front of the landing page. After the project, curation will be opened up to any other interested organisations or individuals who would like to showcase their own collections, or indeed their own theme, or the breadth of the audio heritage available via Europeana, which they feel would benefit the specific audience of Europeana Music. It is anticipated that the members of the IASA Task Force, as well as project partners and external related organisations (e.g. music archives), will continue to curate Europeana Music, and that the editorial calendar for 2017 and early 2018 will be in place by the end of the DSI-2 Europeana Sounds subcontract. The technical infrastructure for Europeana Music is provided by Europeana and will continue to be sustained under the core funding for Europeana.

The British Library will take over curation for the first non-project month of February 2017, and will be followed by the ONB in March 2017. OeM have volunteered to curate the Music Collection during May 2017. During January and February 2017 the BL will continue to source curators for the 2017 calendar year, and will begin by advertising via a blog post which will open the curation to other experienced heritage professionals, outside of the project consortium.

3.3 WP3 Work

During the project, the consortium spent two years researching and determining where the legal barriers to online access lay, and how they can be overcome. At the end of this process the consortium produced seven policy recommendations for improving online access to audio and audio-related heritage in Europe. When adopted, these policy recommendations will result in a significant improvement to online access to audio and audio-related heritage in Europe. The seven recommendations are:

1. that the European legislator updates Art 5(2)c of the Information Society Directive (2001/29/EU) to allow all acts of reproduction of in-copyright works in the collections of beneficiary

⁷ http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_DSI-2/Deliverables/d2.1-europeana-collections-plan.pdf (Section 5.2, page 15)

- institutions for all non-commercial purposes related to their public-interest mission, and to make this exception mandatory for all Member States
2. for the European Commission to further investigate whether approaches that give pan-European access for out-of-commerce printed works, such as those adopted by Germany and France, can serve as a model for making available sound and audiovisual heritage.
 3. that the European legislator creates a legal mechanism to address the issues of making available online audio and audio-related works no longer commercially available, as well as works that have never been in commerce at all. The project partners recognise that some efforts have been made to address this, such as national approaches including Extended Collective Licensing (ECL) and national implementations of the MOU on out-of-commerce works, that provide solutions in certain sectors, for certain kind of works and in certain jurisdictions. These mechanisms do not fully address the extent of the issues faced by CHIs and the project partners believe that the most comprehensive way of dealing with this problem would be the creation of a specific exception that enables making available online audio and audio-related works not commercially available that cannot be licensed by a CMO.
 4. that collective management organisations provide cultural heritage institutions with comprehensive access to relevant databases that contain information on rightsholders (such as CIS-Net) and open up their repertoire information in line with the obligations established by Art 20 (a) of the Directive on collective management of copyright and related rights and multi-territorial licensing of rights in musical works for online use in the internal market (2014/26/EU). In addition, CMOs should also be obliged to provide, upon request and availability, up to date information on works which they have formerly represented but which are in the Public Domain.
 5. that the European Commission establish a comprehensive, publicly accessible, register of European collective management organisations, independent management organisations and major rightsholders which includes information on the subject matter, rights and ownership that they cover.
 6. the development of clear European guidelines, expanding the Europeana Publishing Framework, for cultural heritage institutions to help them act responsibly when putting works online that contain ethically or culturally sensitive content.
 7. that the European Commission provide a mechanism to balance the relationship between data protection legislation, privacy laws and the mission of cultural heritage institutions to make works in their collections available to the public.

The members of Europeana Sounds consortium are committed to the policy recommendations and following up on them. For example, the policy recommendations in relation to the update of the EU copyright framework have mostly been taken up by Europeana in their continuing advocacy efforts towards the European cultural heritage institutions. Also, during a WP3 call in November 2016 it was agreed that the working group will advocate for a Europeana Network Task Force to follow up on recommendation six, which is related to moral and ethical rights in materials.

The working group concluded that the Europeana Publishing Framework is not the best method to approach recommendation six. The working group will also be widened beyond project partners to incorporate representatives from rest of the Europeana network, to focus on audio heritage and other domains as well. The working group concluded that the best course of action to move this recommendation forward is through developing guidelines that institutions can use before they contribute data online - through their own website, and afterwards through Europeana. They have noted that there are already best practice recommendations available (as noted in D3.2 *Barriers to online access to out of commerce works and domain constrained audio*) but that these need to be

expanded upon and extrapolated into clear guidelines with examples. This can be done within a Europeana task force; the next opportunity to propose this is April/May 2017, the working group will create a proposal by this date. The forthcoming actions for the working group are:

1. Write a blog post on the Europeana Pro Blog, explaining the problem and approach to solving it. The aim of this blog post will be to grow support for the task force, encourage network members who are interested in joining the taskforce and/or contributing case studies to the task force
2. Collate interest in the task-force, write a task-force brief with interested parties
3. Share this brief with the Europeana Members Council, and hopefully have the proposal accepted as a taskforce with the aim of writing such guidelines.

3.4 WP2 Work

During Europeana Sounds there have been several applications used, improved, or even created to support different crowdsourcing activities. These include WITH, Pundit, Tunepal and Europeana Radio. This section looks into the plans for these applications during 2017 and onwards. Further information about each of these is details in D2.9 *Evaluation report on implementation of semantic enrichment*.

Annotations API:

This service is part of the Europeana Core Infrastructure and hence its maintenance and further development is made possible through the Europeana DSI-2 project. Looking further ahead it will be funded through the Europeana DSI-3 project and will remain part of the core infrastructure.

WITH:

After Europeana Sounds, the WITH platform will be sustained by NTUA through national projects and B2B services offered in the museum domain. Crowdsourcing remains as a prominent topic on the roadmap for the platform. The space for Europeana Sounds on WITH will remain available to users and data providers post-project and future crowdsourcing campaigns are encouraged.

Pundit:

Pundit will continue to be maintained by Net7 post-project as part of the Muruca⁸ framework the company offers as a B2B service to digital libraries and research groups. The Pundit Chrome extension for Europeana will continue to be available to users and Data Providers for potential future crowdsourcing campaigns. To ensure a stable connection between Pundit and the Europeana Core Infrastructure, Net7 and EF will communicate important updates to their respective services to each other.

Tunepal:

While the Europeana API remains deployed on the production version of TunePal.org, the associations being discovered by users between contemporary and archive performances of these tunes are not being tracked or recorded. As a result, we do not anticipate significant contributions by means of this channel post-project.

⁸ <http://www.muruca.org>

Historypin:

The geotagging feature for the Historypin platform has been written in a very generalised way, and as such will remain a production feature on Historypin Collections into the future, including support for any future Europeana-related campaigns. Now that the first campaign has been completed, the tool remains available for any other Europeana Sounds partner to identify further collections of sounds from within the project that might be enriched by adding more precise locations. Sounds collections that have been added to Europeana as part of other projects might also be considered for enrichment.

Europeana Radio:

Europeana Radio will continue to be available to end-users after the project. This includes the possibility to crowdsource genre classifications for streamable audio that is available in the Europeana Music Collection. The service will not see major updates until the end of the Europeana DSI-2 project, since this on-going project already populates the entire roadmap for the Product Development team at EF.

Wikimedia

Partners who have worked with Wikimedia during Europeana Sounds have expressed interest in continuing to do so after the project lifetime. The data providers who hosted Wikipedia edit-a-thons found the experience very rewarding and developed new skills which they will benefit from in the future. For example, NLL hosted the first ever Latvian edit-a-thon and learnt much for the experience. The BL also plans to hold future edit-a-thons now relationships have been developed with Wikimedia and the process is understood. NISV will also continue to hold edit-a-thons after the project lifetime.

3.5 WP6 Work

Advocacy has largely been the focus of WP6 during the project, through its many dissemination activities, with support from all partners and all other work packages. Project partners will continue to promote the outputs of the project through their own organisation websites, events, and social media. All partners will retain access to all documents produced during the project due to the continuation of the Basecamp platform for all work packages which will assist staff with their everyday work. Formal deliverables and milestone documents will also be archived in the Europeana document management system, with public documents available on the Europeana Pro website. All partners are encouraged to keep copies of the project documents in their own repositories.

The Europeana Sounds Twitter and Facebook accounts will become the Europeana Music Collections accounts, and whichever organisation is curating the Music Collections during the month will also have access and management of these accounts. This ensures that the rich niche audience built up during the project lifetime will still receive relevant information through social media and be engaged with.

The project website will remain live to ensure that partners can access any information that has been published over the project lifetime. A selection of blogs that have been written (excluding those that document project meetings) will be re-published onto the Europeana Pro blog to ensure that they can be consistently accessed and used by a different audience who may not have read them the first time round. Project partners will select what they deem to be their more interesting content related blogs and send them to the Europeana editorial team. The re-publishing of these blogs will be an easy way to

continue promotion post project. This will happen over the course of 2017, with several blogs to be re-published each month. This will ensure a continued interest in the project work and an online presence on the Europeana blog.

Advocacy work will also continue through the IASA Task Force. The Task Force will provide external support and act as an additional platform to continue to disseminate important information regarding the opening up of sound archives.

4 Final partner exploitation plans

In December 2015, each of the Europeana Sounds partners were surveyed to find out what their exploitation plans for the final year of the project would be, and this was recorded in *D7.5 Market survey and exploitation planning*. In December 2016, partners have again been asked to complete a questionnaire to explain their plans for exploiting the project outputs after the end of the project. These are listed below.

British Library (BL)

The British Library will continue to push forward with making audio heritage a more visible medium, this being one of the main aims of the project. Aggregation into Europeana will continue, using the MINT aggregation tool. The BL has previously aggregated collections via TEL (The European Library) but as this is no longer a viable option the methodology created during the Europeana Sounds project will be of great benefit to the Library. The Europeana Sounds aggregation lead has already begun the process of sharing his skills and knowledge with other colleagues who will also be able to carry out aggregation. Furthermore, project management working practices that were developed during the project will be adopted in other externally funded projects, and this knowledge is a valuable asset for the BL. Additionally developing the best practice network has been very important, and these relationships will be maintained post project in order for continual knowledge and skill sharing in the audio heritage world.

Netherlands Institute for Sound and Vision (NISV)

For NISV the key project outcomes are the Europeana Music Collections and the crowdsourcing applications. The audience for the former are both the casual and professional users targeted by Europeana, whereas the crowdsourcing applications attract culture professionals related to the specific collections and crowdsourcing tasks that are involved in a particular deployment. For example, online birding communities were targeted to assist in the enrichment through crowdsourcing of natural history sound collections. The skills to ensure that these outcomes can continue will develop and be sustained mainly within DSI-2, and through permanent employees that have gathered these skills through Europeana Sounds as a project. We will keep updating the collections we contributed during the project on a bi-annual basis (every six months). For NISV, it is most important that work continues to be done on the Sounds profile for EDM.

Kennisland (KL)

The key project outcomes for Kennisland would be more public access to audio heritage, specifically more freely available content. We also consider a raised awareness and knowledge on IPR-related matters with the Europeana Sounds partners a key outcome. For our work in WP3 we would like to use the build-up of shared knowledge and expertise on the barriers to online access to make a project wide appeal to policymakers to consider the struggles of the cultural heritage institutions, trying to make audio heritage available. We open up access to heritage for the entire public, so that everyone is able to experience culture, and also to reuse and remix it where possible. Our more advocacy specific work is targeted at key policymakers, members of collective management organisations, researchers and politicians.

Europeana Foundation (EF)

The key project outcomes for Europeana are a setting up of an aggregation infrastructure of partners delivering audio material to Europeana, work on the data quality of those partners and the creation and curation of the Europeana Music Collections.

Europeana Sounds has also provided a case for and partially funded the development of Europeana Radio, the Europeana Annotations Service and API, and the Europeana Entity Collection and API. Europeana Foundation will continue to maintain and improve the software that enables the Music Collections, the Annotations Service and API and the Europeana Entity Collection and API as part of the core service platform.

National Technical University of Athens (NTUA)

For NTUA the key project outcomes are developments within the MINT ingestion platform and the new WITH crowdsourcing platform. The MINT platform has been used for the aggregation of metadata and publication to Europeana. It has been widely successful and is used by many thematic and national aggregators around Europe and the USA. The WITH platform has been used for musical instruments tagging as part of the WP2 crowdsourcing infrastructure. The MINT platform will be sustained after the end of the project through the DSI-2 project where NTUA is a partner and is funded to support the thematic aggregators that are using MINT (including Europeana Sounds). For the WITH crowdsourcing platform NTUA has developed a B2B business plan and it has also been included in Horizon2020 and Greek national projects.

Bibliothèque nationale de France (BnF)

The key project outcome as identified by BnF is the metadata transformation into EDM. Though the experience presented many challenges including the limitations of MINT tool to address the complexity of highly structured data, it was a rich learning environment. A deeper insight of the EDM and its advantages was acquired, along with skills in data transformation by metadata experts (and not only IT experts). Work has also been invested in the enhancement of metadata and updating them to the current standards. There is a perspective for exploiting the enrichments into BnF's digital library Gallica. The project is being used as an in-house experimentation for the exposure and aggregation of enriched metadata (instead of metadata formatted in Dublin Core simple) under CC0, aiming to improve the end-user experience and benefits of the project. The project was also beneficial in terms of "feedback loop"

within the BnF itself. Enhancement of metadata performed on the selected corpuses by curators and cataloguers was performed as a result of the analysis of the corpus carried out by metadata experts. Synergies between the French participants in the project (BnF and CNRS) have been discovered, as well connections to other projects which these partners are involved in France.

The project was a good opportunity to focus on the value of controlled vocabularies, in particular, on the usefulness of alignments between vocabularies for interconnecting multilingual datasets. Alignment of the French subject headings vocabulary RAMEAU with MIMO is actually one of the tasks of an ongoing research project in France (DOREMUS – DOing REusable MUSical data <http://www.doremus.org/>). The Philharmonie de Paris (previously known as Cité de la Musique), one of the main partners of the MIMO project is also partner of DOREMUS project. In DOREMUS the alignments between RAMEAU and MIMO are operated by using tools other than those proposed by Europeana Sounds WP2. The alignments will be made available openly as Linked Open Data and, consequently, can be used by Europeana. The Europeana Sounds project team at the BnF connected with the DOREMUS project and decided to rely on the work done within this project. Europeana Sounds was informed. In summary, even though the alignments are done outside of Europeana and specifically of Europeana Sounds, in the long term, they will benefit Europeana and its users, internationally and in a sustainable way. We want to stress however that the Europeana Sounds project was the incentive for the BnF to put things in a perspective larger than just the DOREMUS project and connect projects with one another.

Our target to promote these outcomes and encourage use of the resources will therefore be members among our already established national network of libraries. The outcomes of the project will also be presented to BnF staff. The fact that the project as a whole is successful is an exploitable outcome to be given as an example when considering our participation to future projects. The datamodel (EDMS) is already considered for re-use in other research projects (for e.g. the research project *Les passés dans le présent* <http://passes-present.eu/>).

We will sustain the skills and knowledge necessary for continued participation and outreach through our participation to the various groups such as Europeana Network, Aggregators Forums, Data Quality Committee, etc. And through the compilation and drafting of documentation to pass on the knowledge to colleagues who have worked directly on the project, especially the writing of specifications for data transformation in EDM for further implementation with whatever transformation tool and technology. Pursuing investigation for the possible implementation of EDM at a large scale for exposure and aggregation of the metadata from the entire digital library Gallica will utilise and develop such skills.

However, without knowing until when MINT will be in service, it is difficult to plan a strategy. In more technical terms, the experience with data transformation for the project demonstrated that the functionalities of the MINT tool are not sufficient for our needs. (We apply data transformation by combining the MINT tool with other transformation tools outside MINT). It is obvious that even if the MINT tool maintains its service, data provision remains a challenge. The long term perspectives are to be analysed in light of the overall strategy of the BnF for building long term sustainable solutions. This takes time at the scale of a large institution such as the BnF.

Austrian Institute of Technology GmbH (AIT)

The main outcomes of the Europeana Sounds Project that are of interest for AIT to be exploited in future projects are related to the Annotation API and Entity Collection API, which are open source and can be reused outside the context of Europeana. Additionally the technologies and processes developed for automatic semantic enrichment purposes are valuable in the context of Cultural Heritage Projects. Furthermore the Music Information Retrieval pilot will be further developed in future projects.

We are targeting to reuse the upper named technologies at the national and European level. Concretely, the Entity API and the Annotation API are already deployed into the production environment of Europeana and they are financed for further development in DSI2 project. Furthermore, we plan to integrate and reuse these results in future projects, like H2020 – Cult – Coop funding programme. AIT is also aiming to integrate its services into more mature products, like the library catalogue management tools.

To enable these developments the skills that were developed within the project will be maintained. The AIT employees that worked within Europeana Sounds project have long term contracts and there is a very low turnover within our working group. The successful acquisition of further projects will contribute to enhancing these skills and the knowledge acquired by AIT employees.

The targeted audiences for our projects and contributions are typically profiled within the calls of research funding programmes, and the concrete partners consist of institutions that have cooperated with AIT in the past, or are institutions that demonstrated interest in our work when presented in scientific conferences.

We think that Europeana Sounds consortium should further contribute to the development and adoption of EDM Sounds Profile, and actively work towards further enrichment of sound records with semantic information. Further funding opportunities already exist in H2020 funding programmes.

NET7 (NET7)

The main outcome which will be exploited by Net7 is Pundit (<http://thepund.it>), an open source web annotator we developed in Europeana Sounds and other previous EU funded projects (SEMLIB, DM2E, StoM). The main target of this outcome, in term of users, are professionals working with web resources. The main categories of professionals we identified are scholars/researchers, journalists, lawyers, and people working with cultural heritage objects. These targets were first identified during the StoM project (<http://www.stom-project.eu/>), during which we developed a business model. We are planning to adopt a similar business model based on a B2B approach, i.e. to sell the premium service to Institutions willing to pay for it. We would recommend that in future specific promotional and crowdsourcing campaigns should include new acquisitions. Maybe the Creative Europe programme could serve as a basis for this.

Historypin (HP)

As a technical partner in Europeana Sounds, we recognise several key exploitable outcomes. Firstly, a new infrastructure for crowdsourcing of metadata, including rolling out community suggestions of more accurate places, times and keywords (tags) for all content on the Historypin crowdsourcing

platform. A new technical channel for the round-tripping of annotations data with Europeana, allowing for user-contributed tags, locations and dates to be contributed directly to the new Europeana Annotations API and finally, signature of the Europeana Data Exchange Agreement, which opens a new pathway to contribution of historical photographs into the Europeana repository.

We plan to exploit these new Europeana connections specifically with the institutional users of Historypin, focusing on heritage organisations with a local focus but limited digital capacity. This includes heritage sites of historic interest, non-traditional private archives, membership organisation archives and community-supported libraries. We have undertaken extensive user and market research to identify partners with an appetite for deeper community engagement but limited skills to develop online public programming platforms. We have determined that there is an appetite for online engagement, but there is a fear of becoming “locked into” proprietary platforms and services. The Europeana Sounds project infrastructure will help us to show the value of online participation projects without the fear of a digital “dead-end”.

Historypin understood the complex technical aspects of metadata federation raised throughout the project, and maintaining the needed technical platforms requires specialist expertise. We have addressed by developing a network of subcontractors able to maintain a long-term relationship with the Historypin organisation. Secondly, we cultivated a series of partnerships with national-level institutions possessing the necessary skill to offer targeted advice, and maintained these relationships through the Europeana Network. Third, we have adopted a highly Agile software and platform development methodology internally, which allows us to proactively prototype our hardest technical challenges very early within delivery cycles.

Now that Historypin has a technical channel and the proper legal structure in place, we will continue to contribute collections to the Europeana platform when our institutional users would like to make their collections more findable and usable in new contexts. We will make the Europeana publishing ability available to partners who engage with Historypin in funded project engagements. Historypin is not an originator of content for Europeana Sounds, but has now opened a channel that can be used by memory institution partners. We will advertise the ability to publish to Europeana (and to load material from Europeana into Historypin via the Search API) as part of our approach to potential partners. We are comfortable publishing metadata through the Europeana Sounds enabled channels. However, we do note that any changes made to the technical platforms underpinning the Europeana ingestion process will require technical re-investment on our part to support the new tools and workflows, for ourselves and for other smaller institutions technical changes can be difficult to integrate with in the absence of a funded project.

We suggest that the partner members of the Europeana Sounds project continue their association through existing trade bodies, notably the International Association of Sound and Audiovisual Archives (IASA) and through the Europeana Network and its Aggregator Forum. We also suggest that the Europeana Members Council and the Europeana Foundation staff coordinating the Europeana Aggregators Forum consider maintaining an on-going dialogue with partners, especially smaller ones, who have been strong advocates for the development of the Europeana ecosystem. Understanding the needs of smaller collecting and technical institutions may be vital in the coming transitions of Europeana

platform strategy, and in many cases smaller partners may have important lessons and best practices to share in the area of agile project delivery.

As to the Europeana Sounds Channel, we suggest that this website or a succeeding platform be used to continue a communication and message coordination function for those interested in audiovisual archives. With the rise of practical digital online storage and streaming services, there is now a high expectation for direct access to audio collection via the public internet.

Centre National de la Recherche Scientifique (CNRS)

CNRS is composed of four teams - CREM, MMSH, Cresson, Phonobase - each of which have a slightly different focus. For CREM and Phonobase, the key project outcomes are the creation of a network of institutions, the dissemination and the visibility of the contents that can be exploited by our organization, and the opportunity for reflexion on data quality and interoperability. For MMSH, these outcomes are the tools such as WITH and Pundit, and those integrated technologies developed by Historypin and SoundCloud).

CREM identified their target users as academics – including teachers, students, researchers – other cultural organisations, musicians, and the local communities from recordings origins. MMSH identified their target audiences as academics, who will use archives for new research and to contextualize them, students looking to understand oral history and field recordings, artists reusing material for creation, the original contributors of the recordings, and the informed public interested by social sciences and humanities. CRESSON considered their key audience to be architecture teachers looking to illustrate the sound effects in spaces, students looking to understand the sonic environment, and artists who use these archives for installation in public spaces. Phonobase users are similarly private individuals, academics and broadcasting professionals. For CREM and Phonobase these users have been identified through analysis of the records of access made to current online resources hosted by these institutions. For MMSH and Cresson, these audiences link to the research affiliations of the institutions through academic networks and also social media.

CREM could contribute around 1,000 or 2,000 new records on free access in next years, if they can secure funding. To ease the publication process, CREM is currently building an EDMS depository (OAI-PMH) for the Telemeta system. MMSH hopes to continue to organize collaborative crowdsourcing sessions and sound editorialization, planning to ingest gradually all their records (sound and photographs) when they have the legal authorization. Cresson plans to continue to provide Europeana Sounds content, use their blog to promote their collections available on Europeana, and in 2017 will plan a day around the creation of Wikipedia articles and enrich them with sound recordings from our collections.

CREM hopes that the project will continue to attract interest and recruit those with the technical expertise to support continued development of the integrated APIs. MMSH hopes that Basecamp forums will be maintained to continue to exchange and help new partners, and that SoundCloud access will continue to make their archives more visible. They suggest the organization of an annual Europeana day, for a collaborative work. CNRS recommends investigating the possibility of support from DARIAH - the digital research infrastructure network for the arts and humanities.

UAB DIZI (DIZI)

Our organisation identifies the key project outcomes for us as the partner network, metadata management workflow know how, and the crowd sourcing methods and tools that Europeana Sounds project has developed. The organisations we target as users of, or resource providers, for these outcomes are, memory institutions and cultural organizations at national level, which we are in contact with through professional organizations and our own partner network. We plan to sustain skills and knowledge required to maintain these outcomes by integrating them in our other on-going and future projects, and we hope to continue to contribute content after January 2017 but have no current on-going publishing strategy since we don't have our own collections, and are working with our partner institutions' content.

Deutsche Nationalbibliothek (DNB)

For DNB the key project outcomes are fostering visibility of the music collections of the DNB via Europeana, cooperation with data providers to facilitate data exchange, and enhancing the discussion on copyright issues within the EU. The organisations or audiences that our current cooperation identifies as users of, or resource providers for, these outcomes are DDB as a national provider for Europeana collections, and the German scientific and commercial communities regarding the copyright topic.

The skills necessary to continue these outcomes, for example working with the European Data Model for metadata, has become part of staff routine this could sustain key skills and knowledge. Unfortunately changes in staff may direct this expertise to other branches of the library.

Recently there is no following project to identify additional material which could be presented in the Europeana sounds collections. Due to the focus of the DNB collections on published records there is only a few which can be presented in Europeana without offending copyright rules. United Europeana initiative towards engaging the European Commission is best to further development of copyright issues, to ensure the future availability of records for the public and scientific use.

Music Library of Greece of the Friends of Music Society (FMS)

There are many project outcomes which can be exploited by FMS. Our collection is now searchable through Europeana's thematic channel, and has common metadata standards and legal issues for proper use. This means that we have the chance to engage in crowdsourcing and enrichment, within an engaged community, and this can be exploited from several API's for different purposes (e.g. education, culture, anthropology etc.). We have a technical network with professionals and information specialists to deal and support us when there is a need, and therefore have the chance to communicate with people in all over Europe with common interests concerning music collections. Our key target audiences for these outcomes are educators, students and music teachers, as well as cultural heritage organizations and music librarians. We identified these audiences through our organizational network at a national level, combined with Europeana's network at the European level.

To sustain the skills and knowledge to continue to exploit these outcomes, FMS will continue being part of Europeana's network and will be informed about news and workshops that may take place and hope to work closely with Europeana through Working Groups or Task Forces. We will exploit this knowledge participating in future projects. Our limited levels of organisational resources prevent us from continuing to contribute content after the end of the project.

FMS believes the consortium should stay alive and vivid in order to exploit all the digital resources that has been gathered in Europeana and should find ways to take funding from E.U. making useful exploitation of all this. For example, should be a professionals' committee (with people who know the needs of libraries, and local communities) in order to create priority objectives for future use.

Istituto Centrale per il Catalogo Unico delle biblioteche italiane (ICCU)

The key outcomes for ICCU are the flow of contributions to the platform Europeana, the development of the partner network, and the development of the EDM data model specific for sounds. ICCU is not solely a sound domain organisation. It coordinates libraries of every kind and level, including music libraries and the libraries of conservatories of music practice. It is also responsible for an interdisciplinary group working on standards for music libraries and recently signed a cooperation agreement with IAML Italia, the national branch of the International Association of Music Libraries, archives and Documentation Centres. Finally, ICCU has steady relationships with the Central Institute for the Sound and Vision Heritage that is the Europeana Sounds content provider (and IASA member). All stakeholders involved in these activities may benefit of the Europeana Sounds outcomes. In particular the technical outcomes of the project are interesting for all libraries dealing with audio and sound heritage, not only for domain libraries. ICCU supplies Europeana with records through the library (Internet Culturale) or national (Culturalitalia) aggregators he manages. We will maintain these on-going publication outcomes thanks to the stable network of stakeholders. It would be opportune to formalise the Europeana partnership into a legal entity (like other networks did, like APEx) in order to be eligible in the CEF Europeana funding.

Irish Traditional Music Archive (ITMA)

The key project outcomes which can be exploited by ITMA will be the experience in working on a European funded project and the contacts with other partner organisations, the technical experience gained through working with MINT and project data, and the presence of ITMA material on the Europeana portal. We hope to develop partnerships with other partner organisations, and have further involvement in European projects.

ITMA are unsure if they will continue to contribute content after the project term, as we are as yet unsure of the situation regarding the Irish aggregator and access to MINT. We do hope that there will be continued communication between the partners, replacing Basecamp with, for example, an email list. We would also like to see Europeana provide a route for material from partner organisations to be highlighted, like the curation of the music channel landing page as it currently functions.

The Language Archive at MPI-PL (MPG)

For the Language Archive at the Max Planck Institute the key project outcome is increasing the visibility of our data, and of our archive as a whole, and reaching out to new user groups. To this end, we do not have specific user groups to target, but expect that having our materials visible via the Europeana portal will help potential users of our archive to find us from a broad range of backgrounds.

We currently do not have any plans to keep publishing records to Europeana. A big factor for this is that publishing has to go via the MINT tool. If there was an easy way to insert the XSLTs generated in MINT into our existing OIA-Provider and we could directly provide our records as EDM, it might be possible for us to continue providing additional materials after the project has ended. If using MINT is the only way

to add/update records, we will not be able to do this unless there will be additional funding from future projects. Further development of data submission and publication, other than MINT, maybe make direct OAI-PMH harvesting from Data Providers possible.

We would also like to see the expansion of the channels and collections with more genres, the opportunity to access potential funding for resource partners so they are able to actively maintain the submitted resources, add new resources and participate in the collections.

National Library of Latvia (NLL)

The key outcome for NLL is the development of more and improved metadata for sound objects, improved access to the digital audio collection. Internally, we have developed new knowledge - such as familiarity with MINT, crowdsourcing tools, and clearer understanding of rights issues - and we have developed contact with persons in other European sound archives. The key users for the development of our external outcomes are staff and students of music and culture schools, higher education institutions. The key beneficiaries of the internal outcomes are other memory institutions with respective collections, and colleagues within the library. This is suggested by the structure of subject-specific studies and the demonstrated interest in our digital audio collection, and through our colleagues' experience of daily work. We will sustain the skills necessary to maintain these outcomes through using the skills and knowledge in our work; creating metadata for other digital collections, sharing knowledge with other colleagues as necessary, and presenting about our work and collections at conferences and other events.

Yes, we would like to contribute further records to Europeana after January 2017, but we do not have publishing strategy at present as we have no certainty about funding, or the regular growth of the collection.

Ideally, after the project, we would like to see the potential for further funding bids and continuing aggregation of audio and audio-related metadata into Europeana; we would like to find new interactive tools and crowdsourcing tools to promote and engage new users with audio collections.

Österreichische Mediathek (OeM)

The Mediathek is present in Europeana through Europeana Sounds. We had some very valuable experiences in dealing with such a project; developing new partnerships with other organisations and also developing new skills e.g. working with mapping tools like MINT. We have two members of staff who have had Mint training and are familiar with the project outcomes of Europeana Sounds. After the end of the Europeana Sounds project period, we will first try to 'repair' some previous entries to Europeana with the help of MINT and make them available online again (currently these links are not working). If collections which are already part of Europeana Sounds are updated we intend to actualize them also on MINT on a yearly basis. We will cooperate in curating the Music Channel from time to time, if our help is needed.

Rundfunk Berlin-Brandenburg (RBB)

The key outcomes for RBB are the potential that we might exceed our project totals, and have even more material made available. The presentation of music in Europeana has now reached a much higher

level of quality and recognisability, and we hope to make use of features like the music collections. We would like to use this success to develop links with new collection holding partners. We work with music archives in Afghanistan (RTA) and Bangladesh, among others. We just started working together, and met through cultural networks. Europeana seems a perfect role model for such culturally relevant but diverse and distributed catalogues. RBB continues providing music and catalogue data for Europeana with the help of the DISMARC portal as it did for many years now, but has no future publishing strategy.

Currently, the representation of audio catalogue information in Europeana doesn't allow the usual searches for composers or players of certain instruments, which would be a nice development. It may be optimized outside of the general Europeana catalogue. Music-only-related queries to the Europeana music subset may better be served by a catalogue data portal in a different-than-Europeana catalogue like DISMARC.

Sabal Mor Ostaig (SMO)

The key outcomes for us were the opportunities for our material to be more widely disseminated, and working with other partners throughout Europe. We would hope to have acquired new users for Tobar an Dualchais from all over Europe. We are also hoping to work with the Irish Traditional Music Archive on some new projects in the future and would be open to possibilities with other organisations too, as we have developed new relationships through work carried out over the life of Europeana Sounds.

Provided that Tobar an Dualchais continues to be funded and to have the same level of staffing as at present, we should be able to continue to target new users and take part in new projects. We would be happy to continue to add material to the Europeana platform, but would require new funding for this to happen, as we do not currently have the technical skills within our core team and have to employ someone specifically for the ingest of new records into the Mint system.

Statsbiblioteket (SB)

Three key outcomes were identified by Statsbiblioteket that will benefit the organisation and their target audiences. Firstly, the internally useful outcomes included networking opportunities through which they made new contacts and shared knowledge across the EU, which also influences their second key outcome, the development of new skills. Staff have attained important knowledge on crowdsourcing and gained contacts in the crowdsourcing community, which they will put to use in the future. The major externally impactful outcome is that culturally important sound collections have been enriched with metadata and cleared with regard to licensing, so that they can be made available to the public through Europeana Sounds and through our own streaming services.

SB are planning to target students, researchers, local historians and others who take an interest in our cultural heritage as users, and Wikipedia enthusiasts as resource providers. They do not currently have a complete and precise picture of how our setup is going to be, as they are in the process of merging with The Royal Library. Most of the potential users were already known to them as an existing audience, but the collaboration with the Wikipedia enthusiasts is a new addition identified through working with Europeana Sounds project. It is likely that SB will continue exploring the crowdsourcing field, to sustain and build on their knowledge and their relationship with the crowdsourcing community.

The collections and metadata that are now available will most likely be made available to a wider audience through new platforms in the years to come. However, SB are currently unable to add more content to the Europeana platforms as they lack licensing-cleared content.

Austrian National Library (ONB)

For ONB, the major outcome has been that the visibility of our content has been increased, and it is introduced to a larger audience. The key audiences for us are music enthusiasts, researchers, students and, more broadly, every other person who visits and uses the ONB. We identified these audiences through the analyses of the readership and users of the ONB, and find that these are the most frequent users because our content is quite complex, and one has to take a considerable amount of time to go through it.

Since the ONB, particularly its R&D Department, has participated in several EC funded projects there is a lot of experience of maintaining technical skills and knowledge gained within these projects. At the moment we do not plan to contribute any further audio-related material but ONB is in constant contact with Europeana. There is a long term publishing strategy within the organisation for putting more material online, however. Additionally, it would be great to continue the work with the curation of the music collections but it depends on staff availability.

Institute of Contemporary History – Universidade Nova de Lisboa (FCSH)

The FCSH expects to continue using MINT as a tool for testing and improve integration with EDM for sounds. At a national context, we are developing strategies to raise awareness to sound preservation and fostering discussion on domain restricted contents among cultural institutions. We also aim to encourage access and use of sound records as a tool for academic research, mostly regarding music and oral memories/interviews, and to encourage the participation of public in general (and researchers in particular) in the platform's enrichment and content contextualization.

During the project, we have extended our national network as well as our extra-European networks, namely in Brazil, where new collections were identified and partnerships were established. We should mention two private organisations that hold large music and oral memory collections. The use of MINT and EDM for sounds will be encouraged within our extended network. We are also developing actions with school students and researchers to encourage research within of Europeana platform. Regarding MINT skills, we are also aiming to work with archives and museums (also envisaged as target groups for specific actions concerning open access and public domain contents).

Among our institution's projects we are directly involved (as promoters) with "HistoryLab" and "Memory for all" projects, through which we have been developing crowdsourcing actions, engaging younger audiences and the public in general. The FCSH/UNL also holds Rossio, the national infrastructure for research in Arts, Social Sciences and the Humanities, which is mostly oriented to academic researchers in SSH also involving communities related to memory, public history and education.

To continue our engagement in these project outcomes, and sustain the skills we are proposing new projects and actions regarding, for example, historical sounds that will engage audiences with the Europeana contents (e.g. with schools: developing research actions within *HistoryLab* project, encouraging students to discover and research at the Europeana portal); by providing training for teams

involved in aggregation projects; and by promoting best practices and rules to work contents and ingestion. Ongoing academic papers will also be submitted, namely:

- i) regarding sound preservation at a national level
- ii) ii) proposing new methodologies on the use of sound as a historical source (namely as a teaching/learning tool).

We will continue to add records to Europeana after the end of the project lifetime. During our network building process we were able to identify new partners that have confirmed the intention of aggregating their collections through Europeana. These collections are already being prepared in order to meet aggregation requirements. As key actions that should be pursued after the project ends, we stress out the maintenance of: the maintenance of MINT support; networking and dissemination activities; partners' communication via basecamp.

Comhaltas (CCE)

Comhaltas have identified crowdsourcing as a key project outcome which can be exploited moving into the future. This combined with an intensive data enrichment drive has led to a greater use of the digital archive and a more valuable return for users. It is envisaged that both these areas will be developed going forward making the Comhaltas digital archive more and more relevant to the end user. Crowdsourcing has been achieved by having a physical presence at large scale traditional music festivals such as Fleadh Cheoil na HÉireann. Typically attracting several hundred thousand visitors, Fleadh Cheoil na HÉireann has been a great springboard with the archive awareness. Promotional stands and the distribution of print material at the festivals has proved effective. In addition to this a number of features in the periodical magazine Treoir have been utilised.

A continuous review of the outcomes after the project has ended will be carried out to ensure that progress made is being further advanced. Comhaltas is committed to investing in whatever training necessary to achieve this. Comhaltas intend to publish further records to Europeana as they become available on www.comhaltasarchive.ie. Comhaltas regional centres and archives will digitise and add to the existing digital archives. Comhaltas feel it is important that the Europeana Sounds project continues in some form. It has provided a great working relationship between sound repositories across Europe and a platform to discuss best practice in digital archiving.

4.1 Conclusions and themes from partner plans

The project outcomes for Europeana Sounds, as described in the Description of Work, include the aggregation targets that measure physical output, the technological developments to support access that encourages engagement, and the development of networks and audiences that make these efforts worthwhile. That these outcomes are listed as some of the most valued by project partners is another measure of success to record alongside the KPIs that have been achieved.

Each of the partner organisations' responses is unique to their experiences and the diversity of the organisations within the Europeana Sounds project can be seen in the variety of their responses when asked to comment on their experiences. However, there are clear themes that have developed across

these individual responses that demonstrate the teamwork that has been central to the success of the project; one key outcome identified by most partner organisations has been the opportunity to develop their professional networks, and reach new audiences through crowdsourcing. To support this outcome, many partners have requested the maintenance of communication platforms such as Basecamp discussion threads.

The majority of the project partners want to, or will, continue to add to the material available through the Europeana Sounds platform. The major obstacle they identify in being able to maintain this commitment is the issue of funding for the staff hours required to prepare and ingest metadata. That NTUA will be able to continue to support MINT users into 2017 is therefore a very popular outcome of the sustainability plans. This reflects that fact that many organisations joined the project to increase the visibility and accessibility of their collections, through the Europeana Sounds platform. Thus, the continued accessibility of this resource, and efforts to attract and maintain a growing audience base, through such efforts as the curation of the main page collections access points and the extension of the collections through new additions.

5 Conclusions

The table below shows a summary of the sustainability methods planned by the Europeana Sounds project partners and discussed throughout this document.

Task	Sustainability methods
Raising awareness of the richness and threats to Europe's sound heritage	<ul style="list-style-type: none"> • Advocacy through the IASA Task Force • Continued management of curation of Europeana Music Collections • Social media accounts which have built up a sizable following (Facebook, Twitter) • Re-publishing Europeana Sounds blogs on Europeana Pro • Continuation of publishing audio heritage collections on Europeana (either through MINT, national aggregators or new methods which may be released in 2017)
Provide expert training on supplying correct metadata when publishing audio heritage on Europeana	<ul style="list-style-type: none"> • Annual training workshop to be held at the annual IASA conference • Training webinar(s) to be published by the BL under the DSI-2 subcontract
The continued management of the curation of the Europeana Music Collection and any further audio-related thematic collections on Europeana	<ul style="list-style-type: none"> • Management of the 2017 curation calendar will be carried out by the BL and funded by the DSI-2 subcontract • During the period of the subcontract a plan will be put in place for the 2018 management and curation. • Subsequent funding may be procured under the DSI-3 project
Continue to promote best practices concerning copyright and moral rights relating to providing access to audio heritage via Europeana	<ul style="list-style-type: none"> • Training tutorials and talks supported by IASA at conferences including its Training Committee • IASA Europeana Sounds Task Force • Creation of the Moral Rights Task Force, headed by Kennisland with Europeana Sounds partners joining as members • Partners continuing to promote the seven policy recommendations that were published during the project lifetime.
Continue with the crowdsourcing activities and maintain relationships which have been developed with Wikimedia	<ul style="list-style-type: none"> • Europeana Sounds consortium partners will continue to hold edit-a-thons • WITH available to consortium for continuing crowdsourcing activities • The Pundit Chrome extension for Europeana will continue to be available to users and Data Providers for potential future crowdsourcing campaigns • Europeana Radio will continue to showcase highlights of the project corpus and feature a tagging option
Act as a point for information sharing on best practices for online audio access for the wider benefit of IASA members and associated audio heritage sectors.	<ul style="list-style-type: none"> • This can be carried out by both IASA and the Europeana Sounds IASA Task Force both through the mailing lists, conferences and workshops. • Basecamp will be maintained and be a reference point for all Europeana Sounds project partners.

References

Ref 1	Europeana Sounds Annex I - "Description of Work" http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Other%20documents%20related%20to%20the%20project/Dow%20Europeana%20Sounds%20620591%202015-10-19.pdf
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Appendix A: Terminology

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

Additional terms are defined below:

Term	Definition
AB	Advisory Board
APEX	Archives Portal Europe network of excellence
EC-GA	Grant Agreement (including Annex I, the Description of Work) signed with the European Commission
GA	General Assembly
IASA	International Association of Sound and Audiovisual Archives
PC	Project Coordinator
PI	Performance Indicator
PMB	Project Management Board
TEL	The European Library
UAP	User Advisory Panel
WP	Work Package