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Index

Index.....	3
1. Executive Summary.....	4
2. Introduction.....	7
3. Deliberate Strategies.....	9
3.1. Partner Development Strategies.....	12
3.2. Collections and Metadata Strategy.....	13
3.3. Europeana Network.....	14
4. Emergent strategies.....	15
4.1. Core Service Platform.....	15
4.2. Cultural Commons.....	16
5. Partner Development Plan.....	17
5.1. Partner development plans to fill the content gap.....	18
5.1.1. Country under representation.....	19
5.1.2. Single Domain representation.....	24
5.1.3. Time frame and USG.....	25
5.1.4. Audiovisual material.....	26
5.1.5. Member States Expert Group and Masterpieces.....	30
5.2. New partnerships.....	30
5.2.1. Private Partners.....	30
5.2.2. Partnerships with Associations.....	32
5.2.3. Partnerships outside Europe.....	33
5.3. Partner Service Package.....	34
5.3.1. Europeana Portal API.....	34
5.3.2. Aggregator Forum and Workshops.....	38
5.3.3. Processes to facilitate the partner network.....	39
5.4. Plans to develop the Europeana Network.....	40
5.4.1. Task Forces.....	44
6. Conclusions.....	44
7. Timetable for activities.....	46
Appendices.....	50

1. Executive Summary

The *Partnership Development Strategy and Plan 2013* first of all provides an overview of the key strategies that influence partner development planning in 2013. The key strategies are derived from two reports developed in 2012: D2.1 *Partner Strategy and Development Plan 2012-2014 (July 2012)* and D3.2 *Collections and Data Analysis, Strategy and Plan (August 2012)*.

Taking the deliberate strategies listed in the two reports along with some newly emerging strategies, the second part of the report develops the plan on how to implement the strategies. The plan, outlined from section 5, focuses on two main areas during 2013. Firstly, we will look at how the strategic partnerships (with aggregators) and new partnerships can support Europeana to fill the current content gap. This will entail working with and extending the partnerships with publishers and commercial providers in the broadcasting, education and tourism sectors and the wider creative industries. Some important new key strategic partners to be developed are with associations within the sectors culture, publishing, education etc. Associations have their own networks of content-owning organisations, many of whom are digitising material to be available via the internet but have yet to engage with Europeana. Engagement with these associations will increase Europeana's knowledge of their respective sectors, better informing our own planning and priorities as well as increasing the representation of new datasets in the Europeana repository.

Secondly, we will strengthen the relation to our partner network by further developing the Europeana Network, facilitation workshops, Aggregator Forum and conferences with our strategic partners, national aggregators, independent aggregator organisations, projects and content providers. This will be across thematic or domain-specific portals. We will be building links with key partners in aggregation and distribution to promote and implement APIs.

The first part of the *Partnership Development Strategy and Plan* is to encourage aggregation developments and to fill the content gap by:

1. Create a shared understanding of the aggregation developments to include the perspectives of the domains.
2. Paying attention to levels of representation per EU Member State with special focus on countries with a content gap larger than 50%, between supplied data to Europeana and their targets for 2015. The focus countries are Belgium, Bulgaria, Cyprus, Czech Republic, Greece, Italy, Latvia, Portugal, Romania, Slovakia and UK.
3. Ensuring good representation for each of the domains: all domains (galleries, libraries, archives, museums) are represented but the distribution is uneven across the domains with archives lagging behind. We will investigate ways to improve this situation.
4. Ensuring that content from all time periods is represented and ensuring inclusion of user-generated content.

5. Working with the Member States Expert Group to ensure that national masterpieces are included in Europeana.
6. Creating public-private partnerships with creative media for the aggregation and distribution of content.
7. Actively pursuing both small and large institutions to contribute audiovisual (AV) material through national aggregators or audiovisual projects. AV material currently makes up less than 3% of the database, while research shows that this material gets most attention from end-users.
8. Through the release of data under a CC0 waiver, move Europeana and its partners closer to the major strategic goal of delivering content wherever and whenever the user wants it.

By developing partnerships with aggregators, we can work towards resolving the content gaps identified in the Europeana repository. The main content gaps relate to masterpieces and audiovisual material. These areas of digital cultural heritage are disproportionately underrepresented on Europeana whilst research has shown they are areas that end-users are particularly interested in having access to. In 2013, through conferences, meetings and workshops, we will work to increase the amount of knowledge around these underrepresented areas and to increase the numbers of items available on the portal. By the end of 2013, our aim is to have 1.1 million AV objects in a Europeana repository of an estimated 27 million objects.

The second part of the *Partner Development Strategy and Plan* will strengthen relations to key strategic partnerships and the Europeana Network and build links to new markets by facilitation and distribution:

1. Further developing the Aggregator Forum, with special emphasis on the complementary value of the single domain aggregators (such as the European Library) and the national and cross-domain aggregators.
2. Developing and communicating the value propositions of participating in Europeana for organisations in specific areas such as education, tourism and publishing.
3. Facilitating and sharing learning experiences with the partner network through workshops, roundtable meetings, the Europeana Network Annual General Meeting, the Cultural Commons, Task Forces and Aggregator Forum meetings.
4. Promoting the use of the Europeana Application Programming Interface (API) within the partner network. This will lead to new implementations and the development of strong use cases for each of the GLAM, tourism, and education sectors and the creative industries.
5. Harmonising the registration systems on Europeana Professional with the Europeana Customer Relation System (Sugar) to better manage partner relations.

6. Facilitating the interaction between the Europeana Foundation and the Europeana Network and improving the instruments for co-operation such as the Task Forces.

The Europeana Network is expanding in scale and scope. We have quickly grown to a network of over 500 members by January 2013 and now need to boost representation from certain areas such as the publishing sector and other creative industries. We will therefore invest in nurturing existing relations and building new partnerships in a spirit of co-operation and mutuality, emphasising the benefits of the partnership for each individual member and the ecosystem as a whole.

By the end of 2013, we aim to have grown the Europeana Network to 800 members from the four main GLAM domains and from industry sectors, such as education, tourism and publishing. We will support our API partners so that a minimum of 20 new partners have successfully implemented the Europeana API.

Entering partnerships with new sectors such as tourism, education, and creative industries (including publishing) is central for our partnership development in 2013. Joining forces with these new markets will enhance the pace and scope of Europeana becoming a Core Service Platform.

2. Introduction

The main purpose of this report is to plan partner development work for 2013, building on the deliberate partner and collections strategies developed in the report D2.1 *Partner Strategy and Development Plan 2012-2014 (July 2012)* and D3.2 *Collections and Data Analysis, Strategy and Plan (August 2012)*. These two reports follow the *Europeana Strategic Plan 2011-2015* which focuses on four tracks: aggregate, facilitate, distribute and engage.

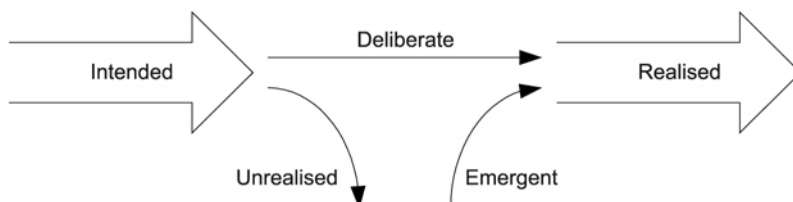


Diagram 1: The four strategic tracks in the *Europeana Strategic Plan 2011-2015*

This *Partner Development Strategy and Plan 2013* describes the deliberate strategies and issues relating to the 'aggregate' 'facilitate' and 'distribute' strategic tracks within the wider Europeana partner strategy. Considerations include the position of Europeana and the Europeana Network and the different developmental stages of Europeana's partners and aggregators. This document will also stress the necessity to include some emergent strategies, which have evolved over recent months and so are not incorporated into the Strategic Plan, on which Europeana needs to act in its future partner development.

Strategy formation walks on two feet, one deliberate, and the other emergent. Deliberate strategies are those that are realised by following an intentional plan and emergent strategies are those that come about in an organisation organically, not by intention. The relative emphasis on one or the other may shift from time to time, but the requirement to attend to both sides of this phenomenon does not. The fundamental difference between deliberate and

emergent strategy is that whereas the deliberate focuses on direction and control - getting desired things done - the emergent strategy opens up the notion of 'strategic learning'.



Source: DeWitt and Meyer (1994)

Diagram 2: Emergent and Deliberate Strategy Model

An example we can use is that of the *Europeana Strategic Plan 2011-2015*, which set the intended strategies until 2015. These strategies are deliberate and some of them will be realised in 2013. However, at the time of writing the *Europeana Strategic Plan 2011-2015* in 2010, Europeana was unaware of the new strategic goals of becoming a Core Service Platform and establishing a Cultural Commons. These have become emergent strategies and so need to be included in this report as they have an impact on the further direction of Europeana and its partner development.

This document also considers metadata/content needs and intellectual property rights relating to digitised content. It discusses the involvement of stakeholders in overall strategic direction and considers what Europeana should be giving back to partners. This could include enriched content, additional resources and funding opportunities. Europeana's goal is to have a mutually supportive relationship with an increasingly fluid two-way dialogue between Europeana and its aggregation partners. The approach to working with key partners in the aggregation landscape - from national initiatives, national aggregators, projects and content providers - will be formulated and new potential partnerships identified and described. A division is made between account management of current partners and business development to attract new partners and content.

Out of scope of this document is how to promote the API to small and medium size enterprises (SMEs), including the development community and the private programming and development sector. This area of API development requires a different approach to that applied to the GLAM sector, so it has been decided that the Marketing and Communications department within Europeana will directly address developers/programmers, whilst the Business Development department will market the API to the GLAM sector.

Furthermore, this report will not detail the developments and processes needed to improve metadata quality, e.g. IPR (Intellectual Property Rights).

In summary the report is in two parts:

1. First (section 3), it outlines the deliberate partner and collections strategies as set out in the strategic reports *D2.1 Partner Strategy and Development Plan 2012-2014 (July 2012)* and *D3.2 Collections and Data Analysis, Strategy and Plan (August 2012) 2012*. It also outlines the emergent strategies which need to be included in the future direction of Europeana (section 4).

- Then (sections 5-7), the report discusses a partner development plan to implement the aforementioned strategies and the outcomes determined in the *Europeana Business Plan 2013*: a target of 800 Europeana Network members; 20 Europeana API (Application Programming Interface) implementations by GLAM partners; and the partner developments needed to fill the content gap.

3. Deliberate Strategies

From the initiation of the Europeana project, the concept of aggregation partners has been the foundation stone of Europeana's business model. Europeana simply does not have the scale to directly ingest metadata from the sheer number of organisations that currently supply, or wish to supply, metadata directly to Europeana. The aggregator model, diagram 3, makes it possible to obtain metadata from thousands of cultural heritage and scientific institutions while only ingesting metadata from under 150 organisations.

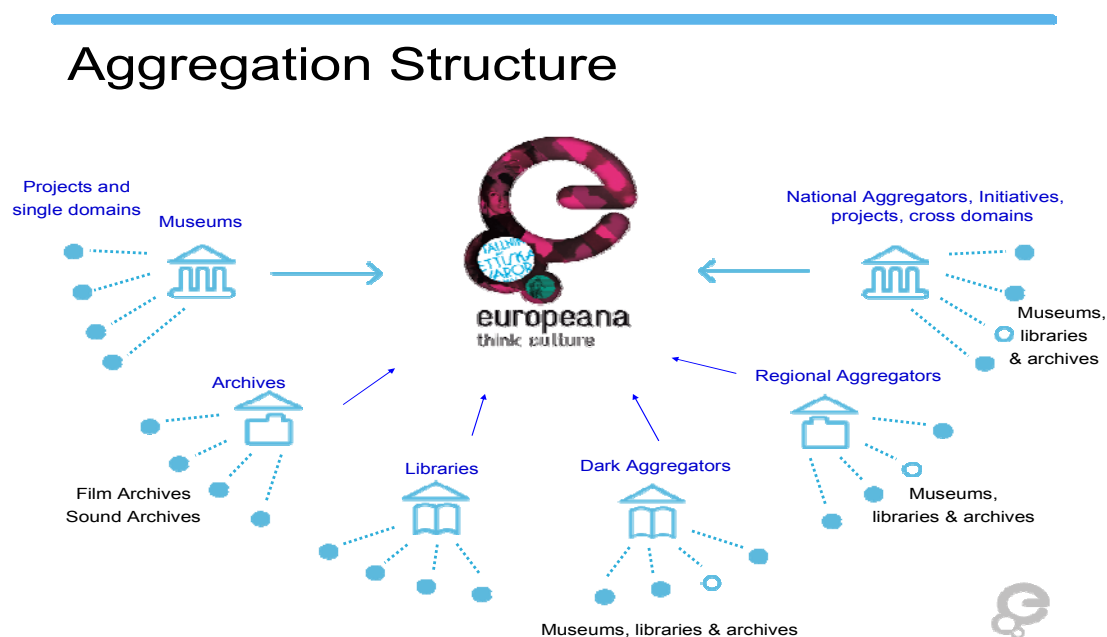
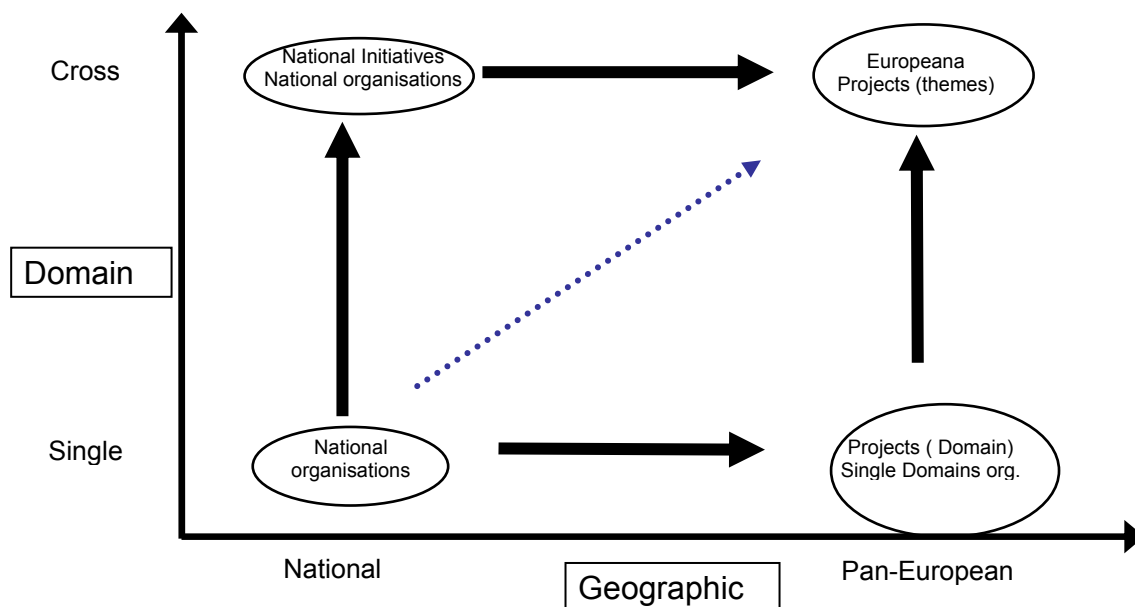


Diagram 3: Aggregation Structure

Diagram 4 illustrates the position Europeana currently occupies in relation to galleries, libraries, archives, museums and audiovisual collections in the aggregation landscape. The arrows indicate the aggregators' potential involvement at domain and geographical level. So single domain organisations (e.g. a national library) can either take the role of, or become part of a national initiative or can be a project partner in thematic or domain-based pan-European projects.



By Annette Friberg

Diagram 4: Aggregation Space

The three main aggregation sources –national aggregation initiatives, domain aggregators (thematic and single-domain specific) and pan-European projects – complement each other while representing their own area in the overall cultural information space. The diagram 4 also shows some potential areas of competition or conflict. Different players occupy the same space and could consider themselves as competitors.

The potential competition is for audience and funding between cross-domain aggregation initiatives with their own portals (national or pan-European) and single-domain aggregators with their own portals. The competition can become more prominent when single-domain portals represent the complete scale of scope of their domain. They will approach the same audiences (content providers) as the cross-domains. However, single-domain aggregators can complement the aggregation landscape of cross-domain aggregators if they are single-domain-*specific*, for example, The European Library addressing specific segments within their domain such as research and national libraries, or single-domains represented as projects. The reason is that projects and domain-*specific* portals have a specific aim, which very often complements the developments of the cross-domain portals by focusing on segments which fall out of their expertise. Single-domain projects and domain-specific portals feed and fill the gaps of the cross-domain aggregators. Single-domain key portals (aggregating data from all their domain segments) risk duplicating and competing within the same space, as in their scope they will, for example, approach the same content providers for data. A resolution to the issue of potential market overlap is needed, along with help for the user in terms of interoperability and seamless usage of the portals.

Recent research conducted by the Europeana Office has indicated that the current aggregators of Europeana represent more than 60,000 potential content providers, 2,200 of whom are actively supplying data through their aggregators to Europeana.

Aggregators operate in their own right, attracting specific audiences. They face the same problems of data management, interoperability and usability 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. In cases where an aggregator doesn't exist to support the aims of the content provider, Europeana will take the data in directly.

Europeana will continue to depend on this aggregation structure. It provides efficiency and effectiveness, not only for Europeana but also for the cultural institutions themselves in reaching the many thousands of content providers who curate our wonderful cultural heritage.

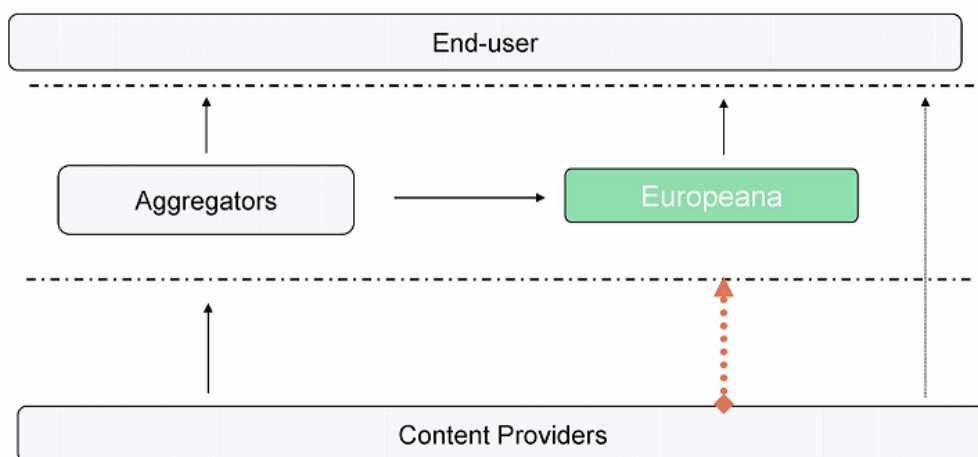


Diagram 5: Data flow between providers, aggregators, Europeana and end-users

3.1. Partner Development Strategies

The strategies derived from D2.1 *Partner Strategy and Development Plan 2012-2014* and the *Europeana Strategic Plan 2011-2015*, emphasise an aggregation strategy that supports national aggregation and stems from sustainability, distribution of knowledge and the aspiration to act according to the motto ‘think global but act local’.

Europeana encourages not only national but also domain and project aggregation. The viable workflow we have created works as follows: partnerships are developed with individual providers; we work together to improve the quality and standardisation of metadata from providers; this standardised high quality metadata is made available through Europeana.

Europeana has approximately 150 direct metadata providers. 15 of these providers have contributed (as an aggregator or single content provider) more than 86% of the total amount of data in Europeana. Our overall aim is to encourage more single content providers to deliver their content to an aggregator for its onward path to Europeana.

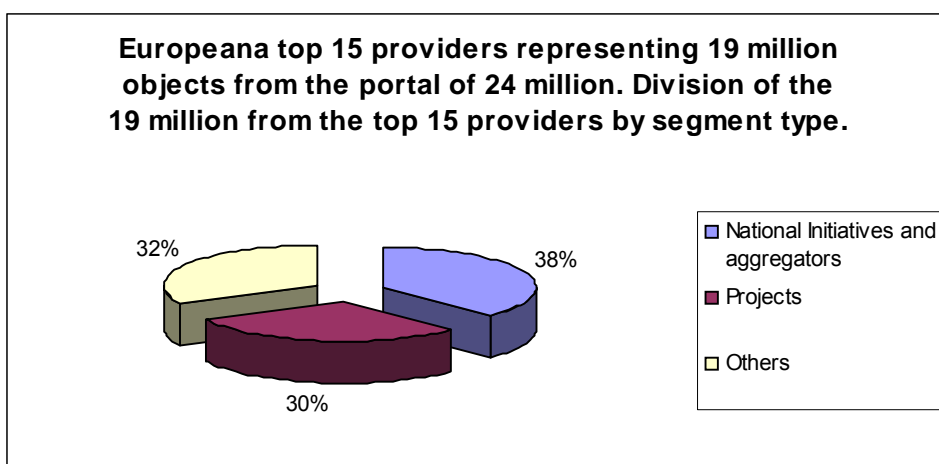


Diagram 6: Breakdown of top 15 providers by segment

Aggregators become important strategic partners because of their ability to act as a channel for the dissemination of information or policy such as the signing of the new *Data Exchange Agreement* or the re-use of Europeana data via the API.

The key partner strategies for Europeana are listed below and plans to realise these strategies are developed in section 5:

- To deliver value to each set of stakeholders defined in the Europeana business model.
- To underpin the Europeana strategic tracks of aggregation, facilitation, distribution and engagement.
- To understand better the position of Europeana in relation to other players in the overall ecosystem.

- To recognise the multi-fold nature of Europeana's relationship with partners: while concentrating on the aggregation and distribution of their metadata, we must also work together to overcome any barriers and work at engaging the user.
- To develop and support, with the domains and national players/portals/aggregators, a sustainable ecosystem.
- To promote the concept of both domain aggregation and national aggregation as a sustainable mechanism for a European cultural and scientific heritage space.

3.2. Collections and Metadata Strategy

The 2012 report, D3.2 *Collections and Data Analysis, Strategy and Plan* clearly set the strategies for 2012-2014. In 2013, we propose to be more focused on identified underrepresented areas of content and the quality of the Europeana dataset.

In an increasingly crowded landscape of digital cultural heritage providers, Europeana and its partners offer users very specific and unique qualities, such as authenticity and trusted data. These offerings become unique selling points when creating new partnerships in the educational and tourism sector. End-users and developers of new applications are increasingly critical of the quality of the data that they get from Europeana. Not only do they need to know what they are legally allowed to do with it, they want rich contextual information and good visual representation. Additionally, there is an expectation to be able to find artefacts (masterpieces) from all member states in a wide variety of formats including audiovisual material.

During Europeana's development, the emphasis has been on the volumes of metadata supplied with less emphasis on quality or specific content areas, formats or media.

Below are the five key areas to be addressed in 2013. The plans to realise them are outlined in section 5.

- a. Pay attention to representation by EU Member State (not all Member States are well enough represented to claim equal representation yet).
- b. Ensure good representation for each of the domains: all domains (galleries, libraries, archives, museums) are represented but the distribution is uneven across the domains with the archives lagging behind. Investigate what can be done to improve this situation.
- c. Ensure that content from all time-frames is represented and ensure inclusion of user-generated content: analysis shows that early modern history is not as well represented as it could be.
- d. Work with the Member States Expert Group to ensure that national masterpieces are included in Europeana.

- e. Actively pursue both small and large institutions to contribute AV material through national aggregators or audiovisual projects. AV material currently makes up less than 3% of the database, while research shows that this material gets the most attention from end-users.

3.3. Europeana Network

The Europeana Network is an important channel for Europeana. It can be used to create closer relationships with key stakeholders and strategic partners, and to develop the business for mutual benefit.

The Europeana Network becomes an essential instrument for Europeana in realising its partner development strategy and plan and not least, in improving its reach.

The Europeana Network is an open forum for experts, content providers and aggregators, providers of technical, legal and strategic knowledge and researchers. This forum represents and reflects the diversity of Europeana and gives its members an opportunity to voice their views. It is part of the governance of Europeana itself with six elected officers sitting on the Board of the Europeana Foundation.

The Europeana Network is united by a common cultural mission to 'work together to improve access to Europe's Cultural Heritage in balanced and sustainable ways'. It strives to be an open, transparent and accountable community led by the Europeana Network Officers. It unites all people who have a stake in Europeana to ensure an effective dialogue between the data providers or other contributors to the European information space, the Foundation and the Europeana office, at both strategic and practical levels. This dialogue strengthens working relationships and contributes to knowledge exchange, convergence of practice and the implementation of standards. Every member of the Europeana Network should feel responsible for Europeana but also see the opportunities this membership brings with it.

Over the past four years, Europeana has developed from a project to a network organisation. The Europeana Network is a key element of that organisation structure. A mutual responsibility for Europeana and a mutual understanding of the opportunities of this development will help to 'grow Europeana from a 35 person organisation into a 500+ person movement'. This feeling of mutuality is particularly important in promoting the value of opening up metadata to bring it into the workflow of the user. One particular task for each Europeana Network member in this context is to promote the Europeana API and to report on case studies that demonstrate the value of opening up the data. Eventually, this will also help to support the delivery of content to Europeana.

Europeana's reach towards potential partners is amplified by the Europeana Foundation governance structure that sees major European cultural associations being participants of the Board. This increases the number of potential contributors exponentially. Each member of the Board is responsible for keeping the members of their associations informed about activities around Europeana. As these associations represent a large number of institutions, the potential they have to encourage the contribution of content and knowledge to the information space is immense. See Appendix 2 for a list of current Board, Executive and

Network Officers. For an up-to-date list of Europeana Network members, see Europeana Professional.¹

4. Emergent strategies

In the *Europeana Strategic Plan 2011-2015*, the development of a Core Service Platform and its consequences were not exploited as it was not an option at the time of writing. The Core Service Platform and the possibilities and challenges it brings for new market segment funding –under the remit of ‘telecommunication, transport and energy’– still need to be further investigated to fully understand any changes to stakeholder groups and partner requirements.

Another important development which impacts the current partner strategy is the direction of the Cultural Commons. The strategy to further develop the Cultural Commons will influence any plans of the Europeana Network.

In addition to these two high-level strategies, the partner strategies from our 2012 report did not include new markets which we now identify as becoming increasingly important if we are to succeed with our partnership plans in 2013. The new partner segments are included in the next section.

4.1. Core Service Platform

Over the past four years, Europeana has developed from a project to a network organisation that now consists of over 500 members of the Europeana Network, over 2,200 content-contributing partners, a EuropeanaTech community of over 75, 29 EU-funded projects, a Board of 20 European associations of content holders, a Member State Expert Group representing all the EU countries on a policy level and an Executive Office of 35 full-time employees.

In order to reach our aims and to create real multiplier effects, the Europeana Foundation should be mindful of its limitations in resources and its strengths as a part of a network organisation. While it would be impossible to reach significant amounts of end-users by ourselves, Europeana is uniquely positioned as a facilitator of innovation (acting as a ‘Core Service Platform’²). By acting as a ‘Core Platform’ for the digital cultural heritage sector and the creative industries, Europeana can act as a catalyst of innovation thus leveraging its strength as a network organisation. Activities in this area will be based, to a large extent, on the principles of interoperability. By creating and developing standards across the sectors in

¹<http://pro.europeana.eu/web/guest/network/members>

²This notion is being developed as part of the CEF funding policies.

areas such as data modelling and IPR, we will be able to create a level playing field from which everyone can benefit.

4.2. Cultural Commons

The Europeana Business Plan has as one of its aims

'a reinforced feeling of Europeana as a movement, a platform that represents participating cultural institutions, think-tanks and governments'

The cultural heritage sector is diverse. Institutions face particular challenges and pressures in this time of economic crisis. They are, however, united by a common ideal - that culture *matters*. This ideal inspires Europeana as it does many of the members of the Europeana Network, and it is this ideal that lies at the heart of the *Cultural Commons* concept.

At its most basic, a 'Commons' refers to a resource shared by a group of people. Such resources are managed for the use and benefit of a defined community, or the broader public. When resources are shared, innovation and creativity are likely to flourish. The Commons is an academic field that is especially inter-disciplinary; it has attracted political scientists, economists, lawyers, sociologists, librarians and others to debate issues of governance, sustainability, group relationships and intellectual property. The best-known thinker on the Commons has been Elinor Ostrom, Nobel prize winner, who has inspired our work.

Europeana and the Europeana Network Officers are committed to exploring the idea of a European *Cultural Commons*. We have held wide-ranging discussions on the topic under the European presidencies, at the 2012 Europeana Plenary and at the Europeana Network AGM 2012. A Cultural Commons Task Force was established to transform the concept into a set of practical actions, focusing on the future development of Europeana and its ecosystem. The Europeana Network has been at the heart of shaping and implementing our ideas.

In October 2012, a set of five principles was agreed, together with a plan of action. The five basic principles are:

- *Mutuality* - Create a community of organisations and individuals, based on the principle of achieving mutual benefit, acting in good faith and presuming it on behalf of others
- *Access* - Provide a set of high-quality re-usable content, tools and services to enable creativity and innovation
- *Attribution* - Commit to the principle of respecting rights through acknowledgement and attribution
- *Consistency* - Build on the existing values and principles of our sector
- *Engagement* - As members of the community, commit to use the commons proactively and to contribute to it.

It was also agreed to test the concept of the Commons by applying these principles to actual projects in which Europeana plays a leading role. These are:

- Infrastructure commons – the *Europeana Cloud* project will act as a test-bed for establishing a shared cloud-based infrastructure for metadata, content, tools and other resources
- Research commons – the new *Europeana Research* service, which will support digital scholarship in the humanities and social sciences, provides the basis on which to construct a shared research environment
- Cultural commons – the *Europeana Creative* project will establish an open laboratory network to experiment with the re-use of content and metadata from Europeana. Pilot projects in design, tourism and education will be constructed along commons principles.

5. Partner Development Plan

This section outlines the partner development plan for 2013 and focuses on two main development areas: how to fill the content gap and how to facilitate the partner network and Europeana Network. But first, some background to the partner network and aggregation issues.

From its inception, the Europeana Network has grown steadily and now comprises numerous and diverse organisations each with a stake in the Europeana project and its goals. Our members range from the EC and European government ministries which fund the digital cultural heritage sector through to small archives that digitise documents. In the *Partner Development Strategy* of September 2011, the partner network diagram was developed to illustrate the range of partners who are involved or potentially involved with Europeana and who are able to shape the European cultural information space.

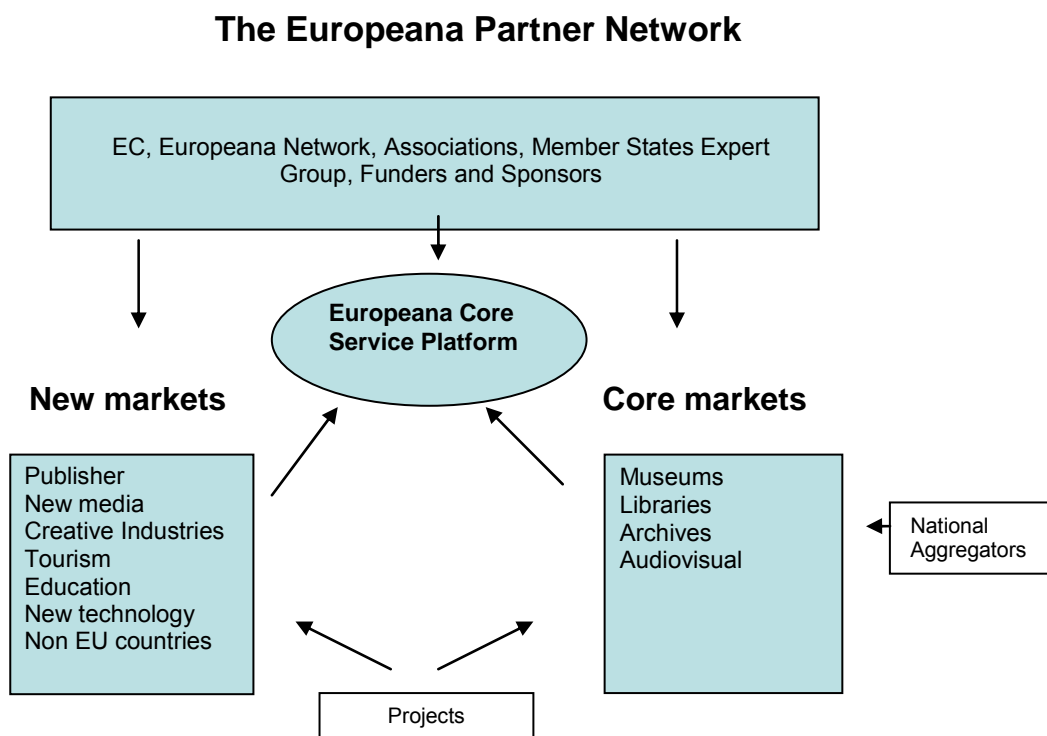


Diagram 7: Europeana's Partner Network

With such a diverse range of organisations having a stake in Europeana's operation and vision, there is a certain level of complexity to the partner network. Assessing the range of organisations Europeana works with, there are 19 separate areas of partner groups which we can cluster into the four strategic tracks – see Appendix table 1.

The key partners to support with regards to filling the content gap, and those that we will support with facilitation, are segmented as follows:

- The cultural heritage sector (+EU-funded projects)
- Private partnerships, tourism, education, creative industries
- Partnerships outside Europe

In addition, it is necessary to create partnerships with specific content holders and other projects to ensure the content gaps are covered.

5.1. Partner development plans to fill the content gap

In 2013, Europeana will be addressing the content gaps highlighted in the *Europeana Collection Data Analysis Strategy and Plan* report from 2012. We will develop plans with partners to fill the following content gaps:



Diagram 8: Content & Collections Content Gaps

The aggregation model that Europeana uses is not a static but an evolving model. Each year, new aggregators come online and existing aggregators' needs change in reaction to external factors in their respective countries and to Europeana's strategic priorities.

Across Europe, aggregators have different ways of operating and aggregating metadata to Europeana. The levels of metadata supplied to Europeana and the types of digitised content the metadata relates to also varies widely.

5.1.1. Country underrepresentation

National initiatives are aggregators which have been specifically created or selected to undertake the aggregation role by a government cultural department or organisation. In the past 12 months, there have been some significant developments in the aggregation landscape. The diagram below shows the current position of Europe's national aggregation.

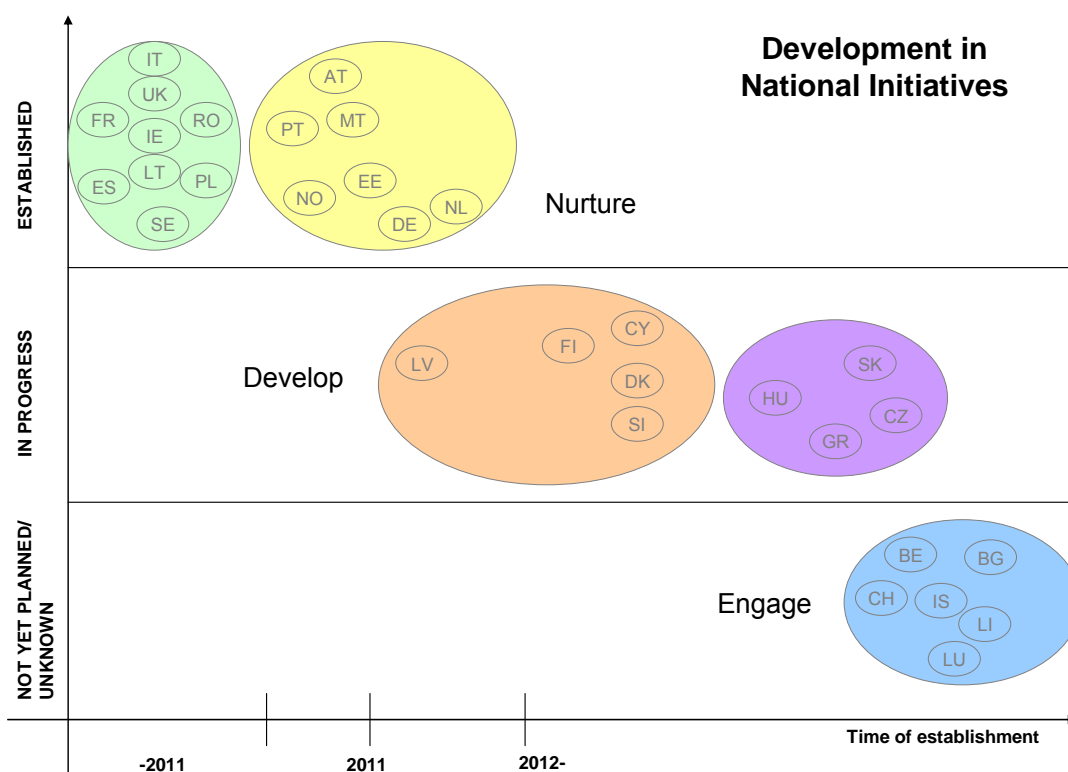


Diagram 9: Development timeline of National Initiatives

The operating cross-domain national initiatives are: Culture.fr (France); Hispana (Spain); Cultura Italia (Italy); irishmanuscripts.ie (Ireland); Institute for Cultural Memory (Romania); EPaveldas (Lithuania); Digital Libraries Network (Poland); K-samsök or Kringla (Sweden); Kulturpool.at (Austria); Expo (Malta); culturadigital.pt (Portugal); Muis (Estonia); Kulturrad (Norway); Cmoec (Cyprus); Latvian National Digital Library (Latvia); and KAMRA (Slovenia). Eight more are coming on-stream soon these are: KDK (Finland); Czechiana (Czech Republic); DK Aggregation Service (Denmark); MaNDA (Hungary); Hellenic Aggregator (Greece); and Slovakiana (Slovakia). In the past year, the German Digital Library (DDB) has

come online and will start to aggregate material to Europeana during 2013. Additionally, there are some government sponsored single-domain national initiatives. These are running in Portugal, Czech Republic and Slovenia. See Appendix 2 for the complete list of directly contributing aggregators and content providers, as of December 2012.

Two key changes since 2012 have been the launch of the German Digital Library (DDB) which launched in November and the Digital Collectie in the Netherlands in September. Both Germany and the Netherlands have been long-term providers of content to Europeana projects as direct supply, domain and geographically specific aggregators. Until now, neither country has used a cross-domain national aggregator.

In November 2012, the German Digital Library held a large public launch in Berlin. Europeana has also had meetings with the recently established Digital Collectie in the Netherlands. The Dutch aggregator differs from the German aggregator in that it is intended that it will be a 'dark' aggregator with no public facing website or portal. These two new initiatives provide national focal points with which Europeana will be able to work.

The rate and amounts of material supplied to Europeana through the network of national aggregators and initiatives varies widely from country to country. There are a wide range of reasons for this. Some aggregators such as Culture.fr were in existence before Europeana was established. Other aggregators are still to 'go live', meaning that a country's footprint within the Europeana dataset is achieved via participation in projects and direct supply to Europeana. The amount of government money available for content digitisation also varies greatly across Europe as does the amount of money any single organisation gives to digitisation. This means there can be huge variances in the amount of content from any single country. This is reflected in the Europeana dataset.

Below, diagram 10 shows each European country and, where appropriate, their national aggregation with the total amount of data (via aggregators, projects and direct) aggregated to Europeana by December 2012. The following columns show the 2015 target suggested by the European Commission and the content gap.

Country	National Initiative or Aggregator	Material		Content	
		Supplied	2015 Estimate	Gap	Gap in %
AUSTRIA	Kulturpool.at	483,063	600,000	116,937	19%
BELGIUM	Erfgoedplus.de	378,932	759,000	380,068	50%
BULGARIA	BapHa	50,582	267,000	216,418	81%
CYPRUS	SMOEC	6,848	45,000	38,152	85%
CZECH REPUBLIC	eSbirky	29,309	492,000	462,691	94%
DENMARK	The Royal Library- DK Aggregation Service	295,044	453,000	157,956	35%
ESTONIA	Muis - Museums Public Portal	55,922	90,000	34,078	38%
FINLAND	KDK, National Digital Library	697,031	1,035,000	337,969	33%
FRANCE	Culture.fr	2,586,409.00	4,308,000	1,721,591	40%
GERMANY	German Digital Library	3,643,846.00	5,496,000	1,852,154	34%
GREECE	Hellenic Aggregator	194,143.00	618,000	423,857	69%
HUNGARY	MaNDA (National Digital Data Archive, NDDA)	296,612	417,000	120,388	29%
IRELAND	Irish Manuscript Commission	953,552	1,236,000	282,448	23%
ITALY	Cultura Italia	1,273,103	3,705,000	2,431,897	66%
LATVIA	Latvian National Digital Library	36,705	90,000	53,295	59%
LITHUANIA	ePaveldas	78,270	129,000	50,730	39%
LUXEMBOURG	No Initiative	86,524	66,000	-20,524	-31%
MALTA	No Initiative	56,233	73,000	16,767	23%
NETHERLANDS	Digiale Collectie	2,280,960.00	1,571,000	-709,960	-45%
NORWAY	Kulturnett.no	1,557,609.00	N/A		
POLAND	Digital Libraries Federation	949,615	1,575,000	625,385	40%
PORTUGAL	Portal Arquivos, Insitudo Dos Museus e da Conseravcao, RNOD, Cinemateca	66,307	528,000	461,693	87%
ROMANIA	CIMEC	40,133	789,000	748,867	95%
SLOVAKIA	Slovakiana	85,141	243,000	157,859	65%
SLOVENIA	dLib.si	250,685	318,000	67,315	21%
SPAIN	Hispana	2,118,297.00	2,676,000	557,703	21%
SWEDEN	K-samsok (Kringla)	2,228,281.00	1,936,000	-292,281	-15%
SWITZERLAND	Muses lausannois	122,850	N/A		
UNITED KINGDOM	Culture Grid	1,556,402	3,939,000	2,382,598	60%

Diagram 10: European countries with aggregator, metadata supplied, EC figures and content gap.

From the table, it is possible to see that only three countries have actually reached their targets. A further five countries have around 20% of their targets still to reach in the two years left of the EC's five year period (2011-2015). A further eight countries have around 30 – 40% remaining to reach their targets with the final 11 still needing to supply over half of the content to reach their targets. The underrepresentation of countries identified in the *Europeana Collection Data Analysis Strategy and Plan* report from August 2012 were Slovenia, Greece, Hungary, Slovakia, Denmark, Luxembourg, Estonia, Malta, Bulgaria, Czech Republic, Romania, Latvia, Portugal, Lithuania and Cyprus. Based on new data deliveries since the publication of the report in August 2012 the focus countries in 2013 (with a content gap larger than 50% from the target of 2015) are; Belgium, Bulgaria, Cyprus, Czech Republic, Greece, Italy, Latvia, Portugal, Romania, Slovakia UK.

The underrepresentation in some countries might be explained by the lack of operational or emerging national aggregators. As part of its *Partner Development Strategy and Plan*, Europeana will support these fledgling initiatives through advice, software, and the re-routing of existing metadata, which has come to Europeana through finished projects, back to the aggregator.

To increase content from underrepresented countries, Europeana will also prioritise building stronger and new partnerships with their respective aggregators and content providers. As well as working with national initiatives to ensure a constant sustainable increase in the overall number of objects from these countries, Europeana will also continue to highlight the emphasis on masterpieces and audiovisual material.

The national aggregators are, and will continue to be, the key contact points for content and metadata development. They have their own networks of content holders who are supplying the metadata and they have ongoing, rather than fixed-term, project funding.

Since 2012, Europeana has been actively fostering closer working relationships and two-way communication between organisations. Work to achieve this has included workshops, round table meetings and the establishment of the Aggregator Forum and web-based discussion platform. The workshops were held in Norway, Croatia, France, Spain, Czech Republic, Finland and Bulgaria, with round table meetings in Cyprus, Germany and Denmark. The Aggregator Forum took place in September and representatives of over 15 aggregators were in attendance.

Who should we work with in 2013?

In 2013, we will continue working in two key areas: developing engagement and addressing content gaps.

Looking at diagrams 9 and 10, we can determine the level of engagement each of the aggregators has with Europeana. Spain, Norway, Sweden and the aggregators at the top of the list (diagram 10) have supplied the most material and on diagram 9 are shown as well-established. At the bottom (diagram 9) are initiatives which are still in the planning phase and as a result, have yet to supply or are currently supplying limited amounts of content.

Because of this split, a single approach will not be the most effective for Europeana, nor would it provide the most benefit for the aggregators. A tiered approach, targeting three key groupings is more appropriate.

The first group includes Spain, Norway, Sweden, France, Ireland, Poland, Italy³ and the UK⁴. These aggregators supply large amounts of material and are very engaged with Europeana. They require less direct interaction with Europeana to increase engagement but will be very important to fill the content gap. It is important to maintain these relationships to ensure continued engagement both in terms of metadata and content supply and of contributions and participation in the Aggregator Forum, which has a positive roll-on effect for the initiatives in the next two groups.

The second group includes Slovenia, Greece, Denmark, Belgium, Lithuania, Austria, Slovakia and the Netherlands. These organisations have supplied some data but are slightly less well-established in the aggregation space. With some extra engagement from Europeana, this group has a lot of potential for increasing the amount of metadata available and for filling the content gaps.

The third group comprises the largest mix of newly established and existing aggregators who have supplied limited amounts of material such as Bulgaria, Cyprus, Czech Republic, Latvia, Portugal and Romania. This group requires the most direct engagement with Europeana to increase their engagement with the network, but they are also a rich source of content and are essential to ensure that a more equal representation of content is made available via Europeana.

How can they fill the content gap?

Europeana will assist each group to address their content gap(s) using different approaches.

We will assist the first group by contacting them and discussing their content gaps and establishing where areas of possible development could be. For example, the Swedish aggregator does not aggregate audiovisual material but over 1,400 Swedish video items are available via EUScreen. There will be value in working with the Swedish national aggregator to find more sources of film, video and audio.

All aggregators have established networks of content-holders and disseminating information to them will be more efficient via the aggregator than directly from Europeana. They will also be able to play a significant role in the development of solutions to issues that may arise in relation to the content gap, such as being the focal point for the creation of the lists of masterpieces from any one country.

³ Italy is included because it is a large supplier of material but a proportion of its collection was removed as a consequence of the new Data Exchange Agreement.

⁴ UK is included because it is a large supplier of material but a large gap exists between its target and supplied data.

We will support the second group through a mix of raising awareness of the content gap and working directly with aggregators to promote the digitisation of content gap material by the content holders. This group will require greater input from Europeana but will also have the most potential to increase metadata and address the content gap. Again, this will include support to determine the parameters for masterpieces but also for increasing the general amount of metadata available to create a more balanced dataset.

The third group will require the most direct engagement by Europeana. Along with raising awareness and promoting the digitisation of content gap materials, Europeana will work with them to increase the amount and range of organisations working with the aggregators to ensure regular and increasing amounts of metadata are made available. This may also include hands-on workshops and other meetings to increase the face-to-face interaction with Europeana as well as a concerted effort to increase engagement via the Aggregator Forum and Basecamp discussion. Basecamp is web-based project management and collaboration tool where invited partners are able to share files and have discussions.

5.1.2. Single Domain representation

Single-domain portals with both aggregation and distribution functions for their sectors are very important in the Europeana ecosystem. By aggregating content from their domains, e.g. all library material into The European Library or film material into the European Film Gateway, it ensures that their professional audiences gain access in a format-specific context. This material is then ingested into Europeana which has a more broad appeal. The benefits brought by single-domain aggregations such as The European Library, the European Film Gateway, APEnet and EUscreen, include targeted expertise on particular content such as library, film or archival material. Such aggregators have, over many years, developed metadata schemas that bring the best out of the material they host; this expertise has led to the development of the *Europeana Data Model*.

Europeana also gathers metadata from single content providers such as the Institute National de l'Audiovisuel in France or the Rijksmuseum in the Netherlands. For efficiency and cost effectiveness, Europeana prefers content providers to aggregate via a domain or national aggregator, or a national initiative. If one of these three alternatives is not feasible, Europeana will take data in directly to ensure material is accessible.

As well as having a more balanced representation of material at a national level, it is also necessary to have a balanced range of content across the domains.

The following shows the percentage of metadata in Europeana by domain type:

Archives: 1%

Audiovisual archives: 6%

Library: 40%

Museum: 10%

Cross-domain: 43%

These numbers demonstrate that domain-specific aggregators and projects such as The European Library benefit Europeana in facilitating access to certain content types. It also shows the underrepresentation of certain domains. These areas of underrepresentation need to be proactively addressed by Europeana and its partners if we are going to achieve the most value for our end-users. With such a wide base of end-users accessing digitised content via Europeana, an overemphasis on one domain could create a bias and increase the difficulty of finding the right material quickly and easily.

As an example, currently the primary sources of audiovisual archive material are two projects, EUscreen and European Film Gateway (EFG). Both of these projects are well-established and are, in fact, in the early stages of initiating their second phases. In the gap between the end of the first phase and initiation of the second, no audiovisual material was aggregated to Europeana. In tandem to working with these specific projects, more work needs to be done with national aggregators to ensure they are able to aggregate metadata relating to audiovisual collections and have active and ongoing relationships with their respective audiovisual collections.

APEX is the second phase of the APENET project, which is a pan-European project providing access to archival records. In 2012, Europeana and representatives of APEX met to discuss future closer collaboration with the aim of increasing the amount of archival content made available. In 2013, this will be continued and work will be done to forecast the amounts of archive-related metadata that will be aggregated over the year. There will also be discussions to see whether there are possibilities of increasing the amount of archival material further.

The projects Europeana Fashion, Europeana Newspapers, Europhoto/Europeana Photography and Digitising Contemporary Art specifically cover the 20th century gaps and were selected because of their focus on a defined area of content which is not well-represented. In most cases, they are also focused on material that is not usually available in a digital form via public heritage collections such as commercial photography, fashion design or commercial newspaper publishing. It is hoped that working with specific projects, Europeana will be able to learn the process these organisations undertake to reach their published goals and assist through using its own partner network.

5.1.3. Time frame and USG

The final variable that Europeana wishes to address with the national and domain imbalance is the date range of material. Europeana's own research of its dataset has shown that there is underrepresentation of the 20th century when compared to earlier time periods. For Europeana, this is a risk because it limits the value of our services. For example, as Europeana moves to engage with the education sectors, if the dataset does not have appropriate content to meet the requirements of the curriculum then it will not be of any value and so will not be adopted.

There are some obvious reasons why more modern material is less available than earlier material. Undoubtedly, rights and the expense of digitisation of more modern media (such as film and video tape) have had a direct influence on the dates represented. It could also be reasoned that earlier material like paper records and art have been higher in the preservation

priorities of cultural organisations which may have led to the earlier digitisation of certain collections.

To address this gap, Europeana will have to work with its strategic partners to first fully understand why 20th century material has not been digitised and then work with initiatives to highlight this with the organisations digitising collections and with specific projects currently working to address this gap, for example PartagePlus which is working to digitise works in the ArtNouveau style popular in the late 1800s and early 1900s.

Another area of work which Europeana is focusing on which will also bridge the 20th century gap is the inclusion of User-Generated Content (UGC). The term UGC can be used to describe many areas of material created by users but in the context of Europeana this usually means the addition of metadata (e.g. tags, geolocation information, and descriptive information) or the creation of content through digitisation. The digitisation of material by users and its inclusion in the Europeana dataset has been the focus of the Europeana 1914-1918 project. This project has a website where users can upload their digitised artefacts from the First World War, and add descriptive information and context. Their item is then also aggregated into Europeana. In conjunction with the website, a series of Family History Roadshows have been taking place across Europe, at which members of the public can bring their artefacts to have them digitised and have their stories (metadata) recorded. These roadshows are very successful and have resulted in a large amount of material being digitised and made available. The success of this project has led to another similar project which will begin in 2013 and have as its focus the fall of the Iron Curtain in the Warsaw Pact countries in 1989.

These projects expose a large amount of content that is of great interest to the public and would not necessarily be available from a more traditional collecting institution such as a museum and an archive. They are also specifically focused on 20th century events and so go some way to covering Europeana's content gap. With significant anniversaries of the First World War and the fall of the Iron Curtain occurring in the coming years, these projects will be an important area of development.

5.1.4. Audiovisual material

In tandem to the high level strategic direction of broader geographic and content representation, there are key areas that Europeana wishes to focus on, one of them being audiovisual material. The selection of these areas of cultural heritage was informed by wider digital cultural and public trends as well as recommendations from documents such as the *New Renaissance Report* commissioned by the EC and Europeana's *Collection Data Analysis Strategy and Plan*.

During 2012, there was a concerted effort to increase the amount of audiovisual material and masterpieces available in the dataset. In 2013, this will be continued but extra work on intangible heritage will also be undertaken.

Across Europe, there are around 100 national and regional film archives and even more sound collections that are either stand-alone organisations or are part of a wider collection within a GLAM organisation (e.g. the British Library). In addition to this, there are private

archives which are part of national or regional broadcasters or footage libraries which hold large amounts of audiovisual material which is often already digitised.

As previously discussed, in the context of domain representation, audiovisual archives and therefore audiovisual content is underrepresented in the Europeana dataset. There are 169,688 video items and 454,470 audio items, this compares to 14,035,641 images and 8,935,636 textual items. Of these available audiovisual items, the vast majority come from a single country or single organisation. The three charts below break down the content in the Europeana dataset. The first is a breakdown of the overall content in the dataset and the following two are country-by-country breakdowns of the available audio and video content.

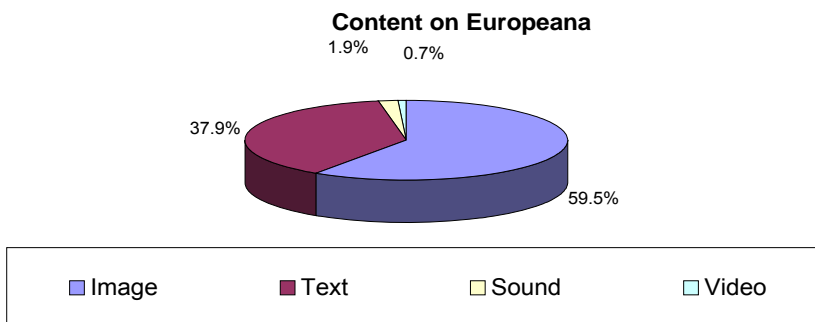


Diagram 11: Europeana content by format

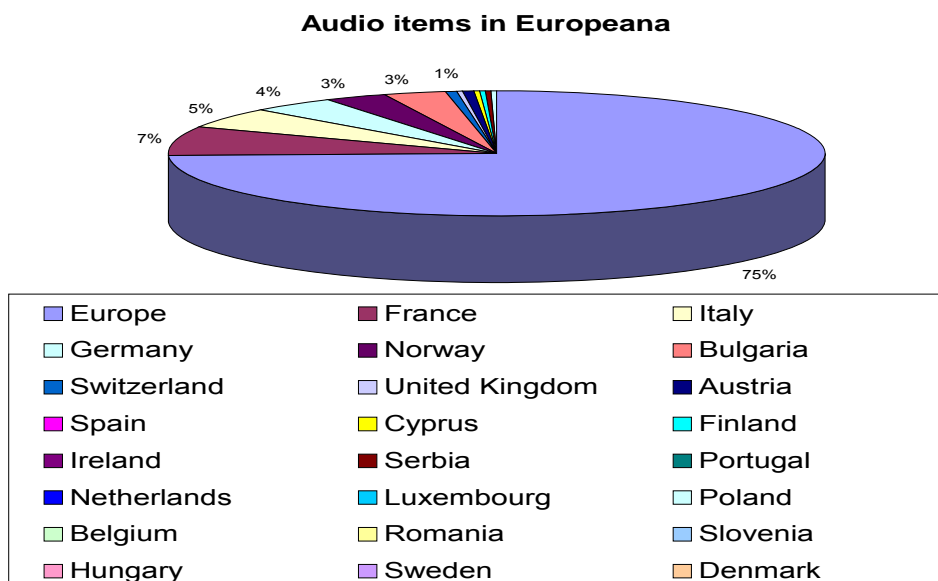


Diagram 12: Audio items in Europeana by country

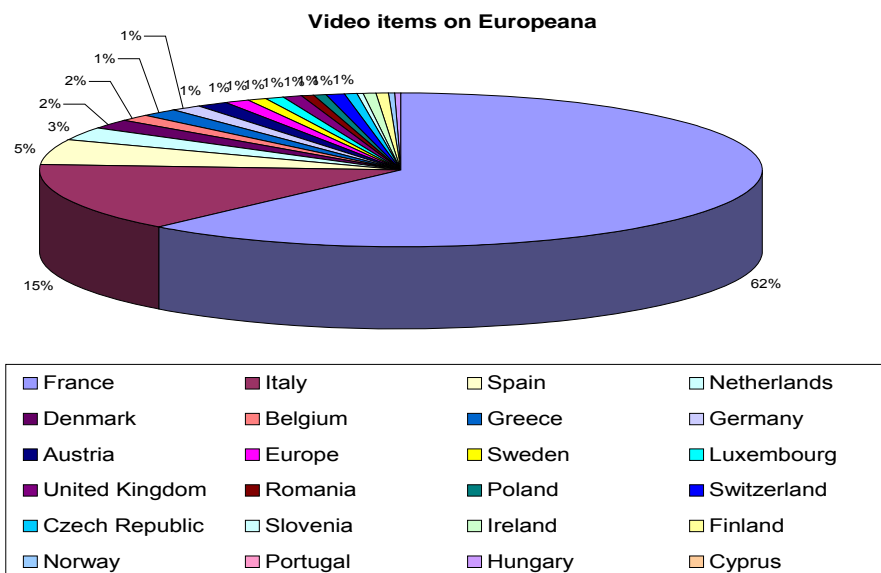


Diagram 13: Video items in Europeana by country

The reasons for the lack of availability of digitised audio, film and video items can be traced back to common themes of digitisation across the GLAM sector. Associated rights, digitisation infrastructure, funding, hosting and metadata mapping are all factors and these are amplified with film, video and audio due to the time-based nature of the content. But Europeana’s own research has shown that audiovisual material is an area in which end-users are very interested – AV items are 10 times more likely to be clicked on than other records.

In 2012, Europeana developed a direct approach to address the lack of audiovisual content. With EFG in the very early phases of its second phase and working predominantly on First World War content, and EUScreen wrapping up, Europeana assessed and established possible priority organisations and developed a strategy for contacting film archives directly and via the network of aggregators. This had only limited success due to a range of factors. The main factor was the crossover between EFG and Europeana. Being specialists in this field, EFG had contacted almost all of the archives that Europeana had highlighted. Others were waiting on their respective national initiative to be able to aggregate audiovisual material. This meant that even though they had content ready, they were unable to make it available without causing issues of duplication in the future.

Many of Europeana's partners take part in one or more projects related to aggregating material for Europeana. The European Commission has co-funded a number of European projects mainly through its Competitiveness and Innovation Framework Programme (CIP) and Information and Communication Technologies Policy Support Programme (ICT-PSP). EU-funded projects relating to Europeana generally fall into two broad categories:

- Projects that work to increase the amount of metadata relating to digitised collections available via the Europeana dataset, and
- Technological projects which assist Europeana's work in other ways.

Europeana has a wide range of engagement with various EU projects. Europeana can either be a primary leader, consortium member or a subcontractor for any one project. The primary leader role is specifically for projects that Europeana is leading such as Europeana Cloud and Europeana Awareness. Europeana also works with other organisations and content providers as part of a central team undertaking a project as a consortium partner. Because of resource limitations, Europeana is a consortium partner in only limited cases. More often, Europeana acts as a subcontractor in a project undertaking specific set tasks such as ensuring any metadata is made available via the European datasets.

Of the 29 projects running, 21 were projects which will result in more metadata being available via the Europeana dataset.

Who should we work with in 2013?

In 2013, there are seven key projects addressing Europeana's content gap and increasing available metadata:

- For audiovisual material, this will be EFG and EUscreenXL
- For archive material, this will be APEX
- For 20th century material, this will be Europeana Fashion, Europeana Newspapers, EURO-Photo/Europeana Photography and Digitising Contemporary Art.

Although EFG1914 has already begun, one of the issues that arose in 2012 was that there was a perception in the wider audiovisual archive sector that it was only selecting First World War era material. This was not the case and so in 2013 there will be a concerted joint effort by both Europeana and EFG to continue to make non-First World War material available via EFG.

EUscreenXL, the project for television archive material, will be an important partner for Europeana. The work EUscreen has done in building relations with broadcast archives is a good example of the technical expertise that a project can bring to an area of digitised content that the more generalist aggregation model sometimes is unable to address.

In 2013, a different approach will be adopted taking into account the current environment and the new phases of the respective AV projects. There will be active engagement with large and small audiovisual archives but this will be undertaken in conjunction with EFG for film and EUscreenXL for television archives. There will also be a concerted effort to engage the network of aggregators and initiatives to work with their local audiovisual archives to increase the amount of material available or to work through plans to ensure future availability via Europeana.

There will also be concerted work to better understand the landscape of audio archives and, if it is possible, to increase the engagement of audio archives and collections with

Europeana. This will entail working with professional associations, aggregators and existing audio collections who currently supply metadata to Europeana.

5.1.5. Member States Expert Group and Masterpieces

In 2012, Europeana also initiated activities in response to the recommendation of the *New Renaissance Report* to ensure the availability of European masterpieces via Europeana. This work included presentations at conferences and workshops across Europe and the use of the Aggregator Forum to raise awareness.

Initial research by Europeana to define masterpieces had been undertaken in 2011-12. This gave a list of suggested masterpieces, with an average of 51 works per country, although varying dramatically from 13 for the smallest country to 116 for the largest. The list does not include every great piece of work but rather a suggestion of a notable work from a greater number of artists. This way, more attention can be given to internationally lesser-known but locally very well-known artists.

Making these lists available to the national aggregators for feedback raised many more fundamental issues regarding masterpieces and their availability. What constitutes a masterpiece? Who should make the selection? Each domain has its own masterpieces so how would the priority be set? These issues have still to be fully investigated, discussed and resolved so in 2013, in addition to awareness-raising, Europeana plans to increase the engagement of the Member States Expert Group to advise on the wider questions regarding the selection of masterpieces.

5.2. New partnerships

New possibilities in market and product development arise overtime. For Europeana, the cultural heritage sector is affected by external forces, such as collaborations with external partners from other sectors, which can be key success factors for continuous growth. Creativity and innovation are essentials in the digital world and for internet businesses. Joining forces with partners in new markets who have core business knowledge around exploiting cultural content opportunities will become a key area of partnership development for Europeana in 2013 and in the future. The new market developments which Europeana will focus on in 2013 are partnerships in the private sector, publishing, education, tourism, associations and partnerships outside Europe.

5.2.1. Private Partners

In 2013, Europeana also hopes to increase its cooperation with private partners.

Public-private partnerships (PPPs) are becoming an increasingly important part of Europeana's partnerships. These partnerships help Europeana to more effectively reach new markets where GLAM organisations often struggle to establish themselves. It also allows Europeana to engage with new audiences and make its content available in new contexts. In 2013, for the education sector, Europeana will work with organisations such as Promethian, who work in the education field, and Historypin, a website which mixes historical material

with modern social media. Developing partnerships with partners with key market knowledge outside the experience of Europeana is essential to enter new markets without facing too high risks. For example, in the education sector working with Promethian enables Europeana content to be made available to teachers in a way they are familiar with and in their current workflow.

For tourism, Europeana will explore the sector's opportunities and challenges by developing a triangular collaboration model with three key players, the cultural heritage institutions, technology software developers and tourism operators. The cultural institutions involved have the ability to offer content as well as technological expertise in developing apps and APIs. The result will be a completely new end-user group for Europeana – those looking for cultural information before travelling to a country. A concept plan will be developed to better understand the mutual benefits of the three players and the role of Europeana in facilitating the collaboration. The *Tourism Concept Plan* will:

- Identify key players within the three sectors
- Arrange a 'get together' to understand mutual benefits and opportunities
- Set up a pilot study – providing a practical work task to be solved
- Develop the case study
- Create awareness at the political level, demonstrating the opportunities resulting from the three sectors joining forces.

Europeana has been working closely with the publishing industry to find ways of creating access to 20th and 21st century content via Europeana. The issues of working directly with commercially oriented organisations need to be unpacked and a series of conversations are planned in order to reach agreements on how to co-exist with mutual benefit. The Federation of European Publishers, already present on the Europeana Board, is taking the lead in this initiative and hopes to provide some guidelines on how publishers and other commercial organisations, such as record and film producers, could best work together with cultural heritage institutions. In 2013, we will investigate the risks and rewards faced by publishers when the CC0 waiver is applied to their metadata. This will be dealt with through workshops and by approaching publishers individually, with the outcome that they will be confident in signing the Europeana *Data Exchange Agreement*.

In 2013, the business development team will also investigate if and how Europeana could aggregate material which is owned by a European cultural institution but hosted on one of the popular sharing sites such as YouTube or Flickr. This was raised as an issue in the Aggregator Forum in relation to smaller archives not being able to afford hosting for large files like videos or large photo collections.

Sharing sites make up some of the most popular websites on the internet allowing users to upload and share their created content. For cultural organisations, sharing sites offer new channels for outreach and interaction with their audiences. They put cultural heritage items into websites that are popular and familiar to users. Many large organisations have YouTube channels and also have participated in projects such as the Flickr commons.

For Europeana, the potential of being able to aggregate a cultural institution's content which is held on a file sharing site is two-fold. It means new collections of material from new partners would become available and it would be an easy starting point for Europeana and

cultural institutions to begin the process of working together. For cultural heritage organisations that are unable to host their own material, it would make it possible for them to have their material online and so participate in Europeana.

For this to happen there will be a series of issues that need to be addressed. Metadata creation, the *Data Exchange Agreement*, agreements between Europeana, the content owner and possibly the hosting site, may all be factors that affect this work. But with such a wide-ranging amount of digitised cultural heritage material on these sites, there is value in exploring this area as a possible source in the future.

For public and private partners to make the most of these partnerships, case studies suggest that cultural institutions and private partners should take the following into account:

- Vision, mission and strategic objectives of all partners and the benefits for the citizen that will be achieved through the project
- A formal, transparent, accountable partnership, which does not establish exclusive agreements that are not time-limited
- Management of the partnership through a formal governance structure
- The need of the partnership to operate within the framework of applicable copyright and intellectual property law, and the need for the ownership of such rights after digitisation to be clearly stated
- The sustainability of the business model for the long-term
- A return on investment within the short term (6-12 months).

In 2013, Europeana will continue engaging with private organisations to increase the amount of metadata available and expand the potential uses of the Europeana dataset in new markets.

It will do this through:

- Identifying strategic private partnerships (broadcasters, publishers, education partners)
- Research private organisations that may have content and metadata they may wish to aggregate.
- Developing an understanding of win-win outcomes
- Developing key messages to promote the benefits of partnering with Europeana

5.2.2. Partnerships with Associations

Beyond working with network partners and specific audiovisual projects, Europeana will build closer relations with professional bodies which relate to the audiovisual archiving sector in both private and public spheres. There are a range of professional bodies which relate to the sector. These are often split by format e.g. film, video and audio, and also by the nature of archiving, e.g. public and commercial organisations.

The organisations Europeana intends to contact are:

- FIAT – International Association of Television Archives
- IASA – International Association of Sound Archives
- ACE – European Association of Cinematechs

- FOCAL – International association of footage libraries
- Film Archives UK – regional network of UK film Archives.

For each of these organisations we will:

- Establish contact and raise awareness regarding Europeana and the Europeana Network
- Promote registration and participation of the Europeana Network
- Discuss with each organisation any points of similarity and synergy
- Work with organisations to see if any members would be interested in aggregating metadata to Europeana.

5.2.3. Partnerships outside Europe

In 2012, Europeana continued to work with organisations and countries outside of Europe. These partnerships are a valuable source of metadata for the Europeana dataset and for key partnerships with other organisations in the same field.

In 2012, Europeana worked with many other organisations to increase the amount of metadata available through Europeana as well as to share knowledge and information. Digital New Zealand, which is part of the National Library of New Zealand, scraped our dataset for records specific to their country, which resulted in a further 1,700 records being made available to New Zealanders through their own national aggregator. We also partnered with Wikipedia on the 'Wiki Loves Monuments' project and are working closely with the Digital Public Library of America on sharing metadata across the two organisations.

The nurturing of international relationships fosters advancement in technologies, informs best practices and stimulates further new ideas for re-use and user engagement. Europeana is committed to celebrating the diversity of Europe's cultural heritage and as such can showcase a valuable international context. However, due to the huge amounts of work still needed in Europe, these partnerships will be about giving and receiving advice and content for the foreseeable future.

As the digital showcase of Europe's scientific and cultural heritage, Europeana necessarily needs to interlink 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>.

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, access improvements to materials and support, and the stimulation of new developments. These types of projects could result in the reduction of

operating and storage costs associated with content, and the creation of sustainable models of accessibility for data in the public domain.

In addition to content from within the EU, Europeana aggregates metadata from countries which are outside of the European Union, but geographically close to it. Norway, Switzerland, Turkey, Iceland, Russia and Serbia are six data-providing countries which together provide almost 2 million objects. Norway is the biggest non-EU country provider with more than 1.5 million objects comprising one sixth of all Europeana metadata. Switzerland is second with more than 110,000 objects. In future, strategic partnerships will be formed with non-European partners such as the Digital Public Library of America (DPLA) with the aim of being able to access each other's content.

5.3. Partner Service Package

Europeana has four strategic tracks of activity and ambition, 'Distribute' being one of them. This track is about making sure that the data delivered to Europeana will be distributed through a variety of channels in order to be findable by end-users. Tools to be offered to the partners of Europeana for this purpose include our API and widgets. In addition to these tools, we are developing services to offer to our partners to help with aggregation processes. These are mainly related to knowledge sharing and include offering workshops and opening up channels that can be used to communicate with a larger community with the same areas of interest as themselves, such as the Europeana Network.

5.3.1. Europeana Portal API

The Europeana Portal Application Programming Interface (API) is a web development tool allowing remote access to the Europeana dataset and therefore all of its accessible content. The API gives remote access to Europeana's dataset, meaning it can be distributed directly into the user's workflow, rather than relying on users to go to and engage with the Europeana web portal. The *Europeana Strategic Plan 2011-2015* states:

APIs will make our heritage available in cultural and social networking places. We will partner with public and private players, for example in the learning and travel sectors, to interpret and repurpose the content for their audiences.

1. Europeana Portal API (Application Programming Interface) services allow search and display of Europeana collections in external websites and applications.

Europeana Portal API enables partners to build applications based on a customised view of Europeana content on partner or aggregator websites. The API is based on the Open Search standard.

2. Europeana Search Widget is a ready-made search box suitable for organisations that want to enable search in Europeana collections with the least possible development effort. The widget is easily styled, configured and quickly embedded by simply copying and pasting an HTML-snippet into your website.

The search widget does not have the functionality of the API but can be set up and implemented quickly. The widget is not actively promoted by Europeana to external partners

but some organisations have adopted it because of the ease of installation. These have all been Europeana Network members who are non-commercial in nature. The widget has significant potential for future development.

The new core services Europeana Portal API was developed during 2012 with the beta testing phase taking place in late 2012. Once launched, the API will allow clients to query the free text index and persistent storage and also to perform 'My Europeana' related calls (e.g. read/write favourites or tags).

The second version of the Europeana Portal API will be made publicly available in January 2013. It will offer external developers the same capability in searching and interacting with the Europeana metadata repository as Europeana will have in its own 2013 portal release.

The first Europeana Portal API (v1.0) will be maintained for 12 months to December 2013 but will not be developed further.

Within the GLAM sector, although there were fewer issues with making the API available to organisations, the lack of resources (time and people) for turning requests into implementations became apparent. In 2011, it was primarily GLAM organisations that were approached to test the prototype API. The resulting implementations were mainly federated searches on websites. In 2012, it was assumed that the success of prototype implementations could be replicated in the wider GLAM sector within the Europeana Network. To achieve this, a mixture of communication channels were adopted to promote the API, and direct contact with specific organisations was made to gauge interest.

In 2013, with the actual release of the production version API, Europeana will be able to reassess its approach to the GLAM sector in the Network and beyond. A difference in the 2013, is that the Marketing & Communications team will lead the promotion of the API with a specific approach to GLAM organisations.

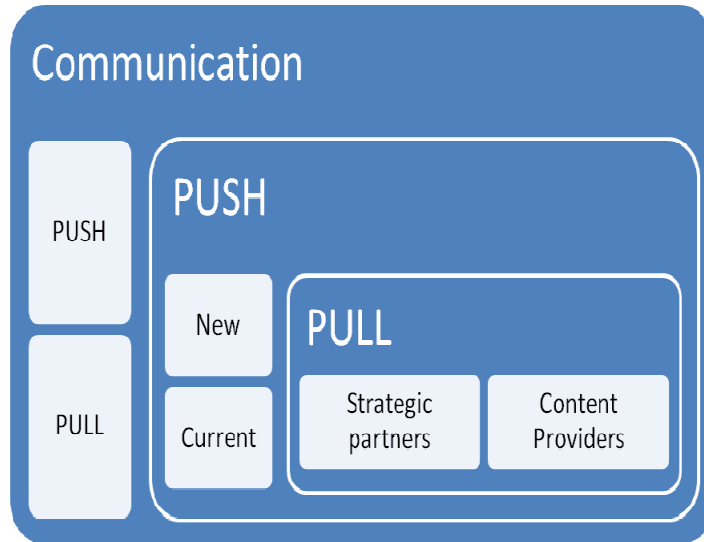


Diagram 14: Push-Pull communication model

Organisations will be approached using a mix of ‘push’ and ‘pull’ communications commencing in January. We intend to ‘push’ the API service package (which includes a video, associated documents, links to existing implementations and links to a forum) to our existing and new GLAM organisations, including the 25 or so strategic partners with whom we have had a dialogue regarding promotion. From here, we hope to ‘pull’ in new API users via their networks of content providers and strategic partners.

In total, 548 API requests have been received from various partners. The API request demand, collected mainly throughout 2012, is divided as follows:

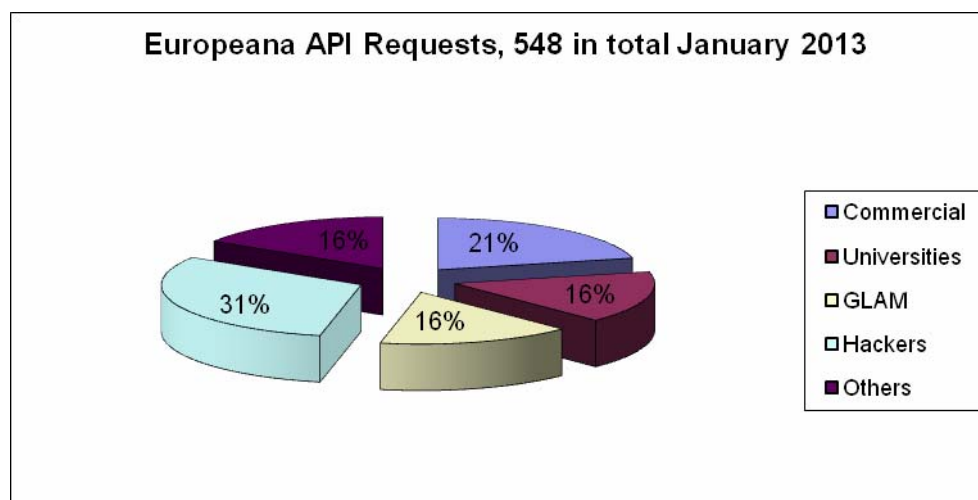


Diagram 15: Europeana API Requests to date, by partner segment

From the 548 requests, we have been able to identify 30 implementations of the API. Through the year, it became evident that organisations and especially our key focus group - partners from the cultural sector - had a considerably longer implementation process time than private organisations. The process from the moment attention and interest is created to the actual implementation (Accept) takes on average three times longer for cultural organisations than for private organisations/software organisations -see diagram 16. The reasons for this are mainly lack of knowledge and/or resources to implement the API.

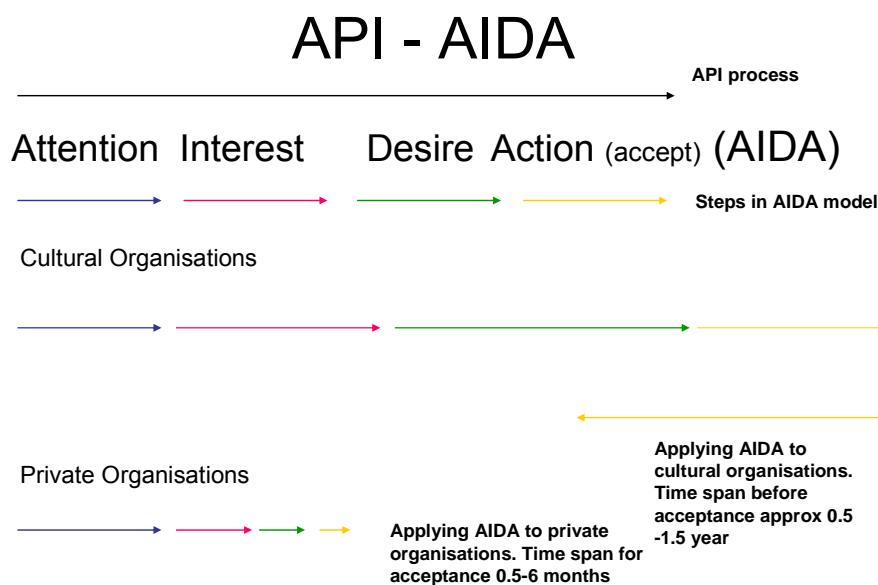


Diagram 16: The AIDA model in relation to the Europeana API

Based on this learning experience from 2012, in 2013, Europeana will hopefully be able to transfer some of the interest generated in 2012 - namely the 548 requests by January 2013- into implementations. As there is no official way of finding out if and when an API has been implemented, beyond relying on the organisations' goodwill to let us know, it will also be necessary to actively contact key holders to ascertain the development of any implementations.

A specific follow-up on the 80 GLAM partners who requested an API key will take place to verify how their API developments are progressing.

Another important API target group can be found at the Aggregation Forum. Members will be able to assist Europeana in the promotion to the API to organisations who supply content to them as well as to the wider cultural heritage sector in their respective countries. We will also work directly with partners from our technical projects in order that they can promote the API in turn to their respective networks. Other groups, associations and foundations, such as

Europeana Board members' associations and the Open Knowledge Foundation Network, will be contacted in order to distribute knowledge and awareness of the API as widely as possible beyond the Europeana Network.

Key messages include:

- The Europeana Portal API adds a rich resource to their website or portal
- The Europeana Portal API can retrieve metadata relating to an organisation's subject or nation held physically elsewhere
- Adding the Europeana Portal API helps improve the overall discoverability of other memory institutions' content
- The Europeana Portal API is freely available to anyone
- The Europeana Portal API is quick and easy to implement in a broad range of applications and websites
- The Europeana Portal API brings more traffic to your website

5.3.2. Aggregator Forum and Workshops

The Aggregator Forum held in September 2012 was one of the major successes of the 2012 partner development strategy and has been a major influence on the direction of the 2013 plan.

The purpose of the Aggregator Forum was to bring representatives of Europe's aggregators together to discuss common issues and challenges and work towards resolutions. Bringing this broad range of aggregators together also made it possible for the transfer of knowledge, experience and advice across the range of aggregators, meaning more experienced archives could assist and support aggregators less established or working to establish themselves. The forum took the form of a series of presentations from Europeana and the aggregators themselves followed by a series of workshops on specific issues that affect all aggregators.

Building on the success of the 2012 forum in 2013, Europeana will run two forums for aggregators with the possibility of widening out the scope. For example, one of the issues raised during the 2012 forum by the aggregators was the possible inclusion of content providers in the forum to discuss the transit of metadata from owners to aggregators and Europeana.

The first forum is planned for the first quarter of 2013 and will be run at Europeana's offices in The Hague. The second forum will run in conjunction with the Europeana AGM during the fourth quarter of 2013. The forums will address the following themes put forward by aggregators in 2012:

- Working together
- Metadata
- Advocacy
- Awareness
- Communications
- Further development of a Basecamp page for the aggregators

The workshops and roundtables were also a very successful part of the partner development strategy. Workshops are an opportunity for Europeana to directly assist aggregators and content holders with their work and also work through any issues they may have making content available to Europeana. Because of the various levels of development each aggregator has, each workshop is different and is tailored specifically to the needs of each aggregator. Topics can range from specific issues regarding metadata mapping to the Europeana standard, to a broad introduction to Europeana for workshops with content providers in attendance.

The roundtable meetings differ from the workshops because there are no workshop sessions covering issues that have been raised. Instead, discussion is around more fundamental issues that influence the work of aggregators and their relationship to Europeana. These are often with emerging aggregators who are working through their own policy and procedures for the supply of metadata to Europeana. The benefit of these is the ability for both the aggregator and Europeana to raise and work through specific issues before they are practically applied.

The programme of workshops and round table meetings for 2013 will continue and will increase awareness about Europeana and assist aggregator development and efficiency. Unlike 2012, there is no specific KPI to reach in relation to workshops and round table meetings but it is still planned to have a range of workshops and round table meetings in 2013.

In 2013, the following countries will be offered workshops or round table meetings: Germany, Cyprus, Slovenia, Greece, Hungary, Slovakia, Estonia, Romania, Latvia and Lithuania.

It should be noted that Cyprus and Germany both had round table meetings in 2012 and in 2013 it is proposed to revisit these aggregators with a more practical workshop to build on the conversations from the previous meetings.

5.3.3. Processes to facilitate the partner network

In order to make the Europeana Network fully transparent and support the development of the Network and its relationship with Europeana, several mechanisms have been set up. To ensure that the conversation can continue throughout the year, a LinkedIn group for the Europeana Network and a discussion mailing list has been set up. To support the work of the Europeana Network Officers and Task Forces, Europeana offers a dedicated space on Basecamp to share working documents and serve as a communications archive. EuropeanaProfessional serves both as an information platform and as a document archive

for the Europeana Network, including the Task Forces. The Europeana Professional blog⁵ features articles relating to projects or policy and is also used to give updates on the Europeana Network.⁶

Useful links:

[Europeana Professional](#)

[LinkedIn](#)

Europeana-Network@list.ecompass.nl

Currently, the management of the Europeana Network registration process involves a lot of manual work and is not fully transparent for new members. This will change soon as the registration process through EuropeanaProfessional is being improved. The registration form will be updated to collect all relevant information from new members to not only identify them but to get information on the domain they are representing, what their role in relation to Europeana is and what particular expertise they can bring to Europeana. This helps to establish an effective knowledge sharing process and also helps to identify gaps in domain representation. The entire Europeana Network space on EuropeanaProfessional will be restructured and simplified to facilitate access to the full document archive for all Europeana Network members. In particular, the most important outcomes from the Working Groups and Task Forces as well as meeting documents and presentations should be easily accessible.

Sugar CRM is currently used to store and manage all Europeana partner information at an organisation and individual level. A connection needs to be made between EuropeanaProfessional and Sugar CRM to allow both systems to communicate so that information is automatically entered into Sugar CRM and duplicate entries or incorrect information can be identified. The development teams of Sugar CRM and EuropeanaProfessional are currently in touch to identify and implement the most effective communication mechanism between both systems. Once all data are in Sugar CRM, Europeana will be able to run all kinds of partner analysis, e.g. which Europeana Network members have signed the Europeana *Data Exchange Agreement* or asked for a key for the Europeana API.

5.4. Plans to develop the Europeana Network

The Europeana Network was launched in October 2009 as the Council of Content Providers and Aggregators during an EU Presidency meeting in Lund (Sweden). Over the last three years, 530 members registered for the Europeana Network from across the cultural sector and the creative industries, representing 37 countries (including four non-European countries).

⁵<http://pro.europeana.eu/blog>

⁶<http://pro.europeana.eu/pro-blog/-/blogs/europeana-network-update>

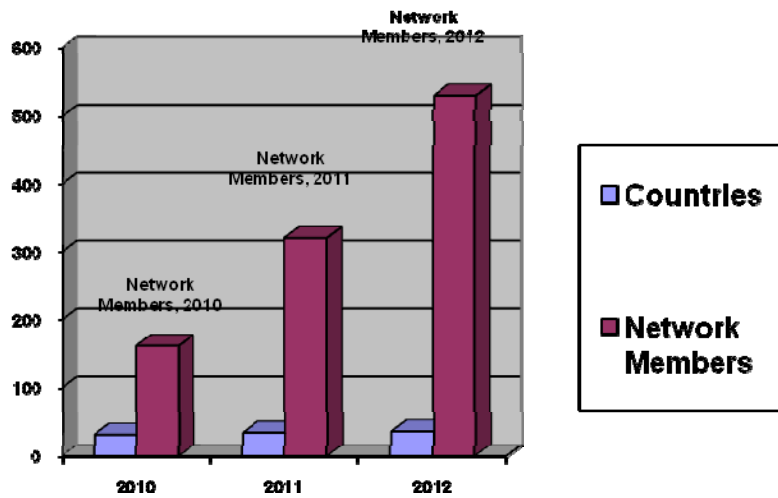


Diagram 17: Europeana Network member development
 2010: 32 countries and 161 Europeana Network members
 2011: 35 countries and 320 Europeana Network members
 2012: 37 countries and 530 Europeana Network members

The Network's 530 members represent approximately 410 organisations. The following diagram below indicates which countries the members and organisations are from.

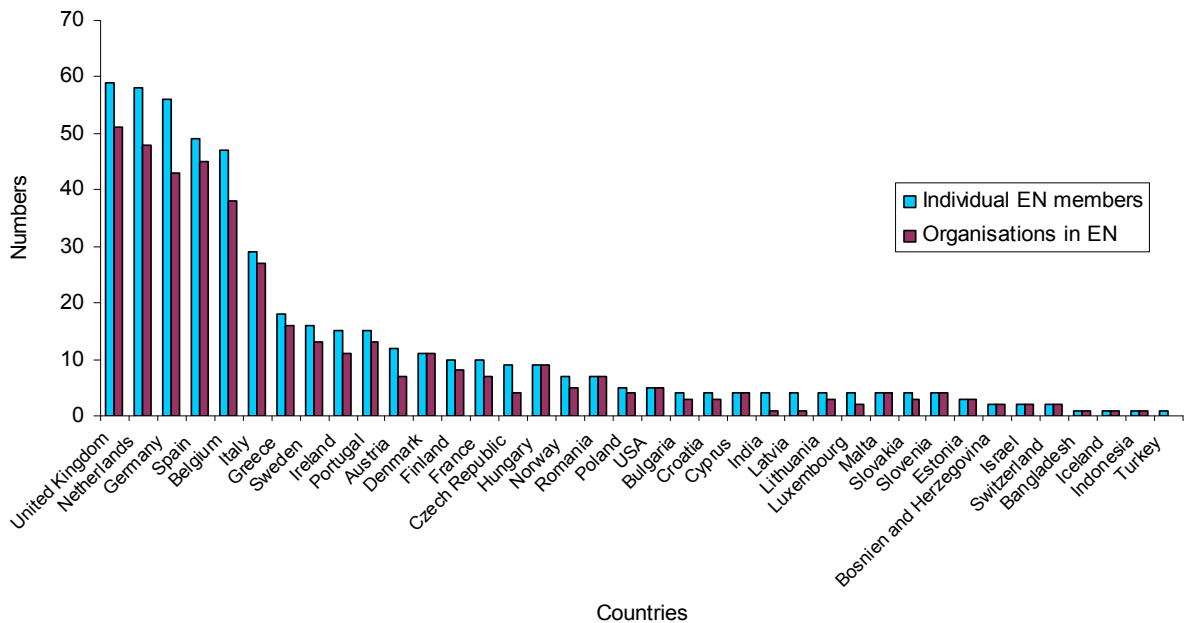


Diagram 18: Europeana Network Organisations by January 2013

Over the last three years, three Annual General Meetings were held to foster the feeling of mutuality within the Network and to work together on particular tasks to support the development of Europeana. One important element of the last two AGMs has been round table discussions to allow Europeana Network members to identify and work on the key priorities for Europeana to focus on in the Business Plan of the following year. Five working groups were established in the first year to address technical, ethical, financial, legal and user engagement challenges set out in the *New Renaissance Report* of the Comité des Sages. These long-term standing working groups were replaced in December 2011 by Task Forces to enable members of the Europeana Network to take on specific subjects or areas of common interest and work on them to create recommendations, consensus etc. (see below for more details on Task Forces).

Two examples are given here to illustrate the importance of the Europeana Network for the work of Europeana and for the development of the cultural heritage sector as a whole.

1. Europeana was invited by Neelie Kroes to participate in a structured stakeholder dialogue 'Licenses for Europe', which is jointly led by Commissioners Michel Barnier, Neelie Kroes and Androulla Vassiliou, and which seeks to 'deliver rapid progress to bringing content online through practical industry-led solutions.' The Europeana Network will be involved in the discussions and will receive information about the progress of the work. A communication route is now established between decision-makers and the cultural heritage sector through the Europeana Network.
2. A staff member of the Europeana Office was invited to contribute to the work of the W3C (World Wide Web Consortium). One reason for this invitation is his connection to a large group of experts through the Europeana Network and Tech community. Again, this generates a funnel effect that can be used to influence developments that would have not been possible without the Europeana Network.

The target for 2013 is to increase the number of members to 800 (see also the timetable for activities in section 7 for a summary of activities planned for 2013). Four approaches are identified to realise this goal:

- Align with the Europeana group of projects through the project team of the Europeana Office. Currently, 29 projects are currently running in which Europeana is either involved as partner or subcontractor. A recent analysis came up with a figure of approximately 500 people working for all of these Europeana projects. A closer alignment with the projects should bring the majority of these people into the Europeana Network to increase the number of members significantly.
- Approach the current members of the Europeana Network LinkedIn group that are not registered through Europeana Professional. The Europeana Network LinkedIn group currently has 451 members (as of 4 January 2013). The majority of these people (300) are not registered as Europeana Network members through Europeana Professional. Approaching them and promoting registration for the Europeana Network should also help to increase the number of Europeana Network members significantly.
- Invite all partners signing the Europeana *Data Exchange Agreement* (DEA) to become a Europeana Network member. As of 21 December 2012, 349 institutions or projects have signed the DEA. Only a minority of these organisations are represented

in the Europeana Network. A personal message will be sent to all organisations signing the DEA to join the Europeana Network, which should increase the number of members.

- Invite all members of the Europeana Tech community to also become a Europeana Network member. Currently, 222 people are subscribed to Europeana Tech, but only about 50% of these people are also registered with the Europeana Network. As the people in this community are actively engaged already and they have a good and well-established relationship with Europeana, it should be possible to encourage most of them to join the Europeana Network.

In order to help new Europeana Network members to register, the registration process through EuropeanaProfessional need to be simplified to reduce the barriers for new members. In addition, the goals and values of the Europeana Network as well as the obligations of its members need to be made transparent through clear bylaws to which all members have to agree. Eventually, the entire Europeana Network space on EuropeanaProfessional needs to be revised and amended including the document area, to provide all necessary background information and encourage people to become a new member. EuropeanaProfessional needs to become an archive of all documents relevant for Network members, which can be accessed and distributed easily.

EuropeanaProfessional is just one tool to share knowledge and communicate new developments. More communication mechanisms are available for the various Europeana communities and they all need to be revised and improved to better integrate Europeana Network members in the information flow and to make effective use of the existing tools or make new tools available. Regular meetings of the Europeana Network Officers will be held and aligned with the regular meetings of the Europeana Executive and the Europeana Board to ensure an effective information flow between the various bodies of the Europeana governance structure and to keep the Europeana Network members informed of all important decisions relevant for the community. An Annual General Meeting will be organised and executed again in 2013 to bring the Europeana Network members together for Task Force meetings and to work on the priorities for the Europeana *Business Plan 2014*.

The goal for the future is not only to increase the numbers of Europeana Network members, as described above, but more importantly to improve the quality of collaboration within the Europeana Network and between the Europeana Network and the Europeana Office. Improved communication mechanisms will certainly help as only informed members that understand the goals and processes can be expected to be engaged, contribute work to Europeana and collaborate with other members of the community.

A better understanding of the structure of the Europeana Network is a requirement to really improve the collaboration potential. Therefore, a thorough investigation and analysis of the existing Europeana Network will be carried out, to get information about the domain affiliation, geographic distribution, expertise etc. of individuals and organisations as well as information on the motivation and current level of engagement with Europeana. The registration form on EuropeanaProfessional will be amended to collect information from new members in order to understand their backgrounds and to keep the database of members up-to-date. All this will help to structure the Europeana Network and better identify the needs of the individual members. Eventually, it will help enable Europeana to set up a targeted communication strategy and to facilitate knowledge sharing. With this set of information to

hand, Europeana will be able to approach individual groups with similar expertise or interests to work for existing Task Forces or build new ones (see section below on Task Forces). Another contribution we expect from the Europeana Network members is to promote Europeana and share case studies for the successful implementation of the API. All these member activities are very important in turning the Europeana Network into a movement. The Europeana Office will provide the required support to coordinate and manage actions for the continuous growth of the membership of the Europeana Network.

5.4.1. Task Forces

The modus operandi of the Europeana Network is based on Task Forces. These Task Forces, consisting of Europeana Network members, work on strategic questions relating to requirements set out in the Europeana *Business Plan* or on key challenges encountered by the members of the Europeana Network. Two types of Task Forces are set up:

1. Europeana Network Enabled Task Forces
2. Europeana Network Proposed Task Forces

The Enabled Task Forces are commissioned by the Europeana Office to carry out work where Network input is vital and directly contributes to the *Europeana Strategic Plan* and its 2012 and 2013 *Business Plans*. For these Task Forces, a call is issued to the Europeana Network by the member of the Europeana Office who convenes and manages the group. It may be that someone from outside the office is invited to chair them and there is always interest from volunteers.

The Proposed Task Forces support the Europeana Network to develop areas of interest to the Network. These topics are managed by the Europeana Network Officers and reported to the Europeana Board. Further information can be found on www.pro.europeana.eu under the Europeana Network tab.

The following list shows the Task Forces that are currently being activated and formed:

Europeana Network Enabled Task Forces:

- Impact assessment

Europeana Network Proposed Task Forces:

- Public-private Partnerships
- Inter-project services and practices for UGC and UGC-oriented tools
- Extending the list of Europeana controlled rights values
- European Cultural Commons advisory board

6. Conclusions

The *Europeana Strategic Plan 2011-2015* sets out four major tracks for Europeana, Aggregate; Facilitate; Distribute and Engage. 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. To *facilitate*

conditions of access for users and to help providers and aggregators in knowledge transfer and sharing, Europeana needs partners' help *distributing* content, for example, via the API. But also, partners are looking to Europeana to create that wider distribution and access to their material and this is done partly by *engaging* users with cultural heritage content at both national and international levels. The relationships between Europeana and its content providers is therefore core to the survival and development of Europeana itself. The partner development focus in 2013 will be on:

- Further supporting and developing national aggregation
- Building a consensus within and between the domains
- Contributing to innovation in the digital cultural heritage sector by sharing more information and knowledge delivered by Europeana as a Core Service Platform
- Ensuring a Europeana Network reinforcing shared responsibility and mutuality
- Promoting the Partner Service Package with focus on distributing Europeana APIs
- Ensuring the understanding of a Cultural Commons.

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 underrepresented countries
- Encourage MSEG to set a framework for masterpieces
- Pursue the establishment of good working relationships with organisations in the tourism, education, publishing and audiovisual sectors, and aim to broaden the reach of the Europeana Network further into the creative industries sector
- Actively engage in international conversations regarding cultural heritage and support European organisations in creating Network links on an international level
- Develop a White Paper to improve linkage between domains, especially cross and single, and the complementary value they add to the cultural sector.

7. Timetable for activities 2013

Key activity/ partners	Specify	Approach	Comments
<u>Country content gap</u>	Germany, Slovenia, Greece, Hungary, Slovakia, Denmark, Luxembourg, Estonia, Malta, Bulgaria, Czech Republic, Romania, Latvia, Portugal, Lithuania and Cyprus	Basecamp forum, followed with personal approach by phone /email with the possibility of an in-person meeting	
<u>National aggregators, national initiatives, projects</u>	Culture.fr (France); Hispana (Spain); Cultura Italia (Italy); irishmanuscripts.ie (Ireland); Institute for Cultural Memory (Romania); EPaveldas (Lithuania); Digital Libraries Network (Poland); K-samsök or Kringla(Sweden) ;Kulturpool.at (Austria); Expo (Malta); culturadigital.pt (Portugal);Muis (Estonia); Kulturrad (Norway);Cmoec (Cyprus);Latvian National Digital Library (Latvia);and KAMRA (Slovenia). Eight more are coming on stream in the coming years, these are: KDK (Finland); Czechiana (Czech Republic); DK Aggregation Service (Denmark); MaNDA (Hungary); Hellenic Aggregator (Greece); and Slovakiana (Slovakia); DDB (Germany)	Initial contact via phone and email to discuss increasing the metadata supplied to Europeana with specific reference to the content gap. Followed up by support from Basecamp forum with the possibility for face-to-face contact in specific circumstances	

D2.2: Europeana Partner Strategy and Development Plan 2013

<u>Increase numbers of masterpieces</u>	All national aggregators and national initiatives	Engaging the Member States Expert Group to get high level advice on how best to proceed. Continue the Basecamp forum with individual support to create lists.	
<u>National aggregators, national initiatives & content suppliers</u>	Germany, Cyprus, Slovenia, Greece, Hungary, Slovakia, Denmark, Estonia, Romania, Latvia and Lithuania.	Offer organisations the possibility of a workshop or round table meeting in 2013	
<u>Increase audiovisual data</u>	EUscreen, EFG, national initiatives and professional associations	Phone, email and meetings with existing known providers. Contacting known members of the professional associations regarding using them as a focus point to increase AV material.	
<u>Intangible</u>	MaNDA Hungary, Latvian National Digital Library, Slovákiana, dLib.si Slovenia, cultureelerfgoed Netherlands, Culturegrid & UNESCO	A cross-section of engaged and other organisations will be emailed and met with to discuss what material is available and where material is held. Contact and discussions with UNESCO regarding their work in this field	Research in this area needs to be conducted. A better understanding is needed to set a detailed plan.
<u>API</u>	National aggregators and initiatives, projects and professional associations	Use Aggregator Forum and personal contact to distribute the Partner Service Package to their networks	
<u>Europeana Network (EN)</u>	All people that have a stake in Europeana, including content providers, aggregators, researchers, experts	Phone, email and meetings with EN Officers to develop governance and future plans; Approach project partners, Europeana Network LinkedIn members, DEA signatories, Europeana Tech community members and improve	

D2.2: Europeana Partner Strategy and Development Plan 2013

		EuropeanaProfessional for EN members to facilitate engagement and increase number of members; Organising and executing an AGM; Develop transparent and effective communication processes	
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Table 7: Activity Plan 2013

Appendices

Appendix 1: Europeana Stakeholder List 2012 and Stakeholder Cluster

Organisation	Type of organisation	Stake in Europeana
1. European Commission	Public governmental body	Political, reputation, driver for economic growth, mean for European cooperation
2. Associations in public sector	Public body semi-governmental, supported financial by government and members	Data delivery, a knowledge platform, reputation
3. Ministries of Culture, education, tourism, ICT, infrastructure	Public governmental body	Political, reputation, driver for economic growth, means for national and European cooperation, funders
4. Cultural institutions, GLAM	Public governmental body	Data delivery, a knowledge platform sharing developments in technology, aggregation, end-user, strategies
5. National initiatives	Public governmental body	Collaboration to enhance economics of scale and scope, sustainability of their investment, technology, data
6. Single domains (TEL)	Public governmental and semi-governmental bodies	Collaboration, knowledge platform, tech, data delivery
7. Cultural portals 2 (Collections Trust)	Semi-governmental bodies, private organisations	Data delivery, positioning, branding, revenue opportunities, partner network
8. Project partners	Public governmental and Semi-governmental bodies, private organisations	Inclusion, knowledge sharing developments in technology, aggregation, end-user, strategies, data delivery, branding
9. Social media /community organisations	Private organisation	Branding, traffic, new target groups, positioning, competitive advantage and differentiation
10. ICT and content-seeking companies (Telecom, IT, web based organisations)	Private organisation	Branding, revenue, new target groups, positioning, competitive advantage and differentiation
11. Tourism agencies	Public governmental	Promotion, awareness, new target groups
12. Education learning sector (universities, science, schools)	Public governmental	New developments, data delivery and distribution,
13. Publishers and news agencies	Private organisations	Revenue

14. Broadcasters	Semi-governmental	Data distribution, new target groups, technology sharing
15. Creative industries	Private organisations	Revenue, new target groups
16. Sponsors	Private organisations	Branding, positioning, revenue potential, competitive advantage, social responsibility
17. Private contributors	Private organisations	Data delivery, branding, social responsibility, revenue
18. Technology organisations	Private and public organisations	Technology developments, knowledge share
19. Advocacy	Private and public organisations	knowledge share

Stakeholder Cluster

Stakeholders	Developmental stage	Stakes	Strategic track	Stakeholders
European Commission, Ministries of Culture, cultural institutions (=content providers), sponsors advocacy (1,3,4, 16, 19) CLUSTER 1	High Need nurturing	Branding/reputation, data delivery, revenue	Aggregation	Associations, Ministries, cultural institutions, national initiatives, single domains, cultural portals, project partners, ICT, publishers, broadcasters, sponsors, private, technology CLUSTER 5
National initiatives, single domains, project partners, social media, ICT organisations, education, publishers, broadcasters, private contributors (5, 6, 8, 9, 10, 12, 13, 14, 17) CLUSTER 2	High Need developing	Branding, data delivery, technology	Facilitation	European commission, associations, Ministries, cultural institutions, project partners, sponsors, technology, advocacy CLUSTER 6
Associations, technology organisations (2,18) CLUSTER 3	Moderate Need engaging	– Branding, revenue	Distribution	Cultural institutions, Single domains, cultural portals, project partners, social media, ICT, tourism, education, publishers, broadcasters, creative industries, private, technology CLUSTER 7
Cultural portals, creative industry (7, 11, 15) CLUSTER 4	Moderate - Need engaging and developing	Branding, revenue,	Engagement	Cultural institutions, social media, tourism, education, publishers, broadcasters, creative industries, technology CLUSTER 8

Appendix 2: Europeana content providers December 2012

Provider	Metadata	Provider	Metadata
The European Library	4,288,551	Institut Cartogràfic de Catalunya	12,402
Athena	2,667,943	Регионална библиотека ПЕНЧО СЛАВЕЙКОВ - Варна / Public Library - Varna	12,302
Hispana	1,706,037	Békés Megyei Tudásház es Könyvtár, HU	12,024
CARARE	1,364,129	National Library of Finland	11,867
Norsk Kulturråd	1,352,307	Pamiatkový úrad SR	11,470
Swedish Open Cultural Heritage	1,262,773	cIMeC - Institutul de Memorie Culturală	11,452
Saxon State and University Library, Dresden / Deutsche Fotothek	1,104,117	Universitätsbibliothek Heidelberg	10,979
moteur Collections ; France	937,468	The Natural Europe Project	9,969
Irish Manuscripts Commission	908,973	EuropeanaLocal Austria	9,928
OpenUp!	836,272	Museo Galileo - Istituto e Museo di Storia della Scienza	9,088
CultureGrid	743,414	EuropeanaLocal Romania	8,141
Bayerische Staatsbibliothek	638,428	DIZI	7,731
Archives Portal Europe	555,370	Vlaamse Kunstcollectie	7,597
Federacja Bibliotek Cyfrowych	546,382	RNOD - Portugal	7,350
EFG - The European Film Gateway	546,352	EuropeanaTravel	7,030
Judaica Europeana	459,013	KAMRA	7,002
DISMARC - EuropeanaConnect	347,929	Cyprus Ministry of Education and Culture	6,809
HOPE - Heritage of the People's Europe	169,269	Diplomatic Documents of Switzerland, dodis.ch	6,684
EuroPhoto ANP provider	157,208	The Great War Archive, University of Oxford	6,534
ASSETS	128,887	Centre Excursionista de Catalunya	4,547
EuroPhoto DPA provider	126,354	National Maritime Museum	3,676
Bernstein project: http://www.memoryofpaper.eu	119,961	Fundação Calouste Gulbenkian - Portugal	3,413
Rijksmuseum	112,590	www.askaboutireland.ie	3,236
dLib.si - Digital Library of Slovenia	104,584	Svenska litteratursällskapet i Finland	2,890
Hellenic Aggregator at Veria Public Library	102,705	Instituto dos Museus e da Conservação	2,802
Institut National de l'Audiovisuel	101,356	Slovenian National E-content Aggregator	2,623
BHL Europe	100,561	Irish Virtual Research Library and Archive	2,373
EuroPhoto EFE provider	99,264	Universitat de Barcelona	2,084
ECLAP, e-library for Performing Arts	97,702	Universitat Pompeu Fabra	2,041
EuroPhoto SCANPIX provider	93,435	Ateneu Barcelonès	2,033
EuropeanaLocal Deutschland	90,707	Europeana Local	2,011

EuroPhoto PAP provider	90,111	Österreichische Mediathek	1,940
CulturalItalia	89,747	Erfgoed Brabant	1,845
EuroPhoto MTI provider	84,402	Nationale Aggregator	1,641
DK-National Aggregation Service	76,855	Spletna galerija, Semantika d.o.o.	1,517
Erfgoedplus.be	75,147	Ville de Bourg-en-Bresse	1,414
Landesarchiv Baden-Württemberg	64,371	Universitätsbibliothek Regensburg	1,321
EuropeanaLocal Sweden	62,211	University College Dublin, UCD Library	1,246
EuroPhoto ANSA Provider	61,192	Niedersächsische Staats- und Universitätsbibliothek Göttingen	1,125
Narodna in univerzitetna knjižnica	58,982	Universitat Autònoma de Barcelona	1,097
Across Limits	51,955	Saxon State and University Library, Dresden	1,081
LT-Aggregator Service National Library of Lithuania	47,756	ICAB	1,012
Europeana 1914 - 1918	47,306	Arxiu Històric de Girona	999
Department of Information Management, Hacettepe University	47,105	Mediateca de la Universidad de Oviedo - Encycloasturias	986
Kulturpool	46,577	EuropeanaConnect - EOD	975
MIMO - Musical Instrument Museums Online	43,234	Ontotext	516
Federico Zeri Foundation	40,811	Institut d'Estudis Ilerdencs. Servei d'Arxiu i Llegats	457
University of Patras/Library and Information Center	40,366	Bibliothèques Virtuelles Humanistes	384
EuroPhoto BELGA provider	37,769	Universitat Politècnica de Catalunya	223
Rijksdienst voor het Cultureel Erfgoed	37,452	Universitat de Girona. Biblioteca. Fons Bertrana	196
STERNA	32,005	Department of Information Management, Hacettepe University	170
Digitale Collectie	31,684	Biblioteca de Comerç i Turisme de la Generalitat de Catalunya	131
thinkMOTION	29,289	Swiss National Library	100
EuroPhoto LUSA provider	26,130	Helsingin kaupunginkirjasto	97
Slovenské národné múzeum	24,176	Brill	94
Регионална библиотека ПЕНЧО СЛАВЕЙКОВ - Варна	22,821	Latvijas Nacionālā Bibliotēka	69
Manuscriptorium - National Library of the Czech Republic	22,434	Instituto de Historia Contemporanea da Faculdade de Ciencias Sociais e Humanas da Universidade Nova Lisboa – Portugal	61
Muis -Museums Public Portal	22,324	Biblioteca Museu Víctor Balaguer	49
EUscreen Project	21,065	3D-COFORM consortium	48
IRCAM-Institut de Recherche et Coordination Acoustique/Musique	19,455	Biblioteca de l'Esport de la Generalitat de Catalunya	42

D2.2: Europeana Partner Strategy and Development Plan 2013

Biblioteca Virtual Miguel de Cervantes	19,062	Universitat de barcelona	37
Cité de la musique	18,839	Biblioteca Nazionale Centrale di Firenze	33
EuroPhoto EPA provider	17,533	Universitat de Girona. Biblioteca	17
Musées lausannois	16,416	Inniúlacht * Cartlainne Meán i gcomhar le hOllscoil na hÉireann, Gaillimh	14
Biblioteca de Catalunya	15,287	Europeana	7
Bibliothèque municipale de Lyon	13,932	Centre de Lectura de Reus	5
Médiathèque Valais - Martigny	13,022	Europeana development	5
Linked Heritage	12,938	Associació de Mestres Rosa Sensat	1
EuropeanaLocal Portugal	12,712		