europeana
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Networking

Annual Report & Accounts 2010

Glossary

ACE	Association Cinémathèques Européennes
API	Application Programming Interface
ASSETS	Advanced Service Search and Enhancing Technological Solutions
BHL	Biodiversity Heritage Library
CARARE	Connecting ARchaeology and ARchitecture in Europeana
CCPA	Council of Content Providers and Aggregators
CENL	Conference of European National Librarians
CRM	Conceptual Reference Model
DEN	Digital Heritage Netherlands
EAD	Encoded Archival Description
ECLAP	European Collected Library Of Artistic Performance
EDM	Europeana Data Model
EFG	European Film Gateway
EMA	European Museum Academy
EMF	European Museum Forum
ESE	Europeana Semantic Elements
EURBICA	European Regional Branch of the International Council on Archives
FIAT/ IFTA	International Federation of Television Archives
GLAMs	Galleries, Libraries, Archives and Museums
HOPE	Heritage of the People's Europe
ICT	Information and Communication Technologies
IPR	Intellectual Property Rights
IT	Information Technologies
KB	National Library of the Netherlands
KPI	Key Performance Indicators
LIBER	Ligue des Bibliothèques Européennes de Recherche
LIDO	Light Information Describing Objects
MARC	MAchine-Readable Cataloging
MICHAEL	Multilingual Inventory of Cultural Heritage in Europe
OAI-PMH	Open Archives Initiative Protocol for Metadata Harvesting
OCR	Optical Character Recognition

Contents

Introduction

2010 was an auspicious year for Europeana. It began with the publication of *Europeana – Next Steps*, a report by Helga Trüpel, Vice-Chair of the Committee on Culture and Education of the European Parliament, which was adopted by the European Parliament and the Council of Ministers in May 2010. It culminated in the publication of the Comité des Sages' report, *The New Renaissance*, in the first weeks of 2011, which featured Europeana extensively. We welcome the confidence shown in Europeana. This Annual Report highlights the progress we have made this year, both in the short term and in setting out longer term goals in our Strategic Plan 2011-2015. The Plan will help us deliver on the European Commission's objectives for the Europeana service and meet the expectations that have been raised.

By the end of 2010, users could find 15 million cultural and scientific resources through the Europeana portal, surpassing the target of 10 million items by 50%. This was achieved by the energy and commitment of the network of museums, libraries, archives and audiovisual collections across Europe that supplied data. During the year they came together to found the Council of Content Providers and Aggregators – the CCPA. This consolidation of the network, and the focus on the aggregator model of data supply, whereby data from some 1500 institutions was channelled into Europeana through some 80 aggregators, creates a secure foundation for Europeana. It is enabling Europeana to become, in the words of Neelie Kroes, Vice President of the European Commision, 'the EU's most visible expression of our digital heritage. It reflects the ambition of Europe's cultural institions to make our common and diverse cultural heritage more widely accessible to all.'

Our goal since our launch in 2008 has been to turn a demonstrator of pan-European content interoperability into a practical, operational reality. The releases in summer and autumn 2010 brought that goal closer, and a final programme of releases running into summer 2011 is planned to realise it. The publication this year of the Europeana Data Model (EDM), compatible with standards throughout the domains, will take interoperability to a new level. The EDM will also provide a framework for Linked Open Data developments, seen as a key tool in digital innovation and the exploitation of knowledge. In order for partners, users and the broader research community to benefit from Linked Open Data, we have been consulting on changes to our Data Agreements, and will finalise this process during 2011.

This work has highlighted Europeana's role as a facilitator, working with thought-leaders in the different domains to build consensus on complex issues. Our work to explain and defend the public domain demonstrates this, and has helped to create greater awareness and clarity around the topic. We now require data providers to supply rights information so that we can display it for the benefit of users.

The next step for Europeana is to move from a centralised model in which we gather data, to a distributed model in which we collaborate within a sustainable European information space. Enriching data and returning it to providers is one aspect of this; another is the distribution of Europeana data through our API and search widget, for use by partners and in educational and cultural sites, following our successful API pilot in 2010. In working together, the Europeana partnership has helped to drive innovation in every member state and domain and reinforced the relevance of cultural heritage to users. At the end of 2010 we announced a new alliance with partners in the UK and Germany to create a web resource for people's digitised First World War documents, stories and memorabilia. The venture into user-generated content is significant. It commits Europeana to a new engagement with users and is a practical step in brokering a new relationship between curators, content and the crowd.

Europeana's structure and governance

The Europeana Foundation is responsible for the overall policy of Europeana. A legal entity under Dutch law, Stichting Europeana comprises the heads of international associations responsible for cultural heritage. In consequence, a commitment to interoperability and a determination to create the climate for co-operative work has been enshrined in the Foundation since inception. The Foundation comprises a Board of Participants, an Executive Committee and the Council of Content Providers Aggregators (CCPA).

Executive committee
• 8 members
• endorsing strategy
• setting budgets

Board of participants
• 11 members who represent their professional association
• 4 founding members who represent their institution
• 6 officers elected by the CCPA
• appointing the members of the Executive committee
• advising on policy

Council of Content Providers and Aggregators
• 161 members, each representing their organisation
• electing 6 officers who serve on the Board of participants

Executive committee

Up to 9 elected

Up to 6 elected

Board of participants

Council of Content Providers & Aggregators

Europeana Foundation Governance
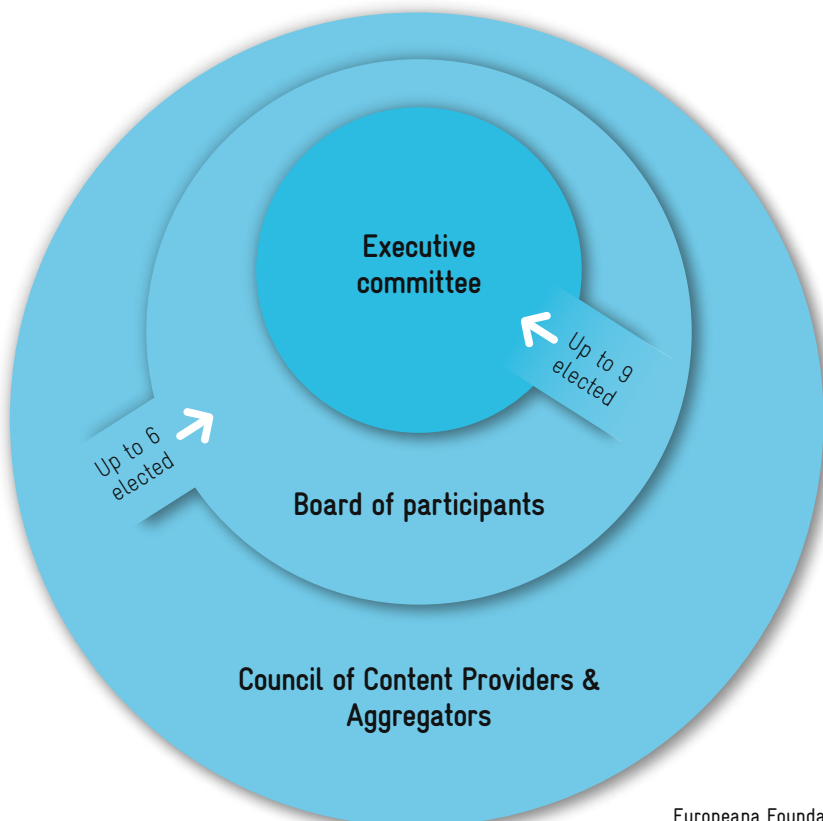
Officers of the CCPA

Francisco Barbedo,
Portuguese Archives

Anne Bergman-Tahon,
Federation of European Publishers

Kjell Nilsson,
National Library of Sweden

Nick Poole,
Collections Trust, UK (Chair)

Henning Scholz,
Museum für Naturkunde, Leibniz Institute for Research on
Evolution and Biodiversity

Hans van der Linden,
Flemish Government, Art and Heritage Agency

CCPA members by country

Country		Country	
Austria	6	Lithuania	2
Belgium	20	Luxembourg	1
Bulgaria	2	Malta	3
Croatia	1	Netherlands	22
Cyprus	3	Norway	4
Czech Republic	5	Poland	1
Denmark	2	Portugal	2
Estonia	1	Romania	1
Finland	3	Serbia	1
France	4	Slovakia	2
Germany	10	Slovenia	2
Greece	7	Spain	6
Hungary	1	Sweden	7
Iceland	1	Turkey	1
Ireland	4	United Kingdom	23
Italy	10		
Latvia	1	Other	2

The Foundation bids for funding of the core Europeana projects – currently version 1.0, running from February 2009 to July 2011. At present, the outcome of the funding submission for Europeana version 2.0 was €2.9 million, and the new project will start in August 2011. During 2010, the Foundation was also a formal partner in 13 projects contributing technology and content to Europeana.

During the year, the Council of Content Providers and Aggregators (CCPA) was founded. Six officers are elected for a period of two years, and they are eligible to join the Foundation's Board of Participants. This ensures an effective dialogue between the data providers, the Foundation and the Europeana office, at both the strategic and practical levels. This dialogue strengthens working relationships and contributes to knowledge exchange, convergence of practice and the implementation of standards.

The Europeana Team

During 2010 the Europeana office, hosted by the Koninklijke Bibliotheek in The Hague, increased from 23 to 29 staff members. They brought together a high level of professional skills in metadata standards, technical development, project management and online communications from 12 different countries. The group is young and diverse, and over the course of the year the individuals worked together to identify the values that united them as a team. The consensus was that the values they were committed to and that motivated them were:

→ **co-operation**

→ **creativity**

→ **professionalism**

Profile of
Borys Omelayenko
a Europeana team member

I originally come from Ukraine, where I graduated in software development, before moving to Amsterdam to complete my Ph.D. in the area of the Semantic Web. I work as a Senior Developer in Europeana, and am responsible for semantic enrichment of Europeana metadata, search engine optimization, and keeping the Europeana portal fast and reliable.

I think of myself as an IT guy and this is the first time I've worked in the cultural heritage sector, where IT is yet to make its full impact. I'm excited to observe how the sector has changed in the last few years, and that change is often being led by Europeana.

Cultural institutions are getting a better understanding of what IT can bring them, how to operate on the modern Web, and how to anticipate the digital future. Many technologies are in demand: high-performance web portals, semantic enrichment and tagging, multilingual access, content marketing and promotion on the Web. And they are needed in a new setting, specific to this sector, where the focus is on cost-efficiency, sharing, and user participation.

I'm enjoying this sense of possibilities, and the chance to innovate at Europeana.

Building consensus among data providers

The aggregation model is at the heart of Europeana's success in exceeding our content target in 2010. Europeana does not have the resources or expertise to deal individually with every institution wishing to contribute: we rely on aggregators who work at the national or domain level to prepare the data and channel it into Europeana. Aggregators know their providers; they understand their professional practice and can advise on formats and methodology. They help to embed standards and map data to Europeana's requirements.

Europeana was active in clarifying the process for data provision, creating tools and resources to simplify and automate it and put control in the hands of the providers. We published the Aggregator's Handbook and launched the Content Checker so that data providers could test their data in a dummy interface to make sure all fields were registering correctly.

A priority during the year was to increase the proportion of content from under-represented countries. While much work remains to be done, notable achievements were recorded by a number of innovative projects. Europeana Local facilitated national aggregation initiatives in Spain, Poland and Greece, for example, and in the course of the year delivered over 3.5 million records. Athena developed a new harvesting XML schema – LIDO (Light Information Describing Objects) – that enabled large numbers of museums to prepare their data for ingestion; by early 2011 Athena had successfully contributed some 2 million records. These included the first contributions of European cultural heritage from Athena partners in Russia and Israel.

Domain aggregation projects have made significant contribution to the variety of material in Europeana. The Biodiversity Heritage Library-Europe (BHL-Europe) represents natural history museums, botanical gardens, libraries and universities, and has contributed almost 90,000 digitised texts. Europeana Connect's audio component, the DISMARC aggregation platform, co-ordinated by Rundfunk Berlin Brandenburg, provided access to over 100,000 audio tracks, plus images, videos and texts. We worked with Archives Portal Europe (APEnet) to map from the archival standard EAD (Encoded Archival Description) to our ESE format – the Europeana Semantic Elements. This resulted in the contribution of c.550,000 archival items, and is a significant step in preparing the way for the ingestion of substantial amounts of archival content.

In all, six projects entered their delivery phase during 2010. Their success in fulfilling their objectives took Europeana well over its data ingestion target. Since the end of 2009 a further 9 content projects have started, each of which we maintain a regular dialogue with during their operation.

Content by country - top 15

France	17%	UK	6%
Germany	17%	Poland	3%
Sweden	9%	Europe	3%
Spain	9%	Belgium	1%
Italy	8%	Finland	1%
Netherlands	8%	Greece	1%
Ireland	6%	Slovenia	1%
Norway	6%	Other countries	3%

To sustain that relationship as projects draw to a close, as many will in 2011, the CCPA was formally launched in October 2010. The objectives of the CCPA are:

- to facilitate the exchange of knowledge and best practice among providers
- to make sure experience and knowledge are not lost as projects complete
- to represent the issues and concerns of all types of providers and give them a voice in the governance of Europeana
- to provide a forum for discussion of matters of interest and importance to those in the cultural heritage sector who are digitising and providing access to content
- to help with the recruitment of new providers

By the end of 2010 the CCPA had 161 members and had held one full meeting of the members, during which five work groups were set up to draw conclusions and make recommendations to members on key topics:

- User engagement
- Finance/Sustainability
- Ethics
- Technical issues
- Legal issues

The opportunity to meet, either in person or virtually, to exchange ideas and reach consensus has been a crucial facilitation role that Europeana has been able to play in the sector as a whole. Networks that cross not only national borders but also the professional boundaries between museum, library, archive and audiovisual practitioners help people pick up on new ideas, seek advice, pass on recommendations. Such networks are critical to the heritage sectors' ability to meet the challenges of the digital environment and respond to its opportunities.

Projects delivering content in 2010

- → Athena
- → EFG
- → BHL-Europe
- → Europeana Travel
- → Europeana Local
- → EuropeanaConnect

New Projects Dec 2009 – Dec 2010

- → ASSETS
  Advanced Search Services and Enhanced Technological Solutions for Europeana
- → CARARE
  Connecting ARchaeology and ARchitecture in Europeana
- → ECLAP
  Performing arts
- → Europeana Regia
  Royal Manuscripts
- → Euro-Photo
- → HOPE
  Heritage of the People's Europe
- → Judaica Europeana
- → Natural Europe
  Biological sciences
- → Think Motion
  Engineering and machine science

Liam Wyatt at Open Culture 2010 which attracted participants from all over Europe to the Westergasfabriek, Amsterdam

Across all its activities Europeana and related projects have run regular workshops, meetings and conferences on subjects of strategic importance to the heritage sector, including IPR, data modelling, Linked Open Data, business modelling, sustainability and user-generated content.

The major event during the year was the Europeana plenary conference, Open Culture 2010, held at the Westergasfabriek in Amsterdam. Keynote speakers were Liam Wyatt, from Australia, on Wikipedia's work with GLAMs – galleries, libraries, archives and museums – and James Crawford, Engineering Director of Google Books. Other speakers came from across Europe to showcase innovative web services and lead workshops on Linked Open Data, user-generated content and the risks and rewards of allowing re-use of metadata and content. Attendance levels broke previous records – 350 people participated, and the level of media interest made Open Culture 2010 the European launchpad for Creative Commons' Public Domain Mark and Europeana's Public Domain Use Guidelines.

Profile of
Emanuelle Bermes
a member of Europeana's technical experts group

I graduated from the Ecole nationale des Chartes in 2001 and ENSSIB, the French library school, in 2003. My first job was in the Digital Library Department at Bibliothèque nationale de France (BnF). In 2008, I became head of Prospective and Data Service within the Bibliographic and Digital Information Department at BnF. Since April 2011, I've been the project manager for the Centre Pompidou Virtuel.

In BnF, I contributed to major digital projects such as Gallica, the digital library and SPAR, the digital preservation repository. My focus is mainly on metadata and data models, which are key to the undertaking of any successful digital project. In May 2010, I contributed to the creation of a group on 'Library Linked Data' in W3C (World Wide Web Consortium), and I'm still co-chairing this group, which we expect to help gather a community around the topic of interoperability of library data on the web.

I've been involved in the Core Expert Group working on the Europeana Data Model (EDM) since its beginning. The main challenge was, and probably still is, to create a data model to encompass all Europeana domains: libraries, museums, archives. While my focus has been to help design the library part, I deeply believe that cross-domain modelling is vital to cultural initiatives. I hope EDM will help Europeana create a better experience for cultural web users.

French organizations are very eager to contribute to elaborate the digital heritage of Europe. With its mass digitization project, BnF has provided online access to more than one million digital objects. It is also a matter of collaboration, as the network of libraries working with BnF also contributes to this effort. The new project I'm working on, the Centre Pompidou Virtuel, shows that other institutions like museums are also aware of the need to expose their contents and skills online.

The Public Domain

The principle of re-use of open resources to generate innovation, creativity and knowledge is at the heart of the European Commission's objectives for Europeana. This was reinforced by the Commission's support for the publication of the Public Domain Charter in April 2010. The Charter's fundamental principle – that a change in format does not constitute a change in legal status – was subsequently reflected in the language of the European Parliamentary resolution on Europeana on 5 May 2010.

The publication of the Charter was the result of wide-ranging consultation over many months. It is a mark of the value of Europeana as a forum at a number of levels – the Foundation, the network partnership, the CCPA and our cross-domain workgroups – that complex and seemingly intractable issues can find resolution.

The Charter was published in English, French, Spanish, Polish, Italian and German, to which Greek and Romanian were subsequently added. It attracted positive attention; the University of Florida's digital library director, for example, blogged that: 'This is one of the best documents I've seen in terms of explaining the necessity and difficulty of balancing support for open and free public access with the costs of creating and maintaining digitized content'.

The next step in the process was to develop a way to show users what content was in the public domain, and to set out for them their rights and responsibilities. In collaboration with Creative Commons, Europeana became the first adopter of the Public Domain Mark and the developer of the Public Domain Use Guidelines.

While the Charter states principles and makes recommendations, it also creates operational requirements. By the end of 2010, all new providers had to show the rights status in the metadata they submitted. Early in 2011, around one million items in Europeana clearly displayed rights information – including the Public Domain Mark. Users were able to refine their search using a new 'rights' facet, and could select a range of options. These included public domain work plus two descriptions specific to Europeana. 'Rights reserved' shows users that material is in copyright and made available under licence – either as free access or paid access. This is an important development because it provides the infrastructure that will allow more in-copyright material to come into Europeana, while making the terms on which it does very clear to users.

Data Agreements

During 2010 Europeana's Agreements with content providers and aggregators on the supply and re-use of metadata were signed by 85% of providers. The Agreements give Europeana the right to re-use the data in non-commercial contexts.

However, as the interest in Linked Open Data grows, and the potential for the Europeana APIs begins to be realised, it has become clear that the limitation to non-commercial use prevents the data from being widely used. For example, some of our major partners' sites have commercial elements – adverts, online shops – which would be unable to use the Europeana API because of the restriction on data being used only in non-commercial contexts. Once metadata is made available as Linked Open Data to the community of application developers, it is no longer possible to have absolute control over it, and data elements may be re-used in commercial applications or websites.

During 2010, Europeana worked closely with key players in the different domains to address the concerns about making data freely available. The frame of reference was provided by the publication in June of Europeana's first white paper, Knowledge = Information In Context, by Professor Stefan Gradmann of the School of Library and Information Science, Humboldt University, Berlin. The paper outlined the value, in terms of scale, scope and authority, of the enormous dataset assembled by Europeana, and its capacity to generate new knowledge.

Professional blogs and networks responded to the paper with interest, and we built on this impact by making the topic a central theme in the Open Culture 2010 conference. We went on to run a series of workshops, to the first of which we invited data providers who had most concerns about removing the non-commercial clause from the Agreement. This was followed by workshops with museums, archives, libraries and the audiovisual sector. During the course of the workshops, the overall majority of participants shifted their position. There was general recognition that in the interests of being able to publish metadata as Linked Open Data, the non-commercial clause would need to be removed from the Agreements.

The workshop participants, as representatives of their communities, also worked iteratively on the Data Agreement itself, and a new draft version of the Agreement was circulated at the end of 2010.

In 2011 we will pilot a Linked Open Data project with some of our leading data providers. The results of this will show what kind of data enrichment is possible, and what return the data providers get in terms of enriched metadata for their own use. We will also be issuing a further draft of the Agreement in spring 2011.

In order to clarify the situation to metadata providers, Europeana has set out some fundamental principles:

→ Europeana is committed to consultation with the network of data providers before making any decisions that may result in changing the data agreements.

→ Europeana does not intend to make direct commercial use of providers' metadata. Should Europeana be approached by third parties with proposals for commercial uses, Europeana will consult with data providers directly.

→ The contribution of data to Europeana does not prevent any provider from also selling their metadata to a third party.

→ Providers are not required to provide complete metadata for digital objects to Europeana. They can choose not to provide elements that they deem too sensitive for automated enrichment and re-publication.

→ Providing metadata relating to some works in their collections does not create the obligation to provide metadata about complete collections. Data providers are free to choose which of their works they want to make accessible through Europeana.

The Europeana Data Model

In July 2010 Europeana published the Europeana Data Model – EDM. When implemented, EDM will make it possible to display improved contextual information about content and to provide rich data for Linked Open Data trials.

Europeana needs to display richer data in order to help users understand the context of the content they are seeing. Many data providers create extensive metadata which loses information when mapped to Europeana's Semantic Elements (ESE). This is because ESE is a thin, common denominator approach that we adopted in order to achieve the first level of interoperability in 2008.

EDM is a significantly richer format which will give users much more information. It is also backwardly compatible with ESE, so that data providers are not obliged to change the way they provide metadata to Europeana. EDM also allows for the submission of metadata in the provider's preferred standard.

During 2010, our technical partners, particularly Humboldt University, led the development of EDM, running four workshops in Berlin, Pisa and The Hague for representatives of the library, museum, archive and audiovisual domains, at which domain experts provided real-world examples with which to test EDM. The resulting data model is compatible with EAD, CIDOC-CRM, LIDO and MARC, and with the main standards in the audiovisual world as a result of major input from PrestoPrime.
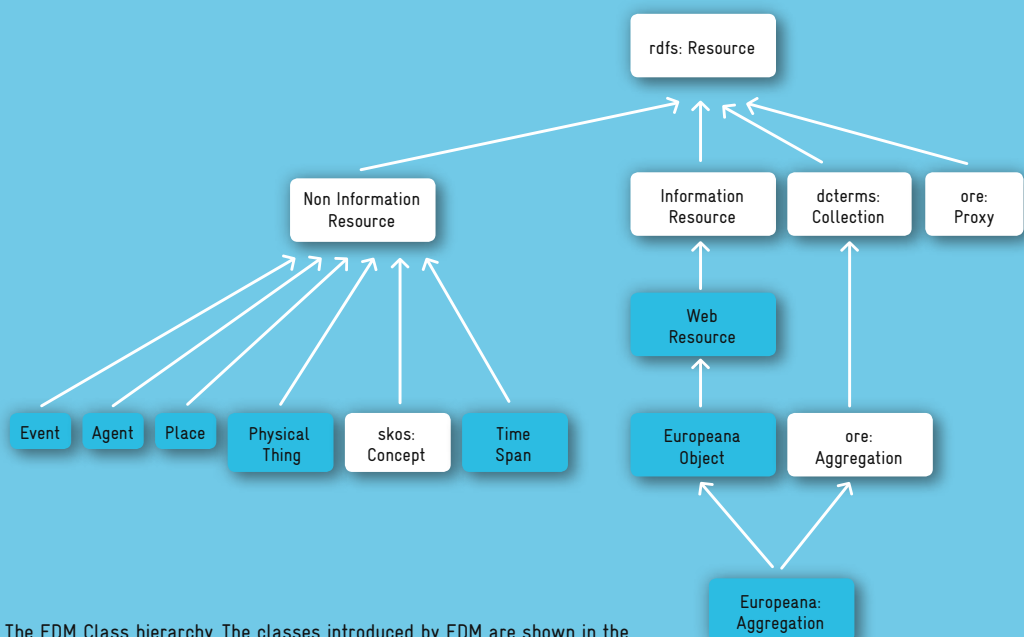
The EDM Class hierarchy. The classes introduced by EDM are shown in the blue rectangles. The classes in the white rectangles are re-used from other schemas; the schema is indicated before the colon.

Getting to know our users

Early in the year we defined the requirements for the Rhine release programme. We began by talking to potential users, including two important target groups, school students 16-18 and undergraduates, to find out what they thought of the site and how they could make the most of it. We contracted the Centre for Digital Libraries Research at the University of Strathclyde in Glasgow to run Focus Groups in Sofia, Amsterdam, Fermo and Glasgow, together with Media Lab sessions. They published their User and Functional Testing Report in March 2010. This suggested a range of improvements and features needed by the education sector, but also showed the potential of the service to meet student needs.

We addressed some of the recommendations in the release programme over the summer of 2010; most of the remainder fed into the specifications for the programme of releases during the first six months of 2011.

The Focus Groups wanted:
• larger proportions of audiovisual content
• more contemporary books, pictures, films and music
• content to be downloadable and to be able to add their own content
• content to be free and were frustrated that some providers charged for access to material
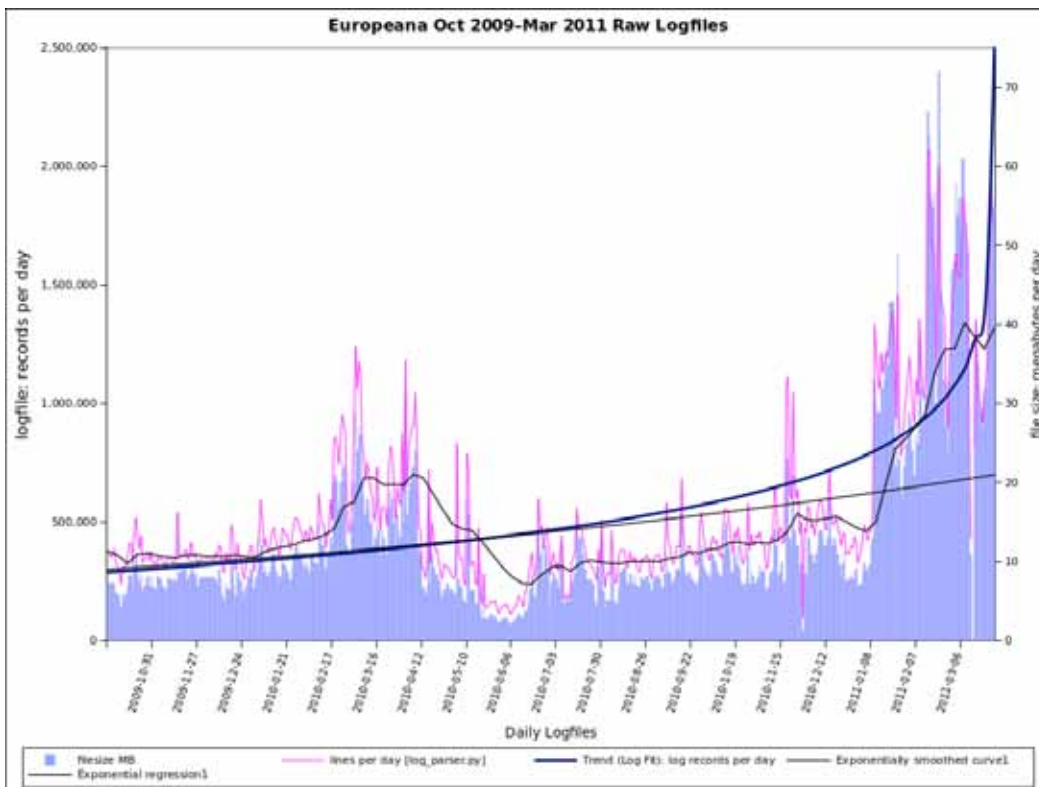
Europeana Usage October 2009 – March 2011
User numbers increased dramatically at the beginning of 2011 as a result of considerable work during 2010 to make Europeana data accessible to search engine robots.

Profile of
Kimon Fassoulas

a member of the User Testing Panel

I'm 30 years old and was born in Greece. I have a Master's degree in Ecology and Conservation and during the past five years I've been working part-time towards the protection of the remaining nesting population of loggerhead turtles (Caretta caretta) in the south eastern Mediterranean. I also work as an English teacher in the private sector. I am interested in small-scale, sustainable farming. I currently live on an island off the coast of Greece.

I like having my digital devices around – I have a laptop which I use for text processing, the internet, for listening to music and watching movies. I spend an average of a couple of hours every day using the computer. I have an iPod that I mostly use when I drive – but no bad driving behaviour. I now have a smart phone that I still haven't really put to proper use.

I first used Europeana in 2009, when I read about the project in a local newspaper. From the beginning it appeared a great idea, but as time passed it also became a tool. With the addition of the new features, it has become more user friendly, too, and time will bring even more improvements. Personally, I use Europeana for recreational and educational purposes. It has much to offer to a diverse audience. It can be used as a virtual museum, giving the opportunity to people to observe material, otherwise scattered, at their leisure. It can be used as a reference for academic purposes or simply as a means to immerse oneself in the history of the European continent and its people.

Much of Europeana's user-focused research is carried out by our allied project called EuropeanaConnect. Their work has provided vital input into the specifications for the two phases of Europeana releases in 2010 and 2011. In May 2010, the Europeana Personas Catalogue was published. This created a series of fictionalised archetypes based on research into types of users of European cultural heritage, their background, information needs and search behaviour. The great value of personas is to give identity and personality to our ideas about users. Members of several teams work on Europeana's look and feel, services and functionality, navigation and even the wording on tabs or buttons: the personas help everyone to see through the users' eyes, providing a touchstone that is shared by the different teams involved in the development process.

We gained further guidance on user behaviour from the logfile analysis carried out by UCL Consultants. It showed how users navigated through the site and the features that they reacted most positively to. While the majority went straight for the searchbox, for example, less than 1% performed an advanced search. 'Browse through time' was popular, as was 'People are currently thinking about'. A significant finding was that people are more than ten times likely to click on video material in their results than static images. This is further evidence, if any were needed, of the level of user interest in cultural heritage on film, and makes solutions to IPR issues all the more pressing.

Our closest relationship with those who use the website is with our regular User Testing Panel, a group of 17 people from diverse backgrounds and countries, predominantly in the 18-35 age range, who have volunteered to give us a commentary about their experience of Europeana. They meet annually to address specific issues that we need feedback on and they respond to surveys and tests that we run, for example when we were redesigning the homepage to include exhibition displays.

Profile of
Maria
one of Europeana's invented user personas

Personal information
Maria is 25 years old, and she lives in the suburbs of a large city, working in her first teaching job in a secondary school. Her major subject is the local language and history. Maria is very enthusiastic about her teaching, and her ambition is to make her lessons as exciting for the pupils as possible. She doesn't mind spending a lot of time preparing lessons and enjoys engaging her pupils and getting a response from them.

Interests
Maria is very social and spends a lot of her spare time with family and friends. She often meets friends at the theatre or at museums and exhibitions. She loves travelling in Europe and goes on holiday at least twice a year – typically with a couple of friends who share her interest in European culture and history. She likes to spend time alone with a good book and particularly likes historical novels.

Media use
Maria spends a lot of time on the internet preparing lessons, buying books, or networking on Facebook, Myspace and other social network places. She has set up several Facebook groups together with her pupils and her friends, but is careful to keep the two networks separate. Maria doesn't go anywhere without her mobile phone, and she only turns it off when she is teaching. On occasion she updates her Facebook status from her mobile phone, but otherwise she mainly uses the mobile for talking, texting and for checking her e-mail.

Search strategy
Maria feels very comfortable searching the internet and using all sorts of social networks as she grew up with computers. She is aware that different search strategies are suitable for different situations and needs. Personally, she prefers to do a quick search in Google. She will spend a long time on a site if it has useful or entertaining content. She finds it interesting to see what other people have done ("People who have bought this, have also bought …") and often checks out recommendations and context-relevant links.

Relationship to Europeana
Maria came across Europeana in one of her searches for new material for her class. She was googling for pictures to use in one of the home assignments, but clicking from the Google image to the Europeana website, she discovered there might be a lot more interesting stuff for her there – both in relation to her job and privately. None of her pupils had ever heard about Europeana, but it is Maria's plan to integrate the service in a couple of tasks, so her pupils will become familiar with it. She really likes the idea of a common portal to cultural material from all over Europe, not least because it saves her time.

eLearning Awards 2010

In 2010, Europeana sponsored a prize in the eLearning Awards competition to acknowledge initiatives in using cultural heritage content in developing digital literacy among young people.

The winner of the Europeana-sponsored award was History Matters, a project run at the Portmarnock Community School in Ireland. It encouraged students to use digital resources to complement what they had learned in the history class. First, the students learned some basics about representing their findings online. They then searched for text, images and videos on historical figures they had studied. Finally, they created blogs and responded to each other's material.

Donal O'Mahony (pictured), the teacher who developed the History Matters project, said: 'Europeana offers teachers and students the opportunity to source quality digital content that will enhance teaching and learning. These resources will increase the confidence of the teaching profession in using online material and allow students to represent their knowledge in a format that is meaningful to them in the 21st century.'

The eLearning competition attracted 573 entries from 39 countries, and was run by European Schoolnet, a network of 31 Ministries of Education in Europe. The main goal of the competition is to recognise and share innovative ways of teaching and learning based on new technologies.

Profile of
Marcin Werla
responsible for aggregating Poland's data for Europeana

I am the leader of the Digital Libraries Team in the Network Services Department of the Poznań Supercomputing and Networking Center (PSNC). The team works on the development of dLibra and dMuseion software packages and the Digital Libraries Federation service. My professional interests include interoperability and architecture of digital libraries and management of software development projects and products.

The PSNC Digital Libraries Team works actively in several areas and projects related to digital libraries:
- aggregation and reuse of metadata and content from distributed digital libraries (Europeana Local, ENRICH, SYNAT),
- mass digitisation and OCR (IMPACT),
- digital libraries in Humanities (Interedition),
- education about digital libraries (Access IT / Access IT Plus),
- long term preservation of scientific workflows and research objects (Wf4Ever).

The Centre has a key role as an aggregator in Poland. PSNC is the operator of the Polish National Research and Education Network PIONIER. As a part of the development of services based on the PIONIER, the Digital Libraries Federation was launched by PSNC in June 2007. The Federation utilises the OAI-PMH protocol to aggregate, process and provide access to the metadata of over 600,000 digital objects from over 60 Polish digital libraries and repositories.

Europeana has had a positive influence on digital initiatives in Poland. Digital Libraries Federation is the main Polish content provider for Europeana and our co-operation has significant impact on several aspects of Polish digital libraries. Besides increasing the visibility of digitised Polish cultural heritage in Europe, it initiated work related to the wide adoption of common metadata standards in Polish digital libraries. Moreover the Europeana Public Domain Charter was an important voice in the discussion about the need for proper licensing information to be published online together with the digitised cultural heritage.

Open technology and the Rhine release programme

The outcome of our current project, Europeana version 1.0, will be a fully operational service, to be achieved in two release programmes: Rhine in autumn 2010, Danube in spring 2011. The releases are incremental, each month providing new features or services.

Early in 2010, Europeana Labs was opened as an interface between Europeana and associated projects. This is where our source code is made available and those working with us on the core technology, such as EuropeanaConnect, can contribute and test their application code. Similarly, partners – for example new aggregators such as the German Digital Library – are re-using the Europeana code via the Labs interface.

The Rhine programme depended for its success on the submission of code by developers in associated projects, and this process worked well. Currently dozens of partner developers are using Labs to harmonise development efforts and share code. Using Labs opens up code for peer review, and drives quality improvement. In the coming year we hope to open Labs to the wider Open Source community to enable them to use and contribute code to develop applications.

Applications and tools that are under development are displayed in Thought Lab, a public space on the Europeana.eu homepage. This offers a showcase for demonstration models with a feedback box for comments and suggestions.

A crucial back-office improvement was the ingestion toolkit, which included the Content Checker and the OAI-PMH harvester. The toolkit helped automate and speed up the ingestion process.

For users, the new elements of the Rhine release programme included:
• The first virtual exhibitions: Art Nouveau and Reading Europe: European culture in 1,000 books
• A new timeline, showing objects from the collection in date order
• Phrase searching, e.g. Les Fleurs du Mal
• Auto-completion suggestions
• Suggestions in response to a negative result (Did you mean …?)
• Refine an existing search
• Share this / Add this buttons
• Mobile interface

We celebrated the launch of the Art Nouveau exhibition with events for users held in iconic art nouveau buildings in Brussels and Riga.

The Rhine release programme also took Europeana beyond the portal as a destination site. We piloted the use of an Application Programming Interface (API) with six partners who incorporated it into their sites. Users searching the sites were automatically shown additional Europeana content that matched what they were looking for. Results of the pilots were good, and were demonstrated at Open Culture 2010. They mark an important advance in Europeana's progress, because our ambition is to give access to European cultural heritage in users' own workflows – in college resources, community sites and cultural blogs, for example – using APIs and search widgets. The successful pilots put us on course to realise that vision.

Following the Rhine release programme, an international group of five experts carried out hands-on testing to validate the functionality of the portal against the Rhine requirements and specifications. The results were presented in October 2010 and the report published on the Europeana v1.0 website.

During the year, functional specifications for the Danube release programme were delivered. The development of requirements specifications and functional specifications for Danube has been done concurrently and as an iterative process. The

specifications were peer reviewed by seven international experts from different projects in the Europeana group. The focus has been on the overall assessment of what the functionality will bring in terms of user benefit once the specifications are realised. The Danube releases have run successfully in the first part of 2011, and have included the wide adoption of the operational API and search widget. The Danube programme will culminate in early summer 2011 with the release of a redesigned interface that marks the inauguration of Europeana as a fully operational service.

APIs piloted by our partners
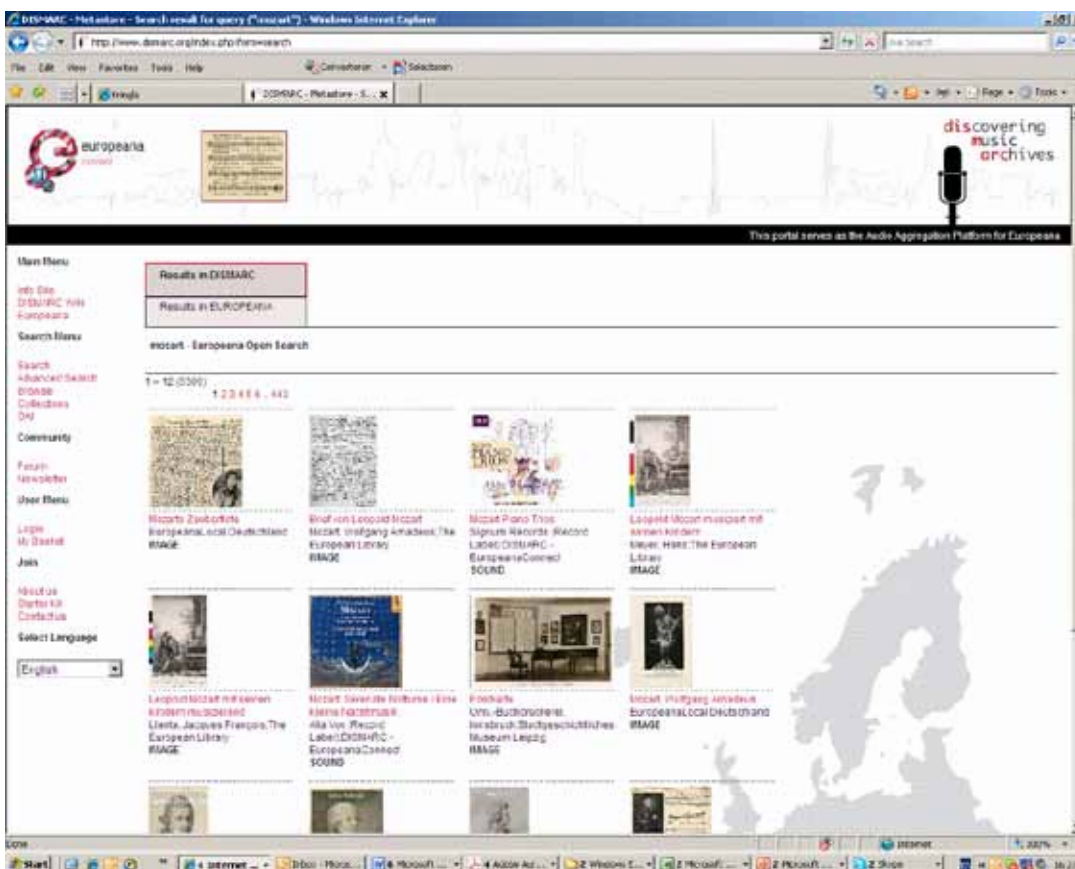
Creating value for our stakeholders

The Europeana portal has been developed in the past three years by time-limited projects. This is a limitation that can result in narrowing our horizon. However, the Commission's overarching vision for Europeana is as a long term service with broad political ambitions, stakeholder expectations and partner commitment. Therefore in managing Europeana, we have always had to focus well beyond each project's end. During 2010 we worked intensively with stakeholder groups to analyse what value they associated with Europeana, and what outcomes would deliver most value to them. Their answers became our value propositions, from which we derived our Strategic Plan for 2011-2015. 'The value proposition is what makes the organisation distinct; it serves to resolve customer problems and meet customer needs.' (Business Model Innovation Cultural Heritage, DEN Foundation/Kennisland, 2010)

The Business Model Canvas developed by Osterwalder and Pigneur was used to sharpen our focus on our most important stakeholders: users,

policymakers and market players and our main partner group, the network of content providers and aggregators.

Over a five-month period these stakeholder groups were involved in a consultation programme to create the value propositions. The programme comprised two elements:

1.
A set of specific value propositions for each of the identified stakeholder groups were rated and commented on in an online consultation with various groups. These groups included our User Test Panel, the CCPA, the Member States Expert Group (which advises the Commission on digital cultural heritage), and commercial players, including digital publishers and search engine developers.
2.
Five workshops were held with expert representatives from each stakeholder community to translate the resulting value propositions into
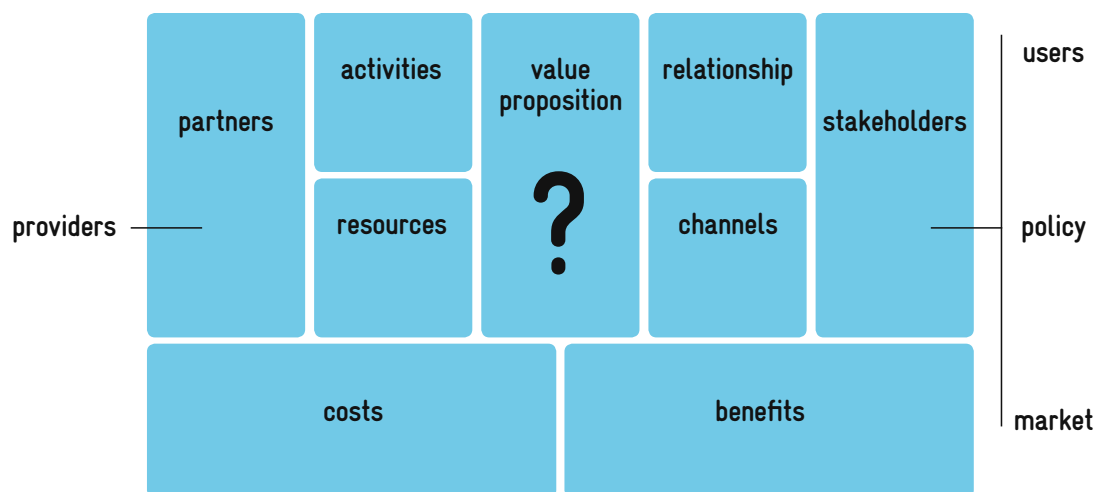
Business Model Canvas developed by Osterwalder and Pigneur

specific activities. Nearly 70 people from the Europeana network were involved in 30 hours of passionate discussion. This was followed by a thorough analysis and synthesis of the results.

The consultation also provided us with expert predictions about our working environment in 2011-2015. Social trends, evolving customer needs and changing economic and political factors were identified. These elements helped us determine the direction Europeana needed to take in order to continue delivering stakeholder value.

The extensive dialogue with stakeholders helped us to see where we needed to focus our resources and identified four strategic tracks to follow for the next five years. The plan was then the subject of a days' strategic briefing in Luxembourg with 88 representatives from Member States and the Commission. This group made further suggestions and refinements, and we published the Europeana Strategic Plan 2011-2015 in January 2011.

The four strategic tracks, from Europeana's Strategic Plan 2011–2015

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

The political perspective

A positive commentary on Europeana during 2010 began with the launch of the report *Europeana – Next Steps* by Helga Trüpel, Vice-Chair of the Committee on Culture and Education of the European Parliament. Her report notes that 'Europeana is of high importance for the development of a knowledge-based society and the fostering of cultural diversity'.

The Report was adopted by the European Parliament as a Resolution on 5 May 2010. The Resolution 'stresses that Europeana should become one of the main reference points for education and research purposes… integrated into education systems'. It suggests that 'a substantial part of the financing should come from public contributions' and 'calls for the next Multiannual Financial Framework to provide several times more funding than that available to Europeana hitherto'.

Neelie Kroes, Commission Vice President and Commissioner for the Digital Agenda, again highlighted the future of Europeana in *Digital Agenda for Europe 2010-2020*, published on the 19 May. Key Action 15 made the commitment to 'propose a sustainable model by 2012 for financing the EU public digital library Europeana and digitisation of content'.

These topics were among the Terms of Reference of the Commissioner's Comité des Sages, a group of three experts that included Elisabeth Niggemann, Director General of the German National Library and Chair of the Europeana Foundation. Set up in April 2010, the Comité held an online public consultation which ended in September 2010 followed by a public hearing on 28 October 2010 in Brussels. Europeana contributed to both.

On 10 January 2011 the Comité published its report, *The New Renaissance*, which included a chapter on Europeana and a set of recommendations. In its summary, the Report suggested that, 'given Europeana's character as a common good, public

funding should cover the largest part of Europeana's operational costs, also after 2013. The funding of digitisation and of Europeana should be seen as a package, where member states are broadly responsible for funding the digitisation of their cultural heritage and creating national aggregators and where the funding of the Europeana portal should come predominantly from the budget of the European Union.'

THE NEW RENAISSANCE

REPORT OF THE 'COMITÉ DES SAGES'

REFLECTION GROUP ON BRINGING EUROPE'S CULTURAL HERITAGE ONLINE

The New Renaissance also covers in detail other issues that are critical to the long term success of Europeana such as metadata standards, orphan works and the public domain. These topics have risen up the political agenda, and Europeana has been instrumental in this change. Furthermore, as the political programme has moved in our favour over the past year, so have responses from individual ministries to our requests for funding.

The Europeana Foundation is reliant on ministries of arts, media, culture and education in member states to contribute matching funds to enable Europeana to participate in all of the separate projects in which we act as a partner, such as EuropeanaConnect, Archives Portal Europe and the European Film Gateway. Such projects are not 100% funded and overheads are not covered, so each year the shortfall must be made up. During 2010, contributions were received from 10 countries and in addition, the Netherlands Ministry of Education, Culture and Science have very generously continued to host Europeana in the Koninklijke Bibliotheek, the national library of the Netherlands.

Funding 2010	
Austria	€20,000
Belgium	€35,000
Estonia	€6,000
France	€100,000
Germany	€130,000
Ireland	€10,000
Luxembourg	€20,000
Netherlands	€300,000
Norway	€30,000
Spain	€100,000
Switzerland	€5,000

Looking ahead

Europeana v1.0 completes its work in July 2011. The next phase in our development is the launch of Europeana v2.0 in August 2011, a 30-month project funded by the Commission as part of the ICT Policy Support Programme.

Europeana's first response to the Comité des Sages report, *The New Renaissance*, was the publication of our Strategic Plan 2011-2015. The Plan outlines the route that the project will follow. Current initiatives to put us on course for the opening of v2.0 include:

Aggregation
Our dialogue with partners on improvements to the metadata and its display, the clear labelling of rights and the provision of persistent identifiers is having positive results. We will build on this as we begin to communicate the value of the Europeana Data Model later in the year.

We will continue to work with the CCPA to encourage a national aggregation initative in every EU state, to support aggregation by the heritage domains and to promote the digitisation of important national collections.

Facilitation
Our work to support the cultural heritage sector through knowledge transfer, innovation and advocacy is best exemplified by our current Linked Open Data pilot. Our primary aim in this is not, at this early stage, to expect immediate results; it is more to demonstrate the willingness of leading players in different domains to participate. It's also an initiative that responds to the Digital Agenda for Europe priority area 2: Interoperability and Standards, which calls for public sector information to be available as open data to stimulate the development of new services and applications. The cultural heritage sector must position strongly in this field, to reinforce the authority of its data and continued relevance to research and innovation.

Distribution
Work to open up the portal to search robots is showing strong results: in the early months of 2011, site traffic trebled. Early indications show enthusiastic take-up of the API and search widget: again, this will drive further traffic to Europeana and on to the data providers' sites.

New players are entering the European information space. The European Film Gateway launched as a public portal early in 2011; the Europeana Libraries project, which brings digital content from the great research libraries into Europeana and The European Library, began in January. Each player in the complex ecosystem serves different needs with different resources, but collaboration is vital so users have the clearest possible route to the information they want, in the place they need it and in the way they can use it.

Engagement
The Danube release programme brings monthly improvements to the user experience, and will culminate in a revamped interface for the portal. The most recent features for users include automatic translation of the metadata and the opportunity to automatically run searches on information they find in Europeana in complementary services like Wikipedia and the Internet Movie Database.

The Erster Weltkrieg alliance to bring in user-generated content across Germany is attracting substantial interest. We will use this project as a model that we can replicate in other countries, and focus on other cross-European subjects.

Conclusion

Europeana is a result of strong support from the European Commission and the network of libraries, museums, archives, audiovisual collections and research organisations that extends throughout Europe. Objectives have been met and progress made through the medium of Europeana. By summer 2011, Europeana will be a fully operational service capable of making any part of Europe's cultural and scientific heritage accessible to users, whatever their level of interest, wherever they are. Our work henceforth must be guided by a much more extensive dialogue with users to understand in detail what they expect: where they want the information, how they want it contextualised, what device they want it delivered on.

Our partnerships must now evolve to encompass educational providers, developers of mobile devices and creators of consumer applications. We have developed considerable experience of reaching shared goals together with a distributed network of partners. We will use that experience to build new business alliances and meet the challenges of a more consumer-led environment.

The First World War in everyday documents: Erster Weltkrieg in Alltagsdokumenten

In December 2010 we announced an alliance between the German National Library, Oxford University and Europeana to digitise family papers and memorabilia from the First World War to create an online archive about the people involved in the conflict. Erster Weltkrieg in Alltagsdokumenten builds on Oxford University's Great War Archive project, which created a website and a touring roadshow in the UK for the submission of family documents, memories and artefacts related to the war.

The collaboration will bring German soldiers' stories online alongside their British counterparts. It will offer a vivid and compelling testimony, and we are keen to work with learning organisations to create teaching resources incorporating the content.

We are discussing partnerships with organisations from other theatres of the First World War, such as Austria, the Balkans, Belgium, France and Poland, so their stories can be included. The result will offer a people's history from across Europe, to both complement and counterpoint Europeana's official records. We are also planning exhibitions and information services that provide a pan-European focus on activities around the 1914–18 conflict.

This initiative demonstrates the role that Europeana is uniquely positioned to play in addressing a topic that has political, social, and cultural resonances throughout Europe. Doing so in a manner that gives value to family testament is a vivid way of working directly with users, bringing into focus shared European experience and encouraging people to engage with the digital environment who might not otherwise have done so.

Europeana Foundation
Executive Committee members 2010

Chair
Elisabeth Niggemann (CENL)

Vice Chair
Angelika Menne Haritz (EURBICA)

Secretary
Hans Jansen (KB)

Treasurer
Hans Geleijnse (LIBER): 11/2009 to 06/2010
Kristiina Hormia-Poutanen (LIBER): 06/2010 to
02/2011

Members
Edwin van Huis (FIAT/ IFTA): 11/2007 to 03/2010
Herbert Hayduck (FIAT/IFTA): from 03/2010
Claudia Dillmann (ACE)
Christophe Dessaux (MICHAEL)
Wim van der Weiden (EMF): 11/2007 to 06/2010
Hermann Schaefer (EMA): from 06/2010

Note
During 2010 the European Museum Forum was
divided into the European Museum Forum (EMF)
and the European Museum Academy (EMA).

Statistics and key performance indicators

Mid-term review

The 1st Mid-Term Review of the v1.0 project took place on 11 June 2010. It was successful with deliverables approved and objectives and technical goals achieved for the period.

Deliverables (13-24)

D1.5 Europeana Policy on IPR and Rights
D2.1 Business Plan
D2.6 Content Use Contract
D3.2 Functional specifications for Europeana
       Danube release
D3.3 Initial Technical & Logical Architecture and
       future work recommendations
D4.2 Europeana v1.0 "Rhine", major release
D5.6 Publishable annual progress report
D6.4 First interim Financial Statement
EDM Data Model Definition v5.2
EDM Data Model Primer

Success Indicators	Target Year 1	Target Year 2	Actual 2010
Number of network members	100	140	185
Number of associate network members	5	10	n/a
Number of network members contributing content	75	110	88
Number of people receiving the newsletter	1,000	1,500	58,800
Number of participants in the events organised by the Thematic Network		250	350
Releases of Europeana		1	11
Organisations contributing content through aggregators		400	c.1500
Amount of fully digitised content in Europeana: digitised items		10m	15m
Numbers of API's or mash ups in use		1	6

Accounts

Balance sheet

			31-12-2010			31-12-2009
Assets						
Tangible Fixed Assets	50.759			48.352		
			50.759			48.352
Currents assets						
* Debtors	23.626			76.796		
* Other reveivables and accrued income	30.710			113.651		
* Cash and cash equivalents	3.078.292			2.520.059		
Totaal Currents Assets			3.132.628			2.710.506
Total Assets			3.183.387			2.758.858
			31-12-2010			31-12-2009
Equity and liabilities						
Equity						
General Equity	20.008			10.817		
Appropriated Reserves	–			–		
Total Equity			20.008			10.817
Current liabilities						
* Payables	198.829			381.526		
* Payables concerning taxes and pension	97.390			86.514		
* Other debts and accruals	162.843			114.089		
* Advance payments Ministry Funding	1.089.179			610.774		
* Balance projects in progress	1.615.138			1.555.138		
Total Current liabilities			3.163.379			2.748.041
Total Equity and liabilities			3.183.387			2.758.858
Amounts in €						

Profit and loss

	Budget 2010	Realisation 2010	Realisation 2009
Income			
* Subsidy European Commission	3.833.700	3.298.053	3.116.801
* Correction projects in progress	–	–59.999	–1.367.249
* Ministry Funding	806.700	197.594	485.917
* Other income	–	15	139.281
Total income	**4.640.400**	**3.435.664**	**2.374.750**
Expenses			
Personnel expenses			
* Personnel expenses	2.212.100	1.528.661	916.789
* Social premiums and pension	500.000	340.103	158.377
* Other personnel costs	80.000	65.663	53.959
* Personnel expenses covered by projects	–2.629.900	–1.785.122	–1.005.970
Total personnel expenses	**162.200**	**149.305**	**123.155**
Operating expenses			
* Costs for housing	60.000	27.846	–
* General operating costs	162.200	67.948	162.231
* Depreciation	26.000	20.088	1.570
Total operating expenses	**248.200**	**115.882**	**163.801**
Project expenses			
* Personnel project costs	2.629.900	1.877.896	1.192.081
* Subcontracting	415.700	283.958	146.942
* Other Direct costs			
* IT expenses	332.600	511.772	411.927
* Marketing & Communication	100.000	152.651	109.827
* Travel expenses	331.900	256.191	225.720
* Other project expenses	424.900	88.009	1.297
Total project expenses	**4.235.000**	**3.170.477**	**2.087.794**
Total expenses	**4.645.400**	**3.435.664**	**2.374.750**
Operating result	**–5.000**	**–**	**–**
Interest			
* Interest income	5.000	9.191	10.817
Operating result after interest	**–**	**9.191**	**10.817**
Amounts in €			

31