



# Final report

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1 February 2009 – 31 October 2011

## Europeana v1.0

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## 2 Summary

Europeana version 1 was the project that transitioned Europeana Foundation and the site Europeana.eu from a prototype and project based organisation to a fully fledged operational service and business. Many procedures from financial to human resource and ingestion to the management of PR campaigns and events had to be put in place. The staff of the Foundation grew four fold over the period and despite suffering some teething problems has together with its project partners under Europeana version 1 achieved some amazing results.

These results include 3 million visitors, 57,000 newsletter readers, 19 million digital items available, a considerable amount of press attention, particularly with the community collection campaign Europeana 1914-1918 held in Germany and notable attention during the Hack4Europe hackathons held in 4 countries and awarded at the 2011 Digital Agenda Assembly.

The recruitment time needed to increase the staffing from 15 full time equivalents (fte's) to 29 fte's created a knock on effect of almost 6 months in the first project period. There were also consequent delays in a couple of early deliverables. Two thirds of this 6 month delay was caught up during in the second period of Europeana version 1. This led the Europeana Foundation to request a two month extension of the project to ensure full and high-quality completion of all the project's deliverables. This was achieved.

### Technical aspects

- o Europeana Open Search API and Linked Open Data Pilot were 2 of the most noteworthy results of Europeana version 1
- o The Open Search API allowed partners to access relevant content on Europeana from within their own sites and the Linked Open Data Pilot worked with a set of willing participants to prove that little untoward would happen and to be able to place Europeana in the expanding cloud for new linkages and discovery to be made.
- o All technologies deployed with Europeana to date are based on open source code and licensing.
- o The further technical development of the portal and its validation by the wide network of technicians within Europeana was important with proof of its usefulness coming from the reuse of the code by the Amsterdam Historical Museum, the ICN and ABM Utvikling to name a few.
- o The creation and development of the Europeana Data Model was a mammoth undertaking and has resulted in the beginnings of a new standard as it is taken forward for use by the Digital Public Library of America and others. It is steeped in and makes use of the semantic web technologies particularly in relation to Linked Open Data.
- o A primer and 2 page explanation of EDM are constantly updated and made available to providers of metadata and others with interest.
- o A technology watch wiki allowed an overview of developments within and without the cultural heritage sector.
- o Europeana version 1 facilitated the setting up and hosting of several development environments. Resulting in both a sandbox developers' environment and a production standard hosting for the portal.
- o The project website has gone further than its remit to cover Europeana version 1 and is acting as a coordinating knowledge sharing space for all of the projects within the Europeana network.
- o The success of this 'projects' website has led to the creation of EuropeanaPro, due for launch by the end of 2011.
- o During the course of version 1 a major update to the website was undertaken as the Rhine release but the foreseen Danube release made use of a methodology more compatible with developments needed for Europeana. Danube was therefore split into several mini releases managed under the Agile methodology.

## User related aspects

- o Two types of users: stakeholders and content providers 'the Europeana Network' and the end user
- o For the stakeholders and content providers the project was successful in canvassing their opinion in the construction and look and feel of the site and in gathering 19,000,000 items from them from a starting point of 2 million at the beginning of the project. The project also enabled the set up of an independent stakeholder network in the Council of Content Providers & Aggregators (CCPA)
- o Two surveys were conducted during the lifetime of the project together with another EU project, Athena. The surveys strive to understand the evolutionary state of the aggregating landscape. Year on year huge strides have been made in the development and delivery of aggregators at national and domain level. Initiated in some ways by the Europeana Network gearing up to deliver their cultural heritage.
- o The Public Domain Charter and Mark were developed and released. These promote the public domain as belonging to the user in the digital world as well as the analogue and also label works so that a user may easily distinguish what is truly public domain.
- o To ascertain the needs of the end user Work Group 1.3 Users was very active in gathering and analysing information via surveys, logfile analysis, focus groups, media labs and its own advisory user panel.
- o In addition Usability reports were commissioned to discover the stumbling points of Europeana.eu
- o Results of the analysis were collated and incorporated into the latest design of Europeana released October 11, 2011, just post the completion of Europeana version 1, the project
- o To comply with the wishes of users to participate in Europeana as well as make use of the content a major exercise in user generated collection of material was started under Europeana version 1. Europeana1914-1918.eu This was launched in Germany in February 2011 and resulted in phenomenal uptake by the press and 25,000 items submitted by users under the theme of Erster Weltkrieg in Altagsdocumentum.
- o Aligning with the work on the Public Domain a User Charter – detailing guidelines for use of content was also published in 2010.
- o End users to the tune of 57,000 receive a quarterly newsletter and participate in Facebook and Twitter interactions. A linked in group has also been set up to encourage feedback.
- o A blog actively encourages users to participate in the content discoverable on Europeana as do the virtual exhibitions on subjects as wide ranging as Reading Europe to Musical Instruments and Art Nouveau. The latter was also connected to a roadshow in 3 countries to cross fertilise online with offline.
- o By the end of Europeana version 1 a respectable number of visitors to the site has been achieved and strong recognition of the brand by the press.

## Management and partnership aspects

- o The project also saw the creation of two partnership agreements, the first a negotiation to a CC-BY-SA-NC license for the exchange of metadata which with further discussion has been improved to enable better and wider redistribution of the metadata as CC0 Universal Public Domain
- o As well as the Strategic and Business plans to create a roadmap for the network connected to the release of metadata under a CC0 license is the generation of a white paper on the reuse of metadata as a business model – The Problem of the Yellow Milkmaid.
- o Fund raising has gone remarkably well in difficult times. By the end of Europeana v1.0 a total of 2.5 million being raised for matching funding and overhead costs from 18 of a possible 27 countries.
- o The development of network was also deemed important in the technical and research. To this end WP3 worked on the inclusion of people and knowledge from a technical perspective. This community is wide ranging and worked on the validation of the EDM as well as uncovering future trends.
- o Managing the wider group of contributing projects has been a significant challenge and one of the most successful outcomes was the creation of the Europeana Communications Group.
- o This group ensured the communication to a very wide network of Europeana and related project activities and were key in mobilising what became the CCPA including its increase from 120 to 275 members.

- o Regular meetings with members of the network have been a major feature of Europeana version 1 from small workshops to large scale plenary events. The concertation work identified policy priorities for the heritage institutions of Europe and brought people together in the latest thinking.
- o The project management was strong but flexible allowing for the changing landscape but keeping the partners in line with the deliverables of the project
- o The Europeana Foundation Board ably fulfilled its role as the Network Advisory Board, participating in twice yearly discussions at Board level on the project. Many members of the Board were also active participants in the workshops and conferences.

### 3 Status

#### 3.1 Resources employed

Resources employed for the reporting period (person-months)							
Beneficiary short name	WP 1	WP 2	WP 3	WP 4	WP 5	WP 6	TOTAL
Europeana	43,37	123,36	44,47	179,34	86,36	52,21	529,11
<b>TOTAL</b>	<b>43,37</b>	<b>123,36</b>	<b>44,47</b>	<b>179,34</b>	<b>86,36</b>	<b>52,21</b>	<b>529,11</b>

#### 3.2 Work Package Overview

##### Work package description

Work package number	1	Start date:	M1	End date:	M32
Work package title:	Developing the partner and user network				

##### Objectives for the period

Subtask 1.1 Set up Thematic Partner Network. Transfer EDLnet partners to Europeana Network. Invite new partners, projects and individuals.

Subtask 1.2 Meetings: Plan for up to 3 meetings per year for this work group. Encourage virtual meetings of the sub groups.

Subtask 1.3 Framework of issues for discussion at kick off and plenary conferences

Subtask 1.4 Subgroups. Set up subgroups from within the overall working group to include: \*WG1.1 Users, WG1.2 Licensing and WG 1.3 Aggregators

##### Description of work carried out and achievements

## **WP1 Developing the partner and user network**

This workpackage was responsible for developing the partner and user network, building on the platform already developed in EDLnet. It involved developing the participation of content providers and aggregators on the one hand and on the other hand ensuring the take-up of Europeana by users through paying attention to their needs and overcoming legal and other barriers.

The WP worked closely with WP2 which was driven by the central Europeana team and was mostly responsible for implementation and delivery of the practical outcomes.

The WP also validated policy, governance and business model proposals.

The WP was divided into four sub-workpackages. WP 1.1 and 1.4 were led by M. Collier and WP 1.2 and WP 1.3 were led by D. Teruggi .

**WP 1.1** was responsible for setting up the network, and sub-groups, organizing meetings and establishing major issues to be discussed at kick-off and plenaries. The tasks which had a deadline were completed on time; other sub-tasks which continued throughout the project were carried out according to plan.

The establishment of the partner network was originally based on the partners carried over from EDLnet and further expanded throughout the project resulting in a very satisfactory number of partners. A key step was the decision to ensure buy-in of partners and give them a voice in the development of Europeana through the formation of the CCPA in October 2010. The meetings and sub-group 1.3 were then incorporated into the working of the CCPA.

### **WP1.2**

Task 2 of WP1 had to undertake the following work.

- Define the likely limitations that will be imposed on content by content providers e.g.: type of content that can be used in the API's and report to WP2. Done M6
- First pragmatic draft of Europeana Content License to be given to EuropeanaConnect WP4, done M5
- Validation of the draft license produced by WP4 of EuropeanaConnect, done M12
- Validation of partnership agreements, terms of use for site and content created by WP2. This task should also be a consultation exercise to ensure wide buy in and commentary by each Thematic network member. Done M4-M8
- Creation of a contract to cover the inclusion and reuse of partner and aggregator content in Europeana API's first draft M12
- Validation of the initial recommendations of WP4 EuropeanaConnect for a Europeana Licensing Framework, validated M12

The first year of the project was very intense in terms of meetings and discussions. General meetings were done with members of the network in April and September 2009, informing them about the discussions within the project and in relation with the Europeana Connect project. Two workshops were organized in May and November 2009 bringing both projects together and issuing the first version of the Public Domain Charter, which was approved in 2010 and the first draft of the Data Provider & Aggregator Agreements.

The second year of the project resulted in the Europeana Data Exchange Agreement adopted by the Europeana Foundation, replacing the current Data Provider and Data Aggregator Agreements. It brings together the same agreement for content providers and aggregators, it includes commercial use and will have to be signed by all members wishing to be part of Europeana before Dec 31 2011. It is an open and clear agreement open enough for all to participate and to adhere to.

### **WP1.3**

Task 3 of WP1 had to undertake the following work.

#### **User Participation**

- set up sub group 1.1 to create a work plan that gathers user wishes and opinions by M2

- create work plan by M5
- set up strategy for dealing with user feedback,
- determining the research required to understand users needs and wants
- reporting and making recommendations to WG1 on findings.
- To ensure the continued delivery of europeana.eu in line with user
- Conduct at least 2 online user surveys. The first on the prototype and the second on Europeana Rhine.
- Develop a user advisory board, M12 hold at least 2 meetings with this board – M15 and M30

#### User Generated Content

Review of types and management of user generated content.

Different tools and actions were undertaken in order to understand how users use Europeana, and which are their expectations :

- Online visitor Survey  
Two major surveys were undertaken on year 1 and year 2, they showed encouraging results concerning Usefulness and Trustworthiness of contents. Renewed interest by users in adding their own contents, comments and tags. Good response from younger users.  
A user advisory board was created, two meetings took place on M14 and M26
- Log-file analysis  
This regular survey permits to follow evolution of access to Europeana. The accessibility of European's data to search engine robots, very strongly increased user numbers since the beginning of 2011, doubling the previous numbers.
- Focus Groups  
Two Focus Group meetings were held in March 2010 and March 2011 (Paris) to evaluate new functionalities of the Rhine version and obtain feed-back about the interface, contents and future evolutions.

Permitting users to contribute to Europeana was an important contribution, visitor surveys showed the interest by users in contributing either by annotation or with content for Europeana. The situation was analysed and different actions were undertaken to test and measure users' interest:

- White paper on the situation of user contribution in cultural sites and propositions on how to develop them in Europeana.

#### User Participation

- Tagging experiences like "Waisda" in the related project PrestoPRIME, essential to evaluate interest and value of tags for documentation.
- The first world war in everyday documents: creates an online Archive including family documents, memories and artifacts related to the Great War. Shows a clear way on how users can participate to Europeana.

#### Milestones

- Work plan to gather user wishes and feed back done by M2
- Report on online User Survey of prototype done M4
- Milestones 1.5-1.9 Written reviews of website navigation and design done M5
- Report on online user survey of Europeana v1.0 done M25

Review of types and management of user generated content, done M7 (originally M5).

**WP 1.4** was concerned with developing policy and organization of aggregation. The major specific activities were on the one hand the development of aggregator strategy resulting in the formation of the CCPA (Council of Content Providers and Aggregators). This was carried out by WG 1.3 until October 2010, when taken over by CCPA.. On the other hand the business plan and strategic plan were developed in association with WP2. In addition the successive versions of the data exchange agreement developed mainly in WP 1.2 were validated here.

The aggregation planning resulted in successive policy documents all working towards effective development and aggregation of content.. WP 1.4 worked closely with WP2 which had a joint responsibility for policy development. An aggregation survey was carried out in association with ATHENA. Key documents were the Content Strategy and the successive iterations of the Business

Plan. An important unplanned deliverable was the Europeana Strategy launched in autumn 2010. Thereafter it was decided to make an annual Business Plan with specific objectives for the year.

The First Data Provider and Aggregator Agreement was issued in 2009 signed by 85% of providers but was equivalent of CC-BY-SA-NC. However this was a compromise which was problematic for reuse and the Strategic Plan.

The Europeana Data Exchange Agreement was released on 22 September 2011, developed in co-operation with Europeana Connect and in which the CCPA plays a crucial role. Several workshops and 2 major consultations were carried out and it becomes operational with effect from January 2012, with no commercial use before July 2012.

#### Milestones

- CCPA became the focus of Aggregation plan (1.14 and 1.15)
- CCPA established Oct 2010
- Business plan 4 M25 became annual plan produced in 2011
- 2 White papers: Knowledge = Information in Context by Prof. Stefan Gradmann and Linked Open Data and the Yellow Milkmaid by Harry Verwayen (see Appendices)

#### Deviation from work plan & remedial action

During the project it became clear that several planning activities needed to be rationalised and more closely aligned with Europeana as an operational unit than a project. Changes to certain milestones and deliverables were agreed with the Commission.

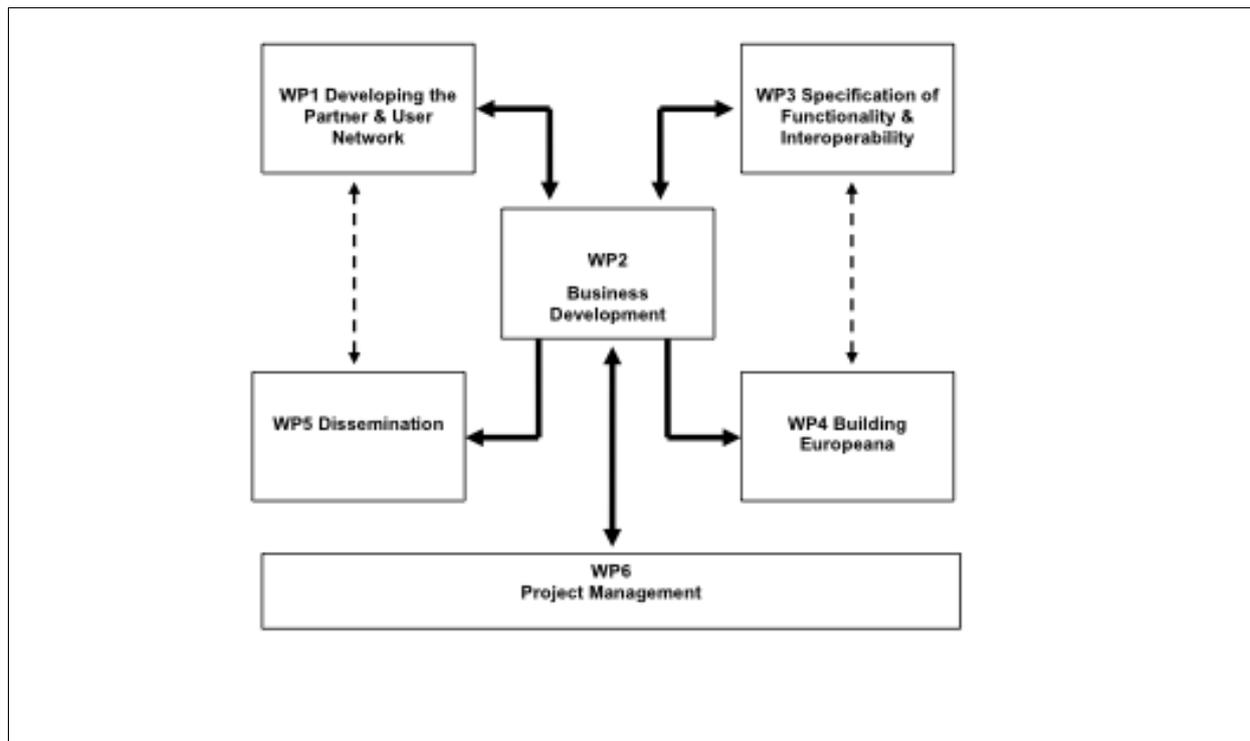
- A new deliverable, the Strategic Plan 2011-2015 was launched in November 2010
- The Business Plan became an annual plan from 2011, therefore the plan for 2012 was moved into Europeana 2.0
- The product and services plan was incorporated into the Business Plan from 2011

See deliverables list for details of deliverables and Appendices for further documentation.

<b>Work package number:</b>	<b>WP2</b>	<b>Start date:</b>	<b>M1</b>	<b>End date:</b>	<b>M32</b>
<b>Work package title:</b>	<b>Business Development</b>				

#### Objectives for the period

The main objective of work package 2 was to carry out the policy decisions of WP1 and to find practical solutions for implementation of these decisions within the office and the network. It therefore dealt with a wide range of issues including IPR, Business Models and end user recommendations. WP2 was therefore often the interconnection between the different work packages, as illustrated by the organizational diagram.



## Description of work carried out and achievements

The description of work for WP2 was subdivided into several tasks:

### Task 1 – Completion and Implementation of Road Map

A deliverable of WP1 was to create a Road Map for a future operational service. Within the work of WP2 this has been translated into the 'Europeana Strategic Plan 2011-2015'. Several workshops have been organized to understand the needs of Europeana's different stakeholder groups and the outcomes have been validated by the network. This plan guides the more detailed business plan in task 2.

### Task 2 – Business Plan

The business plan 2011 has been developed in coordination with WP1 to ensure consistency with the overall strategy.

The Business Plan identifies the budget needed to run the Europeana office and cover objectives, tasks and KPIs for the organization during the following year. It gives the rationale of the budget and expected outcomes. The Business Plan is also the basis for the Fundraising Plan described in Task 3

Several iterations of the Business plan have been delivered in M3/M9 and M15 and resulted in the first full business plan in M21.

### Task 3 – Fundraising Plan

Fundraising has 2 strands, 1 related to covering matching funding for projects and the other related to long term sustainability after 2011. In conjunction with the business plan a fundraising plan has been developed to ensure matching funding and overhead for all Europeana and related future projects are raised. Regular updates of the Fundraising plan have been made to report on progress against plan.

Fundraising has been done in close cooperation with the Europeana Foundation, the European Commission and the Member States to develop a sustainable and long term funding relationship

between Europeana, the EC and the Member States. Over 2.7 million euro has been raised within the duration of this project.

The fundraising plan has seen several iterations and resulted in a final plan in M27, which was renamed Funding and Sponsoring plan 2011-2013. (see Appendices for the document)

#### **Task 4 – Partner Strategy**

In coordination with WP1, WP5 and the project coordinators a partner strategy has developed and executed resulting in over 19 million objects in Europeana by the end of the project, wide support and participation from institutes and aggregators for Europeana, across all the domains and Member States.

With the input of WP1 Task 5.1, WP2 Task 3 and the projects related to Europeana v1.0 a Partner Development Strategy M2.12 has been created in M30 (change from M20). (see Appendices for the Partners Development Strategy document)

Europeana distributed two Aggregator Handbooks (2010 and 2011). It is important documentation for content providers and aggregators, informing about several aspects within content delivery, technical, legal and network sharing means. (see Appendices for the latest version of the Aggregator Handbook 2011)

#### **Task 5 – Content Strategy**

In coordination with WP4 a Content Delivery Plan D2.4 was developed and executed with result of over 19 million items in Europeana by the end of the project.

#### **Task 6 - Contracts & Partnership agreements**

In close alignment with the work carried out in WP1 a Partnership Agreements D2.5 has been created and implemented in M3 and a Content Provider and Aggregator agreement D2.6 has been created in M12.

#### **Task 7- Products and Services Plan**

The first part of this task was taken over by task 1 which has delivered the Strategic Plan 2011-2015. The second part of this task was to deliver publishable white papers including M2.21: The Problem of the Yellow Milkmaid- a business model perspective on open data in M30.

#### **Task 8- Content re-use**

As part of this task requirements were written for the Europeana Search API and the Linked Open Data Pilot.

#### **Task 9- Policy Portfolio**

A policy portfolio has been produced together with WP1 and WP5 which include the Public Domain Charter and the User Charter.

#### **Task 10 – plan for revenue generation**

Task 10 involved various studies investigating alternative income streams for Europeana, these were incorporated into Funding and Sponsoring plan 2011-2013 (M27).

#### **Deviation from work plan & remedial action**

Deviations:

- D2.2 Partner Development Plan was integrated into D2.4 Content Strategy
- D2.6 Content Use Contract was integrated into D1.1 Content Provider and Aggregator

#### Agreement

- M2.9 Fundraising Plan was renamed Funding and Sponsoring Plan 2011-2013 (see Appendices)
- M2.12 partner Development Strategy (see Appendices) merges: M2.12 Partner Development Programme and M1.15 Updated plan on how to encourage

<b>Work package number</b>	3	<b>Start date:</b>	M1	<b>End date:</b>	M32
<b>Work package title:</b>	<b>Further Specification of Functionality and Interoperability aspects of Europeana</b>				

### Objectives for the period

This WP continued the work of EDLnet WP2 and coordinated, largely through additional concertation and work group meetings, the various projects aiming to deliver content and technology to Europeana v1. All the WP leaders and the interested task leaders in Europeana Connect and various projects were invited to participate in this workpackage's activity to ensure a good integration of the services and structures delivered to Europeana.

It will had a proactive engagement with the various communities.

It continued to concentrate on the 3 main aspects of Interoperability: basic semantic interoperability, the modelling and exchange of information objects and their surrogates (including ingest and distribution/output issues) as well as technical and architectural interoperability with external applications and components and their integration in Europeana.

It was responsible for the architectural design of Europeana version 1 and the prototyping of new functionalities and delivered the functional specifications to WP4.

### Description of work carried out and achievements

#### Task 1 – Organisation of Work Groups

##### Composition

- Group set up in month 2, based on participants in EDLnet plus added experts
- Mailing list for WP3 participants:
  - Over 120 subscribers
  - Representatives of all domains and related projects
  - Announcements of meetings and documents for review
  - General discussion on EDM and requirements

##### Documentation

- Wiki infrastructure (historical)
  - Development EDM, Specifications Rhine, Technology Watch
    - <https://version1.europeana.eu/group/europeana-collaboratory/wiki-wp3>
    - <https://version1.europeana.eu/group/europeana-collaboratory/wiki-d31>
    - <https://version1.europeana.eu/group/europeana-collaboratory/wiki-wp3/->

[/wiki/Technology%20Watch/FrontPage](#)

- Liferay Experts Forum
  - Start up EDM development, contributions from many experts
  - [https://version1.europeana.eu/group/europeana-collaboratory/forum/-/message\\_boards/category/16888](https://version1.europeana.eu/group/europeana-collaboratory/forum/-/message_boards/category/16888)
- EuropeanaLabs specification area
  - <http://www.europeanalabs.eu/>
- Some of this will be alive again in Europeana V 2.0 WP 7

#### *Outcomes*

- Discussions and emerging consensus on EDM
- In depth evaluation of EDM based on complex examples
- Presentation and discussion of semantic enrichment approaches
- Presentation and discussion of multilingual approaches
- Consensus on priorities for future work (-> D3.4)
- Results and presentations published on Liferay
  - Documents : Folders : WP3 : Meetings

#### *Technology watch*

- First Wiki version August 2009
  - List of relevant projects
- Overview December 2009
  - Long list of relevant projects, standards, initiatives
  - Survey among WP3 participants
  - Main interest in domain standards, not cross-domain perspective
- Selection of items as contribution to D3.3 and D3.4
- Collection of Links on Delicious (<http://www.delicious.com/europeana.tech> → goes to Europeana Pro)

### **Task 2 Liaison with other projects and various communities**

#### *Proactive engagement and interaction*

- Objectives
  - Technical and functional consistency of Europeana as a whole
  - Avoid redundant work and conflicting approaches!!
  - Avoid conflicts between core project agenda and bilateral contracts between projects and the Commission
- Principles
  - Minimise control to the strict necessary / maximise autonomy

- Conflicts that cannot be solved on working level to be escalated to cluster steering board → not needed ...
- Corresponding action in Assets (ECAB)

#### *Community involvement in EDM Validation*

- Involve all Europeana projects as well as core experts in Community Meetings set up to validate EDM (V5.1) against data examples provided by each community
  - 4 Meetings held: Overall very positive conclusion (detailed documentation at <http://europeanalabs.eu/wiki/WP1>)
  - Concluding meeting June 14-15, 2010 (Pisa)
- 18 core group members, good buy-in, with some prominent members from the outside such as Herbert van der Sompel, Oren Beit Arie, Lorcan Dempsey, Daniel Pitti and Martin Doerr
- Hence joint paper presented at IFLA 2010: “The Europeana Data Model” by Martin Doerr, Stefan Gradmann, Steffen Hennicke, Antoine Isaac, Carlo Meghini and Herbert van de Sompel <http://www.ifla.org/files/hq/papers/ifla76/149-doerr-en.pdf>

### **Task 3 – Recommendations for further developments.**

#### *Priority issues*

- Based on Technology Watch and complementing Danube functional specifications setup
- D3.4 provided 6 priority issues:
  1. Extend the EDM to the FRBRoo model to take on board additional librarian, museum and AV aspects (→ Europeana V2.0, WP7.3.3).
  2. Enable Statements on Versioning and Provenance of aggregations
  3. Systematically link Europeana object representations to various Linked Open Data resources and namely to dbPedia (→ ongoing for dbPedia, geoNames and VIAF plus Eu V2.0 WP7.3.1 and 7.3.2).
  4. Explore the systematic use of DDC for contextualisation.
  5. Enable support for Scholarly Inferencing (→ specialised platforms).
  6. Provide an open, standards based authorization and authentication framework based on standard components.

#### *Future evolution*

- 4 strategic issues were identified
  - Integrated Data Migration and Contextualisation Workflow
  - Further embedding in LoD environments may lead to a thorough reconsideration of data architecture
  - Better integration of digitisation workflows and Europeana ingest
  - Enhanced functional integration of metadata and content (but do not aim at physically integrating content in Europeana!)

#### *Outcomes*

- D3.3 Initial Technical & Logical Architecture and future work recommendations, July 2010

- D3.4 Final Technical & Logical Architecture and future work recommendations, October 2011 (updated version)

#### **Task 4 Europeana functional specifications**

##### *Specifications, in co-operation with WP4*

- Specifications Rhine release, September 2009:
- Specifications Danube release, August 2010

##### *Validation and review*

- Validation of the Europeana prototype against the specification and user requirements in D2.5 and other sources, September 2009
- Review of the Technical Specifications for the Rhine release of Europeana, November 2009
- Validation of the Europeana Rhine release with respect to requirements in the Functional specification (D 3.1) and other sources, October 2010
- Review of the functional specification of the Europeana Danube release (D3.2), October 2010
- Validation of the Europeana portal with respect to the specifications in the EuropeanaLabs wiki – the status of Danube in April 2011, June 2011

##### *Europeana Data Model (EDM)*

- Rich data model for supporting rich functionality
- Principles:
  - Re-use as much as possible of the existing metadata (collect)
  - Exploit as much as possible the collected information (connect)
  - Provide a 'roof' of classes and properties allowing for specialisations
  - Build on existing tools and practices:
    - Domains: libraries, archives, A-V archives, museums
    - The web:
      - Web architecture (URIs, resources)
      - Languages (RDFS, OWL)
      - Vocabularies (SKOS, OAI-ORE)
      - Linked Data
- Actual specifications and how they affected releases: WP4

*EDM documentation (latest versions linked from <http://www.version1.europeana.eu/web/europeana-project/technicaldocuments/>)*

- version 1: initial surrogate model with rich set of contextualization properties

- version 2: OAI-ORE aggregations and SKOS concepts
  - release 2: 1st Europeana plenary, September 2009
- version 3: October 2009
- version 4: IRW ontology
  - release 1: December 2009
  - release 2: February 2010
- version 5: integration of ESE, evaluation through domain meetings
  - release 1: April 2010
  - release 2.2: May 2011
- EDM Primer, August 2010

### WP3 Wrap up

- Sitting at an important crossroads
  - Management: providing general requirements and resource constraints
  - Scientific community and projects: providing advice and technologies
  - Stakeholders: providing specific requirements and practices
  - Development: implementation and technical constraints
- Delivering specifications
  - mediating between management and developments
  - engaging with important external actors
  - Directions of future work as provided in D3.4
- Substantial additional work clearly beyond DoW on the EDM
- Substantial additional outreach beyond Europeana Community

### Deviation from work plan & remedial action

See deliverables list for details of deliverables.

<b>Work package number</b>	<b>4</b>	<b>Start date:</b>	<b>M1</b>	<b>End date:</b>	<b>M32</b>
<b>Work package title:</b>	<b>Building Europeana</b>				

### Objectives for the period

The main objectives of work package 4 were to host and maintain the Europeana service, to build a development infrastructure, and to use that to further develop the Europeana Services in two main releases.

### Description of work carried out and achievements

#### Task 1. Maintenance of Europeana prototype (M1-M16)

The Europeana prototype was kept alive and working until it was superseded by the Rhine Release.

#### Task 2. Review Europeana prototype and user feedback with WP1 and WP3 – M3-M7

The results of this review fed into the design and architecture of the Rhine Release.

#### Task 3. Set up the open source infrastructure for the Europeana sandbox factory (M12)

The Europeana Sandbox facility was set up in cooperation with and at CNR-ISTI, and forms the basis of our Open Source Infrastructure, otherwise known as Europeanalabs.

#### Task 4 Set up the test and acceptance infrastructure for Rhine Release (M13) and set up its delivery and deployment infrastructure (M17).

Done.

#### Task 5. Implement the technical plan.

Initially a traditional waterfall approach of software development was implemented and used in the creation of the Rhine Release. This worked, but we saw an opportunity to improve the process by moving to an Agile/SCRUM methodology in the course of the development for Danube. The Rhine Release programme was implemented, tested and successfully deployed.

#### Task 6. Ingest content from partners and aggregators into Europeana Prototype or a separate repository.

Starting with migrating the roughly 2 Million items from the Europeana prototype, we were able to systematically beat all of our ingestion targets – we were at roughly 12 Million by M16, and were at 19 million by M30. This has been a joint effort with WP1, who brought the partners on board, whereas WP4 brought the content on board.

#### Task 7. Implement the scalable and sustainable OAI-PMH harvesting infrastructure based on input from EuropeanaConnect M5.3.2.

Using the Repox system, a result from EuropeanaConnect, we now have a stable OAI-PMH harvesting infrastructure. This is quite scalable inasmuch as we use it to harvest collections of up to hundreds of thousands of items.

#### Task 8. Europeana v1.1 to 1.4 releases

We have implemented a large number of small releases, each one implementing small improvements

over the previous one, but together comprising the full functionality of the Danube Release. The one thing which we have not been able to implement fully is the EDM data model support: the EDM is a very powerful and flexible theoretical model, and implementing it will be an incremental process of adding more and more EDM features to the current implementation. So far we have added data enrichments and semantic crosslinks for dates, places and concepts. The change to frequent small releases also meant that doing a detailed update of one of these 'intermediate releases' (D4.6). was no longer relevant.

**Task 9.** Produce a Project website. Develop a community, collaborative WEB based environment for the project Initial version in M2 and fully functional version M4.

The version1.europeana.eu and the LifeRay collaborative site have served the project well. They are currently being merged into the 'EuropeanaPro' environment, which aims to further improve the sharing of information both within, across and outside the Europeana group of projects.

**Task 10.** Implement changes to website based on review of look and feel by WP1 and WP2 in Europeana.

We have continuously fed the feedback and review results back into the backlog of improvements both to the Europeana.eu portal sites and for the backend and internal processes (harvesting, data ingestion, indexing, enrichment).

### Deviation from work plan & remedial action

See deliverables list for details of deliverables.

During the course of the project we have changed our development methodology to a more agile, incremental way of working. This allows us to be more flexible, and deliver specific functionality quicker, as opposed to having to wait for a scheduled release date months in the future. It also means that where we speak of the "Danube Release" in our deliverables, we mean the snapshot of the Europeana systems as they existed at the planned date for the Danube Release. This has been reflected in the relevant deliverables.

<b>Work package number</b>	5	<b>Start date:</b>	M1	<b>End date:</b>	M32
<b>Work package title:</b>	<b>Dissemination of Europeana</b>				

### Objectives for the period

Work Package 5 focused its activities on 8 main elements:

1. Creating and managing communications around the relaunch of Europeana in M2, including development of FAQs for both media and visitor use.
2. Developing and executing a dissemination plan for Europeana v1.0 and the Europeana brand to raise awareness and create buy-in among the main stakeholders.
3. Working with WP1 Task 3 on developing user requirements and usability research Mechanisms.
4. Coordinating dissemination activities of all projects in which the Europeana Foundation is a partner.
5. Developing relationships with the Partner Network so that the network can be used as a multiplier to increase the reach and impact of the communications.
6. Supporting WP1 and WP2 with collateral material.
7. Communicate Europeana.eu to end-users to steadily grow the number of visitors and time spent on the site.

8. Creating an innovative online approach to communications that embodies the brand in web 2.0 environments.

At the start of the project the focus was on developing the Partner Network and co-ordination of dissemination activities, followed later by supporting business development and dissemination towards the end users. WP5 worked closely with WP1 and WP2.

### Description of work carried out and achievements

#### **Task 1.** Dissemination plan.

The launch of the Europeana prototype after the take-down following the gala launch was completed successfully, with comms to press, end-users and partners covering all their questions and concerns. We put a mailing sign-up at the place where Europeana went down, and received 90,000 signatures asking for news of our relaunch. The sign-ups to the mailing list then provided the basis for our newsletter list, and three years on 57,000 of them have asked to continue to receive the newsletter.

The Dissemination plan was published early in the project, and has guided our interactions with the range of different stakeholders. Indeed, we've increased the number of communications platforms, insofar as we now communicate with interested professionals via Twitter and Linked in as well as the methods covered in the original plan.

#### **Task 2.** Coordination of dissemination activities.

WP5 worked with WP3 to help develop and communicate the Online User Surveys in 2009 and 2011. The WP also contributed both to the devising of the Focus Group and Media Lab specification and to the drafting of the final report.

#### **Task 3 and Task 4.** Partner development programme and overall planning.

All projects related to Europeana were referred to collectively as the Europeana Group, and an up to date outline of their project, a link to the website and to their newsletter sign-up were provided on the Europeana Group homepage.

Those responsible for communications within each project came together as the Europeana Comms Group. This Group met three times in the first year of the project, to endorse the brand guidelines and dissemination plan for the project, to contribute ideas about virtual exhibitions and to discuss best use of social media tools.

The group was also active in sharing updates and press releases through its mailing list, which enabled information to get into domains and national networks that would have been difficult for the Europeana core team without an active, motivated and enthusiastic group of 20 communicators.

The broader partner network was also a vital contributor to communications success. It acted as endorser, translator and multiplier of messages. During the period of the project, the Council of Content Providers and Aggregators was formed, and the project partners moved to formal membership of that body as an ongoing member organisation within the Europeana governance structure. The CCPA now has 273 members, testifying to the effectiveness of the network's communications activity.

Communications with the network have been central to the activity of the WP during the project. Regular emails go out to update the partners about any news of relevance to Europeana and their participation in it, so that they are not only well-informed and engaged, but also so that they recognise the value the Europeana can add to their strategic position in their own country and domain.

Regular meetings with members of the network, whether co-ordinators of projects, IPR specialists, metadata professionals etc have taken place at small-scale events and workshops, and in large scale

plenary conferences. In this concertation work we make an effort to identify policy priorities for professional colleagues throughout Europe's memory organisations. The aim is to bring them into contact with the latest thinking, and to facilitate exchange between the academic information disciplines, the developer community and the curatorial sector.

**Task 5.** The WP worked with WP1, for example in developing a final text for the Public Domain Charter with WG1.2, together with an associated communications plan, that the Europeana Foundation, the Commission and other stakeholders, were prepared to sign up to. With WP3, the WP drafted, finalised and published the Strategic Plan 2011-2015, and communicated it widely to stakeholders and the media.

**Task 6.** Dissemination to end users.

In the latter part of the project, following the incremental launch of the improvements and functionalities characterised as the Rhine release, a focused programme of end-user engagement was implemented. Primary among these initiatives was the development of virtual exhibitions with a pan-European relevance. The first to launch was the Art Nouveau exhibition, closely followed by a celebration of literary Europe in 1,000 books, curated by The European Library with digital content provided by the national libraries of Europe. Europeana Group projects MIMO, Judaica Europeana and DISMARC provided a further set of exhibitions.

An end-user newsletter was issued every two months, which highlighted exhibition content and newly ingested material, and showed users ways of using new functionalities and gave search tips in the context of articles about content. A Facebook group was set up and in the past year a regular blog has been posted, making connections between content and current events and anniversaries.

At the start of 2011 the site began a programme of search engine optimisation, which had a substantial effect on visitor numbers, surpassing original target figures, and leading us to increase the target to 3 million visitors per year. This figure was reached in 2011 by Q2. While SEO has resulted in large numbers of users, it has lowered the bounce rate to below the indicative target of 50%, because users were no longer coming into the explanatory homepage but were landing on the less well signposted results and object display pages. The launch of the newly designed interface in October 2011 has, we believe, addressed this issue by helping the user to grasp more quickly where they are, what they are seeing and what they can do when they land in the middle of the site.

Beyond the social media initiatives that have been developed, innovations in end-user engagement have focused on the collection of user generated content. In partnership with Oxford University Computing Centre and the German National Library, Europeana ran Erster Weltkrieg in Alltagsdokumenten – the First World War in Everyday Documents. We created a website through which people could submit digital scans of their family papers and memorabilia, and ran eight roadshows in cities across Germany. The results were outstanding, with 27,000 scans submitted, 40% through the website, the remainder made at the roadshow events. The project was featured in 260 media pieces, of which 12 were radio interviews and 3 TV items, including the main afternoon news programme on the day of the press launch.

A film made for the Erster Weltkrieg project, Otto and Bernard, about the friendship and heroism of an RAF officer and a German prisoner of war, was remixed using HTML5 and popcorn.js, two leading edge software developments. Europeana Remix brought together resources from a range of different websites, including Europeana, Google Maps and Wikipedia, and gave users the opportunity to comment and interact with the video. In addition to engaging end-users, Remix provided an opportunity to demonstrate Europeana's innovative face to the developer community.

An overarching objective of the work of the WP was to build the Europeana brand through PR and media activities in ways that would resonate with the stakeholder communities, including policy makers, and would also engage end-user. During the course of the project, some 20 press releases were sent out to a list of around 300 journalists, media outlets and bloggers. The marcomms team were frequently asked for articles, updates and blog posts by various media outlets, and the Executive Director, Business Development Director and the WP leader were interviewed by various journalists, for newspapers, journals, radio and other broadcast channels. On 21 September 2011, for example, Jill Cousins took part in the Guardian Tech's weekly podcast on the subject of creating a digital public space.

Two PR campaigns were commissioned from professional agencies to build significant coverage for two initiatives, Erster Weltkrieg and the Hackathons. Both these were highly successful; the former has been covered above; the latter created significant coverage, particularly in media outlets chosen because they served key target audiences. For example Silicon.com, a reference point for policy makers and IT directors, carried an extended opinion piece about Open Licencing under the byline of Harry Verwayen, the Business Development Director.

#### **Task 7. Report on activities.**

See deliverables list and chapter 3 of this report.

#### **Deviation from work plan & remedial action**

See deliverables list for details of deliverables.

On occasion, deliverables were delayed – for example the end-user marketing plan and the event concertation plan – were delayed because of delays in recruiting skilled team members. Once the appropriate team members were in place, the plans were delivered. The second Annual Report and Accounts was delayed by the auditor's lateness.

<b>Work package number</b>	<b>6</b>	<b>Start date:</b>	<b>M1</b>	<b>End date:</b>	<b>M32</b>
<b>Work package title:</b>	<b>Management and Reporting</b>				

#### **Objectives for the period**

This work package is responsible for setting up the operational office and recruitment, managing the project and for reporting to the Commission. It leads the network as a whole for scientific coordination and is responsible for all delivery and administrative coordination.

The work package objectives are to:

- Establish an operational office and recruit staff as needed including individuals responsible for technical development and production, for operational management of content, workflow, finance and reporting and for business development, editorial, marketing and PR.
- Ensure the technical and legal compliance of the consortium in its contract with the Commission; manage overall the finances of the project and maintain adequate records; ensure that the consortium is effectively managed and co-ordinated internally in order to optimise its performance, meet its objectives and produce its agreed deliverables; assure

overall the quality of the work of the consortium and the fitness for purpose of its deliverables.

- Overall coordinate all eContentPlus and IST projects that relate to the Europeana Foundation. It will ensure planning is place to coordinate deadlines and integrations with Europeana v1.0 and beyond. It will try to make sure that all new technical development is planned into releases post the launch of the operational service, The mechanism to achieve this coordination will be known as the Cluster Steering Group which will meet 6 monthly.

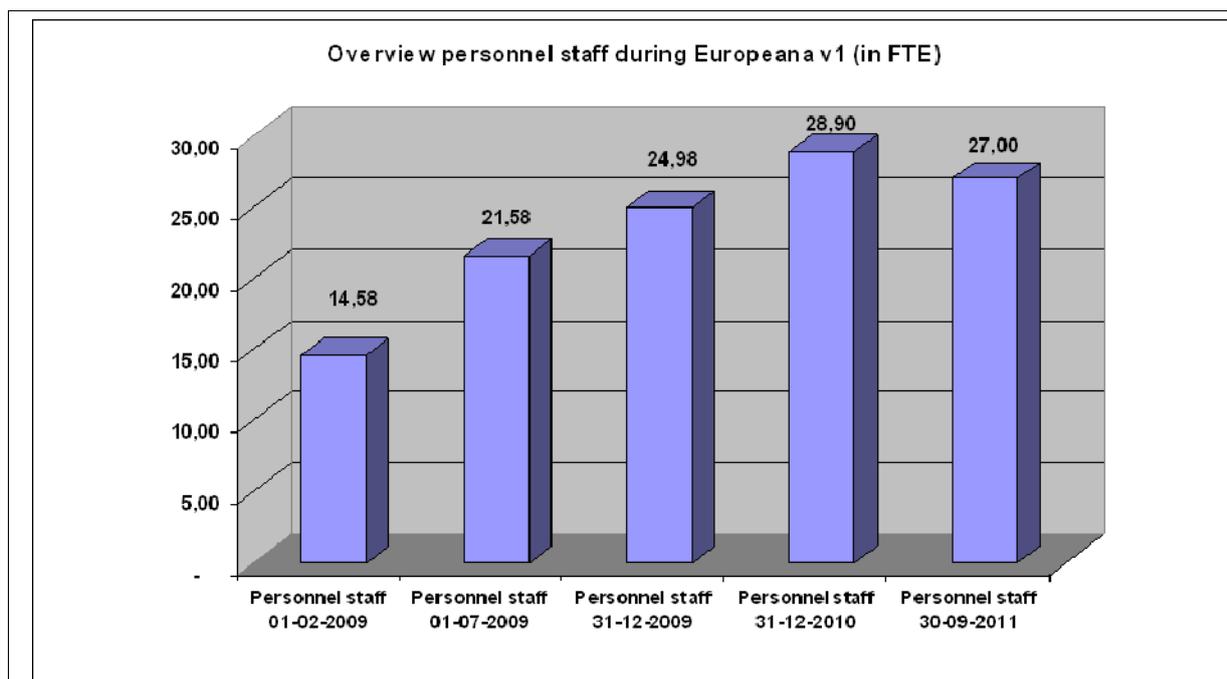
### Description of work carried out and achievements

#### Task 1- Confirm Roles of WP Leaders and recruit Europeana Foundation Office Staff etc

Two levels of governance existed for the project:

- 1) the Network Advisory Board (NAB) served as the advisory and political body. This is made up of the Europeana Foundation Executive Committee, which met virtually on a monthly basis and physically during the bi-annual European Foundation Board meetings.
- 2) the Network Management Board (NMB) is the project's executive group. This is made up of Work package leaders and is chaired by the Executive Director of the Europeana Foundation Office. The NMB was responsible for interim decision making on behalf of the Thematic Network Partner Group. It coordinated and oversaw the work of the network at operational level. The Network Management Board met at regular interval both virtually and physically [Milestones M6.3-M6.7].

At the start of the project the Europeana Office consisted of 15 FTE members of staff, which included some shared resources from The European Library Office. By the end of the Europeana v1.0 project a fully operational Europeana Office with trained staff has been established [Milestone M6.1.]. The Europeana Office consists of 27 FTE members of staff (excluding external staff) by the end of the project including a data ingestion team, scientific co-ordinators, developers, project co-ordinators, business staff, communication and marketing staff, managers, office manager and support personnel. Staff are employed by the Europeana Foundation. The recruitment of staff was slower than expected during the first half year of the project and caused slight delays in some areas. During the last half year of the project extra personnel was recruited to ensure a successful completion of the project, which explains the slight drop in FTE by the end of the project. [Diagram 1]



[Diagram 1]

The Europeana Connect project provided important development components for Europeana v1.0, for which a close cooperation was established between the two projects in terms of regular physical and virtual meetings. [Milestone M6.2]

### **Task 2.** Direct the work of the Cluster Steering Group

The Cluster Steering Group consisted of the Europeana v1.0 Network Management Board plus the coordinators of other projects in the Europeana cluster. The Cluster Steering Group was established to keep personal communications channels open and to reduce risk by raising and solving issues relating to the timing and interaction of projects in the cluster. Directed by Europeana Foundation, the group met physically twice during the project. One of the outcomes from these meetings was the analysis of synergies between the projects in the form of 'mind maps'. These mind maps were structured according to theme, such as Users, IPR, Semantic Technology and Sustainability to identify overlaps or shared goals between projects to stimulate further collaboration and reduce the risk of double work.. The outcomes were circulated to all projects in the Europeana group. The group met less frequently than planned in the workplan, but this was not considered to have a negative affect on the collaboration opportunities between the projects and outcomes of the work. [Milestones M6.8 – M614]

### **Task 3** Financial coordination

Part of the management and reporting work package was the financial coordination, which included receiving the project finance from the Commission and paying it out to participants in a timely manner; ensuring that contractual conditions were met; maintaining the necessary records; supervising the cash flow; providing the final audit certificate; preparing cost statements and deal with matters arising and dealing with taxation issues.

During the Europeana v1.0 project important financial structures and procedures were established at the Europeana Foundation office:

- An operational and financial back office with digitised invoices

- Integrated time writing system

- A financial work flow system authorizing invoices, approving hours, requests for leave and searching for contract, invoices, agreements, etc.

- A financial reporting system

- Complete project administration to be in control of all the running projects.

The first interim Financial Statement was provided following the mid-term review meeting, followed by

the Second Financial Statement and Final audited financial statement by the end of the project. As the Europeana v1.0 project was extended by 2 months, the total project duration is 32 months which is reflected in the reporting periods of the Deliverables in WP6.

**Task 4 – Internal consortium management and co-ordination**

A network agreement was set up by Europeana Foundation to enable network members to contribute, together with the coordinator, to the efficient implementation of the provisions of the basic grant agreement in accordance with these rules. [D6.1] All Europeana partners signed the agreement. [Milestone M6.15] Following a change in the governance structure of the Europeana Foundation in October 2010, the Council of Content Providers and Aggregators was established to replace and accommodate the formal procedures between the network and Europeana. By the end of Europeana v1.0 there were 275 CCPA members.

At the start of the Ev1.0 project the Europeana Foundation set up a collaborative workspace for the Europeana v1.0 network and Europeana Connect project, which included a document library for key project documents, a wiki and a meeting agenda. Furthermore, email lists were set up for the network and work packages for communication with the network and management of the project. The 'Europeana Group' pages were set up to provide easy access to information about related Europeana.

**Task 5 – Overall monitoring**

The project was monitored on a regular basis throughout its duration with input from work package leaders and in addition with input from the project liaison officers at the Europeana office monitoring the Europeana group of projects on a monthly basis.

**Task 6 – Reporting to and Liaison with the Commission**

The work package liaised with the Commission, it compiled cost claims, progress or final project reports; obtained formal documentation; organised attendance on behalf of the project at annual review meetings.

**Task 7 – Evaluation and Quality control**

A Quality Register (see appendices) was set up to ensure that the milestones and deliverables were reached and that they were reviewed and noted by project and task leaders. The project deliverables and key documents were reviewed by project participants or external reviewers by electronic circulation and discussion at Board meetings. In addition a Risk Register was established to monitor risks in the area of e.g. strategy, management, legal, content or ingestion. Part of the Risk Register was to provide preventive actions for the risks.

**Task 8 – Specification, letting and supervision of sub-contracts**

The specific sub-contracts in the project were organised and set up by the Europeana Foundation in accordance to the Commission's requirements and Dutch law, for which tenders were promoted through the network communication channels.

**Task 9 – Dealing with network membership**

Throughout the project network memberships and associated members were documented by the Europeana office. The network members as well as contributing organisations were listed on the Europeana website: <http://www.europeana.eu/portal/partners.html>

**Deviation from work plan & remedial action**

As the Europeana v1.0 project was extended by 2 months, the total project duration is 32 months which is reflected in the reporting periods of the Deliverables in WP6, in particular the Final Report (D6.8), Second Financial Statement (D6.7) and Final audited financial statement (D6.9). Deliverables D6.3 and D6.5 were cancelled as agreed with the EC project officer. To avoid duplication of effort D6.3 was combined with D5.6 as a Annual Report to the Commission. D6.6 is the same as D5.7.

### 3.3 Deliverables Status

#### Deliverables List

Deliverable No <sup>1</sup>	Deliverable title	Delivery due date <sup>2</sup>	Actual date of delivery <sup>3</sup>
D5.1	Brand guidelines	M2	M2
D5.2	Web site for partners and stakeholders	M2	M3
D6.1	Network Agreement	M2	M2
D2.5	Partnership Agreement Europeana v1.0	M3	M3
D5.3	Outline Dissemination Plan	M3	M3
D5.4	Conference, workshop and concertation plan	M3	M3
D2.2	Partner Development Strategy	M4	M4
D2.3	Partnership Organisation Structure Proposal	M6	M6
D2.4	Content Delivery Plan	M6	M12
D4.1	Technical Project Plan for delivery of Europeana v1.0	M7	M13
D6.2	Interim Report on the first 6-months period	M7	M7
D3.1	Functional specifications for Europeana Rhine release	M8	M11
D5.5	User marketing plan	M9	M13
D1.4	Europeana Policy on user generated content	M9	M22
D1.6	Policy document for Organisational and Aggregation structures	M10	M10
D1.1	License for use of content with partners and aggregators of content for Europeana	M12	M15
D1.2	Report on the legal and user issues in content provision	M12	Cancelled
D2.6	Content Use Contract	M12	Same as D1.1
D5.6	Publishable annual progress report (Annual Report 1 February 2009 – 31 January 2010)	M13	M13
D1.5	Europeana Policy on IPR and Rights	M15	M15
D6.3	Publishable annual progress report	M16	Same as D5.6
D6.4	First interim Financial Statement	M16	M18
D3.3	Initial Technical & Logical Architecture and future work recommendations	M18	M19
D4.2	Europeana v1.0 "Rhine", Major release	M18	M18

<sup>1</sup> Deliverable numbers in order of delivery dates: D1 – Dn. Deliverable numbers must indicate which workpackage they relate to, e.g. D2.1 for the first deliverable from workpackage 2).

<sup>2</sup> Month in which the deliverables will be available. Month 0 marking the start of the project, and all delivery dates being relative to this start date.

D3.2	Functional specifications for Europeana Danube	M18	M20
D6.5	Interim Report on the third 6-months period	M19	Cancelled
D2.1	Business Plan 4	M21	M27
D4.3	Europeana v1.1 Maintenance & feature	M21	Cancelled
D4.4	EuropeanaV1.2 Maintenance & feature	M24	Cancelled
D5.7	Second publishable annual progress report	M25	M29
D6.6	Second annual report to the Commission	M25	Same as D5.7
D1.3	User tests report	M26	M26
D4.5	Europeana v1.3 Danube Major Release	M27	M27
D3.4	Final Technical & Logical Architecture and future work recommendations	M27 & updated version M29	M27, M32
D4.6	Europeana v1.4 Maintenance & feature	M30	Cancelled, see WP4
D5.8	Brief publishable final report detailing results	M30	M32
D6.7	Second Financial Statement	M30	M32
D6.8	Final Report	M30	M32
D6.9	Final Audited Financial Statement	M30	M32

### 3.4 Performance Indicators

Indicators	Year 1 expected	Year 2 expected	Year 3 expected	Year 3 Actual
Number of network members	100	140	150	273
Number of associate network members	5	10	15	See note 1
No of network members contributing content	75	110	120	102
No of people receiving the newsletter	1000	1500	2000	57000, six times a year
No of participants in the events organised by the Thematic Network	250	250	250	368
Releases of Europeana [4 in all]	0	1	3	1 large plus a number of smaller changes
Organisations contributing content through aggregators		400	450	600
Amount of fully digitised content in Europeana: digitised items		10 million	12 million	19 million
Numbers of APIs or mashups in use		1	10	See below
APIs				18 implementations; 60 applications see note 3
Mashups and hackathon apps				40 see note 3

#### Notes:

1. This category of membership was not carried over into Europeana v1.0.
2. Plenary 2009: 300 attendees; OpenCulture 2010 - 350 attendees; 1st hackathon 2011 - 33 developers; Hackathon roadshow 2011 - 85 developers; EuropeanaTech 2011- 250 attendees .
3. API and widgets. Applications: 60 eligible applications (we received many more applications from commercial organisations, bloggers, etc. which we declined due to our current Terms of Use). Implementations: 18 implementations (incl. our API pilots and Europeana Remix as it makes use of our API and is a joint project of Kennisland and Europeana). Search Widgets: 3 implementations.

## 4 Awareness and Dissemination

### 4.1 Overview of awareness and dissemination activities

The scale and scope of the communications activities over the course of the project have firmly established the Europeana brand among key stakeholder groups and have begun to make an impact on the end-user target audiences. The work has taken us into innovative areas, which we will become more adept at using in the course of the successor project, v2.0.

### Usage of europeana.eu

	2010	2011 YTD
Portal Visits	971,123	3,074,723
Page views	7,413,460	11,947,333
Bounce rate	40%	66%
Time spent on site	00:04:24	00:02:04
Page views per visit	7.63	3.89
Direct Visits	432,075 (44%)	441,675 (14%)
Referral visits	281,067 (29%)	467,614 (15%)
Search Engines	257,946 (27%)	2,163,956 (70%)

• Europeana API's and widgets  
• Social media

Improved search engine crawling



During the project the communications group made use of different platforms depending on the target group.

#### For partners, stakeholders and others with a professional interest in Europeana's work:

A site was created for the Europeana Group of projects, linked to the project site for v1.0, which in turn gave access to the password –protected site for collaborative work by the v1.0 working groups. The sites had an RSS feed for up to date news about project activities, updated as necessary but normally weekly.

Regular emails to all members of the partner network plus all who had asked to be included in the list – over 300 professionals in all. Messages were sent as necessary, on average once a fortnight over the course of the project.

We put various tools for communications use by all projects on the group website.. These included:

- A powerpoint presentation with facts, figures and technical details about v1.0
- An empty powerpoint template for projects to add their own information
- A factsheet with updated information about Europeana that could be printed out in colour or black and white for distribution at meetings and events. An empty template was also provided, for partners to put in information relevant to the event, or in the language of the meeting
- A set of hi-resolution rights-cleared images reflecting the different projects, available for project promotion and media use
- A set of Europeana logos in eight languages, in print and online formats, for websites, media and promotional use.
- The Brand Guidelines: comprehensive details of the brand attributes, including logo use, website specifications and collateral design so that designers working on any one of the 20 associated projects had a clear framework to work with, so that the new brand was applied consistently and continuously reinforced, rather than undermined by conflicting representations and usages.

During the course of the project, scores of presentations were given by the WP members, other WP leaders, members of the Europeana office, members of the WP5 Communications Group, other project co-ordinators. Where practical, copies of these presentations were made available on the v1.0 site and on Slideshare.

We also organised many events ourselves, from the kick-off meeting of all partners in April 2009 to the Open Culture Conference in Amsterdam in October 2010 which attracted 350 digital professionals. In addition, many small workshops and cluster group meetings were held to address specific topics – latterly, for example, to reach consensus on approaches to Open Data and the drafting of the Data Exchange Agreement, which involved delegates from every domain, and both within and beyond the partner network.

Six events of particular note were the Hackathons, developed by the Europeana team. Developers came together to use the Europeana API to develop prototype apps. The best of these were showcased at the Digital Agenda Assembly in June 2011 and awarded prizes by the Vice President of the Commission, Neelie Kroes..

The DoW, public deliverables, policy documents, White Papers, reports, survey results were all shared with the professional interest groups on the v1.0 site, and news of their appearance was transmitted via RSS, email, Twitter and LinkedIn as appropriate.

#### **For end-users, the platforms were more limited.**

The portal site had no means of communicating directly with users until the series of Danube releases culminating in the redesign launched in October 2011. However, it changed format with the Rhine Release and enabled exhibitions and other highlights to be showcased in a moving banner, which bought greater dynamism and a limited form of interactivity to the site. The Danube redesign bought the blog and Facebook features onto the homepage, changing Featured Items and a more extensive exhibition carousel. All these have created a new level of user engagement.

The newsletter every 2 months, often with a short survey to tell us something about what the readers are most interested in, or more about their demographic details, is received by 57,000 people, and we track the opening and click through rates.

We have 7841 Facebook friends and the site is updated each week. The blog has had over 10,000 unique visits to date, and is updated frequently each week. Both these platforms draw attention to new collections and exhibitions and tell stories around particular items.

The launch of the first exhibition was the occasion for three small-scale public events in Brussels, Riga and Torun, and more recently, the Erster Weltkrieg project ran 8 public events around Germany, with results described above.

We have developed nine videos, animations and slideshows for an end-user audience, exploring different aspects of Europeana. These are linked to the site and published on Vimeo and YouTube. An extract from the Erster Weltkrieg film was featured on German TV, and was then used as the basis for Europeana Remix. The new portal was launched in October 2011 with a teaser video and a postcard campaign with a QR code linking to a new content animation.

## 4.2 Events and meetings

<b>Select List of Core Events &amp; Meetings</b>		
<b>Name</b>	<b>Location</b>	<b>Date</b>
Kick Off – WP leaders and workgroups (wp1, wg 3, wg 5)	The Hague	April 2009
API experts meeting (WP1)	Paris	9 June 2009
Meeting on cross-domain aggregators	Rome	15 June 2009
Creation and Collaboration Conference – plenary (including work group meetings; wp1, wg 3, wg 5)	The Hague	September 2009
Round Table at the Swedish Presidency	Lund	October 2009
Europeana Licensing meeting, WG 1.2 & EuropeanaConnect WP4	Paris	23 November 2009
DISH Conference workshop	Rotterdam	December 2009
Public Domain Charter meeting	The Hague	December 2009
WG3 meeting	Berlin	25-26 January 2010
WG3 domain meeting for libraries	The Hague	24 March 2010
WG3 domain meeting for audio visual collections	Pisa	9 April 2010
Communications Group [meetings otherwise held in context of plenary]	Edinburgh	April 2010
WG 1.3 meeting (aggregators)	Leuven	21 April 2010
WG3 domain meeting for archives	Berlin	26 April 2010
WG3 domain meeting for museums	Berlin	27 April 2010
WG 1.1 meeting (users)	Paris	30 April 2010
WG 1.2 meeting (legal)	Paris	31 April 2010
6 workshops on Europeana Strategic Plan 2011-2015	The Hague	June–October 2010
WG3 meeting	Pisa	14-15 June 2010
Cultural Commons – User Charter workshop	The Hague	July 2010
Art Nouveau launch event	Brussels	September 2010
Metadata on the web workshop for mixed content provider group	The Hague	30 September 2010
Open Culture Conference – plenary (including work group meetings; wp1, wg 3, wg 5 and CCPA meeting)	Amsterdam	October 2010
Art Nouveau event	Riga	November 2010
Metadata on the web workshop for museums	The Hague	5 November 2010

Strategy Briefing for Policy Makers	Luxembourg	November 2010
Metadata on the web workshop for archives	The Hague	22 November 2010
Metadata on the web workshop for libraries	The Hague	24 November 2010
Project co-ordinators meetings	The Hague x 2	Sept 2010 May 2011
Metadata on the web workshop for audiovisual providers	The Hague	2 December 2010
Metadata on the web workshop for aggregators	The Hague	17 January 2011
WG 1.1 final meeting (users)	Paris	22 March 2011
WG3 meeting	Vienna	28-29 March 2011
First Europeana Hackathon	Hilversum	1-2 April 2011
Erster Weltkreis roadshows	Frankfurt, Berlin, Munich, Stuttgart, Erfurt, Dresden, Kiel, Regensburg	April-July 2011
DEA workshop for ATHENA partners	Brussels	8 April 2011
Hack4Europe! - Europeana hackathon roadshow	Poznan	7-8 June 2011
Hack4Europe! - Europeana hackathon roadshow	Barcelona	8-9 June 2011
Hack4Europe! - Europeana hackathon roadshow	London	9 June 2011
Hack4Europe! - Europeana hackathon roadshow	Stockholm	10-11 June 2011
EuropeanaTech Conference [jointly with EuropeanaConnect]	Vienna	October 2011

## 5 Conclusions

Overall Europeana version1 was a successful project meeting and exceeding its key performance indicators. It consolidated its network and worked well with other projects for the delivery of content and technical capabilities. It developed the operational service of Europeana.eu and broke down some barriers with the consensus achieved over the Europeana Data Model, the public domain and the Europeana Data Exchange Agreement among other highlights. It has paved the way to Europeana being owned by its stakeholders and users and being able to fulfil the promise of its Strategic Plan through to 2015.

## 6 Appendices

- Quality Register Europeana v1.0 Deliverables
- White Paper 1: Knowledge = Information in Context by Prof. Stefan Gradmann
- White Paper 2 (Final Draft version November 2011): The problem of the Yellow Milkmaid- a business model perspective on open data, Harry Verwayen
- Aggregator Handbook (2011)
- Partner Development Strategy
- Funding and Sponsoring Plan 2011-2013

## Quality Register Europeana v1.0 Deliverables

Quality Register Europeana v1.0															
ID	WP	Product title	Important	Acc	Type	Content (specify key contents in keyword form)	Method	Roles and responsibilities (and name)	Date Quality Review (end mm)			Date sign-off (end mm)			
									Planned	Forecast	Actual	Planned	Forecast	Actual	
D5.1	WP5	D5.1 – Brand guidelines M2		PU	R	Guidelines for using the Europeana brand in logos, typography, and all other communications	Review document	Reviewer: KH	done	done	March 09	31.03.09	31.03.09	March 09	
D5.2	WP5	Web site for partners and stakeholders		PU	P	Collaborative workspace for Europeana v1.0 thematic network as well as project website for general public	Review website	Reviewer: KH	done	done	April 09	31.03.09	31.03.09	April 09	
D6.1	WP6	Network Agreement		CO	R	Agreement for the Europeana v1,0 thematic network	Review document	Reviewer: JC	done	done	June 09	31.03.09	31.03.09	June 09	
D2.5	WP2	Partnership Agreement Europeana v1.0		PU	O	Agreement for the Europeana v1,0 thematic network	Review document	Reviewer: JC,KH, AF, MC	done	done	Dec 09	30.04.09	30.04.09	Dec 09	
D5.3	WP5	Outline Dissemination Plan		CO	R	Communications plan with messages and targets	Review document	Reviewer: KH	done	done	April 09	30.04.09	30.04.09	April 09	
D5.4	WP5	Conference, workshop and concertation plan		PU	R	Conference, workshop and concertation plan	Review document	Reviewer: KH	done	done	April 09	30.04.09	30.04.09	April 09	
D2.2	WP2	Partner Development Strategy		CO	R	Part of the Content Strategy	Review document	Reviewer: JC, AF, KH, MC, WPL3	done	done	01.08.09	31.05.09	31.05.09	01.08.09	
D2.3	WP2	Partnership Organisation Structure Proposal	Same as D1.6	CO	R	Council of Content Providers and Aggregators setup	Review document	Reviewer: JC, AF, KH, MC, WPL3	21.09.09	21.09.09	21.09.09	31.09.09	31.09.09	01.10.09	
D2.4	WP2	Content Delivery Plan		PU	R	Metadata Ingestion Content Plan for Rhine, Projects/Aggregators/Quality Control	Review document	Reviewer: KH JC, AF	04.01.10	05.01.10	05.01.10	31.07.09	12.01.10 6m DELAY	12.01.10	
D4.1	WP4	Technical Project Plan for delivery of Europeana v1.0		PU	R	Project plan focussing on technical development and maintenace of Europeana	Review document	Reviewer: BvdW, VP	n/a	24.02.10	24.02.10	31.08.09	31.08.09	26.02.10	
D6.2	WP6	Interim Report on the first 6-months period		CO	R	Summary, Status (resources, WP status, deliverables, PI), Awareness and Dissemination and Conclusions	Review document	Reviewer: JC, KH, VP	21.08.10	21.08.10	21.08.10	31.08.09	31.08.09	31.08.09	
D1.1	WP1	License for use of content with partners and aggregators of content for Europeana	8 in D list, but m12 in task list; Same as D2.6	PU	R	The content license was renamed Data Provider and Data Aggregator Agreement. These agreements focus on getting a formal agreement on making the content holder's metadata available through Europeana.	Review document	Reviewer: JC	31.01.10	31.03.10	26.04.10	31.01.10	26.04.10	27.04.10	
D3.1	WP3	Functional specifications for Europeana Rhine release	DELAYED by 3 months due to	PU	R	Functional specifications	Review document	Reviewer: BvdW, JC	20.11.09	30.11.09	30.11.09	30.09.09	30.11.09	04.12.09	



# Knowledge = Information in Context: on the Importance of Semantic Contextualisation in Europeana

Professor Stefan Gradmann

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europæana  
think culture

April 2010



# Knowledge = Information in Context: on the Importance of Semantic Contextualisation in Europeana

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## 1 Europeana: for Whom and to What End?

„Europeana.eu is about ideas and inspiration. It links you to 6 million digital items.“ This is the opening statement taken from the Europeana WWW-site (<http://www.europeana.eu/portal/aboutus.html>), and it clearly is concerned with the mission of Europeana – without, however, being over-explicit as to the precise nature of that mission.

Europeana's current logo, too, has a programmatic aspect: the slogan “Think Culture” clearly again is related to Europeana's mission and at same time seems somewhat closer to the point: 'thinking' culture evokes notions like conceptualisation, reasoning, semantics and the like.

Still, all this remains fragmentary and insufficient to actually clarify the functional scope and mission of Europeana. In fact, the author of the present contribution is convinced that Europeana has too often been described in terms of sheer quantity, as a high volume aggregation of digital representations of cultural heritage objects without sufficiently stressing the functional aspects of this endeavour.

This conviction motivates the present contribution on some of the essential functional aspects of Europeana making clear that such a contribution – even if its author is deeply involved in building Europeana – should not be read as an official statement of the project or of the European Commission (which it is not!) - but as the personal statement from an information science perspective!

From this perspective the opening statement is that Europeana is much more than a machine for mechanical accumulation of object representations but that one of its main characteristics should be to enable the generation of knowledge pertaining to cultural artefacts.

The rest of the paper is about the implications of this initial statement in terms of information science, on the way we technically prepare to implement the necessary data structures and functionality and on the novel functionality Europeana will offer based on these elements and which go well beyond the 'traditional' digital library paradigm.

However, prior to exploring these areas it may be useful to recall the notion of 'knowledge' that forms the basis of this contribution and which in turn is part of the well known continuum reaching from data via information and knowledge to wisdom.



## 2 Knowledge: a Challenging Concept

„There are thing[sic!] we know that we know. There are known unknowns. That is to say there are things that we now know we don't know. But there are also unknown unknowns. There are things we don't know we don't know. So when we do the best we can and we pull all this information together, and we then say well that's basically what we see as the situation, that is really only the known knowns and the known unknowns. And each year, we discover a few more of those unknown unknowns.“

Donald Rumsfeld on „analysis on intelligence information“, 6<sup>th</sup> June 2002

<http://www.defense.gov/transcripts/transcript.aspx?transcriptid=3490>

As illustrated by the above verbal struggles the former US Secretary of Defense had to get hold of 'knowing', the very concept of 'knowledge' seems to be extremely difficult to grasp. Therefore, at least in the knowledge management literature, most attempts to conceptualise knowledge – rather than giving a definition in the proper sense – end up situating knowledge in a well known conceptual hierarchy and which is well summed up in Bates (2005). This so called DIKW-Hierarchy (abbreviating the terms Data, Information, Knowledge, Wisdom) is usually traced back to T. S. Eliot's famous lines

“Where is the Life we have lost in living?

Where is the wisdom we have lost in knowledge?

Where is the knowledge we have lost in information?”

(T.S. Eliot, "The Rock", Faber & Faber 1934)

Information and Knowledge Management literature has added a fourth element to this chain, namely *data*, and the succession of the four elements is usually thought of as a continuum, with no clear binary transitions from one stage to the other.

### 2.1 Data

The continuum starts with *data*, which – in the context of information science - are usually thought of as discrete, atomistic, small portions of 'givens' (which is the etymological root of 'data') that have no inherent structure or necessary relationship between them. Data exist at different levels of aggregation and abstraction: the raw data obtained from measuring, counting or sensor activity are mostly aggregated to a degree where regularities begin to occur and these aggregated data thus have a potential of being transformed into information. Still, even these higher aggregations of data share an elementary characteristic with raw, unaggregated data: they have no meaning in themselves.

In a linguistic metaphor data could be said to be on phonetical level.



## 2.2 Information

The transformation to *information* happens once patterns can be discerned in these data – and this is when they start being meaningful. At this level, data are organised into patterns providing – in the words of Ackoff (1989) - “answers to "who", "what", "where", and "when" questions”.

In terms of our linguistic metaphor we are now on phonological and lexical level.

## 2.3 Knowledge

*Knowledge*, then, is information that has been made part of a specific context and is useful in this context. The contextualisation processes leading to a specific set of information becoming knowledge can be based on social relations (information as part of a group of people's apprehension of the world, information present in the memory of a person) or semantically based (information related to contextual information via shared properties and thus becoming part of a semantic 'class' of information).

On this level of knowledge it becomes possible, as well, to derive new knowledge (or at least new information) from combined existing knowledge: a form of interpolative – albeit very mechanical – reasoning such as the one based on formal logic in artificial intelligence applications.

With knowledge we clearly are on the syntactic level of the linguistic metaphor.

## 2.4 Wisdom (or rather thinking?)

This is the last stage of the original hierarchy such as it was first conceived by Ackoff (1989) – and by far the most difficult to grasp.<sup>1</sup>

In the summary of their literature review Rowley and Slack (2008) identify the following facets of '*wisdom*':

- is embedded in or exhibited through action;
- involves the sophisticated and sensitive use of knowledge;
- is exhibited through decision making;
- involves the exercise of judgement in complex real-life situations;
- requires consideration of ethical and social considerations and the discernment of right and wrong;
- is an interpersonal phenomenon, requiring exercise of intuition, communication, and trust.

Considering this very complex set of facets of the 'wisdom' notion it may be useful to reduce the complexity and connotative richness of the concept. At least for the purposes of this contribution I will therefore narrow down the semantics of this level and rather use the term '*thinking*' instead to denote the kind of mental activity we cannot

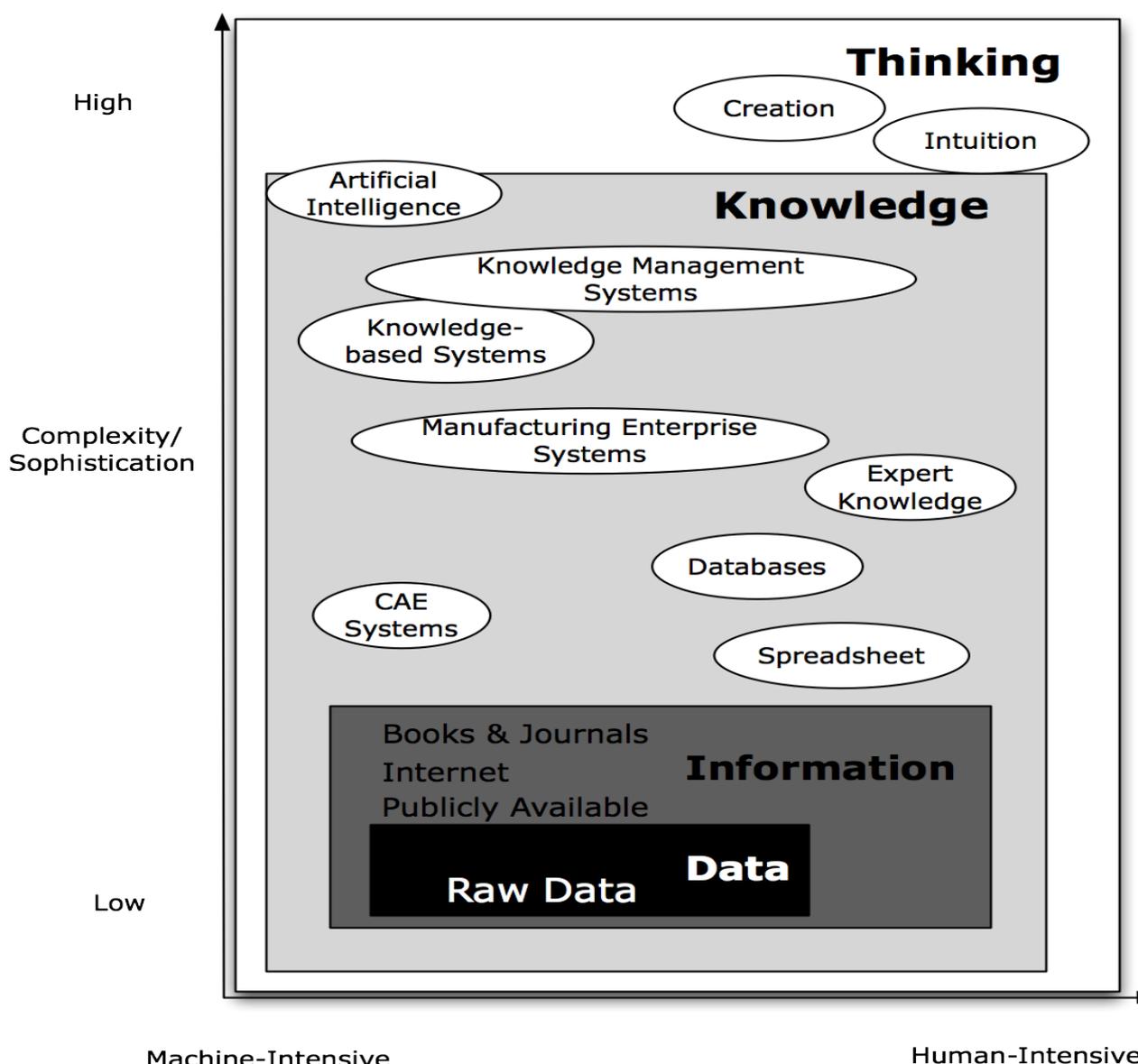
<sup>1</sup> The original DIKW hierarchy includes a layer between Knowledge and Wisdom which Ackoff (1989) calls “Understanding”. That layer combines the reasoning faculties I am situating on knowledge level and 'thinking' in a true, original way. I prefer to separate these two activities and prefer to assign them to two different levels of the hierarchy, namely knowledge and wisdom.



(yet) confer to machines. 'Thinking' in the way we mentally generate works of art or complex scientific theorems which are non-deterministic and in this sense substantially different from deterministic reasoning such as in most 'semantic web' approaches.

Thinking evidently would have to be placed on the 'semantic' level of the linguistic metaphor, whereas other aspects of 'wisdom' would probably have to be placed in the 'pragmatic' realm.

A graphical representation of the DIKT part of the continuum as it will be used as conceptual background of this contribution (and which is derived from the one in Syed (1998)) thus could look like in the figure below:



Machine-Intensive  
 Figure 1: A simplified View of the DIKT-Continuum

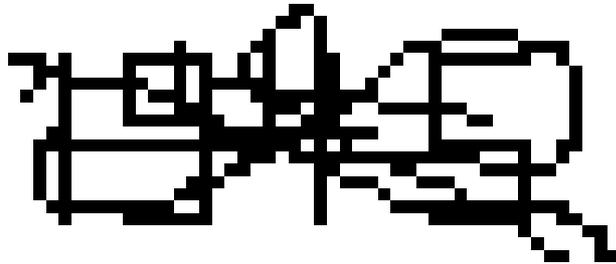
Human-Intensive



### 3 DIKT in Practice: “Take Five”

Consider the following as a practical illustration of the continuum:

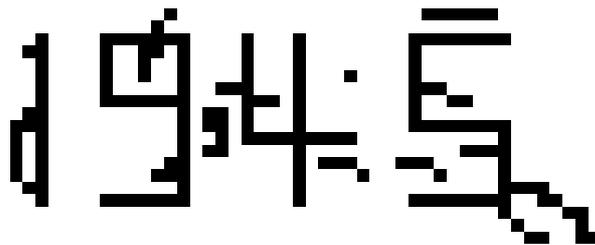
On data level, we perceive an aggregation of pixels such as in the picture below:



*Figure 2: Very Dirty Data*

This is a mere aggregation of data with no apparent meaning at all.

However, after removing some of the data noise we are able to identify a pattern in this aggregation which is outlined in the next version of the picture:



*Figure 3: Slightly Dirty Data / Information*

- we now are on information level: we have determined a pattern which looks like a sign or a number – and we apply our existing knowledge about 'signs' and 'numbers' to determine the pattern. Note that a machine would probably still have problems identifying the information in this data aggregation! A child without such knowledge about these classes of information objects would not be able to identify the pattern as potentially meaningful, either.

We then move up again one level and consider the cleaned version of the information in semantically formalised context:





“... we suppose that instead of trying to sustain the digital information silos of the past, cultural heritage communities are ready for an information paradigm of linked data and thus for sharing as much semantic context as possible. Only in such a mental setting does the shift from the portal paradigm to the vision of an API as Europeana's primary incarnation truly make sense.

This mentality shift is a big leap, since it requires cultural heritage institutions to think, not primarily within the boundaries of their particular collections, but in terms of what these collections might add to a bigger, complex and distributed information continuum coupled with various contextual resources enabling European users to turn partial aggregations of this continuum into knowledge that is relevant in their specific context.

The idea thus is not to pre-aggregate information in fixed structures for basically static reuse, but to make it available together with functional primitives for usage scenarios not exclusively defined by Europeana [...]

As part of this mentality shift, cultural heritage institutions will also need to increasingly feel part of a larger community sharing a set of generic standards for organizing information and making it available: the standards referred to here will mostly be created by external instances such as the W3C rather than by the cultural heritage communities themselves!” (Concordia, Gradmann, Siebinga (2009), quoted from manuscript in print)

Europeana should thus be seen as a big aggregation of digital representations of cultural artefacts together with rich contextualisation data and embedded in a Linked Open Data architecture that enables use of these representations in terms of generating knowledge via automated inference operations – or sometimes even as a basis for truly speculative and original thinking in some of the more ambitious scenarios.

The rest of this contribution outlines how we are currently trying to reach this ambitious goal and to which functional end we are doing this work.

## 5 Semantic Contextualisation in Europeana

In order to understand the following it is important to distinguish the Europeana prototype currently visible at <http://www.europeana.eu/portal/> from what is intended to be the result of the two core projects of the Europeana group of projects (more at <http://group.europeana.eu/web/guest>) The thematic network Europeana Version 1.0 and the project EuropeanaConnect together are working towards implementation of the the functionality and technical characteristics outlined in Dekkers, Gradmann & Meghini (2009). More specifically, WP1 of EuropeanaConnect is working at the creation of the semantic data layer according to the work plan published at <http://www.europeanaconnect.eu/workplan.php>.

It is important to understand that the metadata currently aggregated and which conform to the Europeana Semantic Elements specification (2009) are not an adequate basis for creating the fully operational Europeana including semantic features as outlined below, and that partial re-delivery of data is a very likely scenario as a consequence. This is part of the overall planning for building Europeana.

A platform much closer to the final goals of the current project phase than the current prototype is available at <http://eculture.cs.vu.nl/europeana/session/search>. This is a



research prototype of a semantic search engine for Europeana created by VU Amsterdam, one of the EuropeanaConnect WP1 partners, and when giving examples at the end of this contribution I am always referring to this research prototype!

## 5.1 How?

On a very abstract level, Europeana can be seen as a large collection of representations of born digital or digitised cultural heritage objects which themselves remain outside the Europeana data space. In this abstract vision, the representations are linked to each other and additionally are contextualised with links to nodes of a semantic network that forms the second data layer in Europeana. These two links together are used to create rich functionality that is offered on the user interface giving the choice to the user of navigating on either of these levels. This view is illustrated in the figure below

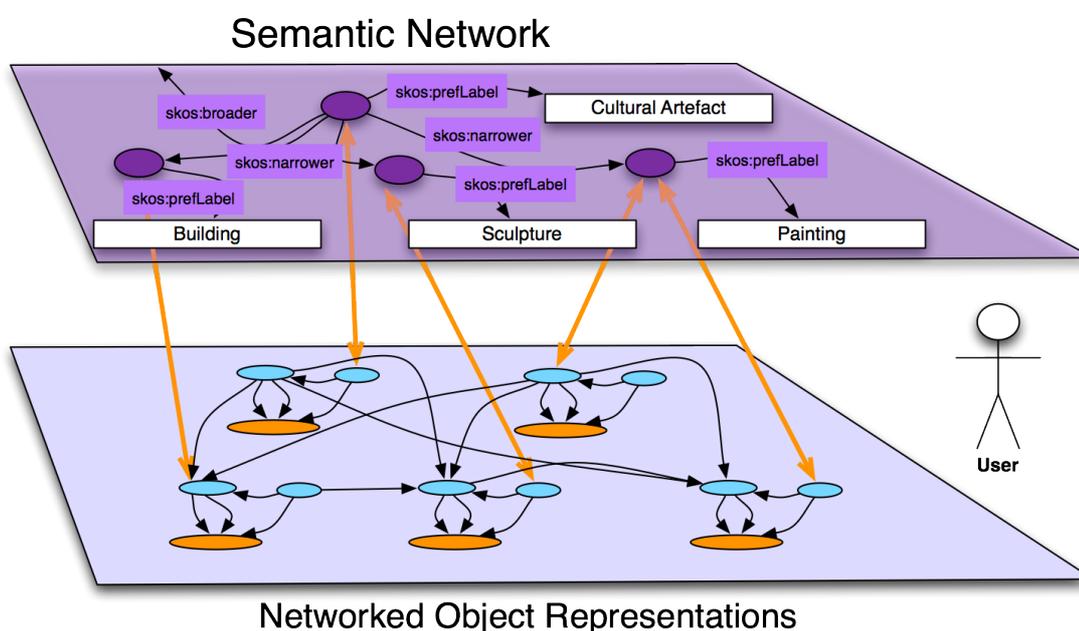


Figure 7: Europeana Data Levels

Furthermore, and as illustrated in Figure 2, these representations (ore:aggregations) are organised as aggregations of web resources in terms of the OAI ORE model representing `irw:PhysicalEntityResources` within Europeana by means of `ore:proxies`. Both `ore:aggregations` and `ore:proxies` can have contextual links to other aggregations as well as to concept nodes (the circles in purple) such as those representing time and space entities or abstract concepts.



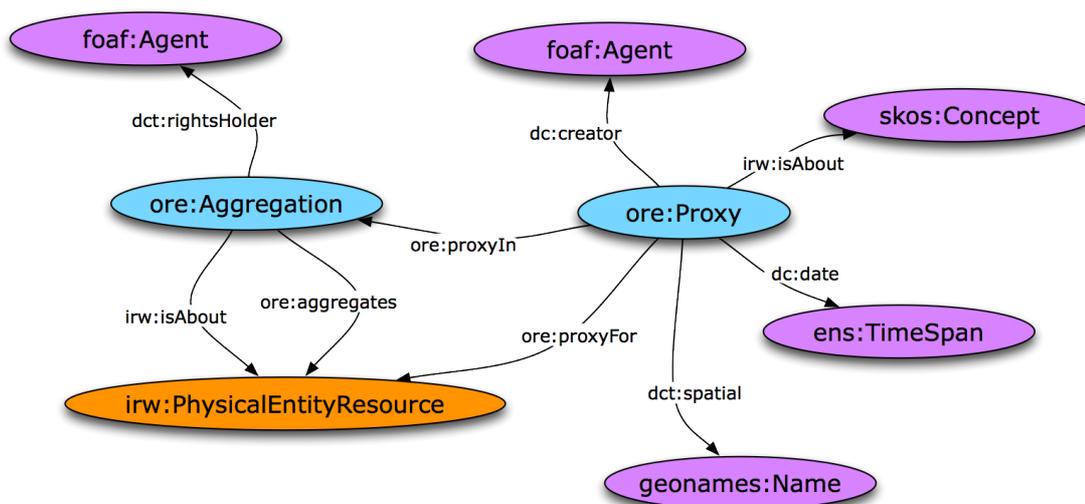


Figure 8: Simplified Europeana Object Representation

Both the internal structure of the object representations and their contextualisation build upon the elements provided by the content suppliers, but substantial parts of this structure and context will be created in the course of the Europeana data ingestion routines.

In terms of a data ingestion and processing workflow for Europeana this implies the following steps.

### 5.1.1 SKOSification

We assume that in many cases metadata pertaining to digital objects will be provided as records including embedded links to contextualisation resources. These can be links to Linked Open Data (LOD) on the WWW (preferably) or to authority files used within the data supplier's production environment. We also assume that the relevant authority files pertaining to persons, corporate bodies, geographical entities, time periods or other, more abstract concepts are delivered together with the object representation metadata. In such cases we can either reuse the LOD links directly or else we will have to transform the authority file entities into semantic WWW resources expressed in terms of the SKOS standard (and thus having a URI) (cf. Miles & Bechhofer (2009)) and redirect links to these URIs. This process is internally referred to as 'SKOSification'.

Alternatively, and in quite some cases as well, we will not receive pointers to external resources as attribute values but literal terms instead. Such cases have to be dealt with (along with others) in the context of step 5.1.4.

### 5.1.2 Matching

The semantic contextualisation resources supplied (LOD or authority files delivered) will in many cases be partly redundant with different data suppliers remodelling identical persons or concept resources several times in their respective working environments. Such cases have to be detected systematically in order to (ideally) pull together all entities pertaining to a given concept resource.



### 5.1.3 Mapping / Merging

Based on such matching operations resources pertaining to one given concept can subsequently either be merged (in case we control all of the resources to be processed in such a way), this results in a new SKOS entity with one preferred term; links to the former (now merged) SKOS entities will have to be redirected.

Otherwise (and this will be systematically the case with LOD, which Europeana by definition doesn't control), entity mappings will have to be established and implemented in such a way as to obtain a result that is functionally similar to actually merging the resources.

### 5.1.4 Automated Contextualisation of Object Representations

Finally, there will be many object metadata that are not or insufficiently contextualised to fit in the functional model of Europeana. These will have to be contextualised by automatic means as much as possible, creating links to existing contextualisation resources. To do so literal attribute values can be used in many cases if these can be successfully mapped to existing skos:prefLabel values. Algorithms based on co-occurrence with other, well contextualised items will be helpful, as well.

The aim is to create a relatively homogeneous semantic context for object representations in Europeana as well as means to automatically position object representations within this context.

### 5.1.5 Linked Data Integration

The agenda sketched above is already quite complex and ambitious in itself – but gets further complicated and even richer with the massive growth of the so called Linked Open Data environment<sup>2</sup>. Our aim is to integrate the data layer providing semantic context for Europeana object representations as seamlessly in the LOD architecture as possible.

This implies giving up some autonomy: the very idea of 'control' becomes obsolete to some extent that way – but the gain in functionality and rich context will be considerable and – above all – this step makes Europeana part of a much larger community and in a way simply an integrated part of the WWW, the biggest interoperability framework the world has ever seen. In case technical problems (or problems of scalability!) appear in this context we do not have to solve them on our own but share them with millions of others world wide – which is a reassuring idea given the very limited resources Europeana has to ensure maintain regular operations.

## 5.2 To What End?

As said before, the 'Thought lab' environment can be used to have at least a glimpse at what will be possible on a much larger scale once the agenda depicted above has been operationalised.

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<sup>2</sup> The slide set presented by Tim Berners-Lee in February 2009 and which is available at <http://www.w3.org/2009/Talks/0204-ted-tbl/#%281%29> provides a good introduction to LOD. The "Introduction to Linked Data" presentation by Tom Heath at <http://tomheath.com/slides/2009-02-austin-linkeddata-tutorial.pdf> provides a good detailed introduction to the field.



Thought lab is largely based on work done by the Free University of Amsterdam in the Multimediana project and which is described at length in van Ossenbruggen et al. (2007).

The environment is constituted by object representations from 3 museums (Louvre, Rijksmuseum and RKD) together with their semantic context, some of which is owned by these institutions, some of which licensed (mostly from the Getty Institute) and some of which (like WordNet) is part of the LOD world.

This data set probably is a realistic test case for what the Europeana data environment will look like in the future. The data cloud below visualises Thought lab:

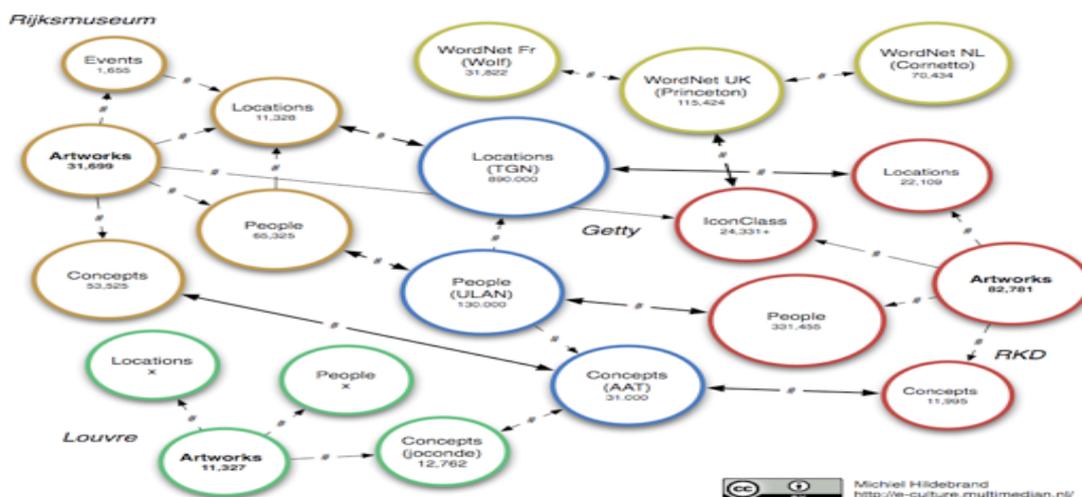


Figure 9: Europeana Thought lab Data Cloud

The architecture of this environment is fully based on W3C standards and more specifically, all information within Thought lab is available as RDF triples. In the example below some of the new functional features enabled are outlined.

This already starts with searching: typing in the search term “Paris” results in dynamic contextual suggestions:





Figure 10: Searching in Thought lab

And once a result set has actually been created more or less surprising items appear in there.

First of all, the system seems to “know” that the Tuileries and the Louvre are located in Paris as is evident from the cluster with the “works showing a more specific location”:

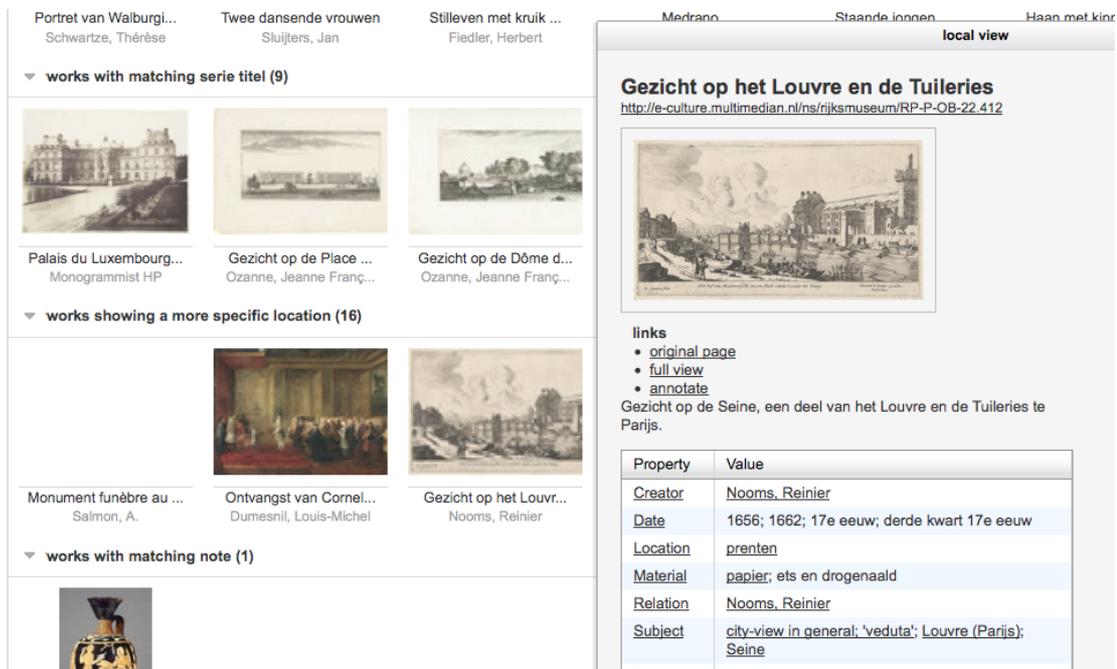


Figure 11: Result Set Details in Thought lab

But – and maybe somewhat more surprising – among the “works showing matching



persons” not only figure four representations of the mythical Paris, but also (as the last one) a painting of the rape of Helena:

▼ works showing matching person (5)



Figure 12: Paris and Helena

However, a look at the attribute set behind shows us that one of the triples (circled in red) is “<painting URI> hasMetadataValue <URI Pâris myth>”:

local view X

---

**L'ENLEVEMENT D'HELENE**  
<http://e-culture.multimedien.nl/ns/louvre/works/14557>



Property	Value
Creator	Jean TASSEL; Jean TASSEL
Location	France; Ile-de-France; Paris; 2 e étage; Couloir Marengo; Peintures; Salle 30; Sully
Style/Period	France
Subject	Hélène; Pâris myth; enlèvement; fond de paysage; pyramide; scène mythologique; soldat; soldat; élément d'architecture; peintures; see all
Technique	toile; peinture à l'huile
Title	L'ENLEVEMENT D'HELENE; L'enlèvement d'Hélène
Type	peinture; tableau; Département des Peintures; TASSEL Jean : L'ENLEVEMENT D'HELENE

**links**

- [original page](#)
- [full view](#)
- [annotate](#)

Figure 13: Result Details in Thought lab

- and dereferencing this latter URI takes us to a representation of the Pâris myth with all objects associated in Thought lab:



## Pâris myth

[http://e-culture.multimedien.nl/ns/joconde/Pâris\\_myth](http://e-culture.multimedien.nl/ns/joconde/Pâris_myth)



- links
- [full view](#)
  - [annotate](#)

Property	Value	Source
<a href="#">type</a>	<ul style="list-style-type: none"><li>• <a href="#">Person</a></li><li>• <a href="#">Concept</a></li></ul>	<ul style="list-style-type: none"><li>• <a href="#">Joconde-Persons.rdf</a></li><li>• <a href="#">joconde.rdf</a></li></ul>
<a href="#">alternative label</a>	<ul style="list-style-type: none"><li>• Alexandre</li></ul>	<ul style="list-style-type: none"><li>• <a href="#">joconde.rdf</a></li></ul>
<a href="#">has broader</a>	<ul style="list-style-type: none"><li>• <a href="#">homme de la mythologie gréco-romaine</a></li></ul>	<ul style="list-style-type: none"><li>• <a href="#">joconde.rdf</a></li></ul>
<a href="#">is in scheme</a>	<ul style="list-style-type: none"><li>• <a href="http://e-culture.multimedien.nl/ns/joconde/">http://e-culture.multimedien.nl/ns/joconde/</a></li></ul>	<ul style="list-style-type: none"><li>• <a href="#">joconde.rdf</a></li></ul>
<a href="#">preferred label</a>	<ul style="list-style-type: none"><li>• Pâris myth</li></ul>	<ul style="list-style-type: none"><li>• <a href="#">joconde.rdf</a></li></ul>

used as metadata in:

Property	Subject	Source
<a href="#">Depicted subject</a>	 <ul style="list-style-type: none"><li>• <a href="#">LE JUGEMENT DE PARIS</a></li></ul>	<ul style="list-style-type: none"><li>• <a href="#">louvre.joconde_works.annotations.rdf</a></li></ul>

Figure 14: SKOS Node for Paris Myth

And from this rich SKOS node you might be taken to the mythical apple, and from there again to Adam and Eve and into an infinity of triple clusters in Thought lab as well as to newly inferred ones:

	 <ul style="list-style-type: none"><li>• <a href="#">LE REVE DE PARIS</a></li></ul>	
<a href="#">differentFrom</a>	<ul style="list-style-type: none"><li>• <a href="#">Paris</a></li></ul>	<ul style="list-style-type: none"><li>• <a href="#">joconde.rdf</a></li></ul>
<a href="#">has related</a>	<ul style="list-style-type: none"><li>• <a href="#">pomme</a></li></ul>	<ul style="list-style-type: none"><li>• <a href="#">joconde.rdf</a></li></ul>

Figure 15: Related Terms

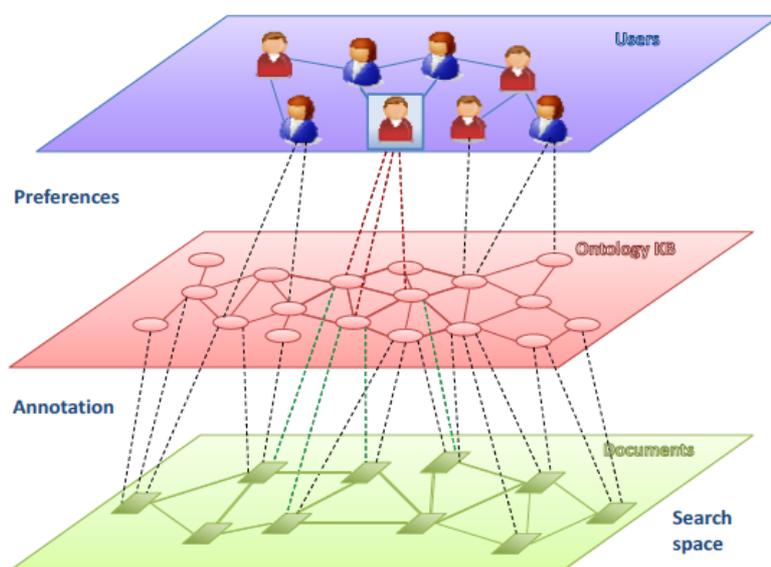
- for it is important to keep in mind that the RDF framework behind this environment can be used both by humans and by machines for very simple reasoning operations based on the RDFS class model.

## 6 From 'Connecting' to 'Thinking'

This small example should have been sufficient to give an idea of the substantial potential of the approach based on semantic contextualisation which we intend to put to work in Europeana. Once available on large scale such an environment can evolve into a basis for 'Mode 2' knowledge generation frameworks such as discussed in Nowotny, Scott & Gibbons (2003) and Schlögl (2005) or again into semantics based personalised information retrieval environments such as discussed in Vallet (2007) and Vallet et al. (2007).



Actually, the figure below taken from Vallet (2007) bears quite some resemblance with our figure 7 above – and this probably is not by accident!



**Figure 1. Link between user preferences and search space**

*Figure 16: Figure taken from Vallet (2007)*

These statements lead us back to the beginning of this contribution. It should be clear by now that the environment we are trying to build in Europeana clearly is in the domain of 'knowledge' in the mechanistic (yet very powerful) terms of the semantic web which is all about connecting RDF triples by means of logical operations and typed links – but that it has a potential to also enable creative thinking in a more ambitious sense.

Seen in these terms one perfectly understands why the first logo used for Europeana as shown below has finally been abandoned:



*Figure 17: Former Europeana Logo*

The keyword here was “connecting” - whereas the keyword in the logo we are currently using for reasons that should be evident from this contribution is “thinking”:





Figure 18: Current Europeana Logo

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

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*'The Milkmaid, one of Johannes Vermeer's most famous pieces, depicts a scene of a woman quietly pouring milk into a bowl. During a survey the Rijksmuseum discovered that there were over 10,000 copies of the image on the internet—mostly poor, yellowish reproductions<sup>1</sup>. As a result of all of these low-quality copies on the web, according to the Rijksmuseum, "people simply didn't believe the postcards in our museum shop were showing the original painting. This was the trigger for us to put high-resolution images of the original work with open metadata on the web ourselves. Opening up our data is our best defence against the 'yellow Milkmaid'."*

## 1. Executive Summary

Interest in open metadata is growing among policy makers, the cultural heritage sector, the research community, and software and applications developers. At the European level, the Digital Agenda for Europe 2020 identifies 'opening up public data resources for re-use' as a key action in support of the Digital Single Market.<sup>2</sup> The European Commission is reviewing the Directive on Re-Use of Public Sector Information. The Commission's New Renaissance report<sup>3</sup>, published in January 2011, emphatically endorsed open data. At the national level, for example in the UK, the higher education community has issued the Open Metadata Principles<sup>4</sup> calling on metadata to be openly available for innovative re-use.

For the past 12 months Europeana has been exploring with its partners the issues surrounding open metadata, in the belief that openness brings benefits both to the cultural heritage sector and to the broader knowledge economy. This position is echoed by the Vice President of the Commission responsible for the Digital Agenda, Neelie Kroes, who has declared: 'I urge cultural institutions to open up control of their data...there is a wonderful opportunity to show how cultural material can contribute to innovation, how it can become a driver of new developments. Museums, archives and libraries should not miss it.'

It is in this context that Europeana, together with its contributing partners, has spent the last year reviewing its Data Exchange Agreement, which governs the rights under which the metadata from Europe's cultural heritage institutions is made available in its repository. One of the most important changes in this new agreement is that it calls for a more open licence (Creative Commons CC0), which allows for the re-use of descriptive metadata in a commercial context or by commercial players. This change of agreement is necessary for the development of Europeana, which has successfully proven the value of its supply-led business model in aggregating massive data sets from all domains across 32 countries. But to be able to achieve sustainable success

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<sup>1</sup> <http://bit.ly/mRo0fp>

<sup>2</sup> [http://ec.europa.eu/information\\_society/newsroom/cf/fiche-dae.cfm?action\\_id=162&pillar\\_id=43&action=Action%203%3A%20Oblige%20public%20bodies%20to%20give%20access%20to%20public%20sector%20information](http://ec.europa.eu/information_society/newsroom/cf/fiche-dae.cfm?action_id=162&pillar_id=43&action=Action%203%3A%20Oblige%20public%20bodies%20to%20give%20access%20to%20public%20sector%20information)

<sup>3</sup> [http://ec.europa.eu/information\\_society/activities/digital\\_libraries/doc/reflection\\_group/final-report-cdS3.pdf](http://ec.europa.eu/information_society/activities/digital_libraries/doc/reflection_group/final-report-cdS3.pdf)

<sup>4</sup> <http://discovery.ac.uk/businesscase/principles/>



in the crowded content arena of the Internet, Europeana must now move to a demand-led model, positioning itself as a distributor of data and facilitator of digital heritage R&D in accordance with its Strategic Plan<sup>5</sup>.

Europeana's extensive consultation with the heritage sector, including dozens of workshops, has explored in detail the risks and rewards of open data from different perspectives. The most helpful way of framing this discussion has proven to be around the business model of cultural heritage organisations. The findings in this white paper are drawn from a July 2011 workshop in which key actors from museums, libraries and archives evaluated their metadata within the the context of their own business model.<sup>6</sup> Placing metadata within their business models gave workshop participants the opportunity to assess the monetary and reputational utility of metadata to their respective cultural organisations.

#### Participants in the July 2011 workshop in The Hague, The Netherlands

Roei Amit	INA, France
Martin Berendse	National Archive, The Netherlands
Caroline Brazier	British Library, UK
Mel Collier	Leuven University, Belgium
Jonathan Gray	Open Knowledge Foundation, UK
Renaldas Gudauskas	National Library of Lithuania, Lithuania
Lizzy Jongma	Rijksmuseum, The Netherlands
Peter B. Kaufman	Intelligent Television, USA
Caroline Kimbell	The National Archives, UK
Jan Muller	Sound and Vision, The Netherlands
Lars Svensson	German National Library, Germany
Helmut Trischler	Deutsches Museum, Germany
Bill Thompson	BBC, UK

The workshop participants differentiated between three types of business models for dealing with metadata. In most cases metadata is created as part of the public mission of the institution, and it has no direct or indirect effect on the value creation and revenue streams of that organisation. Quite often, however, metadata can be seen as a key activity of the organisation as it contributes indirectly (as a marketing tool, for example) to the revenues of the organisation. A few cultural heritage institutions derive revenues directly from the creation and selling of metadata; metadata then becomes then a core value proposition of the organisation.

Differentiating between the different roles of metadata in the business model helped frame the benefits and risks associated with open licences. Opening up metadata under open licensing terms will have different effects, depending on the roles that metadata plays in these business models. In the first two cases, opening up metadata was seen to have largely positive effects (more widespread use and visibility of the content) and limited negative ones. It is when organisations earn money directly from selling metadata that there is the potential for negative effects.

A critical factor in these cost-benefit evaluations is time. Workshop participants

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<sup>5</sup> [http://version1.europeana.eu/c/document\\_library/get\\_file?uuid=c4f19464-7504-44db-ac1e-3ddb78c922d7&groupId=10602](http://version1.europeana.eu/c/document_library/get_file?uuid=c4f19464-7504-44db-ac1e-3ddb78c922d7&groupId=10602)

<sup>6</sup> See: Business Model Generation by Osterwalder and Pigneur.



broadly agreed that ‘over time, the benefits will no doubt outweigh the costs’. Participants also recognised the serious risk of memory organisations being sidelined as application innovations gather momentum and developers focus mainly on openly licensed datasets. If cultural heritage organisations do not expose data in ways that digital natives want to use it, they risk becoming irrelevant to the next generation.

For organisations opening up their metadata, three major advantages were identified. These were the increase in their relevance to digital society, the fulfilment of their public mission to open up access to our collective heritage, and finally the value of opening up access to new users, who are prompted to engage with the object in its digital form and subsequently with its real-world source.

Of the various risks or obstacles to success that were discussed, three stand out:

1: Lose of Revenue/Spill-over effects: Opening up data should be seen as an important part of the responsibility of our public cultural sector. Instead of measuring success by the amount of commercial revenue that institutions are able to secure from the market, new metrics should be developed that measure the amount of business generated (spill-over) based on data made openly available to the creative industries. This requires a change in evaluation metrics on a policy level.

2: Loss of Attribution: Heritage institutions are the gatekeepers of the quality of our collective memory, and therefore a strong connection between a cultural object and its source is felt to be desirable. There is a fear that opening up metadata will result in a loss of attribution to the memory institution, which in turn will dilute the value of the object. Investigations need to be made on a technical, legal and user level to safeguard the level of integrity of this data.

3. Loss of Potential Income: A very limited number of Institutions currently earn significant money selling metadata. It has been argued that the loss of this income can be averted by product differentiation: data can be made available openly in one format and marketed in another format under commercial terms. A larger issue is the fear of losing the ability to sell data in the future when data is openly available for everyone to use. This requires a change of mindset, acknowledging that, in reality, we are all invited to create new, commercial services based on open data.

Overall, the conclusion of the workshop participants was that the benefits of open sharing and open distribution will outweigh the risks. In most cases the advantages of increased visibility and relevance will be reaped in the short term. In other cases, for example where there is a risk of loss of income, the advantages will come in the longer run and short-term fixes will have to be found. All of this requires a collective change of mindset, courage to take some necessary risks and a strong commitment to the mandate of the cultural heritage sector, which is to enable society to realise the full value of the cultural legacy that is held in the public realm.

## 2. Introduction

Europeana is currently revising the 2009 Data Exchange Agreement that governs the way its 1,500 partners - museums, libraries, archives, holding millions of images,



texts, recorded sounds and moving images - license their metadata to Europeana.<sup>7</sup> Europeana uses that metadata - ingests it, indexes it, enriches it, makes it available online - in order to aggregate and expose the associated digital cultural content its data providers collect, curate, and host.

To marry the long-term societal and macro-economic benefits with the short-term interests of institutions requires a different way of thinking about the roles, responsibilities and business models of cultural heritage in the digital age. For many of our memory institutions the creation of metadata has been an important part of their organisational activities for centuries. Opening up access to our collective memory through the release of that data can be argued to be an intrinsic part of their responsibilities. While most institutions agree to this in principle, the day-to-day realities in which they are operating make them hesitant to bite the bullet when it comes to opening up their data. This reluctance stems in part from pressure from policy makers on cultural institutions to generate revenue from the market, a lack of clarity about the legal situation in which they are operating, and most of all a fundamental lack of trust that the benefits will outweigh the costs associated with the innovation of their business model.

This is all quite understandable, especially in this volatile and insecure economic climate. Nevertheless, participants in the July 2011 workshop argued that we need to face these challenges head on and find solutions urgently, as the alternative is altogether more unattractive.

“We risk consigning ourselves to irrelevance in 15 years time.”

This business/economic basis for promoting open access to cultural and educational information is in turn situated in the context of what analysts, journalists, and academics have described now for 10 years as the new “political economy of open source.”<sup>8</sup> These analyses are not rooted in the so-called copyleft movement, which often features arguments that disparage intellectual property as a concept and decry patents and copyrights as useless encumbrances upon human progress in the digital age. Rather, these are business arguments put forward by many of the leading technology companies in the world - IBM, Oracle, Nokia, Cisco, Microsoft - who open their development environment to broad communities that can enhance, and now are vigorously enhancing, the value of their products and services.<sup>9</sup> Although it is difficult to draw many direct connections between building commercial value in the software and technology business, on the one hand, and work in the cultural sector by museums and libraries, on the other, both do have much in common in the value that they can build for their own enterprises and institutions by paying attention to what can be described as the economics of innovation<sup>10</sup> - and of user innovation in particular.<sup>11</sup>

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The data-exchange agreement states that “whatever data is given to Europeana is called...metadata.” See: <http://www.version1.europeana.eu/web/europeana-project/newagreement>.

<sup>8</sup> [www.gbn.com/articles/pdfs/gbn\\_open\\_source.pdf](http://www.gbn.com/articles/pdfs/gbn_open_source.pdf); Steven Weber, *The Success of Open Source* (Cambridge: Harvard University Press, 2004).

<sup>9</sup> <http://www.economist.com/node/5015177>

<sup>10</sup> <http://www.rogerclarke.com/EC/Bled04.html>

<sup>11</sup> Eric von Hippel, *Democratizing Innovation* (Cambridge: MIT Press, 2005; free online at: <http://web.mit.edu/evhippel/www/books.htm>). Intelligent Television and Creative Commons Netherlands are co-producing a television documentary on this subject for 2012.



“Over time, the positives will no doubt outweigh the negative effects of opening up data.”

### The Business Model Canvas

In the context of this white paper a business model is understood to be ‘the rationale of how an organisation creates, delivers and captures value’ (Osterwalder, Pigneur 2009).

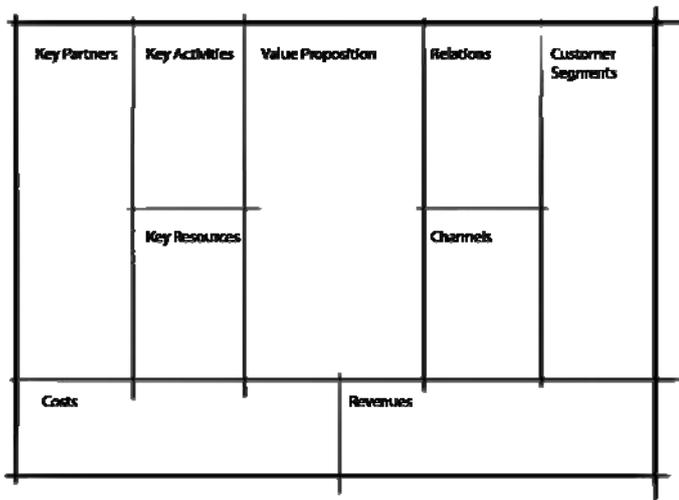


Figure 1: Business Model (Osterwalder, Pigneur 2009)

The theoretical framework of a business model consists of nine interrelated building blocks that depict the logic of how the organisation intends to deliver value:

1. Customer segments: an organisation serves one or several customer segments.
2. Value proposition: an organisation seeks to solve customer problems and satisfy customer needs with value propositions.
3. Channels: value propositions are delivered to customers through communication, distribution and sales channels.
4. Customer relationships: each value proposition offered to a client group establishes a relationship.
5. Key activities: the activities that are required to offer and deliver the value proposition.
6. Key resources: the resources that the organisation needs to perform the said activities.
7. Key partnerships: the partnership network the organisation needs to establish to perform certain activities that it cannot efficiently perform by itself.
8. Benefits: the building blocks are organised in a front end (the ‘what’ and the ‘who’) that defines the revenue building capacity of the organisation.
9. Cost structure: the back end, or the ‘how’ of the business model establishes the cost structure of the organisation.



Europeana currently holds metadata that links to cultural heritage on the sites of content providers. Although an ambiguous term<sup>12</sup>, metadata in this context refers to the descriptive data that describes the key characteristics of the actual content; for instance the name of a work, its creator, date of creation and other background information. Metadata can either be quite plain or extensive and specialised. When users search the metadata that Europeana holds, the result links them back to the digital content on the original data provider's website. The cultural institutions that have provided data to Europeana to date have done so under the conditions specified in the original Europeana Data Agreement issued in 2009. One of the conditions governing this metadata is that it can be re-used only for non-commercial purposes.

### 3. Supply and Demand

From a business model perspective, the aggregation of this collection of metadata in the period 2008-2011 can be seen as an effort driven by the supply-side resulting in a repository that currently holds over 19 million metadata records from over 1500 institutions. This is not a small feat from an organisational, technical and legal perspective.

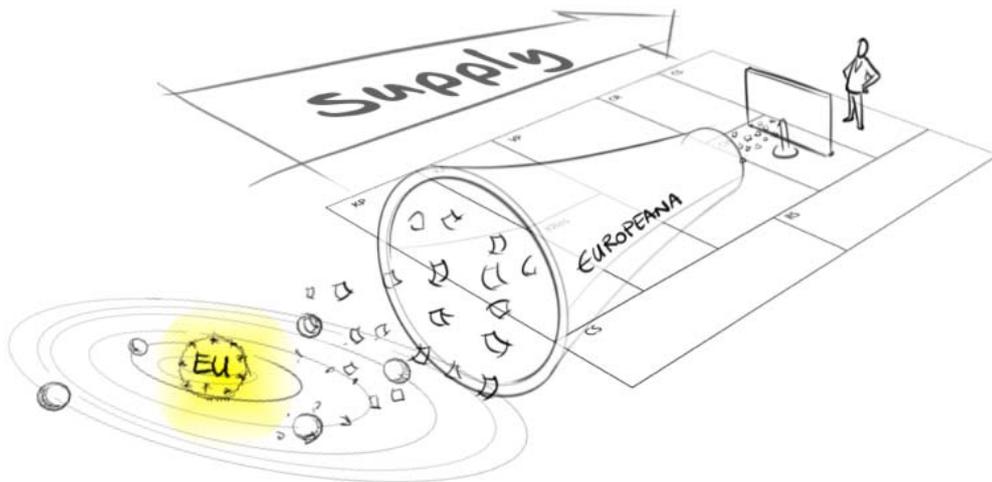


Figure 1 Supply driven business model

Figure 2: Supply-driven business model

During this 2008-2011 phase, much of the work of Europeana was focused on the 'back-end' of the business model: setting up a technical infrastructure for aggregation, standardising metadata formats, fostering a network of participants, etc. The data was made accessible primarily through the portal Europeana.eu, which complies with the legal framework of non-commercial use. With the infrastructure now largely in place, the business model focus of the organisation has to shift to a more user-oriented, demand-driven business model. This requires a very different set of skills, organisational setup, value propositions and legal framework: the ability to re-use

<sup>12</sup> See: <http://en.wikipedia.org/wiki/Metadata>



information found on Europeana consistently comes up as the number one priority for end users<sup>13</sup>.

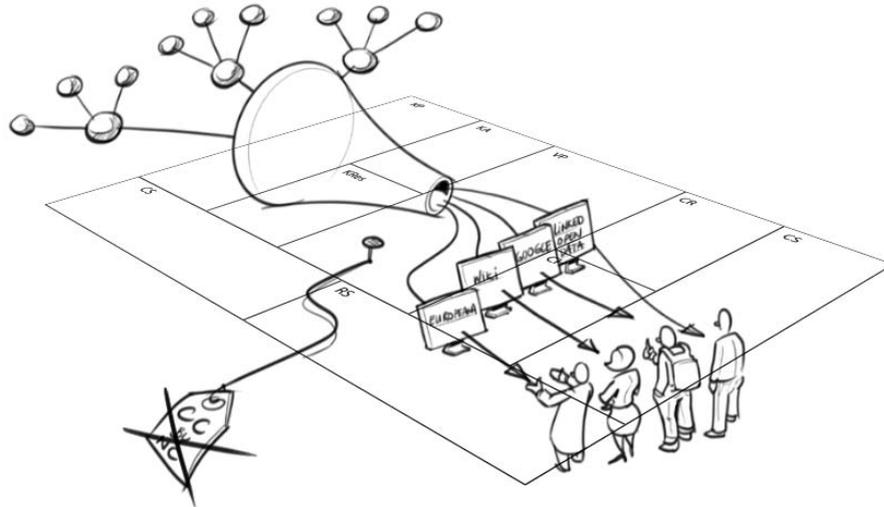


Figure 3: demand- driven business model

#### 4. Open Licences

This change in focus from supply-led to demand-led is brought about by two imperatives.

The first is the impetus to open up Public Sector Information so that it can generate new applications and services, thus furthering the Digital Agenda for Europe and fulfilling the recommendation in the New Renaissance Report that Metadata related to digital objects produced by cultural institutions should be widely and freely available for re-use.<sup>14</sup> Europeana is redrafting of its agreement in the context of other public service digital information that is being created with taxpayer money (most of the cultural institutions providing information to Europeana are similarly funded) and the European Commission's new guidelines on the reuse of that information - and the public benefit of that reuse. These guidelines - which have been adopted by all 27

<sup>13</sup> See: IRN research (2011), Europeana Online Visitor Survey: [http://www.google.com/url?sa=t&source=web&cd=1&ved=0CC0QFjAA&url=http%3A%2F%2Fversion1.europeana.eu%2Fdocument\\_library%2Fget\\_file%3Fuuid%3D334beac7-7fc2-4a4e-ba23-4dcc1450382d%26groupid%3D10602&rct=j&q=IRN%20research%20\(2011\)%2C%20Europeana%20Online%20Visitor%20Survey%20&ei=IGiJTtXSKo2g-wbEg6Ay&usg=AFQjCNEG0B9q9gssCYCAmWMYkYq\\_aeU0AA&cad=rja](http://www.google.com/url?sa=t&source=web&cd=1&ved=0CC0QFjAA&url=http%3A%2F%2Fversion1.europeana.eu%2Fdocument_library%2Fget_file%3Fuuid%3D334beac7-7fc2-4a4e-ba23-4dcc1450382d%26groupid%3D10602&rct=j&q=IRN%20research%20(2011)%2C%20Europeana%20Online%20Visitor%20Survey%20&ei=IGiJTtXSKo2g-wbEg6Ay&usg=AFQjCNEG0B9q9gssCYCAmWMYkYq_aeU0AA&cad=rja)

<sup>14</sup> The New Renaissance, ibid p.5



member states of the European Union - stress how public information has economic potential to generate new businesses and jobs.<sup>15</sup>

The second is the requirement, in the crowded online content market, to provide material on the terms that users want it, in the places they need to use it. To do less is to fail to compete; to fail to compete is to limit the sustainability of Europeana as a flagship enterprise for the display of Europe's cultural diversity and treasury.

Europeana began, of course, as an effort to create a virtual European library that would make Europe's cultural heritage accessible for all, online.<sup>16</sup> But in the years since that initial vision - years that include the launch of the European digital library prototype in November 2008; the launch of Europeana 1.0 in February 2009; and the current version of the site, providing information on more than 15 million digital objects - the web and the technology of digital content have evolved with accelerating velocity.

Today Europeana acknowledges the importance of linked open data for its future: of allowing - facilitating - the creation of semantic connections through the harvesting of data, application programming interfaces (APIs), and other technological innovations to help users access information from authoritative sources about cultural objects. However, the original data exchange agreement grants Europeana use rights only for noncommercial purposes. Linking provider data across websites that carry advertisements (Google Adwords, for example, or traditional display ads) or across applications developed for commercial social media (Twitter and Facebook, for example) or commercial partners (Apple, for example) is prohibited by the dated terms of use in the 2009 agreement - as is reusing provider metadata in resources such as Wikipedia that can help aid public discovery but rigidly require liberal intellectual property licenses.<sup>17</sup> Key terms of the 2009 data exchange agreement, in short, serve to wall off Europeana from key parts of the web.<sup>18</sup>

These imperatives urge Europeana and participating institutions to review the 2009 Data Exchange Agreement. One of the most important changes in this new agreement is that it calls for a more open licence to govern the metadata held in Europeana's repository. The preferred licensing solution for the new agreement is Creative Commons Zero (CC0), a universal public domain dedication.<sup>19</sup> CC0 is quickly becoming the number one international standard for dedicating data and

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<sup>15</sup> [http://ec.europa.eu/information\\_society/index\\_en.htm](http://ec.europa.eu/information_society/index_en.htm);  
[http://ec.europa.eu/information\\_society/policy/psi/index\\_en.htm](http://ec.europa.eu/information_society/policy/psi/index_en.htm);  
[http://ec.europa.eu/information\\_society/policy/psi/rules/eu/index\\_en.htm](http://ec.europa.eu/information_society/policy/psi/rules/eu/index_en.htm)

<sup>16</sup> [http://ec.europa.eu/information\\_society/activities/digital\\_libraries/doc/letter\\_1/index\\_en.htm](http://ec.europa.eu/information_society/activities/digital_libraries/doc/letter_1/index_en.htm);  
<http://en.wikipedia.org/wiki/Europeana>

<sup>17</sup> "Your Metadata and Europeana";  
[http://en.wikipedia.org/wiki/Wikipedia:Copyrights#Reusers.27\\_rights\\_and\\_obligations](http://en.wikipedia.org/wiki/Wikipedia:Copyrights#Reusers.27_rights_and_obligations) and  
<http://creativecommons.org/licenses/by-sa/3.0/legalcode>

<sup>18</sup> Europeana is one of many cultural institutions coming to terms with this truth. Initiatives - see: <http://wiki.okfn.org/OpenDataLicensing>;  
[discovery.ac.uk/files/pdf/Licensing\\_Open\\_Data\\_A\\_Practical\\_Guide.pdf](http://discovery.ac.uk/files/pdf/Licensing_Open_Data_A_Practical_Guide.pdf);  
<http://osswatch.jiscinvolve.org/wp/2011/08/08/top-10-ip-and-licensing-tips-when-licensing-open-data-and-open-content/> - are under way.

<sup>19</sup> CC0 is the most open tool Creative Commons offers. By applying CC0 the rights holder permanently waives copyright and (if applicable) database rights to descriptive metadata, granting the data public domain status. For more information on CC0 see <http://wiki.creativecommons.org/CC0>



creative works to the public domain. As Creative Commons defines the license:

CC0 enables scientists, educators, artists and other creators and owners of copyright- or database-protected content to waive those interests in their works and thereby place them as completely as possible in the public domain, so that others may freely build upon, enhance and reuse the works for any purposes without restriction under copyright or database law.

In contrast to CC's licenses that allow copyright holders to choose from a range of permissions while retaining their copyright, CC0 empowers yet another choice altogether - the choice to opt out of copyright and database protection, and the exclusive rights automatically granted to creators - the "no rights reserved" alternative to our licenses.

## 5. Business Model Perspective

During the workshop in July 2011 Europeana focused on the consequences of releasing metadata under CC0 for the business model of cultural institutions.

**"If we do nothing and stick to traditional activities we will become invisible"**

The main questions we sought to answer were formulated as follows:

- What is the potential impact to your business model if, as a metadata provider, you start to release your metadata under CC0?
- What are the main potential benefits and risks of releasing metadata under CC0?
- What can we do to overcome the risks and start reaping the benefits?

### 5.1. A typology of the role of metadata in current business models

When discussing the impact on business models of making metadata available openly, the first thing one ought to know is what role metadata plays in current business models. Although the actual (strategic) role of metadata may differ from one provider to another, we suggest that three basic types can be distinguished.

#### 1. Metadata as a Key Activity – Public Mission

One of the core activities for museums, libraries and archives is usually to create and maintain descriptive metadata. This can therefore be seen as an integral part of the activities that are needed to operate a heritage institution. As such it does not need to be related either directly or indirectly to the revenues that the institution generates. It is an integral part of the institution's public mission.

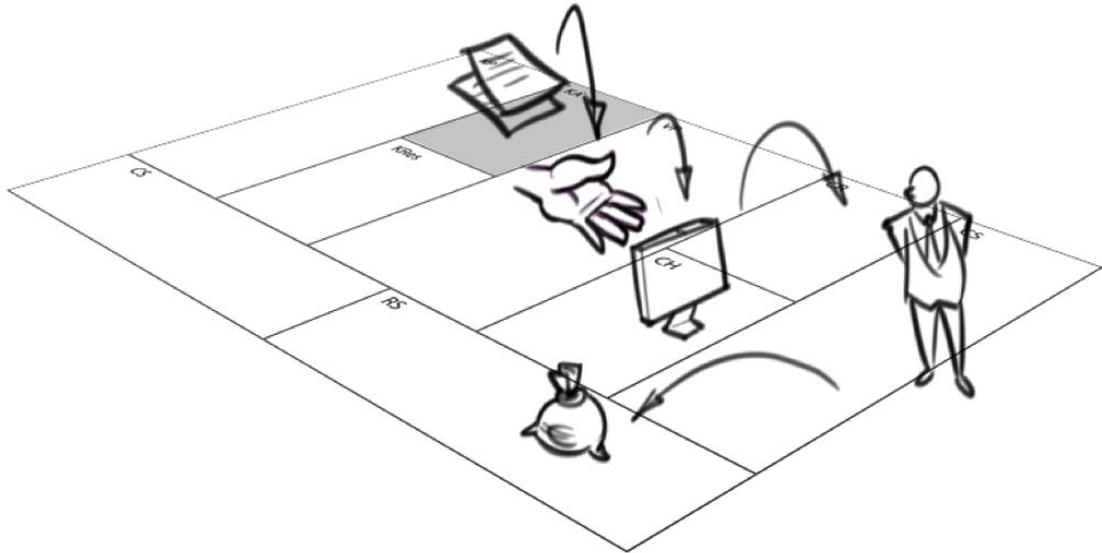


Figure 4: metadata as a Key Activity

On the Canvas this can be depicted as a 'back end' activity: metadata is created by the organisation and made available to the public. The client in this case is the government who in turn funds the organisation.

## 2. Metadata as a Key Resource – Indirect Revenue Stream

Metadata can also be of indirect importance to the income generated by a cultural heritage institution. In this case metadata should be seen as a strategic resource that is important (if not vital) to realise or maximise revenues from other value propositions. For instance, metadata can be used as a promotional tool for the actual content (books, magazines). It is thus used for marketing and branding purposes, both of which are important to realise sales of high resolution images or to attract more people to the institution or website. If metadata is used indirectly to generate revenue it is no longer just an activity in business model terms. Instead it has become a key resource.

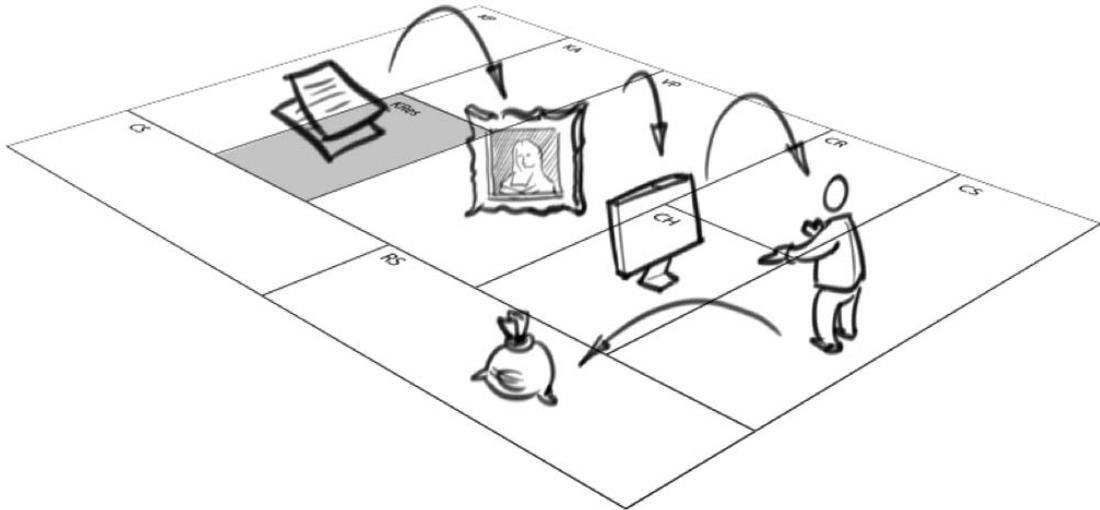


Figure 5: Metadata as a Key Resource

Metadata is used as a support mechanism for the Value Proposition, namely reaching a wider audience by advertising for the object, and if made available through the appropriate channels this will lead to income from users (professionals who need high resolution images for example, or individual end users who are prompted to visit the library or museum to view the original object).

**“Metadata should be seen as advertisement for content.”**

### 3. Metadata as a Core Value Proposition – Direct Revenue Stream

To some cultural heritage institutions (primarily national libraries) metadata is an important commodity they can use to generate direct income. If metadata is sold or licensed to other heritage institutions – or perhaps even to (professional) users – it is part of the core value proposition of the institution. For example, the German National Library (DNB) sells (tax-exempted) metadata to the library networks and other customers in Germany and elsewhere. In 2010, DNB began work on changing this business model, gradually moving towards providing its data free of charge for download, use, and processing. This is a first step in a process taking a new perspective on the value of the services offered. Likewise the British Library recently released millions of records as Linked Open Data, under a CC0 licence<sup>20</sup>. The British Library also sells metadata directly, which as they say is ‘worth millions’. They were able to take this step by creating a product/service differentiation, which allowed for

<sup>20</sup> <http://www.bl.uk/bibliographic/datafree.html>



the open publication of their data in RDF format, while commercially exploiting their full MARC21 records.

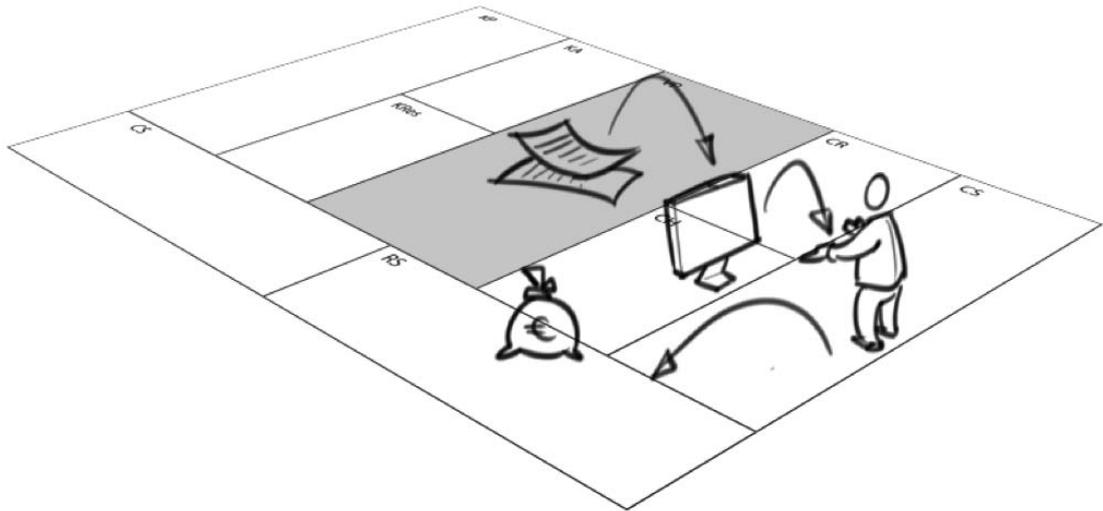


Figure 6: Metadata as a Core Value Proposition

Metadata in this model is the value proposition to a distinct (professional) user group willing to pay for this service.

**“Most potential income should be seen as phantom income. But the fear of loss of this potential is very real.”**

Only a limited number of institutions generate significant revenue by selling metadata directly to customers. But in an age where many cultural institutions are under severe pressure to generate income directly from the market this has become a potential revenue model many cling to.

These three types of value of metadata provide different starting-points for metadata providers seeking to change their business model through the release of open metadata.



## 5.2. Risks and benefits of innovating the business model

### The potential benefits of open metadata

We distinguish ten major potential benefits:<sup>21</sup>

1. Increasing relevance: open metadata can be used in places where online users congregate (including social networks), helping providers to maintain their relevance in today's digital society.
2. Increasing channels to end-users: providers releasing data as open metadata increase the opportunities that users have to see their data and their content.
3. Data enrichment: open metadata can be enriched by Europeana and other parties and can then be returned to the data provider. Opening the metadata will increase the possibility of linking that data and the heritage content it represents with other related sources/collections.
4. Brand value (prestige, authenticity, innovation): releasing data openly demonstrates that the provider is working in the innovation vanguard and is actively stimulating digital research.
5. Specific funding opportunities: releasing metadata openly will potentially grant providers access to national and/or European funding (Europe and most national governments are actively promoting open metadata).
6. Discoverability: increased use and visibility of data drives traffic to the provider's website.
7. New customers: releasing data openly offers new ways to interact with and relate to customers.
8. Public mission: releasing metadata openly aligns the provider with the strategic public mission of allowing the widest possible access to cultural heritage.
9. Building expertise: releasing metadata openly will strengthen the institution's expertise in this area, which will become a marketable commodity such as consulting services.
10. Desired spill-over effects: institutions and creative industries will be able to create new businesses, which in turn will strengthen the knowledge economy.

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<sup>21</sup> The lists of benefits and risks were drafted from different consultation sessions organised by Europeana. The lists were then matched with insights from existing literature on the subject. Finally the lists were tested in the July workshop.



## The potential risks of open metadata

1. Loss of quality: the high-quality metadata provided will be divorced from the original trusted source and corrupted by third parties.
2. Loss of control: institutions will no longer be able to control the metadata if anyone can reuse or distribute it.
3. Loss of unity: metadata will get scattered across the digital universe while it should be (contextually) kept together.
4. Loss of brand value: by releasing data openly the institution risks being associated with re-users that they do not want to be associated with.
5. Loss of attribution: by releasing data under an open licence institutions will not be credited as the source/owner of the metadata.
6. Loss of income: institutions are afraid that they cannot replace current revenues from metadata with other sources of income.
7. Loss of potential income: in the future institutions may think of a way to make money from metadata, but if they release it openly now someone else may do this.
8. Unwanted spill-over effects: institutions find it unfair that others make money with the metadata that they provide.
9. Losing customers: if data is openly available customers will go elsewhere to get the information they are looking for.
10. Privacy: there are privacy restrictions on the use of certain data.

**“We don’t necessarily want to make money ourselves, but why should others be allowed to do so based on our metadata?”**

## Weighing perceived benefits and risks

While a number of studies are available which describe the potential macro-economic effects of data, relatively little is known on the effects at the institution level. This paper therefore focuses on mainly on the perception of heritage professionals of the benefits and risks associated with open metadata.

We asked the participants to rank the three most promising benefits as well as the three most threatening risks.

Cultural heritage professionals agreed that opening up metadata is vital in the long run to the relevance of the institution in modern, digital society. It was widely felt that this closely aligned with what they see as their public mission to open up access to our collective heritage. On a more technical level all could see the important role that open metadata can play in promoting access to the object to new customers by functioning as an advertisement for the object.



“A pilot carried out by the National Archive (UK) established that users trusted National Archive data over similar anonymous data 10 to 1.”

On the risk side there was more debate. Privacy rights of individuals whose names and materials are found in documents was mentioned often as a show- stopper, although this seems to be of particular importance to the archives and less so for museums and libraries. Opening up metadata could potentially be harmful to individuals who will become more exposed to criticism. It should also be mentioned that in most jurisdictions privacy issues are dealt with in privacy laws (which may forbid disclosure of data under open conditions). As such the privacy issue is the only risk that cannot be tackled within the framework of a business model. Bearing this in mind, there was agreement that loss of attribution, loss of potential income and unwanted spill-over effects were seen as the most important threats of opening up metadata to the business model of the institutions.

From the debate that accompanied the selection exercise two principal conclusions can be drawn:

### 1. Time gap

First, there is a general feeling that in the longer run the perceived benefits will outweigh the risks. The benefit of ‘increased relevance’, for example, will grow over time (for instance, as new users start to use metadata in different contexts like social networks) and new customers are acquired. Since business models for open metadata are still in their embryonic phase, it is plausible to assume that potential benefits will be realised only in the long run.

The negative effects of releasing open metadata might be felt directly in the short run. CC0 and other open licenses are irrevocable. The risk of loss of potential income is therefore very real to heritage institutions. For those few institutions that monetize metadata directly, opening up their metadata could immediately adversely affect their cash flow.

In short, heritage professionals believe there is a time gap between the negative effects of open metadata and the full realisation of its benefits.

### 2. The current role of metadata matters

The second conclusion is that the current role of metadata in the business model of a heritage institution matters when that institution is considering opening up its metadata.

Recall that we identified three basic types: one in which metadata is an activity that is not directly or indirectly related to the generation of revenues; one in which metadata is a key resource that is of indirect importance to revenue generation; and one in which metadata is the value proposition and therefore a direct income source. For each of these models we have tried to investigate the balance between benefits and risks that can be realised in the short- to mid-term.

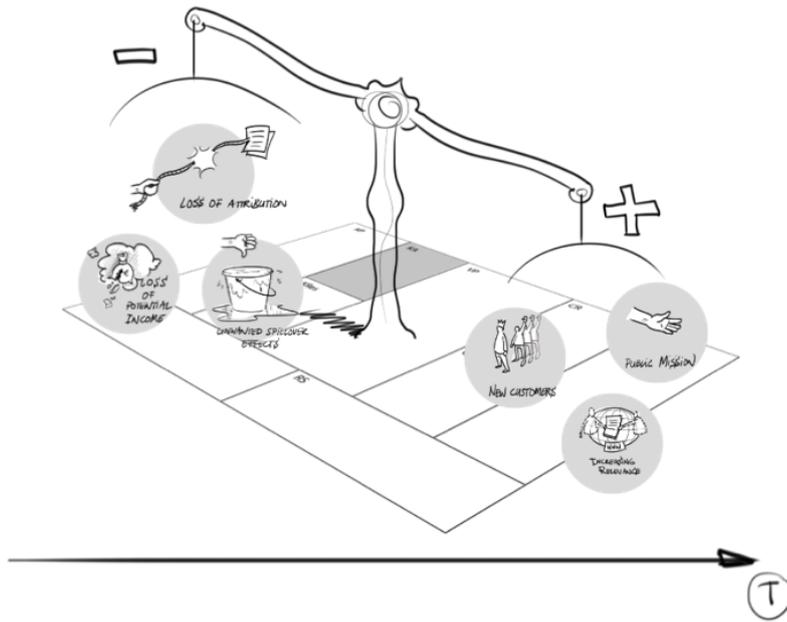


Figure 7: Mid-term balance for metadata as a key activity

When metadata is a key activity, which is part of the institution's public mission, the balance will quite certainly be positive after releasing metadata under CC0. The loss of potential income and unwanted spill-over effects are unlikely to be seen as important risks as in this business model metadata does not play a role in revenue generation and spill-over effects are seen as a desired outcome. Loss of attribution may be an issue. On the side of the benefits new customers may not be so important. However, increasing relevance and public mission clearly are. From a business model perspective, there appears to be little to deter heritage institutions of this type from releasing metadata as open metadata.

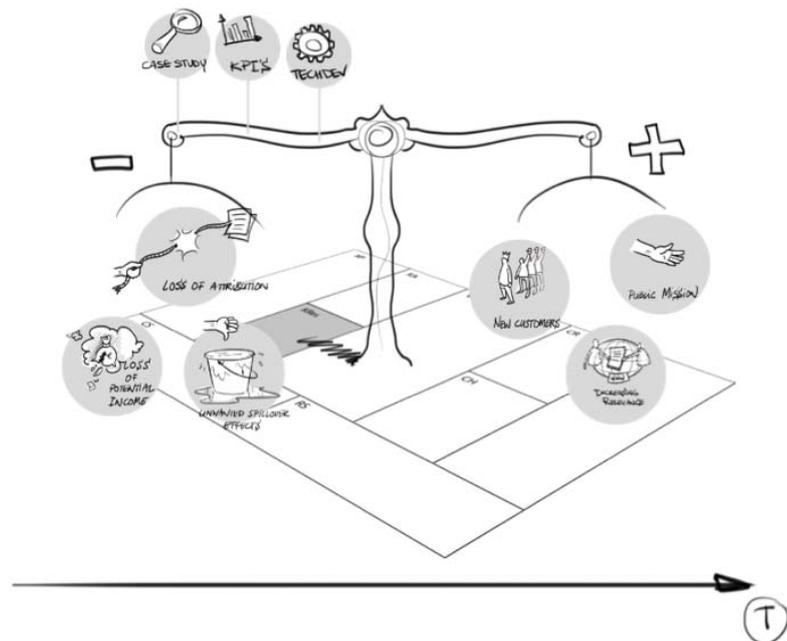


Figure 7: Mid-term balance for metadata as a Key Resource



The balance may pan out slightly differently for heritage institutions that use metadata as a key resource. Cultural heritage professionals seem positively inclined that in the long term the balance will shift in favour of the benefits. Opening up metadata should naturally result in increased visibility of their assets that can be reached through many new channels and result in new customers. However, it is felt that this will only work when the material is properly attributed. Otherwise the fear is that this shift may result in negative effects such as of loss of income and unwanted spill-over effects ('others could make money on 'my' metadata').

**“Every institution should be curating its assets on Wikipedia. It should be part of every business plan.”**

Some solutions to this problem have been mentioned. Three are especially relevant to mention here. First, there is an urgent need to bring up success stories--case studies, for example, illustrating how things work out in practice (see the Appendix). Second, the perception of risks (and of benefits) is closely related to how we measure and validate success. Re-examining key performance indicators (KPIs) and underlying funding mechanisms will be helpful. For instance, metadata is still used on a large scale to attract people to an institution's website. From that perspective releasing metadata openly can easily be seen as a threat as it may pull visitors away to other online places. Yet it might make more sense if KPI's were to measure the effect of distribution of institutional information to places online 'where users want to be'. In other words, instead of stimulating a gravital approach whereby users are attracted to one particular website, the KPI should encourage access generation at sites already frequented by users (for instance social networks). Third, technological solutions can be thought of (and are in fact already being implemented) to keep track of metadata in the network so as to prevent a loss of attribution and to signal new business opportunities.

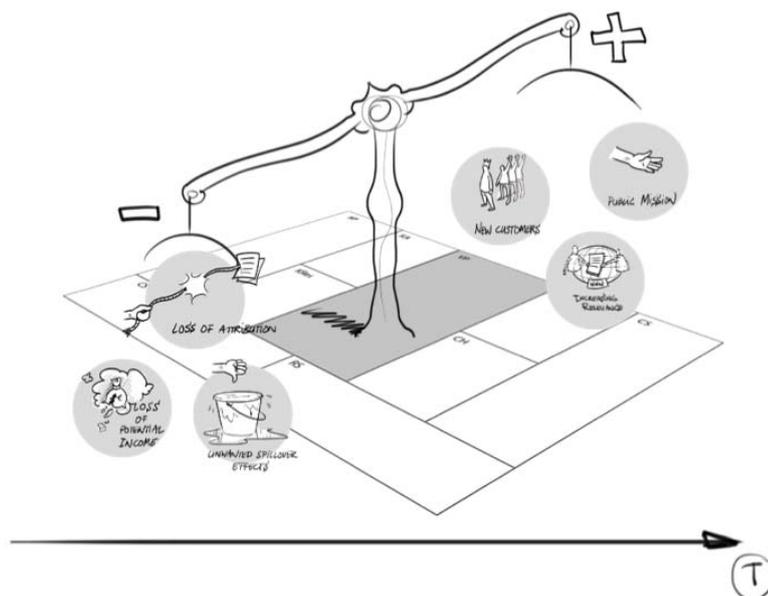


Figure 8: Mid-term balance for metadata as a Key Value Proposition



In the short and mid-term there is a perceived high risk for those cultural heritage institutions that make direct income selling metadata. Releasing metadata under CC0 immediately challenges their current business model, with loss of potential income for the institution and unwanted spill-over effects on the management's horizon. It has been argued that the loss of this income can be averted by product differentiation: data can be made available openly in RDF format so that it becomes suitable Linked Open Data, while full MARC 21 records can still be marketed under commercial terms. A larger issue is the fear of losing the opportunity to sell data in the future when data is openly available for everyone to use. This requires a change of mindset and the acknowledgement that the reality of the web in the 21<sup>st</sup> century is that we are all invited to create new, commercial services based on open data.

An important side note is that this model applies to a very small minority of heritage institutions (mostly national libraries) and appears to be of decreasing importance, as the British Library is showing. Furthermore, one essential thing to keep in mind is that in the context of Europeana, release under CC0 is required only for descriptive metadata. Heritage institutions may very well split metadata between basic descriptive metadata and research-rich metadata that is used as a value proposition.

### 5.3. Conclusion

“The risk is not to be there when the public needs us most. So we should play a prominent role in this space, not lose it to anyone else.”

As one of the workshop professionals observed, the single most important risk that cultural heritage institutions run is to miss out on the digital transition that is reshaping society.

We recommend that three specific issues need to be addressed:

1: Spill-over effects: Opening up data should be seen (again) as an important part of the *raison d'être* of our public cultural sector. Instead of measuring success by the amount of commercial revenue that institutions are able to secure from the market, new metrics should be developed that measure the amount of business developed (spill-over) based on data made openly available to the creative industries. This requires a change on a policy level.

2: Loss of Attribution: heritage institutions are the gatekeepers of the quality of our collective memory therefore a strong connection between the object and its source is felt to be desirable. There is a fear that opening up metadata will result in a loss of attribution to the memory institution, which in turn will dilute the value of the object. Investigations need to be made on a technical, legal and user level to safeguard the level of integrity of the data.

3. Loss of potential income: it has been established that a very limited amount of Institutions currently make significant money selling metadata. It has been argued that



the loss of this income can be averted by product differentiation.. A larger issue is the fear of losing the *opportunity* to sell data in the future when data is openly available for everyone to use. This requires a change of mindset and the acknowledgement that the reality of the web in the 21<sup>st</sup> century is that we are all invited to create new, commercial services based on open data.

Overall we can conclude that there is a strong conviction among cultural heritage professionals that the benefits of open sharing and open distribution will outweigh the risks. In most cases the advantages of increased visibility and relevance will be reaped in the short term. In other cases, for example where there is a risk of loss of income, the advantages will come in the longer run and short-term fixes will have to be found. All of this requires a collective change of mindset, courage to take some necessary risks and a strong willingness to invest in the future of the society we serve and participate in.

#### 5.4. Literature

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#### 5.5. Appendix: Case studies

Examples remains to be collected from cultural and educational institutions who are opening their digital doors to this kind of innovation for business - loosely defined - reasons, as well as for mission oriented-reasons regarding the diffusion of knowledge.



With this objective, we have initiated a set of ongoing case studies of institutions that are engaged in opening their data - and metadata, even in the strict sense of the word - for business reasons. This includes major institutions - the British Library, the British Museum, Cambridge University, MIT, Sound and Vision, Yale, plus commercial publishing houses and broadcasters - in Europe and abroad that are funding or participating in the linked open data movement and expect substantial returns on investment for doing so. The first results of this initiative are published with this White Paper. These case studies have been collected through interviews with key decision makers over the summer of 2011.

### Cambridge University

Among the cultural and educational institutions leading the charge into the open data movement is Cambridge University Library, which initiated the Cambridge Open Metadata (COMET) project with funding from the UK government agency JISC. Deliverables from this initiative (to be found at: <http://data.lib.cam.ac.uk/>) include approximately 1.5 million bibliographic records that Cambridge University itself compiled and created and 1.7 million bibliographic records (in process) from vendors who initially provided those records to the British Library and Research Libraries UK, the open license to which (<http://opendatacommons.org/licenses/pddl/1.0/>) COMET secured from those same vendors. In addition, COMET compiled a guide to who owns metadata - bibliographic metadata in particular, and MARC 21 record to be precise. This guide, online at: <http://cul-comet.blogspot.com/p/ownership-of-marc-21-records.html> is remarkably useful for those who seeking to appreciate the complexity of metadata rights and licensing in 2011.

In an August 2011 interview, Ed Chamberlain at Cambridge University Library described two sets of pressures coming to bear on the library that helped to give rise to the COMET project. The first set involved academics - including those close to the Open Knowledge Foundation (<http://okfn.org/>), based at Cambridge - who asked why taxpayer-funded and thus publicly-supported data was still being siloed within the university and effectively kept from public access. The second set involved technologists and librarians who wanted to see records becoming part of the linked open data movement, where data can be made available for general discovery and where such an approach, in Chamberlain's words, "heightens the chance that someone can do something interesting." For Cambridge, which will continue to make more such data available under liberal licenses, the eye is very much on web trends that take advantage of exposed data, even though cases of use from the wider community are, in Chamberlain's words, still "perhaps 18 months away" from being able to be documented.

### British Library

In quantitative terms the British Library (BL) currently leads all libraries, having provided approximately 2.6 million of 14 million catalog records in the BL's National Bibliography (<http://www.bl.uk/bibliographic/natbib.html>) - with the rest soon to follow (<http://www.bl.uk/bibliographic/datafree.html>). Interestingly the BL decided to release this data subset, covering books published or distributed in the U.K. since 1950, even as it sells commercial versions of the same datasets to customers worldwide; it "remodeled" its MARC bibliographic data for XML-based RDF delivery, which it has



provided to the public for free under a most liberal Creative Commons 0 license (<https://creativecommons.org/about/cc0>).

For the BL's Neil Wilson, several factors too were converging to render this new policy - from existential concerns about the relevance of libraries to concerns about their siloed and dated approaches to data, to a sense of what the scientific community is doing with linked open data and some wonder why the Library could not participate in that kind of excitement online. "Imagine", Wilson said in an August interview, "relating resources in different domains - linguistics, geography, political science, for example - to the field of book data, and learning more as a result about who wrote a particular book, where, and why". The Library had already been engaged in controlled experiments with datasets - one with philosophy books mapped out against time and place of publication, and another with the UK's Intellectual Property Office, looking through 5 or 6 million records and 400 years of copyright legislation to help see how copyright legislation affects artistic creation not only with books but music and moving images as well. Also spurring this movement was the UK government's evolving policy - across political parties - requiring the majority of government-published information to be reusable linked data in 2011.

The BL was able to effect this shift in policy because of economic trends in the library world - especially libraries being asked to move to new levels of efficiency by outsourcing the creation of more data with specialty vendors that sell that data to like institutions. The BL had a whole unit processing and reselling that data; as Wilson says, "because we licensed it to sell, we were able to give it away" as well. The BL was also expecting a decline in the sales of its MARC bibliographic data in a world where more and more books are being distributed in digital form. Although the pilot is only weeks old as of this writing, Wilson believes that an "ecosystem of sorts" is evolving, one where linked data will enable all sorts of discovery and applications, commercial and noncommercial, in the months and years ahead.

## JISC

While Cambridge might be the most aggressive institution in sorting through the business and legal complexities of metadata rights and ownership, and the BL the most aggressive in pushing its data toward open, the UK government funding agency JISC has been building platforms for the conversation - at least in the UK - to carry on for years. These include manifestoes regarding the benefits of open content and open linked data, lists of signatories supporting the same (<http://discovery.ac.uk/businesscase/signatories/>), and a detailed index of progress on this front among major cultural and educational institutions (<http://obd.jisc.ac.uk/examples>).<sup>22</sup>

For JISC Discovery's Andy McGregor, speaking in an August interview, the benefits of linked open data will become much clearer in the year or two to come. Later in 2011, JISC will sponsor concentrated public-private initiatives around linking open data regarding the works of William Shakespeare and the centenary of World War I, among other subjects. Meanwhile, JISC and others plan to 1) collect metrics around the developments the commercial sector is starting to make with open data; 2) list more "shining examples" of the best use cases, such as the BBC's Wildlife Finder (<http://www.bbc.co.uk/nature/wildlife>; <http://ckan.net/package/bbc-wildlife-finder>) and

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<sup>22</sup> See also: <http://ckan.net/tag/library>



HistoryPin (<http://www.historypin.com/>); and 3) locate the best spokespeople to get behind open data and say publicly how useful it is. New competitions to work with open data published with the support of JISC Discovery and new hackathons are part of JISC's 2011 and 2012 plans as well.

### Yale University

In May 2011, Yale University announced its new open access policy governing the digitization of the millions of objects held in the university's own museums, archives, and libraries. Specifically, Yale declared that no license would be required for the use of the high resolution images of those works that are in the public domain, that no legal or business restriction would govern the transmission of these images, and that no limitations would or should be imposed on their use. The intended result: "that scholars, artists, students, and citizens the world over will be able to use these collections for study, publication, teaching and inspiration."<sup>23</sup>

According to Yale's Meg Bellinger in an August 2011 interview, Yale's new policy required two years to develop, politic over, and finally articulate. Among the accelerants: museum directors keen on exposing their work to more people; technologists enthralled to see what the public might do with this information; recent (U.S.) legal decisions finding that digitization is not infringement; and funders (including private foundations) increasingly concerned with the rising costs of art publications and the costs of licenses to certain images in particular. In the three months since the new policy was declared, Bellinger says, Yale has heard from "a lot of happy people" - instructional technologists, average citizens (some of whom have corrected the university's metadata), and publishers who find it easier now to discover and use artwork images in particular. While the public has been enthusiastic about using "cross collection" discovery portals that Yale has built - <http://discover.odai.yale.edu/ydc/> - the institutions at Yale as well are finding new methods of cooperation between themselves--the Yale Center for British Art, for example, is harvesting metadata related to its collections in the university library's book catalog.

Yale established this new policy in 2011 notwithstanding a vigorous licensing and publishing program associated with its image collections. Arguments concerning the opportunity cost of open access (giving away potential revenues, for example) are based less on specific examples than on hypothetical opportunities - "the magic app" - that frankly never materialize. The university has found that those publishing partners and licensors who want to resell Yale cultural heritage content generally are interested in reselling Yale's brand - the university's name, logo, and other trademarks - and that brand remains under strict licensing provisions.<sup>24</sup> Open access policies and licensing programs can coexist well especially when the brand is key to a licensing program. Indeed, Bellinger reports numerous inquiries into commercial licenses that have appeared in the wake of the publicity generated by Yale's open access declaration.

### British Museum

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<sup>23</sup> <http://dailybulletin.yale.edu/article.aspx?id=8544>

<sup>24</sup> <http://www.yale.edu/licensing/>; [http://www.wipo.int/sme/en/documents/uni\\_trademark\\_licensing.html](http://www.wipo.int/sme/en/documents/uni_trademark_licensing.html)



The British Museum has also taken a major policy decision in September 2011 by releasing sets of its data in the W3C open data standard RDF in order to, as the policy states, allow the Museum's collection data to "join and relate to a growing body of linked data published by other organisations around the world interested in promoting accessibility and collaboration" (<http://collection.britishmuseum.org/Licensing>). Here, a lot of the momentum is being carried by the UK government, which is establishing new policies for its own data - see: <http://data.gov.uk/> - with the aim of "opening up" government. But in recent years the Museum has found collaborations with institutions that use and indeed regularly harvest the Museum's metadata to be helpful and informative for the Museum's own missions - UCLA's Cuneiform Library (<http://cdli.ucla.edu/>) is one case in point, and the Connected Histories project (<http://www.connectedhistories.org/>) is another.

The Museum's Dominic Oldman, in an August interview, stressed that when the Museum debates open access policies, any downside of the inappropriate use of data is completely outweighed by the benefits of proper reuse that facilitate scholarly research and public discovery. In addition, the Museum is continually interested in exploring how its data is being used with a view toward updating its own data policies and services. The noncommercial clause that has governed use and reuse of the Museum's metadata is rooted in the belief that nonprofit academic charities should enable free use only for nonprofit purposes. But in the digital age, with evidence that use and reuse can increase knowledge when it is openly linked across the entire web, the new view is that data funded by the taxpayer should have the broadest possible distribution. In addition, executives at the Museum reportedly believe that many of the significant commercial activities of the institution through its British Museum Company division could be enhanced through greater exposure online.

### **German National Library (DNB)**

In 2012 the German National Library (DNB) began work on, as its website puts it, "completely changing its business model." The library's ultimate objective at the time was, and remains, "providing its data"--data it was generating, data it was acquiring from third parties--"free of charge for downloading, using and processing." The DNB previously had provided bibliographic data freely for research purposes, but it was used to charging customers and clients for that data if that data was being in any way reused.

The DNB is describing its new approach as in accord with European Commission policies and proposals concerning publicly generated information. But, interestingly, the DNB goes further. According to information provided by the DNB's Jan Hannemann, the DNB is also collecting information from new studies being conducting in the field: "Studies carried out on the changes which have taken place as a consequence of the EU regulations already enacted (PSI Directive - Re-use of Public Sector Information) have shown that the use and re-use of digital information have increased dramatically following the reduction or abolition of fees, that new users have been attracted and that innovative areas of re-use have been created, meaning that "the social and economic advantages far outweigh the short-term financial benefit of cost-effectiveness in cases where no or only low charges [ . . . ] are levied."<sup>25</sup>

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<sup>25</sup> <http://www.d-nb.de/eng/service/zd/geschaeftsmodell.htm>; [http://www.d-nb.de/eng/hilfe/service/linked\\_data\\_service.htm](http://www.d-nb.de/eng/hilfe/service/linked_data_service.htm)



These institutions are not alone in embracing linked open data and open access practices. And indeed, many commercial companies that also work in the field of education and culture - publishing houses in particular - are finding benefits from participating in linked open data outweigh the risks.<sup>26</sup> As Europeana builds its relationships with its data providers on the one hand and the rest of the worldwide web on the other, its partners are likely to find that the broader the access they provide to their metadata, the better these benefits will be.

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<sup>26</sup> [http://www.cni.org/topics/identity-management/yaleimages-id-data\\_reuse/](http://www.cni.org/topics/identity-management/yaleimages-id-data_reuse/)



## → The Europeana Aggregator Handbook 2011, October

### Handbook

Cultural content aggregators which are active on the European or national levels are of high importance to the development and sustainability of Europeana. The overall aim of this handbook is to provide sufficient information to aggregators that wish to submit data to Europeana and become sustainable partners of the service.

Specifically, this handbook provides European Aggregators with an overview of the aggregation landscape, as well as Europeana's and the aggregator's role in this. From its inception, Europeana has received significant support from the European Commission and a warm welcome from users worldwide. This has enabled Europeana to become a major catalyst for improving access to Europe's digitised cultural heritage.

We also recommend that you join Council of Content Providers and Aggregators (CCPA).

Please send your suggestions and recommendations to [info@europeana.eu](mailto:info@europeana.eu) with the subject line: Handbook.



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# 1. STRATEGIC APPROACHES OF EUROPEANA

## 1.1. THE STRATEGIC PLAN AND BUSINESS PLAN

The Europeanana Strategic Plan structures the future aims of Europeanana into four strategic tracks: Aggregate, Distribute, Facilitate and Engage, all of which represent the results of our consultation and analysis. The Strategic Plan looks at Europeanana's strategies and aims for the next four years. The Europeanana Business Plan, however, outlines the business priorities for Europeanana and sets the framework for what needs to be implemented from the Strategic Plan within 2011.



Both plans can be found here: <https://version1.europeanana.eu/web/europeanana-project/documents>

## 1.2. NATIONAL AGGREGATION INITIATIVES AND AGGREGATORS

Europeanana aims to create strong partnerships and to support the developments of aggregators at national level in Europe and pan-European aggregators representing a specific segment or sector.

Recent developments in the aggregation landscape in Europe indicate a growing tendency towards national aggregation. Europeanana supports the national initiatives (institutions who have been appointed by the Ministry to take on the aggregation role in the country), not only because of the operational efficiency the centralised structure brings to Europeanana but also for the results and added value it brings to the different organisations involved in the national initiative.



A national initiative represented at each European Member State would benefit each individual country in creating stronger collaboration between different domains, sharing digitisation efforts and, at European level, by making their cultural heritage content visible at Europeana.

Besides getting direct content contributions from national initiatives and other national aggregators, Europeana will get contributions from Pan-Europeana Aggregators as, for example, EU-funded projects representing a specific segment or sector. These projects enable large amounts of content provision to Europeana, create aggregation, improve data, solve language issues and develop new technologies. Project aggregators increase the speed and volume of results and promote knowledge transfer within a European context, which they can bring back to their own national aggregation initiatives. Such projects have a life span of 2-3 years, and once the project ends, new routes of content delivery and partnerships need to be identified.

The importance of national initiatives therefore becomes essential in sustainability as they become the main route to take on content and partners from projects ending. But they also have a strong role in focusing on national heritage and bringing different organisations from different domains together – creating a shared place for citizens to explore their national treasures. Europeana supports national initiatives, as well as their strong role in preserving national heritage and coordinating national infrastructure for digital information.

The aims of these two aggregation sources complement each other and enrich the diversity of the content in European information space, but also for each country. The content provided from the Pan-European projects to Europeana can, through API's, be accessible at the national portals represented by national initiatives.

### **1.3. RESOURCE PLANNING**

The percentage of budget allocated to 'Aggregation' will decrease in the period 2011-2015 to allow a more even distribution of activities across the four tracks. The decrease will be realised through the better use of the network and increased efficiencies at Europeana and the Partners. Further information can be found in the Strategic Plan: <https://version1.europeana.eu/web/europeana-project/documents>

### **1.4. COST BENEFIT**

Some of the most important benefits of Europeana are considered economically intangible. These include the contribution to a European society connected through culture, the fostering of social inclusion, and the furthering of a collective, pan-European understanding. Other benefits are potentially easier to quantify, such as the economic return of increased visibility of our



shared heritage, the cost reductions realised by developing and sharing open source code, and the value that access to culture can contribute to the educational sector and the creative industries.

Key metrics are being developed to better track and measure some of these effects over the course of the coming years. In order to give an indication of the areas where positive returns on investment are to be expected, we use the (social) cost-benefits classification guidelines developed by OECD of direct, indirect and external returns of investment.

More information on this can be found in our Strategic Plan as well as in the 'Europeana Cost Benefit study': <https://version1.europeana.eu/web/europeana-project/documents>

## 1.5. 1.5. BUSINESS MODEL

The Europeana business and funding model was established after running five workshops with expert representatives from each stakeholder community. The results were translated with the value propositions into specific activities. Nearly 70 people from the Europeana network were involved in 30 hours of passionate discussion. This was followed by a thorough analysis and synthesis of the results.



Business Model Canvas developed by Osterwalder and Pigneur



The results of this process showed the following value propositions Europeana could offer:

#### **The users valued**

- Trusted source
- Ease of use
- Reuse
- In my workflow

#### **The content providers and aggregators valued**

- Visibility
- Services
- Revenue

#### **The policy makers valued**

- Inclusion
- Leadership
- Education
- Economic growth

#### **The market valued**

- Straightforward route to content
- Access to the network
- Premium services
- Brand association

The results of this had a direct influence on the Strategic Plan <https://version1.europeana.eu/web/europeana-project/documents>



## **1.6. PROJECT SHIFT PLAN**

The Europeana group is currently comprised of 25+ projects run by different cultural heritage institutions. These projects are of great importance to Europeana as they contribute content and technology solutions to europeana.eu. Projects are by definition not sustainable as they have a clear start and end date.

The Europeana Foundation therefore initiated a process to establish a so-called project shift. The project shift describes how Europeana can assure an ongoing relationship with partners and a continued flow of content after the project ends. Link to be included

## **1.7. 1.7. AGGREGATOR SURVEY**

The aggregation landscape is constantly changing, and the main objective of Aggregator Survey #2 was to capture the recent changes and developments of the aggregators in Europe in order for Europeana to align its partner and content developments to its key stakeholders.

The report is a result of a joint work carried out by ATHENA and Europeana. Both projects have interest in investigating the world of the European aggregators: The museums, libraries, archives and audiovisual collections of Europe number in the thousands. The most effective way to bring their data together to allow for increased exposure of their content to end-users has proved to be primarily through aggregators, which then channel the data to Europeana. Europeana will work to extend the aggregation model to partner with countries and thematic projects providing support in the shape of services, and encourage participation in the Council of Content Providers and Aggregators.

ATHENA has provided a large amount of content coming from various aggregators to Europeana (domain aggregators specific for museum objects, and national aggregators – the so-called culture portals) and has acquired specific knowledge on how they are structured. Furthermore, the evaluation of projects with similar and comparable aims facilitates the content aggregation process, avoids overlapping and promotes the circulation of best practices among the Europeana project family.

If you are interested and would like to be involved in work relating to this section, we suggest that you join the CCPA finance and sustainability working group.



## **2. AN AGGREGATOR IN THE EUROPEANA CONTEXT**

### **2.1. DEFINITION, ROLES AND RESPONSIBILITIES**

An aggregator in the context of Europeana is an organisation that collects metadata from a group of content providers and transmits it to Europeana. Aggregators gather material from individual organisations, standardise the file formats and metadata, and channel the latter into Europeana according to the Europeana guidelines and procedures. Aggregators also support the content providers with administration, operations and training.

The Europeana Content Strategy consists of a number of objectives which support Europeana's goal of maximising public access to heritage material, by connecting a broad spectrum of user types with the widest range of content sourced from trusted providers throughout Europe. This strategy relates to Aggregators and their role in achieving this, and can be found here: <http://www.version1.europeana.eu/web/europeana-project/documents>

A content provider for Europeana is any organisation that provides digital content accessible via Europeana. Europeana only ingests and indexes the institution's metadata, while the digital object remains at the original institution.

The aggregators' role within Europeana is not confined to submitting metadata. Aggregators also play a key role in other fields:

- Disseminating the vision and objectives of Europeana to their network of institutions in order to increase support for and involvement with Europeana
- Providing valuable feedback about the issues and discussions from their field
- Promoting and implementing standards farther along the content provision chain
- Providing domain-specific expertise and skills to institutions and Europeana

An aggregator may or may not have a portal where the content is made accessible to the public. If the aggregator's portal is not accessible to the public, it is referred to as a 'dark portal' or a 'dark aggregator'.

### **2.2. BENEFITS FOR AGGREGATORS**

Because Europeana involves many of Europe's major cultural and scientific heritage organisations and has the support of the European Commission and the European Parliament, it has gained an international profile and prestige.



Furthermore, Europeana has received significant political and financial support from the European Commission since its start. The importance attributed to Europeana at the European level is also a driving force for governments Europe-wide to fund digitisation projects and aggregation at a national level. It has a recognisable brand identity and worldwide visibility which each content provider benefits from because Europeana drives traffic to their site.

Europeana adds value to the content by juxtaposing related images, texts, videos and audio items, thereby 'repatriating' content that is geographically dispersed into a single, coherent and contextual virtual space. As a result, Europeana enriches users' experience, giving them the opportunity to study related content, which comes from different collections in different countries and exists in different formats, in a single virtual space. Moreover, the multilingual interface makes it possible for users to search in their native language and retrieve objects that are otherwise inaccessible to them.

Knowledge transfer is a key reason for being part of the Europeana network. There are critical issues that all European content providers and aggregators deal with, including object modelling, semantic and technical interoperability of data, multilingual access, IPR and business models for sustainability. Europeana works with digital library experts, thinkers and practitioners from all over the world in these areas, and knowledge is shared across the network via workshops, publications, seminars and conferences. The Council of Content Providers and Aggregators is responsible for the diffusion of this knowledge throughout Europe's cultural heritage institutions. The spread and communications achieved by the CCPA is explained below.

### **2.3. PARTICIPATION IN THE COUNCIL OF CONTENT PROVIDERS AND AGGREGATORS**



The Council of Content Providers and Aggregators (CCPA) is an open forum for all content providers and aggregators across Europe. The aim of the CCPA is to encourage access to Europe's cultural and scientific heritage. Next to this, the CCPA gives the Content Providers and Aggregators a voice in the Europeana Foundation board. It encourages communication and exchange across sectors, builds partnerships, and works on common issues and problems. Joining the CCPA will enable Content Providers and Aggregators to



gain access to an immense and important resource, furthering their development in every aspect, while also ensuring that their voices are heard on every level.

Full information on joining the CCPA can be found here: <http://www.version1.europeana.eu/web/europeana-foundation/content-council>

The CCPA currently has five working groups: User Engagement, Finance/Sustainability, Ethical, Technical, and Legal, all of which address the issues and problems faced by aggregators and content providers. Information on the CCPA working groups can be found here: <http://www.version1.europeana.eu/web/europeana-foundation/workinggroup>

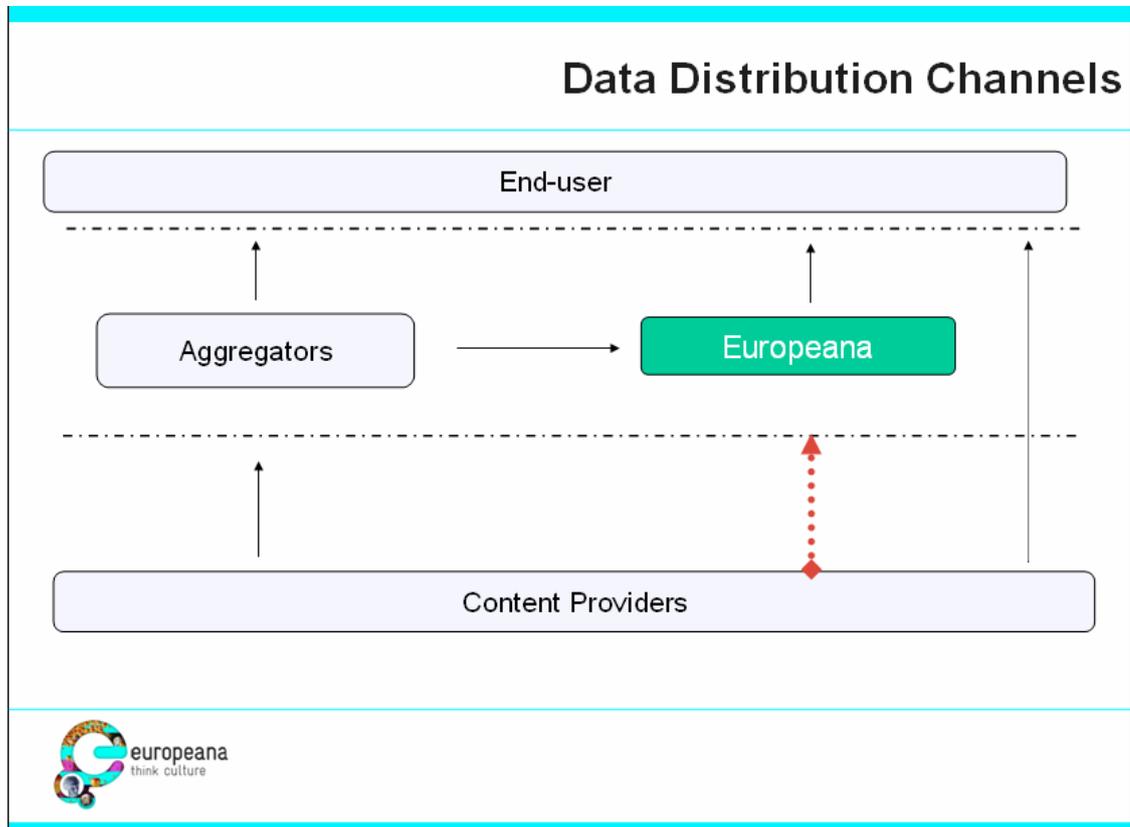
## **2.4. THE EUROPEANA CONTENT DEVELOPMENT STRATEGY**

The Content Development Strategy makes it clear what content it does or does not include in relation to user needs and expectations and, therefore, what makes its collection development policy distinct from its partners and aggregators. The Strategy is linked to the strategy for the development of a European Information Space for Cultural and Scientific Heritage, in which each provider or aggregator plays an integral part, but with their own specific user markets and services. Such a model makes use of the web, helping drive the user to the most appropriate sources and tools with the minimum of duplication. It aids the user in gathering and using cultural and scientific heritage resources. Determining content and from which portals becomes part of the underlying Content Development Strategy, but should not be a concern for users who should be able to easily reach all parts of the information space. In addition, the Content Development Strategy must relate to the needs of the users. This will be incrementally added as a better understanding of their information needs is gained.

The whole Content Development Strategy can be found here: <https://version1.europeana.eu/web/europeana-project/documents>



## 2.5. ROUTES TO SUBMITTING CONTENT: HELPING A NEW ORGANISATION IDENTIFY THE BEST WAY TO DELIVER DATA



The route to delivering content to Europeana is determined by four main criteria:

- a. Country
- b. Sector
- c. Scope
- d. Geographic level

Following the receipt of the above information, the Europeana Office informs the organisation by email whether the data will be ingested directly or via an existing partner aggregator. Individual aggregators have different procedures and requirements in place for accepting new content providers. If an aggregator is proposed, the organisation should contact the aggregator directly for information about how to submit data.

If an institution has problems completing the Routes to Content submission form, they should contact the Europeana Office at: [content@europeana.eu](mailto:content@europeana.eu).



If the Europeana Office decides to take the content in directly rather than via an aggregator, or when dealing directly with new aggregators, the organisation is asked to fill in the Partner Application Form.

## **2.6. PARTNER APPLICATION FORM**

Any organisation or individual can register their interest in supplying content to, or collaborating with, Europeana by filling in the form on the website here: <https://version1.europeana.eu/web/guest/providing-content/>

Based on the information that has been provided, we will contact the organisation within 10 working days to advise the best route to proceed. Possible collaborative routes can include directing the organisation to:

- An aggregator with a view toward providing content
- Project, with a view toward providing content
- Partner Application Form, with a view toward providing content directly to Europeana.

In case our routing system does not give us enough information to direct the organisation to an aggregator, we will get back to the organisation and ask them to fill in a Partner Application Form (found here: [https://version1.europeana.eu/c/document\\_library/get\\_file?uuid=6826a864-7aed-4a60-8424-89435065c781&groupId=10602](https://version1.europeana.eu/c/document_library/get_file?uuid=6826a864-7aed-4a60-8424-89435065c781&groupId=10602)). Any questions regarding the application form can also be sent to: [Potentialpartners@kb.nl](mailto:Potentialpartners@kb.nl).

When the completed form is submitted, the Europeana Office will review the collections and the current technical standard of the data and will contact the organisation within four weeks as to the outcome of the review. In some instances, Europeana may direct the organisation to an existing aggregator or project at this point, if such a route would better benefit the organisation.

If it is determined that the collections will be ingested by Europeana directly, the organisation will be invited to sign the Data Exchange Agreement. Please see section 4.1. for more information.

When the signed Data Exchange Agreement is returned, the organisation will be put into direct contact with the Ingestion team.

## **2.7. SOME BASIC PRINCIPLES**

In this section we present the technical and operational aspects of submitting data to Europeana.



Every content provider and aggregator needs to comply with Europeana's technical requirements when submitting data. Before discussing these, the basic principles that the technical guidelines are based on can be found below.

Europeana provides a common access point to digital cultural heritage objects across different cultural domains. It complements but does not duplicate the source environment of the digital objects. The Europeana portal displays images and metadata about objects from all domains alongside each other and provides a link back to the original object on the website of the provider. On the local website there may be more contextual information.

A content provider or an aggregator is responsible for making available to Europeana the following data:

- Highest possible quality metadata describing a digital object. The metadata must be mapped to the latest Europeana Semantic Elements version available.
- A link to the object for Europeana to generate images for use in the portal.
- Persistent identifiers (URLs) – active and stable links to the described digital object on the provider's site or the portal's site.
- One persistent, unique identifier per record, within the metadata, such as catalogue number as dc:identifier, or the URL of the object if the relationship is 1 to 1.

The Europeana Semantic Elements specifications govern the data requirements.

Europeana aims to provide access to digital objects at the lowest possible level of granularity. This implies giving direct access to the digitised object itself with a minimum click distance between the description and the object. The minimum granularity can vary, and it is at the discretion of the content provider to decide this. A broadcast provider, for example, might decide to cut down a news programme made of individual sections, and make each one available as a separate digital object. In other cases, the complete program may be of value due to the context it adds to the individual fragments. Europeana asks that content providers keep the users in mind when deciding on the granularity of their data.

Europeana's data model (EDM) enables search and discovery of digital objects. Europeana maintains a common central index of the objects' metadata. It has, therefore, an object-centric rather than a collection-centric approach.



Europeanana stores representations of digital objects and not the digital objects themselves. Europeanana generates a description and a preview of digital objects using the metadata and small portal images of the digital objects. This requires that on the content provider's/aggregator's side there is a repository where the digital objects are stored and can be linked to. It also requires a native website that can be used to view, play and reuse the objects. Therefore, a provider must support and provide stable, persistent links.

A digital object in Europeanana is a unique single entity, which can be viewed/played by users (e.g., mpeg movie, mp3 audio, jpeg photo, PDF text, etc.) on their computers. A digital object is the digitised version of a physical/analogue cultural item/artefact. Europeanana does not accept descriptions, even extensive ones, that do not correspond to a digital object. A scanned catalogue card is, therefore, not an object that Europeanana would accept.

Europeanana harvests, stores and indexes the metadata in a central index. This is important to enable integrated results display and processing of the data to provide various functionalities for the users (i.e. integrated and faceted search). This is also essential for the enrichment of the data. The preferred method for harvesting is the OAI-PMH protocol (<http://www.openarchives.org/pmh/>) and it is recommended that partners set up an OAI-PMH repository comprising their data mapped to the Europeanana Semantic Elements standard (see below).

### **2.7.1 Europeanana Portal Images**

To give users a preview of the objects they have found and to make an attractive interface to the portal, Europeanana creates small display images from the objects that providers submit. To ensure that the user is not disappointed, these small images must be of a reasonable quality. They are generated from the source objects whose links are provided in the metadata, and the small images resulting are cached in the Europeanana system. Note that no high quality or large format source objects are stored in the Europeanana system. Not all image formats are suitable for this process, however, as the software used (ImageMagick8) does not support everything. In addition, direct access to the image is needed to carry out this process; an image embedded in a web page is not suitable.

Europeanana creates only one thumbnail per record. If a record contains several pages, such as a PDF file, the front page is used to create the thumbnail. If a record contains several image files, the first of these is used for the thumbnail. If no suitable thumbnail can be obtained, a default icon will appear in the portal.

For further information, see the Europeanana Portal Image Policy document, available [here](#):



[https://version1.europeana.eu/c/document\\_library/get\\_file?uuid=6b52d4be-6a4d-443a-842a-ab991bca2b1f&groupId=10602](https://version1.europeana.eu/c/document_library/get_file?uuid=6b52d4be-6a4d-443a-842a-ab991bca2b1f&groupId=10602)

### **2.7.2 Persistent Identifiers (Local URLs)**

The persistent link to a digital object and/or a full information page should be given as a URL linking directly to the digital object. If a link to a stand-alone object is not possible, a link to the object in a full information context can be provided. An example of this is an image embedded in the local web page. Care should be taken to ensure that the object is available for viewing in one click from the link provided.

### **2.7.3 Persistent Identifiers (Unique metadata for the creation of a Europeana URL)**

Each metadata object should have a unique, persistent element and value as an identifier. This element is often the dc:identifier and can include the local catalogue number, the local database record number, etc. This element is necessary for Europeana so that we can create and provide our own Persistent identifier URL within the Europeana index.

## **2.8. EDM**

The Europeana Data Model (EDM) is the proposed new data architecture proposal for structuring the data that Europeana will be ingesting, enriching and publishing in the future. It will improve the Europeana Semantic Elements (ESE <https://version1.europeana.eu/web/guest/technical-requirements/>), the data model Europeana is working with at the moment. While ESE was offering a flat approach to the data, EDM, on the contrary, has the potential for accommodating the richness of all data standards as well as the diversity of sectors represented in Europeana (museums, archives, audiovisual collections and libraries). EDM allows a clear distinction between the “provided object” (painting, book, movie, archaeology site, archival file, etc.) and its digital representation, as well as between the object and the metadata record describing this object. It gives to the digitised object a new dimension, allowing multiple linking between its digital representations accessible over the web.

EDM specifications and the EDM Primer are available at this address:

<http://version1.europeana.eu/web/europeana-project/technicaldocuments/>

You can also follow the EDM prototyping and implementation tasks on Europeana Labs:

Europeana [Data](#) [Model](#) [prototyping](#) [pages](#):  
<http://europeanalabs.eu/wiki/EDMPrototyping>



As part of the work towards a new data model, some providers have allowed Europeana to convert their data in EDM and publish them as part of a Linked Data pilot.

More information is available at <http://version1.europeana.eu/web/lod>

## **3. METADATA AND MAPPING**

### **3.1. METADATA HARMONISATION AND ESE**

In addition to the mapping of the metadata, it is necessary to carry out a normalisation process on some values to enable machine readability. This is particularly true of some of the Europeana terms, which are designated as mandatory and must contain values in standard form. This information is given in the Guidelines, which go into more detail about mapping source data to the ESE format.

For the latest Metadata Mapping and Normalisation Guidelines, visit our technical documents area here: <https://version1.europeana.eu/web/guest/technical-requirements/>

#### **ESE XML Schema**

Content providers and aggregators submitting data directly to Europeana have two tools at their disposal to test and validate the datasets they have prepared for compliancy to ESE: the ESE XML Schema and the Content Checker.

The ESE XML Schema is the XML representation of the Europeana Semantic Elements (ESE) specifications. This schema can be used to validate XML instances of Data Sets to be submitted to Europeana.

For the latest ESE XML Schema, visit our technical documents area here: <https://version1.europeana.eu/web/guest/technical-requirements/>

The Europeana Content Checker is an ingestion and display tool that an aggregator or content provider can use to test their data for compliancy and view it within in a Europeana portal environment. Access to this tool is granted to all partners upon request.

Further information about the Europeana Content Checker is also available with the technical documents here: <https://version1.europeana.eu/web/guest/technical-requirements/>



Once this process is complete and content providers and the Europeana Office agree on the state of the datasets, the Europeana Office starts the actual process of harvesting and indexing.

## **3.2. SOFTWARE CONTRIBUTION**

Europeana facilitates a development environment, EuropeanaLabs.eu, where the portal's code is available for partners to re-use. The purpose of Europeana Labs is to test and validate components and applications, in a setup similar to Europeana's production configuration and connected to a representative dataset. Europeana Labs provides the tools and the process for partners wishing to submit software applications, tools and services to Europeana.

More specifically, Europeana Labs allows partners and collaborating projects to:

- Test code and new functionality that are being delivered as part of projects' work plans,
- Develop innovative features that will benefit Europeana,
- Use the Europeana source code and representative datasets to experiment with new applications.

The Europeana.eu source code is made available under a European Union Public Licence (<http://ec.europa.eu/idabc/eupl>), which is an Open Source licence. This means that partners are welcome to re-use the code for their own purposes. Europeana also strongly supports the development of Open Source services and tools through Europeana Labs, so that the broader cultural heritage network can benefit from them.

For further information, visit:  
<http://europeanalabs.eu/>

## **4. LEGAL REQUIREMENTS**

### **4.1. DATA EXCHANGE AGREEMENT**

The Data Exchange Agreement encourages the open use of data. The status of the agreement and all additional information can be found here: <http://version1.europeana.eu/web/europeana-project/newagreement/>



## **4.2. PUBLIC DOMAIN CHARTER AND PUBLIC DOMAIN MARK**

The Europeana Foundation has published a policy statement, the Public Domain Charter, to highlight the value of public domain content in the knowledge economy. It alerts Europe's museums, libraries, archives and audiovisual collections to the fact that digitisation of Public Domain content does not create new rights in it.

The Public Domain mark has been launched by Creative Commons, a new Public Domain Mark, and Europeana is the first major adopter of the tool, which enables works free of known copyright restrictions to be labeled in a way that clearly communicates that status to the public.

Using the mark, public domain works can be easily discovered over the Internet, making them more readily accessible to the public. The mark also makes it clear to teachers and students, artists and scientists, that they are free to re-use material.

On the Europeana portal, the Public Domain Mark will become the standard symbol for works free of known copyright. It will play an important infrastructural role in the EU's efforts to ensure that all works shared online are marked with rights information.

Alongside the Mark are the Usage Guidelines for public domain content. These ask users to give credit where credit is due to protect the reputation of creators and providers and show respect for the original work and its creator(s).

Further information and the guidelines to the Public Domain mark can be found here:

HYPERLINK  
project/publications/"  
project/publications/

"https://version1.europeana.eu/web/europeana-  
https://version1.europeana.eu/web/europeana-

## **5. THE USER**

### **5.1. USER SURVEYS AND STATISTICS**

These are the results from an online survey of Europeana.eu users undertaken from the 11th to the 25th of May 2011 by the research agency IRN research. The survey was promoted by a banner on the portal, to subscribers of the Europeana eNews, and by Facebook, Twitter, LinkedIn and the Europeana Blog. The participants could choose from the six main European languages (English, French, German, Italian, Polish and Spanish). In total, 5,231 surveys



were completed. It was similar to the survey undertaken in 2009 and comparisons between the two are made.

The most important reason given to visit Europeana is for personal research. Almost three-quarters of visitors visit for personal research activities, and less than 20% visit for the next most popular reason – work-related research. These percentages were much the same for both the 2009 and 2011 online visitor surveys.

Almost a third of respondents find out about Europeana from a paper/journal, but this was lower than in 2009 when almost half the respondents found out about Europeana from a paper/journal. The second most popular way to find out about Europeana is via a link from a website (14%) and this was also down on the 2009 survey at 21% of respondents. However, the percentage of respondents who could not remember how they found out about Europeana had increased, and search engines and their links were additional multiple choice options for the 2011 survey.

First-time users are much more likely to come across Europeana through personal contact than existing users. Nearly half (46%) of first-time users were sent a link or were told about Europeana by someone, compared with only 16% of existing users. A third of existing users read about Europeana in a paper/journal, but less than 8% of first-time users heard about Europeana in this way.

There are no major differences between how older and younger Europeana users find out about Europeana, except that “under 45’s” are more likely to have been told about Europeana by someone, while the “over 45’s” are more likely to have read about Europeana in a paper/journal or had a link from a search engine request.

Nearly all respondents (97.1%) visited Europeana more than once, and 83.5% visited the site five times or more: the latter percentage has increased noticeably from 2009 when only 60% of respondents visited the site five times or more. Over three quarters of respondents (77.6%) visited the Europeana site in the last month. Nearly a quarter visited the site in the last week (23.7%).

The most popular listed description for Europeana is “interesting” with 82.2% of respondents in agreement. For the other descriptions, there are fewer than 50% responses, indicating a reluctance to categorise Europeana in the terms listed. Nearly 28% of respondents do not have a main/favourite site for the same use as Europeana.

Google and Google Books account for more than three quarters (77.3%) of responses from respondents with a main/favourite site used as Europeana. Europeana’s trustworthiness of content, usefulness of content, general look and feel, and presentation of results are rated higher than the main/favourite



competitor, but ease of access of content, navigation around the site, and search functions ratings for Europeana are lower than the main competitor.

Generally, with respect to its main competitors, Europeana is rated more highly by first-time users than existing users.

As in 2009, by far the most popular new function and feature that could be added to Europeana is the ability for the user to download content – in particular, the downloading of images, text, videos and sounds. Over 90% of respondents agree that this would be “useful” or “very useful”, with only 4.5% finding this addition “not useful” or “not useful at all”. Over three quarters of respondents agreed that an event exhibition calendar (79.4%) and alert services for new content (78.7%) would be useful or very useful additions.

Over 82% of respondents would recommend Europeana to friends or colleagues; 15% “possibly”, and less than 2% “would not”.

## **5.2. TRAFFIC TO YOUR CONTENT**

Providing content to Europeana helps improve visibility and accessibility of your content on the web, raise your organisation’s profile and increase traffic to your organisation’s site. Leaving all content prerogatives intact within your organisation, Europeana enables you to reach out and open your collections to a wider audience.

The Europeana user survey results indicate that our users are keen to go to the websites of the content-providing organisations. The users find it very useful to view the searched object in its original context, and the majority of them click the View in original context link after they reach the search results page.

With more than 3 million users per year, Europeana is, however, more than a destination portal. It aims to give access to European cultural and scientific heritage in users’ own workflows – in college resources, community sites, and cultural and academic blogs. With our Search API service that was launched in early 2011, Europeana’s content can be searched and displayed directly on external websites. A number of API application prototypes developed during the Europeana hackathons will also contribute to easier access and use of Europeana’s content.

Europeana also uses several communication channels that can help showcase your content:

Europeana newsletter (over 50,000 subscribers)

Europeana blog (over 6,400 blog visitors)

Facebook (over 6,200 likes)



These communication channels have proved to be a highly effective way to increase traffic to the featured content providers.

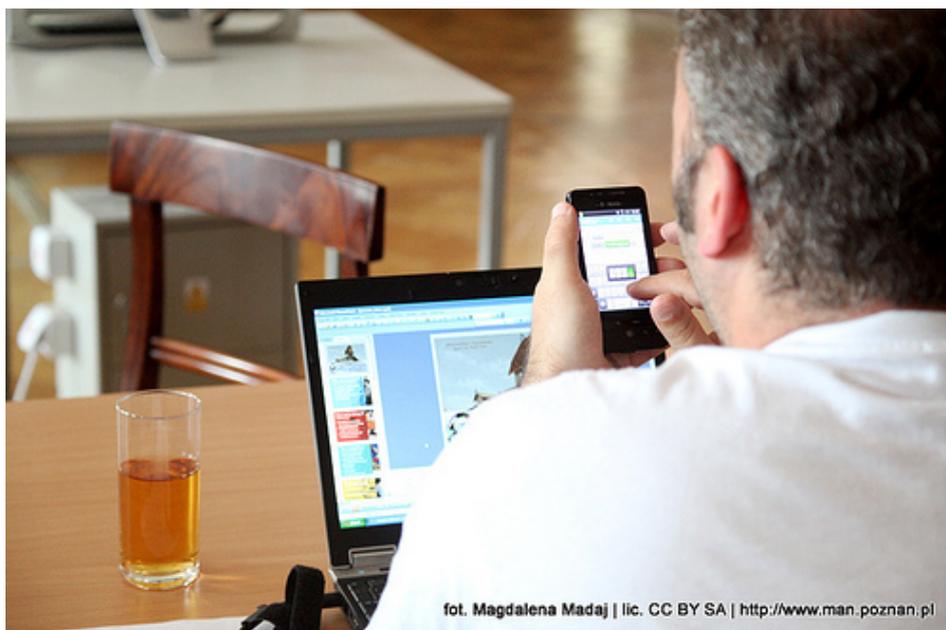
### 5.3. API'S

After a successful pilot phase, Europeana launched its new services – a Search API and a Search Widget – by the end of February 2011. These services enable search and display of Europeana collections in your websites and applications in a format that is convenient for you and meaningful to your end-users.

Currently, Europeana content can be accessed on more than 10 (API-) partner websites. The resulting referral traffic to the Europeana portal positively affects the overall content use. API-referral visitors are of the “non-flirt” type, i.e. they usually stay longer on the portal and view more pages per visit than the average Europeana visitor.

Also, Europeana API services can contribute to the traffic back to the partner website. A case study about one of our pilot implementations shows that Europeana is among their Top 3 referral sources, leading to a constant flow of new users to their portal.

Europeana hackathons are another way to showcase the potential of the API usage for data providers, partners and end-users. The hackathons are informal one- or two-day workshops bringing together software developers to build “cool projects” (sketches, prototypes, even working applications). Hackathon outcomes are a means of improving user experience by delivering richer and relevant content to users in new, intuitive and visually appealing ways.





## 5.4. NEWSLETTER, BLOGS AND SOCIAL MEDIA

Europeana has several communication channels to engage with our end-user.

- Europeana newsletter

Our newsletter, “Europeana eNews”, highlights interesting content on Europeana, plus portal features and seasonal stories that give context to content. The first issue went out in December 2009, and since then the newsletter is sent out to over 35,000 subscribers on an approximately bi-monthly basis.

The newsletter is an effective way of bringing content from partner institutions into the spotlight. It reaches a broad audience and increases traffic to the institution’s site.

For example, in the newsletter issue of February 2011 we featured some of the new content coming from the Israel Museum, Jerusalem. As a result, the Israel Museum reported a significant peak in their page views and hits in the days immediately following the newsletter’s release. “The article came out great and I am getting responses from all over the place,” shared Susan Hazan, Curator of New Media from the Israel Museum.



eNews  
June 2011



Dear Dean, this newsletter is dedicated to our new virtual exhibitions. See unique avant-garde works from Romania, learn more about Yiddish Theatre in London, explore the world of musical instruments, and travel through history.

**Explore the World of Musical Instruments**



Get a sneak preview of the upcoming virtual exhibition *Explore the World of Musical Instruments*. The exhibition showcases images and audio files from some of Europe's major musical instrument museums, with stories about celebrity instruments, experimental instruments and famous instrument makers. [Read More...](#)

**From Dada to Surrealism**



Last month we launched a virtual exhibition *From Dada to Surrealism* unveiling unique works of leading avant-garde artists from Romania. Find out more about these artists and see some of their best works.

[Read More...](#)

**Yiddish Theatre in London**



Jewish folktales and Shakespeare plays, immigrant stories and artists that made Yiddish theatres in London so vibrant. Find out more about the history of the Yiddish theatre in London.

[Read More...](#)

Virtual exhibitions have proved to be a great tool for highlighting some of the best content and putting it into a thematic context. It is a different way to engage end-users with digital cultural objects. In 2011 we launched the Art Nouveau exhibition. Re-using this format, we now invite content providers to curate exhibitions. In June 2011, exhibitions from the Judaica Europeana and MIMO projects went live on the Europeana portal.



Virtual Exhibitions

Choose a language ▾

## Virtual Exhibitions



### Europeana

Exhibitions curated by Europeana.



### Judaica Europeana

Exhibitions from the [Judaica Europeana](#) partners' collections.

**MIMO**  
musical instrument museums online

### MIMO

An exhibition from the MIMO project, drawn from the collections from nine of Europe's major musical instrument museums.

[Contact](#) [About Exhibitions](#)

 Like 31  Tweet 1  Share 8

- **Europeana blog**

Our blog was started in March 2011. Complementing the newsletter, the blog is an additional means of communicating with our users, but on a wider range of topics and more frequently. At least once a week we feature important historical and cultural events, highlight items on Europeana from different content providers, or explain the “behind the scenes” processes that help users understand and be part of everything that is happening at Europeana. Using a more casual tone, the blog is aimed at anyone who is interested in learning and discovering.

Even though we have only recently started our blog and, hence, have not yet begun promoting it, we have more than 6,400 blog visitors and a lot of positive feedback. Along with writing comments directly on our blog, users are sharing, tweeting and “liking” our posts on Facebook.

By launching the blog, we also intend to include guest writers who will contribute and promote content.



- **Social Media**

The Europeana.eu Facebook page has attracted over 6,200 “likes”. Posts highlight particular objects on Europeana, usually centred around an anniversary or birthday of an author, composer, inventor or similar. Events that may interest end-users, such as virtual exhibition roadshows, are promoted via this channel.

Our Twitter stream, @EuropeanaEU, has over 2,000 followers. Europeana tweets about events and news mainly aimed at cultural/scientific heritage professionals.

Europeana’s LinkedIn group is currently followed by 328 people and serves as an additional channel to reach professional audiences, also those that are not covered by Twitter. The group members have diverse profiles: most of them are specialists from the cultural heritage sector, as well as Europeana project partners; however, a few representatives of SMEs (mainly related to IT/digitisation), press and students joined the group recently. Europeana aligns the messages and communication style to the needs and expectations of this accomplished audience and publishes postings about the Europeana data model, new product developments (e.g., APIs), professional events and other interesting news from the Europeana partners and cultural sector in general.

## **6. PROMOTION OF AGGREGATORS AND CONTENT PROVIDERS**

### **6.1. EUROPEANA ENGAGEMENT WITH AGGREGATORS**

Europeana engages its aggregators and content providers on multiple levels.



### **6.1.1. EVENTS**

Europeana runs regular events with the involvement of content providers and aggregators, such as the CCPA conference, Europeana Tech meetings, Hackathons, etc. For further information on events, please visit our website:  
<http://www.version1.europeana.eu/web/guest/calendar>

### **6.1.2. PROJECTS**

Aggregators and content providers are involved in a variety of projects related to Europeana. A full list of all current projects can be found here:  
<http://www.version1.europeana.eu/web/guest>

### **6.1.3. UGC (e.g. ERSTER WELTKRIEG PROJECT)**

Europeana also supports User-generated content projects in which many of our content providers and aggregators are involved. The current UGC project is related to the Great War, and further information can be found here:  
HYPERLINK "<http://www.europeana1914-1918.eu/en>"  
<http://www.europeana1914-1918.eu/en>

## **7. FURTHER INFORMATION**

### **7.1. CONTACTS**

Ingestion Team: [content@europeana.eu](mailto:content@europeana.eu)

Marketing and Communications Team: [marccomms@europeana.eu](mailto:marccomms@europeana.eu)

Providing Content, Partners and Project proposals:  
[potentialpartners@europeana.eu](mailto:potentialpartners@europeana.eu)

## **8. ABBREVIATIONS USED IN THIS HANDBOOK**

API – Application Programming Interface

ATHENA and other Europeana-related projects can be found here:  
<http://version1.europeana.eu/web/guest/home>

CCPA – Council of Content Providers and Aggregators

EDM – Europeana Data Model

ESE – Europeana Semantic Elements

OAI-PMH – Open Archive Initiative – Protocol for Metadata Harvesting

OECD – Organisation for Economic Co-operation and Development

UGC – User-Generated Content



# Europeana Partner Development Strategy

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This document combines the work of Task 1 and Task 4 of Work package 2, and sets out a comprehensive Partner Development Strategy that addresses the partner development objectives for Europeana as well as the organisational and process aspects of reaching these objectives

## Europeana v1.0

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## 1. Executive Summary

*The strategy of Europeana is to support all forms of aggregation as it makes the concept of Europeana scalable and sustainable. There is not however a one size fits all even in terms of treating all aggregation initiatives the same. Country and domain initiatives are at different stages in their lifecycles. Each country has different approaches to digitization and ways of collaboration among the four main domains museums, libraries, archives and audiovisual collections. A best practice for aggregation structures is difficult to encourage as various factors in each country determine the framework for the national aggregator initiative. National initiatives are aggregator(s) single or cross domains, who have been appointed by their Ministry to take on the aggregation role in the country and they aggregate from their native cultural heritage institutions.*

*A successful partner development strategy is about nurturing and developing existing partnerships, investigating, doing research and approaching new partners which can add additional value to partners and stakeholders at Europeana. Important market dynamics are created by bringing the two different businesses the public and private sector together and Europeana can play an important role in creating beneficial developments to all.*

*Europeana will continue to depend on and support centralization in aggregation at pan- or national level, either as cross domain, single or thematic. It provides efficiency and effectiveness, not only for Europeana but also for the cultural institutions themselves in reaching the many thousands of Content Providers owning our wonderful cultural heritage.*

*Europeana will therefore nurture these relationships while working together to plug the gaps in provision of content from the user perspective. The gaps in content are 'masterpieces', audio visual material and intangible heritage. These maybe encouraged by existing aggregators or by developing new ones. For some of these areas the concept of aggregation is difficult, particularly where private companies are involved, such as publishers or recording companies. For these new ways of working to gain efficiencies from collaboration need to be developed and put in place.*

*The EU play an important role in filling the development gaps by providing possibilities for organizations to run for projects calls that focus on developments in content distribution and technology specific areas.*

*Such projects sat up by various single and cross domain institutions in Europe, enable large amounts of content provision to Europeana; they create aggregation, improve data quality, solve language issues and develop new technologies. These project aggregators increase the speed and volume of results and promote knowledge transfer within a European context, which they can bring back to their own national aggregation initiatives.*

*In countries were still no national aggregation initiative have been established projects become an essential partner for these institutions as the projects will be able to provide them with required support and service in the digitisation efforts and contributing data to Europeana.*

*Becoming the trusted source of European cultural heritage is an on-going process, with over 19 mill objects contributed by 32 countries, there is still a lot more to be aggregated. The main added value of Europeana is to make the data visible for the stakeholders and end-*

*users of the aggregators and content providers. The visibility in Europeana can create new funding opportunities but also to develop new services through sharing technology knowledge with Europeana and its partner network.*

*In the future network and partnerships of Europeana will be viewed in a triangle market relation involving New Markets, Europeana and Traditional Markets (Museums, Libraries, Archives and Audiovisual sectors).*

*Europeana is improving its portal to support end-user needs and to become a distributor of information. Partnerships which can bring additional services to the portal in reaching and distributing the cultural heritage data to end-users are the New markets involving education, tourism, creative and multimedia industries.*

*Europeana can add consider value to its Traditional market by becoming the link to New Markets. Aggregators are often having a more fragile business model than content providers owing the content, and those with the ability to offer additional services through an own portal demonstrating public value will have greater opportunities in sustaining their operations.*

## 2. Introduction

Europeana Strategic Plan 2011-2015 sets our 4 major tracks for Europeana, Aggregation; Facilitation; Distribution and Engagement. All of these tracks have an impact on partners and their development. Aggregating access to European Cultural Heritage, is dependent on a strong, symbiotic relationship with the content providers and aggregators. Facilitating the conditions of access for the user and helping the providers and aggregators in knowledge transfer and sharing, Europeana needs the help of the partners for distribution of the material, via API's etc. But also the partners are looking to Europeana to create wider distribution and therefore access to their material and this is done partly through the engagement of users in cultural heritage content at both national and international levels. The relationships between Europeana and the providers of content is therefore core to the survival and development of Europeana itself.

To make such relationships sustainable on a pan European scale the strategy of aggregation is not just about the content but is also a model for communication and networking and for finding financing solutions.

The quality, openness and trustworthiness of providing a source of European Cultural material is realised by having a strong partner- and content quality strategy implemented throughout the value chain.

The European information space hosts many services which relate and build on each other. Europeana is one of the services in this space and an important player for the provision of expertise and cooperation.

Europeana's goal since launch in 2008 has been to turn a demonstrator of pan-European content interoperability into practical, operational reality. By the mid of 2011, users can find 19,1 million cultural heritage resources through the Europeana portal. This was achieved by the energy and commitment of the network of museums, libraries, archives and audiovisual collections across Europe that supplied their data.

In 2010 they came together to form the Council of Content Providers and Aggregators – the CCPA. This consolidation of the network, and the focus on the aggregator model of data supply, whereby data from thousands of institutions are channelled into Europeana through over 60 direct metadata aggregators and some 30 direct content providers, creates a secure foundation for Europeana. It is enabling Europeana to become, in the words of Neelie Kroes, Vice President of the European Commission, ‘EU’s most visible expression of our digital heritage. It reflects the ambition of Europe’s cultural institutions to make our common and diverse cultural heritage more widely accessible to all.’

Europeana involves many of Europe’s major cultural and scientific heritage organisations, and has the support of the European Commission and the European Parliament; it has gained international profile and prestige. Furthermore, Europeana has received significant political and financial support from the European Commission since its start. The importance attributed to Europeana at the European level is also a driving force for governments Europe-wide to fund digitisation projects and aggregation at a national level. It has a recognisable brand identity and worldwide visibility benefiting content providers by driving traffic to their site.

Knowledge sharing is a key reason for being part of the Europeana network. There are critical issues that all European content providers and aggregators deal with, including object modelling, semantic and technical interoperability of data, multilingual access, IPR and business models for sustainability. Europeana works with digital library experts, thinkers and practitioners from all over the world in these areas and knowledge is shared across the network via workshops, publications, seminars and conferences.

The Europeana Foundation Board and The Council of Content Providers and Aggregators are responsible for the diffusion of this knowledge throughout Europe’s cultural heritage institutions.



The Council of Content Providers and Aggregators (CCPA) is an open forum set up for content providers and aggregators across Europe to encourage access to Europe’s cultural and scientific heritage. The CCPA also gives a strong representative voice in the Europeana Foundation board.

By including the Council of Content Providers and Aggregators in Europeana’s Governance structure, it creates space for this forum to address the challenges of not only aggregators, but also the holders of Cultural Heritage content; the Content Providers. Working in close co-operation, Europeana identifies new needs and demands and supports these by creating workshops and position papers stimulating political awareness of the issues.

It encourages communication and exchange across sectors, builds partnerships and works on common issues and problems. Joining the CCPA helps Content Providers and Aggregators share issues and solutions and gives access to a shared resource space for all the projects The CCPA currently has 265 members.

This Partner Development Strategy looks at the current situation and then at how Europeana will develop its partnerships for continued aggregation, for new providers, for distribution and engaging in content.

## 3. The Traditional Market – Collaboration in the Cultural Heritage Sector

### 3.1. The Current Situation

Europeana has focused on the ‘traditional’ cultural heritage sector. This includes libraries, museums, archives and audio visual archives. This traditional cultural heritage market has significantly helped to shape and build Europeana. With the help and support of the many institutions and partners, Europeana was able to reach its current point in development. The project Europeana v1.0 is a Thematic Network with 185 partner institutions. Next to this, the Council of Content Providers and Aggregators widens the network further. Currently the total Europeana network consists of over 350 partners representing thousands of institutions in Europe from all domains and 32 countries, largely related to aggregating or providing content and technology solutions.

#### 3.1.1. Content Development

Europeana traditionally takes what it is given by the aggregators and providers. The [Europeana Content Development Strategy](#) sets out how Europeana will work with the content Cultural Heritage institutions choose to digitise and try to influence funding programmes and governments where areas are under-represented.

Europeana does not hold content but links to the original content held in portals or a content provider’s site.

Europeana adds value to the content by juxtaposing related images, texts, videos and audio items, therefore, ‘repatriating’ content that is geographically dispersed into a single, coherent and contextual virtual space. As a result, Europeana enriches users’ experience, giving them the opportunity to study related content, from different collections in different countries, in different formats, in a single virtual space.

The table, at Figure 1, illustrates the numbers of objects accessible in the Europeana.eu site. Since its launch in November 2008 its database has increased considerably from 2,8 mill to 19,1 mill by June 2011. The goal set out in the Europeana Strategic Plan is to be able to access at least 30 million objects by the end of 2015. Achieving this goal will be feasible if the relationships with the partners remain mutually beneficial.

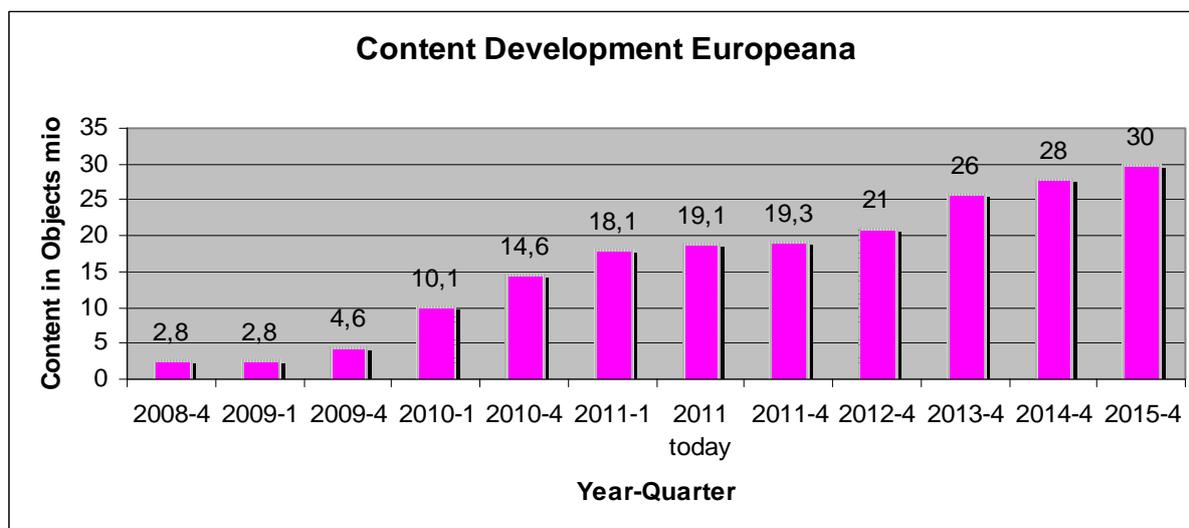


Figure 1: Content Development 2008-2015

### 3.1.2. Europeana and Aggregators

Distributing the responsibility of making data interoperable, developing new applications and creating solutions for the distribution and engagement in cultural heritage should improve access for the user. The Aggregation model makes use of national and domain expertise. It distributes and shares knowledge across Europe and should ensure scalability and the delivery of a more sustainable Europeana, where responsibility is shared.

Aggregators are often portals or websites in their own right, attracting specific audiences. They face the same problems of data management, interoperability and usability that are faced by Europeana and by creating strong partnerships and supporting the development of aggregators, some considerable cost efficiencies become achievable. Europeana can then remain a small facilitating hub and the aggregators can share tools, services, knowledge and solutions.

The aggregator gathers content for its own market, standardises and cleans the data prior to sending the data onto Europeana. It acts as a funnel for expertise to and from Europeana as well as a means of dealing with the magnitude of content provision across Europe in a cost efficient, effective and localised way. Therefore, content is already developed according to the policies of the aggregators or portals. The diagram below demonstrates the routes of content delivery. Europeana tries via a questionnaire to route providers to the right aggregation levels and contacts.

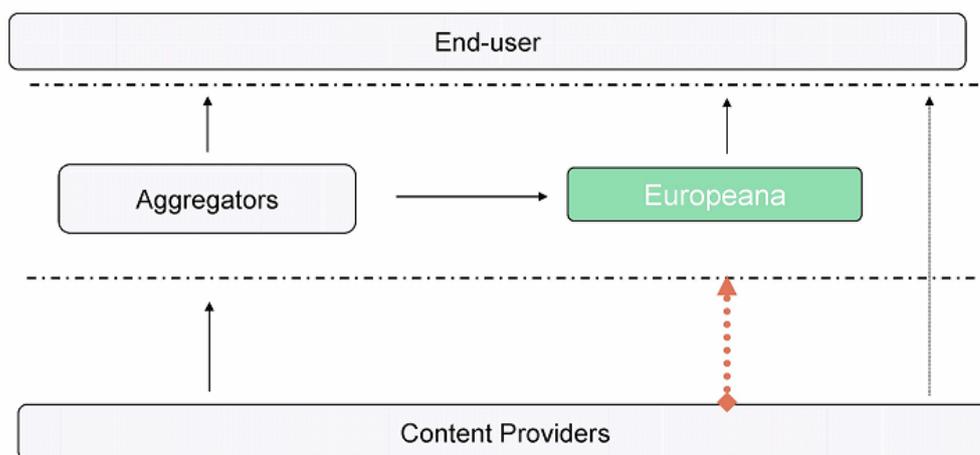


Figure 2: Distribution overview

This system helps to create country and domain representation. It also exposes the gaps. In July 2011 the division is as follows in Table 1:

<b>Germany</b>	<b>16.13%</b>	<b>Hungary</b>	<b>0.60%</b>
<b>France</b>	<b>14.25%</b>	<b>Switzerland</b>	<b>0.47%</b>
<b>Italy</b>	<b>10.21%</b>	<b>Slovakia</b>	<b>0.44%</b>
<b>Spain</b>	<b>8.52%</b>	<b>Estonia</b>	<b>0.36%</b>
<b>Norway</b>	<b>8.13%</b>	<b>Denmark</b>	<b>0.35%</b>
<b>Sweden</b>	<b>7.77%</b>	<b>Malta</b>	<b>0.29%</b>
<b>Netherlands</b>	<b>6.31%</b>	<b>Czech Republic</b>	<b>0.26%</b>
<b>Ireland</b>	<b>4.96%</b>	<b>Luxembourg</b>	<b>0.25%</b>
<b>UK</b>	<b>4.85%</b>	<b>Iceland</b>	<b>0.24%</b>
<b>Finland</b>	<b>3.73%</b>	<b>Russia</b>	<b>0.07%</b>
<b>Poland</b>	<b>3.62%</b>	<b>Romania</b>	<b>0.19%</b>
<b>Europe</b>	<b>2.46%</b>	<b>Portugal</b>	<b>0.01%</b>
<b>Austria</b>	<b>1.47%</b>	<b>Bulgaria</b>	<b>0.12%</b>
<b>Belgium</b>	<b>1.42%</b>	<b>Serbia</b>	<b>0.09%</b>
<b>Slovenia</b>	<b>1.28%</b>	<b>Lithuania</b>	<b>0.05%</b>
<b>Greece</b>	<b>1.10%</b>	<b>Latvia</b>	<b>0.01%</b>
		<b>Cyprus</b>	<b>0.00%</b>

Table 1: Content Representation July 2011

Europeana has 90 direct metadata providers, 30 are content providers and 60 are aggregators, which represent more than 60.000 individual content providers. The direct metadata providers are divided into the domains, Archives, Audio-visual archives, Library, Museum and Cross Domain, as follows:

<b>Archives</b>	<b>4</b>
<b>Audio-visual archives</b>	<b>9</b>
<b>Library</b>	<b>35</b>
<b>Museum</b>	<b>13</b>
<b>Cross Domain</b>	<b>27</b>

Table 2: Domain representation Aggregators

Three aggregation types are currently shaping the aggregation landscape – **country, project and independent organisations.**

Each type of aggregators can represent a geographic (local, national or European), or a domain level (cross-, single, thematic) note table 3.

#### **Country aggregators:**

Regional Aggregator, institution aggregating content from a region only

National Aggregator, aggregate from their native cultural heritage institutions. National aggregators are often represented in a country where no national initiative has been

appointed by the Ministry. In these countries several organisations dominate the aggregation landscape.

National Initiative Aggregator, are aggregator(s) single or cross domains, who have been appointed by their Ministry to take on the aggregation role in the country.

National aggregators and National Initiatives are first point of references for Europeana in accessing content from a particular country.

### **Project Aggregators;**

Project Aggregators; are organisations which have joined a project consortium with a specific aim and purpose. The project aggregators can be either aiming at aggregating within a specific theme or by domains single or cross.

### **Independent Organisations;**

Organisational Aggregators; are independent organizations which have taken an aggregation role representing within geographic and domain levels; Thematic, Single or Cross Domain.

<b>Domain</b>	<b>Cross</b>	Aggregate content across domains e.g. <a href="http://Erfgoedplus.be">Erfgoedplus.be</a>
	<b>Single</b>	Content from a single domain at regional, national or international levels e.g. <a href="#">Apenet</a> Project
	<b>Thematic</b>	Collections of Jewish culture project <a href="#">Judaica</a>
<b>Geographic</b>	<b>Regional or national</b>	Content at a regional and national level can be either single domain (e.g. national library) or cross domain e.g. <a href="http://collectionstrust.org.uk">collectionstrust.org.uk</a>
	<b>Pan-European</b>	Represent a specific segment or sector of cultural heritage by aggregating content on a European level, e.g. <a href="http://TheEuropeanLibrary.org">TheEuropeanLibrary.org</a>
	<b>National Aggregation Initiatives</b>	Organisation(s) appointed by their ministry to take on the role as aggregator in the country e.g. these initiatives can be either cross or domain specific organisation. Example of cross domain is <a href="http://Hispana.mcu.es">Hispana.mcu.es</a>

**Table 3: Domain and Geographic overview**

The diagram below visualises the domain aggregation models.

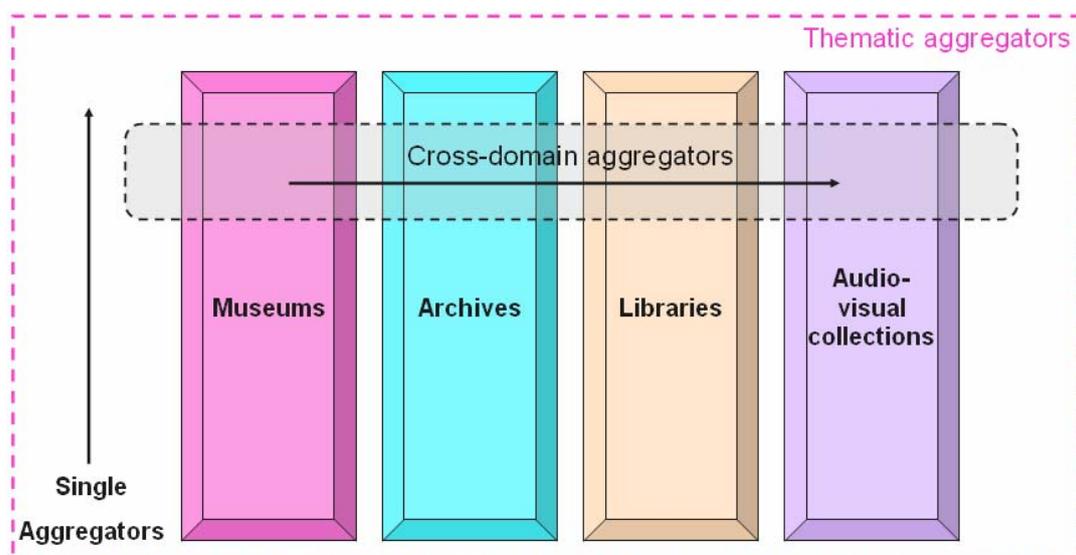


Figure 3: Domains

### 3.1.3. The Role of Projects

Many of Europeana's partners take part in one or more projects related to Europeana. The European Commission has co-funded, mainly through its CIP ICT-PSP Programme (Competitiveness and Innovation Framework Programme), a number of European projects see the Europeana Group (<http://group.europeana.eu/web/guest>). In 2011 there are 25+ projects in the Europeana Group, Europeana is a consortium partner in 11 of them.

#### The projects Europeana is a consortium partner in;

- **APEnet** (Archival Portal of Europe) develops a portal to be the central reference point for the national archives of Europe to make archival material widely accessible to EU citizens. APEnet would like to function as an aggregator, collecting material from national archives and making this content available to Europeana.
- **ASSETS** (Advanced Service Search and Enhancing Technological Solutions) aims to improve the usability of Europeana by developing, implementing and deploying software services focused on search, browsing interfaces. These services include multimedia object search using metadata; content similarity and ranking algorithms for improved results; rapid navigation of multimedia objects through semantic cross-links and better interfaces designed for interacting with multimedia objects.
- **BHL-Europe** (Biodiversity Heritage Library) brings together museums, botanical gardens and other natural history collections to provide a multilingual access point for taxonomic materials and other biodiversity resources. BHL-Europe also makes its content available to Europeana.
- **CARARE** (Connecting ARchaeology and ARchitecture in Europeana) works with Europe's network of heritage agencies to establish an aggregation service to bring 2 million items from Europe's unique archaeological monuments, historic buildings and heritage places into Europeana. CARARE will establish the methodology for adding 3D and Virtual Reality

- **Europeana Connect** delivers technologies and core components to make Europeana a truly interoperable, multilingual and user-oriented service. The project also delivers thesauri and other resources to create multilingual access to content. It develops technologies that enable Europeana to interface with mobile devices.
- **EFG (European Film Gateway)** develops a portal with more than 700.000 digitised objects including films, photos, posters, drawings, sound material and text documents. It provides digitised material to Europeana, giving users easy access to Europe's film heritage.
- **Europeana v1.0** is the core project supporting the running of the Europeana Foundation Office and its staff. It develops and implements an operational Europeana with added functionality and access to over 10 million digital items.
- **Europeana Libraries** will aggregate content from research libraries in Europe via The European Library, as the libraries aggregator, into Europeana.
- **EUScreen** focuses on television collections, digitising 30,000 programmes, stills and associated documentation. The digitised material will be available in Europeana.
- **HOPE (Heritage of People's Europe)** unites 19th and 20th century European social history from a network of archives, libraries and museums.
- **PrestoPRIME** researches and develops practical solutions for the long-term preservation of digital audiovisual collections.

These projects are spread over all the domains and help different heritage sectors to address issues such as metadata standardisation, interoperability and IPR. Generally the goals are to improve online access to cultural and scientific heritage as well as integrate the aggregated content into Europeana. Many of these projects also develop their own portals, giving access to the content in a more specific context or to a particular audience. As the projects eventually come to end and to avoid knowledge loss, The Europeana office - Business Development initiated a Project Shift Plan. The Project Shift Plan describes how Europeana can assure ongoing relationships with partners and a continued flow of content after the project ends. <https://version1.europeana.eu/web/guest/home>

Europeana is dependent on the contribution of content and technology developed in the projects. The content contributed by projects has given an enormous boost to the delivery of Europeana.eu. The projects also provide technological innovations and expertise helping Europeana to develop into the future.

### 3.1.4. Current Project Partners

Europeana is continually developing its existing partnerships in the cultural heritage sector and seeking new partnerships with aggregators, content providers and other organisations to expand the network. The current list of Europeana Project Partners is maintained on the Version 1.0 website. They are categorised by domain, by country and include other partnerships that do not provide content such as technology and research partners: <https://version1.europeana.eu/web/europeana-project/project-partners/>

An improved website of Europeana includes a new 'Knowledge Space' area for projects to archive their documentation, deliverables and best practices once the projects ends. The pages will also be continuously updated by the projects to increase the ability to follow current developments and activities of the projects in the Europeana projects network.

## 4. The Future Landscape

The aggregation landscape is changing quite quickly. In 2008 there were a couple of national aggregators such as Collections.fr, some regional operations exemplified by Erfgoed.be and the one pan European single domain The European Library. In 2011 there are 13 national initiatives and a further 10 countries have started together with 5 projects that are hoping to become single domain aggregators: APEnet, EFG, EUScreen, HOPE and CARARE.

### 4.1. National Initiatives and Pan-European Projects

Recent developments in the aggregation landscape in Europe indicate a growing tendency towards national aggregation. Besides one truly operational single domain aggregator – The European Library – there are two main aggregation types in the Europeana aggregation partner landscape: the National initiatives and the Pan European Projects.

Europeana supports national initiatives in aggregation not only because of the operational efficiency such a distributed, centralised structure brings to Europeana, but also because of the results and added value it brings to the different organisations involved in a national initiative.

Large-scale digitization is a relatively new thing. A couple of years back only a handful of European countries had a digitization authority on a national level. The current number of countries with National Initiatives (NI) in EU27 + EEA (European Economic Area: Iceland, Liechtenstein, Norway) is 13. Additional 10 countries are also planning or in process of creating a National Initiative. Finland and Latvia have already announced that the launch of their national portals will be in 2011. Denmark and Germany will supposedly launch theirs in 2012 as will Slovenia. Hungary and Slovakia will follow in 2013 and 2014 respectively. Czech Republic is currently the last country with a plan of creating a National Initiative. Their schedule is set for 2015, which still fits to Europeana's goal of having a National Initiative in each EU country by the end of 2015. Several of these countries are currently underrepresented in Europeana.

Country	Launch	Amount of content
Finland	2011	714,946
Latvia	2011	2,174
Germany	2012	3,090,953
Denmark	2012	67,235
Hungary	2013	114,489
Slovakia	2014	84,858
Czech Republic	2015	49,599

Out of the countries with planned National Initiatives Latvia, Denmark, Slovakia and Czech Republic are currently under 100,000 aggregated objects. 97% of Latvian content is currently aggregated through TEL and 3% through the National Library of Latvia. In Denmark the EFG (67%) and TEL (24%) are the main aggregators with Roskilde Bibliotekerne (9%) coming third. In Slovakia ATHENA (51%) and the Slovak National Museum (28%) were the most active channels for aggregation. In Czech Republic ATHENA (53%), Europeana Local (24%) and TEL (22%) acted as the key players.

These numbers show that Europeana projects along with TEL have been immensely important for countries still emerging to the NI scene. In the future it is safe to expect a considerable rise in content from these countries. In Finland the amount of digitized material in 2008 was 3,9 million objects. In 2011 it's already up to 19,5 million. The amount of content made available to Europeana after the launch of the National Digital Library of Finland is still unknown, but the possibilities are numerous provided that the DEA issue, the fact that the current DEA is not refined enough to satisfy all the partners, can be solved.

Some of the countries with National Initiatives are still working on erecting their structures for large-scale digitization. Countries like Portugal and Lithuania show up relatively low in terms of aggregated content to Europeana, but the amount of objects aggregated is expected to rise during the following year. Lithuania is currently in process of launching a new version of their portal, ePaveldas, which will include also some new providers. In the Portuguese case the rise in content is difficult to confirm as the current economic situation forces public spending cuts.

This leaves several countries in an unclear position. The United Kingdom (0,93m objects) and Belgium (0,27m) that have no National Initiative have managed to organize aggregation well and are able to provide significant amounts of content to Europeana. *Switzerland, Luxembourg, Bulgaria, Iceland and Cyprus* of the EU/EEA do not have NIs and are not providing content in relation to their size. These countries should be monitored closely to ensure maximal use of facilitation possibilities.

Such country level aggregation initiatives appears to help create stronger collaboration between different domains within the country, an exercise that is paralleled by Europeana at a European scale. National initiatives also have beneficial effects on digitisation efforts providing coordinating and visible flagships for activity.

The benefits brought by vertical or domain aggregations such as The European Library, European Film Gateway and APEnet are targeted expertise on particular content such as art, museum artefacts, archival material, books, newspapers, music and film and the ability to cater for the professional markets they serve. Such aggregators have developed metadata schemas over many years that bring the best out of the material they host and use of this expertise has led to the development of the Europeana Data Model.

National and domain initiatives are at different stages in their lifecycles. Each country has different approaches to digitization and ways of collaboration among the four main domains museums, libraries, archives and audiovisual collections. In some countries the national library acts as the cross domain national aggregator, in other countries domain organizations (the national museum, the national archive, the national library) become the national single domain aggregator, in finally some countries a non domain organization becomes the cross domain aggregator etc.

A best practice for aggregation structures is difficult to encourage as various factors in each country determine the framework for the national aggregator initiative.

The diagram below shows today's, all things equal, landscape of National Aggregation Initiatives saying countries which have been supported by the Ministry to establish a national either single or cross domain aggregator. This diagram includes countries identified from the Aggregator Survey 2, Elocal Project Shift Survey and through interviews with aggregators. The diagram represents two elements, y-axis is the state of development for a national initiative (not yet planned, in process or established) the x-axis is the time of when the aggregator was or will be set up. There are three time levels or forms observed: established,

in process or not yet planned/unknown to us. The time of establishment of the national initiatives dates from before 2011 and looks forward to 2013/14 and beyond. Countries can be grouped into five according to their level of development and period of establishment. The green and yellow groups are countries which have a national initiative established. These national initiatives can either be represented as cross or single domain aggregators.

We expect to see further establishment and development of national initiatives across Europe over the coming years (orange and bordeaux group).

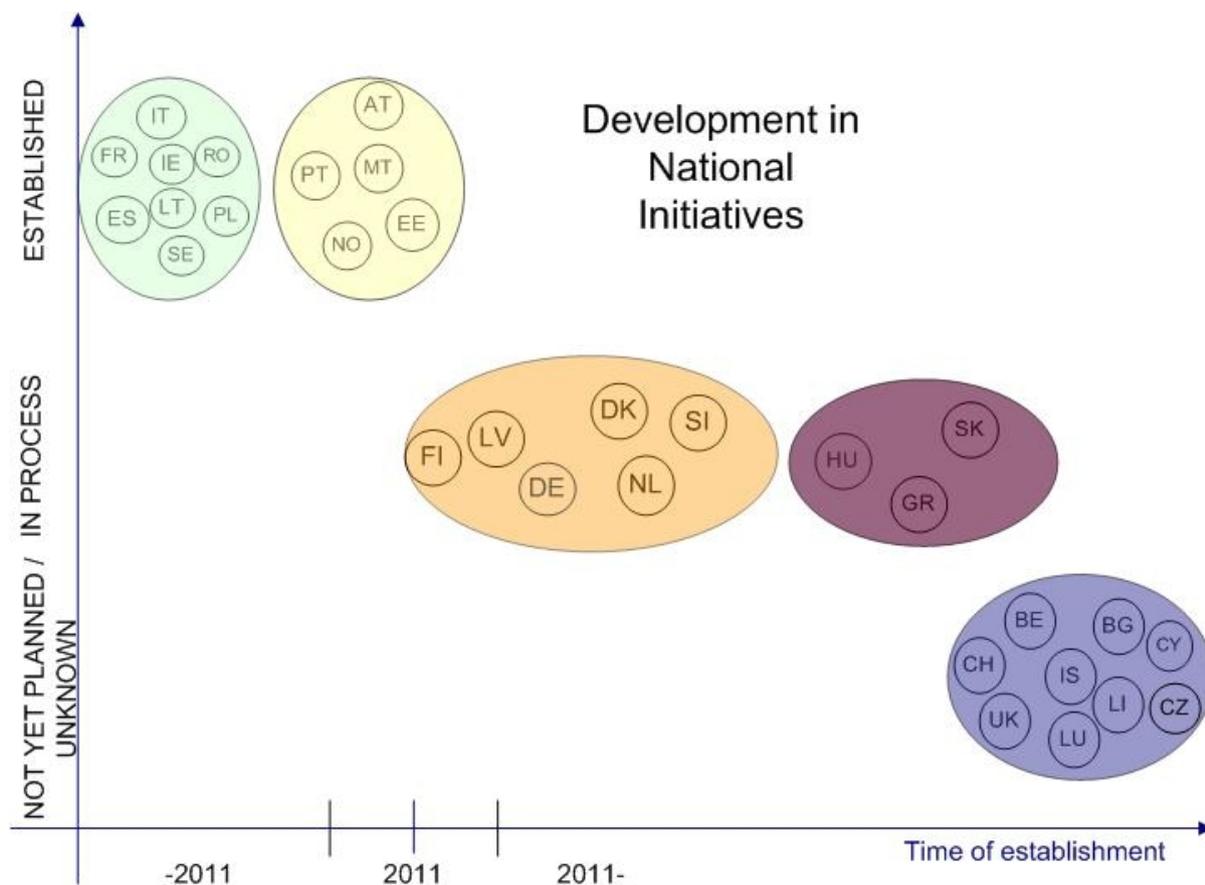


Figure 4: National Initiatives Development

As well as receiving metadata from national initiatives or national aggregators or domain specific aggregators such as The European Library, Europeana gets contributions from EU funded projects representing a specific segment or sector. Such projects enable large amounts of content provision to Europeana; they create aggregation, improve data quality, solve language issues and develop new technologies. These project aggregators increase the speed and volume of results and promote knowledge transfer within a European context which they can bring back to their own national aggregation initiatives. The content provided from the Pan-European projects to Europeana can be made accessible through API's at the national portals represented by national initiatives.

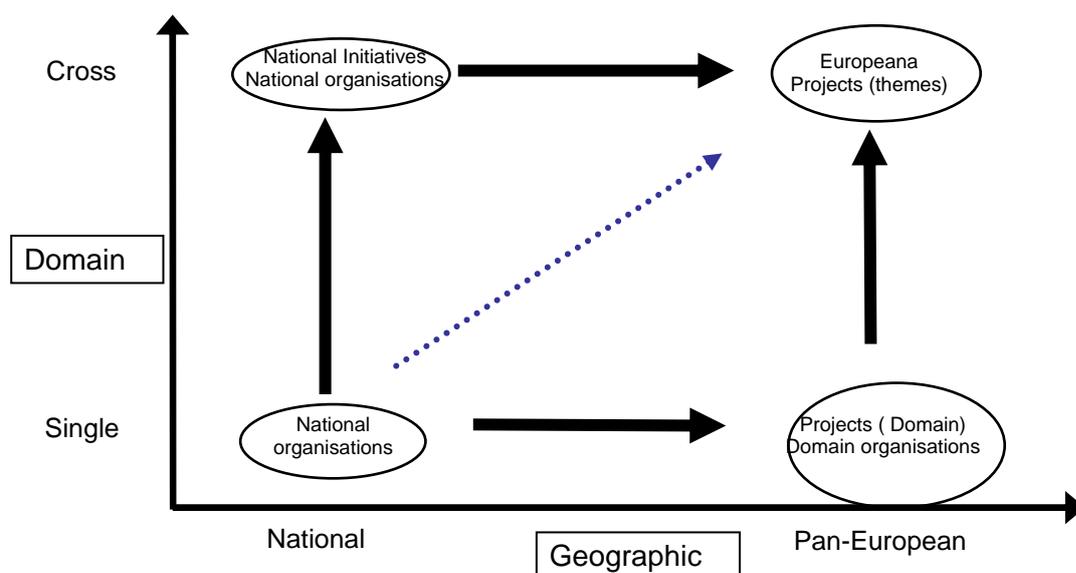


Figure 4: Aggregation Space

The diagram above illustrates the space the different aggregation players are occupying in the aggregation landscape. The arrows indicate the aggregators' potential involvement at domain and geographic level. So single domain organisations (e.g. National Library) can take the role of, or become part of a national initiative or can be a project partner in thematic or domain pan European projects.

The diagram shows some potential competition or areas of conflict. Different players are occupying the same space and could consider themselves as competitors.

The visual diagram above reflects that the two main aggregation sources –national initiatives and pan European projects – also complement each other and represent their own area in the overall cultural information space.

EU Projects normally have a life span of 2-3 years and once the project ends new routes of content delivery and partnerships have to be found. These can be via any of the aggregators.

Europeana will continue to depend on and support centralization in aggregation at pan- or national level, either as cross domain, single or thematic. It provides efficiency and effectiveness, not only for Europeana but also for the cultural institutions themselves in reaching the many thousands of Content Providers owning our wonderful cultural heritage.

Europeana will therefore nurture these relationships while working together to plug the gaps in provision of content from the user perspective. The gaps in content are 'masterpieces', audio visual material and intangible heritage. These maybe encouraged by existing aggregators or by developing new ones. For some of these areas the concept of aggregation is difficult, particularly where private companies are involved, such as publishers

or recording companies. For these new ways of working to gain efficiencies from collaboration need to be developed and put in place.

## 4.2. Masterpieces

Shown in the Europeana content gap analysis of 2010 and the search log the lack of 'masterpieces has prompted a line under the 2011 CIP-IST call for projects delivering masterpieces. *'Preference will be given to proposals covering also the digitisation of masterpieces of Europe's cultural heritage.'*

So that users get what they expect when typing Goethe or Descartes into Europeana as well as the unexpected and thus access to the breadth and depth of European cultural heritage.

The definition of a masterpiece is difficult but the user expects to find certain things from their cultural heritage accessible via Europeana. The strategy is to ask institutions to provide digital copies of what they consider to be representative of their heritage or the hidden treasures. A good example is the national libraries initiative 'Reading Europe' which led to over 1000 books being fully digitised and made available via Europeana. Others are the digitising of manuscripts of Kings and Queens in Europeana Regia. Masterpieces in this context are works of outstanding skill, workmanship or creativity. They have been bestowed critical praise and they may represent the legacy of physical and intangible attributes of a group or society of the past. Masterpieces are inherited, they are maintained today and they are worthy of preservation for future generations. Masterpieces are not just traditional art objects but can include, and are not limited to; paintings and print, monuments, film, music, works of literature etc.

Europeana aims to include a strong representation of such masterpieces from each member country in cooperation with National Initiatives and has started working on a new Content Gap paper focusing on Masterpieces and audiovisual content.

The next steps are to a) identify masterpieces with the help of countries' own expertise, b) promote masterpiece digitization in conjunction with National Initiatives and c) participate in solving issues related to restricted access to content. In the end, every country should be represented according to the total amount of cultural heritage content they have in their country. Querying National Initiatives and/or Enumerate is a good way of finding out what this means in practice. Eventually a virtual exhibition of selected masterpieces will be made accessible for the network and end-users.

Getting memory organizations to aggregate masterpieces for free is difficult not only because they generate income but also because they are used in a number of different ways. Free access to masterpieces might be opposed by galleries organizing exhibition tours for famous works. Additionally some pieces, even though clearly a part of a country's cultural heritage, are not always in the possession of its country of origin. The most famous example is Leonardo da Vinci's Mona Lisa. Charting the masterpieces in Europe is already [in progress](#) but it is only the first step. Using each country's expertise in identifying the cornerstones of their heritage is needed.

### 4.3. Audiovisual material

Since January 2011 the amount of audiovisual content has increased by 36% to approx 410,000 objects, but this is still only 2 % of the total objects. Research is being conducted with help from IASA, IFPI, EFG, EUScreen and FIAT to help Europeana identify potential audio visual contributors approach them for metadata by end of 2011.

The gap in audiovisual material is a work in progress. Digitization projects around Europe that started even before Europeana resulted in an abundance of digitized written material and pictures. Objects in poor condition were presumably high on the priority list and thus older material, mostly written material, were digitized first. Today the European field in digitization is polarized. It is likely that the amount of digitized audiovisual objects will rise, to an extent, in countries that have already digitized a good amount of text and image material while the amount of printed material in less-represented countries will rise following the previous trend of the better represented ones. Intellectual Property Rights (IPR) are most likely going to present a greater hindrance to Europeana's aggregation plans.

Tens of thousands of small audiovisual archives exist in Europe. They're not always in the form of official institutions, but rather as small film theatres and such. Getting these organizations under the wing of national / regional digitization coordinators is difficult, but Europeana might be able to play a role (especially supported by the EC financially) in engaging these organizations.

### 4.4. Intangible heritage

Dance, theatre, story telling and folk music are all examples of intangible heritage where what is captured is often lost or only partially recorded. Europeana will as part of its strategy in partner development investigate ways of capturing and retaining this type of heritage

## 5. The New Market - Europeana in a Changing Information Space

Partner development is about nurturing and incremental developing existing partnerships and investigating, researching and approaching new partners which can add additional value to all partners and stakeholders of Europeana. Important market dynamics are created by bringing the two different businesses the public and private sector together and Europeana can play an important role in creating beneficial developments to all.

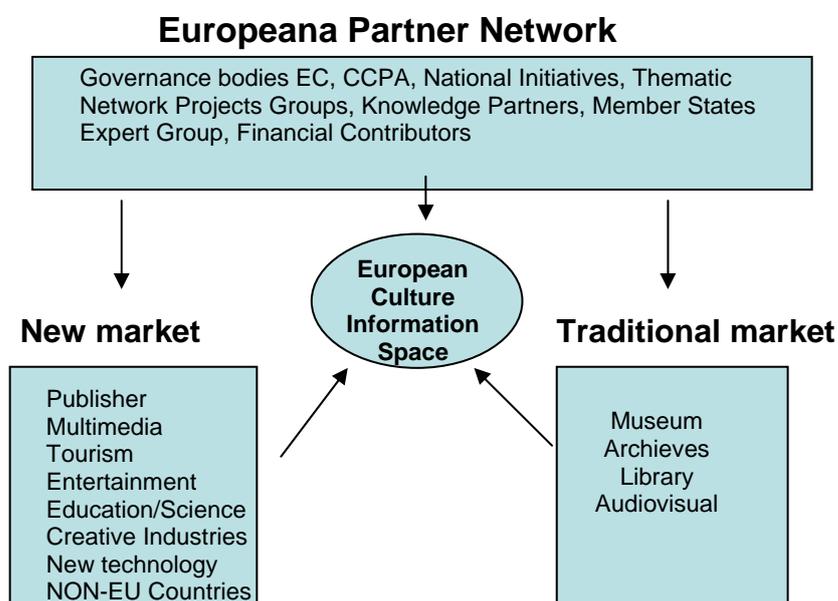


Figure 5: Partner network

Above diagram provides an overview of the Europeana Partner Network including the main stakeholders, new and traditional markets and that all influences are shaping the European Cultural Information Space.

## 5.1. Developing New Partnerships from B2B to B2C

Next steps for Europeana include the investigation of the possible public and private partnerships. Europeana will continue to work with the current sectors of Museums, Libraries, Archives and Audio-visual sector and aims to enrich the network by forming new partnerships and alliances with organisations in other industries.

In 2011 Europeana has a portal representing 19.2 million objects which is a considerable mass of cultural information to be made visible to end-users. The main aim for the coming years is to distribute this content to the end-users workflow and engage them with the content through new partnerships such as with the education and tourism sector.

Considerable results in attracting end-users to the Europeana site has already been demonstrated as the unique visitors to the website has increased between 2010 to 2011 from 40,000 to 500,000 unique visitors per month.

This shift in strategic direction from B2B to more B2C oriented developments opens up for new possibilities in approaching new business partners targeting end-users.

Europeana is already developing its relationships within new content sectors such as publishers, entertainment industries, multimedia and new technology organisations and such partnerships have great potential for technology and information sharing and collaboration in reaching common goals.

With the growing importance of user engagement for instance, partnerships within the entertainment sector in radio and television offer mutual rewards in reaching new audiences and highlighting events relating to projects and content in the cultural sector.

The programme to address the areas relates to the Europeana Strategic Plan 2011-2015 and will concentrate on developing relationships to create strong aggregation and distribution alliances.

These partnerships come from new project proposals or active development of new markets. They relate both to the distribution of material and its continued aggregation.

## **5.2. Projects for the Distribution & Engagement**

Europeana has started to branch out from the traditional cultural heritage market into a wider market which includes target audiences, partners, institutions and individuals currently not in the scope of Europeana.

Europeana has widened its focus in particular to the secondary education and the tourism sector. In order to gain access to these branches, projects were submitted under the June 2011 ICT PSP calls and where Awareness and Inside are in negotiation phase. Europeana for Education will be resubmitted for the call in begin 2012.

### **5.2.1. Europeana for Education (E4E)**

Europeana for Education to be resubmitted at the 2012 call will help deliver the Europeana Strategic Plan 2012-2015 by placing the rapidly growing body of Europeana aggregated content in the pathway of users in one of its two top priority target sectors: education, specifically primary and secondary level (K12) school children. It will build upon evidence of demand for access to cultural resources in and out of school, reflecting increased interest in the heritage and experiences of other Europeans. This work will support and exploit the common strategic goal of several, well-established European networks, working in partnership in E4E, to ensure maximum reuse of digital content from cultural institutions.

E4E approaches the use and awareness of Europeana from both the bottom up, through the engagement and participation of teachers and pupils, and top down, through the cooperation of Ministries of Education and the inclusion of the outcomes and policies developed through the project in the national curricula.

### **5.2.2. Europeana Awareness**

Europeana Awareness will be launching an awareness campaign in order to publicise Europeana among the broadest possible public, to promote the use of Europeana content for research, learning and leisure and to encourage cultural institutions to provide content

through the site. The campaign must ensure consistency of message and the complementary use of media, including both online and offline channels. Europeana will sustain and develop the inclusion of thematically-oriented User Generated Content and make use of social networking for the creation of Digital Stories and the promotion within each country of Europeana.

Europeana has good relationships with many of the Ministries of Culture across the EU and is developing through European Schoolnet solid relationships with the Ministries of Education. It would like to make the connection under this project with the Ministries of Tourism and National Tourist Boards to promote culture into tourism. Provision of Europeana content, packaged for Tourist sites, enriches the user experience of the site and provides them with ideas for physical visits to objects. Ties with television programmes such as Coast in the UK and the work of Culture 24 where the local museums provide information on their exhibitions so that on the BBC website people looking up travelling to a particular area can also see the events and exhibitions they can visit will be explored to generate wider interest in the content of Europeana. Outcomes will include a better awareness of Europeana at ministerial and institutional levels across Europe and stronger virtual and physical connections between Tourism and Culture.

Furthermore it will be essential for Europeana to participate and share the knowledge and outcomes of projects and initiatives related to education and tourism. Through the initiations of the above mention projects to Europeana network will broaden to a new market and will enable the establishments of new relationships which will be crucial for the future development of Europeana.

### 5.2.3. Europeana Inside

The aim of Europeana Insight is to significantly reduce the time, effort and cost associated with contributing to Europeana, so that Content Providers and Aggregators are able to focus their efforts on developing rich metadata content and experiences. Europeana Insight will reduce or remove many of these barriers by integrating the required technical workflows, metadata standards, licensing and granular content management into the existing systems used by the majority of European cultural institutions to manage their Collections.

## 5.3. Private Partnerships

### 5.3.1. Publishers

As mentioned in the New Renaissance report, Europeana has to extend its partnership base towards private organizations. This process has already begun and Europeana has been working closely with the publishing industry. Through the Federation of Europeana Publishers, which is providing one of the officers of the CCPA, contacts have been established. This has led to a value proposition for publishers as well as the initiation of workshops to target this new market.

### 5.3.2. Creative Industries

Europeana aims to develop new partnerships within the creative industries. In promoting wider collaboration and dialogue we hope to work together in areas of common interest in the digital environment.

Issues regarding Intellectual Property Rights, multilingualism, semantic web, technology and creating sustainable business models affect a broad spectrum of industries. Europeana will investigate and stimulate partnerships with organisations facing common goals and challenges in the public and private sector to foster collaboration, technology sharing and to stimulate creative reuse of content. Web suppliers, mobile provider multi media industries in the public and private offer potential in creating new revenue streams and new ways to engage the user bringing the cultural heritage sector into the workflow of everyday life.

Such collaborations bring cultural content to new markets enabling a broader reach to new users; from local school children using content as an educational resource to international tourists browsing content residing at their vacation destinations worldwide.

## 5.4. Partnerships Outside Europe

The richness and diversity of the content already available at Europeana.eu will be further enriched by establishing new partnerships outside of Europe. Europeana aims to enable the discovery and reuse of content and to deliver content directly to the user in the ways they want it. In the digital environment there are no geographical boundaries, this allows users and content providers to view content in a variety of new contexts.

Europeana is the digital showcase of Europe's scientific and cultural heritage and this heritage is interlinked with and formed by our connections with other cultures and countries. An example of this is the First World War Centenary which is stimulating projects all over the world and which is to be launched in 2014. The centenary offers the opportunity for international collaboration that spans the common goals and challenges of cultural and scientific institutions on a worldwide scale. European institutions can highlight their collections in ways that retain the local, national and European identity of the content whilst benefiting from the enrichment of new contexts and viewpoints, linking to new data, sharing experiences and stories and reaching new, international audiences. An example of this is <http://www.1914.org/>

The nurturing of international relationships can foster advancements in technologies, inform best practices and stimulate further new ideas for reuse and user engagement. Europeana is committed to celebrating the diversity of Europe's cultural heritage and part of that role will be to showcase a valuable international context.

In addition to thematic collaborations, Europeana will support collaboration between European and international partnerships and projects that share similar aims. Such projects could include international preservation and access improvements to materials, support and stimulation in efforts to reduce operating and storage costs associated with content, and the creation of sustainable models of accessibility for data in the Public Domain.

## 5.5. Support partner development

### 5.5.1. Services and Support

The Europeana Office will provide support with help and advice to organisations setting up new aggregation services and will continue to nurture our ongoing relationships with existing aggregators. The programme will consist of maintaining and producing documentation; running workshops and conferences on relevant topics; yearly aggregator surveys to highlight progress; writing white papers to highlight areas of need; visits to learn what is required in terms of support:

### 5.5.2. Maintaining and producing documentation

Europeana currently produces a considerable amount of documentation and technology relating to aggregation this is held centrally on [version1.europeana.eu](http://version1.europeana.eu) or under the open source environment EuropeanaLabs and at the Europeana Professional website. The documentation will encourage aggregators and other partners to make use of content and technology, APIs, the various repositories of multilingual and ontological material and open source code.

The following is a list of the documentation (with links to pages)

- A Aggregator Handbook 2 [http://version1.europeana.eu/web/guest/provide\\_content](http://version1.europeana.eu/web/guest/provide_content)
- B Open Linked Data <https://version1.europeana.eu/web/europeana-project/documents>
- C API Term of use <https://version1.europeana.eu/web/api/terms-of-use>

This material will be updated and distributed in collaboration with the aggregators.

Two surveys, in 2009 and 2010 have been undertaken in conjunction with the Athena project

- A Aggregation Survey 1 (2009) [http://version1.europeana.eu/web/guest/provide\\_content](http://version1.europeana.eu/web/guest/provide_content)
- B Aggregation Survey 2 (2010) [http://version1.europeana.eu/web/guest/provide\\_content](http://version1.europeana.eu/web/guest/provide_content)

Europeana will continue to survey the aggregator landscape to inform future planning and strategies and developments.

Several of the White Papers produced by the CCPA Working groups are directly relevant to the aggregators but Europeana itself will help forward the debate on how the European Cultural Commons can work together to deliver according to user demand and produce a white paper on how development can be further enhanced related to The New Renaissance by January 2012. The White Papers will be published at the CCPA site <http://version1.europeana.eu/web/europeana-foundation/content-council>

### 5.5.3. Workshops and Conferences

Workshops are very good way of swapping experience and transferring knowledge. Europeana has acted and will continue to facilitate workshops on topics such as finance and sustainability, metadata interoperability, IPR, marketing and competences in culture. As well as directly helping providers with their problems the workshops create opportunities for Europeana to better understand need and work towards solutions in partner development.

The yearly Content Provider and Aggregator workshop will be an opportunity to address aggregation developments, focusing on the internal constraints such as available technology, implementing governance structures etc. as well as external factors that influence the sustainability and development of aggregators such as competition, developing the market and engaging user participation.

During 2011 workshops have been held with aggregators on the construction of the Data Exchange Agreement and single domain aggregation audience targeting and issues.

The following are scheduled for the rest of 2011 and the Aggregators themselves will create a programme to be supported by Europeana Foundation for 2012.

- Single Domain Meeting – Frankfurt 8 September, 2011
- Creating the European Cultural Commons – Warsaw, 12 October 2011
- CCPA AGM and Conference, DISH, Rotterdam 6-8 December, 2011

Additionally Europeana is helping and supporting in national events such as

- Deutsche Digitale Bibliothek – Frankfurt, 5 August 2011
- Irish Manuscripts Commission DEA workshop Dublin, 22 September 2011

Europeana Calendar <http://version1.europeana.eu/web/guest/calendar>

### 5.5.4. Programme of visits

These will aim to brief each aggregator on Europeana activities and to gain direct understanding of the support needed. The following are envisaged for 2011 and 2012

- Collections.fr
- Culturitalia.it
- Hispana
- Gallica

### 5.5.5. Partner Relation Management

Some content providers do not fit naturally into an aggregator. Europeana has developed two services to help bringing our partners together in content delivery. . At the partner webpage Europeana has implemented a questionnaire where new providers are able to describe their role and activities in aggregation. The replies are populated and sent to the

Business Development team which then evaluates the potential routes for the provider in order to include their data at Europeana. Note link to the content delivery questionnaire <http://version1.europeana.eu/web/guest/providing-content/>

In case a new partner represents content of Europeana Cultural Heritage and it can not be redirected to one of the four aggregators roles, 1. national initiative, 2. national aggregator, 3. domain aggregator or 4. project aggregator Europeana will take on the content directly. The Data Exchange Agreement <https://version1.europeana.eu/web/europeana-project/newagreement/> will be submitted and once returned signed the Ingestion Team will take contact to the direct metadata provider submitting the Submission form.

In relation to structure and better manage the increase members of the partner network a Partner Relationship Management system has been developed and will make it possible to provide tailored services to the partner network and connect partners to each other according to interest and development areas. It will encourage such providers to be active members of the CCPA to benefit from the knowledge of providers in the same subject area or domain.

## 6. Influencing the gaps via Project Calls

For future project proposals and initiatives evolving around Europe, Europeana publishes calls for possible project proposals. These invite institutions to present their project proposals to Europeana. Through an evaluation process, Europeana then decides whether it will become a consortium or a subcontract partner within these projects. However, as Europeana does not have the resources to act as a consortium partner in all potential projects, it is now focusing more heavily on subcontracting. By 2013 Europeana expects to be subcontracted in 20+ projects. This process guarantees that the new project, as well as Europeana, can benefit from the new innovation underway.

For Europeana Foundation to be more strategic in the choice of projects for coming calls a Project Partner Process has been set up. The office will request its partner network 4 months before each call to send suggestions of projects they would believe could be of interest to Europeana to participate in as partner.

They will be reviewed and responded to three months before the deadline of the call.

Each project will be evaluated against an updated content selection criteria's – Europeana Content Gap - and the more strategic and business relating focus areas mentioned below. If a project does not fulfil one or more of the criteria, it is recommended that Europeana continues with the project as subcontractor or as a network partner.

- The project should offer more than content. It should create an additional service and/or technology development that fits into the business of Europeana
- there should be limited or no overlaps with a current project in Europeana family of projects
- reflect a broader perspective so the project applies to an European level, several domains etc
- the outcomes of the project should be of add value not only to Europeana but also its partners,
- support as many as possible of the strategic tracks outlined in the Strategic Plan; Aggregation, Distribution, Engage and Facilitate
- the project should contribute with an expertise not yet represented in Europeana and this expertise should support future aims

- Should not be part of pilot B digitising content of a 50%-50% funding request
- Should be in line with Europeana business

Project Proposals coming in after the deadline will be reviewed, for subcontracting or recommendations only, collectively and responded to at the latest three weeks before the call.

This new approach to the way Europeana participates in projects will change the Europeana project landscape. Becoming a subcontractor rather than a consortium partner, gives Europeana the freedom and possibility to participate and actively follow more projects. This shift will enable Europeana to make the most of its internal resources by contributing to those projects as well as benefiting from the technological and content related outcomes of them. A complete list of funded projects is to be found at the ICT ISP site. Europeana will continuously review the projects being funded by the European Commission to enhance its network with new partners more information can be found at;

[http://ec.europa.eu/information\\_society/apps/projects/index.cfm?prog\\_id=IPSP](http://ec.europa.eu/information_society/apps/projects/index.cfm?prog_id=IPSP)

## 6.1. Other Partnerships

Next to strategic partnerships which will help Europeana engage with new markets and areas, Europeana will also be looking at cooperation with technology providers to enhance Europeana.eu by delivering new innovations and apps. This will enable the content to be put into the user's workflow which is an important aim for Europeana as outlined in the Strategic Plan.

Current examples of Europeana's work to inspire technical innovation include Hackathons and the Hack4Europe Roadshow June 2011. The four Hack4Europe finalists were invited to the inaugural [Digital Agenda Assembly](#) on 16-17 June in Brussels and awarded special prizes by the EU Commissioner for Digital Agenda for Europe Neelie Kroes. SaveUp! Team were the winner in the category "Application with greatest commercial potential" in Poland and a demonstration of the app can be viewed here:

<http://www.youtube.com/watch?v=C6PEz2d7OLE>

Europeana.eu will continue to be the flagship for new content and services. It is becoming the trusted and comprehensive resource for authoritative cultural heritage content from across Europe. Europeana will continue the Search Engine Optimisation programme. Europeana will also optimise social media activities, which drive an increasingly large percentage of traffic to Europeana. In order to achieve this Europeana will depend on the innovations of the technology market. These markets will also be able to help with the delivery of personalisation and services to send alerts directly to users as well as the development of multilingual access, new ways of viewing the content and create an enhanced mobile interface. The search experience will be improved with intuitive search and visualisation techniques and more cross-linking between different content types. There will be more opportunities for customisation, so that a teacher, for instance, can use Europeana results on smartboards.

Every form of partnership is essential and important for Europeana as a service and for the development and the direction it is going to take over the coming years. Without its current and future partners Europeana would not be able to advance or develop in the future.

## 7. Recommendation for Future Aggregation Development

Europeana's future development is underpinned by four strategic tracks; Aggregate, Facilitate, Distribute and Engage. Europeana's Partner Development will contribute to these tracks by fulfilling the work package tasks as described in the Version 2.0 project that include the following:

- Building a consensus within and between the partner groups
- Further support and development of aggregation
- Promoting the benefits of Europeana to its partners
- Contributing to support and model creations for sustainability
- Productive Council of Content Providers and Aggregators
- Supporting communication, dissemination and activities to stimulate the participation and commitment of the thematic network
- Promoting the uptake of Europeana models, policy positions, APIs and application code.
- Contributing to innovation in the digital cultural heritage sector by sharing more information and knowledge delivered by Europeana and the group of related projects
- Ensuring the implementation of good practices and resources in the Europeana group to drive cost-efficiencies, develop the network and generate business opportunities.

In addition and as part as Europeana's ongoing development, Europeana will:

- Collaborate with aggregators and content providers to encourage a sustainable and effective network
- Encourage the development of aggregators in fitting the needs of their countries, users and domains
- Seek out content from under-represented cultures and countries
- Encourage national initiative in every EU member state by 2015
- Pursue the establishment of good working relationships with at least three organizations in the publishing and audio visual sector at a minimum, and aims to broaden the reach of the Europeana network further into the creative industries sector.
- Investigate the possibilities of revenue opportunities in partnering with organizations in the private sector.
- Actively engage in international conversations regarding cultural heritage and will support European organisations in creating network links on an international level

Please see below the Content Provider and Aggregator Programme outlining the main activities for 2011 and 2012.



CONTENT PROVIDER AND AGGREGATOR (CPA) PROGRAMME	2011											2012										
	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12
<b>1. Strategies and Plans</b>																						
<b>1.1 Content Strategy:</b>																						
1.1.1 Quality in Content							x			x			x			x			x			x
1.1.2 Content Gap - Masterpieces and Audio					x	x	x															
<b>1.2 Partner Development Strategy &amp; Plan</b>																						
1.2.1 Report and updates					x					x										x		
<b>1.3 Sustainability in Content Partners for ending projects (projects shift plan)</b>					x					x												
<b>1.4 Funding and Sponsor Plan</b>					x																	
<b>2. Partner Network</b>																						
<b>2.1 CCPA Core Group</b>																						
2.1.1 Core Group Meeting Birmingham				x																		
2.1.2 Workplan and work structure					x																	
2.1.3 Meetings Europeana Core group members					x			x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
<b>2.2 CCPA Conference</b>																						
2.2.1 Venue arrangement				x	x																	
2.2.2 Set up programme					x																	
2.2.3 Set up workplan					x																	
2.2.4 Invites speakers & sponsors							x	x														
2.3.5 Set up website, send agendas									x	x	x											
<b>2.3 Council of Content Providers and Aggregators (Content Council) officers:</b>																						
2.3.1 Governance structure					x			x													x	



CONTENT PROVIDER AND AGGREGATOR (CPA) PROGRAMME	2011											2012										
	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12
2.3.2 Teleconference meetings					x		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
<b>3. Partner Development (new markets, alliances and partnerships)</b>																						
3.1 Maintain the CRM database	Ongoing throughout 2011 and 2012																					
3.2. Actively identify and respond to new Content Providers and Aggregators	Ongoing throughout 2011 and 2012																					
3.3 Meet up with potential new Content Providers and Aggregators.	Ongoing throughout 2011 and 2012																					
3.4 EC Calls					x		x						x						x			
3.4.1 Set up an internal process for Europeana EC calls.							x								x							
3.4.2 Review partner proposal calls								x	X	x												
3.5 Identify and co-operate with Content Providers and Aggregators developing User Generated Content sites and functionalities							x															
3.6 Identify and setup agreements with private and semi-governmental organisations/publishers/tourist/travel in order to extend the scope of Europeana						x	x															
3.6.1 Approach Best practices Publishers						x																
3.6.2 Position paper Publisher benefits							x															
3.6.3 Workshop Frankfurt book fair Publishers								x														
<b>3.7 Participate in national conferences which focus on countries (July 2011)</b>																						
Austria																						
Bulgaria																						



CONTENT PROVIDER AND AGGREGATOR (CPA) PROGRAMME	2011												2012											
	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12		
Cyprus																								
Czech Republic																								
Denmark																								
Estonia																								
Hungary																								
Latvia																								
Lithuania																								
Luxembourg																								
Portugal																								
Romania																								
Slovakia																								
<b>3.8 Support National Initiatives (July 2011)</b>																								
prepare National Initiatives list				x																				
suggested list of Masterpieces					x																			
workshop national initiatives								x						x						x				
<b>3.9 Support Single Domain Aggregators</b>																								
Single Domain Aggregator exchange meeting	x							x																
<b>4. Communication, research and tools</b>																								
<b>4.1 Aggregator Handbook v2</b>					x																			
<b>4.2 Liferay improvements</b>						x		x		x		x		x		x		x		x		x		
<b>4.3 Distribute &amp; publish White Papers CCPA</b>									x	x														
<b>4.4 Aggregator survey 2</b>																								



CONTENT PROVIDER AND AGGREGATOR (CPA) PROGRAMME	2011												2012											
	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12		
4.4.1 Send questionnaire																								
4.4.2 Final report					x		x			x														
<b>4.5 Workshops Europeana</b>																								
4.5.1 FWWC				x																				
4.5.2 Polish Presidency						x	x	x																
<b>5. Process and procedures</b>																								
<b>5.1 DEA</b>																								
5.1.1 Prepare distribution email list					x																			
5.1.2 Send DEA					x																			
5.1.3 Follow up on signed agreements						x		x		x		x												
5.1.4 Prepare list of signed - not signed												x		x		x		x		x		x		
5.1.5 Review content for not signed providers													x		x		x		x		x			
<b>5.2 Ingestion workflow through Sugar CRM</b>																								
5.2.1 Implement CRM improvements for BD						x	x	x				x	x				x	x						
5.2.2 Training						x		x		x		x		x		x		x		x		x		
<b>5.3 EDM</b>																								
5.3.1 Prepare partners for EDM					x	x	x	x	x	x	x			x			x			x				

## 8. Conclusion

European Cultural Heritage content will be aggregated from organisations and institutes from the public and private sector. Through opening the possibilities for trusted sources in and outside Europe to provide European Cultural Heritage content to Europeana, it will strengthen its cross link applications and context, demonstrating Europe's relations and connections in art, literature and music.

The main pillars of the aggregation partner network are aggregators (national, initiatives and domains) and pan European projects. Europeana will depend and support centralisation in aggregation at pan- or national level, either as cross domain, single or thematic, as it will provide efficiency and effectiveness, not only for Europeana but also for the cultural institutions in their own national landscape, in reaching the many thousands of Content Providers owning all this wonderful cultural heritage.

Europeana supports developments of the Cultural Heritage sector by creating workshops, raising political awareness of current issues and by producing position papers. Through the Council of Content Providers and Aggregators the network has a space to address the challenges of not only aggregators but also the holders of Cultural Heritage content – the Content Providers. Europeana will work in close co-operation with the traditional market to create incremental growth opportunities and start approaching new market in order to continue to strive towards being the reference point for European cultural heritage for partners and end-users.



## Europeana Funding and Sponsorship Plan 2011-2013

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This document combines the work of Task 3 Work Package 2 and sets out a comprehensive Funding and Sponsorship Strategy that addresses the funding objectives for Europeana as well as the organisational and process aspects of reaching these objectives.

### Europeana v1.0

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Appendix 1: Overview Europeana project costs 2008-2012

Appendix 2: Europeana Potential Event Sponsors list

Appendix 3: Europeana Sponsorship Benefits list

Appendix 4: Europeana Potential Corporate Sponsors list

## 1. Executive Summary

The committed and received funding from 18 countries has meant that Europeana has fully covered both project matching and operating costs through to the end of 2012. However for the years 2013, Europeana needs to raise additional funds of € 505,800.

To date Europeana has focused its main efforts in getting financial support from Member States. As well as describing the continued actions needed to nurture ministry funding this plan will cover an approach to sponsorship.

The plan emphasizes the following:

1. **Exploitation of strong and growing brand.** Europeana can make use of strong position in the online Cultural Heritage field to attract sponsors for its own activities and those of others in the network.
2. **The need to protect the brand.** Given the potential reputational risk it is important for Europeana to select sponsors appropriate to its services and desired image. This selection criterion is equally important for sponsors. The right match and fit in values and image becomes an essential selection criterion in successful sponsor partnerships. This plan has made an attempt to define some main criteria's for partner sponsorships of Europeana.
3. **Ministry support.** The need to continue to develop relationships with ministries of culture to ensure continued financial support and interest in Europeana.
4. **Sponsorship plan.** Sponsorship is split into 2 types, corporate and event. These require different approaches.

This document has been changed from a Fundraising Plan 4 to a Funding and Sponsorship Plan of the Europeana v1.0 deliverable to the Commission M2.9 (Work Package 2, Task 3) and provides an overview of the Funding and Sponsorship activity for 2011 to 2013 based on the budget for the Projects of Europeana Foundation for 2008-2013 and the country funding (received and committed) from 2008-2013.

## 2. Introduction

Europeana v1.0, and the projects the Europeana Foundation is involved in, are all funded by the European Commission under eContent*Plus* or similar programmes. These funding programmes cover between 50-100% of the total costs, according to the instrument deployed and normally do not include overhead. Therefore the Europeana Foundation needs to raise the money to cover the matching costs and overhead. The project Europeana v1.0 will end September 2011 and a new project, Europeana v2.0, starts with 107 % funded by the EC.

In the period from 2008 to 2013 the predicted amount needed for matching and overhead costs is approximately € 3,2m. To date an important amount of € 2.71m has been raised from Ministries of Culture from Member and Non-Member States. The remaining amount of approx € 505,800 is the current gap which need to be covered by end of 2013. See Figure 1 below.

	2008	2009	2010	2011	2012	2013	Total Funding
Necessary funds for covering projects	101.900	304.200	203.600	89.000	351.200	209.400	<b>1.259.300</b>
Necessary funds for covering Europeana Foundation costs	93.700	147.700	254.200	587.400	427.300	448.700	<b>1.959.000</b>
	<b>195.600</b>	<b>451.900</b>	<b>457.800</b>	<b>676.400</b>	<b>778.500</b>	<b>658.100</b>	<b>3.218.300</b>
Received & Committed Ministry Funding	560.000	836.500	656.000	360.000	150.000	150.000	<b>2.712.500</b>
<b>Fund Raising status cumulative</b>	<b>364.400</b>	<b>749.000</b>	<b>947.200</b>	<b>630.800</b>	<b>2.300</b>	<b>505.800-</b>	<b>505.800-</b>

Figure 1 Fundraising overview 2008-2013

The aim of this plan is to identify and outline the activities needed to raise this funding but in the current climate with a greater focus on a new financial stream namely sponsorships.

The report will make a distinction between two types of sponsorships; events and corporate sponsorships. Event Sponsors are organisations who are identified to match a specific theme or event organised by Europeana. Corporate Sponsors are organisations where there is a match in values and aims of the organisation and Europeana. An example of such organisations could be the Mellon Foundation which has a record of sponsoring cultural initiatives.

By the start of Europeana version 2.0 in October 2011 the Sponsorship Plan will have begun to be implemented.

A prerequisite of being able to create and run a sponsorship program was the development of a customer relationship system. This has taken 6 months of 2011 to set up and will populate with potential sponsors details. It also helps manage the relationships with providers of metadata to Europeana.

### 3. Financial Contribution Streams

In following section the three main potential financial sources for Europeana: Ministry Funding; Event Sponsorship and Corporate Sponsorship, are outlined.

#### 3.1. Ministry Funding

Europeana has received significant political and financial support from the European Commission since its start. The importance attributed to Europeana at the European level is also a driving force for governments Europe-wide to fund digitisation projects and aggregation at a national level. It has a recognisable brand identity and worldwide visibility which each content provider benefits from because Europeana drives traffic to their site.

Europeana Foundation has received funding from the European Commission, (see Figure 2) with matching funds supplied by Member States and Non Member States to carry out its activities.

In the period from 2008 to 2013 overheads accounts for approx € 3,2m out of which € 2.71m has been raised from Ministries of Culture from Member and Non-Member States.

Funding	2008 received	2009 received	2010 received	Committed 2011	Committed 2012	Committed 2013	TOTAL	in %
Austria		€ 20.000	€ 20.000				€ 40.000	1,5%
Belgium		€ -	€ 35.000				€ 35.000	1,3%
Bulgaria		€ -					€ -	0,0%
Cyprus		€ 10.000					€ 10.000	0,4%
Czech Republic		€ -					€ -	0,0%
Denmark		€ -					€ -	0,0%
Estonia		€ 2.500	€ 6.000	€ 10.000			€ 18.500	0,7%
Finland Ministry of Culture		€ 30.000		€ 30.000			€ 60.000	2,2%
France Ministry of Culture	€ 60.000	€ 140.000		€ 100.000			€ 300.000	11,1%
Germany Ministry of Culture		€ 145.000	€ 130.000	€ 100.000	€ 100.000	€ 100.000	€ 575.000	21,2%
Greece		€ -					€ -	0,0%
Hungary		€ 20.138					€ 20.138	0,7%
Ireland		€ 10.000	€ 10.000	€ 10.000	€ 10.000	€ 10.000	€ 50.000	1,8%
Italy Ministry of Culture		€ -		€ 20.000	€ 20.000	€ 20.000	€ 60.000	2,2%
Latvia		€ -					€ -	0,0%
Lithuania		€ 18.825					€ 18.825	0,7%
Luxembourg		€ -	€ 20.000	€ 20.000	€ 20.000	€ 20.000	€ 80.000	2,9%
Malta		€ -					€ -	0,0%
Netherlands Ministry OCW	€ 500.000	€ 305.000	€ 300.000				€ 1.105.000	40,7%
Norway		€ 30.000	€ 30.000	€ 30.000			€ 90.000	3,3%
Poland		€ -		€ 30.000			€ 30.000	1,1%
Portugal		€ -					€ -	0,0%
Romania Ministry of Culture		€ -					€ -	0,0%
Slovakia		€ -					€ -	0,0%
Slovenia		€ -		€ 10.000			€ 10.000	0,4%
Spain Ministry of Culture		€ 100.000	€ 100.000				€ 200.000	7,4%
Sweden		€ -					€ -	0,0%
Switzerland		€ 5.000	€ 5.000				€ 10.000	0,4%
United Kingdom DCMS		€ -					€ -	0,0%
<b>Total</b>	<b>€ 560.000</b>	<b>€ 836.463</b>	<b>€ 656.000</b>	<b>€ 360.000</b>	<b>€ 150.000</b>	<b>€ 150.000</b>	<b>€ 2.712.463</b>	<b>100%</b>

Figure 2 Member-Non Member States funding

The Ministry funding has been crucial for Europeana.eu to develop from a prototype to an operational service. This money has allowed for:

- participation in projects (matching funds),
- marketing of the site and the work of the Europeana Foundation,
- the development of policies such as the Public Domain Charter and Mark
- staff recruitment, development and retention,
- the development of the network itself,
- the legal and accountable basis of the Europeana Foundation,
- the creation of the Europeana Foundation as a governing body with legal statutes
- the launch of the Council of Content Providers and Aggregators to support and give a democratic voice to the Foundation.

The benefits for Ministries in funding Europeana are;

- strengthening a shared European culture
- underpinning of the knowledge economy, as well as inspiring and enabling new business opportunities and new markets,
- showcasing the national heritage content in (an international) context
- making feasible a valuable investment in the future of the creative industries
- creating a resource for a range of services of new learning environments which can be built through single investments
- reinforcing the relevance of the cultural institutions to future generations
- promoting cultural tourism
- keeping digitized cultural assets in the public domain and enable use and re-use of public domain material

The return on investment in Europeana is apparent with six of the new portals for cultural heritage, such as Kringla in Sweden which is reusing the open source software, and the set up of a partnership with Schoolnet for the distribution of cultural heritage material into school workflows.

However it is important to note that the majority of the financial support from Member States and others is not structural and this creates uncertainties for the financial planning and future developments of Europeana.

The financial budget cycles for Ministries are relevant to the efficacy of fundraising. Financial budgets are planned during the first half year for the coming year. The committed contribution will often be transferred by the end of the year. Sometimes in the last quarter of the year one-off funding can be contributed which uses any under spend from the current financial year.

Europeana will continue mobilising funding from ministries by preparing joined strategic briefing meetings, individual meetings to Member States not yet contributed, engage country ambassadors to reach own country ministerial agenda, and developing country reports which explain the values and benefits of supporting Europeana.

### **3.2. Donations**

Donations are gifts given without return consideration. Europeana will develop a list of private charities and donators who are able to support the developments of Europeana without them requiring any additional return of investment.

### **3.3. Subcontracting**

In 2010 Europeana started to offer its services and know-how as subcontractor to projects which we were unable to join as consortium partner, due to limitations in financial and human resources. This change of becoming a subcontractor to projects, instead of consortium partner, has created an additional financial contribution stream.

In 2011-2012 Europeana expects to receive approx € 200,000 in subcontracting fees to cover operating costs. Unfortunately these subcontracting streams are insufficient to cover the current funding gap of € 505,800.

### **3.4. Sponsorships**

In recent years sponsorship has become the fastest growing type of marketing. Part of this growth can be attributed to the increasing numbers of small and medium-sized businesses involved. Previously only large businesses could afford to sponsor causes as part of marketing, for instance as a way of boosting profits as well as establishing goodwill. However, now smaller companies are sponsoring everything from local volleyball to fairs, festivals and clean-ups of parks as an effective method of boosting their visibility in their community. Most of these sponsorships help companies to enhance their public profile relatively cheaply. Some experts say that when sponsorships are strategic and well-conceived, they can boost both short-term and long-term sales.

A way of getting financial support to cover the funding gap is to approach sponsors and donators trying to get both one off and long term agreements established.

Approaching sponsors and donators is new for Europeana. Hence the needs for a sponsorship plan to guarantee a successful outcome.

The main issues to be addressed in obtaining sponsorships are:

- Europeana and Sponsors (who does Europeana consider as a sponsor)
- Scope of sponsor activities (what does Europeana need money for)
- Europeana sponsorships benefits (what is the return of investment for a sponsor)
- Sponsorship Approach (a detailed plan for approaching sponsors)

In general sponsor organisations set their budgets for sponsor activities in the second half of a budget year. So applications for large contributions need be completed and submitted before the second half year. Therefore, applying for sponsorships for current year (events) needs to be done in the beginning of the year while the budget of “general promotion” is still available.

## 4. Europeana and Sponsors

An improved website for Europeana will shortly be launched. Some of these web pages will include for the first time Sponsors and Funding. Europeana will hereby publicly announce its need to raise money to support its operations. This public statement will hopefully attract potential sponsors but will also mean that Europeana will be in the situation of being approached by sponsors whom they have not selected.

Therefore the selection criteria for Europeana to work with sponsors must be clearly known to Europeana as the possibility of rejecting sponsors can occur.

The main criteria's to become a sponsor of Europeana are organisations complying to one or more of the following;

- has a previous record in sponsoring cultural, tourism or education sector
- has activities which are relevant for end-user on the web
- has activities which are of interest to Europeana partner provider network
- work in digitisation and preservation
- has a well known, high prestige image

In addition the sponsor must have a high level and well publicised level of corporate social responsibility and will not creating ethical dilemmas or conflict with Europeana's strategic plans.

In identifying event sponsors a more thematic approach can be added to the above criteria.

## 5. Scope of Sponsor Activities

The funding to be raised will cover costs in two main areas: matching funding for projects and operating costs of the Europeana Office. Matching funding is needed for Europeana to be able to participate in most EU Projects. Operating costs for the Foundation are not funded by the projects e.g. bookkeeping, financial control, non project related work of the Directors, some legal and audit costs relating to the Europeana Foundation itself, partner development (content and technology) and corporate and end-user marketing.

Corporate Sponsors should be addressed to sponsor Europeana Foundation supporting the strategies in aggregation, distribution, facilitation and engagement outlined in the Strategic Plan.

In Appendix 1 is an overview of Europeana Foundation projects costs provided.

## 5.1. Matching Funds

Europeana Foundation competes for project funding from the EU. Currently it is the coordinator of one project Europeana v1 and is a partner or subcontractor in 20 others. For 13 partner projects Europeana Foundation has had to find matching funding at 20% of the total funding it receives as a partner. Europeana Foundation has no funds of its own and therefore has requested help from EU Member States and EFTA countries. Without this matching funding, Europeana cannot participate in the projects.

## 5.2. Operational services

The project funding from the European Union under the eContent*Plus* programme for Europeana v1.0 and other projects does not include overhead costs (except for PrestoPrime) and therefore does not cover the costs of housing, desks, workstations, the ICT infrastructure, legal obligations of the Foundation or towards staff (insurance) or staff training. With regards to housing costs Europeana v1.0 receives support from the Koninklijke Bibliotheek, the national library of the Netherlands, to host the Europeana Office. A Service Level Agreement is in place until the end of 2011. This will end at 31 December 2013. This ensures office space and network support for 25 of Europeana's staff, any numbers above this are accounted for at a cost of € 6,000 per person per year.

As a 100% funded project organisation, the Foundation does not have its own equity to cover any shortfall or unforeseen risks. Nor can it invest in new projects, without securing matching funding in advance. Europeana is therefore completely dependent on external contributions.

### 5.2.1. Staff

The strong team of Europeana Foundation are responsible for software development and its architecture, for data ingestion, for data modelling and scientific co-ordination, for attracting new content partners, for engaging the network to contribute content and knowledge, for marketing the portal, for communicating new ideas, to coordinate the 20+ projects, to develop the business according to strategy and to raise the € 3,2 million needed in matching and overhead funding.

Staff retention is high with a very low turnover, but some assurance is needed that jobs are secure beyond the next 12 months. With a reduction in the total number of projects a team of about 30 is necessary to deliver and grow Europeana.eu and to continue to play a strong facilitation role in the European cultural heritage sector. As well as covering the costs of employees the Foundation also needs a variety of insurances to cover for long term sickness, travel and indemnity. These costs are also not covered by projects.

Europeana also requires additional financial support to cover staffing costs and to train staff in areas such as: project management, information technology, software development and language training.

## 5.2.2. B2B and B2C Activities

Achieving a critical mass of over 19,200,000 objects has required an enormous amount of 'volunteer' work from within the strong Europeana network. Promoting content aggregation is a strategic imperative to secure Europeana's long-term success. To encourage and facilitate the growth of aggregation, several activities need to be executed.

Such activities include engagement in social network activities to entice the end user to the content, together with the commencement of competitions with strategic partners, such as European Schoolnet, to encourage use of the material in the classroom. Europeana would like to focus on use in education, aiming to engage the younger populations and timing promotion at the start of the school term.

Part of the general and overhead costs relate to events such as Council of Content Providers & Aggregators annual conference, thematic, technical workshops and end-user oriented road shows. These events are organised by the Europeana office and until now the search for event sponsorships has been limited.

## 6. Sponsorships

This section will outline the main benefits for sponsors to support Europeana financially.

### 6.1. General Sponsorships Benefits

In 2008, at the beginning of Europeana version 1 it was important to establish the partner network and focus on developing a strong and representative database of the European cultural content.

In 2011 Europeana has a portal representing 19.2 million objects which is a considerable mass of cultural information to be made visible to end-users. The main aim for the coming years is to distribute this content to the end-users workflow and engage them with the content through new partnerships such as with the education and tourism sector.

Considerable results in attracting end-users to the Europeana site has already been demonstrated as the unique visitors to the website has increased between 2010 to 2011 from 40,000 to 500,000 unique visitors per month.

This shift in strategic direction from B2B to more B2C oriented developments opens up for new possibilities in approaching sponsorships.

Sponsoring Europeana can be especially effective as a marketing tool because it can be a means of accessing a wide range of audiences such as decision makers in business, government entities, and of course customers. It can be particularly beneficial for companies that take part in international trade, because sponsorship transcends cultural and language barriers.

Every sponsor seeks the widest exposure possible in both print and electronic media. This publicity increases the visibility of the company's products and services as it includes the names, and even pictures, of the sponsors. This kind of mass coverage, by joining internet businesses such as Europeana, is usually unaffordable if the company was to purchase it or may not have been otherwise available.

In summary the general benefits for Sponsors looking to contribute financial support to Europeana are:

- 1) Increase the company's visibility within the industry and geographically (web location).
- 2) Demonstrate Social Responsibility by supporting European Cultural Heritage to all citizens for all generations.
- 3) Strengthen image and brand by being associated with a Cultural Project.
- 4) Develop relationships with potential end users and strengthen relationships with current users.
- 5) Make your presence felt in niche markets by sponsoring specific projects or by domains.
- 6) Differentiate your company and its products from your competition.
- 7) Show your long-term commitment to helping grow and enhance the cultural and digital sector.
- 8) Recognition and endorsement from important EC funded project with high political interest and attention.

## 6.2. Event Sponsors

For the coming years Europeana is planning to increase its involvement in facilitation which will include networking and knowledge sharing events for partners and end-user events. The partner network of Europeana counts for more than 300 partners and are all decision makers. Many of these partners represent and work with content providers which number to more than 60.000+ institutions in Europe.

The currently planned events where sponsors can be targeted within specific themes are;

- Europeana Tech in Austria (Software companies)
- Poland (2011), Denmark, Cyprus (2012), Ireland, Lithuania (2013) Presidency for Europeana v2 (Corporate Sponsors)
- Content Provider and Aggregators (Technology, Legal, Ethical, Finance and User sponsors) Conference in The Netherlands
- WW1 country specific User Road show (Tourist, Museums Sponsors)

The benefits of sponsoring Europeana events are multiple;

### **MARKETING AND PROMOTION:**

- Accreditation and logos on all print and electronic publicity materials
- Sponsor's statement in programme or catalogue or publication
- Sponsor's stand at event
- Company inserts in 'goody bags'
- Opportunity to address audiences and participants
- Sponsor's branding on durable items

### **MEDIA BENEFITS:**

- Accreditation on press releases
- Inserts in press packs

## **HOSPITALITY BENEFITS:**

- Joint hosting of events
- A specified number of invitations to official openings and first nights
- Corporate entertainment with visiting artists and practitioners, such as seated dinners and receptions

These benefits can be offered in different combinations for different levels of sponsorship and tailored to meet the needs of different types of companies Europeana is pursuing. Europeana has conducted a desk research and identified a list of potential event sponsors, see Appendix 2. These events sponsors listed in the appendix are relevant for the more general events so a search for sponsors targeting a specific theme is still required. The next step is to link the types of benefits sponsors would be most attracted to by looking at previous sponsorships in which they have been engaged and by reviewing their current sponsorship policy. Tailoring the benefits to their specific interests is the best way to approach a sponsor.

It is essential to provide information about the target audience that is expected, media coverage plans, and what obligations of the sponsor are required. It is also important to find out the kind of support that Europeana will provide, and stating how the sponsorship money will be spent.

Sponsorship that involves hospitality always appeals to companies. The advantages may involve exclusive networking opportunities or receptions of VIP's, which can be opportunities for significant stakeholders to meet and consolidate business associations. It is essential to appraise every opportunity and seek ways to marry them with the business and marketing goals of the sponsors.

In Appendix 3 an extensive list of benefits is included.

### **6.3. Corporate Sponsors**

Most organisations have a common agenda. They want a better world and are convinced that communities need co-operative support and partnerships to help make that happen. A key to bringing about this support is for corporations to recognize and realise opportunities for bottom-line benefits, including corporate goodwill.

Corporate sponsors should be addressed to sponsor Europeana Foundation supporting the strategies in aggregation, distribution, facilitation and engagement outlined in the Strategic Plan which creates goodwill in making European Culture accessible to all end users working closely with partners in both the public and private sector.

Corporate social initiatives comprise of activities undertaken by a corporation to support social improvements and to fulfil commitments to corporate social responsibility.

These social initiatives can be related to sales and marketing efforts to increase awareness, concern and behaviour change for a social cause or to provide contribution as a percentage of its sales.

Some of the main reasons for sponsors to contribute financial support to Europeana are within the role of Corporate Social responsibilities. These can be driven and motivated by increasing their profile in terms of Performance, Values or Stakeholder engagement.

Given the propensity of consumers to associate sponsors with the event or organisation, it is important for Europeana to select sponsors that are appropriate for their services and corporate image. This selection criterion is equally important for sponsors. The right match and fit in values and image becomes an essential selection criteria in successful co-operate sponsorships.

In chapter 6.2 event sponsors there is a list of benefits, these benefits also apply for corporate sponsors. But the expectation is that corporate sponsors are able to contribute a more structural and larger contribution than events sponsors.

Therefore there should be additional benefits in becoming a corporate sponsor. The benefits can include, but are not limited to;

- 1) Listing sponsorships according to annual contribution;  
Platinum Sponsorship, Gold Sponsorship, Silver Sponsorship, Bronze Sponsorship  
Listed as "Platinum" Sponsor with URL, company logo and description on Europeana website
- 2) Branding of Sponsor organisation logo on Europeana website, newsletter and annual report and other printed material
- 3) Accreditation of its social responsibility for all stakeholders on a global scale to support the accessibility of European cultural heritage for all citizens and all generations.

Europeana has made a register of corporate sponsors see Appendix 4 that are known to support the cultural sector in Europe. Examples of corporate sponsors are for instance the major banks and insurance companies, the Bill and Melinda Gates Foundation and the Mellon Foundation.

## 7. Sponsorship Approach – Next steps

Following the initial research, the office has begun a targeted approach to sponsors where it is essential to identify the right match in image, operations and values between Europeana and the sponsors.

Using the initial research visible in Appendices the next steps are to;

1. review how Europeana’s mission, values and image and the prospective sponsor company’s match (or what are the similarities);
2. use the sponsors list to apply for sponsorship programmes, send sponsor letters to corporate sponsors, and link events sponsors to Europeana events;
3. use the benefits list to inform on how Europeana would like to include the organisation and what kind of recognition the organisation will get in return for its sponsorship.

The Work Plan Fundraising and Sponsoring details the activities planned for the three main financial contribution streams Funding, Events and Co-operate Sponsorships.

In year 2012, once Europeana has a larger knowledge of whom the relevant sponsors are, it will be possible to arrange Sponsorships Briefings for Sponsors. These meetings will provide general overview of Europeana, lay out the Strategic Plans, benefits for sponsors to support Europeana and the need of contribution.

Work Plan Fundraising and Sponsoring 2011-2013	2011		2012				2013			
	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4
<b>Funding</b>										
Fundraising Plan Ev2										
Approach Members States for long-term commitments	Ongoing									
Negotiate funding requests	Ongoing									
Long term funding structure established										
Establish need for additional funding										
Update Member States funding requests										
Prepare Member States contribution reports	According to each country request									
Focus on approaching Non contributing Member States										
<b>Events Sponsorships</b>										
Update events plan										
Approach sponsors for thematic events										
Identify other sources for one off funding										
Apply sponsorships programmes	Ongoing									
<b>Cooperate Sponsorships</b>										
Prepare a shortlist of corporate sponsors										
Establish relationships	Ongoing									
Write sponsor letters										
Visit Corporate Sponsor										
Arrange a corporate sponsor event										
<b>Donators</b>										
Approach Donators	Ongoing									

## 8. Conclusion

As mentioned the committed and received funding from 18 countries of €2.7m means that Europeana is fully covered for both project matching and operating costs through to the end of 2012. To complete the total costs for the year 2013, Europeana needs to raise additional funds of € 505,800.

The benefits for Ministries in funding Europeana have been defined and the next steps will be to create the awareness of these benefits for the main stakeholders in each country. Connecting the partner development of Europeana and its effort and strength in supporting national aggregation initiatives in each country will leverage the added values for several stakeholders in supporting Europeana. The relationships between national infrastructures, digitalisation and sustainability relate strongly to the effort of each country and can be united at a pan European level through Europeana.

Funding Europeana is not only about funding a portal. Its complete network ranging from traditional markets (Museums, Libraries, Archives and Audiovisual), government bodies, ministries, as well as new markets (tourism, education, creative industries etc) are included in any developments of Europeana and they will all benefit from the funding as an essential strategic aim of Europeana is to facilitate knowledge sharing.

Knowledge transfer is a key reason for being part of the Europeana network. There are critical issues that all national or European content providers and aggregators deal with, including object modelling, semantic and technical interoperability of data, multilingual access, IPR and business models for sustainability. Europeana works with digital library experts, thinkers and practitioners from all over the world in these areas and knowledge is shared across the network via workshops, publications, seminars and conferences.

Including and linking potential sponsors from B2B to B2C will make it possible to develop an interesting, useful and educational place to end-users to visit, not only once but repeatedly.

Funding Europeana is sustaining the future of our European culture to the global marketplace for all generations.

## Appendix 1 Total Project Budget 2008-2013



### Total project budget 2008-2013 Europeana Foundation

	FINAL															2012			2012			2012			
Starting	June 2008	Sept. 2008	Nov. 2008	January 2009	February 2009	January 2009	October 2009	May 2009	May 2009	May 2009	April 2010	February 2010	May 2010	January 2011	August 2011										
Ending	May 2011	August 2011	April 2011	Nov. 2011	July 2011	May 2011	September 2011	April 2012	October 2011	April 2011	March 2012	January 2013	April 2013	December 2012	December 2013										
	Europeana Local	EFG	Athena	Apenet	Europeana V1	Presto Prime	EU Screen	BHL Europe	Europeana Connect	Europeana Travel	Assets	Carare	Hope	Europeana Libraries	Europeana V2	Europeana Awareness	Europeana for Educ.	Europeana Inside	Total						
<b>Operating Income</b>																									
<b>Subsidy</b>	265.205	142.349	224.179	196.272	6.200.000	201.010	91.249	147.296	344.400	2.065	281.712	395.844	136.960	356.048	9.000.000	1.385.456	561.280	151.976	20.083.301						
* Subsidy European Commission	265.205	142.349	224.179	196.272	6.200.000	201.010	91.249	147.296	344.400	2.065	281.712	395.844	136.960	356.048	9.000.000	1.385.456	561.280	151.976	20.083.301						
* Expected Ministry Funding	66.301	35.587	56.045	49.068	-	55.221	22.812	36.824	86.100	2.065	70.428	98.961	34.240	89.012	-	346.364	140.320	37.994	1.227.342						
<b>Total income</b>	<b>331.506</b>	<b>177.936</b>	<b>280.224</b>	<b>245.340</b>	<b>6.200.000</b>	<b>256.231</b>	<b>114.061</b>	<b>184.120</b>	<b>430.500</b>	<b>4.130</b>	<b>352.140</b>	<b>494.805</b>	<b>171.200</b>	<b>445.060</b>	<b>9.000.000</b>	<b>1.731.820</b>	<b>701.600</b>	<b>189.970</b>	<b>21.310.643</b>						
<b>Project costs</b>	<b>331.506</b>	<b>177.936</b>	<b>280.224</b>	<b>245.340</b>	<b>6.200.000</b>	<b>256.231</b>	<b>114.061</b>	<b>184.120</b>	<b>430.500</b>	<b>4.130</b>	<b>352.140</b>	<b>494.805</b>	<b>171.200</b>	<b>445.060</b>	<b>9.000.000</b>	<b>1.731.820</b>	<b>701.600</b>	<b>189.970</b>	<b>18.687.253</b>						
* Personnel project costs	296.506	146.436	259.932	156.840	3.202.638	128.395	90.511	164.812	263.990	-	247.140	391.305	160.000	357.810	5.326.700	868.320	516.600	179.970	12.757.905						
* IT Costs	25.000	-	-	-	867.000	-	-	-	-	-	-	-	-	-	1.543.500	-	-	-	2.435.500						
* Subcontracting	-	-	-	72.000	956.828	6.000	-	-	-	-	80.000	15.000	-	50.000	315.000	725.000	75.000	-	2.294.828						
* Marketing & Communication	-	-	-	-	75.000	-	-	-	-	-	-	-	-	-	687.500	88.500	75.000	-	926.000						
* Travelling costs	10.000	31.500	20.292	14.000	500.000	28.000	23.550	19.308	29.510	4.130	25.000	88.500	11.200	37.250	507.900	50.000	35.000	10.000	1.445.140						
* Other material costs	-	-	-	2.500	573.534	-	-	-	137.000	-	-	-	-	-	51.250	-	-	-	764.284						
* Overhead costs	-	-	-	-	25.000	93.836	-	-	-	-	-	-	-	-	568.150	-	-	-	686.986						
<b>Total costs</b>	<b>331.506</b>	<b>177.936</b>	<b>280.224</b>	<b>245.340</b>	<b>6.200.000</b>	<b>256.231</b>	<b>114.061</b>	<b>184.120</b>	<b>430.500</b>	<b>4.130</b>	<b>352.140</b>	<b>494.805</b>	<b>171.200</b>	<b>445.060</b>	<b>9.000.000</b>	<b>1.731.820</b>	<b>701.600</b>	<b>189.970</b>	<b>21.310.643</b>						

## ***Appendix 2***

### ***Europeana Potential Event Sponsors list***

1. Novell .....	1
2. British Airways .....	2
3. Municipality Of The Hague .....	2
4. CESNET (Network resource) .....	2
5. SWISS International Air-Lines.....	2
6. KLM Royal Dutch Airlines .....	3
7. Company Name: Outselll .....	3
8. Nestle Good Food, Good Life .....	4
9. Canon Europe.....	4
10. UPC (Dutch).....	4
11. Unilever.....	5
12. E.ON .....	5
13. Kodak.....	5
14. Coca Cola .....	5
15. Panasonic.....	5
16. Adidas.....	6

#### **1. Novell**

##### **Company Description:**

Mixed IT environments are a reality for almost all organizations, but you can't let this undermine your ability to compete. Through our infrastructure software and ecosystem of partnerships, Novell integrates mixed IT environments, allowing people and technology to work as one. The three Novell leadership dimensions, working as one, deliver this promise of value: Actionable Strategy, Workable Vision and Extraordinary Talent. Actionable Strategy:

Novell is a leader in the intelligent workload management market with our unique approach, called WorkloadIQ.™ Our broad portfolio of WorkloadIQ solutions and products offer you a flexible environment that you can control. With a combination of the best-engineered and most inter-operable Linux, identity, and IT management software, our solutions lower cost, complexity and risk on virtually every platform.

- + Enterprise-wide Linux
- + Systems Management
- + Identity and Security Management
- + Collaboration

**Website:** <http://www.novell.com/home/>

Contact Information:

[http://www.novell.com/ContactsOffices/contacts\\_offices.jsp](http://www.novell.com/ContactsOffices/contacts_offices.jsp)48. British Airways

## 2. British Airways

### Company Description:

British Airways is a full service global airline, offering year-round low fares with an extensive global route network flying to and from centrally-located airports.

**Website:** [http://www.britishairways.com/travel/home/public/en\\_gb](http://www.britishairways.com/travel/home/public/en_gb)

### Sponsoring Information:

[http://www.britishairways.com/travel/sponsorship/public/en\\_gb](http://www.britishairways.com/travel/sponsorship/public/en_gb)

### Contact Information:

[http://www.britishairways.com/travel/ctclist/public/en\\_gb/About\\_Country=GB](http://www.britishairways.com/travel/ctclist/public/en_gb/About_Country=GB)

## 3. Municipality Of The Hague

**Website:** <http://www.denhaag.nl/en.htm>

**Sponsoring Information:** <http://www.denhaag.nl/home/bedrijven-en-instellingen/kunst-en-cultuur/to/Subsidie-culturele-projecten-aanvragen.htm> (Dutch)

**Contact Information:** <http://www.denhaag.nl/en/contact.htm>

## 4. CESNET (Network resource)

### Company Description:

CESNET, association of legal entities, was held in 1996 by all universities of the Czech Republic and the Czech Academy of Sciences. Its main goals are:

- operation and development of the Czech NREN
- research and development of advanced network technologies and applications
- broadening of the public knowledge about the advanced networking topics

**Website:** <http://www.ces.net/>

**Contact Information:** <http://www.ces.net/about/contact.html>

## 5. SWISS International Air-Lines

### Company Description:

SWISS invests in long-term partnerships through which it embodies and expresses its values of 'personal service', 'quality in every detail', and 'typical Swiss hospitality'. In doing so, SWISS focuses on continuity in order to ensure that its customers, partners and employees can benefit from this commitment. SWISS focuses its sponsoring activities on internationally renowned cultural and sporting events

organised by the association Top events of Switzerland The high degree of quality of these events and their attractive hospitality platforms support SWISS' values in an ideal way. SWISS also works closely with selected Swiss image partners and institutions that enjoy international renown.

#### **Names of Events sponsor:**

##### **Sports:**

- Omega European Masters Crans-Montana
- [Weltklasse](#)
- White Turf St. Moritz

##### **Culture and entertainment:**

- Montreux Jazz Festival
- Festival del film Locarno
- Lucerne Festival - Swiss Band

##### **Art:**

- Art Basel / Art Basel Miami Beach

##### **Website:**

[http://www.swiss.com/web/en/about\\_swiss/partners\\_alliances/pages/sponsoring\\_partner.aspx](http://www.swiss.com/web/en/about_swiss/partners_alliances/pages/sponsoring_partner.aspx)

##### **Contact Information:**

[http://www.swiss.com/web/EN/general/contacts/Pages/contacts.aspx?WT.ac=contact\\_sHeader&WT.ad=contactsHeader](http://www.swiss.com/web/EN/general/contacts/Pages/contacts.aspx?WT.ac=contact_sHeader&WT.ad=contactsHeader)

## **6. KLM Royal Dutch Airlines**

##### **Company Description:**

KLM Royal Dutch Airlines was founded on 7 October, 1919 to serve the Netherlands and its colonies. KLM is today the oldest airline still operating under its original name. KLM has been part of the AIR FRANCE KLM group since the merger in 2004. KLM is the core of the KLM Group, which further includes the wholly-owned subsidiaries KLM Cityhopper, transavia.com and Martinair.

**Website:** <http://www.klm.com/corporate/en/>

##### **Sponsoring Information:**

<http://www.klm.com/corporate/en/topics/sponsoring/index.html>

**Contact Information:** <http://www.klm.com/corporate/en/contact/index.html>

## **7. Company Name: Outselll**

**Names of Events sponsor:** <http://www.outsellinc.com/events>

**Sponsor request:**

Gregory Chagaris

Co-Founder

Outsell, Inc.

650-342-7123 or via e-mail

**8. Nestle Good Food, Good Life**

**Website:** <http://www.nestle.com/Pages/Nestle.aspx>

**Sponsor request:**

<http://www.nestle.com/Common/Peripherals/Pages/ContactUs.aspx>

**9. Canon Europe**

**Website:** <http://www.canon-europe.com/>

**Sponsoring Request:** [http://www.canon-europe.com/About\\_Us/Advertising\\_Sponsorship/Sponsorship/Applying\\_for\\_sponsorship.aspx](http://www.canon-europe.com/About_Us/Advertising_Sponsorship/Sponsorship/Applying_for_sponsorship.aspx)

**Contact Information:** [http://www.canon-europe.com/contact\\_us/index.aspx](http://www.canon-europe.com/contact_us/index.aspx)

**10. Volvo Group Global**

**Website:** [http://www.volvogroup.com/group/global/en-gb/Pages/group\\_home.aspx](http://www.volvogroup.com/group/global/en-gb/Pages/group_home.aspx)

**Sponsoring Request:**

<http://www.volvoinsponsorship.com/Pages/Dynamic/?menuId=6>

**Contact Information:**

<http://www.volvoinsponsorship.com/Pages/Dynamic/?menuId=3&contentId=57>

**11. UPC (Dutch)**

**Website:** <http://overupc.upc.nl/maatschappij-en-sponsoring/sponsoring/>

**Contact Information:** <http://overupc.upc.nl/contact/>

## 12. Unilever

**Website:** <http://www.unilever.com/>

**Sponsoring Request:**

<http://www.consumercarecentre.nl/formulieren/contact.php?objid=6411743> (Dutch)

**Contact Information:**

[http://www.unilever.com/resource/Contactform/?WT.LHNAV=Contact\\_form](http://www.unilever.com/resource/Contactform/?WT.LHNAV=Contact_form)

## 13. E.ON

**Website:** <http://www.eon.com/en/index.jsp>

**Sponsoring Request:** <http://www.eon.com/en/corporate/33599.jsp>

**Contact Information:** <http://www.eon.com/en/infoservice/3027.jsp>

## 14. Kodak

**Website:** [http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2/6868&pq-locale=en\\_US&requestid=5726](http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2/6868&pq-locale=en_US&requestid=5726)

**Sponsoring Request:** <https://kodak.sponsor.com/?cid=38809>

**Contact information:** [http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2/8/365&pq-locale=en\\_US&requestid=8923](http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2/8/365&pq-locale=en_US&requestid=8923)

## 15. Coca Cola

**Website:** <http://www.coca-colanederland.nl/Home.aspx>

**Sponsoring Request:** [http://www.thecoca-colacompany.com/citizenship/application\\_guidelines.html](http://www.thecoca-colacompany.com/citizenship/application_guidelines.html)

**Contact Information:** <http://www.thecoca-colacompany.com/contactus/index.html>

## 16. Panasonic

**Website:** <http://panasonic.net/sponsorship/>

**Contact Information:** <http://panasonic.net/contact/>

Panasonic's global sponsorship is based on supporting a number of global events and activities that resonate with our philosophy of contributing to society by providing cutting edge technology.

## **17. Adidas**

**Website:** <http://www.adidas-group.com/en/home/Welcome.aspx>

**Contact Information:** <http://www.adidas-group.com/en/local/contacts/contactus.aspx>

## ***Appendix 3***

### ***Europeana Sponsorship Benefits list***

1. Overall naming rights
2. Naming rights for a given time period such as part of a day at event, a full day, weekend or week
3. Naming rights for an event-based award or trophy
4. Naming rights to one of several events or minor event
5. Major sponsorship
6. Supporting sponsorship
7. Exclusivity among sponsors at a given level
8. Use of logos, images or trademarks
9. Merchandising rights
10. Product endorsement
11. On-site product sampling opportunities
12. Customized hospitality event to suit the sponsor's VIP audience
13. Internet-related benefits such as content for the sponsor website
14. Banner or pull-through ads on the event website
15. Promotion or contest on the event website
16. Naming rights to the event website
17. Participation in the event by employees, shareholders
18. Inclusion in all media releases and other media contacts
19. Communication program for sponsor's market – consumer or trade
20. Production of point-of-sale material for sponsor to distribute
21. Opportunity to provide prizes for media or promotional activities
22. Promotional media advertising based on the event
23. Advertising in event program or catalogue
24. Rights to input into the organization of main sponsor-related events such as hospitality arrangements and awards
25. Support of a sponsor's worthy cause – involve the sponsor's nominated charity in the event or activity

## **Appendix 4**

### ***Europeana Potential Corporate Sponsors List***

1. The Andrew W. Mellon Foundation .....	3
2. A.P Moller cultural Fonds.....	3
3. PWC .....	4
4. ING .....	4
5. RaboBank Group.....	4
6. Royal Academy Of Arts.....	5
7. Siemens.....	5
8. ABN AMRO.....	5
9. Shell.....	6
10. Phillips.....	6
11. HSBC (The world's Local Bank).....	7
12. Nokia .....	7
13. Microsoft.....	8
14. Kodak .....	8
15. Multi Data .....	8
16. Ovid A Wolters Kluwer Business .....	9
17. Oxford University Press .....	9
18. Aip Beroun.....	9
19. ProQuest CSA.....	10
20. Compuware .....	10
21. Oracle.....	10
22. Treventus .....	11
23. SVOP (Software Development Trade Consultancy) .....	11
24. AIP Safe.....	12
25. Ebrary.....	12
26. United Nationals Development Program .....	12
27. Elsevier.....	13
28. The European Heritage Network .....	13
29. Fundacion BBVA .....	14
30. IFACCA (International Federation Of Arts Councils And Culture Agencies).....	14
31. European Cultural Foundation.....	14
32. ACT .....	15
33. UniCredit.....	15
34. Scanservice .....	16
35. Itella .....	16
36. Newgen Software Technologies.....	17
37. Capgemini.....	17
38. Kofax .....	18
39. Deutsche Bank.....	18
40. BNP Paribas.....	18
41. Barclays.....	19
42. ECA International .....	19
43. Fujitsu .....	20
44. Ericsson.....	20

45. BP .....	20
46. Panasonic .....	21
47. Imtech.....	21
48. Artifax.....	22
49. Toshiba .....	22
50. 3M.....	22
51. SAP .....	23
52. Telefonica S.A.....	23
53. Intel Corp.....	24
54. Insight.....	24
55. Communication Technology Services (CTS) .....	24
56. Master Card Worldwide .....	25
57. Garmin .....	25
58. Samsung.....	26
59. BT Group .....	26
61.Xerox .....	27
62. HP .....	27
63. Lexmark .....	27
64. OCE.....	28
65. Ricoh Company.....	28
66. Konica Minolta .....	28
67. IBM .....	29
69. Sony .....	29
70. Kodak .....	30
71. Genpact.....	30
72. Seiko Epson.....	30
73.Dai Nippon Printing Co .....	31
74. Innodata Isogen.....	31
75. Backstage Library Works.....	31

# 1. The Andrew W. Mellon Foundation

## Company Description:

Within each of its core programs, the Foundation concentrates most of its grant making in a few areas. Institutions and programs receiving support are often leaders in fields of Foundation activity, but they may also be promising newcomers, or in a position to demonstrate new ways of overcoming obstacles to achieve program goals. Our grant making philosophy is to build, strengthen and sustain institutions and their core capacities, rather than be a source for narrowly defined projects. As such, we develop thoughtful, long-term collaborations with grant recipients and invest sufficient funds for an extended period to accomplish the purpose at hand and achieve meaningful results.

**Website:** <http://www.mellon.org/>

**The Andrew W. Mellon Foundation currently makes grants in five core program areas:**

- Higher Education and Scholarship
- Scholarly Communications and Information Technology
- Museums and Art Conservation
- Performing Arts
- Conservation and the Environment

## Sponsoring Information:

[http://www.mellon.org/internet/grant\\_programs/programs/museums#contact](http://www.mellon.org/internet/grant_programs/programs/museums#contact)

**Contact Information:** <http://www.mellon.org/contact-info>

# 2. A.P Moller cultural Fonds

## Company Description:

The A.P. Moller - Maersk Group is a worldwide conglomerate. We operate in some 130 countries and have a workforce of some 108,000 employees. In addition to owning one of the world's largest shipping companies, we're involved in a wide range of activities in the energy, logistics, retail and manufacturing industries.

**Website:** <http://www.maersk.com/Pages/default.aspx>

## Contact Information:

<http://www.maersk.com/AboutMaersk/Pages/ContactUs.aspx>

### 3. PWC

**Company Description:**

PwC is one of the world's largest providers of assurance, tax, and business consulting services. We believe that the best outcomes are achieved through close collaboration with our clients and the many stakeholder communities we serve. So every day, 161,000 PwC people in 154 countries work hard to build strong relationships with others and understand the issues and aspirations that drive them. At PwC, we measure success by our ability to create the value that our clients, our people and the wider investing public are looking for.

**Website:** <http://www.pwc.com/gx/en/index.jhtml?ld=no>

**Contact Information:**

[http://www.pwc.com/en\\_GX/webadmin/forms/contactUs.jhtml?CIF=CU&localeOverride=en\\_GX&C=GX&L=en](http://www.pwc.com/en_GX/webadmin/forms/contactUs.jhtml?CIF=CU&localeOverride=en_GX&C=GX&L=en)

### 4. ING

**Company Description:**

ING is a global financial institution of Dutch origin, and provides services in the areas of banking, investments, life insurance and pensions that meet the needs of a broad customer base. Henceforth we focus on our position as an international retail, direct and merchant banking, as we create an optimal basis for an independent future for our insurance (including management).

**Website:** <http://www.ing.com/Our-Company.htm>

**Sponsoring Information:** <http://www.ing.com/Our-Company/Sponsorship.htm>

**Contact Information:** <http://www.ing.com/Our-Company/About-us/Contact-us.htm>

### 5. RaboBank Group

**Company Description:**

Rabobank Group is comprised of independent local Rabobanks plus Rabobank Netherlands, their umbrella organisation, and a number of specialist subsidiaries. Overall, Rabobank Group has approximately 59,000 employees (in FTEs), who serve about 10 million customers in 48 countries. In terms of tier 1 capital, Rabobank Group is among the world's 25 largest financial institutions. All rating agencies have awarded Rabobank the highest rating possible for banks.

**Website:** <http://www.rabobank.com/content/>

**Sponsoring Information:**

[http://www.rabobank.com/content/about\\_us/sponsoring/culture/](http://www.rabobank.com/content/about_us/sponsoring/culture/)

**Contact Information:**

[http://www.rabobank.com/content/about\\_us/sponsoring/contact.jsp](http://www.rabobank.com/content/about_us/sponsoring/contact.jsp)

## 6. Royal Academy Of Arts

**Company Description:**

The Royal Academy of Arts has a unique position in being an independent, privately funded institution led by eminent artists and architects whose purpose is to promote the creation, enjoyment and appreciation of the visual arts through exhibitions, education and debate.

**Website:** <http://www.royalacademy.org.uk/>

**Sponsoring Information:**

<http://www.royalacademy.org.uk/corporate/sponsorship/>

**Contact Information:** <http://www.royalacademy.org.uk/corporate/contacts/>

## 7. Siemens

**Company Description:**

Siemens has been active in the Netherlands since 1879. Siemens Netherlands is therefore 130 years, enabling the company's customers a high degree of continuity. With a turnover of over € 1.5 billion and with over 3000 employees, the Siemens Group is one of the largest enterprises in the electro technical and electronics business in our land. Siemens Netherlands NV supplies products, systems, facilities and services. The diverse range covers almost all fields of electrical engineering and electronics. The Dutch customers in the enterprise market solutions available from Siemens in the field of Industry, Energy and Healthcare. Siemens provides answers to these sectors to the social questions that Mega trends (urbanization and demographic change) entail.

**Website:** <http://www.siemens.com/entry/cc/en/>

**Sponsoring information:** <http://www.siemens.com/sustainability/en/core-topics/corporate-citizenship/management-approach/our-work-for-the-arts-and-culture.htm>

## 8. ABN AMRO

**Company Description:**

ABN AMRO is an organization with ambition, and thus constantly changing. To balance our own character to preserve our unity is rooted in the following core values: trust, competent and ambitious. We expect all our employees to give substance to these values. They are the benchmark in achieving our mission and goals. Within this framework of values such an active policy on sustainable business, a service which is accessible and active sponsorship of sporting and other events

**Website:** <http://www.abnamro.com>

**Sponsoring Information:** <http://www.abnamro.com/en/about-abn-amro/sponsorship/culture/index.html>

**Contact Information:** <http://www.abnamro.com/en/contact.html>

## 9. Shell

### **Company Description:**

We are a global group of energy and petrochemicals companies with around 93,000 employees in more than 90 countries and territories. Our innovative approach ensures we are ready to help tackle the challenges of the new energy future.

**Website:** [www.shell.com](http://www.shell.com)

### **Sponsoring Information:**

[http://www.shell.nl/home/content/nld/environment\\_society/shell\\_in\\_the\\_society/contact/form/english/](http://www.shell.nl/home/content/nld/environment_society/shell_in_the_society/contact/form/english/)

### **Contact Information:**

[http://www.shell.com/home/content/footer/about\\_this\\_site/contact\\_us/](http://www.shell.com/home/content/footer/about_this_site/contact_us/)

## 10. Phillips

### **Company Description:**

Koninklijke Philips Electronics NV is a company with a diversified health care and welfare, aimed at improving the quality of people's lives through timely innovations. As a world leader in healthcare, lifestyle and lighting, Philips integrates technologies and design into people-centric solutions.

**Website:** <http://www.philips.com/global/index.page>

### **Sponsoring information:**

<http://www.philips.com/about/company/brand/partnershipsandsponsorships/index.page>

**Contact Information:**

<http://www.newscenter.philips.com/main/standard/news/contacts/index.wpd>

## 11. HSBC (The world's Local Bank)

**Company: Description:**

We are the world's local bank. Headquartered in London, HSBC is one of the largest banking and financial services organisations in the world. HSBC's international network comprises around 7,500 offices in 87 countries and territories in Europe, the Asia-Pacific region, the Americas, the Middle East and Africa. With listings on the London, Hong Kong, New York, Paris and Bermuda stock exchanges, shares in HSBC Holdings plc are held by around 220,000 shareholders in 124 countries and territories. The shares are traded on the New York Stock Exchange in the form of American Depositary Receipts. HSBC provides a comprehensive range of financial services to around 100 million customers through four customer groups and global businesses: Personal Financial Services (including consumer finance); Commercial Banking; Global Banking and Markets; and Private Banking.

**Website:** <http://www.hsbc.com/1/2/home>

**Names of Events Sponsoring:** British & Irish Lions, The Open Championship, IRB Sevens World Series, Fédération Equestre Internationale (FEI), 2010: Festival Brazil

**Sponsoring Information:** <https://hsbc.sponsor.com/organization?cid=55886>

**Contact Information:** <http://www.hsbc.com/1/2/contact-us>

## 12. Nokia

**Company Description:**

Nokia is a world leader in mobile communications, driving the growth and sustainability of the broader mobility industry. Nokia connects people to each other and the information that matters to them with easy-to-use and innovative products like mobile phones, devices and solutions for imaging, games, media and businesses. Nokia provides equipment, solutions and services for network operators and corporations. Nokia is a broadly held company with listings on four major exchanges

**Website:** <http://www.nokia.com/>

**Contact Information:** <http://www.nokia.com/about-nokia/contacts/corporate-feedback/email-nokia-corporate-communications>

## 13. Microsoft

### Company Description:

Microsoft technology. Their first product: a BASIC interpreter for multiple computers, including the MITS Altair 8800, Commodore VIC-20 and 64. Microsoft was the first breakthrough in 1980 when IBM was commissioned to write an operating system for IBM PC: MS-DOS. Microsoft began one year later with the development of a graphical operating system called Windows got. Eventually, the most widely used Windows 95 OS. Now with technology as Microsoft Windows, Office, Xbox, and online services right in the lives of millions. Microsoft has had a significant contribution to the popularization of computers and internet, and a breeding ground for other companies that sell our technology and solutions to build.

**Website:** <http://www.microsoft.com/en-us/default.aspx>

### Sponsoring Information:

<http://www.microsoft.com/about/corporatecitizenship/en-us/community-tools/non-profits/get-stuff/eligibility-checklist/>

**Contact Information:** <http://www.microsoft.com/about/corporatecitizenship/en-us/about/connect-with-us/>

## 14. Kodak

### Company Description:

Kodak is committed to sustainability worldwide. Our belief of doing well by shareholders also means doing right by our customers, employees, neighbours and suppliers.

**Website:** [http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2/6868&pq-locale=en\\_US&requestid=5726](http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2/6868&pq-locale=en_US&requestid=5726)

**Sponsoring Information:** <https://kodak.sponsor.com/?cid=60066>

**Contact Information:** [http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2/8/365&pq-locale=en\\_US&requestid=8923](http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2/8/365&pq-locale=en_US&requestid=8923)

## 15. Multi Data

### Company Description:

MULTIDATA Praha is a technological company focused on providing IT services for libraries. We like to offer smart and simple-to-use solutions based on modern technologies which helps libraries to enhance significantly their services.

**Website:** <http://www.multidata.cz/>

**Contact Information:**

Šircova 202

196 00 Praha 9

phone: +420 283931741, +420 603259479

e-mail: [multidata@multidata.cz](mailto:multidata@multidata.cz)

## 16. Ovid A Wolters Kluwer Business

**Company Description:**

Ovid offers the medical, scientific, and academic communities customizable solutions of high-quality core and niche content fully integrated with their institutional holdings; best-in-class technology tools that enhance search precision and speed workflow, maximizing research productivity; and consultative, award-winning support and training services.

**Website:** <http://www.ovid.com/site/index.jsp?top=1>

**Contact Information:** <http://www.ovid.com/site/contacts/index.jsp?top=47>

## 17. Oxford University Press

**Company Description:**

Oxford University Press is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide.

**Website:** <http://ukcatalogue.oup.com/>

**Contact Information:** <http://www.oup.com/contact/>

## 18. Aip Beroun

**Company Description:**

AiP Beroun is a company offering a broad range of services in the sphere of highly sensitive non-contact digitisation, the scanning of scarce materials and the processing of existing data sources for subsequent retrieval in online and offline environments. We are making a significant contribution to the conservation of scarce documents belonging to the national cultural heritage. Our experience in the sphere of digitisation, rendering historical resources more widely accessible, is being applied in a range of European projects. We are the technical co-ordinator of the ENRICH project. We also operate state of the art digitisation studios at the National Library of the Czech Republic and at the Strahov Monastery and we offer services in support of our clients' high quality digitisation studios.

**Partners and Reference:** <http://www.aipberoun.cz/index.php?q=en/partners>

**Website:** <http://www.aipberoun.cz/index.php?q=en>

**Contact Information:** <http://www.aipberoun.cz/index.php?q=en/contact-us>

## 19. ProQuest CSA

### **Company Description:**

ProQuest creates indispensable research solutions that connect people and information. ProQuest connects people with vetted, reliable information. Key to serious research, the company has forged a 70-year reputation as a gateway to the world's knowledge – from dissertations to governmental and cultural archives to news, in all its forms. Its role is essential to libraries and other organizations whose missions depend on the delivery of complete, trustworthy information. ProQuest's massive information pool, built through partnerships with content creators, is navigated through technological innovations that enable users to quickly find just the right information.

**Website:** <http://www.proquest.co.uk/en-UK/default.shtml>

**Contact Information:** <http://www.proquest.co.uk/enUK/aboutus/contactus.shtml>

## 20. Compuware

### **Company Description:**

New technologies offer incredible potential: revenue growth, improved customer satisfaction and stronger brand image. However, these innovations can also make technology environments more complex. To achieve its immense value, technology must be easy to use. And it must perform. For nearly 40 years, Compuware has delivered software, experts and best practices to make your applications work well and deliver business value. Our people and software ensure that critical technologies work like they should – all the time – for 7,100 customers around the globe.

**Website:** <http://www.compuware.com/>

**Contact Information:** <http://www.compuware.com/contact/>

## 21. Oracle

### **Company Description:**

Oracle provides the most complete, open and integrated enterprise software and hardware systems in the world, with over 370,000 customers-including 100 from the

list of 100 richest companies-of all sizes and from different branches in over 145 countries around the world. Oracle's product strategy provides flexibility and choice for our customers in their IT infrastructure. With Sun technology for servers, storage, virtualization and operating systems, Oracle is now the only vendor that can deliver a complete technology package, each layer is integrated to work together as a system. In addition, its open architecture and the various options for operating systems Oracle customers unparalleled benefits in terms of leading products in the industry, including high system availability, scalability, energy efficiency, powerful performance and low total cost of ownership (TCO).

**Website:** <http://www.oracle.com/index.html>

**Contact Information:** <http://www.oracle.com/us/corporate/contact/index.html>

## 22. Treventus

### **Company Description:**

Treventus develops and markets technologies and software for digitizing and presentation of bound documents. As solution provider, we manage everything from the selection and the scanning of the books to the searching and finding of the content in the web. The whole workflow is under control and there are as few friction losses as possible.

**Website:** <http://www.treventus.com/index.html>

**Contact Information:** <http://www.treventus.com/contact.html>

## 23. SVOP (Software Development Trade Consultancy)

### **Company Description:**

The company SVOP Ltd., Bratislava was founded in 1991. During the year 1996 the company focused mainly on information technology and began developing the library and information system DAWINCI, which currently holds a strong position in Slovak market. Since 2007 SVOP became a project partner of the Ministry of Education of the Slovak Republic for projects like: The Central Register of Academic Publication Activities (CRAPA), The Evidence of Art works and performance (EAWP), The Central Register of Thesis and Dissertations (CRTD/ETD), ANTIPLAG - Plagiarism Detection System.

The company services include:

- Hardware supply
- SVOP Ltd. software supply - systems DAWINCI & ANTIPLAG system for plagiarism detection

- Outer software supply - MS Windows, MS Office, SQL server and others
- Clients support - designated for customers using SVOP Ltd. software. It contains consultancy, training & 24/7 hours support, web design and other services.

**Website:** [http://www.svop.sk/index\\_eng.html](http://www.svop.sk/index_eng.html)

**Contact Information:** [http://www.svop.sk/kontakty\\_eng.html](http://www.svop.sk/kontakty_eng.html)

## 24. AIP Safe

### **Company Description:**

We are a Czech company focusing on developing solutions and products for managing documents and their circulation. We are active both in the DMS (Document Management System), as well as in the ECM (Enterprise Content Management) areas. In the ECM area, we develop integrated complex solutions for centralized document management throughout the whole organization

**Website:** <http://www.aipsafe.cz/en>

**Contact Information:** <http://www.aipsafe.cz/en/contacts>

## 25. Ebrary

### **Company Description:**

For more than a decade, ebrary has been working with libraries, corporations, government, publishers and societies, aggregators and distributors, individuals and others to address their digital content needs. Our mission is to provide the most cost-effective and efficient way for our customers to acquire and distribute important information, while offering end-users the most powerful tools for information retrieval, discovery, and management.

**Website:** <http://www.ebrary.com/corp/>

**Contact Information:** <http://www.ebrary.com/corp/contact.jsp>

## 26. United Nations Development Program

### **Company Description:**

UNDP is the UN's global development network, an organization advocating for change and connecting countries to knowledge, experience and resources to help people build a better life. We are on the ground in 166 countries, working with them on their own solutions to global and national development challenges. As they develop local capacity, they draw on the people of UNDP and our wide range of

partners.

**Website:** <http://www.undp.org/>

**Contact Information:** <http://www.undp.org/comments/>

## 27. Elsevier

### **Company Description:**

As the world's leading publisher of science and health information, Elsevier serves more than 30 million scientists, students and health and information professionals worldwide. We help customers advance science and health by providing world-class information and innovative tools that help them make critical decisions, enhance productivity and improve outcomes.

**Website:** [http://www.elsevier.com/wps/find/homepage.cws\\_home](http://www.elsevier.com/wps/find/homepage.cws_home)

**Contact Information:** <http://support.elsevier.com/app/overview>

## 28. The European Heritage Network

### **Company Description:**

The European Heritage Network is a permanent information system bringing together governmental services in charge of heritage protection within the Council of Europe. The European heritage Network focuses on cultural heritage, particularly on architectural and on archaeological heritage in the context of:

The European Cultural Convention (1954)

The Convention for the Protection of the Architectural Heritage of Europe (1985)

The European Convention on the Protection of the Archaeological Heritage (1992)

The European Landscape Convention (2000)

Widely accessible (to conservation professionals, heritage managers, research workers, members of associations, young people, etc), the Network exists to encourage and facilitate the setting-up of projects and partnerships. It is an international catalyst for initiatives and an ideal "meeting place" for the heritage family and a number of professions and persons active in this sphere who are looking for ways to improve their co-operation. The European-Heritage Network was set-up thanks to an exemplary co-operation between the Council of Europe and the European Union, through the "HEREIN" project.

**Website:** <http://www.european-heritage.net/sdx/herein/index.xsp>

**Contact Information:** [http://www.european-heritage.net/sdx/herein/national\\_heritage/voir.xsp?id=2.6\\_NL\\_en&qid=sdx\\_q0](http://www.european-heritage.net/sdx/herein/national_heritage/voir.xsp?id=2.6_NL_en&qid=sdx_q0)

## 29. Fundacion BBVA

### **Company Description:**

The BBVA Foundation expresses the Corporate Social Responsibility of the BBVA Group, in particular, its engagement with projects to advance the societies where it conducts its business activity. This commitment has given rise to an extensive body of work in diverse knowledge areas. The Foundation engages in the promotion of research, advanced training and the transmission of scientific knowledge to society at large, focusing especially on the analysis of emerging issues in five strategic areas: Environment, Biomedicine and Health, Economy and Society, Basic Sciences and Technology, and Arts and Humanities. The BBVA Foundation designs, develops and finances research projects in these areas; facilitates advanced, specialist training through grants, courses, seminars and workshops; organizes award schemes for researchers and professionals whose work has contributed significantly to the advancement of knowledge; and communicates and disseminates such new knowledge through publications, debates and lectures.

**Website:** <http://www.fbbva.es/TLFU/tlfu/ing/home/index.jsp>

**Contact Information:** <http://www.fbbva.es/TLFU/tlfu/ing/meta/contacto/index.jsp>

## 30. IFACCA (International Federation Of Arts Councils And Culture Agencies)

### **Company Description:**

The International Federation of Arts Councils and Culture Agencies (IFACCA) is the global network of arts councils and ministries of culture. IFACCA aims to benefit artists, arts organisations and communities worldwide. Our vision is a dynamic network, sharing knowledge and creating understanding to enrich a world of artistic and cultural diversity. The arts mean the world to us.

**Website:** <http://www.ifacca.org/>

**Contact Information:** <http://www.ifacca.org/contact/>

## 31. European Cultural Foundation

### **Company Description:**

We are an independent foundation based in the Netherlands that has been operating

across Europe for nearly 60 years. Our guiding principles have us committed to the whole of Europe and its neighbouring regions but we do target our support to where it is most needed. We champion and transmit cultural exchange and new forms of artistic expression. We share and connect knowledge across the European cultural sector, and campaign for the arts on all levels of political decision-making. ECF is now embarking on a search for Narratives for Europe – seeking people and communities who are building stories and visions which shape Europe of today and tomorrow. This will be ECF's primary theme for the coming three years in all the work we do. Our ambition is to ensure that these narratives are shared and spread across Europe and beyond, and are also brought into spheres of influence.

**Website:** <http://www.eurocult.org/home>

**Sponsoring Information:** <http://www.eurocult.org/grants/collaboration-grants>

**Contact Information:** <http://www.eurocult.org/pages/contact>

## 32. ACT

### **Company Description:**

ACT is an independent, not-for-profit organization that provides a broad array of assessment, research, information, and program management solutions in the areas of education and workforce development. Each year, ACT serves millions of people in high schools, colleges, professional associations, businesses, and government agencies—nationally and internationally. ACT has offices across the United States and throughout the world.

**Website:** <http://www.actinternationalservices.com/en/>

### **Contact Information:**

<http://www.actinternationalservices.com/en/aesl/contact.html>

## 33. UniCredit

### **Company Description:**

UniCredit is a major international financial institution with strong roots in 22 European countries and an international network present in approximately 50 markets, with 9,585 branches and more than 161,000 employees. In the CEE region, UniCredit operates the largest international banking network with around 4,000 branches and outlets. The group operates in the following countries: Austria, Azerbaijan, Bosnia and Herzegovina, Bulgaria, Croatia, the Czech Republic, Estonia, Germany, Hungary, Italy, Latvia, Lithuania, Kazakhstan, Kyrgyzstan, Poland, Romania, Russia, Serbia, Slovakia, Slovenia, Turkey and Ukraine.

**Website:** <http://www.unicreditgroup.eu/en/home.htm>

**Sponsoring Information:** <http://www.unicreditgroup.eu/en/Sustainability/Art.htm>

**Contact Information:** <http://www.unicreditgroup.eu/en/Info/Contacts.htm>

## 34. Scanservice

### **Company Description:**

Scanservice company is the central-European leader in the area of scanning and processing of financial and other documents. We deliver on-site solutions and BPO services of mailroom operation, sorting, application check, preparation and scanning and indexing of e.g. Account payables. With the help of OCR technology we effectively capture the header and footer data as well as the table/row/items data. We provide quality assurance and validation of captured data and images and we electronically sign the documents. We also deliver solutions and services for approval workflow and secure storage, management and retrieval of documents. We cooperate with major partners, such as KODAK (top production scanners), Top Image Systems (systems for automated document processing, OCR/ICR/IMR), Kofax (document processing systems), ELO (DMS), etc... This product portfolio allows Scanservice to select always the solution optimal for a given customer

**Website:** <http://www.scanservice.com/en/>

**Contact Information:** <http://www.scanservice.com/en/contact-us/>

## 35. Itella

### **Company Description:**

How might the rationalisation of invoicing processes enhance your company's competitiveness? Do growth and internationalisation pose challenges? How will the digitalisation of the operating environment affect your business operations? Itella Information boosts the efficiency of financial information flows and leads the way in electronic invoicing in Europe. Our solutions concern the core of financial management processes: handling outbound and inbound invoices. Our services include solutions for the efficient processing of incoming invoices within an organisation and, using state-of-the-art technology, the cost-efficient sending of invoices in electronic or printed form. Our services are scaled according to your needs, from standard services to full-scale business process outsourcing. If necessary, all processes relating to sending and receiving invoices can be submitted to Itella for handling. Outsourcing not only enables cost savings, but also for more efficient process management and transparency, when a single partner is in charge of your invoicing processes. Itella Information serves customers in Finland, Sweden, Norway, Denmark, Germany, Estonia, Latvia, Lithuania, Poland, Russia, Slovakia, Hungary, Austria, the Czech Republic and the Netherlands

**Website:** [www.itella.com/informationlogistics](http://www.itella.com/informationlogistics)

**Contact Information:** <http://www.itella.com/contact/>

## 36. Newgen Software Technologies

### **Company Description:**

Newgen Software Technologies Limited is the market leader in Business Process Management (BPM) and Enterprise Content Management (ECM), with a global footprint of about 750 installations in over 35 countries. More than 100 of these implementations are large, mission-critical solutions deployed at worlds leading BFSI, BPO and Fortune Global 500 companies. Newgen is recognized by distinguished analyst firms like Frost and Sullivan as A 'Hot Company to Watch for' in their global ECM Market report, 2009 and by IDC in its exclusive report "Newgen Software: Global Leader in Business Process Management and Document Management Solutions". Newgen is a winner of prestigious award, such as CNBC-TV18, "Emerging India Award 2008". With HSBC and SAP investment, Newgen is one of the rare product companies to have backing of both leading financial and technology companies of the world. Newgen's Quality Systems are certified against ISO 9001:2008 and Information Security Standard, ISO 27001:2005. Newgen has been assessed at CMMI Level3

**Website:** <http://www.newgensoft.com/homepage>

### **Contact Information:**

[http://www.newgensoft.com/contact\\_us?track=Contact%20Us](http://www.newgensoft.com/contact_us?track=Contact%20Us)

## 37. Capgemini

### **Company Description:**

Capgemini, one of the world's foremost providers of consulting, technology and outsourcing services, enables its clients to transform and perform through technologies. Capgemini provides its clients with insights and capabilities that boost their freedom to achieve superior results through a unique way of working, the Collaborative Business Experience™. The Group relies on its global delivery model called Rightshore®, which aims to get the right balance of the best talent from multiple locations, working as one team to create and deliver the optimum solution for clients. Present in more than 30 countries, Capgemini reported 2009 global revenues of EUR 8.37 billion and employs over 90,500 people worldwide.

**Website:** [www.capgemini.com/bpo](http://www.capgemini.com/bpo)

**Contact Information:** <http://www.capgemini.com/contactus/>

## 38. Kofax

### **Company Description:**

Kofax is the leading provider of document driven business process automation solutions. For more than 20 years, Kofax has provided award winning solutions that streamline the flow of information throughout an organization by managing the capture, transformation and exchange of business-critical information arising in paper, fax and electronic formats in a more accurate, timely and cost-effective manner. These solutions provide a rapid return on investment to thousands of customers in financial services, government, business process outsourcing, healthcare, supply chain and other markets. Kofax delivers these solutions through its own sales and service organizations, and a global network of more than 1000 authorized partners in more than 60 countries throughout the Americas, EMEA and Asia Pacific.

**Website:** <http://www.kofax.com/>

**Contact Information:** <http://www.kofax.com/contact/>

## 39. Deutsche Bank

### **Company Description:**

Financial Sponsors Deutsche Bank is one of the leading global providers of investment banking services and products to financial sponsor clients. The Financial Sponsors Group offers dedicated coverage to the world's most successful private equity firms, providing its clients with a "one-stop-shop" solution for all of Deutsche Bank's resources across products, industries and geographies.

**Website:** <http://www.db.com/en/content/company/company.htm>

**Sponsoring Information:** [http://www.db.com/csr/en/art\\_and\\_music.htm](http://www.db.com/csr/en/art_and_music.htm)

**Contact Information:** <http://www.db.com/en/content/contact.htm>

## 40. BNP Paribas

### **Company Description:**

BNP Paribas is one of the six strongest banks in the world (\* Rated AA by Standard & Poor's i.e. third rating level on a scale of 22), and the largest bank in the euro zone by deposits. With a presence in more than 80 countries and more than 200,000 employees, including 160,000 in Europe, BNP Paribas is a leading European provider of financial services on a worldwide scale. It ranks highly in its three core activities: Retail Banking, Investment Solutions and Corporate & Investment Banking. In Retail

Banking, the Group has four domestic markets: Belgium, France, Italy and Luxembourg. BNP Paribas is rolling out its integrated model across the Europe-Mediterranean zone and boasts a large network in the United States. BNP Paribas Personal Finance is the leader in consumer lending in Europe. In its Corporate & Investment Banking and Investment Solutions activities, BNP Paribas also enjoys top positions in Europe and solid and fast-growing businesses in Asia

**Website:** <http://www.bnpparibas.com/en/home/>

**Sponsoring Information:** <http://mecenat.bnpparibas.com/en/culture/>

**Contact Information:** <http://www.bnpparibas.com/en/contact/>

## 41. Barclays

### **Company Description:**

Barclays is a global financial services provider, engaged in retail and commercial banking, credit cards, investment banking, wealth management and investment management services all over the world.

**Website:** <http://group.barclays.com/Barclays-worldwide>

**Sponsoring Information:** <http://group.barclays.com/What-we-do/Sponsorship/Arts-and-entertainment>

**Contact Information:** <http://group.barclays.com/Contact-us?ajax=true>

## 42. ECA International

### **Company Description:**

ECA is the world's leader in the development and provision of solutions for the management and assignment of employees around the world. Our highly skilled teams help to ensure that businesses' international assignments operate efficiently and cost-effectively. Delivering data, expertise, systems and support in formats which suit its clients, ECA's offer includes a complete 'out-source' package of calculations, advice and services for companies with little international assignment management experience or resource; subscriptions to comprehensive online information and software systems for companies with larger requirements; and custom policy and system development projects for companies who manage thousands of international assignees around the world.

**Website:** <http://www.eca-international.com/home>

**Contact Information:** [http://www.eca-international.com/contact\\_us](http://www.eca-international.com/contact_us)

## 43. Fujitsu

### Company Description:

Fujitsu is a leading provider of ICT-based business solutions for the global marketplace. With approximately 173,000 employees supporting customers in 70 countries, Fujitsu combines a worldwide corps of systems and services experts with highly reliable computing and communications products and advanced microelectronics to deliver added value to customers. Headquartered in Tokyo, Fujitsu Limited (TSE:6702) reported consolidated revenues of 4.6 trillion yen (US\$50 billion) for the fiscal year ended March 31, 2010

**Website:** <http://www.fujitsu.com/global/worldwide/>

### Sponsoring Information:

<http://www.fujitsu.com/global/about/responsibility/community/outline/>

**Contact Information:** <http://www.fujitsu.com/global/contact/>

## 44. Ericsson

### Company Description:

Ericsson is a world-leading provider of telecommunications equipment and related services to mobile and fixed network operators globally. Over 1,000 networks in more than 175 countries utilize our network equipment and 40 percent of all mobile calls are made through our systems. We are one of the few companies worldwide that can offer end-to-end solutions for all major mobile communication standards. Communication is changing the way we live and work. Ericsson plays a key role in this evolution, using innovation to empower people, business and society. We provide communications networks, telecom services and multimedia solutions, making it easier for people all over the globe to communicate.

**Website:** <http://www.ericsson.com/>

**Contact Information:** <http://www.ericsson.com/contact>

## 45. BP

### Company Description:

We use sophisticated technologies and tried-and-true techniques to find oil and gas under the earth's surface. More recently, scientific techniques and new technologies have greatly improved the odds. Before we put drill to soil or the seabed, we use topographical maps, aerial photography, sound waves, 3D projections and other tools to help us form an educated guess about the size, shape and consistency of the oil or natural gas that lies underneath. Why are oil and natural gas so difficult to locate?

The best way to answer this is to look at how oil and gas came into being in the first place.

**Website:**

<http://www.bp.com/bodycopyarticle.do?categoryId=1&contentId=7052055>

**Contact Information:**

<http://www.bp.com/multipleimagesection.do?categoryId=9009861&contentId=7018696>

## 46. Panasonic

**Company Description:**

Panasonic Corporation is one of the largest electronic product manufacturers in the world, comprised of over 680 companies. It manufactures and markets a wide range of products under the Panasonic brand to enhance and enrich lifestyles all around the globe. Headquartered in Osaka, Japan, Panasonic Electric Works Co Ltd develops and manufactures electrical construction materials, home appliances, residential building products, automation control products, wiring devices, and electronic materials. Founded in 1918, the company had total revenues of ¥1,457,486 million for FY ending 31 March 2010. The Electrical Construction Materials and Building Products segment together accounted for a 74.4% share of revenues in FY2010. The company operates in 36 countries and employs ~58,471 people. In July 2010, Panasonic Corp., that currently holds 51% stake in PEW, announced its plan to make PEW its wholly owned subsidiary.

**Website:** <http://panasonic.net/>

**Contact Information:** <http://panasonic.net/contact/>

## 47. Imtech

**Company Description:**

Imtech believes that technology is the key factor for achieving a sustainable future - and shows it by providing its clients measurable added value through high-value technical total solutions. Imtech stands out through its multidisciplinary approach - its virtually unique combination of electrical engineering, ICT (information and communication technology) and mechanical engineering across and throughout the full breadth and depth of the technological spectrum - from one contact point.

**Website:** <http://www.imtech.eu/corporate/en/index.html>

**Contact Information:** [http://imtech.eu/EN/corporate/Site-Info/\(3369\)-Contact.html](http://imtech.eu/EN/corporate/Site-Info/(3369)-Contact.html)

## 48. Artifax

### Company Description:

Discover what makes us a leading software company with a commitment to the cultural community for over 20 years. Artifax is a leading provider of management solutions designed to meet the unique requirements of cultural venues, organisations and the people who run them - across the globe. Formed in 1987, Artifax Software has developed booking management systems for the arts sector. The company's first product, called simply 'Artifax', was written for artist agencies. Now known as Artifax Agent, this artist scheduling tool is recognised as the industry standard for classical music agencies and boasts an impressive clientele of both large and small organisations.

**Website:** <http://www.artifax.net/index.php>

**Contact Information:** <http://www.artifax.net/index.php/company/contact-us>

## 49. Toshiba

### Company Description:

Toshiba, a world leader in high technology, is a diversified manufacturer and marketer of advanced electronic and electrical products, spanning information & communications equipment and systems, Internet-based solutions and services, electronic components and materials, power systems, industrial and social infrastructure systems, and household appliances. Under its mid term business plan, Toshiba is working for enhanced recognition as a highly profitable group of companies, active in both high growth and stable growth businesses.

**Website:** <http://www.toshiba.co.jp/worldwide/>

**Contact Information:** [http://www.toshiba.co.jp/contact/index\\_about.htm](http://www.toshiba.co.jp/contact/index_about.htm)

## 50. 3M

### Company Description:

3M (Minnesota Mining and Manufacturing) Company is a global technology company with over 50,000 products for over 100 years perfecting and introducing new products, inventions and is developing products for different sectors. Innovations, partly resulting from combinations of 45 technology platforms, offer practical solutions for organizations and consumers. These innovations have been years of crucial importance for the success and survival of our company.

We continue to innovate and create new products. Every year we invest over 1 billion U.S. dollars worldwide in our R & D department.

**Website:** [http://solutions.3m.com/wps/portal/3M/en\\_WW/Worldwide/WW/](http://solutions.3m.com/wps/portal/3M/en_WW/Worldwide/WW/)

**Contact Information:**

[http://solutions.3m.com/wps/portal/3M/en\\_WW/Worldwide/WW/3M/Contact/](http://solutions.3m.com/wps/portal/3M/en_WW/Worldwide/WW/3M/Contact/)

## 51. SAP

**Company Description:**

As market leader in enterprise application software, SAP (NYSE: SAP) helps companies of all sizes and industries run better. Founded in 1972, SAP (which stands for "Systems, Applications, and Products in Data Processing") has a rich history of innovation and growth as a true industry leader. Today, SAP has sales and development locations in more than 50 countries worldwide. SAP applications and services enable more than 109,000 customers worldwide to operate profitably, adapt continuously, and grow sustainably. From back office to boardroom, warehouse to storefront, desktop to mobile device, SAP empowers people and organizations to work together more efficiently and use business insight more effectively to stay ahead of the competition. We do this by extending the availability of software across on-premise installations, on-demand deployments and mobile devices. We believe that the power of our people, products, and partners unleashes growth and creates significant new value for our customers, SAP, and ultimately, entire industries and the economy at large. Our mission is to help companies of all sizes and industries to run better. Our vision is to help the world run better.

**Website:** <http://www.sap.com/corporate-en/index.epx>

**Sponsoring Information:** <http://www.sap.com/corporate-en/our-company/corporate-sponsorships.epx>

## 52. Telefonica S.A

**Company Description:**

Headquartered in Spain, Telefonica S.A was formed in 1924. It is one of the world's largest telecommunication companies. The company provides fixed-line and wireless communications, broadband and paid television services to nearly 280 million customers worldwide. Telefonica, S.A owns four major brands: Telefóa, Movistar, O2, and Terra. The company operates in 25 countries across Europe, Latin America, and North Africa with a global workforce of over 257,000 professionals. In 2009, Spain accounted for 35 percent of the company's total revenues. In January 2010, the company acquired leading communication innovator JAJAH. In July 2010, Telefonica S.A announced the purchase of 50% of Brasilcel, which operates under the Vivo brand, from Portugal Telecom.

**Website:** <http://www.telefonica.com/en/home/jsp/home.jsp>

**Sponsoring Information:**

<http://www.telefonica.com/en/sponsorship/html/home/home.shtml>

**Contact Information:** [http://www.telefonica.com/en/contact\\_us/corporativo.shtml](http://www.telefonica.com/en/contact_us/corporativo.shtml)

## 53. Intel Corp

**Company Description:**

Intel, the world's largest semiconductor chip producer, offers products at various levels of integration, allowing customers to create advanced computing and communications systems to suit their needs. Intel's major products include microprocessors, chipsets, boards, networking and communications products, and software building blocks. Assembled together they constitute the heart of computers, servers and networking and communications products. Intel customers are original equipment manufacturers, PC and computing appliance users, Internet data centres and e-Commerce service providers.

**Website:** [http://www.intel.com/?en\\_US\\_01](http://www.intel.com/?en_US_01)

**Sponsoring Information:**

<http://www.intel.com/about/corporateresponsibility/community/giving/internationalgrants.htm>

**Contact Information:** <http://www.intel.com/feedback.htm?iid=fr+contact>

## 54. Insight

**Company Description:**

Insight is a technology solutions provider serving global and local clients in 170 countries. Today, thousands of clients, including more than 80 percent of the Global Fortune 500, rely on Insight to acquire, implement and manage technology solutions to empower their business. Insight provides software and licensing services globally. In addition, we offer a comprehensive portfolio which also includes hardware and value added services for our clients in North America and the U.K. We are aggressively expanding our global capabilities by introducing new offerings, including hardware and services, to meet emerging needs for our clients worldwide.

**Website:** <https://www.insight.com/Welcome.web>

**Contact Information:** <https://www.insight.com/pages/contact/index.web#>

## 55. Communication Technology Services (CTS)

**Company Description:**

Communication Technology Services (CTS) is a nationwide premier turn-key provider of telecommunications infrastructure services. For over twenty years, CTS has established a reputation for excellence among Service Providers and Enterprise

customers in designing and implementing some of the largest and most complex Wireless Communications Distributed Antenna System solutions – many for the Sports and Entertainment world. Being vendor neutral and recognized by all the major cellular carriers, CTS provides the equipment and materials that best address customers' specific needs and requirements and CTS uses only carrier approved equipment to ensure network compliance and reliability.

**Website:** <http://www.cts1.com/>

**Contact Information:** <http://www.cts1.com/contact.aspx>

## 56. Master Card Worldwide

### **Company Description:**

Today, our company continues to drive the evolution of payments by promoting new, safer, and more convenient ways to pay, accelerating the displacement of cash and checks, delivering increased value to all of our constituents, and advancing commerce in established and emerging markets worldwide.

**Website:** <http://www.mastercard.com/us/company/en/index.html>

**Contact Information:** <https://mcardw.sponsor.com/organization?cid=20316>

## 57. Garmin

### **Company Description:**

What began as a brainstorming session of a handful of engineers around a card table in 1989 has evolved into a worldwide collaborative effort of thousands of colleagues. Garmin's goal, as it was then, remains simple: To create navigation and communication devices that can enrich our customers' lives. Our innovative products span various areas of interest, including automotive, aviation, marine, fitness, outdoor recreation and wireless applications.

**Website:** <http://www.garmin.com/garmin/cms/site/us>

### **Sponsor Request:**

<http://www8.garmin.com/aboutGarmin/sponsorship/sponsorship-form.jsp>

**Contact Information:** <http://www8.garmin.com/contactUs/>

## 58. Samsung

### **Company Description:**

For over 70 years, Samsung has been dedicated to making a better world through diverse businesses that today span advanced technology, semiconductors, skyscraper and plant construction, petrochemicals, fashion, medicine, finance, hotels and more. Our flagship company Samsung Electronics, leads the global market in high-tech electronics manufacturing and digital media.

Through innovative, reliable products and services; talented people; a responsible approach to business and global citizenship; and collaboration with our partners and customers, Samsung is taking the world in imaginative new directions.

**Website:** <http://www.samsung.com/us/#latest-home>

**Contact Information:** <http://www.samsung.com/au/info/contactus.html>

## 59. BT Group

### **Company Description:**

BT is one of the world's leading communications services companies, serving the needs of customers in the UK and in more than 170 countries. Our main activities are the provision of fixed-line services, broadband, mobile and TV products and services as well as networked IT services. In the UK, we are the largest communications services provider, serving the consumer, business and public sector markets. Globally, we supply networked IT services to multinational corporations, domestic business and government departments. We also provide access to our network and services to more than 1,000 communications providers in the UK and others worldwide.

**Website:** [www.btplc.com](http://www.btplc.com)

**Contact Information:** <http://www.btplc.com/thegroup/contactbt/index.cfm>

## 60. Pearson plc

### **Company Description:**

Headquartered in London, Pearson plc is a publishing company operating in the education, business information and consumer publishing markets. The company is based in more than 60 countries and employs about 34,000 people. Its principal activities are divided into three divisions: Pearson Education (65 percent of the company's revenues in 2008) provides educational materials, technologies, assessments and related services, including electronic learning programmes to teachers and students. It also provides test development, processing and scoring services to educational institutions, corporations and professional bodies. The

Penguin group (19 percent of the company's revenues in 2008) publishes fiction and non-fiction titles. The Financial Times group (16 percent of the company's revenues in 2008) provides business and financial news, data analysis and related services in print and online to the international business community.

**Website:** [www.pearson.com](http://www.pearson.com)

**Contact Information:** <http://www.pearson.com/contact-us/>

## 61.Xerox

**Company Description:** With headquarters in Norwalk (CT) and more than 136,000 employees in 160 countries, we are never far from your company. As a company accounts for some 22 billion U.S. dollars, we are the world leader in business process management and document management. We deliver true end-to-end solutions, back-office support to print, to help your company implement and manage information

**Website:** <http://www.xerox.com/about-xerox/enus.html>

**Contact Information:** <http://www.xerox.com/about-xerox/contact-us/enus.html>

## 62. HP

**Company Description:** HP is a technology company that operates more than 170 countries. We explore how technology and services solutions to the problems and challenges of people and companies and help them their possibilities, aspirations and dreams. We apply new thinking and ideas to experiences with technology simpler, more valuable and more familiar and the way our customers live and work to improve. No other company has such a complete range of technology products such as HP. We provide a variety of infrastructure and business solutions ranging from handheld devices to some of the world's most powerful supercomputer installations. Consumers find us a wide range of products and services from digital photography to digital entertainment and from computers to printers for home use. With this comprehensive offering enables us the right products, services and solutions to meet specific needs of our customers.

**Website:** <http://welcome.hp.com/country/us/en/welcome-copy.html#Product>

Contact Information:

[http://welcome.hp.com/country/lamerica\\_nsc\\_carib/en/companyinfo/headquarters.html](http://welcome.hp.com/country/lamerica_nsc_carib/en/companyinfo/headquarters.html)

**Sponsoring Information:** <http://www.hp.com/hpinfo/abouthp/sponsorships/index.html>

## 63. Lexmark

**Company Description:** Lexmark International, Inc..(NYSE: LXX), companies and consumers to easily switch between digital and printed documents. Our philosophy is simple: Customers for life. We want the loyalty of our customers deserve. Therefore we listen to them, we respond to their needs and we ensure that we deliver products, services and

solutions to what they are asking. Since its inception in 1991, Lexmark, a division of IBM, has become a leading developer, manufacturer and supplier of printing and imaging solutions for home and office. Lexmark's products include laser printers, inkjet printers, multifunction devices and associated supplies, services and solutions.

**Website:** <http://www1.lexmark.com/US/en/>

**Contact Information:** [http://www1.lexmark.com/en\\_US/about-us/company/contact-us.shtml](http://www1.lexmark.com/en_US/about-us/company/contact-us.shtml)

## 64. OCE

**Company Description:** Océ is one of the leading providers of document management and printing for professionals. The Océ offering includes office printing and copying systems, high speed digital production printers and wide format printing systems for both technical documentation and color display graphics. Océ is also a foremost supplier of document management outsourcing. Many of the Fortune Global 500 companies and leading commercial printers are Océ customers. The company was founded in 1877. With headquarters in Venlo, The Netherlands, Océ is active in over 100 countries and employs more than 20,000 people worldwide. Total revenues in fiscal 2010 amounted to approximately €2.7 billion.

**Website:** <http://www.oceusa.com/index.jsp>

**Contact Information:** <http://global.oce.com/contact/headquarters/north-america-headquarters.aspx>

## 65. Ricoh Company

**Company Description:** We have created a broad product lineup to enhance customer productivity, centering on digital multifunctional and standalone printers and other office imaging equipment. Complementing this hardware are software and consumables and customer solutions that include assistance for constructing information technology environments and managing networks, maintenance services, and user support.

**Website:** <http://www.ricoh-europe.com/>

**Contact Information:** <http://www.ricoh-europe.com/support/contacts/index.xhtml>

## 66. Konica Minolta

**Company Description:** Konica Minolta Business Solutions provides total solutions in the areas of document flow. Based on an extensive analysis, we provide total solutions to optimize information and document flows. To this end we have a wide range of hardware and software products and additional services that we use in the most environmentally friendly way.

**Website:** <http://konicaminolta.us/>

**Contact Information:** <http://kmbs.konicaminolta.us/content/faqs/contactkmbs.html>

## 67. IBM

**Company Description:** IBM is the world's largest information technology company. IBM has operations in over 70 countries with a total of about 350,000 people working for customers in 174 countries. Working at IBM means working for an international organization that continuously develops.

**Website:** <http://www.ibm.com/us/en/sandbox/ver1/>

**Contact Information:** <http://www.ibm.com/contact/us/en/>

**Sponsoring information:** <http://www-01.ibm.com/software/rational/innovate/sponsors/packages/index.html>

## 68. Dell

**Company Description:** For over 26 years, Dell countries, communities, customers and individuals enabled to use technology to achieve their dreams. Customers trust us to deliver technical solutions that help them achieve more, whether at home, at work, school or elsewhere in the world. Read more about our story, our objective and the people behind our customer-oriented approach.

**Website:** <http://www.dell.com/>

**Contact Information:**  
<http://support.dell.com/support/topics/global.aspx/support/dellcare/en/contactusaddress?c=us&cs=19&l=en&s=dhs&~lt=popup>

[http://www.dell.com/content/topics/segtopic.aspx/contact\\_us?c=us&cs=19&l=en&s=dhs](http://www.dell.com/content/topics/segtopic.aspx/contact_us?c=us&cs=19&l=en&s=dhs)

**Sponsoring Information:**  
[http://www.dell.com/content/topics/global.aspx/about\\_dell/values/diversity/partnerships?c=us&l=en](http://www.dell.com/content/topics/global.aspx/about_dell/values/diversity/partnerships?c=us&l=en)

## 69. Sony

**Company Description:** The Sony Group is primarily focused on the Electronics (such as AV/IT products & components), Game (such as PlayStation), Entertainment (such as motion pictures and music), and Financial Services (such as insurance and banking) sectors. Not only do we represent a wide range of businesses, but we remain globally unique. Our aim is to fully leverage this uniqueness in aggressively carrying out our convergence strategy so that we can continue to emotionally touch and excite our customers.

**Website:** <http://www.sony.co.uk/section/home>

**Contact Information:** <http://www.sony.co.uk/section/contact>

**Sponsoring Information:**

<http://www.sony.com.au/article/303758/section/applysponsorship#>

## 70. Kodak

**Company Description:** Kodak is committed to sustainability worldwide. Our belief of doing well by shareholders also means doing right by our customers, employees, neighbours and suppliers.

**Website:** [http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2/6868&pq-locale=en\\_US&requestid=8837](http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2/6868&pq-locale=en_US&requestid=8837)

**Sponsoring Program Link:** <https://kodak.sponsor.com/?cid=31099>

**Contact Information:** [http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2/8/365&pq-locale=en\\_US&requestid=8821](http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=2/8/365&pq-locale=en_US&requestid=8821)

## 71. Genpact

**Company Description:** Genpact is a global leader in business process and technology management, offering a broad portfolio of enterprise G&A and industry-specific services. Putting process in the forefront—coupling deep process knowledge and insights with focused IT capabilities, targeted analytics and pragmatic reengineering—the Company delivers a comprehensive client solution. Services are seamlessly delivered from a global delivery network to meet a client's business objectives, cultural and language needs, and cost reduction goals

**Website:** <http://www.genpact.com/home.aspx>

**Contact Information:** <http://www.genpact.com/home/contact-us.aspx>

## 72. Seiko Epson

**Company Description:** The daughter of Japanese SEIKO EPSON CORPORATION is one of the leading providers of products and solutions in the field of printing and digital imaging. To the extensive product range includes additionally POS printers, POS systems and precision robots.

**Website:** <http://www.epson.com/cgi-bin/Store/jsp/index.do>

**Contact Information:** [http://www.epson.com/cgi-bin/Store/AboutContactUs.jsp?BV\\_UseBVCookie=yes](http://www.epson.com/cgi-bin/Store/AboutContactUs.jsp?BV_UseBVCookie=yes)

## 73. Dai Nippon Printing Co

**Company Description:** DNP's field of business is no longer simply the printing of books and magazines or commercial materials. We've branched out into a number of fields -- such as packaging, decorative materials, electronics, information media supplies, energy, and life science -- which appear at first glance to have nothing to do with printing.

What made it possible for us to branch out like that was our work toward achieving technological innovation based on polishing and refining the printing technologies and information technologies that are DNP strengths.

**Website:** <http://www.dnp.co.jp/eng/index.html>

**Contact Information:** [https://www.dnp.co.jp/CGI/inquiry\\_eng/form.cgi](https://www.dnp.co.jp/CGI/inquiry_eng/form.cgi)

## 74. Innodata Isogen

**Company Description:** Innodata Isogen owns and operates the largest, most advanced digital content production infrastructure in the world. More than 5,000 employees around the world.

**Website:** <http://www.innodata-isogen.com/>

**Contact:** [http://www.innodata-isogen.com/company/contact\\_us](http://www.innodata-isogen.com/company/contact_us)

## 75. Backstage Library Works

**Company Description:** For more than 20 years, Backstage Library Works has been providing star-quality digitization, microfilming, authority control, cataloging, and related services.

**Website:** <http://www.bslw.com/about/>

**Contact:** <http://www.bslw.com/contact/>