Europeana Space – Spaces of possibility for the creative reuse of Europeana's content

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Project Coordinator:

Coventry University

Professor Sarah Whatley

Priority Street, Coventry CV1 5FB, UK

+44 (0) 797 4984304

E-mail: S.Whatley@coventry.ac.uk

Project website address: http://www.europeana-space.eu

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1   EXECUTIVE SUMMARY

This deliverable looks at the way making available content to Europeana is perceived by content providers, and how in turn the re-use of that content via the platform is evaluated by members of the E-Space consortium.

When making available metadata records and a link to content on Europeana (including the Europeana Publishing Framework), and more broadly when opening up the actual content, some of the obstacles and fears that stand in the way. In the E-Space realm, concerns have been identified around economy (fear of losing revenue), ethics (incorrect ethical representations), quality (in terms of image specifications, access and link persistence), interoperability and standardisation (use of exchangeable rights statements) and marketing (insufficient brand name recognition).

In order to smooth out these elements, the E-Space project has come up with some actions and tools. In the Protected Space, content that may still need to undergo rights clearance can already be used in innovative experimentation. The Content Space offers a set of different tools and guidelines for making re-use legally possible with a view to broadening awareness of creative re-users. The pilots and hackathons in E-Space put re-use of Europeana content into practice with different challenges facing each of them, and finally the Open Content Exchange Platform supports partners in opening up their content.

The actual content that was gathered for use in the E-Space pilots has also been examined. Almost 75% of the content was available under a re-usable license, and the majority of content used was sourced via Europeana. The reasoning behind the choices has been explained, and includes looking for theme-suiting content, continuous accessibility, ease of re-use, etc. Based on these findings lessons learned have been identified, which can function as recommendations to Europeana and the community at large in order to optimise a role as platform for discovery and re-use of digital heritage content.

2   INTRODUCTION

2.1   BACKGROUND

In the DoW it was foreseen that this document would be a *"Labelling Report - final release: this second report will supplement and provide further updated information on rights labelling, as described in D3.5."* Unfortunately, as was already proven due to the reorientation of the preceding D3.5 – *Labelling Report: First release* – due to Europeana's own rights labelling campaign having already finished, there would be little value in maintaining the original objective of this document.

The WP3 Content Space team saw an opportunity to propose joint work with Europeana, as this could then become part of – or be documented – in D3.6. In the final days of January 2015 before D3.5 was submitted, an outline joint plan of action was sketched out, and therefore included within the deliverable. This plan was circulated within the project's Project Board for approval, and then also presented to the consortium partners during the plenary meeting in Coventry (March 2015). Upon presenting the proposed strands of cooperation, the partners all agreed that WP3 could carry on the work in cooperation with Europeana. This basis offered a good starting point for the reorientation of this current deliverable D3.6.

Over the months between the March General Assembly meeting and end of summer 2015, there was little further development and the implementation of these different actions was not as anticipated. E-Space WP3 had another conversation with Europeana to discuss where things might be heading in relation to the agreed actions, but as the Europeana Office was facing internal delays, little progress was made. Fairly early on in the trajectory, it was agreed that Open Knowledge would supply to Europeana a case study on open content practices. Furthermore, it was suggested that iMinds could provide information on invisible watermarking (a how-to guide), that might be published in the framework of Europeana's cloud infrastructure. This guideline document would also act as another valorisation of iMinds' expertise in this field, next to their contribution to the E-Space IPR workshop that was held earlier this year.

Based on the change in what was already becoming a redirection of the D3.6, WP3 again had to propose an alternative take on what this document was to become. Therefore, by the end of June 2015, the following topics were proposed to the E-Space Project Board, drawn from the direct guidance given to the project during the Technical Review meeting at the end of April 2015:

- Why do people make content available through Europeana (or not)?

- What may be reasons against the standing Europeana rights policy, incl. DEA and CC0 obligations?[1]

- How is re-using Europeana content perceived by E-Space (pilot) partners - difficult, or easy? Can something more general be derived from this (that may be of interest then again to Europeana)?

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[1] 'DEA' is short for the Europeana Data Exchange Agreement. The DEA structures the relationship between Europeana and its data providers. It establishes two main rules relating to the intellectual property rights (IPR) in the metadata and content delivered to Europeana: (1) All metadata submitted to Europeana will be published as open data under the terms of the Creative Commons Zero Public Domain Dedication (CC0). (2) Each digital object (which includes the associated preview) that is available via Europeana needs to carry a rights statement that describes its copyright status. If an object is in the public domain, it must be labelled as being in the public domain. See http://pro.europeana.eu/page/the-data-exchange-agreement for more information.

These questions also form the research questions, answered within this deliverable. This approach was accepted by the Project Board in the summer of 2015 and then communicated to the E-Space Project Officer shortly afterwards. Although the revised content is based upon recommendations from the Technical Review, as the content was materially different to that outlined within the DoW, approval was sought from the Commission before submission. The reason for the internal acceptance is described in the next paragraph.

Upon completion of this document, it was decided that watermarking did not fit naturally in this deliverable; instead it will appear in D3.2/4 *Europeana Space IPR: Final Report on Legal Aspects and the Content Space.*

2.2 ROLE OF THIS DELIVERABLE IN THE PROJECT

As the E-Space consortium comprises partners from the providing side (memory institutions from the GLAM[2] field) and from the re-using side (cultural and technical entrepreneurs), there is a unique opportunity to source both views on what makes content re-usable, and the considerations relating to initially making content available.

It also tackles an issue that was raised during the first E-Space review. In the review report, it was mentioned that *"The work in this WP* [the WP3] *is of key importance to many cultural institutions, when it seems evident that the Rights Management implemented by Europeana is currently developing towards a stricter and more holistic approach in relation to material in the public domain. The project is in a good position to highlight the benefits and challenges of this* [Europeana's] *approach due to its first-hand work on the content, content providers, and re-use. Therefore, even though it is not within the E-Space work plan, putting down some recommendations for others and making these available would be beneficial to the community at large. It is suggested that such observations are included in a future iteration of the deliverable D3.5."*

The information provided in this deliverable would indeed not only benefit project partners, but the Europeana team and also outside stakeholders.

The deliverable will look at the degree of openness in Europeana sourced content that is used in the E-Space pilots. It thereby fits the objectives of WP3 as the work package investigates how cultural heritage institutions and creative industries may deal with IPR in the field of re-using content. The numbers on content re-use within the pilot actions have also been recorded in the deliverables of the E-Space WP4 (Pilot coordination). This WP3 deliverable takes a more detailed look at these figures and see them in relation to different objectives.

2.3 APPROACH

The findings in this deliverable were reached on the basis of desk research and interviews with E-Space project partners. WP3 connected with other Work Packages in gathering information, such as

- WP4: *Pilot coordination*, in order to look into the detailed content sourcing in the different pilot actions;

- WP5: *Innovation Space: Valorisation and exploitation in the Creative Industries*, in order to analyse feedback on content sourcing by hackathon participants that was collected at hackathon events.

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[2] GLAM is short for Galleries, Libraries, Archives and Museums.

This means that several project meetings (both online and in plenary setting) dedicated a part of their time to contributing to this deliverable.

The WP3 team also attended the Europeana Annual General Meeting in Amsterdam (November 2015) and benefited from the regularly organised Skype calls with Europeana in order to be updated with the most recent developments on Europeana's side.

2.4 STRUCTURE OF THE DOCUMENT

The first chapter starts by considering the factors that affect making available content via Europeana. It thereby starts from the point of view of E-Space project partners and introduces the components of the Europeana Publishing Framework. It ends with identifying some defining factors in the process of providing information to Europeana.

In the second chapter, some facilitators to these factors, developed and applied within the E-Space project, are presented. They are among others the idea of the Protected Space, making the link with cultural industry partners, and looking at implementing more open data and information models.

The next area to be highlighted is the actual use and re-use of the content that is sourced within the different project pilots. The chapter ends by focussing on the underlying reasons on why certain content sources were, or were not, chosen over others.

The annex lastly contains an example of a re-use contract between a private content provider and an E-Space pilot team.

3   MAKING AVAILABLE CONTENT VIA EUROPEANA

3.1   ENLARGING THE AMOUNT OF RE-USABLE CONTENT VIA E-SPACE

All data partners have their own requirements, goals and capabilities. We recognise that and support all organisations who want to use Europeana to share their collections more widely. Whether you want to provide minimum level metadata to make your collections available on the portal, or higher quality data with direct links and open licences that people can build on, we will work with you. Your organisation's policies and ambitions set out how you want to share your collections; Europeana can help you reach your goals.[3]

One of the tasks of the E-Space WP3 team is to enlarge the amount of re-usable content in Europeana. Two indicators are related to this task:

- Indicator nr. 5: Identification of reusable data in Europeana - measured by the number of digital objects delivered in the Europeana Space Data Infrastructure;

- Indicator nr. 6: Ingestion of new content in Europeana - measured by the number of metadata items ingested in Europeana.

In order to fulfil these, the WP2 Technical Space has set up a content and metadata processing unit which is able to host and annotate content, and provide a mapping facility for the ingestion of metadata records to Europeana. In E-Space, this infrastructure is called WITH - more information on this infrastructure can be found in the chapter on WITH/Protected Space. At this stage, a couple of partner organisations have been identified that wish to contribute metadata information to Europeana, and some who also wish to upload their actual content to the Technical Space platform.

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[3] Excerpt from Europeana's Publishing Framework (p.5), available from
http://pro.europeana.eu/publication/publishing-framework

Furthermore, the E-Space pilots are also engaging in enlarging the corpus of re-usable content in Europeana. On November 27 2015 for instance, a Photo Collection Day was organised in Leuven (Belgium) in the framework of the Photography pilot. People could come to the Leuven City Archive and have their private pictures digitised. Metadata about the picture and a content description were recorded, and a license choice was made for the digitised picture. This deliverable highlights E-Space's contribution to, and use of, Europeana as a source of work materials for a creative, educational, or in general re-use minded sector.

3.2   THE EUROPEANA PUBLISHING FRAMEWORK

In their new Publishing Framework, Europeana sets out four scenarios (so-called 'tiers') for sharing collections with Europeana, based on how data partners see their interaction with Europeana, and what they are able to provide. The different options are:[4]

1. Europeana as a search engine: 'I want people to find my collections'
2. Europeana as a showcase: 'I want people to find and view my collections on Europeana'
3. Europeana as a distribution platform for non-commercial re-use: 'I want people to find, view and use my collections - but not for commercial gain'
4. Europeana as a free re-use platform: 'I want people to find, view and use my content - however they want'
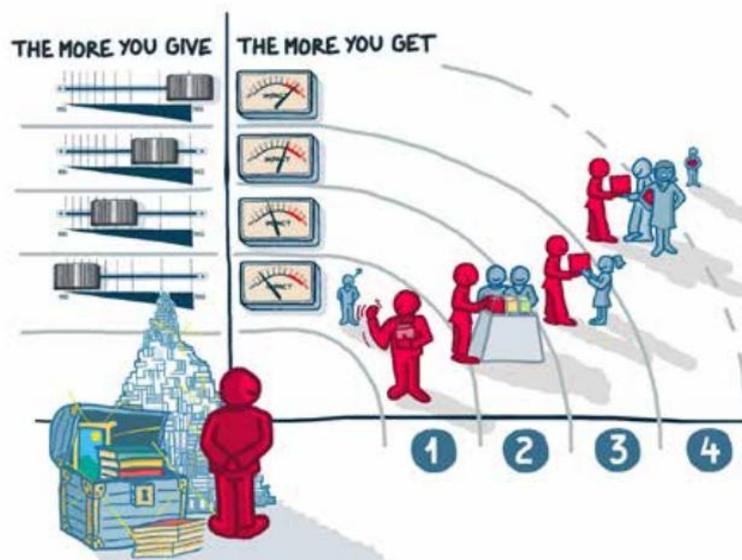

Figure 1: Excerpt from the Publication Framework, illustrating the four different Tiers[5]

Although these are the basis for future scenarios, it is already possible to identify these four different types of Europeana 'use' in the current set-up of Europeana.

1. I want people to find my collections: institutions who want to make their collections just findable, see their metadata information on Europeana complemented with a small thumbnail. Clicking on the thumbnail redirects the user outside the

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[4] Ibidem.
[5] See http://pro.europeana.eu/publication/publishing-framework

Europeana.eu website, to the provider's site where the user can see the image (mostly but not always) in a larger size, with (mostly, but not always) more metadata contextualising it.

- Rights statement: often the more restrictive statements (e.g., rights reserved / paid access, or rights reserved / free access).

- Example: a Jugendstil Festhalle, provided by Foto Marburg.[6]
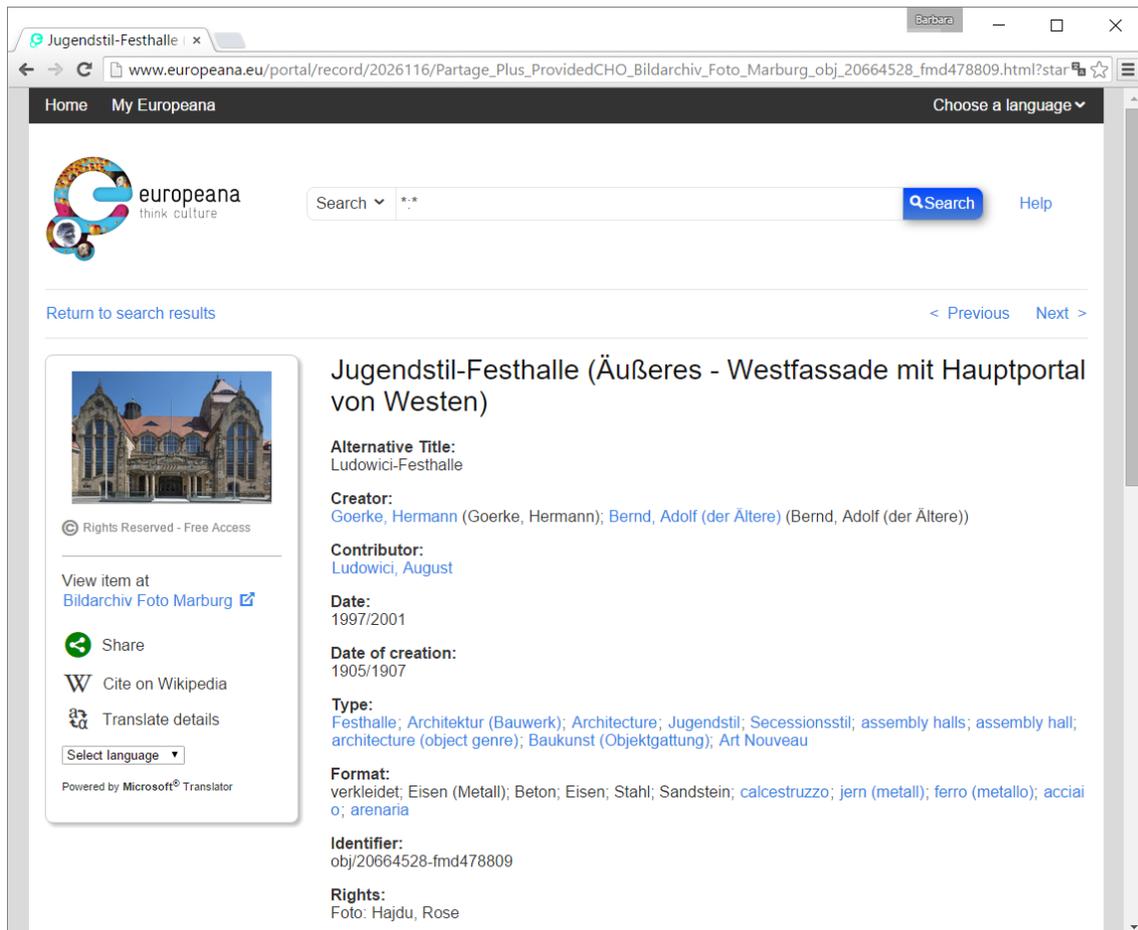
Figure 2: Europeana record on Jugendstil Festhalle, provided by Foto Marburg

2. I want people to find and view my collections on Europeana: institutions who want to make their collections findable, see their metadata information on Europeana complemented with a small thumbnail. Clicking on the thumbnail lets users stay in the Europeana portal site: an enlarged image pops up. They do not have to leave the site in order to know what the item is about.

- Rights statement: often the more restrictive statements (e.g., rights reserved / paid access, or rights reserved / free access). Sometimes even a watermark is applied - such as is the case in the following example.

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[6] Record link on Europeana:
http://www.europeana.eu/portal/record/2026116/Partage_Plus_ProvidedCHO_Bildarchiv_Foto_Marburg_obj_20664528_fmd478809.html

- Example: Toilettes à l'hippodrome de Longchamp, provided by Parisienne de Photographie.[7]
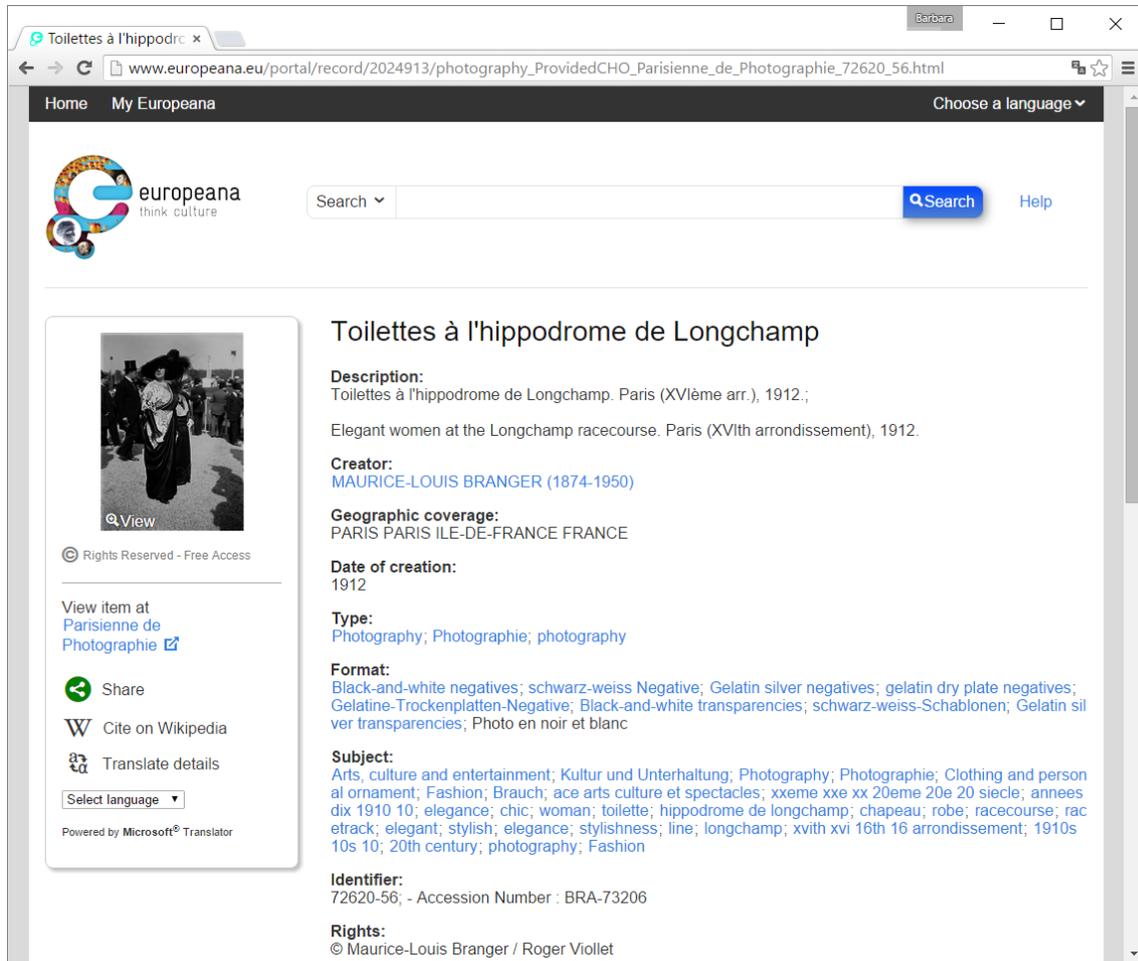
Figure 3: Europeana record on Toilettes à l'hippodrome de Longchamp, provided by Parisienne de Photographie

When clicking on the thumbnail to enlarge the image, a visible watermark is clearly seen attached to the larger size picture.

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[7] Record link on Europeana:
http://www.europeana.eu/portal/record/2024913/photography_ProvidedCHO_Parisienne_de_Photographie_72620_56.html

Figure 4: Enlarged picture on Toilettes à l'hippodrome de Longchamp, provided by Parisienne de Photographie

3. I want people to find, view and use my collections - but not for commercial gain: the current 'use' of collections is still somewhat of a workaround as today, there is no direct download from the Europeana portal. The user would most likely still go to the provider's site to download/use the image from there. Nevertheless, there are many providers who make clear that their images can be used for all non-commercial purposes, by applying the right re-use license to it.

    - Rights statement: generally CC-BY-NC or CC-BY-NC-SA.[8]
    - Example: Yellow ball gown, provided by SPK.[9]

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[8] For an overview of the meaning of these licenses and their abbreviations, see for example E-Space D3.3/D3.1 Europeana Space IPR: First Report on Legal Aspects and the Content Space, available from http://www.europeana-space.eu/deliverables/

[9] Record link on Europeana:
http://www.europeana.eu/portal/record/2024913/photography_ProvidedCHO_Parisienne_de_Photographie_72620_56.html

Figure 5: Europeana record on Yellow ball gown, provided by SPK

4. I want people to find, view and use my content - however they want: the likelihood of looking from the providers' site also applies here. These providers make clear that their images can be used for all purposes, even commercial ones, by applying the most open licenses or rights statements to it.

- Rights statement: generally CC0 or Public Domain (Mark). In cases where CC-BY or CC-BY-SA is used the images can still be re-used for all purposes, but do require the name of the right holder to be mentioned - and in the second case, to be shared again under the same license conditions.

- Example: sailing championships, provided by Lithuanian Art Museum.[10]

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[10] Record link on Europeana:
http://www.europeana.eu/portal/record/2024906/photography_ProvidedCHO_Lietuvos_dail_s_muziejus___Lithuanian_Art_Museum_LIMIS_20000012867542.html
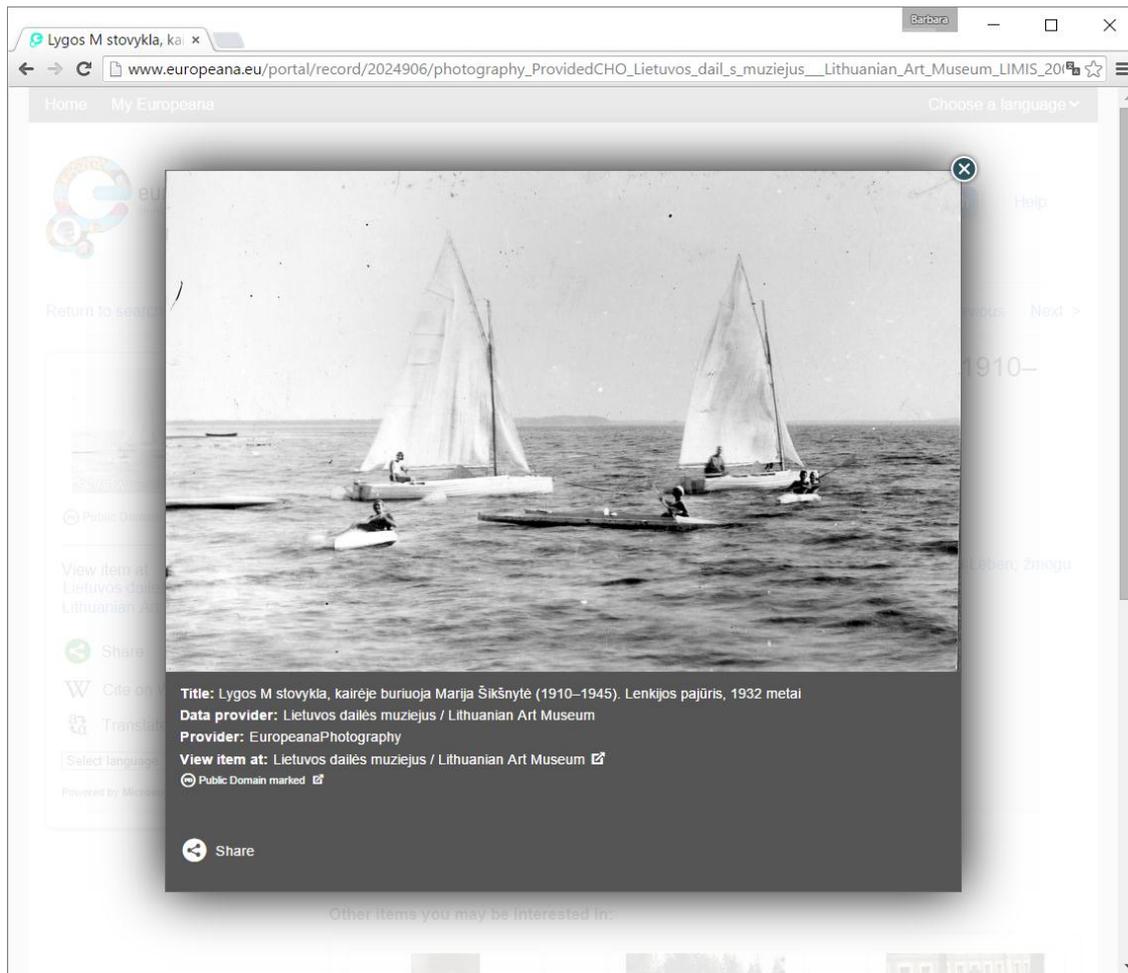
Figure 6: Enlarged picture on sailing championships, provided by Lithuanian Art Museum

When considering the ways in which the current Europeana platform allows varying degrees of interaction with its content providers, the need for a policy change becomes apparent. Europeana wants to take into account these four possible scenarios, and has therefore integrated them in their Publishing Framework.

This document was presented during the 2015 Annual General Meeting[11] and looks at the aforementioned four levels of interaction, but with further services being offered by Europeana. Such services include direct download availability from a record page on the portal, the aggregation and showcase of specific content in themed channels, or enhanced filtering options when a user is looking for specific content to be re-used. In order to connect or empower these services with the appropriate content, some current practices require more attention - at the side of Europeana and at the side of the content provider.

In particular, more work is needed on

- Technical image quality

- Availability of the digital content

- Context by metadata

- Rights statements

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[11] See http://www.slideshare.net/Europeana/europeana-agm-2015-4-11-bp-2015-to-2016-new-publication-framework-aggregation-landscape-henning-scholz for presentation.

In general, having content that is first of all re-usable.[12] The E-Space consortium is in an interesting position to reflect on the requirements or conditions that make such digital cultural heritage re-use possible, or perhaps even optimise it. In the different pilot and demonstrator activities, material is made available and also re-used. The partners in the project represent both the content providers' side, as well as creative industries. For this report, their views and opinions were canvassed and linked to the new view of Europeana on re-use. In this way recommendations could be formulated on what focal points relating to what the future handling of digital heritage content may be(come).

3.3 THE FACTORS AT PLAY

3.3.1 Introduction

Right before the launch of Europeana's CC0 policy a few years ago, there was still a lack of understanding about what such then drastic new approach of openly licensing cultural metadata would mean for the participating institutions. In the famous paper on 'The Problem of the Yellow Milkmaid'[13], ten benefits and risks of open metadata were discussed. Within the E-Space consortium, partners have been asked - from industry and the memory institution' point of view - to revisit these pros and contras. Whereas the initial concerns to this new and open approach by Europeana were raised in terms of only metadata, E-Space partners were asked to consider them in light of the actual content and metadata - enlarging their initial scope. The original images[14] depicting the standing points of discussion when Europeana launched the CC0 policy, are included below.

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[12] The E-Space project has therefore created the Content Space (available online at http://www.europeana-space.eu/content-space/) in which you can already find some Copyright Tools for Cultural Heritage[12]. The work in the other deliverables of this work package, stimulate partners to make their content re-usable, and guide the re-users on understanding what the re-use licensing conditions mean. The Open Content Exchange Platform (OCEP) - see http://www.europeana-space.eu/content-space/copyright-tools-for-cultural-heritage/ - is an online, publicly accessible platform that connects people to documentation on open licensing for both suppliers and users of open content. This documentation also helps parties to fully understand the technical and legal implications of their work and make best use of its open character.

[13] The Problem of the Yellow Milkmaid, available at
http://pro.europeana.eu/files/Europeana_Professional/Publications/Whitepaper_2-The_Yellow_Milkmaid.pdf

[14] Taken from http://mw2013.museumsandtheweb.com/paper/open-culture-data-opening-glam-data-bottom-up/
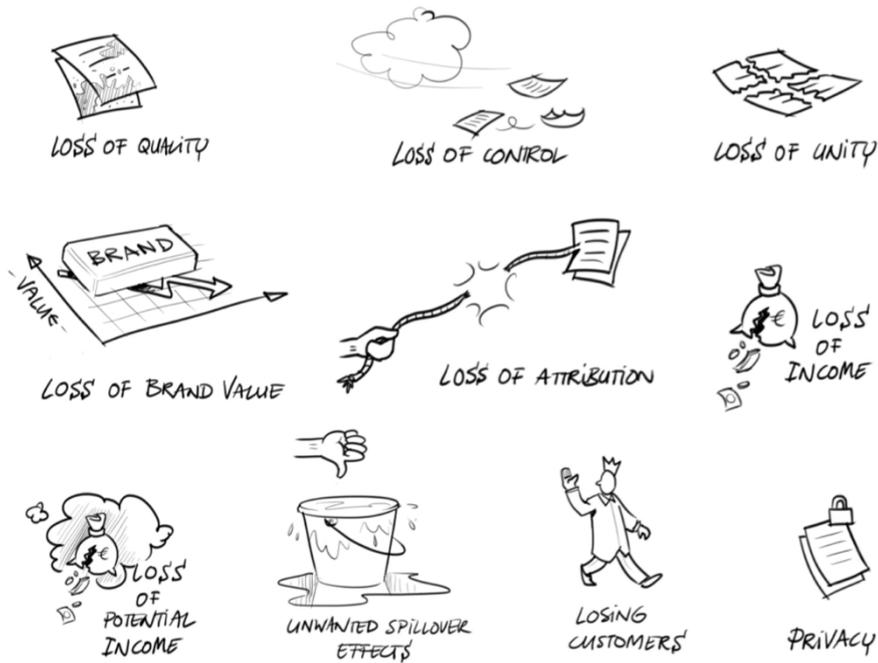
Figure 7: Risks of open data (image by JAM/Europeana. CC BY
http://creativecommons.org/licenses/by/3.0)
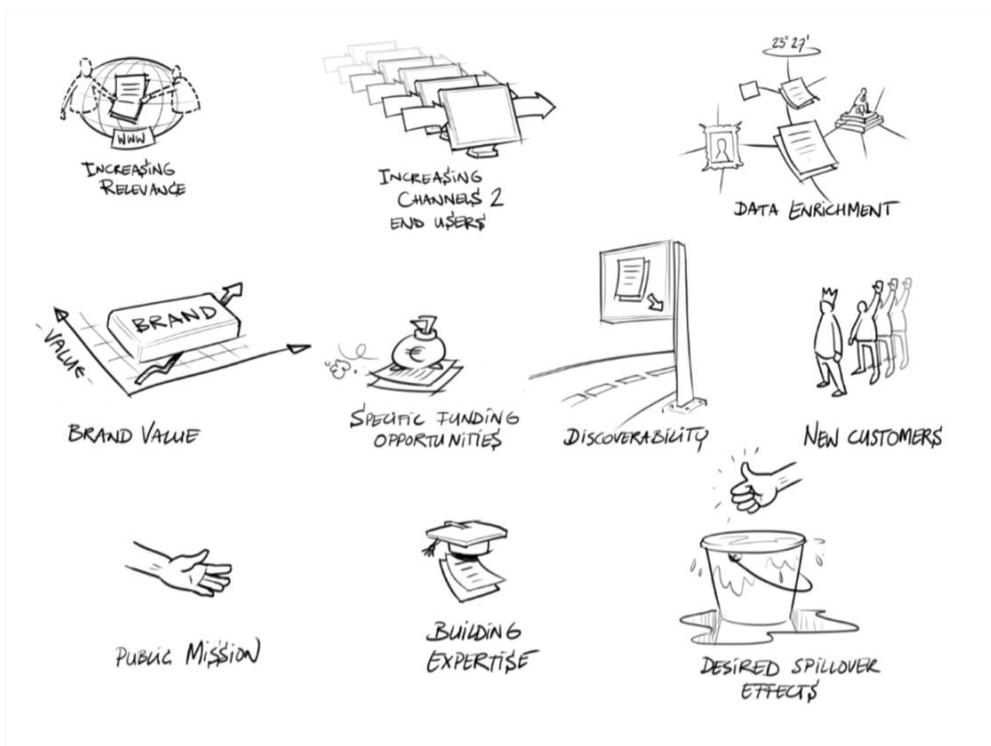
Figure 8: Benefits of open data (image by JAM/Europeana. CC BY
http://creativecommons.org/licenses/by/3.0)

Out of discussing these pro and contra themes, some aspects were pinpointed repeatedly. They are:

- Economic objections
- Fear of incorrect ethical treatment
- Quality issues (on metadata, image/media/content quality and availability of sufficient information)
- Interoperability/standardisation
- Need for increased marketing efforts

Each of them is discussed in more detail below.

3.3.2   Economy

In order to avoid third parties making commercial use of digital images that belong to another organisation, and thereby undermining the latter organisation's own commercial activities, the image holder may opt to apply a visible watermark to its digital content.

Applying such watermark is often seen as very intrusive. And while there is greater movement away from such explicit visible applications, some content providers still continue to mark their content as 'theirs' by doing so. These organisations may rely on an IPR-driven business model, whereby income gained is largely from IPR exploitations (in comparison to perhaps other activities). For instance, a commercial agency may wish to contribute historical content to Europeana.

This case is illustrated by the commercial agency Parisienne de Photographie in the context of the EuropeanaPhotopgraphy project. The thumbnail is visible on the Europeana portal without any watermark associated to it. It bears the Rights Reserved - Free Access rights statement. When enlarged, the picture can still be seen through the Europeana portal but bears a clear, visible watermark displaying the company's name in the left lower corner (see image on p. 12 of this document).

For contributors such as Parisienne de Photographie, the visible watermark is present because what they aim for is just the 'first exposure'. The content gets showcased, can be found and is visible to interested users; if the interest is sparked they follow the link to the agency's website and may purchase a digital image that has the watermarked removed. They do not seem to be particularly interested in a strategy whereby Europeana may act as a hub for offering good re-usable content, as this would conflict with their main business interest.

In the case of cultural heritage institutions, there is the idea of loss of 'potential' income. Examples of the benefit of cutting in the expenses made to offer a photo reselling unit in museums (as part of the overall income/revenue picture) have been stated[15]. The significance of the budget raised from selling images, is for many museums not that great in comparison to other sources of income or funding. The fear of losing potential income is in this case more about a fear of the unknown and the unpredictable. For quite some time now cultural institutions are in greater numbers opening up their content in order to make it explicitly re-usable. So far, the million-dollar app that is making big money out of this freely licensed material, is yet to emerge. Museums often thus still fear that they might eventually, someday be 'missing out' on a part of the money that simply does not exist in scales large enough to mention.

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[15] See for example the decision that drove the Rijksmuseum to open up its content, and stop charging for a high quality digital image. Documented in a Europeana case study:
http://pro.europeana.eu/files/Europeana_Professional/Publications/Democratising%20the%20Rijksmuseum.pdf

A public institution such as E-Space partner Stiftung Preußischer Kulturbesitz (SPK) is radically choosing to make available its content under a non-commercial license. This also allows them to maintain the possibility to commercialise their digital material according to their own terms and conditions. They do feel that making available the content is part of their public mission as a funded institution: *"The Foundation pursues the goal of making knowledge as easily accessible as possible on the Internet. It draws a line at the commercial use of content. Public cultural institutions invest considerable financial resources to digitize their holdings. For that reason, the Foundation takes the view that appropriate fees should be charged for the commercial use of digitized materials."*[16] They have chosen a CC-BY-NC license for their contents, and state that *"Digitized materials can be used for commercial purposes on payment of a fee".*

In the case of private individuals, for some of them, the same fears apply. During the Photo collection day[17] that was organised in preparation of the E-Space Photography pilot, people came to donate a picture, make it digitally available and they also thought about the most appropriate license they wanted to give the digital image. Nearly all of the people that attended either attributed their image to the Public Domain, or decided on a CC-BY license for the more recent work. In other collection days, such as that held previously in Pisa, in the framework of the EuropeanaPhotography project[18], the choice for an 'NC' building block was made much more quickly, because there people strongly felt the idea that they *"don't want someone to make money from my picture, of which I will not see a cent in the end"*. This may have to do with the type of pictures people offer: in Leuven they were mostly city sights - before and after the destructive World Wars - whereby the very personal stories did not really step into the spotlight. Commercial use seems to be no problem, as long as the material does not bear any personal connection to the people licensing it. As one of the reasons why the 'NC' block is chosen, may also be the fear of misrepresentation of depicted subjects (see next part).

3.3.3 Ethics

In events such as the abovementioned collection days - but this is also true for memory institutions in general - the issue of privacy is still loudly heard. Individuals' private pictures can, in some cases, be great testimonies of social history. They may show a glimpse of societal changes, historic events at which depicted persons were present, conventions and trends in the contemporary world. In this way, they may be(come) perfect material for e.g., textbook illustration. However, the representation of the depicted person(s) may be very strongly linked to a vital piece of contextual information (e.g., in the metadata, created and maintained by a memory institution; or in the form of a personal story that should accompany the image). Once context and image get separated, there is room for a different reading or wrong interpretation. One could think of people who have been captured on camera during an act of resistance against an occupier or standing regime, but whereby the determination of 'side' cannot be derived just from a picture without context metadata. In order to prevent a widespread picture, without proper context being used on multiple platforms, people also tend to license-their-stuff-shut by adding a non-commercial clause to the content. This reaction stems from thinking that in commercial use settings, the contextual information may be discarded easier than in other use contexts. It is not the best way of thinking, and there are other ways.

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[16] Read the full policy statement on licensing SPK content here: https://www.preussischer-kulturbesitz.de/en/priorities/digitization/best-practice-recommendation-on-open-access.html

[17] Organised on November 27 2015 in Leuven (Belgium) at the City Archives, by the Photography pilot Team (KU Leuven) and support of E-Space WP3 (PACKED vzw).

[18] Organised during the exhibition's stop in Pisa, April-May 2014.

A couple of years ago, Europeana released a Network Paper entitled 'Ethics for Europeana'[19]. Among other things, it stated that *"The documents and information provided to users must be authentic, without falsification or subjective interpretation. Users should be able to make their own interpretation as they like. Therefore, the information must be provided with sufficient contextual data in order to facilitate such interpretation."*[20]

However, in a re-use case where metadata (context) and the digital image (content) become separated[21], an incorrect interpretation may occur, perhaps frequently. The 'risk' that is involved in making the picture freely re-usable is increased, and people - especially when one is not too familiar with licensing options - need sufficient assurance. It is not that easy to convince a content provider that simply choosing a restrictive license is not the best solution to this problem.

The case of photography is in particular a quite delicate one in terms of ethics[22]. It is a subsector in which the attention for moral rights, or 'responsible use' of material is very prominent.

> *The "doom" scenario of archives is that their valuable historical family photos will be "reused" as backgrounds in shooting games for players to blow it all up. Or even worse in the eyes of many: for "commercial" reuse. While "mercantile" and "trade" have positive connotations, for some reason "commercial" doesn't sit well with the public, and is associated with malpractice and malware.* - Fred Truyen, Photography pilot coordinator.[23]

When developing IP strategies that work in the long term in the GLAM sector, these sensitivities should be borne in mind and stress placed upon moral and cultural dealing with integrity, authenticity and respect, rather than solely being focused on the reproduction rights. This focus of attention does not have an all-negative view on making this photographic heritage then available for re-use. In E-Space, the Photography pilot team really wants to convey the message that "the best protection of moral and cultural rights on a work is maybe precisely by opening it up".

3.3.4 Quality

Metadata

A contribution of metadata to Europeana is in many cases still a one-off operation whereby data is provided as a momentary snapshot. In many cases, data is not final and can grow or be adjusted. Aggregators often also have their own schedules and procedures, and hardly all of them operate on continuous updates of publication without delay (or timed cycles). There is thus a perceived loss of quality as the data cannot be directly curated on the portal, and more accurate metadata can be found on e.g., the provider's own website or collection portal. When a re-user is making an API call, he/she might thus be pulling in 'outdated' metadata from the portal.

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[19] Available at http://pro.europeana.eu/files/Europeana_Professional/Publications/Ethics%20Paper%20-%20Network.pdf

[20] See publication above, p.6.

[21] This could also happen in the pre-digital age. The only difference is that now access to (digital) images has increased and became easier, increasing again the risk that use of it may not go as planned. Digital also offers the advantage that you could embed contextual metadata into your image, which was not possible in the analogue world. There is thus also a certain responsibility of those who offer the content, to make an effort in contextualising their material.

[22] A full contextual case study on the IPR-aspects of the E-Space Photography pilot is available as part of the D3.4/D3.2 Europeana Space IPR: Second Report on Legal Aspects and the Content Space.

[23] Fred Truyen was also the former coordinator of the Europeana Photography project and is currently president of the PhotoConsortium.

As the available rights statements are also an inherent element of the metadata, having communication chain delay on their updates may have quite significant consequences. This is for example currently the case with content of project partner LAM, the Lithuanian Art Museum: they are providing content with CC-BY or Public Domain right statements via their LIMIS-system. However, before the LIMIS system was in place, LAM's content was provided mostly through the LT-Aggregator Service run by the National Library of Lithuania. It gathered data from LAM's old collections management system and is now faced with problems to overcome: metadata and information on the provided content (including rights statements) cannot be updated, because there are no connections/links (yet) between the LT-Aggregator Services and LIMIS system for updating metadata of the aggregated content. This implies that someone looking for re-usable content, will not be calling back the part of LIMIS content which is still bears the more restrictive 'rights reserved - free access' statement.

Europeana has set out minimum requirements[24] for its metadata, indicating what a minimal description of a provided object, or minimal information in the published record, should entail. However, with re-use in mind, the more elaborate and accurate context provided, the more likely it is that a digital object will be discovered and re-used. Objects that are only described with a title (in a language which might not be that of origin) and a date are clearly less discoverable than those bearing a description of acceptable length. It can be a source for search words to be extracted and may show that an object has been thoroughly studied by an authorised source (e.g., its managing museum). As opposed to the time of launching the Data Exchange Agreement, the objections against publishing metadata under CC0-license seem to have decreased (at least for those providers whose core business is not in (re)selling their metadata). Focus lies now more on the actual content - although 'long scientific descriptions' on objects still stir up some discussion. Objects coming from SPK for example do not bear an extensive description. They do acknowledge that indeed this is limiting search and retrievability of their content on Europeana - because when the content is not found, nobody can 'work' with it, but they do not agree to releasing this information under CC0.

Image

In the Publishing Framework, Europeana refers to the changing needs of content distribution through digital platforms and the implications this has on images. In order to make content available in Tier 4 of the Europeana Publishing Framework (see chapter 3.2 The Europeana Publishing Framework), the most open and re-use focused one, publishers are advised to provide the following: *"In addition to a direct link to an image of at least 400 pixels wide (0.25 megapixels) that can be used as a preview image, you also need to provide a direct link to the digital object and you can also supply a link to a website containing the digital object. We recommend that you offer your digital objects in as high a technical quality as possible. We recommend that you make images available in the best possible resolution but at least 1,200 pixels wide (1 megapixel)."*[25]

Europeana's reasoning for the increase in pixel width in relation to their current practices, is that a thumbnail of only 200 pixels wide is of very little meaning in a world where browsers and screens have become very wide, or very adaptable (responsive). A slightly bigger thumbnail would increase the chances of a better display. The current procedure is that original images, linked to via isShownBy, are cached to be made into thumbnails by Europeana.

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[24] See the Europeana Publishing Guide, available at http://pro.europeana.eu/publication/publication-policy
[25] See p. 46 of the Publishing Framework.

However, some examples of recent image caching by Europeana's infrastructure have rendered thumbnails that are of a lower quality than the original supplied image (e.g., blackened and unsharp images, or no image cached at all). This may need more attention, as data/content providers highly value a good visual representation of their content.
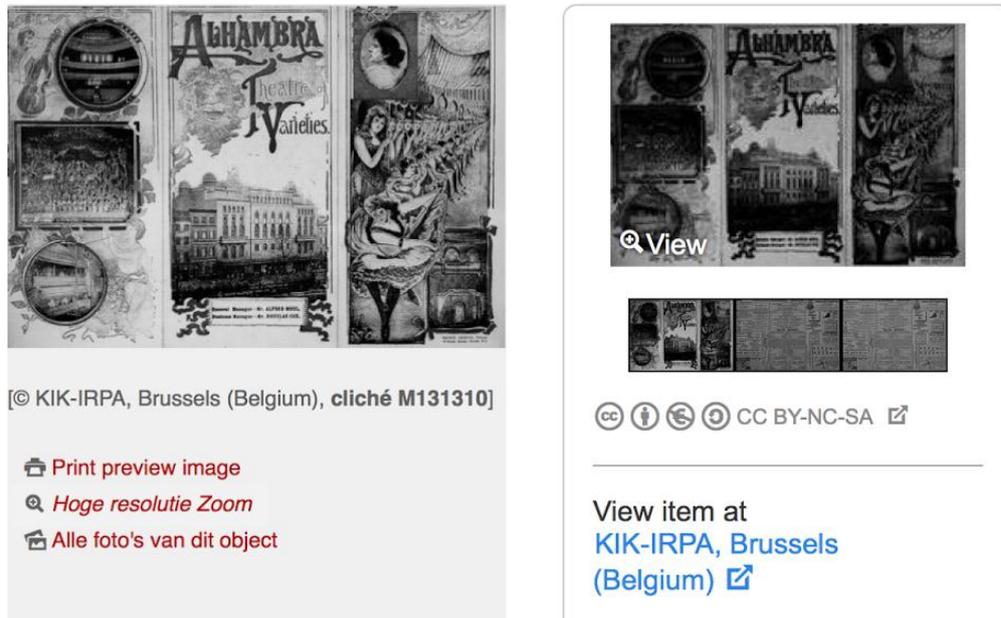
Figure 9: left: screen of picture on the provider's site.[26] Left: the blackened cached version on the Europeana portal[27] (retrieved September 2015).

Theoretically, the delivery of larger images does not seem to be a stumbling block as such. The practicalities may be less straightforward: at the moment an institution such as the Lithuanian Art Museum cannot provide higher quality images automatically from their LIMIS system. The system currently delivers 800px wide images. In order to provide wider images additional changes are needed in the system that the institution cannot implement for themselves.

The idea of providing larger thumbnails and also encouraging the delivery of better image size in regard to the actual content is highly anticipated by the creative re-users. One of E-Space's cultural industry (CI) partners stated that the Europeana content providers seem to have not contributed in the past with a creative re-use potential to their content, in mind. Images are indeed too small for significant re-use, and licensing conditions could also benefit from some more flexibility. Subsequently, the requisites that have been there for some time do not meet the needs of any direct/practical re-use straight via the Europeana portal and/or API (see also next paragraph on Standardisation/Interoperability). The backlog in updating this situation is seen, with some reservations, as it is feared that it will take a long time for all content to be 'upgraded' in this way, paving the way for more recent content and perhaps a skewed equilibrium in what is offered when putting an image quality filter over it.

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[26] From the Royal Institute for Cultural Heritage KIK-IRPA (Belgium). See
http://balat.kikirpa.be/photo.php?path=M131310&objnr=138989&lang=en-GB&nr=14
[27] Available at
http://www.europeana.eu/portal/record/2048001/Athena_Plus_ProvidedCHO_KIK_IRPA__Brussels__Belgium__AP_10137255.html

Availability

Linked to Europeana's Tier 4 recommendations, is the demand for direct links to the digital object and to the record information on the provider's side. The problem of broken links was also stressed by the CI-partners of E-Space, especially when pulling in information live (e.g., images are called into an application and the particularity is the dynamic change in content that's displayed). This kind of unbroken content 'streaming' is paving the way for increased use of persistent URIs - on the side of the providers, but also for Europeana internally.

When a provider is changing its website and decides to change their online collection's domain name, the URLs that were provided to Europeana to act as IsShownBy or IsShownAt, may not result into anything anymore. The link gets broken, and among all other platforms to be informed of this, the provider should then also think of Europeana. As stated before, when ingestion implies the involvement of an aggregator as middle-infrastructure, this means a new upload procedure or adaptations to the mapping, before ending up in the queue to be updated on the Europeana portal. Unavoidably, this will also mean certain times when displays in Europeana are without thumbnails, or with broken thumbnails and record links.

In a second example, Europeana is moving services from one server to another, or - as seen more recently - changing their Pro website. Information gets repositioned in the new structure, links are cut and new pathways to documents are created. Consequently, someone writing an article about Europeana and referring to one of the policy documents, is now left with a dead link in his/her article. Also on the level of persistently identifying the digital object information, things can be improved. As Europeana is gathering a significant number of concepts, time periods, entity descriptions, they can benefit services like search, display, and enrichment. However, the problem now becomes how to keep these things uniquely referenceable, and make the links that point to the information, persistent over time. The EuropeanaTech community is doing a good job thinking about how this may be implemented to the back-end of the portal infrastructure.[28]

3.3.5 Interoperability / standardisation

Engaged in the Europeana ecosystem, there are a wide spectrum of people, organisations, … who are either involved in contributing data/content or re-using it. Also 're-use' here may have many meanings. Single re-users may put a nice image as their laptop's background image, article writers on Wikipedia may look for descriptive information about a work of art, a tourist application developers may be looking for image of a particular heritage site. Correct re-use in all these cases pushes the need for human- and machine readable rights information, which is also standardised and interoperable.

Europeana is already making the case for this kind of information, see their current Rights Statement policy: *"Europeana uses 13 standardised rights statements which communicate to users how they can access and use the content you share. Mandated by the Data Exchange Agreement, every digital object must be published with a rights statements."[29]* This initiative has now been expanded even further with the new rightsstatements.org project.

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[28] See the summary of a current discussion in the EuropeanaTech community about this, as written up by community coordinator Gregory Markus: http://pro.europeana.eu/blogpost/staying-persistent-europeanatech-community-help-to-pave-the-way

[29] Described in the earlier E-Space deliverable D3.5, and online at http://pro.europeana.eu/page/available-rights-statements

In 2009, Europeana began work on the Europeana Licensing Framework, which was launched in 2011. The Europeana Licensing Framework provides 13 of its own rights statements, including 10 the eight Creative Commons tools and Licenses. The Licensing Framework requires that all data providers use these Rights Statements to label the Items in their collections before they are published via Europeana. Following the launch of the DPLA in 2013, Europeana began to explore whether and how the Europeana Licensing Framework could be adopted or extended for use by other digital heritage aggregators such as the DPLA.[30]

Out of this came the initiative to bring together Europeana, the DPLA and other partners (e.g., Kennisland) to form a Working Group and start building this idea.[31] In the White Paper 'Requirements for the Technical Infrastructure for Standardized International Rights Statements'[32] that the Working Group issued earlier this year, it is said that *"The infrastructure for rightsstatements.org will host persistent, dereferenceable URIs that enable the delivery of human and machinereadable representations of the rights statements"*.[33] The idea would be that such rights statement would be attached as a simple summary of the various permissions and restrictions on reuse. There is however an important remark to be made:

"Before they are applied to an item, cultural heritage institutions need to determine the copyright status, consider the applicability of exceptions and limitations (including Fair Use) and assess a vast number of unique and often complex licensing agreements and contractual arrangements. As a result, the Rights Statements cannot express specific terms and are not intended to be applied to works by the general public. [...] the Rights Statements developed by the Working Group are modelled on the human-readable deeds that Creative Commons pioneered, but the Rights Statements function quite differently. Whereas each Creative Commons deed represents a specific standardized public licenses stewarded by an organization that makes them available for use by the full public, the underlying permissions and restrictions summarized in the Rights Statements are nonstandard and can be quite complex."[34]

The E-Space consortium, believes that there is still scope for further clearly stated permitted use categories. When looking at today's Europeana Right Statements, they are not currently permitting dedicated re-uses. It would be for example very interesting to have a rights statement that allows specifically for educational use - but limiting re-use in other contexts. Actually, the rightsstatements.org project does propose a *"**In Copyright Educational Use Permitted (InCEDU)** indicates that the Item labelled with this Rights Statement is in copyright but that educational use is allowed without the need to obtain additional permission"*[35] for items which are in copyright (see image below).

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[30] See
http://rightsstatements.org/files/151002recommendations_for_standardized_international_rights_statements.pdf
p.7.
[31] See http://rightsstatements.org/
[32] Available at
http://rightsstatements.org/files/151002requirements_for_the_technical_infrastructure_for_standardized_international_rights_statements.pdf
[33] See abovementioned white paper, p.4.
[34] See
http://rightsstatements.org/files/151002recommendations_for_standardized_international_rights_statements.pdf
p. 14
[35] See
http://rightsstatements.org/files/151002recommendations_for_standardized_international_rights_statements.pdf
page 17.

2.4 In Copyright - Educational Use Permitted

InC-EDU	In Copyright - Educational Use Permitted
http://rightsstatements.org/vocab/InC-EDU/1.0/	
This Rights Statement indicates that the Item labeled with this Rights Statement is in copyright but that educational use is allowed without the need to obtain additional permission.	
This Item is protected by copyright and/or related rights. You are free to use this Item in any way that is permitted by the copyright and related rights legislation that applies to your use. In addition, no permission is required from the rights-holder(s) for educational uses. For other uses, you need to obtain permission from the rights-holder(s). Notices: • Unless expressly stated otherwise, the organization that has made this Item available makes no warranties about the Item and cannot guarantee the accuracy of this Rights Statement. You are responsible for your own use. • You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. • You may find additional information about the copyright status of the Item on the website of the organization that has made the Item available. This statement summarizes some of the terms of the non-standard License or contract that governs re-use of the associated Item. Its purpose is to help the public understand how this Item may be used. It is not a License, and should not be used to license your Work. To license your own Work, use a License offered at http://creativecommons.org/	
This Rights Statement can be used only for copyrighted Items for which the organization making the Item available is the rights-holder or has been explicitly authorized by the rights-holder(s) to allow third parties to use the Work for educational purposes without first obtaining permission.	
Extra metadata	None

Figure 10: excerpt of the different proposed rights statements from abovementioned white paper, detail on Educational Use Permitted statement.

Ideally, creative industry re-users would also like to see some rights flexibility to allow first-phase experimentation with digital heritage content. There are different phases in the development of a (commercial) product that may be based on cultural contents that can be found - or offered - through Europeana. When considering the example of an app developer, they often create a mock-up or demo version for the programme before having a final version that can be marketed/distributed. It may be interesting to think of content being available without rights restrictions for this kind of experimentation, while negotiations may take place in case the full high quality content would also be used in the (commercial) end product. Such an in-between use of content could boost ideas but also be more cost-effective. As one of the E-Space creative industry partners active in the Dance pilot mentioned: *"It costs me the same money to create a half hour brand new recording with professional dancers, as clearing the rights to dance material that is now available through Europeana."* Especially for use in or creation of a demonstration phase of a product, this is a considerable cost that is often too high. The developer is not going to invest this amount of resources for an intermediate result, keeping in mind more resources are probably to be spent for the realisation of the final product.

3.3.6   Marketing

Although Europeana is sitting on a vast collection of information, its role in offering re-usable digital content is still relatively unknown in the wider Creative Industry (CI) sector. The fact that cultural entrepreneurs team up with memory organisations in for example European-funded research & development projects, or have a go at a prize during a co-sponsored hackathon such as Apps4Europe[36], does not mean that CIs outside of these groups/environments are even aware of the mere existence of Europeana. The general awareness on Europeana is also not evenly strong in every contributing country or member state.

One of E-Space' industry partners mentioned that the particular focus of Europeana on culture and heritage, is serving only a part of the industry - the part which is interested in that specific kind of content. It would thus be good for Europeana to identify and directly address these creative partners who may show a potential interest, as these people are probably already looking for the types of material that the content providers can offer. The effort that still needs to be made in order to make Europeana more of a household name among CI businesses may, according to one industry partner, will be even greater than some of the abovementioned technical issues that need to be streamlined in the background.

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[36] See http://www.appsforeurope.eu/

4 FINDING ANSWERS IN E-SPACE

In order to help tackle the factors identified in the previous chapter, E-Space is using a number of different actions and tools; this chapter will consider them further.

4.1 WITH / PROTECTED SPACE

Early on in the E-Space project, the idea of having a 'Protected Space' originated. When thinking about organising hackathons, one would assume these would be working with predominantly, or even 'only', openly licensed material. For some of the E-Space partners, this would mean that their content would never be used for two reasons: it wasn't open (yet), nor was it available from an online platform.

The E-Space project has considered the option of hosting content and metadata - so that metadata records may also be created alongside the content to be available on the platform. These metadata records could then in a second phase also be provided to Europeana. While the current availability in terms of access and re-use of the content may not be optimal yet, this may change over time. Within the boundaries of the 'Protected Space' platform, the content could be made available to hackathon participants as a valuable content source, which could only be used over the course of the hackathon. When content is that vital for the application, immediate rights negotiation could take place with the content holder. At the same time, this way of working is buying the rights holders some time to clear the rights on this content in the meantime, while being able to appeal to re-users already.

Secondly, hackathon participants would be calling several content sources, several different APIs, and need to store the content or links to content somewhere in order not to have content scattered all over their virtual space. One infrastructure in which several APIs on platforms holding reusable content could be called upon, would thus be a very user friendly solution. This combined search is another functionality of the WITH platform. It also allows the user to filter the combined content on license type, so that immediately only what is re-usable is brought together in the platform. Whereas in most hackathons open content is used, the E-Space model with a Protected Space and closed content makes these hackathons process experimental and potentially innovative.
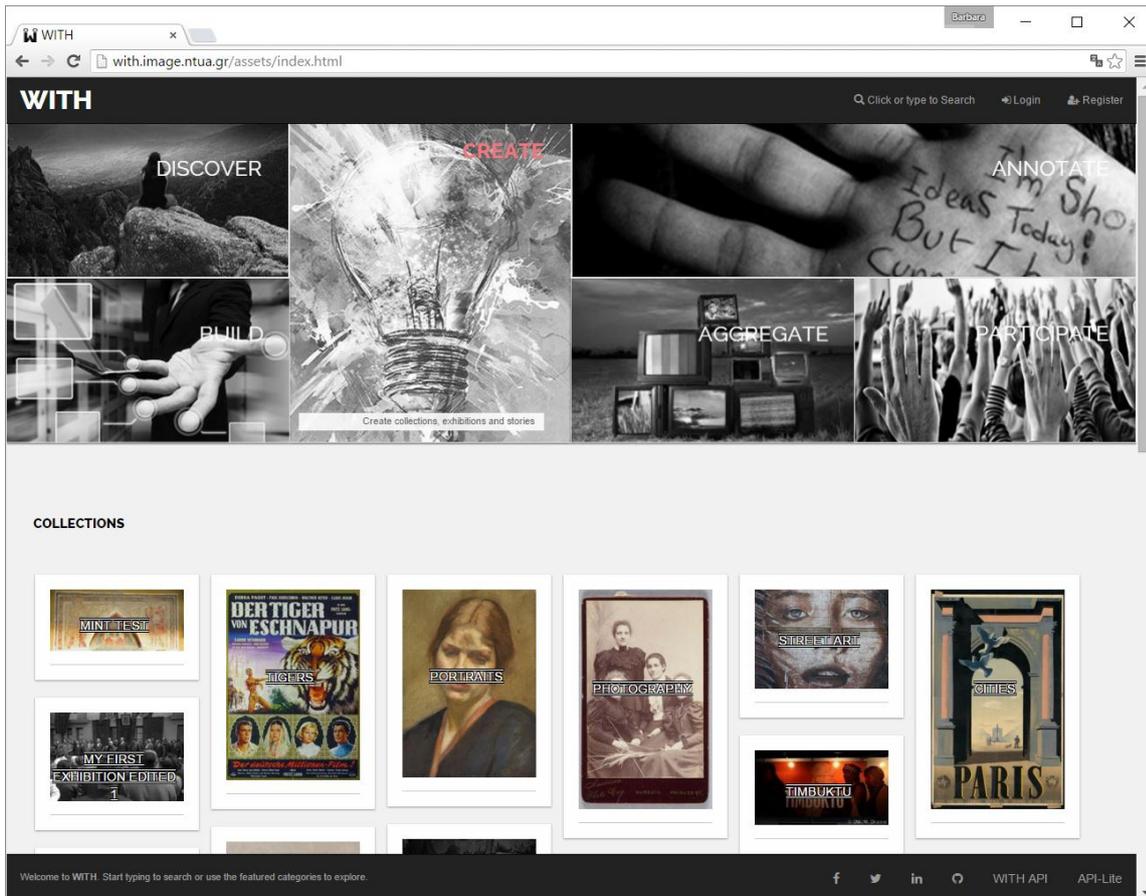
Figure 11: screenshot of the homepage of the WITH platform

This would enable the re-usable content to be offered in the same environment with the 'protected' content. Different levels of access rights manage the discoverability and further use of items.

Records on content that is added as part of the Protected Space, is discovered as part of a 'Collection'. This corresponds to a set of records along with a set of metadata describing the collection of items (currently limited to fields title and description). Users of the platform can search for records that they are interested in, retrieving results from both the external data pools and the Protected Space), and make a selection to create their own Collections. These Collections can be shared with other users or user groups, granting them read or write access.

They can also be just made 'Public', for any platform user to browse and use them. The rights associated with an individual record and its content, are inherited by its original attached rights statement.

Access in the platform is granted on two levels:

- on level of a themed or curated collection: who can see, add or remove records from this collection -> governed by the creator (curator) of this collection

- on level of an individual record and its content: what can a re-user do with the content itself -> governed by the attached original rights statement

WP3 is working with the WP2 Leader/developers of this Technical Space NTUA to install terms of use, and definition of roles and users. For full reference on the working of this Technical Space, see D2.3 - *The Europeana Space Infrastructure*

4.2 CONTENT SPACE

In the months prior to the release of this report, the WP3 team has been working to populate the online Content Space with easy-to-use tools that help re-users of digital heritage material in the field of IPR issues[37]. One of the tools from this IPR-Toolkit that is extremely relevant in the field of the Europeana content reuse, is the 'Twelve Point Code of Ethics for the Sourcing and Use of Digital Cultural Heritage Content'.[38] Issues raised under the factor 'Ethics' are also touched upon in this document. One of the points that the short code is raising is the example that *"Editors should maintain the integrity of the content and context. Do not, for example, manipulate images or add or alter sound in any way that could mislead viewers or misrepresent subjects."* For a single individual donating his family album to be digitised as a testimony of time, an ethics code such as this may already render higher confidence in contributing this (sensitive) content.

Of course, such a document has no direct legal value, and one cannot oblige every re-user to look at it or act upon it, but in the framework of E-Space activities, awareness raising on the topic of responsible treatment of digital heritage material is prominent. The same is true when making an API call, and the interface is set in such a way that it only pulls back media assets (without metadata information). In order to be able to track usage of this kind of material, see next section on invisible watermarking.

Europeana currently has its 'Usage Guidelines for Public Domain Works'[39], in which they, for example, ask a user to be culturally aware when you're reusing Public Domain works: *"If the work includes culturally sensitive elements you should not change or use these in ways that might be derogatory to other cultures or communities."* The document contains some other nice guidelines on how to responsibly reuse content, but it is, in itself, quite tucked away inside the portal webpage. Europeana could create a similar guideline for responsible dealing with its general reusable content, and give it a more prominent place and/or advertise it better.

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[37] See the dedicated IPR-Toolkit section, available at http://www.europeana-space.eu/content-space/ipr-toolkit/

[38] Available at http://www.europeana-space.eu/wp-content/uploads/2014/04/spa_content_twelvepoints.pdf

[39] See http://www.europeana.eu/portal/rights/pd-usage-guide.html

4.3 PILOT ACTIONS & HACKATHONS

The E-Space pilot actions are tapping into making the link between Europeana content and creative industry players. This happens in the actual development of the applications in the pilot themes, but also through the hackathons that are organised in the pilot's frameworks. These hackathons are a great opportunity to draw more people's attention to re-using openly licensed cultural heritage content. It is an opportunity for creative makers to get acquainted with the specific partners' collections and (developed) tools, but also with Europeana in general as a go-to point for finding reusable content. It is a way of E-Space spreading the word about the opportunity Europeana offers - enhanced by extensive communication around the events themselves via the project dissemination channels (blog, themed websites, …) and by organising series of pre-events leading up to the actual hack days.

For some of the pilots, the Protected Space infrastructure (see earlier) is a key component in offering this content to the hack participants. During the actual hack event days, information on dealing with IP is also provided. A participant form is available, which lists the different IP aspects to take into account when developing a programme, application, .. within your team.[40]

Some of the project pilots take it even further. As described previously, the Photography pilot organised a 'collection day'[41] where people could bring in analogue pictures, to become digitised, used in the pilot, and eventually aggregated to Europeana. It is a unique opportunity to also inform the general public about Europeana, in a way where their personal story gets linked to the vast collection of digital heritage items. The Open Hybrid Publishing pilot is organising a public competition for creative re-users.[42] In the framework of the project, they will curate an exhibition (both online and physical), and are calling out to the photographic community to submit works for consideration. They are looking for still and/or moving image works (as well as post-digital collages, installations and sculptures), that creatively reuse – in the form of mashups, collages, montages, tributes or pastiches – one or more original image files taken from the Europeana repository. The call was published on a variety of channels, including e.g. the OpenGlam mailing list, Europeana Labs newsletters and the project's blog.

WP3 is also informing the pilots throughout their trajectory, on the different IPR questions they may have. This resulted in the creation of detailed case studies per pilot, available in the WP3 deliverable *D3.2/4 Europeana Space IPR: Final Report on Legal Aspects and the Content Space* and online[43]. Currently the cases TV and Photography are fully published, with the remaining case studies on their way.

The content sourcing from Europeana and other repositories in the different pilots, is discussed in detail in the next chapter 'Europeana re-use in practice'.

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[40] See tool 'Frequently Asked Questions for Hackathon Participants', available at http://www.europeana-space.eu/wp-content/uploads/2015/07/spa_content_faqforhackpart.pdf
[41] Organised on November 27 2015 in Leuven (Belgium) at the City Archives, by the Photography pilot Team (KU Leuven) and support of E-Space WP3 (PACKED vzw).
[42] See Photomediations website for full call announcement:
http://photomediations.disruptivemedia.org.uk/submit/
[43] See http://www.europeana-space.eu/content-space/copyright-tools-for-cultural-heritage/e-space-case-studies/

4.4 HOW OPEN MAY TURN VALUE AROUND: THE OPEN CONTENT EXCHANGE PLATFORM

The aim of the Content Space is *'to make the availability, use and reuse of content by creative enterprises as open as possible, while providing the legal framework necessary to protect the rights of holders of digital content'*[44]. In order to focus on this aspect of 'Open', WP3 entered in a subcontract with Open Knowledge. The Open Content Exchange Platform[45] which they've provided as part of the Content Space, is a very useful online, publicly accessible platform that connects people to documentation on open licensing for both suppliers and users of open content. This documentation should help parties to fully understand the technical and legal implications of their work and make best use of its open character.

When looking at the previously mentioned pros and cons of publishing open content and data, the E-Space partners also identified positive aspects of being exposed on a platform such as Europeana. The major one was 'discoverability'. However, when publishing data and/or content under a very restrictive license, thumbnails or previews may be discovered by people that are randomly browsing the portal. Interested amateurs of a certain painting technique, students looking for a commercial poster to describe a particular product's history, but as a creative re-user looking for content, it is possible to build upon, probably by configuring an API that is going to search the repository of information for things that can be re-used. If one of the search settings of this call, is specified on finding only content with a license that allows for re-use, any with restricted content will not even show up in these search results. Discoverability is thus reduced to zero in this scenario, and since time is precious in business, the likelihood of creatives looking for content through such semi-automated search is bigger than them just browsing a portal. If this content does not appear - even with thumbnail - in such API call results, it will not be found.

There is a way to overcome this problem. For example a more free license could be attached to the information - plenty of tools for deciding on one can be found on the E-Space Open Content Exchange Platform[46]. Another option is, in the case where this is legally possible, to abolish adding license conditions altogether and work with a transaction fee. It is still often thought that the only way money can be made of digital content is by earning a fee for the use of the file that is covered by a license. It is also possible to choose, if the contributor is in a position to decide on the license to the content, to make the content available under an open license (or even release it in the Public Domain). This would not allow him/her to make money out of selling a certain usage right, but they could charge for delivery of a very high quality version of the digital content to a user. This would shift generated revenue from licensing, to creation cost.

In some cases, works that are in the Public Domain are still re-appropriated with IPR once they become digitised[47]. There are many sides to this story, and the main difference in interpretation lies in the distinction between 2D and 3D object digitisation. When making an exact reproductional digital copy of a 2D object, it would be fair to say that little creative work was done during such creation process. This is why for example a reproductional photo of a 2D work can be seen as a digital Public Domain equivalent to its Public Domain brother; the actual (analogue) work.

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[44] See E-Space promotional booklet, p. 9

[45] Available at http://www.europeana-space.eu/content-space/the-open-content-exchange-platform/

[46] Available from http://E-Space.okfn.org/collections/show/7

[47] An interesting discussion around the topic is the possibility of a pending lawsuit from the Reiss Englehorn Museum against the Wikimedia Foundation. Read more about it here: https://blog.wikimedia.org/2015/11/23/lawsuit-public-domain-art/

In order for this kind of material to be discovered via re-users' APIs, it needs to be donated to the Public Domain by releasing it under a CC0 license or a Public Domain dedication.

In many institutions, this is still an important decision to be made; and there are still conflicting views and opinions in this sensitive area. The requirement of the Public Sector Information Directive is breathing down the cultural heritage sector's neck, but until this becomes a unanimous policy, shifts won't be realised.

> *"The fact that digitisation and preservation is costly is one of the main reasons that there is currently so much debate about making digitised cultural objects available without any restrictions as Public Sector Information. Cultural budgets around Europe are being cut and more and more institutions are expected to become less dependent on public funding and find new ways of making profit. Image sales are one potential source of income which institutions are hesitant to give up. This results in a constant tension between the public task of the institution to increase access to its material as widely as possible and the requirement to generate income to compensate for tight budgets."[48]*

When looking back at the factors at play of opening up, one of the greatest fears was about making money. Still, in too many cases, this idea is directly linked to licensing content while it does not necessarily have to be that way. In the case where making revenue from digital public domain content is important, the providing institution could still always sell its high quality reproductions. This would shift the focus from licensing, to the cost of creating the digital file. Such an approach, of course, should not be taken for every single size of the picture; cf. previous remarks that creative industries would also like to see decent quality image material for use in e.g. application demos and mock-ups. However, the x-pixel images might not just be ready for download, but requested through a paywall. The benefit of this mechanism based on a transaction fee, is, of course, that the availability of reusable content is increased, public domain material is not locked away and (part of the) digitisation cost may be recovered.

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[48] See ePSI Platform Topic Report, June 2014, p. 5. Available from
http://www.epsiplatform.eu/sites/default/files/Public%20Sector%20Information%20in%20Cultural%20Heritage%20Institutions.pdf

5   EUROPEANA RE-USE IN PRACTICE

In the outset of the new Publication Framework, Europeana identifies the need for three actions.

> "To give all of our audiences the experience they're looking for, we need to do three things.[49]
> 1. We need to offer our audiences the best quality and richest data and content we can.
> 2. We need to make that high-quality content easily available and downloadable, whether that's within Europeana or on other sites.
> 3. We need to offer our audiences a better search, browse and explore experience."

The pilot actions are the main re-users of Europeana content in the E-Space project. They are little ecosystems in which technology interacts with different content sources, and one of these sources is Europeana. Under the umbrella of WP4 their progress and development is monitored. One of the aspects of the developing trajectory that is of interest here, is the way in which they have sourced the content that they need for their applications, and the reasons why (not). This information may be of interest to Europeana, in order to see if certain decisions on action are going in the best direction. The full context of all pilot actions can be found in the six deliverables D4.4-9 of WP4, available on the E-Space website. In the following section, only the content sourcing of each pilot is highlighted.

It should be noted that at the time of writing that this report, the majority of the pilots have reached a substantial level of progress. Their content selection may however still change over time and until the end of the project. The content that is selected for use in the pilots, is in most cases also made available for the themed hackathons. At the time of writing, only three hackathons have taken place. An analysis of the content use from Europeana and other sources in the E-Space hackathons will be recorded in D5.2 - *Hackathons report.*

5.1   CONTENT USE IN THE E-SPACE PILOTS

5.1.1   EuropeanaTV Pilot

The TV pilot looked at specific audio-visual content to incorporate into their multi-screen application. The pilot collected around 9.900 content items, of which 2.500 audio fragments and the remaining part video clips. The majority of this content is also retrievable via published metadata records on Europeana (8.400 content items or 85% of the sourced content). This concerns collections from NISV (Open Images and Sounds of the Netherlands) and Luce (EUScreen selection). Only the collections used by RBB (500 videos) and Luce's own YouTube channel (1.000 videos) are not available via Europeana. It should be noted here that RBB is a candidate for ingestion of this data, 500 records on Berlin Wall video material, to Europeana via the E-Space aggregation during the timespan of the E-Space project.

6.000 content items or 61% of the used content have open licenses[50] (Public Domain, CC-BY, CC-BY-SA or CC0). No agreement with the provider was needed in this case, provided that the Creative Commons license conditions are met.

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[49] See draft Europeana Publication Framework, p. 16.
[50] A license can be considered 'open' when it compliant with the characteristics given in the Open Definition: http://opendefinition.org/od/2.1/en/ See a list of Open conformant licenses here: http://opendefinition.org/licenses/. In short, CC0, CC-BY or CC-BY-SA are considered to be open. Licenses with an NC or ND building block – although they facilitate re-use – are not considered 'Open'.

The remaining content is available under a 'Free access - rights reserved' statement. In this case, the TV pilot team made agreements on the use of these sources in which it was clearly stated what was going to happen with the content, in what context and for which period of time. This was the case for content from RBB and Luce, representing 15% of used content. Coming to an agreement on content use was not too difficult as these partners are also themselves partners in the E-Space project.

It should be noted however that good search and retrieval of content is affected by the current lack of good accommodation of AV material on platforms. *"There is "discrimination" in the sense that the videos are handled as photos that the thumbnail is the metaphor for the whole video, and this problematizes re-use in a great way. As for audio, there is no representation. Maybe there is music in the video, maybe there is speaking, or maybe it's a silent film. It is not searchable or definable at this time."* - Kelly Mostert, TV pilot

5.1.2   Photography Pilot

The photo pilot is using content for three different scenarios:

- Use of the Blinkster app in relation to the exhibition 'All Our Yesterdays';[51]

- An augmented reality test;

- A storytelling application.

A great deal of content was thus sourced from the original selection for the "All Our Yesterdays" exhibition, comprising 121 pictures from 18 providers. Many of these images are copyright protected, part is Public Domain or is licensed with a CC-BY license. All providers granted rights for use of this content in the Blinkster app. A new set of additional images from the Leuven City Archive (74 images that are copyright protected, and have also been added to the Europeana repository - outside of the E-Space project) were also used. In the augmented reality test, 18 of these City Archive images were chosen and used on the basis of an agreement made with the City Archives. In conclusion, it can be said that for the Blinkster and virtual reality app, 100% of the content was sourced via Europeana.

The storytelling application is currently still in demonstrator/testing phase. In this application users will have access to the entire Europeana repository through its connection with the E-Space Technical Space API. This API also provides access to the digital content from DigitalNZ, the MINT aggregation platform, and The Rijksmuseum. Users can select items from the search result and add these to their personal repository to build collections and stories with them. As the evaluation of the tool is in full progress, it is difficult to estimate at this stage the scale of Europeana and non-Europeana content that will be eventually used by the storytellers.

For the demonstration version, the current content source of the pilot has been Europeana and single-provider content. An astonishing 228 images were collected during a Photo Collection Day in Leuven on November 27 2015, brought in by private persons to be digitised. These digital images are donated to the Leuven City Archives, and will be uploaded to the E-Space Technical Space. Their metadata information will also be ingested to Europeana. They are sourced for the pilot as well, because of their degree of reusability. 190 images have been collected under a CC-BY license, 6 under a CC-BY-NC license and 32 images as Public Domain so 97% of this material is open content. The single-provider content is not filtered on suitability yet as they were used for demonstration purpose only.

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[51] Exhibition ran in Leuven (Belgium), from Feb 1 to March 15 2015.

5.1.3   Dance Pilot

The Dance pilot sourced information coming via Europeana, from individual artists, dance companies or organisations. As their content contains both videos and still images derived from these videos, content was counted in hours rather than numbers. In total, the Dance pilot collected at least 98 hours[52] of sourced material.

Collections that have been sourced via Europeana account for 65% of content used in this pilot. They come from EUScreen, the German Film Institute, INA, the European Film Gateway, Swiss National Library via TEL, ECLAP, the Memory of the Netherlands, Institute for Social History (ISG), the Siobhan Davies Replay, OFS records and the Toscana Film Commission. These collections were either found through Europeana, or were recommended by Europeana: *"Over a year ago when I was sourcing various content collections, I was having difficulty finding unprotected dance items. I emailed various people from Europeana. James Morley[53] did in fact get in touch. He was very helpful in explaining the various open collections, the license agreements and actually directed me towards some of the collections listed."* – Rosemary Cisneros, Dance pilot.

Most collections that had a connection with Europeana are familiar with the concept of re-use - in particular in and by another Europeana-related project. The Dance pilot also identified and used content that has no relation to Europeana[54] and in that case it is interesting to note that discussing re-use *"... was strange from both sides but I explained why it was useful and necessary both for the Project but also for the Dance Community."* - Rosemary Cisneros, Dance pilot.

An example of an agreement the pilot coordinator entered into with a non-Europeana content provider, is attached in Annex. This contract has been created in consultation with E-Space WP3; IPR issues and license agreements were dealt with under the legal advice of WP3 Leader UNEXE (the University of Exeter) expertise. Overall, it can be said that in this pilot 0% open content was used (or: found).

5.1.4   Games Pilot

The content for the Europeana Space Games pilot is drawn primarily from Europeana, with a couple of supplementary resources drawn from other archives. Three games developed each have their own set of resources:

- casual game aimed at children, using imagery of children's games, puzzles and toys in order to reference how children would have played in the pre digital age.
- creative game, using moving imagery from euscreen.eu and europeanfilmgateway.eu which players will be able to 'mashup' and create new and experimental visual narratives which they will then be able to share with other users.
- an educational game.

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[52] Sometimes there is a video of 30 seconds or another of a couple minutes long. In some cases also still frames from videos were taken, and for this reason the pilot recorded hours rather than amount of objects.

[53] At Europeana, James Morley is responsible for promoting the Europeana API and supporting innovative re-use of cultural heritage content in the creative industries.

[54] The non-Europeana content then ranges from English organizations to Greek and Australian companies, including Decoda (UK), is artist led dance organisation that creates spaces for conversation, practice and community, offers residencies and curates workshop series, festivals and performance events. Remnant Dance (Australia), a Perth-based collective of performing artists with a vision to "create, make, connect" through creative practice and professional arts performance. Levantes Dance (Greece/UK), a company that has supported the Dance E-Space pilot; then also Jennifer Essex and JSquared Dance Company (UK) who supplied the Dance pilot with content to test the pilot's applications and has been incredibly generous and supportive.

Current content sources via Europeana are The European Library, Open Images and Digitising Contemporary Art. It is still under discussion whether also content from the ECLAP project (via Europeana) will be used as well. At this point in time, it is not possible to say that 100% of content sourced in this pilot is through Europeana. The content identified so far (not including ECLAP) is available under a re-usable license: 213 items are licensed CC-BY-NC-SA and 201 CC-BY-SA. This means that 51% is open content.

5.1.5 Open and Hybrid Publishing Pilot

This pilot has the 'Open' mentioned in its name, so it comes as no surprise that no content with very strict protection was used here. The most restrictive license type is probably CC-BY-NC-ND (29 images in the book). All in all, the percentage of open content used in this pilot is 61%. This means that 33% has a more restrictive license: they are either CC-BY-SA, CC-BY-NC, CC-BY-NC-ND, CC-BY-NC-SA or CC-BY-ND. 6% of content sourced is licensed under 'No known copyright restrictions'.

Of the 206 images used in the book in total, 34 (16% of all content) originated from a collection that was found through Europeana. The collections that have been sourced via Europeana are the Wellcome Trust & Library, Museum Rotterdam, the BNF, Rijksmuseum, University of Edinburgh, Staatliches Museum Leipzig, Bibliotheque de Bordeaux, Nordic Museum Sweden, ECLAP, the National Library of Poland, Europeana 14-18 and the National Library of the Netherlands. 56% of them had an open license.

"The choice of images was thematic (to fit in the 4 main chapter themes - e.g. 'photography optic and light', or 'image and movement'). Our first point of reference when it came to image search was Europeana, but, to ensure conceptual and visual breadth of material, we needed to supplement the selection from Europeana with additional resources. It was also important that the images and texts collected be available on an open licence." - OHP pilot team

The other sources that were then called upon included Flickr ('regular' and Commons), Wikimedia Commons, The Public Domain Review, Open Images, Hubblesite.org, Library of Congress, California Digital Library, Opte Project, Gov.uk, Warburg Institute and artist's own archives.

5.1.6 Museums Pilot

Museums / Blinkster:

SPK used a total of 136 images, 98 from the EM (Ethnologisches Museum - Germany) and 38 from the MEK (Museums Europäischer Kulturen - Germany). They are all available under a CC-BY-NC-SA license, and also have corresponding records on Europeana. The sourcing however, took place from the website smb-digital.de. This has to do with the way the Blinkster app works: also catalogue texts and texts designed specifically for the app are used, and they are available under a CC-BY-NC-SA - the same as the images of the objects. These texts are available via smb-digital[55], but are not published as part of the descriptive metadata record on Europeana because of the standing metadata-CC0 policy. This policy conflicts with SPK's copyright policy (see earlier in this report, section 3.3.2 Economy). For this reason, more information can be found on the smb-digital site than on Europeana.

"The Foundation [=SPK] takes the view that appropriate fees should be charged for the commercial use of digitized materials. A possible compromise for the use in Europeana could be to make these sources available on Europeana as copyrighted PDF files". - SPK partners in Museums pilot

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[55] Available at http://smb-digital.de/eMuseumPlus, the online database of the Staatliche Museen zu Berlin.

The Blinkster app links to Europeana and smb-digital entries. A link to Wikipedia sources is currently under discussion. Links to further external sources like YouTube or newspaper articles are included in the version of the app for MEK.
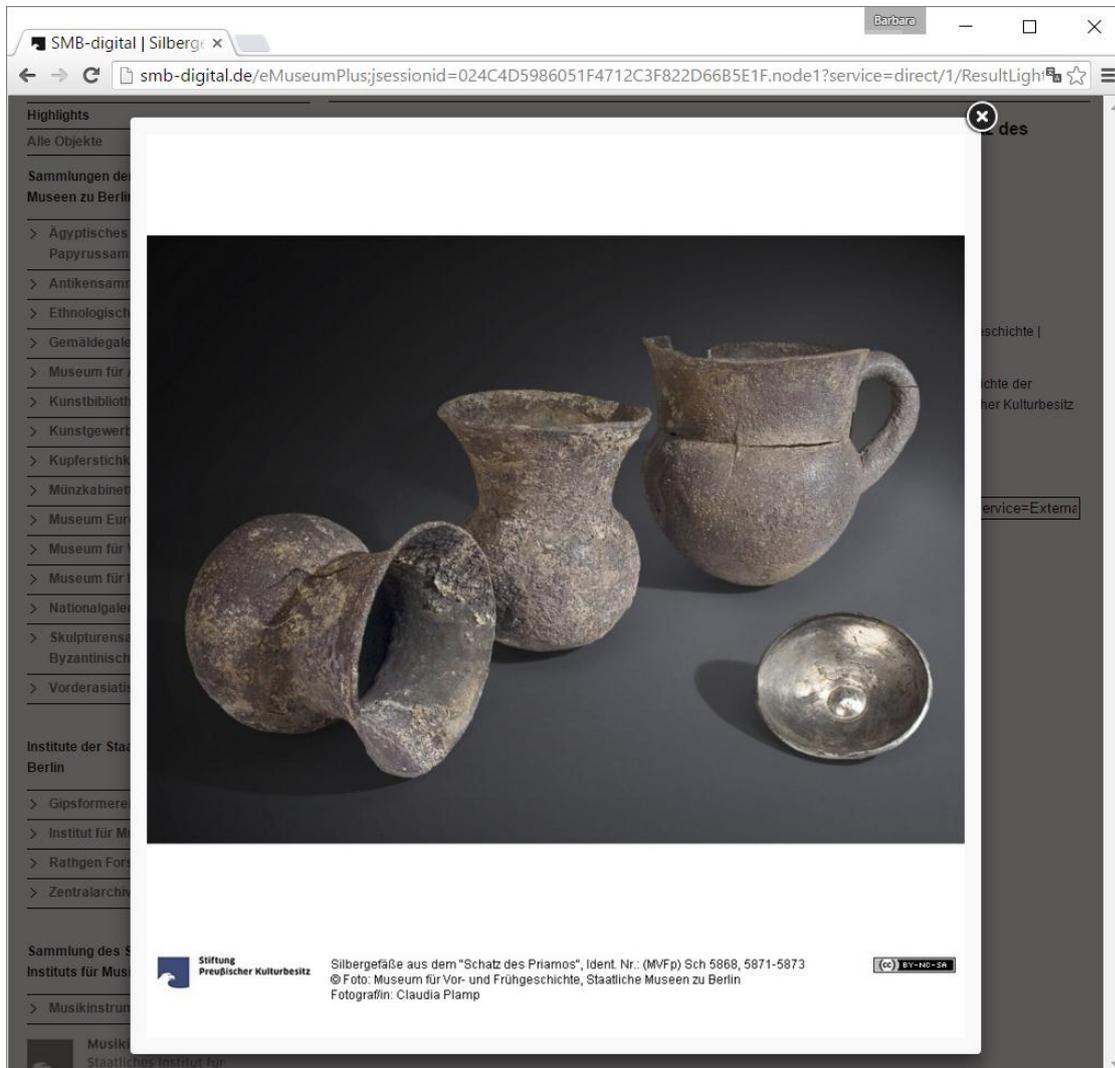
Figure 12: detailed object pop up from smb-digital. License information CC-BY-NC-SA visible in the lower right corner.

EVK used the Blinkster application with items from two very different museums - the Estonian Applied Art and Design Museum (ETDM) and the Kadriorg Art Museum (KAM). 41% of this content is also available through Europeana (79 out of a total 193 items). 62% of all content is also open; the KAM has licensed all its items under a CC0 license. The ETDM has a more restricted content policy, as their items are licensed CC-BY-NC or accessible via a 'Free access – rights reserved' statement.

LAM used a collection of 6.000 contents, all licensed CC-BY so this is 100% open content to be used in the Blinkster app. It is XVI – XX c Vilnius fine art school painting and graphic artwork collection representing Western, Eastern, Nordic, Southern, Central Europe spiritual and political life. 50% of the collection is already available through Europeana as well; the other half can be consulted online through the Limis-portal.[56]

Museums / Toolbox:

Most of the pilot content comes from the Silent Heroes Memorial (GDW) in Berlin - an organisation that is rather restrictive concerning content use as they're applying CC-BY-NC-ND licenses. The Toolbox also contains the Europeana API integration and is now only used to produce showcase examples on how the combination of own content and Europeana content can work. The possible upload of the content that is not yet on Europeana, is being discussed with the current content providers to the pilot.

Currently the content used in the Toolbox, a total of 147 items, contains 10 items sourced via Europeana (6% of all sourced content). This contains material from e.g. the University of Osnabrück, the German Film Institute and the National Library of Poland. When the Toolbox is fully functional, the use of Europeana sourced items is estimated to reach about 20% of all used content.

The total amount of open content is 12% - they represent all Europeana and Wikimedia Commons sourced items in the pilot. The content from the individual providers - Silent Heroes Memorial Berlin, Irmgard Voshaar (private person) and Gallery of the Saved - is released under CC licenses containing an NC building block. A handful of videos from RBB, an E-Space project partner, will also be used. They are currently also only available via RBBs platform, but may become candidates for upload into the E-Space Technical Space and further metadata ingestion to Europeana.

5.2   THE NUMBERS

Presented here is a global overview of percentages on content used in the different E-Space pilots. It should be noted that these percentages are in some cases very accurate, in others still an estimate. For example; in the Photography pilot there is still a certain filtering that needs to happen when the content used in the current test case scenario, advances to a final scenario.

Pilot	% on Europeana	% not on Europeana	% open*	% non-open content but CC	% non-open, negotiable
TV	85	15	61	0	39
Photo Blinkster / AR	100	0	0	0	100
Photo Storytelling	0	100	97	3	0
Dance	65	35	0	0	100
Games	100	0	51	49	0

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[56] Website available at http://www.limis.lt

Pilot	% on Europeana	% not on Europeana	% open*	% non-open content but CC	% non-open, negotiable
OHP	16	84	61	33**	0
Museums SPK	100	0	0	100	0
Museums EVK	41	59	62	27	11
Museums LAM	50	50	100	0	0
Museums Toolbox	6	94	12	88	0

according to definition of Open

*** content total percentages do not rise to 100% as the OHP pilot also uses about 6% content with 'no known copyright restrictions'*

First of all it should be noted that the percentages in the above table should be evaluated per pilot and do not allow to make claims across pilots. This has mainly to do with the difference in content items sourced per pilot. One such example is that 100% of the content used in the Photo pilot (Blinkster & AR) does not have a re-usable license – this appears to be an astonishing number, but only represents 18 content items.

If comparisons were made for all content sourced across the E-Space pilots, the following number would be revealed:

	% on Europeana	% not on Europeana	% open*	% non-open content but CC	% non-open, negotiable
Content sourced in E-Space pilots	56,30%	43,70%	44,40%	30%	25%

When considering these numbers, it is clear that the majority of content sourced for use in the E-Space pilots is found on Europeana. Nevertheless, a significant proportion of complementary content, that is not presently available in Europeana, has been used. Almost 75% of all sourced content is available under a license that allows (different forms of) re-use.

The pilot partners in the E-Space project did not solely find the content they would use in their applications, via Europeana – nor were they able to use only open content. There are a multitude of reasons for why this is the case.

5.2.1   Content sourcing via Europeana

At its current stage, Europeana is a referral for content. One uses the portal to search for a set of contents, using filters on subject keywords and re-use options (licenses and copyright). For users that are external to the Europeana family, such as participants in a hackathon looking for content, this is how it works.

As half of the hackathons in the project still need to take place, an evaluation at this point in time is still rather limited.[57] Nevertheless an evaluation taken during the Dance hackathon in Prague (November 2015) showed that participants did turn to Europeana (and/or the specific Open Collections set on Labs) to track down a great variety of content; from images and sounds to 3D files.

The pilot partners in the E-Space project were already, to greater or lesser extent, familiar with Europeana, the content it offered, its content partners, and their specific collections. In the TV pilot, a great deal of the material that they used (85%) was sourced via Europeana. For this material, the pertaining metadata records could also be found on Europeana. The team behind the pilot, specifically Luce and the Netherlands Institute for Sound and Vision (NISV), are in fact also own content holders. This means that they know their collection can provide a useful source of re-usable material, and – whether or not records about this content are also on Europeana – they do not necessarily have to go to the Europeana portal to find it. The pre-existing knowledge about what content is available and where, hugely impacts on whether one will source content via Europeana as a starting point, or not. In the exercise of this report, it would be safe to assume that the TV pilot team was aware of the existence (what it was and where to find it) of TV-related content that also had records on Europeana, regardless of Europeana.

This was obviously not the case for the Dance pilot, whose team looked at Europeana as a pointer to find information on collections that might hold Dance-related content. They state that 65% of their content was used via sourcing Europeana – and as we've seen in the statement from the pilot team – Europeana staff members even helped identifying some relevant collections. The impact of this kind of sourcing is of course more relevant to Europeana, than the notion of sourcing with pre-existing knowledge of content sources outside of Europeana.

In the TV pilot, it is also remarkable to notice that the remaining content that they have found, outside of Europeana, does not completely stand alone outside of Europeana. 500 videos from RBB are planned to be added to the E-Space WITH platform, and their corresponding metadata will be added to Europeana. The remaining contents used in the Dance pilot then, to the contrary, bears no relation whatsoever to Europeana. In this case it is content from private dance companies who have no intention of joining Europeana as such. This content was sourced based on two reasons:

- What was experienced as very problematic was the fact that when sourcing content via Europeana, often after a period of time some links had become broken and the references were no longer there[58]. In this way, Europeana was perceived as a non-trusted source.

- The Dance team felt that by enquiring with professionals from outside of the project and/or Europeana network as to whether dance content from them could be re-used for the pilot was also a great way to expose the E-Space project and its goals and aims to a wider public.

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[57] More detailed information on content sourcing during the hackathons will appear in the D5.2 Hackathons report.

[58] This was also the experience of the Games pilot. Initial set-ups of the games linked directly live to Europeana content, but when after some time links were broken they also created a set of reserve resources to be used for the prototype, to safeguard against future broken links from the platform.

5.2.2   Openness of content versus suitability

In most cases the pilot teams searched from content that was as freely available as possible. When evaluating the percentages, this also shows; a significant majority of content is available under a re-usable Creative Commons license. There are however some pilots that stand out; TV, Dance and the content from the Leuven City Archives used in the AR-app of the Photo pilot.

For TV and Dance, this is very much understandable. They are working with recorded materials that involve several layers of rights. There is the person capturing the story, he/she who directs and or produced it, the actor/depicted person/dancer, someone who made a musical score, …. There are many more rights to clear that are associated with the digital material, than in a case of, for instance, a picture of a medieval museum object. In most cases, a user is also confronted with material that is much more recent than that other sectors deal with, so not only are there a multitude of rights, the rights holders are often still alive. The existence of the Protected Space is thus, for the Dance pilot, vital in realising its potential.

For the case of Photography, this is somewhat an exception. The content that was used for this Augmented Reality app was provided by the Leuven City Archives under a rights restricted license and is based solely upon a decision by the City Archives. Permission was granted to the E-Space Photography pilot team to use the pictures for this particular project, but not beyond. The Photography pilot team is however trying to change this stance: *"I'm hoping to convince the Leuven City Archive to change this copyright policy on that material into a more open variety, because as it is now I cannot reuse without consent"* - Fred Truyen, Photography pilot coordinator

Sometimes the choice for content that was not totally open, thus perhaps containing a non-commercial restriction, was made for two reasons.
- Before any viable product hits the market, a range of mock-ups needs to be created. For these still quite closed projects, purely with the idea of showcasing possibilities, some of the partners used more restricted content.
- In other cases, such as Open Hybrid Publishing and in the Museums Toolbox, the selection of content that could be found under an open license would not allow the delivery of a completed story. In order to build the vision that these teams had in mind, complementary content with more restrictive licenses needed to be added.

The latter also explains – as different contents needed to match the pilot's objectives – not all content could be sourced via Europeana. Sometimes what was the missing link to build a good story, was just not available via Europeana. In these cases, the pilot's idea prevailed purely on the basis of whether or not content could be found via Europeana.

5.3   LESSONS LEARNED

From the trajectory leading up to this report and its findings, it is possible to derive some lessons that may be of interest to Europeana. It should be noted that a couple of the recommendations below have already been implemented in Europeana's beta version of its new portal website, which is now live at europeana.eu (online since December 2015).

From the hackathon participants it became clear that they would appreciate an optimisation of the search engine. Furthermore 'accessing' certain types of content could also be made easier on the portal (e.g. playback of video and sound previews). The persistence of links would also greatly improve the way in which content can now be re-used, so that one may pull content in live and not need to first download it all 'just for being on the safe side'. Although it is clear that this is work that needs to be done largely on the content providers' end, Europeana could become a stronger advocate for this; raising awareness and increasing access quality.

Lessons from the providers' side are that current image/preview caching facilities can be upgraded, so that previews also mirror the actual content – in colour, brightness, other characteristics. But there may also be more attention as to how certain types of content are represented on the portal, as it was mentioned that current platforms lack especially good accommodation of AV material and this affects good search and retrieval of content. The focus on ethics and responsible usage guidelines for re-usable material could also be increased. Europeana could communicate about this more, and advertise its current publications in this direction (e.g. Usage Guidelines for Public Domain Work) better or update and enlarge it.

The cultural industry needs to reach out to a wider audience. On the one hand there is the general audience that is most likely unaware of the existence and/or potential of Europeana as a platform and a project. This audience can be reached by means of collection days such as were held in this project but also Europeana Photography, or Europeana 1914-1918. It could be an opportunity for Europeana to think of an inspiring format similar to this, that would bring them into contact with a wider public that are not cultural heritage professionals, however, active engagement of the cultural industries themselves is also needed. As one of the project partners mentioned, the effort that still needs to be made in order to make Europeana more of a household name in the industry may well be even greater than some of the technical issues that need to be streamlined in the background. If the market potential of Europeana's collections is too little known, re-use will not prove to be evident.

From the perspective of the E-Space project as a whole, Europeana should continue being an active player in the current European copyright debate. Given the critical mass of heritage organisations that they represent through their network, a positive change or impact in this field is instantly multiplied. The work on rightsstatements.org for example could be placed more prominently in the spotlight, general awareness raising on correct rights labelling should carry on, as emphasising the need for using open licenses that allow for re-use. Europeana should continue to do this in cooperation with others in the field, and may look for example at how E-Space worked with Open Knowledge. Although the Europeana network operates at different speeds, it is also true that a new policy decision by one member has the potential to pull another one forward too.

6   CONCLUSION

Over the past few months, Europeana has seen a change in the way that it is positioning itself. From portal to platform, with a focus on offering further services and (links to) content, rather than becoming the end point of an unrefined search. With the rise of its Publication Framework, content providers can clearly see what they are signing up for and what Europeana may mean to them. The balance between what a content provider gives and what they get in return has become much clearer.

Even with these steps forward, E-Space has identified several obstacles that become apparent when institutions consider making content available to Europeana, and in particular when CC0-obligations come into play. E-Space is working to provide tools and actions to remediate these obstacles, in order to facilitate the sourcing of Europeana content in its pilot actions – a vital part of the project. These pilots are looking at Europeana to source their content, trying to tap into thematically relevant re-usable content sources. Although this has mostly been successful, it has not necessarily been without bumps in the road.

This process has brought to light that for Europeana, there are still challenges ahead:

- The brand of Europeana needs to gain wider recognition.
- Functionalities of the actual portal website have been (too) basic for (too) long.
- The quality of metadata is not consistently sufficient.

There is, of course, the need for the content providers to take some responsibility, as Europeana can only work with what is provided. This is perhaps resolved through a higher level approach which encourages greater engagement with cultural institutions, beyond mere provision of content.

Within E-Space, the hackathons encourage participants to explore and engage with Europeana and find materials that they would otherwise never discover. The project strives for cooperation in finding ways to intensify the efforts that their partner network delivers in relation to Europeana. The concluding lessons learned in this deliverable were derived from analysing the pilots' search and use of content. They may be seen as recommendations to tackle the abovementioned and other challenges that still lie ahead for Europeana, and for the community at large.

7   ANNEX: EXAMPLE OF A CONTRACT BETWEEN DANCE PILOT AND UNEXE (WP3).

Video Clip Licenses Agreement

for the E-Space Dance Pilot

EU Funded E-Space Dance Pilot Contact:

Rosamaria Cisneros

ab4928@coventry.ak.uk

The Video Clip License Agreement is made this August 19.2014, in Coventry, United Kingdom.

This License Agreement, dated August 19.2014, is made and entered in and by in between **Rosamaria E. Kostic Cisneros (Coventry University Sr. Research Assistant for the E-Space Dance Pilot Project -representing the E-Space Dance Pilot- UK) and Lucinda Coleman, Remnant Dance Maker (Representative for Remnant Dance-Australia)**

I, Rosamaria Cisneros agree that the segment footage and video clips on loan to the E-Space Dance Pilot Project, remains the property of Lucinda Coleman and Remnant Dance. The materials and dance content on loan to E-Space will only be used within the E-Space Dance Pilot and will not be used for any other purpose. **Any recording, still photography, videotaping, filming, transmission, broadcast or other use of the footage for commercial purposes or paid exhibitions without the prior express written consent of Lucinda Coleman and Remnant Dance, is strictly prohibited.** Unauthorized use of segment footage will result in the immediate revocation of licensing rights. The E-Space Dance Pilot Project will keep the content on file until the completion of the project. Rosamaria Cisneros will stay in touch with collective members of Remnant Dance as to the progress of the Pilot and project. If for any reason the usage of the dance films wants to be extended, Rosamaria Cisneros or another member of the E-Space Dance Pilot will get in touch with Lucinda Coleman and Remnant Dance.

This agreement also points out that **no remuneration** for the usage of the dance content is due to Lucinda Coleman and Remnant Dance.

Agreed By: Lucinda Coleman, Remnant Dance Maker
Date: 1 September 2014

Signed: Rosemary Cisneros (Electronically Signed)