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D2.1: Europeana Partner Strategy and Development Plan

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1. Executive Summary

Europeana is only as good as its partners and partnerships. It is the sum of their efforts and activities. To deliver the ambitions of the **Europeana Strategic Plan 2011-2015[1]** it is imperative that partners in that venture are participants in the solutions proposed. The aim is to have a symbiotic, supporting relationship where each party benefits from the other. Therefore the approach taken in this plan reflects upon the partner landscape and, taking into account the research and analysis of partner needs, attempts to give a strategic direction, where partners working together deliver both Europeana and their own needs.

The Europeana partner structure is multilayered. Partners deliver and distribute content, help develop knowledge, access and standardization and engage users. Thus partnerships span both supply and demand. Each major aspect of partnership is addressed in relation to the tracks of the Europeana Strategic Plan. The aspect of partner as a deliverer and developer of content is covered under the **Aggregation Track,** with the partner as a distributor or re-user of the content being looked at under the **Distribution Track**. Partners range from National Portals or Aggregators to Domain or Regional Aggregators to individual memory or research institutions. There are also European Union funded project based partnerships to be understood and developed to plug known technology and content gaps. This rapidly expanding ecosystem of partners, supporting digital cultural heritage access, creates its own issues for the positioning of partners and their roles. These are not dealt with in this plan but are acknowledged as influential on the strategic development of a European digital cultural heritage sector where Europeana has roles to play including those of catalyst, facilitator, leader and collaborator.

Balancing these roles to achieve **the goals of increasing content and access to content** is fundamental to this Partner Development Strategy. Europeana therefore pays particular attention to sourcing content that represents the diversity of European cultural heritage, and encouraging all countries to provide material. Holdings have increased to 24 million objects from 33 countries, well above targets that have been set for annual increases since the launch in 2008 with 2 million items. However some considerable gaps still exist most notably

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[1]Source: Europeana Strategic Plan 2011-2015

in Audio Visual and Intangible content, requiring a specific targeting of partners able to boost such areas.

In summary this plan lays out the following:

- **The Goals of a Partner Development Strategy**

  - To recognise the multi-fold nature of Europeana's relationship with partners, while concentrating on the aggregation and distribution of their metadata, but also working together to overcome any barriers as well as engaging he user.
  - To underpin the Strategic Tracks of Europeana Aggregation, Facilitation, Distribution and Engagement.
  - To deliver value to each set of stakeholders defined in the Europeana Business Model.
  - To understand better the position of Europeana in relation to others in the overall ecosystem.
  - To promote the concept of both vertical and national aggregation as the sustainable mechanism for a European cultural and scientific heritage space.
  - To develop and support, with the vertical and national players/portals/aggregators, a sustainable ecosystem.
  - To seek new partnerships and consensus on access with commercial providers of cultural heritage to fill the 20th and 21st century gaps.
  - To improve the equality of content representation at country levels, and better the coverage of audio visual and intangible materials.
  - To deliver access to the 'masterpieces' of a nation via Europeana and therefore live up to user expectations.
  - To capitalise on the critical mass and the ability to release data under a CC0 license thus moving Europeana and partners closer to the major strategic goal of delivering content wherever the user is and whenever they want it.

- **The Form of the Partner Development Strategy**

  - To continue to depend on and support aggregation at pan- European and national level, and for cross, single or thematic domains. As a means of providing efficiency and effectiveness, for both Europeana and the cultural institutions themselves in

reaching the many thousands of Content Providers, who are guardians of our cultural heritage.

- To recognise that different partners are at different stages in their development and needs and therefore need different forms of account management

- To understand that there are 3 main forms of aggregation, national, domain and project and that these can have conflicting remits.

- To engage the partners through cluster groups formed according to influence, interest and relevance to the four strategic directions of Europeana, aggregation, distribution, facilitation and engagement.

- To bring together the public and private sectors to improve the delivery and distribution of content to the end use

- To work with the EU to use available project funding to fill some content and technological gaps, including data quality, language and discoverability.

- To work with partners to deliver user driven access to the content, via thematic access channels and better collaboration models

- To connect partners to the product and service offerings of Europeana for re-use both of content and technology

- **A Proposed plan of approach**

Focus on building partnerships with key partners in aggregation and distribution to:
- Create a sustainable delivery and distribution partner infrastructure for the future of the Europeana ecosystem

- Resolve the content gaps of Masterpieces, Audiovisual and Intangible material and develop equality of country representation.

- Place the content in the pathways of the users

To reach the content aims Europeana will work together with partners from:
- National Initiatives, National Aggregators and Domain organisations

- Projects and Content providers

- Thematic or Portals

- Publishers and commercial content providers

'Digitisation and online accessibility of cultural material are essential to highlight cultural and scientific heritage, to inspire the creation of new content and to encourage new online services to emerge. They help to democratise access to culture and knowledge and to develop the information society and the knowledge-based economy.'

European Council of Ministers, 20 November 2008

2. Introduction

The purpose of this plan is to review Europeana's current position and relationships with its partners and make recommendations for our future and how to get there.

It looks at the current landscape of Portals, Aggregators, Providers, Researchers, Developers and attempts to analyse these to understand how they currently fit into the wider landscape. The aim is to determine the form of partner relationships required to meet the goals of the Europeana Strategic Plan 2011-2015 as well as the needs partners themselves.

The Europeana Strategic Plan 2011-2015 divides into 4 tracks: Aggregate, Facilitate, Distribute, Engage.

Strategic Tracks

The following four strategic tracks represent the results of our consultation and analysis. They are the means by which Europeana will continue to deliver value to our stakeholder groups in the years 2011-2015. These four strategic tracks – aggregate, facilitate, distribute and engage – underpin Europeana's future direction and business success.

1 Aggregate — Build the open trusted source for European cultural heritage content
- → Source content that represents the diversity of our cultural heritage
- → Extend the network of aggregators
- → Improve the quality of the metadata

2 Facilitate — Support the cultural heritage sector through knowledge transfer, innovation and advocacy
- → Share knowledge among cultural heritage professionals
- → Foster research and development of digital heritage applications
- → Strengthen Europeana's advocacy role

3 Distribute — Make their heritage available to users wherever they are, whenever they want it
- → Upgrade the Europeana portal
- → Put content in the users' workflow
- → Develop partnerships to deliver content in new ways

4 Engage — Cultivate new ways for users to participate in their cultural heritage
- → Enhance the users' experience
- → Extend our social media programmes and use of web 2.0 tools
- → Broker a new relationship between curators, content and users

Diagram 1: The four Strategic Tracks in Europeana Strategic Plan 2011-2015

This plan looks at partnerships in the context of the four tracks as well as the broader landscape. Partners are integral to each strategic track and form part of both the supply and delivery chains of Europeana. Partners contribute content through aggregation; distribute via Europeana Portal API's etc to their networks; facilitate the creation of standards, transfer knowledge and innovation and engage users in their cultural heritage.

Europeana's goal since launch in 2008 has been to turn a demonstrator of pan-European content interoperability into practical, operational reality. By mid 2012, users will be able to find 24 million cultural heritage resources through the Europeana portal. This was achieved by the energy and commitment of the network of museums, libraries, archives and audiovisual collections across Europe that supplied their data.

Europeana has the political and financial support of the European Commission and the European Parliament; and has gained international profile and prestige. The flagship status attributed to Europeana at the European level has helped drive digitisation projects and aggregation at a national level. It has a recognisable brand identity and growing worldwide visibility that will benefit content providers by driving traffic to their sites. Europeana adds value to the content through the juxtaposition of related images, texts, videos and audio

items and its central tenet is to create a place in which the user can get what they want when and the way they need it.

This plan complements the strategies defined in the report Partner Strategy and Development Plan 2011 and Strategic Plan 2011-2015 and gives the next steps based on the findings of the Stakeholder Analysis and Mapping 2012.[2] It does not deal with partners as funds providers of Europeana or any of the more political or policy related partnerships.

The plan is in two parts:

1: A background and analysis of the current state of play and influences on the stakeholders of Europeana, their ability to deliver access to content, to distribute it and to influence the European landscape and the resulting strategy for partners and Europeana in developing the landscape.

2: A plan of action for 2012 and 2013 to build partnerships to reach the 2012 target of 24 million objects, 150 Europeana Portal API (Application Programming Interface) implementations and to increase the AV material held in the Europeana portal to 1 million. For 2013 these targets are 28 million metadata records, with 3 million from the AV sector and 250 API's implemented

3. Background

From the start of Europeana the concept of Aggregation Partners underpinned the business model of Europeana. It relies on a multiplier effect to obtain metadata access to thousands of cultural heritage institutions. The idea of Aggregators, be they national or domain specific, stems from sustainability, distribution of knowledge and the wish to be a truly decentralised. Aggregation has been encouraged at domain, national, regional and project levels to create

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[2] Sources: Europeana Partner Strategy and Development Plan, Business Development Department, internal document, September 2011
Europeana Stakeholder Analysis and Mapping, Business Development Department, internal document, April 2012
Europeana Strategic Plan 2011-2015

a viable workflow from the development of partnerships with individual providers to the improvement and standardisation of metadata prior to sending it onto to Europeana.

Aggregators are also the conduits for dissemination of information or policy such as the signing of the new Data Exchange Agreement or the re-use of Europeana data via the Europeana Portal API.

This document describes the development and issues of this Aggregator strategy as part of the Europeana partner strategy. These include the position of Europeana and its network; the different development maturities of partners and aggregators.

Aggregation Structure
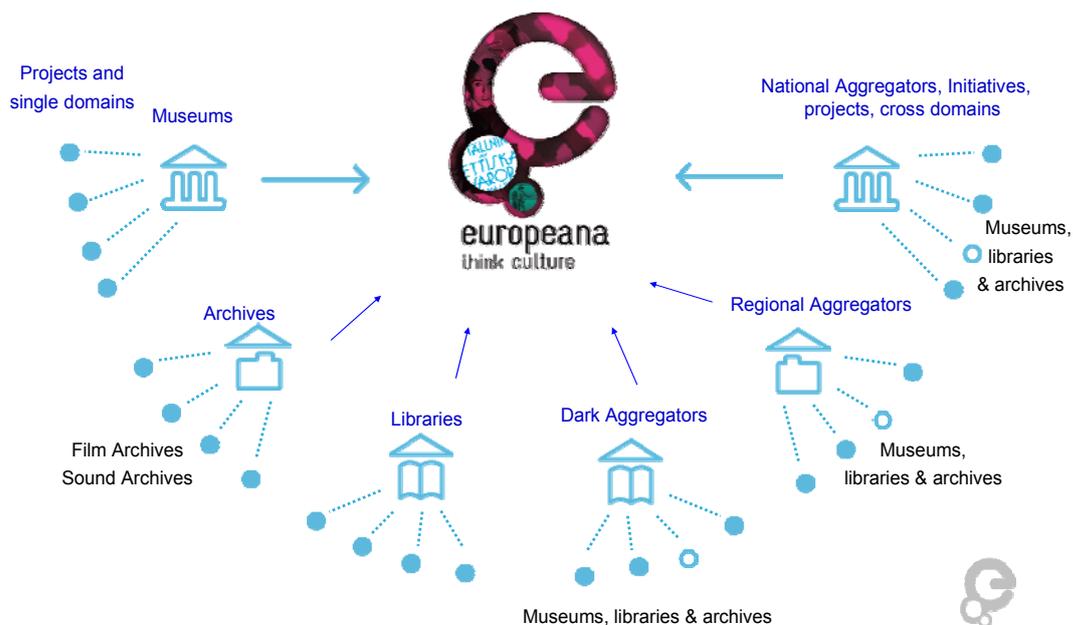
Diagram 2: Aggregation structure

The document also considers metadata/content needs and intellectual property rights, the involvement of stakeholders in overall strategic direction and what Europeana should be giving back to partners by way of enriched content, additional resource, funding opportunities etc. The aim is to have a symbiotic, supporting relationship where each party benefits from the other. The approach to working with the key players 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 been account

management of current partners and business development to attract new partners and content.

3.1. Europeana Business Model

This plan can be seen as an extension of the work of Europeana's Strategic Plan 2011-2015 that was largely based on the Business Model Canvas of Osterwalder and Pigneur (see diagram 3). In Europeana's Strategic Plan 2011-2015, the box originally labeled "Customer Segments" was renamed "Stakeholders", in order to reflect the diverse nature of the parties receiving value from and investing in the operations of Europeana (diagram 4).
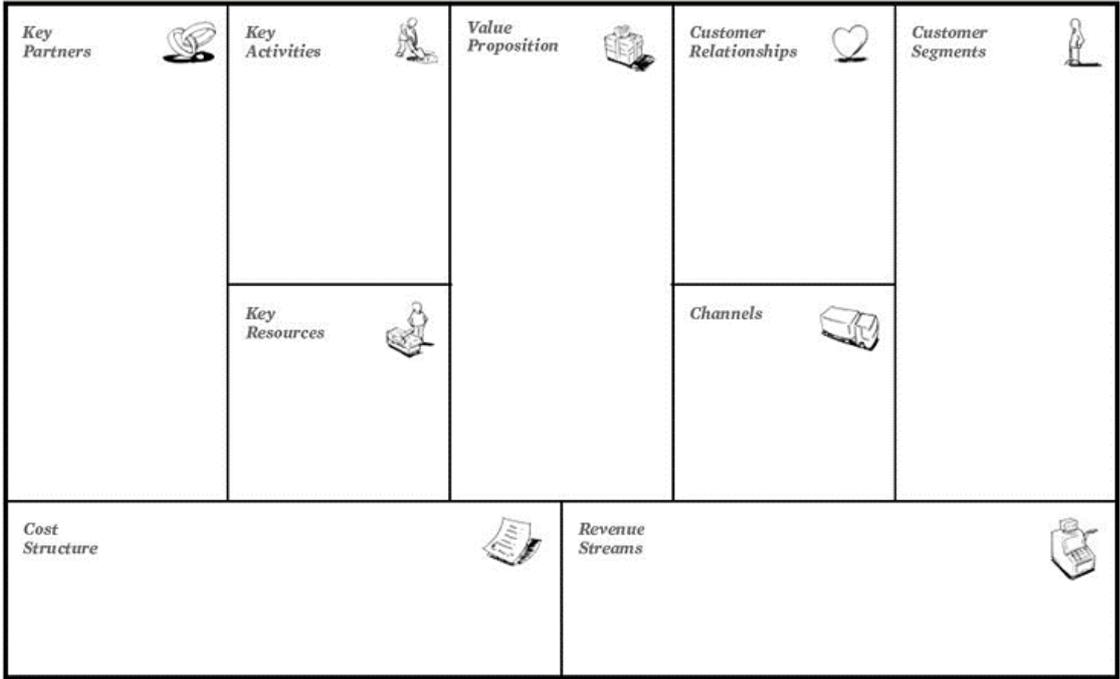

Diagram 3: Osterwalder and Pigneur's Business Model Canvas
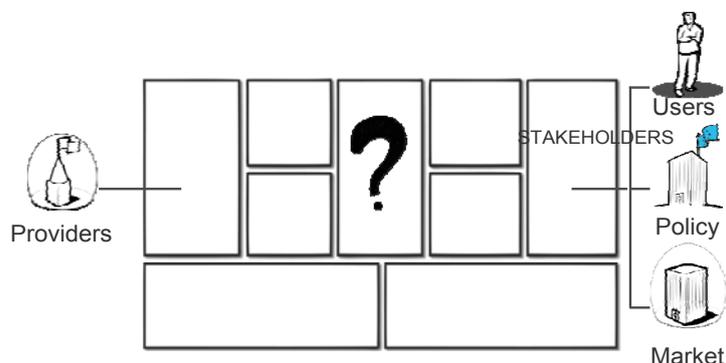
Diagram 4: Europeana's Business Canvas as shown in the Strategic Plan 2011-2015

The strategic plan identified four key stakeholder groups (Users, Policy and Market) and one partner group (providers). However, the stakeholder analysis identified 19 partner groups. This plan therefore makes use of this extended list of identified 19 partner groups.

4. The European Landscape

Europeana sits within an ecosystem made up of different types of providers delivering data to Europeana but which also supports specific their own audience segments. It is a space that has grown rapidly aiming to support the creation of Europeana but its rapid growth has also led to lack of a coherent partner development strategy. This affects the position and role of Europeana. Finding ways to streamline the evolving information space to prevent cost duplication and to help the user find the content they are looking for is part of the challenge. Europeana's position in this information and aggregation space is analysed below. Equally important are the relationships within the Europeana Network and the facilitation of the European Cultural Commons.

4.1. The Aggregation Space

The cultural heritage sector includes libraries, museums, archives and audio visual archives that have helped shape and build Europeana. With the help and support of the many institutions and partners, Europeana was able to reach its current point of development. The European information space hosts many services that relate to and build on each other, but not in any coordinated way. Europeana is one of the services in this space and an important player for the provision of expertise, facilitation and cooperation. From a user viewpoint this space includes the privately funded search engines and community driven developments such as Google and Wikipedia. In the publicly funded world, there are aggregations or portals that are funded regionally or nationally and those that are funded at a European level. In addition there are many European funded projects contributing to but also complicating this space for the user. Part of this hybrid space is also occupied by single domain aggregators and portals such as The European Library, a portal sustained by the national libraries or APEnet and EU Screen projects which are currently EU sustained.
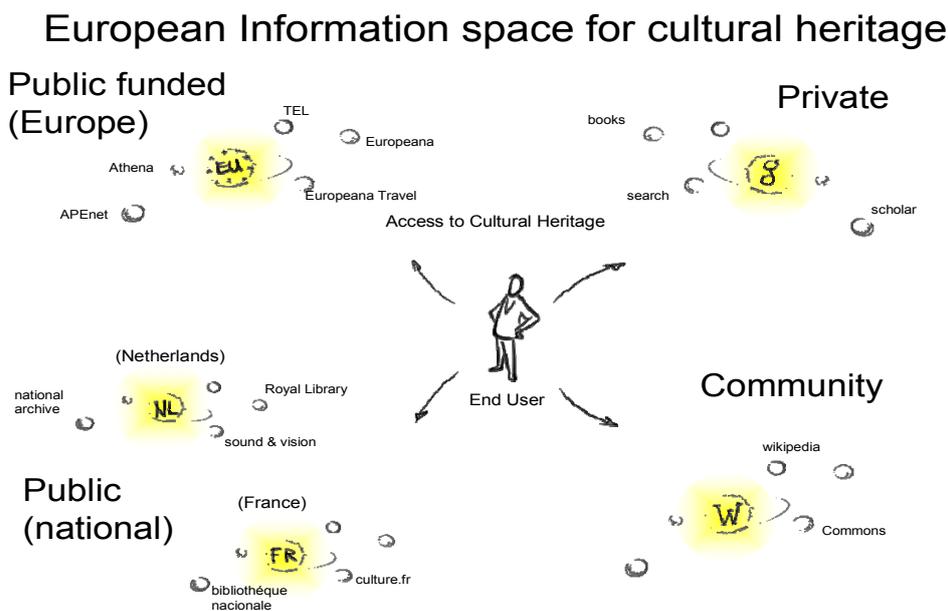
Diagram 5: European Information Space

While demonstrating a thriving sector in terms of growth and diversity, the European Information Space could be seen as chaotic, posing huge difficulties for users trying to find their way through the proliferating maze of cultural heritage information provision. This requires some strategic direction and a plan for improvement to reduce cost inefficiencies improve interoperability and generally make the space more useful for users.

4.2. Europeana Network

The Europeana Network is an open forum for experts, content providers and aggregators and providers of technical, legal and strategic knowledge. 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 its elected officers sitting on the Board of the Europeana Foundation.

Europeana Network strives to be an open, transparent and accountable community led by Europeana Network Officers. The aim is an effective dialogue between the data providers or other contributors to 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.
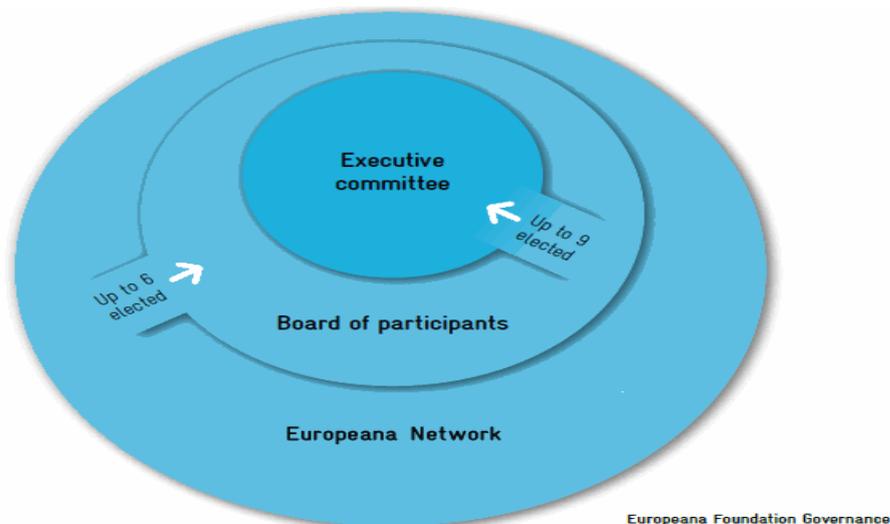
Diagram 6: Governance Structure of Europeana

Currently the total Europeana Network consists of nearly 400 partner organisations representing thousands of institutions in Europe from all domains and 33 countries, largely related to aggregating or providing content, knowledge and technology solutions. Of these 130 are direct providers to Europeana, either as aggregators or individual institutions.

The reach of Europeana towards potential partners is amplified by the Europeana Foundation governance structure of the major European associations, representing content

holders 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 and encouraging them to contribute content and knowledge to the development of the whole information space. See Appendix number 2 for a List of current Board, Executive and Network Members and Officers.

4.3. Cultural Commons

The cultural heritage sector is made up of many different types of organisations and people. They all have different priorities and pressures. They are, however united by a common idea that culture *matters*, and that people everywhere should have the right to engage with and learn from the fund of knowledge and creativity that came before them. This idea inspires Europeana as it inspires many of the members of the Europeana Network, and it is the idea that lies at the heart of the *European Cultural Commons concept*. The 'why are we doing this' and 'who are we doing it for' gets someway towards being answered in such a commons and helps to remind us of how we might all work together to achieve the common aim of getting culture to the user.

Europeana and the Europeana Network officers are committed to exploring the idea of a European *Cultural Commons* and what it could mean for the future development of Europeana and the whole cultural heritage sector of Europe. Some starting principles, definitions and characteristics of a Commons have been collected. By creating a shared vision of culture belonging to all it is hoped to lift some of the barriers to access such as worries on the potential revenue loss of releases metadata under CC0.

Europeana Foundation and its Europeana Network have commenced wide ranging discussions under the various European presidencies and at the 2012 Europeana Plenary event in Leuven. The aim is to achieve consensus, at both strategic and practical levels on what a *Cultural Commons* could mean for Europe and how the Europeana Network can help in shaping it. The plan for partner development includes the relationship with the Cultural Commons.

5. State of Aggregation

An analysis of partners in relation to the aggregation needs of Europeana and the user is given below. It looks at the changing shape of the landscape, the types and needs of partners and potential partners as well as what content is required to plug gaps for users, according to the Content Gap Analysis[3].

5.1.   The evolving landscape

Diagram 7 illustrates the position Europeana currently occupies in relation to Museums, Archives, Audiovisual Collections and Libraries in the aggregation landscape. The arrows indicate the aggregators' potential involvement at domain and geographic 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 pan European projects.
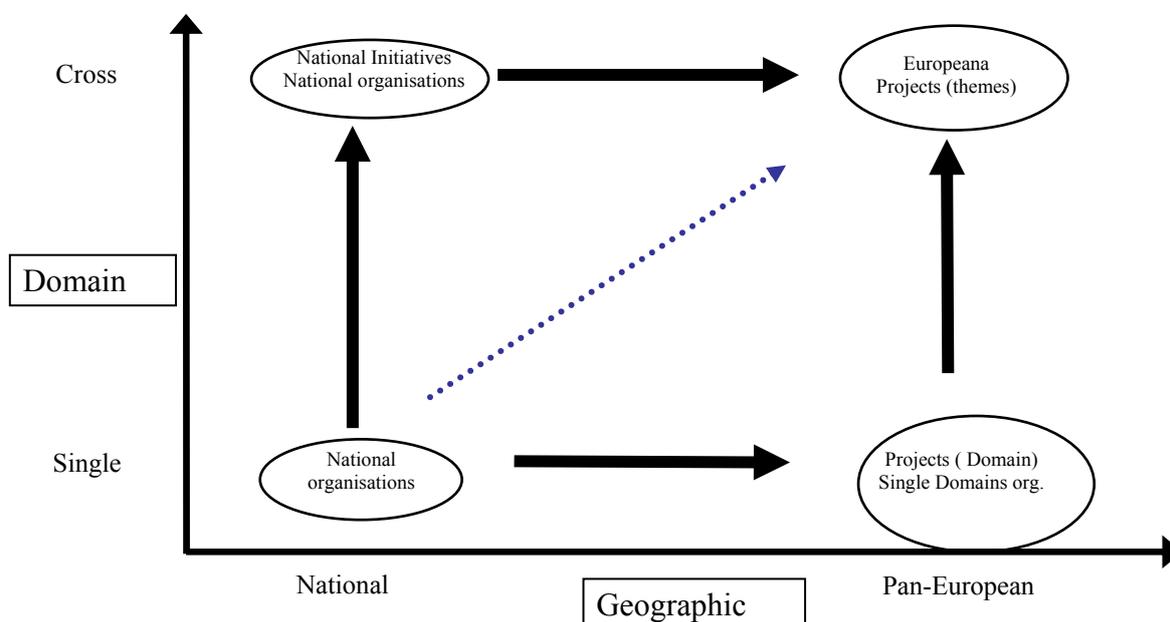
Diagram 7: Aggregation Space

By Annette Friberg

The diagram also shows some potential competition or areas of conflict e.g. the projects and single domains or Europeana and the domain aggregators. Different players occupy the same space and could consider themselves as competitors. This relates to the difficulties the space represents to the user bases

However the three main aggregation sources –national initiatives, vertical domain aggregators and pan-European projects – can be seen to complement each other while representing their own area in the overall cultural information space. There is although a potential conflict for audience and funding between the national initiatives and vertical domains such as The European Library. Given the very immature state of the market there is room for both as the verticals fill the gaps where there is no national initiative and often have a wider geographical remit. There does need to be a resolution of duplicates and an aiding of the user via the interoperability and inter-usability of the portals.

Recent research conducted at the Europeana office has indicated that the current aggregators of Europeana cover more than 60,000 content providers and 2,200 of these are supplying data through their aggregators to Europeana.
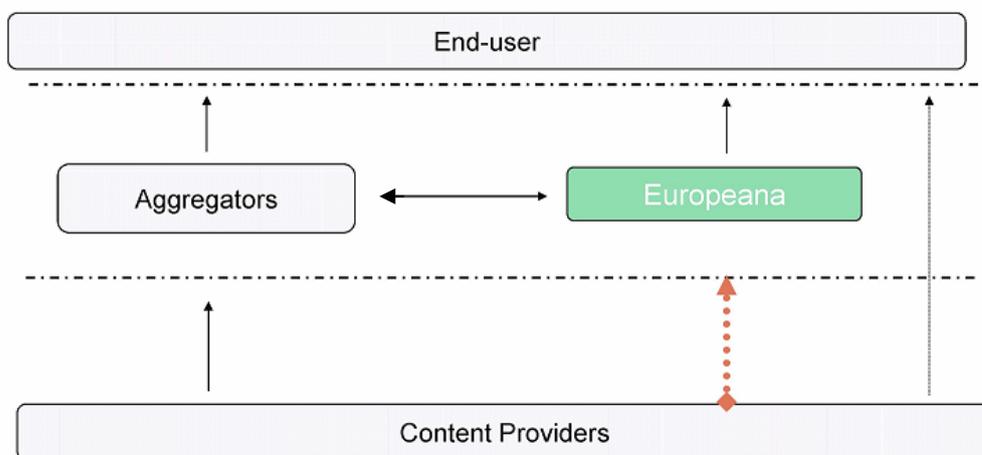
Diagram 8: Information flows between providers, aggregators, users and Europeana

Europeana has approximately 130 direct metadata providers: 1/3 of it is single institution providers and 2/3 is aggregators. The overall aim is to encourage more single content providers to deliver their content first to an aggregator for its onward path to Europeana.

The following shows the percentage of metadata supplied by domain type:
• Archives: 1%
• Audiovisual Archives: 6%

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- Library: 40%
- Museum: 10%
- Cross Domain: 43%
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These numbers are hugely demonstrating the benefits of a vertical domain aggregator such as The European Library for Europeana, but also for overall access to The European Library material. It also shows the desperate need to develop further the Archives Portal Europe for throughput into Europeana, and the audiovisual portals EU Screen and EFG (European Film Gateway). It also points out to National Initiatives where they need to concentrate their efforts in harnessing their digital cultural heritage.

6. Types of current and potential partners

In the Partner Development Strategy of September 2011 the Partner Network diagram illustrated the partners involved or potentially involved with Europeana and able to shape the European Cultural Information Space.

Europeana's Partner Network

EC, Europeana Network, Associations, Member States Expert Group, Funders and Sponsors

European culture information space

New markets

Publisher
New media
Creative Industries
Tourism
Education
New technology
Non EU countries

Core markets

Museums
Libraries
Archives
Audiovisual

National Aggregator

Projects
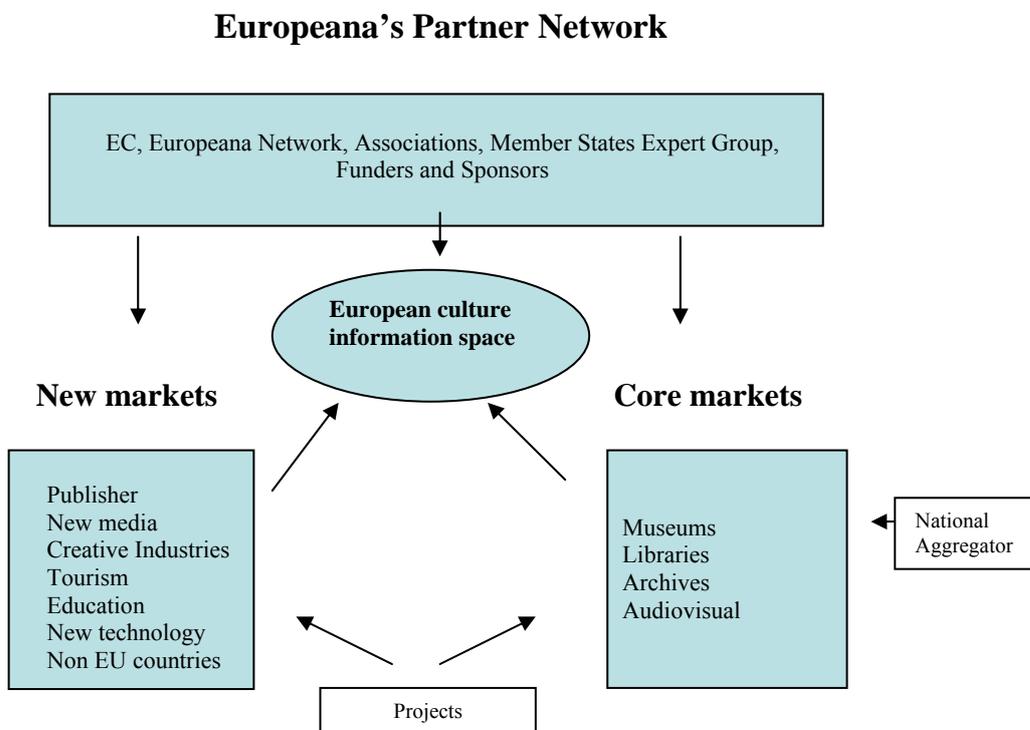
Diagram 9: Europeana's Partner Network

This diagram was also used as basic for the Stakeholder Analysis and Mapping report from April 2012. The definition of a Stakeholder is: 'an entity that can positively or negatively impact, or cause an impact on the actions of' (in our case) Europeana. The stakeholders relate to one of the four main strategic tracks described in the Strategic Plan: Aggregation, Facilitation, Distribution and Engagement. They are represented in the business canvas (diagram 4). Some stakeholders are partners either helping to create the service or receiving it. Another important category of stakeholder is related to funding and policy making. Users are also noted as major stakeholders but are not dealt with in this Partner Development Plan.

Table 1 identifies 19 different types of current and potential stakeholders of Europeana and indicates their main stake or interest.

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, mean 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

Table 1: Europeana Stakeholders List 2012

6.1. Libraries, Archives, Museums and Audio visual Collection partners and projects

Europeana currently has 130 partners, for metadata aggregation and distribution. In cross sector collaboration there are three broad aggregations; National Initiatives or Aggregators, Domain Aggregators and EU Funded Projects.

Europeana Business Development, together with Athena[4] team has researched the state of European Aggregation looking particularly at National Initiatives or Aggregators and Domain Aggregators. Institutions were asked to identify their aggregation status or policy, portal developments and ownership.

National Initiatives are aggregators, usually with a user-facing portal, which have been specifically created or selected to undertake the aggregation role by a Government cultural department or organisation. Sometimes a country has a series of aggregators for each domain and the Netherlands is an example of this.

They may divide further into cross or single domain but have a national remit to serve as a single point of access. Besides Culture.fr, Gallica and Hispana these have all sprung up in the past five years. The live 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), Kulturråd (Noway), Cmoec (Cyprus), Latvian National Digital Library (Latvia), KAMRA (Slovenia), and there are 8 coming on stream in the coming years. These are KDK (Finland), German Digital Library (Germany), beeldengeluid.nl (Netherlands), Czechiana (Czech Republic), Royal Library of Denmark (Denmark), MaNDA (Hungary), Hellenic Aggregator (Greece), Slovakiana (Slovakia). Additionally there are some 8 government sponsored single domain National Initiatives. These are running in: Portugal, Czech Republic, Slovenia and The Netherlands also (see complete list of direct contributing aggregators and content providers to Europeana by June 2012, Appendix 3).

Single domain portals with both aggregation and distribution functions for their sectors are very important in the Europeana ecosystem. Aggregating content from their domains, i.e. all library material into The European Library or film material into the European Film Gateway and its onward ingestion into Europeana, they also ensure that their professional audiences gain access to the material they have aggregated via their portals. The benefits brought by vertical or domain aggregations such as four known examples -The European Library, the European Film Gateway, APEnet and EU Screen- include targeted expertise on particular content such as library, film or archival material. They also have the ability to cater to the professional markets they serve. Such aggregators have developed metadata schemas over

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[4] Source: Analysis of the Europeana and Athena Survey for the Aggregators, November 2011

many years that bring the best out of the material they host; this expertise has led to the development of the Europeana Data Model.

In addition Europeana gathers metadata from single content providers such as the Institut 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, a National Initiative. If one of the three alternatives is not feasible Europeana will, to ensure material is accessible, take data in directly.

EU Aggregation funded projects are fixed term for either cross or single domain metadata. They can also be targeted to specifics such as domain, audience or output. These projects galvanise the digitisation and access to digital content but have been known to leave issues of longer term sustainability of workflow and contact.

The following table 2 details the different forms of Aggregation and notes the strengths and weaknesses of the approaches for Europeana, the aggregators and the content owners. This knowledge helps determine the best ways to deal with the each partnership.

Aggregator	Strengths	Weaknesses
National Initiative	Single point of contact for all content	Priorities may not match Europeana priorities
	Helps stronger collaboration between different domains in a country	very wide scope
	Visible flagship for activity	not target to specific audience
	Encourages regular increases in material	
	Great multiplier for Europeana	
	Can promote national digitisation	
	Strong symbiosis of mission with Europeana….doing the same thing at national level	
National Aggregator	Potentially fills gap in countries without NI	Priorities may not match Europeana priorities
	maintains buffer between Europeana and content holders	No national mandate set by Govt
	Single point of contact for all content	Funding not necessarily guaranteed over long terms
	Possibility of access collections not funded or connected to Govt	
	Great multiplier for Europeana	
	Helps stronger collaboration between different domains	
	Visible flagship for activity	
Single Domain Organisation	Sector expertise	Fit with national aggregators/initiatives

	Delvers material for a professional audience	Funding maybe under threat
	Fills gaps left in national aggregation	
	Cohesive group of contributors understanding content and how to present it	
	Funding often independent of EU	
	Great multiplier for Europeana	
	Complements the work of Europeana by delivering the depth to a professional audience	
Project	Fixed term project delivering set outcomes	No long term continuity
	domain specific allowing for specialised input	Scope creep
	Europeana participation as part of project from out set	Loss of information/institutional knowledge on completion of project
	Content specific metadata can plug known gaps	Funding only for lifetime of project
	Projects to tackle specific areas	
	Test bed for new ideas, processes and procedures	
Content providers	Maintains relationship between content provider and Europeana	Higher impact on Europeana processes
	Possibility to bring in some specific collections meta data that does not fit into aggregation model	Increases directly the workload of Europeana and therefore costs
	Content specific metadata can plug known gaps	Ability to do new things problematic

Table 2: Strengths and weaknesses of aggregation

This table 2 demonstrates the strengths of Aggregation from a Europeana perspective, Aggregators (National Initiatives, Domain Portals, National Aggregators and EU Projects) offer the most effective method of mass contribution and mass distribution. But countries or domains may not wish to aggregate or cannot fund it and these prevent such formations. Europeana must therefore remain flexible and operate to everyone's benefit in a hybrid space.

6.2. EU funded Project Partnerships

Many of Europeana's partners take part in one or more projects related to aggregating material for Europeana. The European Commission has co-funded, mainly through its CIP ICT-PSP Programme (Competitiveness and Innovation Framework Programme), a number of European projects (see the Europeana Group). In 2012 there are more than twenty-five projects in the Europeana Group; Europeana is a consortium partner in eleven of them and a subcontractor in six projects, which were funded in 2012. In 2012, Europeana provided

eleven subcontracting letters for the recent for the FP7 ICT Call 9 which closed on 17 April 2012 and four subcontracting letters for the upcoming ICT-PSP-CIP Call 6 which closed 15 May 2012.

Each year Europeana publishes a call for partnership in proposed EU projects. These are to try to prevent duplication but also to work on known gaps in the Europeana Strategic Plan 2011-2015 with field experts leading the project. As Europeana does not have the resources to act as a consortium partner in all potential projects, it also tries to subcontract within successful EU funded projects. Europeana can help bring the content produced by these projects to the web and facilitate in its standardization and sustainability. This process guarantees that the new project, as well as Europeana, benefit from any new innovations underway.

Becoming a subcontractor rather than a consortium partner, gives Europeana the freedom and possibility to participate and actively follow more projects. By 2013 Europeana expects to be subcontracted in more than twenty projects.

6.3. Private Partnerships

Public Private Partnerships (PPP) are becoming increasing important for cultural institutions and Europeana in pursuit of their goals of digitising content, sustainability reaching end-users. This section highlights some of the main examples of PPP and the first sustainable outcomes for Europeana in developing partnerships with private organisations, namely sponsorships.

PPP's are mentioned in three important references relevant to Europeana:

Comité de Sages – New Renaissance Report[5]: "Cultural institutions can, however, _ask private companies to pay for the commercial re-use of the material_ in order to recoup the digitisation costs and finance further digitisation – one off payment or revenue models. "

EC recommendations of 27/10/11[6]: "…encourage partnerships between cultural institutions and the private sector in order to _create new ways of funding digitisation_ of cultural material

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[5] Source: The New Renaissance Report by the Comité des Sages, reflection group on bringing Europe's cultural heritage online

and to *stimulate innovative uses of the material*, while ensuring that PPP for digitisation is fair and balanced."

Europeana Business Plan – Strategic Plan[7]: "We will partner with organisations in the PP field including the learning and travel sectors to interpret and repurpose Europeana content for their audience. " 'Private organisations' refers to fields such as Publishers and Creative industries.

In January 2011 a European Commission appointed Comité des Sages wrote "The New Renaissance". This urged cultural institutions to digitise. Included in this report was the suggestion that cultural institutions ask private companies to pay for their commercial re-use of the material in order to recoup the digitisation costs and finance further digitisation – through one off payment or revenue models.

This concept was further expanded on by the European Commission in October 2011 where it was recommended to "encourage partnerships between cultural institutions and the private sector in order to create new ways of funding digitisation of cultural material and to stimulate innovative uses of the material, while ensuring that PPP for digitisation is fair and balanced."

According to the European Commission report entitled "Final Report on Public Private Partnerships for the Digitisation and Online Accessibility of Europe's Cultural Heritage Public-private partnerships (PPPs) have a wide definition and are not limited to a specific definition in law. "By PPPs we mean any partnership between a private-sector corporation and a public-sector body, through which the parties contribute different assets to a project and achieve a single unified objective."

Europeana has adopted this recommendation in the Business Plan and Strategic Plan. Europeana will focus on building and nurturing these relationships. When approached Private companies often signalled their interest in becoming partners with Europeana as opposed to sponsors. This interest from private companies to work with Europeana represents a good opportunity to collaborate to derive some best practices and develop a PPP strategy for Europeana.

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[6] Source: European Commission Recommendation of 27 October 2011 on the digitisation and online accessibility of cultural material and digital preservation (2011/711/EU)

[7] Source: Europeana Strategic Plan 2011-2015

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 to be achieved through the project.
- A formal, transparent, accountable partnership, which does not establish exclusive agreements that are not time-limited.
- Manage 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.

In December 2011, the Business Development Manager held workshop in order to delve into the task of building up PPPs. The meeting featured two case studies about successful PPPs between Telefonica and the Biblioteca Digital Hispánica, and Bill and Melinda Gates Foundation and the Veria Central Public Library. This meeting was the first step to explore this new territory for Europeana. To follow up on this first initiative to better understand PPP Europeana organised a PPP round table at the Europeana conference in Leuven in June 2012.Six private and six cultural memory organisations participated in this meeting.

The goal of the meeting was to create a better understanding of each organisations objective in developing a mutual partnership. The round table identified objectives that were matched against each organisation and gaps and similarities in those objectives. These findings will be explored by the established PPP Task force of the Europeana Network and incorporated into their 2012 AGM report on how to build partnerships with private organisations.

Europeana has been working closely with the publishing industry to find ways of creating access to 20th and 20th century content via Europeana. The issues of working directly with commercially oriented organizations need to be unpacked and a series of conversations are planned aiming at reaching agreement on how to co-exist to mutual benefit. The Federation of Europeana 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 organizations such as record producers and film could best work together with the cultural heritage institutions. Investigating the risks and rewards for publishers of CC0 being applied to publishers' metadata, so they may sign the Europeana Data Exchange Agreement, will be dealt with in 2012, by workshops and by approaching publishers individually.

6.4. Partnerships outside Europe

The nurturing of international relationships fosters advancement in technologies, informs best practices and stimulates further new ideas for reuse and user engagement. Europeana is committed to celebrating the diversity of Europe's cultural heritage and part of that role will be to showcase a valuable international context. However due to the huge amounts of work needed still 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 inter-linkages 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 and access improvements to materials, support and stimulation in efforts to reduce operating and storage costs associated with content, and the creation of sustainable models of accessibility for data in the Public Domain.

Europeana currently has content from countries which are outside of the European Union, but geographically close to it. Norway, Switzerland, Turkey, Iceland, Russia and Serbia are 6 data providing countries. Together they provide almost 2 million objects. Norway is the biggest non-EU country provider with more than 1.5 million objects (and is 6th of all Europeana providers when including EU Member States), and Switzerland is second with more than 110'000 objects. Strategic partnerships with non-European partners such as the DPLA will be formed with the aim of being able to access each others content.

7. Partner Network Relation to the Europeana Strategic Tracks

Aligning the interests of partners with the 4 major tracks of the Europeana Strategic Plan 2011-2015 helps determine the primary drivers for their relationship with Europeana. *Aggregating* access to European Cultural Heritage is dependent on a strong, symbiotic relationship with the content providers and aggregators. *Facilitating* the conditions of access for the user and helping the providers and aggregators in knowledge transfer and sharing requires consensus building and trust. To ensure wide scale use of the accumulated cultural heritage material, Europeana needs the help of the partners in its *distribution*, via Europeana Portal API's etc. And partners and stakeholders are integral to the process of engaging users in the material

The relationship between Europeana and the providers of content is therefore core to the survival and development of Europeana itself.

The 19 different types of partners have very different needs according to their relationships is with one or more of the 4 strategic tracks but also into their own stages of development or in the relationship to Europeana. To discover ways to categorize and cater for the different developmental stages and track relationships of partners a set of clusters are proposed. The table below shows a cluster of 4, cluster 1-4, according to their stage of development needs and another 4 cluster groups which relation partners to one of the four strategic tracks (cluster 5-8). This results a categorization of partners:

Cluster1: Partners with high influence on the strategic direction of Europeana. These are partners were Europeana need to align their developments with as without their support, Europeana will risk not reaching their goals.

Cluster 2: Partners which are key partners for Europeana in developing the core business and new ones of Europeana. Aggregation is one of the core businesses but these partners will only have a strong impact on the future directions of distribution and engagement.

Cluster 3: Partners who are opinion makers. These partners have a larger outreach and their involvement is important in reaching for larger partnerships.

Cluster 4: Important partners for Europeana in reaching their future goals in reaching end-users.

The partners in cluster 1-4 are related to each of the four main tracks for Europeana. So for track the partners are listed if they have a strong interest and influence on one or more of the four Strategic Tracks.

Cluster 5: Partners close related to the aggregation track. . Europeana to follow its aggregation strategies these partners are important to include in the developments.

Cluster 6: Partners with a close relation to Facilitation track.

Cluster 7: Partners with a close relation to Distribution track.

Cluster 8: Partners with a close relation to Engagement track.

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 – Nurturing	Branding/reputation, Data delivery, Revenue	Aggregation	Associations, Ministries, Cultural institutions, National initiatives, Single Domains, Cultural portals 2, Project partners, ICT, Publishers, Broadcasters, Sponsors, Private, Technology, **CLUSTER 5**
National initiatives, Single Domains, Project Partners, Social media, ICT org, Education, Publishers, Broadcasters, Private contributors (5, 6, 8, 9, 10, 12, 13, 14, 17) **CLUSTER 2**	High Develop	Branding, Data delivery, Technology	Facilitation	European commission, Associations, Ministries, Cultural institutions, Project partners, Sponsors, Technology, Advocacy **CLUSTER 6**
Associations, Technology org (2,18) **CLUSTER 3**	Moderate – Engage	Branding, Revenue	Distribution	Cultural institutions, Single Domains, Cultural portals 2, Project partners, Social Media, ICT, Tourism, Education, Publishers, Broadcasters, Creative industries, Private, Technology, **CLUSTER 7**
Cultural portals 2, Tourism, Creative industry (7, 11, 15) **CLUSTER 4**	Moderate – Engage, Develop	Branding, Revenue,	Engagement	Cultural institutions, Social Media, Tourism, Education, Publishers, Broadcasters, Creative industries, Technology **CLUSTER 8**

Table 3: Stakeholder cluster groups

This results in a categorization of partners:

Cluster group 1 demands a high level of account management with frequent communication and engagement of interest. This group of important strategic partners has a high impact on Europeana's ability to pursue its strategies. These partners need to be nurtured and supported to make incremental developments in content distribution, technology development and end-user approaches. Most of these partners in cluster 1 fall under the Facilitation track **(cluster 6).**

Cluster group 2also requires a high level of communication and dialogue. The majority of these partners fall within the strategic tracks of Aggregation and Distribution **(cluster 5 and 7)**.

Cluster group 3 and 4 require lower levels of communication and care but considerable set up time. These partnerships tend to be more commercial in nature and their success depends largely on the return on investment – is it a service of use to their audience, does the numbers visiting the sites increase. The majority of these partners match Engagement **(cluster 8).**

To create a partner development strategy that fits with the Europeana Strategic Plan and the Business Plans of 2012 and 2013, it is important to understand how the various partnerships relate to facilitation, to aggregation, to distribution or to engagement or to several of the tracks.

7.1. Facilitation Partnerships

Europeana has a facilitation relationship with most of its partners. The European commission, Associations of Content Holders, Ministries, Cultural institutions, Project partners, Sponsors and Technology partners are all involved in issues such as IPR, or standardization.

This requires a considerable amount of consensus building to arrive at common positions and across a wide range of interests. This track is fundamental to the delivery of useable cultural heritage content and requires very robust relationships to be in place.

7.2. Aggregation and Distribution Partnerships

For Europeana to achieve its traffic targets and address the under-represented areas of content identifying and developing its partners in aggregation and distribution is fundamental. These fall under Cluster 5 Associations, Ministries, Cultural institutions, National initiatives, Single Domain organisations, Cultural portals 2, Project partners, ICT, Publishers, Broadcasters, Sponsors, Private, Technology and Cluster 7 Cultural institutions, Cultural Portals 1, Cultural portals 2, Project partners, Social Media, ICT, Tourism, Education, Publishers, Broadcasters, Creative industries, Private, Technology.

Many of the stakeholders listed in Aggregation are also in the Distribution track. These two groups will help Europeana reach the targets of developing new partnerships from both current and new sectors, increasing content contribution and usage.

7.3. Partnerships to create End-user Engagement

Europeana is beginning to build new partnerships to engage with new markets and innovators. Cooperation is thus being sought with technology providers to deliver new innovations and apps. These place content in the user's workflow. Partners that can help to develop this End user Engagement include Cultural institutions, Social Media, Tourism, Education, Publishers, Broadcasters, Creative industries, Technology. These partners either hold the data (content providers, publishers, broadcasters) or can develop services to increase end-user engagement (social media, creative industries and technology).

Partnerships promoting reuse and innovation have been piloted for the last 2 years, with 9 hackathons producing more than 50 prototypes and the idea now is to take these forward to produce marketable products and to move into a new era of collaborative working. Creative hubs and Living labs are both areas of partner development for Europeana.

Partnerships with the entertainment sector in radio and television offer mutual rewards in reaching new audiences and highlighting events relating to projects and content in the cultural sector.

Europeana has started developing its relationships with new content sectors such as publishers, entertainment industries, or multimedia and new technology organisations. Such partnerships also have great potential for technology and information sharing and collaboration in reaching common goals.

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

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

8. Partnerships and increased Metadata and Content

The primary concept of aggregation is to increase the amount, quality and breadth of content accessible via Europeana. Using the Collections and Data Analysis, Strategy and Plan 2012[8], Europeana works with partners to achieve this. The following details the consequent support of Aggregation and the need to identify which partners can help plug content gaps.

Diagram 10 illustrates the target numbers of objects. Since launch in November 2008 Europeana's database has increased considerably from 2,8 million to 24 million in May 2012. The goal set out in the Europeana Strategic Plan is to be able to access at least 30 million objects by the end of 2015. To achieve this goal the relationships with the partners need to remain mutually beneficial.

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[8] Source: Europeana Collections and Data Analysis, Strategy and Plan, July 2012

Content Development Europeana
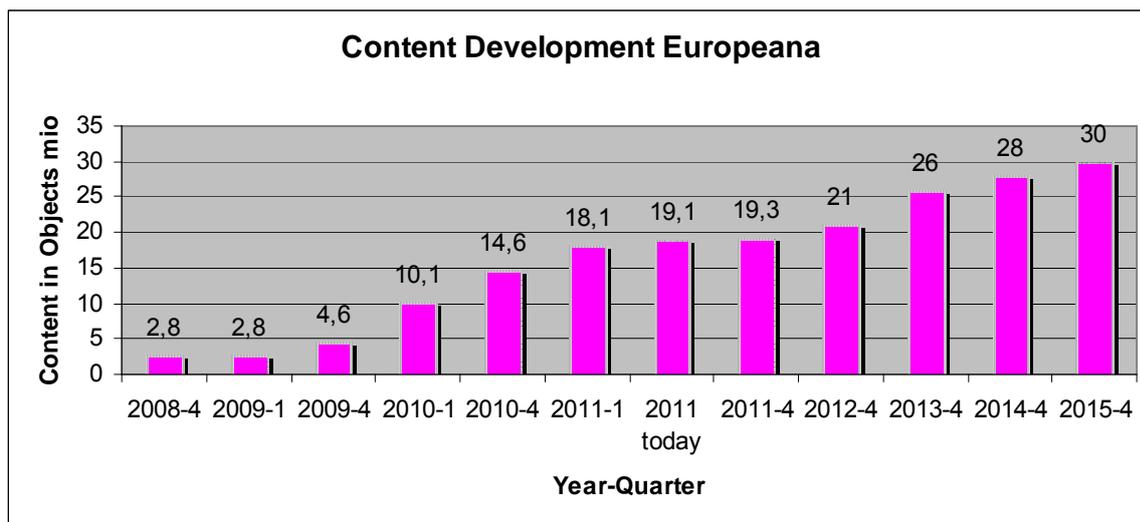
Diagram 10: Content Development 2008-2015 from goals set in the "Strategic Plan 2011-2015"

Additional reading on Content Strategies and Plans can be found in the Collections and Data Analysis, Strategy and Plan 2012.

The European Commission has created under its European Commission Recommendation (2011/711/EU) dated 27 October 2011[9]of October 2011 a set of targets that it expects each Member State to achieve in delivery of metadata pointing to digitized content to Europeana for the coming 3 years. Diagram 11 shows the gaps between this ambition and current reality.

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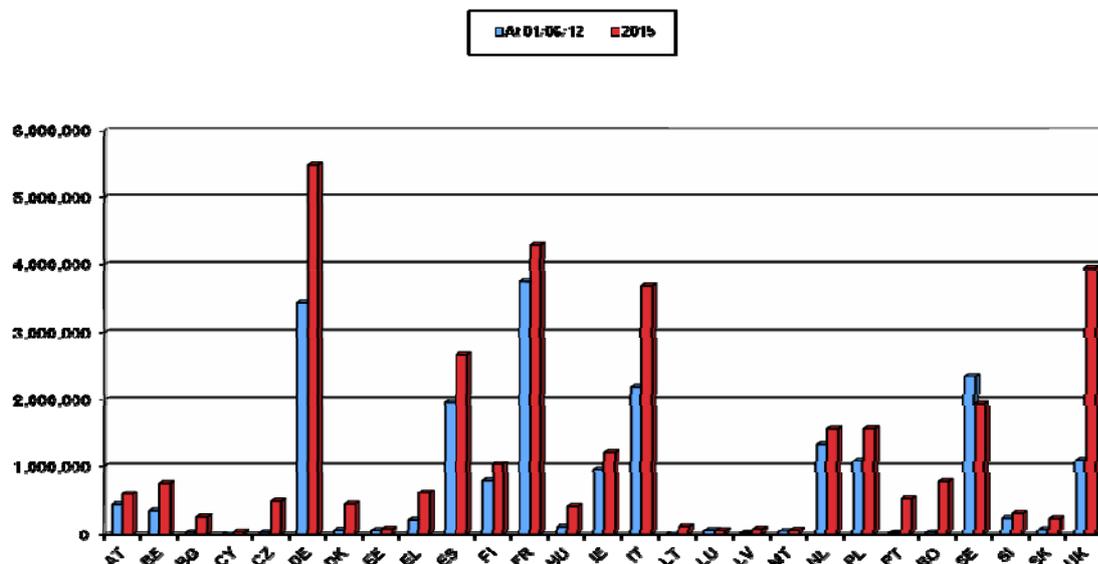
[9] Source: European Commission Recommendation of 27th October 2011 on the digitisation and online accessibility of cultural material and digital preservation (2011/711/EU)

Diagram 11: Country target (in red) and data in Europeana (in blue)

Additionally based on its own gap analysis Europeana has established that there are specific gaps in content. These are 'masterpieces', audio visual material and intangible heritage. These maybe plugged by existing aggregators or by developing new relationships. The Partner Development Plan will therefore take the content gaps into consideration when prioritizing talking to partners and potential partners.

8.1. Masterpieces

The definition of a masterpiece is difficult but the user expects to find certain things from their cultural heritage accessible via Europeana. In a presentation given by Frederico Milani and Marc Röder on the 28th of February 2011 at the ICT-PSP information day in Brussels[10], a masterpiece is defined as 'a work of outstanding creativity, skill or workmanship or piece of work that has been given much critical praise', 'representing legacy of physical and intangible attributes of the past of a group or society' and 'an object inherited, maintained in the present and worthy of preservation for the future'. They further stress that these can be works of literature, art, music, film, monuments etc.

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

In its Strategic Plan 2011-2015, Europeana highlighted the importance of masterpieces. Masterpieces play a significant role in nation-building and thus make them an inseparable part of a country's cultural heritage.

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[10] Source: ICT-PSP Infoday, Presentation of Call 5 2011 Theme 2 : Digital Content

The Europeana Awareness Event in Brussels on the 9 May 2012 saw the identification of Masterpieces already visible through Europeana[11]. This first step should create awareness of Masterpieces among content providers. Some issues are foreseen as often masterpieces generate income for the holding institution and some pieces, even though clearly a part of a country's cultural heritage, are not always in the possession of its country of origin. The most famous example is Leonardo da Vinci's Mona Lisa. Charting the masterpieces in Europe is already in progress within the Business Development Department, but it is only the first step. Use will be made of each country's expertise in identifying the cornerstones of their heritage.

8.2. Audiovisual material

The amount of audiovisual material increases steadily in Europeana but is still under represented. Two projects, EU Screen and European Film Gateway have been specifically tasked with making audiovisual material available and these have extended with new projects that will further increase such content. In May 2012 the amount of audiovisual content (sound 424,000 objects and video 170,056 objects) counts for approx 630,000 objects, a 200% increase on 2011, but still only 2 % of the total objects of 24 million. The following diagrams give the current distribution by country.

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[11] Source: Europeana Country Report 2012

Video by Country

Legend:
- france
- italy
- europe
- spain
- germany
- netherlands
- greece
- austria
- belgium
- denmark
- luxembourg
- united kingdom
- czech republic
- slovenia
- finland

63%, 13%, 6%, 5%, 4%, 3%, 1%, 1%, 1%, 1%, 1%, 1%, 0%, 0%, 0%
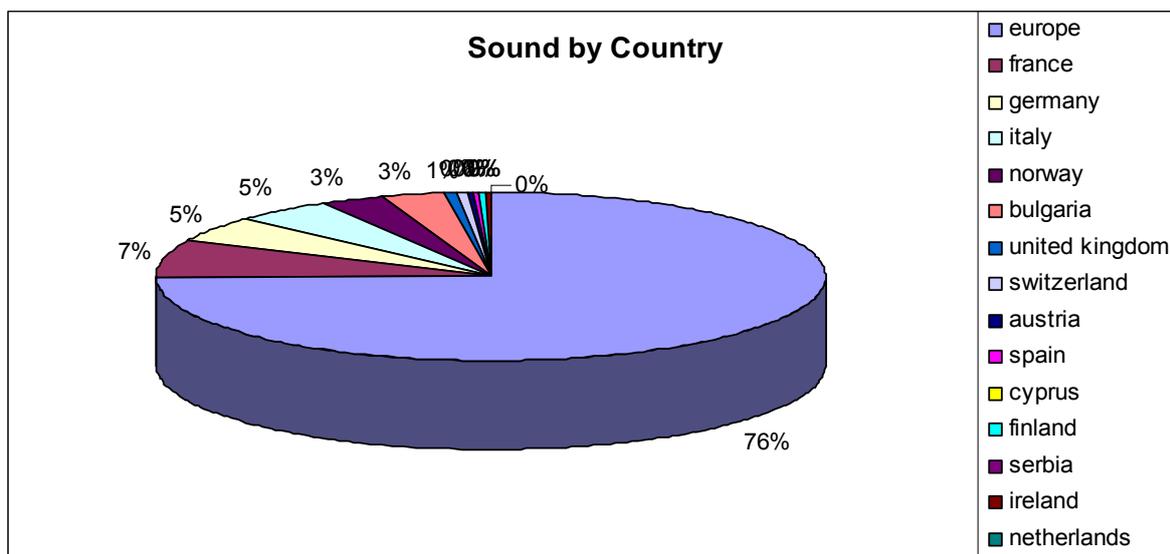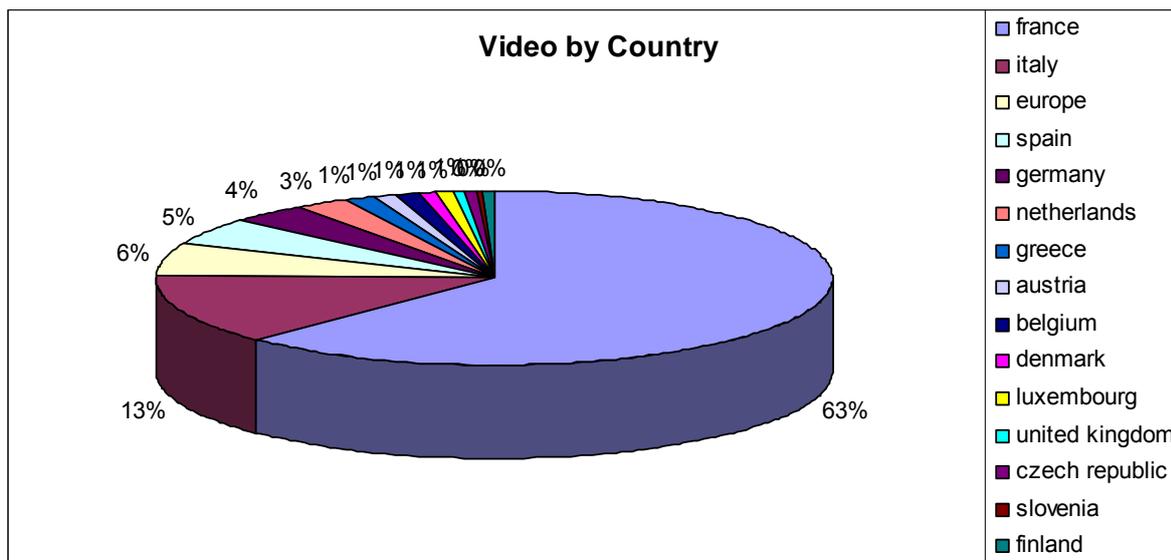
Diagram 12: Sound and Video material in Europeana, June 2012

Some countries have specific projects or aggregators for audiovisual material, such as the Dutch Sound and Vision coordinating the project EU Screen. Digitisation infrastructure for film, video and audio is becoming cheaper and more accessible for smaller archives and hosting of large video files is becoming more affordable. The big issue remains the Intellectual Property Rights (IPR) both known and unknown. The lack of a domain aggregator for audio only material, alongside one for museums or galleries, might contribute to the difficulties in resolving IPR issues. Europeana is investigating with the sound archives a Memorandums of Understanding for Audio and Visual archives in a similar vein to that of libraries for out of commerce works. This is also a role that could be taken up by the representative associations within the Europeana Foundation Board.

8.3. Intangible heritage

Dance, theatre, story telling and folk music are all examples of intangible heritage. This type of heritage has additional issues in the virtual world. Although in important part of any cultures history it is difficult to capture in documentary form. Often capture is through mechanical recording like film or audiotape which has further IPR implications for both digitisation and access. An EU funded project ECLAP has begun to try to make this type of heritage more widely accessible. Alongside developing strong partnerships with these projects, Europeana will also create and execute a plan to find ways to bring in the digital holdings of the keepers of intangible heritage over 2012 and 2013.

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

8.4. Dependencies in implementing content and collections strategies with Partners

Some partners struggle to adopt the baseline requirements, encapsulated in the Europeana Data Exchange Agreement[12] that Europeana has towards their metadata. Compromises that maintain the baseline need of Europeana but ameliorate the difficulties of partners can mostly be reached.

8.4.1. Data Exchange Agreement (DEA)

Europeana needs all its partners to sign the DEA to carry out the agreed Europeana Strategic Plan 2011-2015 and distribute the metadata via the Europeana Portal API or other mechanisms.

The main difficulties expressed by the partners are:
- Loss of attribution
- Loss of potential income
- Unwanted spill over effect

These are counterbalanced by the perceived rewards of:
- New Customer
- Increased Relevance
- Public Mission

And over time the rewards were seen to outweigh the benefits[13]. The continued nurturing of partner sensitivities in regard to IPR is important and becomes very critical when looking towards new sectors such as publishers, record producers, film producers. Workshops

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[12] Source: Data Exchange Agreement

[13] Source; The Problem of the Yellow Milkmaid

continue to be needed with such partner groups, to convince such partners of the benefits of open metadata, the baseline of Europeana participation.

9. Product and Services Offer

The Europeana Product Development Plan[14] details the products and services under development. The participation in Europeana is a reciprocal process. Partners get:

- Enriched data
- A new European resource
- Virtual repatriation of material held elsewhere
- Access to funded project participation
- PR for their institution and/or country
- User Engagement programmes
- Development of end user services
- Participation in Living Labs
- Participation in technological developments in the Cloud or Semantic Web.

In addition "Thematic Access Channels" are being conceived as a means of engaging users in specific areas of content. In the case of Europeana 1914-1918[15] user generated content from the community collection days and online deposition helps entice users into the material on the subject held in our trusted institutions. Similar ideas are being explored with Europeana Fashion[16] and Europeana Research – a portal that gathers together cultural heritage data and offers in ways that are useful to the researcher. These channels will offer additional product and service to Europeana partners.

Meanwhile there are two services where partners can benefit themselves and help increase access to the material held in their partner institutions across Europe. These are the incorporation of the Europeana Portal API (Application Programming Interface) and the Search Widget.

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[14] Source: Europeana Products and Services Plan 2010
[15] Source: www.europeana1914-1918.eu
[16] Source: www.europeanafashion.eu

9.1. Europeana Portal API

The Europeana Portal Application Programming Interface (API) is a strategic tool to *distribute* the metadata and therefore accessible content, from the Europeana portal to where the users are and how the users want it. In the Europeana Strategic Plan 2011-2015 following is stated; *"API's 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 customized view of the Europeana content on the 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.
A new core services Europeana Portal API will be developed during 2012. It 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 Europeana Portal API will be designed and implemented to take into account data providers opting out of preview re-distribution.

A version of the core Europeana Portal API will be made publicly available in the autumn of 2012. It will offer external developers the same capability in searching and interacting with the Europeana metadata repository as we have internally.

The current Europeana Portal API (v1.0) will be maintained for 18 months after the launch of the new Europeana Portal API (v2.0) but will not be developed further.

With the release of Europeana held metadata as open under a CC0 license in September 2012 the Europeana Portal API will be open to all and not just the partner network. However 2012 will see an emphasis on getting partner to incorporate the Europeana Portal API into

their portals. The Europeana Portal API Plan[17] promoting the Europeana Portal API to partners is partially detailed below.

From September 2012, Europeana Portal API will no longer be restricted to Europeana Network Partners[18] as the metadata it will refer to will then be distributed under a CC0 Universal Public Domain License.

The new Europeana Portal API v2.0 is due slightly later so meanwhile partners will continue to be encouraged to implement Europeana Portal API v1.0 but on a the new CC0 dataset. This opening up of the data will allow the Europeana Portal API to be promoted to the wider commercial and non-cultural sectors.

Europeana V1 metadata		CC0 Open Data Set						
	API 1.0				API 2.0			
Jun	Jul	Aug	Sept	Oct	Nov	Dec	Jan	Feb
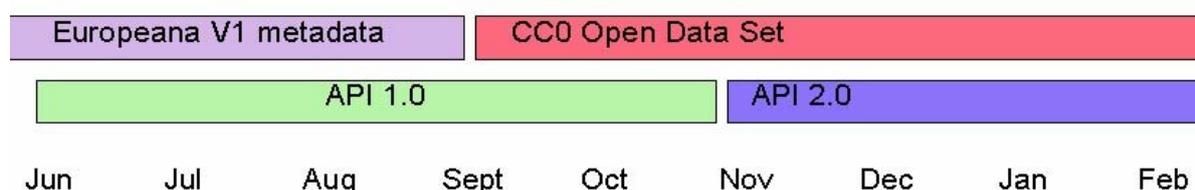
As of June 2012, 64 Europeana Portal API keys have been issued to non-commercial organisations. The KPI for 2012 is 150 implementations.

The process of approaching organisations will be a mix of mass communication and direct contact. A marketing campaign to all current providers is part of the Europeana Portal API plan and it is hoped that this will generate leads and actual take up. This will be managed in 2 stages. From July to September, an email and newsletter campaign will be orchestrated to reach as many of Europeana's non-commercial Network partners as possible and highlighting the key messages regarding the Europeana Portal API. From mid September onwards, connected to the release of Open Data campaign, the target audience for messaging will broaden, to include all the Europeana Board members associations, the Open Knowledge Foundation Network and a follow up of those providers who were previously turned down as being commercial in some way.

The main messages include:
- The Europeana Portal API adds resource to their website offerings
- The Europeana Portal API can bring back virtually material on your subject or nation held physically elsewhere

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[17] Europeana API Strategy
[18] List of Europeana Network Members at: http://pro.europeana.eu/web/guest/network/members

- Adding the Europeana Portal API helps improve the overall discoverability of other memory institutions content
- The Europeana Portal API is freely available to any non-commercial partner organisation of Europeana
- The Europeana Portal API is quick and easy to implement in a broad range of applications and websites
- The Europeana Portal API can bring more traffic to your website and generate additional revenue

The Europeana Portal API plan for 2012 also details the top 200 targets from the Europeana Network and the 68 organisations that have already applied for a key but could not be serviced prior to the release of the data as CC0. These will all be individually contacted and encouraged to take the Europeana Portal API.

10.   Partner Development Plan

Taking the above background, analysis, needs of the partners and of Europeana and the aims of the Europeana Strategic Plan 2011-2015 together with the Business Plan of 2012 and the known directions for the Business Plan 2013, this chapter sets out how Europeana will work with t the partners in its Network.

As part of the Business Plan for 2012 Europeana has committed to organising and running ten workshops with National Initiative partners. The purpose of these workshops/meetings is to develop the relationship between Europeana and the National Initiatives. Assist Initiatives in reaching their declared goals for aggregation and better understanding how Europeana can shape its policies and processes to better suite the operational requirements of the National Initiatives. During the first six months of 2012 Europeana had organised National Initiative meetings with Norway, Croatia, France and Spain. The criteria for deciding where to go can be found in Appendix number 5 of this paper.

The Europeana Office will provide support, help and advice to organisations setting up new aggregation services and will continue to nurture our ongoing relationships with existing aggregators. The programme will consist of maintaining and producing documentation;

running workshops and conferences on relevant topics; yearly aggregator surveys to highlight progress; writing white papers to highlight areas of need; visits to learn what is required in terms of support.

The focus is on building partnerships with key partners in aggregation and distribution to:
- Resolve the content gaps of Masterpieces, audiovisual and sound material, intangible material and equality in country representation.
- place the content in the pathways of the users

To reach the content aims Europeana will work together with partners from are:
- National Initiatives, National Aggregators and Domain organisations
- Projects and Content providers
- Thematic or Domain Portals
- Publishers and Commercial Providers

Following chapters detail the approaches to each of the three aggregation groups.

10.1. National Initiatives and National Aggregators

National initiatives and aggregators are shown in table 4 with the amount of data they have aggregated for Europeana by June 2012, related to the target suggested by the European Commission, together with the number of audio-visual objects incorporated in their totals.

To increase content from under-represented countries, Europeana will prioritise building stronger and new partnerships with their aggregators and content providers. As well as requesting an increase in the overall number of objects from these countries, Europeana will also ask for and emphasis on their masterpieces, audiovisual and intangible material.
The under representation in some countries might be explained by the lack of operational national aggregators. As part of its partner development plan Europeana will support these fledgling initiatives through advice, software, giving back content already aggregated etc.

The table below further details the content gap between actual and desired country representation in Europeana and therefore the priorities.

The countries marked as Tier 1 have a content-target gap higher than 50% and focus needs to be on supporting them in any aggregation issues and developments.

Tier 2 is countries with a gap between 20-50%. These countries need to be approached actively, also with a strong focus on the potential to contribute audio-visual material.

The remaining countries (Tier 3) are those that Europeana plans to nurture in order to reach a higher contribution of audio-visual material and to ensure that their masterpieces are included.

Tier	Country	National Initiative or Aggregator	Material Supplied by country	2015 estimate	content Gap	Gap in %
2	AUSTRIA	Kulturpool.at	445.850	600.000	154.150	26
1	BELGIUM	Erfgoedplus.be	68516	759.000	690.484	91
1	BULGARIA	Варна	38137	267.000	228.863	86
1	CYPRUS	SMOEC	6.905	45.000	38.095	85
1	CZECH REPUBLIC	eSbirky (electronic collections)	37.426	492.000	454.574	92
1	DENMARK	The Royal Library- DK Aggregation Service	73.461	453.000	379.539	84
2	ESTONIA	Muis - Museums Public Portal	68.970	90.000	21.030	23
2	FINLAND	KDK, National Digital Library	800.046	1.035.000	234.954	23
3	FRANCE	Culture.fr	3.776.291	4.308.000	531.709	12
2	GERMANY	German Digital Library	3.448.891	5.496.000	2.047.109	37
1	GREECE	Hellenic Aggregator	224.047	618.000	393.953	64
1	HUNGARY	MaNDA (National Digital Data Archive, NDDA)	121.771	417.000	295.229	71
2	IRELAND	The Irish Manuscripts Commission	951.449	1.236.000	284.551	23
2	ITALY	Cultura Italia (Athena)	2.199.392	3.705.000	1.505.608	41
1	LATVIA	Latvian National Digital Library	30.576	90.000	59.424	66
1	LITHUANIA	ePaveldas	8.824	129.000	120.176	93
3	LUXEMBOURG	No Initiative	71062	66.000	-5.062	-8
2	MALTA	No Initiative	56.233	73.000	16.767	23
3	NETHERLANDS	Digitale Collectie	1.349.087	1.571.000	221.913	14
3	NORWAY	Kulturnett.no	1.557.820	N/A		0
2	POLAND	Digital Libraries Federation	1.093.705	1.575.000	481.295	31
1	PORTUGAL	Portal arquivos, Instituto dos Museus e da Conservação, RNOD, Cinemateca	29.260	528.000	498.740	94
1	ROMANIA	CIMEC	36.302	789.000	752.698	95
1	SLOVAKIA	Slovakiana	84.858	243.000	158.142	65
3	SLOVENIA	dLib.si	247.659	318.000	70.341	22
2	SPAIN	Hispana	1.955.888	2.676.000	720.112	27
3	SWEDEN	K-samsök (Kringla)	2.360.049	1.936.000	-424.049	-22
3	SWITZERLAND	Musées lausannois	110890	N/A	N/A	0
1	UNITED KINGDOM	CultureGrid	1.105.784	3.939.000	2.833.216	72

Table 4: National Initiative and National Aggregator list with provided content

In addition to the above, depending on the current developmental state of an aggregator, a different approach is needed. This can vary from the *nurturing* of already established relationships with mature accounts to *developing* ones that have only recently been established and *engaging* those just starting.

The following diagram number 13 shows the current state of play for National Initiatives and Aggregators for each country.
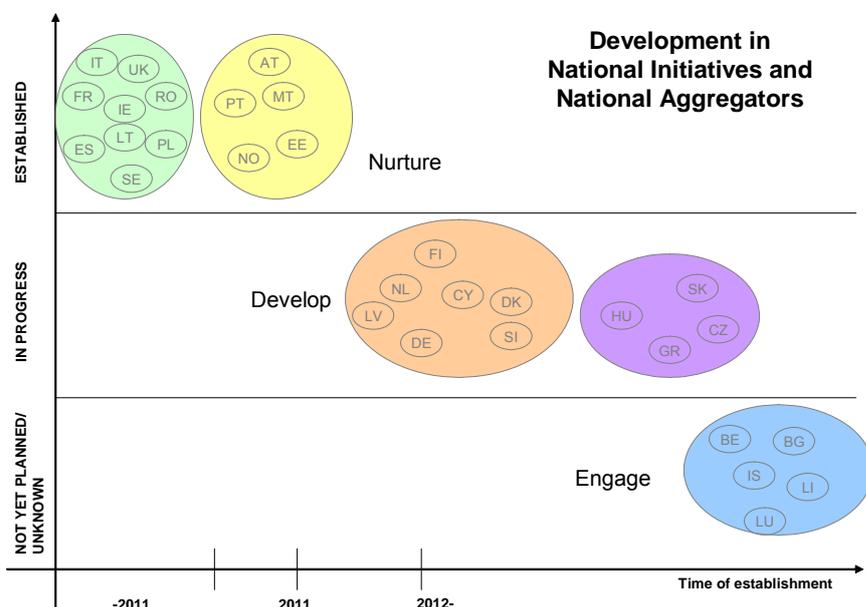

Diagram 13: Development of National Initiatives

Further Research

Some additional research is needed to understand the workings of countries in the Engage category. This will be undertaken in the autumn of 2012 in preparation for visits early 2013.

Account Management

Europeana will deploy classic account management techniques ranging from partnerships of equals, to knowledge providers to single content or distribution partnerships. These require different interactions from relationship management to workshops. They are divided up according to the state of development in the national aggregation situation in the countries Europeana the following will be undertaken in order to fill the country data gap, increase representation of masterpieces and audiovisual data:

Each Group is discussed below, with an outline plan of activities for the next 2-3 years.

Established National Initiatives and National Aggregators:

Collections.fr, Cultura Italia, Collections Trust, CIMEC, Irish Manuscripts Commission, ePaveldas, Digital Libraries Federation, K-Samsok, Hispana, Kulturpool, Portal arquivos,

Instituto dos Museus e da Conservação, RNOD, Cinemateca, Across Limits, Kulturrad, Muis - Museums Public Portal.

At the top of diagram 13 are the most established National Initiatives in countries such as Italy, France, Ireland and Italy. These countries already supply metadata to Europeana and so have working process and procedures to maintain a steady stream of new content. These Initiatives need to be kept well informed but also become part of a network where the more advanced national portals and initiative can inform the up and coming ones.

For these the Business Development Department will undertake the following:

Aggregators Forum

Create a national initiative/aggregator forum for the exchange of issues and ideas and best practice. It is to meet at least once in the autumn of 2012 and again at the Europeana Network Annual General Meeting (AGM), plus 2 times and in the AGM during 2013 and 2014 respectively. The forum will air issues the Aggregators have and set up recommendations on how to resolve them. For autumn 2012 one it will also inform them about the Connecting Europe Facility, the deployment of the Europeana Portal API and the Data Quality Campaign in particular the Rights Labelling.

A Closed *Linked In Group* will also be established to discuss issues of interest and relevance to this group.

Visit Programme

Set up a programme of visits to visit each National Initiative and where appropriate National Aggregator over the next 2 years, prioritising by those countries that have an overall country data gap as described along table 4 of this document.

The visit programme will aim to inform each national initiative about the latest developments in Europeana and in other National Initiatives where known and listen to and create a set of recommendations to be followed up. The programme should include ingestion issues, increasing the amount of content, requests for audiovisual, Masterpieces and Intangible metadata, Creating Awareness of Europeana in their country (each Initiative should have someone in the Communications Group of Europeana), ensuring the Europeana Portal API is implemented, discussion on technical developments where appropriate, encouragement of Aggregators to participate in Europeana Network taskforces and discovery of interests in project areas for joint project proposals.

A cross Europeana team will be needed for each visit, constituted according to the needs of the agenda proposed.

Provider Referral

Europeana will refer possible content providers to the national or domain aggregator. Aggregators are asked to encourage their providers to implement the Europeana Portal API.

Developing National Initiatives:

KDK, National Digital Library , Digitale Collectie, Latvian National Digital Library , German Digital Library, SMOEC, The Royal Library- DK Aggregation Service, dLib.si, MaNDA (National Digital Data Archive, NDDA), Slovakiana, Esbirky.

These countries are in the process of implementing a National Initiative or planning such as Netherlands, Hungary and Germany. These countries may need more assistance in establishing their processes and procedures. It is in Europeana's interests to facilitate these organisations to gain access to their content and a sustainable approach to ongoing work. Europeana will encourage and assisting individual institutions to supply via an aggregator rather than direct with Europeana, where possible.

For these the Business Development Department will undertake the following:

Aggregator Forum

Developing Initiatives will be encouraged to join the forum as observers to gain knowledge and insight from others in the same situation. They will be encouraged to join the Linked In group to request advice and knowledge from the established national initiatives or aggregators.

Set up programme

Each Developing National Initiative will be invited to a fact-finding day held in the Europeana Offices. The day will involve all aspects of Europeana's business as a demonstration of how to create a cross domain or single domain service, including access to developing and existing technologies for inclusion in their solutions. An example agenda can be seen at Appendix 4 of this document.

Provider Referral

For these developing initiatives, Europeana will keep a list of content providers from their area or country and inform these content providers about the initiative but it will take the

content in directly until such time that the initiative is fully operational and able to deliver the metadata it has aggregated to Europeana.

Countries without a National Initiative:

Belgium, Iceland, Lithuania, Luxemburg, Bulgaria.

Several countries are either at the beginning of considering the creation of a National Initiative or Aggregator. Europeana need to make sure that the content culture of these countries is well represented and has to work on new business development of the relationships that should encourage delivery of metadata.

For these the Business Development Department will undertake the following:

Content Provision

- Focus on content providers that could deliver metadata directly addressing the gaps[19]
- Identify areas for development and working partners, content providers and projects these areas
- Offer new product and services
- Help at the political level to form aggregations
- Encourage content providers to deliver via one of the Domain Aggregators

Pan European Domain Aggregators:

EU Screen, European Film Gateway, The European Library, Archives Portal Europe. Of these The European Library is the most established, it has a permanent governance structure and non project funding for its core service. Much can be learnt from each other for these Domain Aggregators and their relationship with Europeana is of primary importance. They have similar needs to the national initiatives and national aggregators but have a cross country remit and cater for professional audiences. Positioning of these aggregators together with Europeana and the National Initiatives in the European Information Space is being worked on but meanwhile their needs should also be addressed in the Partner Development Plan.

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[19] Source: Europeana Collections Strategy and Development Plan, Business Development Department, June 2012

For these the Business Development Department will undertake the following:

Aggregator Forum

Invite the four to join the Aggregator Forum and discuss if they need a sub forum.

Hold a couple of small meetings to exchange knowledge and information per year alongside those of the Aggregator Forum.

Project Participation

Pay close attention to their running projects.

Understand their Descriptions of Work and suggest how we can work together to help development.

Ensure subcontracting is feasible in their projects to be able to bring in their data.

Sit on their project boards when invited.

Metadata Ingestion

Ensure the process of updating metadata is smooth and frequent.

Provider Referral

Europeana will refer possible content providers to the national or domain aggregator. Aggregators are asked to encourage their providers to implement the Europeana Portal API.

<u>Publishers and Commercial Providers:</u>

Following discussions with the Europeana Board, and in response to the priorities expressed at the Europeana network Annual General Meeting, the Europeana Network Officers have proposed the following action in relation to commercial partners: to build working partnerships between Europeana and the commercial Creative Industries.

Europeana has put a toe in the water of alliances with the commercial sector. Some publishers and Bibliographic Agencies have piloted some of their content into Europeana: Brill, LIBREKA and Pearson and with Orchard Records there is some commercial music content. In the background considerable work has been done and continues on the IPR environment to create the conditions to be able to access this content and in the case of orphan and out of commerce works to be able to digitise it. The next steps for these partnerships are to resolve any issues with delivering metadata and previews to Europeana

under the terms of the DEA and to approach ones with most relevant content, in relation to the Collections and Data Analysis, Strategy and Plan.[20]

For these the Business Development Department will undertake the following:

Commercial Providers Forum

Set up in 2013 together with the FEP, IVF and IMPALA and others a forum for the exchange of views and resolving of issues.

Set up programme

Create in a full list of relevant publishers, bibliographic agencies, records, films and video producers for approach during autumn 2012 for a programme of visits to persuade them to contribute metadata to Europeana in 2013.

Develop an EU funded project with commercial providers to help standardise and create channels for the aggregation of data in 2013.

10.1.1. Data aggregation support

Some content providers do not fit naturally into an aggregator. Europeana has developed two services to help bringing our partners together in content delivery. At the partner webpage[21] Europeana has implemented a questionnaire where new providers are able to describe their role and activities in aggregation. The replies are populated and sent to the Business Development team who evaluate the best route for the provider to include their data at Europeana.

In cases when a new partner wishes to represent content via Europeana but cannot not be redirected to one of the four aggregators roles, 1.National initiative, 2. National aggregator, 3. Domain aggregator or 4. Project aggregator, Europeana will take the content directly. The Data Exchange Agreement will be submitted and once returned signed the Ingestion Team will make contact with the direct metadata provider submitting the Submission form.

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[20] Source: Collections and Data Analysis, Strategy and Plan 2012
[21] See registration process page at: http://www.pro.europeana.eu/web/guest/network

10.2. Partnerships to increase Audiovisual data

To increase audiovisual material to 1 million objects Europeana will:

- Pursue contribution from national aggregators and national initiatives
- Participate in conferences about audiovisual
- Build relations with domain and thematic project aggregations with focus on audiovisual material
- Contact individual audiovisual providers

For audiovisual archives there are two obvious starting points, the European Film Gateway and the EU Screen both of which are projects, looking to become long term sustainable services. Technically the first phase of the EFG project has finished but it is still accepting material as an aggregator. It also has a phase two project focused on the 2014 World War One Centenary. EU Screen is still an ongoing project so it is important for Europeana to work closely with them to ensure more material is added. Some work is also being undertaken by Europeana, together with IASA, FIAT and ACE to work with the Commission on the IPR issues surrounding the digitisation and access of such material.

Increasing audiovisual material is one of Europeana's key performance indicators for 2012. Europeana will put effort into developing partnerships with providers of audiovisual content and encouraging aggregation in this area. A plan to identify and develop relationships with the top audiovisual providers in each country that are not already covered by EU Screen or EFG will be in place and executed during 2012 and 2013. Working with IASA, FIAT and ACE as members of the Europeana Foundation plus some of the commercial representatives such as IVF and IMPALA, Europeana will research and create a list for partnership development either by pointing audiovisual providers to one of the aggregation options or taking the content in directly. This list will be ready by October 2012.

10.2.1. Aggregation Partners and Audiovisual Delivery

National Initiatives already deliver audiovisual material into Europeana. These will be encouraged to provide or actively source more.

The list below shows for each countries, their aggregations status, and engagement in an audiovisual project and the amount of material they have supplied.

COUNTRY	AUDIOVISUAL AGGREGATOR, NATIONAL INITIATIVE OR DOMAIN SPECIFIC	DIRECT AA SUPPLIER	EFG MEMBER	EUS MEMBER	AV RECORDS SUPPLIED	STATUS
Austria	Across Domain Initiative	Yes	Yes	Yes	1943	Maintain
Belgium	Across Domain Aggregator	No	Yes	Yes	1818	Maintain
Bulgaria	Initiative Libraries only	No	No	No	0	Engage
Cyprus	Across Domain Initiative	No	No	No	62	Engage
Czech republic	Across Domain Initiative	No	Yes	Yes	743	Develop
Denmark	Across Domain Initiative	No	Yes	Yes	1394	Maintain
Estonia	Initiative Museums only	No	No	No	0	Engage
Finland	Across Domain Initiative	No	Yes	No	699	Develop
France	Across Domain Initiative	Yes	Yes	Yes	104345	Maintain
Germany	Across Domain Initiative	No	Yes	Yes	6429	Maintain
Greece	Across Domain Initiative	No	Yes	Yes	2456	Maintain
Hungary	Across Domain Initiative	No	Yes	No	1356	Maintain
Ireland	Across Domain Initiative	No	No	Yes	603	Develop
Italy	Across Domain Initiative	No	Yes	Yes	22132	Maintain
Latvia	Across Domain Initiative	No	No	No	0	Engage
Lithuania	Initiative Libraries only	No	No	No	0	Engage
Luxembourg	No	No	No	No	1323	Maintain
Malta	No	No	No	No	0	Engage
Netherlands	Aggregator Museums only	No	Yes	Yes	4361	Maintain
Norway*	Across Domain Initiatives	No	Yes	Yes	555	Develop
Poland	Across Domain Aggregator	No	Yes	Yes	582	Develop
Portugal*	Across Domain Initiatives	Yes	Yes	No	136	Engage
Romania	Across Domain Initiative	No	No	Yes	455	Develop
Slovakia	Across Domain Initiative	No	No	No	0	Engage
Slovenia	Initiative Libraries only	No	No	Yes	721	Develop
Spain	Across Domain Initiative	No	No	Yes	8431	Maintain
Sweden	Across Domain Initiative	No	No	Yes	622	Develop
Switzerland	No	No	Yes	Yes	419	Develop
United Kingdom	Across Domain Aggregator	No	No	No	6514	Maintain

Table 5: Audiovisual partners

Each country has been annotated with the action Europeana needs to undertake. The *Engage* countries are new potential partners and should be actively targeted to join the Europeana network. Europeana will give advice on digitisation, metadata and use of Europeana to enrich their websites. It should be noted that it is not expected that these countries will provide large amounts of audiovisual content within the expected time frame of Europeana audiovisual KPI of 1 million objects by 2012. Europeana has little or no information regarding these organisations ability to digitise material or to host digitised content on a permanent basis.

To summarize the activities to be carried out with these partners in 2012-2014 are:
- Establish contact, where possible, with local aggregator and then content providers.
- Develop relationship between Europeana and content providers.
- Work to develop time-line for content provider to actively engage with the Europeana network.

The *Develop* action looks at content providers and projects who have supplied limited audiovisual material and metadata to Europeana via aggregators are where the main effort will be placed to achieve the goals Europeana has set. These organisations should be contacted to ascertain their future plans and how Europeana can assist and support. Where possible Europeana should advocate for increasing the amount of audio visual material being digitised and assist where possible the work to raise the profile of audio visual access within content providers.

To summarize the activities to be carried out with these partners in 2012-2014 are:
- Re-establish contact points with all members. Initiatives, aggregators and providers.
- Gauge level of commitment to continuing audiovisual digitisation and distribution work.
- Actively promote the continuation and increase of digitisation and aggregation work through specific projects and aggregators.

The *Nurture* members have already supplied relatively large amounts of material. These organisations will also have to be contacted and encouraged to continue and increase the amount of audiovisual archive material being supplied to Europeana where possible. Efforts should also be made to engage other audiovisual institutions which are in 'Nurture' countries but not actively engaged with aggregators or Europeana. The large range of institutions in

countries such as the UK, France, Germany and Italy shows the great potential to bring other archives to the network and promote the distribution of content through Europeana and its aggregators. It is also important to liaise with the European Film Gateway and EU Screen to ascertain their plans for increasing material to the portal.

To summarize the activities to be carried out with these partners in 2012-2014 are:

- Re-establish contact with providers and aggregators.
- Survey current programmes of work and forecast future audiovisual additions.
- Work with National Initiatives and aggregators to identify and approach new organisations and institutions to engage with the Europeana programme.

10.2.2. Activating Audio Visual Providers

The list below shows each of the engage status countries, if they have a respective film, sound or national archive and if they have any on-line collections or intention to make material available on-line. Some of these can be linked to national initiatives but in all cases initially they will be encouraged to provide content to Europeana in the most efficient manner whether via the national initiative or aggregator or directly

COUNTRY	STATUS	AUDIO VISUAL Archives	Existing digitisation/online programme	Notes
Slovakia	Engage	Slovak Film Institute	No	
		Slovak Film Archive	No	
		Radio and Television Archives Slovakia	No	
Estonia	Engage	Estonia Film Archive	Yes	
		Estonian Television Archive	Yes	
Malta	Engage	National Archives of Malta	No	
Turkey	Engage	?		
Iceland	Engage	Film Archive of Iceland	No	
Russia	Engage	Gosfilmofond	No	
		Russian State Film and Photo Archive	No	
		Russian Archives online	Yes	US company
Bulgaria	Engage	Bulgaska Nacionaudio visuallna Filmoteka	No	
		Bulgarian national radio	No	
Latvia	Engage	Latvia State Archives of Audio visual Documents	No	
		Riga Film Museum	Yes	
		National Film Centre of Latvia	No	

				Already direct supplier
Portugal	Engage	Cinemateca Portugesa		
Serbia	Engage	Filmske Novosti (Yugoslav Newsreel Archive)	No	
Lithuania	Engage	Lithuania Central State Archives	No	
Cyprus	Engage	Cyprus Film Archieve	?	

Table 6: New partners for audiovisual material per country

10.3. Masterpieces

Policy work on masterpieces is relatively developed with lists and a process created to address this issue. The issue of masterpieces should be brought into the work with aggregators, initiatives and projects to promote the digitisation and aggregation of masterpieces during business as usual. Content owners should be encouraged to digitise and make accessible their masterpieces.

Research by Europeana to define masterpieces has been completed.[22]. This gives a list of suggested masterpieces, with in average 51 works per country, although varying dramatically from 13 for the smallest country to 116 for the largest. This 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 less but locally very well known artists.

The research shows that the number of masterpieces that can be found in Europeana depends on countries' opportunity to provide them to Europeana, and the conditions of access to masterpieces can be very varied. A great number of architectural pictures are held by the Robert Gordon University in Scotland, and are in paid access. When a picture is provided by a national institution, it is often old, in black and white, and often showing fragments, details from the whole building.

Additional research will be conducted to identify Masterpieces already in the Public Domain. National Initiatives will be contacted to verify the research list conducted by Europeana and a short list of a number of Masterpieces will be created. National Initiatives and National aggregators will be key partners in approaching content providers in the countries.

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[22] Source: Guidelines for Masterpieces in Europeana, Business Development Department, internal document, September 2011

10.4. Intangible heritage

Understanding this area is the initial concern for Europeana. Some reliance will be placed on projects such as ECLAP[23] in this regard. Intangible heritage is the least developed of the three areas Europeana wishes to develop. Although efforts could and should be made to encourage the inclusion of intangible heritage with existing partners, work needs to be done to better identify where this material has been collected and how best to link these institutions to our existing network of aggregators and initiatives. Research will be conducted in 2013 for action in 2014.

10.5. Programme of visits and National Initiatives meetings

The following will be offered a workshop/meeting with Europeana in 2012, (dates to be confirmed): Czech Republic, Finland, Slovenia, Romania, Poland, Cyprus and Lithuania.

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

Besides planning workshops/meetings with National Initiatives Europeana will organise events related to Europeana Network members:

- **Europeana Plenary**

  14-15 June 2012, Leuven (pre-conference on the 13th June)
- **Europeana Network AGM**

  To be confirmed, November 2012
- **Europeana Task Forces meetings**

The Task Forces have a maximum of 2 physical meetings per the task force per year. It is hoped that these meetings can be held alongside other Europeana or project events.

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[23] ECLAP: European Collected Library of Artistic Performance at : http://www.eclap.eu/drupal/

11. Europeana Network

The Europeana Network itself is another form of partnership and potential partnerships for the Europeana ecosystem. It is supported by the Europeana version 2.0 project and aims to encourage participation and dialogue on issues of all four tracks of the Europeana Strategic Plan but also on subjects or specific interest to members. Mid 2012 there are more than 300 members registered in the Europeana Network.

Based on a survey conducted with the Europeana Network and discussion at the 'CCPA to Europeana Network' Annual General Meeting in Rotterdam, December 6, 2011 it became evident that the Network had a strong interest in working together on specific issues. The decision was therefore taken to disband the long term standing Workgroups in favour of Task Forces. The task forces enabled specific subjects or areas of work to be addressed to help to create recommendations, consensus etc.

11.1. Task Forces

For Europeana Network Enabled Taskforces a call is issued to the Europeana Network by the member of the Europeana Office who convenes and manages the group. It might be decided to invite someone from outside the office to chair them and there is always interest in volunteers.

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

The first 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.

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

The Task Forces proposal makes provision for 8 Task Forces in a calendar year. The following list shows the task Forces that are currently being activated and formed.

Europeana Network Proposed Task Forces:

- Public Private Partnerships
- UGC Thematic
- Out of Commerce Implementation
- Extending the list of Europeana controlled rights values
- Cultural Commons

Europeana Network Enabled Task Forces:

- Long term Strategy, Sustainability and interoperability of portals: Europeana, vertical, national, to guarantee usability
- Measurement of success and performance indicators

To continue to grow the membership of the Network Europeana will provide the required support to coordinate and manage the actions.

12. General Supporting services for Partners

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

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

- Aggregator Handbook 2
  http://pro.europeana.eu/web/guest/search?p_p_auth=y0QwpkLw&p_p_id=20&p_p_lifecy
  cle=1&p_p_state=exclusive&p_p_mode=view&p_p_col_id=column-

2&p_p_col_count=1&_20_struts_action=%2Fdocument_library%2Fget_file&_20_groupId=10602&_20_folderId=15280&_20_name=9525

- Open Linked Data

http://pro.europeana.eu/web/guest/search?p_p_auth=y0QwpkLw&p_p_id=20&p_p_lifecycle=1&p_p_state=exclusive&p_p_mode=view&p_p_col_id=column-2&p_p_col_count=1&_20_struts_action=%2Fdocument_library%2Fget_file&_20_groupId=10602&_20_folderId=15280&_20_name=12785

- Europeana Portal API Term of use

https://version1.europeana.eu/web/api/terms-of-use

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 Task Groups, sub-groups on LinkedIn are established. EuropeanaPRO serves both as an information platform and as a document archive.

Europeana PRO

LinkedIn

EUROPEANA-NETWORK@MAILTALK.AC.UK

12.1. Partner Relation System

In relation to structure and better manage the increase members of the partner network a Partner Relationship Management system has been developed and will make it possible to provide tailored services to the partner network and connect partners to each other according to interest and development areas.

13.   Conclusions

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

- Building a consensus within and between the stakeholder cluster groups

- Further support and development of aggregation

- Promoting the benefits of Europeana to its partners

- Contributing to support and model creations for sustainability

- Productive Europeana Network

- Supporting communication, dissemination and activities to stimulate the participation and commitment of the thematic network

- Promoting the uptake of Europeana models, policy positions, Europeana Portal APIs and application code

- Contributing to innovation in the digital cultural heritage sector by sharing more information and knowledge delivered by Europeana and the group of related projects

- Ensuring the implementation of good practices and resources in the Europeana group to drive cost-efficiencies, develop the network and generate business opportunities

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

- Collaborate with aggregators and content providers to encourage a sustainable and effective network

- Encourage the development of aggregators in fitting the needs of their countries, users and domains

- Seek out content from under-represented cultures and countries

- Encourage national initiative in every EU member state by 2015

- Pursue the establishment of good working relationships with at least three organizations in the publishing and audio visual sector at a minimum, and aims to broaden the reach of the Europeana network further into the creative industries sector

- Investigate the possibilities of revenue opportunities in partnering with organizations in the private sector

- Actively engage in international conversations regarding cultural heritage and will support European organisations in creating network links on an international level

- Develop a strategic plan to improve linkage between portals and providers of content, tools and services – sharing of back end infrastructures to reduce costs and improve interoperability

14. Timetable for activities

The table provides an initial overview of the known activities for the main plans to be archived in the period 2012-2014.

Key activity/ Partners	Specify	Approach	2012-2014	Comments
Country Content Gap National Aggregators, National Initiatives. Projects	The Danish Royal Library, KDK, National Finnish Digital Library, MaNDA Hungary, Latvian National Digital Library, Slovakiana, dLib.si Slovenia,	Initial phone contact with email written confirmation. Where possible individual meetings to be scheduled	2012	
	moteur Collections, Hispania, irishmanuscripts.ie, e-patrimoniu Romania, ePaveldas Lithuania,	Meetings as part of the continuing nurturing of existing relationships	2013	
	Digital Libraries Federation Poland, K-samsök (Kringla) Sweden, Kulturpool.at Austria, Expo The Maltese Digital Library, Cultura:pt Portugal, Muis - Museums Public Portal Estonia, KDK National Digital Library Finland	Phone, email and meetings with the other existing organisations and new organisations which have digitised in the past 3 years	2014	

Increase numbers of Masterpieces National Aggregators, National Initiatives & content suppliers	All national aggregators and national initiatives	Phone and email and organise meetings with a selected number of organisations to gauge issues and ability to provide works	2012	
	Follow up on national aggregators and national initiatives, alternative find new sources	Talk to wider range of organisations via phone, email and meetings to increase awareness and material being added	2013	**Discussions will use the lessons learnt from 2012 discussions to make address directly any issues that were raised**
Increase audiovisual data Domain aggregators, projects, content providers	INA, EU Screen, EFG, Esbirky, Estonia Film Archive, Estonia TV Archive, Riga Film Museum, Eye Film Institute	Phone, email and meetings with existing known providers and organisations identified at develop countries	2012	
	Poland Film Institute, Malta National Archives, Gosfilmfond, British Pathe (private Company), Cinemateca Portugesa, FilmSke Novosti, Slovak Film Institute	Phone, email and meetings with new organisations to engage them with Europeana	2013	
Intangible Projects and domain aggregators	MaNDA Hungary, Latvian National Digital Library, Slovakiana, dLib.si Slovenia, cultureelerfgoed Netherlands, Culturegrid	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.	2013	**Research in this area needs to be conducted. A better understanding is needed to set a detailed plan.**
	Digital Libraries Federation Poland, K-samsök (Kringla) Sweden, Kulturpool.at Austria, Expo The Maltese Digital Library, Cultura.pt Portugal, Muis - Museums Public Portal Estonia, KDK National Digital Library Finland	Tie into existing phone, email and meetings with organisations to raise awareness and develop knowledge of where material is.	2014	**This list is the same as the Initiative actions it is intended to match these two areas of work into one work stream**

Table 7: Activity Plan 2012-2014

Appendices

Appendix 1 Extract from the masterpieces research

AUSTRIA

Name of the Masterpiece	Artist	Form	Digital Form
Surprise Symphony	Joseph Haydn	Music	audio Paid
Eine Kleine Nachtmusik	Wolfgang Amadeus Mozart	Music	audio Paid and free links
Radetzky March	Johann Strauss I	Music	audio Paid
Introduction to Psychoanalysis	Sigmund Freud	Books, essays	OTHERS
Yodeling	Traditional	Music	YES but various artist
Adele Bloch-Bauer I	Gustav Klimt	Painting	OTHERS
Wozzeck	Alban Berg	Music	audio Paid
Symphonies	Anton Bruckner	Music	audio
Portrat des Albert Paris von Gutersloh	Egon Schiele	Painting	OTHERS
Unfinished Symphony	Franz Schubert	Music	audio Paid
Stift Melk (Monastery)	Jakob Prandtauer, Antonio Beduzzi, Josef Munggenast	Architecture	picture BandW
Oberes Belvedere	Johann Lucas von Hildebrandt	Architecture	picture and details
Zwei Kinder	Oskar Kokoschka	Painting	picture BandW
Klosterneuburg Altar	Nicholas of Verdun (French)	Metalwork	fragments
Vienna Secession Building	Joseph Maria Olbrich	Architecture	picture
Die Waffen Nieder! (book)	Bertha von Suttner	Literature	OTHERS
The Royal Game	Stefan Zweig	Literature	OTHERS
Mutter und Kinder	Friedrich von Amerling	Painting	OTHERS
The Merry Widow	Franz Lehár	Music	audio Paid
Sokrates rettet Theramenes	Josef Abel	Painting	NONE
Tales at the Dressing Table	Franz von Bayros	Illustration	OTHERS
A Plan of Civil and Historical Architecture	Johann Bernhard Fischer von Erlach	Literature	NONE
Die Andere Seite	Alfred Kubin	Literature	related
Haus Steiner	Adolf Loos	Architecture	picture
Modern Amoretti	Hans Makart	Painting	OTHERS
Nachsommer	Adalbert Stifter	Literature	Original handwritten
Die Erwartete	Ferdinand Georg Waldmüller	Painting	OTHERS
Concerto for Alto Trombone	Johann Georg Albrechtsberger	Music	OTHERS
Etudes for piano	Carl Czerny	Music	OTHER
Gradus ad Parnassum	Johann Fux	Literature	written
Pesther-Walzer	Joseph Lanner	Music	NONE
Das Lied von der Erde	Gustav Mahler	Music	audio Paid
Versuch einer gründlichen	Leopold Mozart	Literature	written

Violinschule			
The Blue Danube	Johan Strauss II	Music	audio
Requiem	Franz Xaver Süssmayr (& W. A. Mozart)	Music	NONE
The String Trio	Anton Webern	Music	audio
Evocations of Love	Peter Altenberg	Literature	other
Herzzeit	Ingeborg Bachmann	Letters	NONE
Holzfällen	Thomas Bernhard	Literature	NONE
The Death of Virgil	Hermann Broch	Literature	NONE
Die Friedenswarte	Alfred Hermann Fried	Literature	NONE
The Jewess of Toledo	Franz Grillparzer	Literature	OTHERS
Elektra	Hugo von Hofmannsthal	Theatre	other
Neuere Gedichte	Nikolaus Lenau	Literature	written
The Golem	Gustav Meyrink	Literature	written
Der böse Geist Lumpazivagabundus	Johann Nestroy	Theatre	written
Letters to a Young Poet	Rainer Maria Rilke	Literature	OTHERS
Radetzky March (novel)	Joseph Roth	Literature	other
Galician Stories	Leopold von Sacher-Masoch	Literature	written
Bambi	Felix Salten	Literature	NONE
Dream Story	Arthur Schnitzler	Literature	OTHERS
Die Philosophie der Freiheit	Rudolf Steiner	Literature	other
Gedichte	Georg Trakl	Literature	other
Philosophical Investigations	Ludwig Wittgenstein	Literature	OTHERS
Palace and Gardens of Schönbrunn	Johann Bernhard Fischer von Erlach & Nicolaus Pacassi	Architecture	picture
Semmering railway	Carl Ritter von Ghega	Architecture	picture BandW

FINLAND

Name of the Masterpiece	Artist	Form	Digital form
Sammon Puolustus	Akseli Gallen-Kallela	Painting	picture
Finlandia House	Alvar Audio visuallto	Architecture	picture
House Wuorio	Herman Gesellius	Architecture	NONE
Ateneum	Theodor Höijer	Architecture	picture
Helsinki Railway Station	Eliel Saudio visualrinen	Architecture	NONE
Tampere Cathedral	Lars Sonck	Architecture	NONE
The Wounded Angel	Hugo Simberg	Painting	fragments
Narkissos	Magnus Enckell	Painting	OTHERS
Andante Festivo	Jean Sibelius	Music	OTHERS
Pieni Orjatar	Bernhard Henrik Crusell	Music	NONE
Finnish Rhapsody	Robert Kajanus	Music	OTHERS
Symphonic Fantasy	Armas Järnefelt	Music	NONE
Tuijotin Tulehen Kauan	Toivo Kuula	Music	audio
Astuvansalmi Cave Paintings	Anon.	Painting	NONE
Basilica of Turku	Anon.	Architecture	NONE
Hauta-Heikin Mummo	Juho Rissanen	Painting	NONE
Queen Blanka	Albert Edelfeldt	Painting	picture
Lehmiä koivumetsässä	Victor Westerholm	Painting	OTHERS
Vänrikki Stoolin tarinat	Johan Ludvig Runeberg	Literature	OTHERS
Kalevala	Elias Lönnrot	Literature	picture

Philosophisk elementarkurs	J. V. Snellman	Literature	OTHERS
Jephtas bok, en minnessång i Israel	Johan Jakob Nervander	Literature	OTHERS
Se Wsi Testamenti	Mikael Agricola	Literature	Overall not content
Uusi Suomenkielinen Wirsi-Kirja	Erik Cajanus	Literature	NONE
M. Pauli Juusten Chronicon Episcoporum Finlandensium	Henrik Gabriel Porthan	Literature	OTHERS
Den Nationalle Winsten	Anders Chydenius	Literature	OTHERS
Maudio visualmme-kirja	Zachris Topelius	Literature	picture
Jääkynttilät	Fredrik Cygnaeus	Literature	OTHERS
Dikter	Lars Stenbäck	Literature	NONE
Seitsemän Beljestä	Aleksis Kivi	Literature	NONE
Haudankaivajan Kertomuksia	Karl Jacob Gummerus	Literature	NONE
Kuoleman Puutarhassa	Leevi Madetoja	Music	OTHERS
Valse Lente	Oskari Merikanto	Music	OTHERS
Aino	Erkki Melartin	Music	OTHERS
24 Etudes (Op. 77)	Selim Palmgren	Music	OTHERS
Satakunnan Laulu	Aksel Törnudd	Music	OTHERS
Työmiehen vaimo	Minna Canth	Literature	NONE
Papin rouva	Juhani Aho	Literature	NONE
Alastalon Salissa	Volter Kilpi	Literature	NONE
Kertomuksia	Kyösti Wilkuna	Literature	NONE
Sekasointuja	L. Onerva	Literature	NONE
Sata ja yksi laulua	Eino Leino	Literature	NONE
Nuorena Nukkunut	Frans Emil Sillanpää	Literature	NONE
Sinuhe egyptiläinen	Mika Waltari	Literature	NONE
Moreeni	Lauri Viita	Literature	NONE
Muumipappa ja Meri	Tove Jansson	Literature	NONE
Iijoki-sarja	Kalle Päätalo	Literature	NONE
Finlandia (lyrics)	V. A. Koskenniemi	Literature	NONE
Matkamies	Otto Manninen	Literature	NONE
Dancing Shoes	Helene Schjerfbeck	Painting	NONE
Tienraivaudio visualjia Karjalassa	Pekka Halonen	Painting	picture

FRANCE

Name of the Masterpiece	Artist	Form	Digital Form
Cathedral of Amiens	Robert de Luzarches	Architecture	video
The Swing	Jean-Honoré Fragonard	Painting	OTHERS
Les Très Riches Heures	Paul&Jean de Limbourg	Painting	NONE
The Stone Breakers	Gustave Courbet	Painting	Destroyed !!!!
Liberty Leading the People	Eugène Delacroix	Painting	NONE
Young woman with a pink skirt	Jean-Baptiste-Camille Corot	Painting	picture
The Gleaners	Jean-François Millet	Painting	OTHERS
Luncheon on the Grass	Édouard Manet	Painting	picture

Impression, Sunrise	Claude Monet	Painting	OTHERS
Dance at the Moulin de la Galette	Pierre Auguste Renoir	Painting	picture
Grace at Table	Jean-Baptiste-Siméon Chardin	Painting	picture black and white
The Raft of the Medusa	Théodore Géricault	Painting	picture
Napoleon I on his Imperial Throne	Jean Auguste Dominique Ingres	Painting	NONE
Napoleon at the Saint-Bernard Pass	Jacques-Louis David	Painting	NONE
Et in Arcadia Ego	Nicolas Poussin	Painting	picture
The Card Players	Paul Cézanne	Painting	picture
Gymnopédies	Erik Satie	Music	PAID audio
Symphonie fantastique	Hector Berlioz	Music	PAID audio
Orpheus in the Underworld	Jacques Offenbach	Music	PAID audio
The Carnival of the Animals	Camille Saint-Saëns	Music	PAID audio
Après un rêve	Gabriel Fauré	Music	PAID audio
Clair de Lune	Claude Debussy	Music	PAID audio
Boléro	Maurice Ravel	Music	NONE
Concerto for Two Pianos and Orchestras	Francis Poulenc	Music	OTHERS
Pont-du-Gard	Anon.	Architecture	picture
Basilica of Saint-Sernin	Anon.	Architecture	picture
Chartres Cathedral	Anon.	Architecture	video and picture
Saint-Denis Abbey Church	Anon. (commissioned by Abbott Suger)	Architecture	video and picture
Notre Dame de Paris	Anon.	Architecture	fragments
Amiens Cathedral	Robert de Luzarches, Thomas&Renaud de Cormont	Architecture	video
Sainte-Chapelle	Anon.	Architecture	details
Church of Saint-Maclou	Anon.	Architecture	picture
Melun Diptych	Jean Fouquet	Painting	picture
Adoration of the Shepherds	Georgers de la Tour	Painting	picture
Family of Country People	Louis le Nain	Painting	picture
Hanging Tree	Jacques Callot	Painting	bad quality
Landscape with Cattle and Peasants	Claude Lorrain	Painting	OTHERS
Louis XIV	Hyacinthe Rigaud	Painting	picture
Palais de Versailles Galerie des Glaces	Jules Hardouin-Mansart Charles le Brun	Architecture	picture black and white
Village Bride	Jean-Baptiste Greuze	Painting	picture
Comtesse Louis-Philippe de Segur	Louise Élisabeth Vigée Le Brun	Painting	picture
Ballet Rehearsal	Edgar Degas	Painting	OTHERS
Villa at the Seaside	Berthe Morisot	Painting	OTHERS
Where Do We Come From? What Are We? Where Are We Going?	Paul Gauguin	Painting	OTHERS
A Sunday afternoon in La Grande Jatte	Georges Seurat	Painting	picture
Woman with the Hat	Henri Matisse	Painting	OTHERS

Title	Author	Type	Availability
London Bridge	André Derain	Architecture	none
Life Tree	Georges Rouault	Stained glass window	Picture
The Violon	Georges Braque	Painting	picture
Champs de Mars	Robert Delaunay	Painting	OTHERS
The City	Fernand Léger	Painting	OTHERS
Fountain	Marcel Duchamp	Sculpture	picture
Vie Inquiete	Jean Dubuffet	Painting	OTHERS
Poésies complètes	Arthur Rimbaud	Literature	written
Les Rougon-Macquart	Emile Zola	Literature	written
In Search of Lost Time	Marcel Proust	Literature	written
Notre Dame de Paris	Victor Hugo	Literature	written
Boule de Suif	Guy de Maupassant	Literature	written
Madame Bovary	Gustave Flaubert	Literature	written
The Fire	Henri Barbusse	Literature	written
Jean-Christophe	Romain Rolland	Literature	in german
Régates aux mouettes	Raoul Dufy	Painting	picture
La Condition Humaine	André Malraux	Literature	NONE
Candide, or Optimism	Voltaire	Literature	pictures and written
The Spirit of the Laws	Montesquieu	Literature	pictures and written
Discourse on the Method	René Descartes	Literature	NONE
Emile: or, On Education	Jean-Jacques Rousseau	Literature	written
Chronique	Saint-John Perse	Literature	NONE
La Montagne Noire	Augusta Holmès	Music	NONE
Fables	Jean de La Fontaine	Literature	written
Two Women Chatting By The Sea	Camille Pissarro	Painting	NONE
Codex Calixtinus	Aymeric Picaud (?)	Literature	NONE
Stances et Poèmes	Sully Prudhomme	Literature	written
Mirèio	Frédéric Mistral	Literature	written
Le Crime de Sylvestre Bonnard	Anatole France	Literature	written
An Introduction to Metaphysics	Henri Bergson	Literature	NONE
Les Thibault	Roger Martin du Gard	Literature	NONE
L'Immoraliste	André Gide	Literature	NONE
Les Clés de saint Pierre	François Mauriac	Literature	NONE
Mont-Saint-Michel	Anon.	Architecture	pictures
Roman Theatre of Orange	Anon.	Architecture	picture
Decorated Caves of Lascaux	Anon.	Cave painting	pictures
The Gates of Hell	Auguste Rodin	Sculpture	pictures of models
The Eiffel Tower	Gustave Eiffel	Architecture	pictures + videos
Villa Savoye	Le Corbusier	Architecture	picture Paid

LATVIA

Name of the Masterpiece	Artist	Form	Digital Form
Chronicle of Henry of Livonia	Henry of Latvia	Literature	NONE
Latvju dainas	Krišjānis Barons	Literature	other
Dievs, svētī Latviju!	Kārlis Baumanis	Music	audio paid
Jūra deg	Vizma Belševica	Literature	NONE
Dzimtenes Atbalss	Ernests Blanks	Literature	NONE
Ceļa malā	Rūdolfs Blaumanis	Literature	OTHERS
Seši	Aleksandrs Čaks	Literature	NONE
Melanholiskais valsis	Emils Darzins	Music	other but fragment
Electrification of the whole country	Gustav Klutsis	Poster	NONE
Zvejnieka dēls	Vilis Lācis	Literature	NONE
Daugava	Rainis (or Jānis Pliekšāns)	Literature	OTHERS
Lāčplēsis	Andrejs Pumpurs	Literature	written
Silver Veil	Aspazija	Theatre	NONE
Gaismas pils	Jāzeps Vītols	Music	audio paid
Baņuta	Alfrēds Kalniņš	Music	NONE
Latvian Riflemen	Jāzeps Grosvalds	Painting	NONE

Appendix 2 List of current members of Europeana governance structure

The current members of the Board of participants are:

- Association Cinémathèques Européennes (ACE)
- Conference of European National Librarians (CENL)
- Consortium of European Research Libraries (CERL)
- European Museum Academy (EMA)
- European Museum Forum (EMF)
- European Regional Branch of the International Council on Archives (EURBICA)
- International Federation of Television Archives (FIAT)
- International Council of Museums Europe (ICOM)
- International Association of Sound and Audiovisual Archives (IASA)
- Ligue des Bibliothèques Européennes de Recherche (LIBER)
- Multilingual Inventory of Cultural Heritage in Europe (MICHAEL)
- Network of European Museum Organisations (NEMO)
- Open Access Publishing in European Networks (OAPEN)

FOUNDING MEMBERS:

- Biblioteca Nacional de España (BNE)
- Bibliothèque nationale de France (BnF)
- Institut National de l'Audiovisuel, France (INA)
- National Library of the Netherlands - Hosting organisation (KB)

EUROPEANA NETWORK OFFICERS:

- Gunnar Urtegaard, Kulturrad, Norway
- Anne Bergman-Tahon, Federation of European Publishers
- Louise Edwards, The European Library
- Nick Poole, Collections Trust, UK
- Henning Scholz, Museum für Naturkunde, Leibniz Institute for Research on Evolution and Biodiversity
- Hans van der Linden, Flemish Government. Art and Heritage agency

Appendix 3 Europeana 130 direct providers aggregators and content providers

- Athena (3,976,482)
- The European Library (3,457,501)
- moteur Collections ; France (2,205,082)
- Hispana (1,762,759)
- Norsk Kulturråd (1,352,518)
- Swedish Open Cultural Heritage (1,262,773)
- Saxon State and University Library, Dresden / Deutsche Fotothek (1,104,117)
- Irish Manuscripts Commission (907,837)
- CARARE (812,972)
- Federacja Bibliotek Cyfrowych (783,275)
- CultureGrid (696,036)
- Archives Portal Europe (555,370)
- EFG - The European Film Gateway (546,352)
- OpenUp! (514,198)
- Bayerische Staudio visualtsbibliothek (465,614)
- Judaica Europeana (460,883)
- DISMARC - EuropeanaConnect (347,929)
- Hope (190,471)
- Riksarkivet (132,597)
- Universiteitsbibliotheek Gent (129,918)
- ASSETS (128,887)
- Bernstein project: http://www.memoryofpaper.eu (119,961)
- Rijksmuseum (112,589)
- Erfgoed Brabant (111,664)
- EuropeanaLocal Deutschland (109,609)
- dLib.si - Digital Library of Slovenia (104,584)
- Hellenic Aggregator at Veria Public Library (102,705)
- Institut National de l'Audiovisuel (101,356)
- BHL Europe (100,561)
- Archives dÈpartementales de la Gironde (100,373)
- DK-National Aggregation Service (76,855)
- University of Patras/Library and Information Center (74,451)
- Erfgoedplus.be (68,516)
- Landesarchiv Baden-Württemberg (64,371)
- EuropeanaLocal Sweden (62,211)
- Narodna in univerzitetna knjižnica (58,982)
- Across Limits (51,955)
- Department of Information Management, Hacettepe University (47,105)
- Kulturpool (46,577)
- Europeana 1914 - 1918 (46,085)
- MIMO - Musical Instrument Museums Online (43,234)
- Federico Zeri Foundation (40,811)
- Rijksdienst voor het Cultureel Erfgoed (37,452)
- STERNA (32,005)
- digiCULT-Verbund (27,505)
- Slovenské národné múzeum (24,176)
- Регионална библиотека ПЕНЧО СЛАВЕЙКОВ - Варна (22,821)
- Manuscriptorium - National Library of the Czech Republic (22,434)
- Muis -Museums Public Portal (22,324)
- EUscreen Project (21,065)
- IRCAM-Institut de Recherche et Coordination Acoustique/Musique (19,455)
- Biblioteca Virtual Miguel de Cervantes (19,062)
- Cité de la musique (18,839)
- LT-Aggregator Service National Library of Lithuania (17,702)

- Musées lausannois (16,416)
- Biblioteca de Catalunya (15,287)
- thinkMOTION (14,283)
- Bibliothèque municipale de Lyon (13,932)
- EuropeanaLocal Portugal (12,767)
- Institut Cartogràfic de Catalunya (12,402)
- Europeana Local - Czech Republic (12,350)
- Békés Megyei Tudásház es Könyvtár, HU (12,024)
- Koninklijk Instituut voor het Kunstpatrimonium (KIK) [Brussel, België] (11,741)
- Pamiatkový úrad SR (11,470)
- cIMeC - Institutul de Memorie Culturală (11,452)
- EuropeanaLocal Austria (9,824)
- Universitätsbibliothek Heidelberg (9,762)
- Museo Galileo - Istituto e Museo di Storia della Scienza (9,088)
- EuropeanaLocal Romania (8,141)
- Vlaudio visualmse Kunstcollectie (7,914)
- DIZI (7,731)
- EuropeanaTravel (7,030)
- Cyprus Ministry of Education and Culture (6,809)
- Diplomatic Documents of Switzerland, dodis.ch (6,684)
- The Great War Archive, University of Oxford (6,534)
- KAMRA (6,512)
- Musee Royal de Mariemont (6,320)
- Médiathèque Valais-Martigny (5,780)
- Irish Virtual Research Library and Archive (4,609)
- Centre Excursionista de Catalunya (4,547)
- RNOD - Portugal (4,288)
- National Maritime Museum (3,676)
- www.askaboutireland.ie (3,236)
- Svenska litteratursällskapet i Finland (2,890)
- Instituto dos Museus e da Conservação (2,802)
- Fundação Calouste Gulbenkian - Portugal (2,711)
- Universitat de Barcelona (2,121)
- Universitat Pompeu Fabra (2,041)
- Ateneu Barcelonès (2,033)
- Europeana Local (2,011)
- Österreichische Mediathek (1,940)
- Nationale Aggregator (1,641)
- Spletna galerija, Semantika d.o.o. (1,517)
- Ville de Bourg-en-Bresse (1,414)
- Universitätsbibliothek Regensburg (1,321)
- Niedersächsische Staudio visualts- und Universitätsbibliothek Göttingen (1,125)
- Universitat Autònoma de Barcelona (1,097)
- Saxon State and University Library, Dresden (1,081)
- ICAB (1,012)
- Arxiu Històric de Girona (999)
- Mediateca de la Universidad de Oviedo - Encycloasturias (986)
- EuropeanaConnect - EOD (975)
- Slovenian National E-content Aggregator (580)
- Ontotext (516)
- National Library of Finland (491)
- Institut d'Estudis Ilerdencs. Servei d'Arxiu i Llegats (457)
- Bibliothèques Virtuelles Humanistes (384)
- Universitat Politècnica de Catalunya (223)
- Universitat de Girona. Biblioteca. Fons Bertrana (196)
- "Department of Information Management, Hacettepe University" (170)
- Biblioteca de Comerç i Turisme de la Generalitat de Catalunya (131)
- Archives départementales de la Gironde (106)

- [Swiss National Library (100)](#)
- [Helsingin kaupunginkirjasto (97)](#)
- [Brill (94)](#)
- [Latvijas Nacionâlâ Bibliotçka (69)](#)
- [Instituto de Historia Contemporanea da Faculdade de Ciencias Sociais e Humanas da Universidade Nova Lisboa – Portugal (61)](#)
- [Biblioteca Museu Víctor Balaguer (49)](#)
- [Biblioteca de l'Esport de la Generalitat de Catalunya (42)](#)
- [Libreka! (36)](#)
- [Biblioteca Nazionale Centrale di Firenze (33)](#)
- [Universitat de Girona. Biblioteca (17)](#)
- [Inniúlacht * Cartlainne Meán i gcomhar le hOllscoil na hÉireann, Gaillimh (14)](#)
- [Penguin (13)](#)
- [3D-COFORM consortium (11)](#)
- [Europeana (11)](#)
- [Centre de Lectura de Reus (5)](#)
- [Associació de Mestres Rosa Sensat (1)](#)

Appendix 4 National Aggregator and Initiative Agenda

Arts Council Meeting, 22 October 2011, The Hague, NL

Aims of the meeting:

- To learn about the work done and coordinated by Europeana in different business areas
- To learn about the role and development of Arts Council
- To share ideas of working together Europeana office, Europeana Network and Arts Council
- To identify and set up next steps

Agenda

Tuesday 22 November 2011

10.15 – 10.30   **1.   Welcome,** Jill Cousins

10.30 – 10.40   **2.   Who is who,** all

10.40 – 11.00   **3.   Arts Council,** Gunnar Urtegaudio visualrd

Role, development and plans

11.00 – 11.15   **4.   Business Plan 2012,** Harry Verwayen

New business models, The commission, strategic

documents etc. Ref Khalil Rouhana's presentation

in Warzaw

11.15 – 11.30   **5.   Europeana Network,** Annette Friberg

Europeana Partner Network, Target groups, Private

Public cooperation

11.30 – 12.00   **6.   End-Users,** Anne Marie van Gerwen

User Generated Content, Digital Stories,

Hackatons

12.00 – 12.15   **7.   DEA,** Georgia Angelaki

Policy & Comms activities

12.15 – 13.00   **Lunch & Coffee**

13.00 – 13.15   **8.   EDM,** Antoine Isaudio visualc

Why, how and how it relates to domain specific

Models

13.15 – 13.30   **9.   Product Development,** David Hashiya

Linked Open Data, mobile services

13.30 – 14.00   **10. Technology developments,** Jan Molendijk, Mika Hirvano

Open source code/ support

14.00 – 14.15   **11. Ingestion,** Annelies van Nispen

Standards & requirements metadata

14.15 – 14.30   **Coffee**

14.30 – 16.00   **12. Questions and Answers**

Eventually break out in smaller groups

16.00 – 16.30   **13. Next Steps,** Gunnar Urtegaudio visualrd

Appendix 5 Criteria for prioritising where to hold a country level workshop

The criterion for selecting a country's National Initiative for a workshop is based on factors listed below which are related to the Business Development Plan.

1. How much material has been aggregated to Europeana?

Some countries have National Initiatives and aggregators that are long established and have policies and process in place that are working efficiently. Others Countries have Initiatives which are established but still developing their policies for supplying material to Europeana

2. How much material has the country indicated it will supply?

Each country has indicated to the European Commission how much material it intends to aggregate via Europeana by 2015. The shortfall of material between what is available and what they have said will be available is it critical point for Europeana.

3. Does the material being aggregated fit with Europeana's content strategy and content gaps analysis?

Europeana has a Collections and Data Analysis, Strategy and Plan[24] and identified content gaps which it wishes to address. The main gap is audio visual material followed by masterpieces and intangible history. Priority should be given to the initiatives which are in line with Europeana's Collections Strategy and content gaps. As audiovisual archives have been highlighted with a performance indicator these should take precedent.

4. How engaged is the National Initiative with the Europeana programme?

The Business Development team directly contacted all National Initiatives regarding the possibility of workshops and asking for feedback on what would be beneficial. A percentage has replied and so this should be taken in to consideration.

France, Spain, Italy and the Netherlands all have high estimates, high aggregation rates and high audiovisual supply rates. At the other end of the scale Iceland, Slovakia and Estonia who need more fundamental direct assistance to support their programmes. In the middle tier are a range of countries and Initiatives who would benefit the most from a workshop.

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[24] Source: Collections and Data Analysis, Strategy and Plan 2012

Sources

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