



europa
think culture

Making connections

Annual Report & Accounts 2013

Making connections' cover image:

Detail of a Portolan Chart by Franciscus Oliva,1650.

University of Edinburgh (CC BY)

The network of lines on Portolan Charts indicated the direction from one port to another, and was used by navigators to set their courses.

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Glossary

Access: The ability to view a digital object or metadata that is available online.

Aggregator: An organisation that collects, formats and manages metadata from multiple data providers, makes it compatible with our model and delivers it to Europeana.

APEX: Archives Portal Europe network of excellence

BnF: Bibliothèque nationale de France

Collection: A set of metadata that has been intentionally defined at an institutional or thematic level. Note: This can be used as an alternative to dataset.

CARARE: A project Connecting ARchaeology and ARchitecture in Europeana.

CEF: Connecting Europe Facility

CC0: Creative Commons Zero Public Domain Dedication

DEA: Data Exchange Agreement that governs the exchange of metadata (including intellectual property rights) between Europeana and its data providers.

Data provider: An organisation that contributes metadata describing content that it is offering online. Note: the term is used instead of content provider or simply provider.

Dataset: An administrative unit representing a suitable amount of content or metadata for ingestion or download.

Digital object: A digital representation of a text, image or object.

DPLA: Digital Public Library of America

Europeana API: The Europeana Application Programming Interface is a web service that provides remote access to the Europeana collections, allowing you to build applications, websites and mash-ups that include a customised view of Europeana metadata and content.

EAwareness: Europeana Awareness

EDM: The Europeana Data Model has been developed by Europeana and specifies the format of the metadata that can be submitted, ingested and published via the Europeana Portal and Europeana API. Note: more information on our EDM documentation page

Europeana Licensing Framework: The framework of agreements, guidelines and terms and conditions that facilitates the supply, exchange, access to and use of metadata and content via Europeana.

Europeana portal: The access point to the display of metadata and previews aggregated by Europeana, www.europeana.eu

ESE: The Europeana Semantic Elements is a metadata standard developed by Europeana and recently superseded by the Europeana Data Model.

EU: European Union

Ev2: Europeana Version 2

FLOSS: Free/Libre/Open Source Software

Freely re-usable content: Digital objects that are available for re-use with minimal or no conditions, specifically those objects labelled Public Domain, CC0, CC-BY and CC BY-SA.

FRBR: Functional Requirements for Bibliographic Records

GDP: Gross Domestic Product

GLAM: Galleries, Libraries, Archives, Museums

Ingestion: The process of collecting, mapping and publishing the data from the data provider to Europeana.

HOPE: The project Heritage of the People's Europe

IPR: Intellectual Property Rights including, but not limited to, copyrights, related (or neighbouring) rights and database rights.

KPI: Key Performance Indicators

LOD: Linked Open Data is a way of publishing structured data that allows metadata to be connected and enriched, so that different representations of the same content can be found, and links made between related resources.

Metadata: The textual information and hyperlinks that serve to identify, discover, interpret and/or manage content. Note: This is a general term used to describe any element of metadata.

Metadata field: A single element of a metadata record describing the digital object.

E.g.: 'edm:Provider' is the metadata field used to describe the provider of the digital object.

Metadata mapping: An expression of rules to convert structured data from one format or model to another such as EDM.

Metadata record: The information that makes up an entry in Europeana, typically comprising a title, description, preview and other information about a digital object.

MSEG: Digital Libraries Member States' Expert Group, reporting to the European Commission

OCLC: Online Computer Library Centre

Preview: A reduced size representation of a image or text, or a short audio or video extract. See thumbnail, below.

Pro: Europeana Professional, our information site for digital curators, archivists and librarians

Public Domain: Content, metadata or other subject matter not protected by IPR and/or subject to a waiver of IPR.

R&D: Research & Development

Re-Use: The ability to make use of a digital object or metadata that is available online, through sharing, duplicating, modifying or publishing.

Rights Statement: A statement that describes the conditions for access and re-use of digital objects and their previews. Rights statements are shown in the 'edm:rights' metadata field of the Europeana Data Model.

SME: Small and Medium Enterprises

Thumbnail: A reduced and/or low resolution version of the digital object, normally limited by pixel dimensions, commonly used as the basis of the preview.

User or End-user: A person using Europeana through the portal, the Europeana API, third party services or social networks.

UGC: User-Generated Content, i.e. material contributed by the public. Most often used to describe family material digitised for Europeana 1914-1918 and Europeana 1989.

W3C: World Wide Web Consortium

WW1: World War One

Section 1

Foreword

Significant endorsements from the European Museum Academy and the Digital Public Library of America were offered to Europeana during 2013, showing us that our work to help create a climate of innovation and interoperability across our sector was strongly welcomed. The first accolade was the award to Europeana of the European Museum Academy Prize 2013. Based on nominations by a pool of museum experts, national representatives and members from all over Europe, the award recognises the outstanding organisation that has contributed most to the development of museum practice at the international level.

The European Museum Academy Prize, a sculpture by the Swiss artist, Etienne Krähenbühl (b.1953) is given by the EMA Board on the basis of proposals submitted by Europe's top experts in museum innovation. It is held by the winner for one year and is not necessarily presented every year.



In its award statement, the Academy says that, 'Europeana is projecting itself into the cultural landscape of tomorrow... using new tools, finding new partners and experimenting with innovative models of participation'. It cites two particular initiatives, Europeana Fashion and Europeana Creative, that are helping to broker new relationships between the creative industries and the cultural heritage sector. Creative

industries – software, arts, publishing, broadcasting – are showing strong growth across European economies, and Europeana provides them with access to the kind of digital data and content that fuels enterprise and innovation. The Academy's statement ends: 'This daring and stimulating vision is the heritage of Europeana – it is something which should be shared, endorsed and actively sustained.'



Executive Director Jill Cousins accepting the Academy award at a ceremony in Bologna in September 2013.

The second endorsement was the use by the Digital Public Library of America (DPLA) of the Europeana Data Model as one of the foundations on which to build its metadata framework. The DPLA, which launched to the world on 18 April 2013, sought advice and feedback from our Research and Development team: Antoine Isaac, Valentine Charles and Robina Clayphan.

Technical interoperability between the DPLA and Europeana has been defined as a crucial goal for the two initiatives and by directly re-using a number of elements from EDM, the DPLA makes data interchange possible between both networks and lowers the barrier for data

consumers who will want to plug into both platforms at the same time.


Such strong, practical endorsements of Europeana's ability to harness digital technology in the service of cultural heritage carried real weight at a time of significant political vulnerability. Late in 2012, the European Commission's budget for digital infrastructures to 2020 was reduced from €9 billion to €1 billion. In order to rally support and focus attention on the social and economic value that Europeana, and more broadly, culture, bring to Europe we began the #AllezCulture PR campaign across our social media channels. The campaign generated a high level of response from users and contributors, and this public and peer support was then reflected in valuable political backing. The result was that Europeana was named in the planning documents for the Connecting Europe Facility as a mature digital service infrastructure. This acknowledged that over recent years Europeana has achieved a high degree of infrastructural aggregation, with established, automated and pan-European processes in place.

The confirmation of funding for Europeana as a digital service infrastructure under the Connecting Europe Facility is a significant milestone for Europeana. Launched only five years ago – an anniversary we celebrated in November 2013 – and now bringing together 30 million digital objects from over 2,300 memory institutions in Europe, the service has come a long way in a short time. It has been driven forward by the collective energy of the Europeana Network, which has been so keen to use technology to find new ways of opening up the cultural treasury of Europe to the world's citizens, in the knowledge that access to culture can transform lives.

The Europeana Board and Executive Committee have worked unstintingly to support the work

of the Europeana Foundation during 2013 under the vision and guidance of its Chair Bruno Racine, President of the Bibliothèque nationale de France, who was elected to the post for a second term.

2013 saw the restructuring of the Europeana team to prepare us for the challenges ahead. The commitment of the team to improvement and change was instrumental in our success to date. The organisation now reflects our main lines of activity. The people in the Europeana team have worked with dedication and passion over the course of the year and my personal thanks and acknowledgement of their enormous contributions go to each and every one of them.


 Jill Cousins
 Europeana Executive Director

Executive Summary

Priorities in 2013

The three primary objectives for the year were published in our **Business Plan 2013** and revolved around the development of an ecosystem, in which Europeana acted as the facilitator for cultural heritage organisations, promoting the benefits of change and interoperability.

- 1. Europeana as an Ecosystem** – Europeana belongs to its Network and partners. With workshops on a range of topics throughout the year, culminating in our AGM in Rotterdam in December and the large-scale response to the #AllezCulture campaign, there was a demonstrable sense of Europeana as a movement that represents cultural institutions, think tanks and governments and from which all participants get mutual benefit.
- 2. Europeana Foundation as a core service platform** for the digital cultural heritage sector and the creative industries; leveraging its strength as a network organisation and as a catalyst for innovation. The focus over the year has been on activities promoting the

principles of interoperability. This embodied a different approach to our stakeholders and markets, focusing on core platform activities such as the Europeana Data Model, refactoring of the open source system to cope with the data model and a concentration on improving the API so that others might build on the material gathered.

- 3. The Value of Opening Up** to show concrete evidence of the value created by opening up the metadata. By further developing the Europeana API, improving the quality of the metadata and services around it, the data will move into the users' workflow. Instead of trying to bring the user to Europeana, we will take the material to the user by developing strategic partnerships, by paving the way for creative re-use by developers and by providing the infrastructure that offers opportunities for creating new meaningful ways to access and interpret culture. This required a huge concentration on correct rights labelling of the material and the benefits of better images being released into the public domain.



To measure success in this area we needed to interpret what success meant to us - measuring visits to the Europeana website alone was not sufficient. Views on other websites, Facebook and Wikipedia, and the number of apps developed that make use of our shared resources were therefore included as metrics that we tracked in 2013.

The number of digital objects labelled with the Public Domain mark reached 5 million during the year, which is a very significant metric in this context. Hundreds of thousands of high-resolution images from the Public Domain set were incorporated in Europeana's Open Culture app for tablets, which was released in 2013 and downloaded some 7,000 times.

'A portal is for visiting, a platform is for building on'

Tim Sherrat, National Library of Australia

Overall 2013 was a year of consolidating previous work, improving the quality of data, reinforcing the involvement of the Network and the value of opening up data, while continuing to move towards a platform upon which others can build. We fulfilled the majority of the goals set out in our 2013 Business Plan.

In preparation for moving into a new funding framework under the Connecting Europe Facility in 2015 we have to set out our strategic intentions. We ran six high-level workshops in recent months with innovative thinkers in the Network in order to define and build consensus on Europeana's strategy 2015-2020.

During 2013 Europeana was the project coordinator of three major European projects Europeana v2, Europeana Awareness and Europeana Cloud, and was a partner in seven others. The majority of Europeana's funding came from these projects. Europeana Creative, a major project in which Europeana is a partner, began in 2013 together with a smaller project, Apps4Europe. Three other projects completed their work in 2013: Hope, Carare and the WikiGlam project.

Matching funds for the ongoing projects and overhead needed to run the Foundation came again largely from money donated by the Ministries of Culture and Education across Europe. We are very grateful that even in these difficult times eleven Ministries gave €486,500 towards the running of Europeana.

The Platform

Alert to the prevailing trends in digital innovation, Europeana is extending its operations as a platform rather than simply providing a static portal for users. We are developing the infrastructure services we provide to Europe's GLAMs, and extending our offer to the creative industries.

Resources

- 5 million items of re-usable, good resolution Public Domain content
- 30 million standardised metadata records under CCO
- Linked Open Dataset
- Europeana API
- Europeana Search widget
- Models and processes for user-generated content events

Policy positions

- IPR and orphan works
- Licensing Framework
- Public Domain Charter

Software and models

- Open source search algorithm
- Europeana Data Model [EDM]

Toolsets

- Unified Ingestion Manager
- GLAMWiki toolset [launching spring 2014]

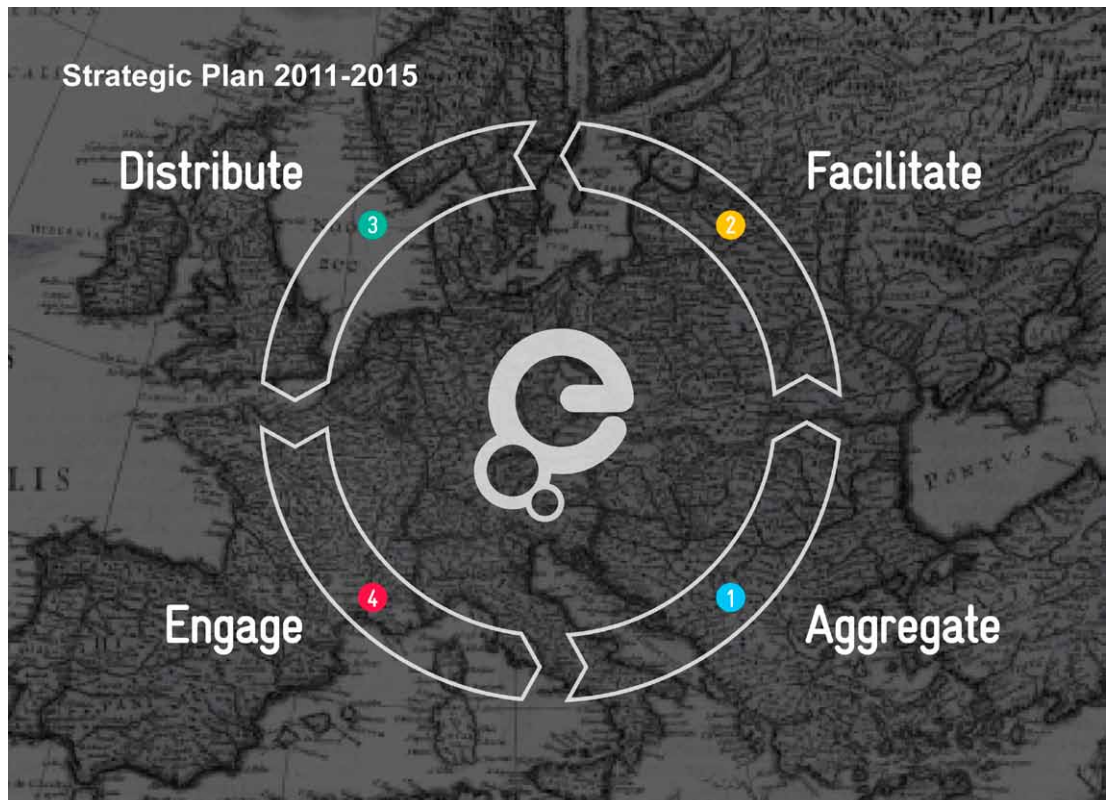
Development environments

- Europeana Labs [launching spring 2014]

Knowledge forums

- Europeana Tech
- Europeana Network Task Forces

Highlights of 2013



Our work in 2013 continued to be guided by the four tracks of the Europeana Strategic Plan 2011-2015:

Aggregate

- 30 million objects became available through Europeana – a goal reached two years ahead of target.
- 80% of digital objects are rights labelled, with 5 million as Public Domain
- 6 million objects have Geo data
- An increased and active partnership of over 2,300 contributing museums, libraries, audiovisual collections and archives across Europe.

Facilitate

- The #AllezCulture campaign helped ensure that Europeana would continue to be funded in the Connecting Europe Facility programme. The first year of funding will be €9 million, commencing mid-2015.
- The Europeana Network grew from 510 to 838 members.
- Active taskforces under Europeana Tech worked on hierarchical objects, aligning EDM with FRBRoo, EDM extensions and multilingualism.
- Europeana Professional, our website for curators, librarians, archivists and digital developers has 2,000 registered users, an increase of 800 against 2012.
- Three project proposals, Europeana Version 3, Europeana Sounds and Europeana Food

and Drink were submitted to EU competition and were selected for funding. The first will be coordinated by the Europeana Foundation, the other two by the British Library and Collections Trust respectively.

- Articles about EDM were published in 3 highly rated Semantic Web journals and EDM was presented at 6 internationally important conferences, winning best paper award at the Dublin Core conference.
- The Deutsche Digitale Bibliothek recreated its portal around EDM with specific extensions.

Distribute

- 525 applications were made for Europeana's API key and 20 apps were created.
- The Open Culture app for tablets has been released and was downloaded 7,000 times, reaching number 12 in the educational downloads worldwide.
- A further 20,722 Public Domain items were put into Wikimedia Commons for use in successful editathons organised by Europeana partners with Wikimedia volunteers.
- The British Library and Historiana used material from Europeana 1914-1918 to develop First World War educational sites, ready for launch in 2014, the centenary of the outbreak of the conflict.
- A Memorandum of Understanding was signed with the BBC in November in support of free and open internet technologies.

Engage

- Eleven more national awareness campaigns were run in Bulgaria, Italy, Poland, Estonia, Latvia, Lithuania, Malta, Romania, Slovakia, Czech Republic and France.
- Since the start of the Europeana Awareness project in 2012 we have achieved 2,250 mentions in the media – double our target figure.
- Participation in Europeana 1914-1918 family history collection days rose exponentially in

2013 with an enormous boost from over 100 events in one week in France during November.

- Over 30 million impressions/visits to Europeana and its content via channels. This includes visits to the portal, our exhibitions and blog, to Europeana 1914-1918 and other associated sites as well as via Wikimedia, Facebook and Pinterest.
- The number of engaged users on Facebook more than doubled to 122,763, responding to a content strategy that focuses on surfacing interesting items from Europeana's collections.



Political engagement: visiting the Paris Bookfair, French President Francois Hollande is shown Europeana by Bruno Racine, National Librarian of France and Chair of the Europeana Foundation. Credit: Marc Rassat, Bibliothèque nationale de France (CC BY-SA).

Funding

- Start of 2 new projects, Europeana Cloud and Europeana Creative, assuring a large percentage of our funding for the Europeana Foundation for 2014 and 2015.
- €486,500 funding raised from Ministries of Culture and Education as matching funds for these projects.

#AllezCulture

The news of the threats to the EU's digital budget prompted us to launch a wide-ranging online campaign, #AllezCulture. Throughout this first phase of the campaign, we had support from a huge range of people in Europe and beyond. EUScreen blogged that Europeana is 'the innovative hadron collider for the cultural sector' and Dan Cohen of the Digital Public Library of America, tweeted to his 11,000 followers: 'Voicing my strong support for continued funding for @EuropeanaEU, which has connected Europe & democratized access to culture. #AllezCulture'.



In June 2013 we ran a petition, 'Keep Europe's culture open to everyone online' that gained over 7,500 signatures and hundreds of valuable and inspiring comments.

'Europeana is the single most important international digital initiative for culture that I know of, both for what it does directly and what it enables. The waves it makes spread everywhere!' Jeremy Ottevanger

'Wohin soll denn die Deutsche Digitale Bibliothek exportieren? Wie sieht es mit den ganzen Inhalten der Europeana Projekte aus? Was für eine bessere Möglichkeit zur europaweiten Präsentation einer gemeinsamen Idee gibt es denn sonst?' Ulf Preuß

'Europeana est un outil fondamental pour l'avenir intellectuel et culturel de l'Europe' René Leboutte

EU Culture Committee chair Doris Pack videod her support for Europeana.



We also had support from policy-makers themselves. Commissioner Neelie Kroes tweeted five times about Europeana during the spring #AllezCulture campaign and Doris Pack, leader of the European Parliament's Culture Committee, made an extremely supportive video to be shown to Member States' delegates at the Europeana conference in Dublin, held under the Irish Presidency programme. Network members wrote to their MEPs and gained widespread member states' support using their Permanent Representations in the European Council.

Europeana books

November 2013 saw the publication of *Le Web sémantique en bibliothèque*, co-authored by Antoine Isaac, Europeana's Chief Scientific Officer. The book explains the semantic web and shows why this technology is relevant for libraries, in terms of interoperability, openness, and how it can be used to build new services. Antoine says, 'The book expands on the training activities that Europeana has carried out. The lead author, Emanuelle Bermès, co-chairs the W3C Incubator Group on Library Linked Data with me, and we've been involved in the making of SKOS, an important technology for the application of the semantic web.'



Europeana's Chief Product Officer, Breandan Knowlton, published 'A Practical Guide to Managing Web Projects'. The book provides advice, checklists and guidelines for web professionals, agency principals, and organisations commissioning websites, and is based on Breandan's long experience of coordinating technical programmes. 'Publishing the Guide', says Breandan, 'makes real Europeana's commitment to knowledge exchange and helping people build their professional skills'.



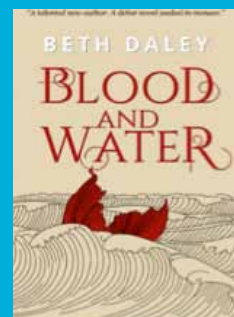
Europeana is featured in a new e-book from the Smithsonian, the world's largest museum and research complex. *Best of Both Worlds: Museums, Libraries, and Archives in a Digital Age* by G. Wayne Clough, the Smithsonian's 12th Secretary, surveys the efforts of many world-class institutions to use technology to open their collections. He asks a fundamental question: 'How can we prepare ourselves to reach the generation of digital natives who bring a huge appetite - and aptitude - for the digital world?'



Beth Daley, Europeana's Communications Officer, has been successfully moonlighting as a novelist. Completing her PhD in creative writing at Manchester University shortly before coming to Europeana, Beth's first novel has been published by Hic Dragoness press in paperback and Kindle editions. 'A talented new author with a feel for details and how to make them count. A debut novel soaked in menace,' ran a review by Toby Stone.

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Connecting with users

Now we are five

In 2013 Europeana celebrated the fifth anniversary since it was launched by the President of the European Commission, José Manuel Barroso, on 20 November 2008. Europeana showcased two million items back then; in November 2013, the 30 millionth item went live, two years ahead of our original target, which we have now revised upwards.



'The Fantastic Flying Books of Mr. Morris Lessmore', Moonbot Studios, William Joyce, Brandon Oldenburg, made available to Europeana through Ars Electronica and Kulturpool, (CC BY-NC-ND).

Europeana's 30 millionth item is a delightful animation that won an Academy Award for Best Animated Short Film in 2012. The Fantastic Flying Books of Mr. Morris Lessmore is a story of people who devote their lives to books and books that return the favour – 'a poignant, humorous allegory about the curative powers of story'. The film comes to Europeana through Ars Electronica, an Austrian organisation that brings together art, science and technology, Kulturpool, the Austrian national aggregator, and the Digitising Contemporary Art project. Unusually for a contemporary film, the animation is available under a Creative Commons licence which means that it can be used and shared legally.

Connecting people with content they can legally share and re-use is one of our main aims, so having five million images and texts in

Europeana now clearly marked Public Domain – a figure that rises monthly – is good news. The Public Domain mark means that this content, and not just its metadata, can be used for any purpose. It can be republished, remixed, adapted and used in learning resources or cultural works of any kind. Top providers of Public Domain works include the Staatsbibliothek zu Berlin, the Swedish National Heritage Board and Amsterdam's Rijksmuseum. This increase in public domain content demonstrates a long-term commitment that began with our publication of the Europeana Public Domain Charter in April 2010. Five million public domain images and texts, authenticated by Europe's memory institutions, constitute a rich and reliable primary source that's never previously been so accessible. It underpins the viability of Europeana as a digital service platform for the cultural heritage and creative sectors.

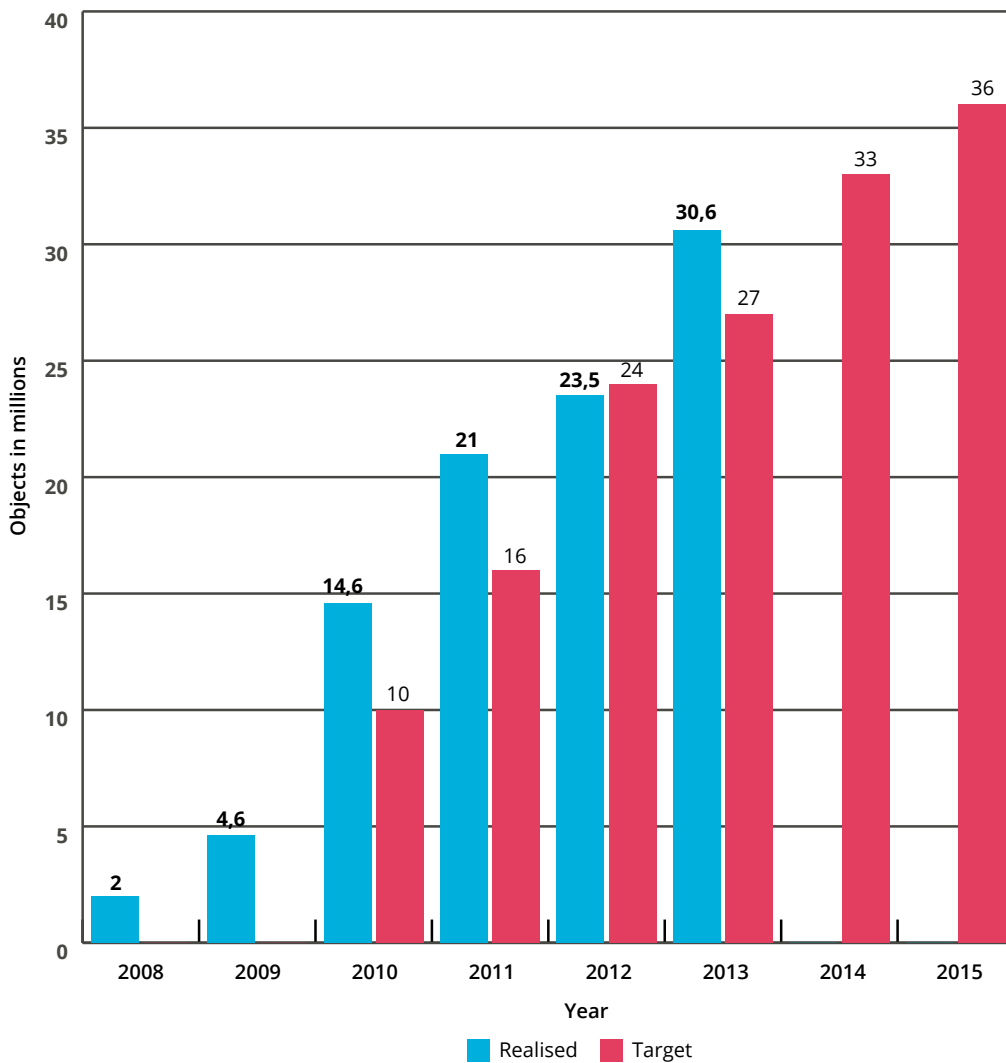
This was reinforced when Europeana was one of four digital players that the BBC invited to sign a Memorandum of Understanding in November 2013 in support of free and open internet technologies. The Europeana Foundation joined the Open Data Institute, the Open Knowledge Foundation, the Mozilla Foundation and the BBC to commit to the release of structured open data and the use of open standards in web development.

The BBC's digital services are widely considered leaders in the sector, and one aim of this agreement is to give clear technical standards and models to organisations who want to work with the BBC and give those using the internet a deeper understanding of the technologies involved. The MoUs also bring together several existing areas of research and provide a framework to explore future opportunities, around linked open data, for example, which both the BBC and Europeana have been publishing for some time. James Purnell, the BBC's Director of Strategy & Digital, said: 'like

Europeana, the BBC believes that online access to digitised cultural assets will become more and more important, and today's MoU will provide a useful forum for an ongoing conversation about

our ambitions in the digital space and I look forward to seeing the results.'

Digital objects available through Europeana since our launch in 2008



The First World War

Europeana stepped up work on World War One significantly during 2013. Our objective was to make a critical mass of data and content ready for use by the opening of the centenary commemorations in 2014. We held family history digitisation roadshows in four more countries – Italy, Romania, Slovakia and France - bringing the total since 2011 to 12 countries. In France the campaign was labelled La Grande Collecte, and the digitisation of family stories went on in over 100 museums, libraries and archives throughout France during the days before and after Armistice Day on 11 November 2013.

100,000 digital files relating to the family stories we've collected, with 660 hours of film digitised by audiovisual collections and 400,000 items from the great libraries of Europe. The connection between individual people's stories and the national narratives preserved in state collections gives an unprecedented range and richness to the material. Twenty European countries have worked together to develop the site over the past three years, in preparation for the commemorations of the centenary. Their resources are augmented by means of APIs that retrieve results from key collections in Australia, New Zealand and the US.



Map of over 100 venues in France that ran 'La Grande Collecte' between 9-16 November 2013.

Supported by the Ministry of Culture, La Grande Collecte was a collaboration between the Archives de France, the Bibliothèque nationale de France and the Mission du Centenaire. It attracted thousands of participants and showed how a good idea can become great: the roadshows began as a pilot programme devised by Oxford University IT Department in 2008, leading to the creation of the Great War Archive, and grew into this national programme on a grand scale.

During 2013 we built a new website for Europeana 1914-1918. The new site integrates



The new Europeana 1914-1918 site developed during 2013.

Europeana 1914-1918 is an unparalleled resource for the exploration of the First World War, and, through Public Domain content and the Europeana API, offers the raw material that can be interpreted and contextualised in learning resources, apps, games, exhibitions and other programmes that will satisfy the interest of the huge global audience during the centenary years.

Already, material from Europeana 1914-1918 has been uploaded to Wikimedia Commons and used to improve Wikipedia articles. In June 2013 a series of parallel First World War editathons was organised by Wikimedia Sweden as part of the Europeana Awareness project. Five countries took part - Australia, Belgium, Germany, the Netherlands, Sweden and the UK, with online events running in Greece and Serbia. More than 65 Wikipedians and specialists worked together

to upload images from Europeana and to improve Wikipedia articles by adding the uploaded images, more text and better sources. Scores of Wikipedia articles were edited, in 20 languages. The articles with connected images from Europeana are viewed an average of 400,000 times each month.



Europeana 1914-1918 images on Wikimedia
Wilhelm Eickhoff, test pilot, in the aircraft Roland D.Via, Hannover Langenhagen, 1917. The image was contributed by Hans Heinrich Graue and has been re-used in 13 Wikipedia articles in 9 languages (CC BY-SA).

Europeana 1914-1918 family history roadshows

2011/12

Germany, Slovenia, Luxembourg, Ireland, England, Denmark, Belgium and Cyprus

2013

Italy, Romania, Slovakia, Germany and France

Planned for 2014

The Netherlands, Poland, Germany, England, Greece, Serbia, Croatia, Portugal and Austria

Facts & Files

Think History!

Facts & Files ran the PR campaign for Europeana's first 1914-1918 family history roadshows in Germany in 2011. The initial series brought together Europeana, Oxford University and the Deutsche National Bibliothek in several major library venues.

Since then Facts & Files have coordinated the publicity and technical support for many of the Europeana 1914-1918 roadshows, and all the Europeana 1989 campaigns. On the strength of this they were invited by the German Federal Government Commissioner for Culture and Media to run a further series of Europeana 1914-1918 roadshows in 9 cities during 2013 and 2014. Funded by the Ministry, the events are running under the Europeana 1914-1918 branding and all the family stories that are digitised come into Europeana.

Frank Drauschke grew up in East Berlin and co-founded Facts & Files fifteen years ago as a historical research agency specialising in primary research in archives all over Europe and beyond. The company also made a name editing archive resources for digitisation and developing the resulting databases and web services. Frank says that, 'Facts & Files is a small creative enterprise, active at the intersection between cultural history and digital innovation, so our fit with Europeana is a good one.'



Frank Drauschke of Facts & Files, on German TV news.

1989: we made history

Europeana 1989 is a collaboration between seven countries from Central and Eastern Europe. Its aim is to digitise the personal stories, documents and memorabilia of the people who helped bring down the Iron Curtain, and the strapline of the whole campaign is 'We made history'. Like Europeana 1914-1918, the programme is run under the Europeana Awareness project. The Awareness project sets out to raise the profile of Europeana in individual countries in Europe by running a PR campaign on a topic that will gain media attention, leading into a series of events that engage the public – in this case, digitisation days for family stories about the revolutions of 1989.

To promote the launch of Europeana 1989, we held a press conference in Warsaw in June 2013 around a discussion of the events of 1989. Those who took part were well-known activists and cultural figures associated with the freedom movements of 1989. These people became the project ambassadors in their country and they continue to support and to promote Europeana 1989. Subsequent 1989 events in each capital also featured a round table discussion and reminiscences by well-known activists, film-makers and songwriters from 1989, led by the project ambassador for the country. These gave the media an opportunity to develop the story around a well-known name with 1989 associations.

The project ambassadors who took part in the opening round table were:

- former Polish Prime Minister Tadeusz Mazowiecki
- photographer Chris Niedenthal from Poland
- Sarmīte Ēlerte from Latvia
- Vytautas Landsbergis (MEP) from Lithuania
- Tunne Kelam (MEP) from Estonia
- Petr Janyška from the Czech Republic
- Wolfgang Templin from Germany
- László Rajk from Hungary.

The first Polish family history roadshows took place at the History Meeting House in Warsaw. To boost the campaign, the event was an integral part of the annual 'Turn off the system' festival which marks the anniversary of the first free election in Poland on 4 June 1989. Likewise, the three Baltic States joined forces in a combined PR campaign focusing on celebrating the longest human chain in history - 'The Baltic Way' – which took place on 23 August 1989. The organisers were the national libraries of Lithuania, Latvia and Estonia, and the press campaigns and roadshows ran in Vilnius, Riga and Tallinn throughout August 2013. The final roadshows of 2013 were held in the Czech Republic during November, to coincide with the anniversary of the Velvet Revolution. They were organised by the National Museum and the Institute for Contemporary History in Prague .

Europeana 1989 digitisation roadshows

2013

Warsaw, Poland	8-9 June
Gdańsk, Poland	15-16 June
Poznań, Poland	22-23 June
Vilnius, Lithuania	09-10 August
Panevėžys, Lithuania	13 August
Riga, Latvia	23-24 August
Tallinn, Estonia	30-31 August
Pilsen, Czech Republic	02 November
Hradec Kralove, Czech Republic	09 November
Prague, Czech Republic	17 November
Olomouc, Czech Republic	23 November
Opava, Czech Republic	30 November

2014

Leipzig, Germany	16-17 May 2014
Berlin, Germany	September 2014
Szeged, Hungary	23-24 May 2014
Sopron, Hungary	30-31 May 2014
Budapest, Hungary	September 2014

2014 marks the 25th Anniversary of the 1989 events that led to the fall of the Iron Curtain and the reunification of Europe. A generation has come of age since those historic events, and it's important that we record, preserve and share the evidence of what happened so that they recognise their significance. By encouraging the digitisation of this material under an open licence, it can be reused for learning and research and help to generate new interpretations and approaches to our collective history.



The largest object we have digitised– a Polonez car from the Warsaw roadshow, June 2013. Credit: Europeana 1989 (CC BY-SA).

Europeana is one of the few pan-European cultural sector organisations that could have carried out the 1914-1918 and 1989 family history programmes, because of our strong grassroots network connections in every single European country. In running them, we put people in contact with their heritage in new ways, and have been able to provide an innovative perspective on the story of 20th century Europe, from its disintegration in the Great War, to its reunification after 1989.



Father of the nation: the former Polish Prime Minister Tadeusz Mazowiecki at the launch of Europeana 1989. Mr Mazowiecki died just weeks after the event, and we are indebted to him for words that sum up our work. 'The common democratic uprising of the people of central and eastern Europe in 1989 paved the way for the unification of Europe. Europeana 1989 will now bring the personal experiences of these citizens' movements together, help to transfer the knowledge to younger generations and unite Europe even further'. Credit: Frank Drauschke, Facts & Files, CC BY-SA.

Bookeye scanners

All the 1989 roadshows and many 1914-1918 roadshows have been supported very generously by Image Access, a supplier of high quality digitisation equipment, based in Wuppertal, Germany. Image Access provided Bookeye scanners together with professional operators for the events.



Digitisation with the Bookeye scanner at the Bochum roadshow.



And at the Bonn roadshow.

Credit: Frank Drauschke, Facts & Files, CC BY-SA.

Wiki stats

20,722

files uploaded to Wikimedia Commons

4,099

used in Wikipedia articles

14.8 million

impressions of partners' content on Wikipedia

Wikipedia is one of the world's top ten websites, with over 100 million visitors a month. The editors of articles – Wikipedians - are constantly in search of reliable imagery and validation for pieces they're working on, so for the GLAMs of Europe, Wikipedia offers the benefits of vast reach and detailed contextualisation of their material in a multilingual resource. Europeana received a letter of endorsement from the Wikimedia Foundation when it launched five years ago; since 2010, we have been pioneering GLAMwiki relationships and looking for better ways to spread knowledge to a global audience and to collaborate with Wikimedia's international community of volunteers.

During 2013 Europeana has promoted several wiki related projects, most of them within Europeana Awareness. These have included two photo contests, Wiki Loves Public Art and Wiki Loves Monuments, plus 19 events such as thematic editathons. Europeana has been an official partner of the Wiki Loves Monuments competition since 2011, sponsoring a special category award. It was Art Nouveau in 2011, GLAM buildings in 2012 and in 2013 our prize was for the best photograph of a First World War monument or memorial. Ultimately, our intention is to be able to link this body of photographs to our Europeana 1914-1918 site.

During 2013 Europeana co-organised several thematic editathons and hackathons in Sweden,



The winner of the Wiki Loves World War One Monuments competition is by Elena Loredana and shows a memorial to the fallen in a German cemetery in Tișița, Vrancea County, Moldavia, Romania. The inscription reads, 'A Greater Love', (CC BY-SA).

UK, Spain, The Netherlands, Poland, Denmark, Greece, Belgium, Serbia, Germany and Italy, usually based on existing projects. For example, as part of Europeana 1989, we organised a writing challenge in order to get a better multilingual coverage of articles related to the European Revolutions. Participants wrote, expanded, translated and added new images to 26 articles in 6 languages - German, Catalan, Danish, Latvian, Swedish and Russian.

The most successful Wikimedia event was the Europeana Fashion Editathon about footwear, fashion history and shoes produced in Italy. Organised by the Wikimedia chapters in Sweden and Italy it was held at the Rossimoda Shoe Museum in Venice and involved 40 people,

including participants from the University of Padua and Iuav University of Venice. Working with scores of uploaded images from the museum, and with the help of experts and textbooks, the groups of participants were able to develop and illustrate many articles about fashion and footwear. As Virginia Gentilini of Wikimedia Italy said of the event, 'If conditions are good and you're working with an international digital resource (Europeana Fashion), an excellent museum, a great collection of books and dedicated professors and students, you don't get intimidated because you're not an expert. This is exactly the moment to learn and maybe become an expert yourself.'

During 2013 Europeana has been working with the Wiki chapters in the Netherlands, Sweden and the UK to develop a GLAMwiki toolset, that will enable holders of heritage collections to quickly and easily upload large batches of content to Wikimedia Commons. They will not only benefit greatly from extending their reach to Wikipedia's vast global audience, but also be able to track that reach using analytics functions to monitor usage and impressions. The GLAMwiki toolset is currently being tested by several major museums and will be released in 2014.

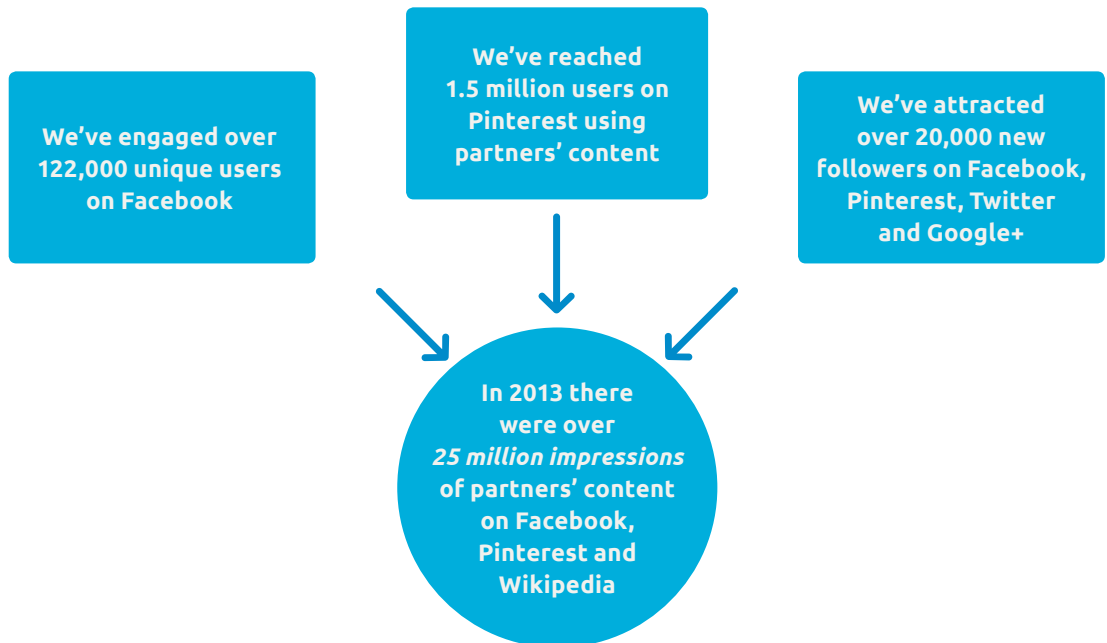


Europeana Fashion Editathon 2013 at the Museo Rossimoda della calzatura di Stra, Venice, November 2013. Niccolò Caranti, (CC BY-SA).



The Archduke Franz Ferdinand and Sophie Duchess of Hohenberg leave Sarajevo City Hall, 5 minutes before their assassination on June 28, 1914. The image was contributed to Europeana 1914-1918 by Karl Tröstl and re-used in 17 Wikipedia articles in 10 languages, (CC BY-SA).

Social contact



In 2013 Europeana's Distribution & Engagement team strove to increase the reach of partners' collections outside the portal, particularly on social media platforms such as Facebook and Pinterest. Social media is no longer playing the role of simply syndicating newsworthy updates, but is now providing an opportunity to breathe new life into heritage collections that are available through Europeana and give a unique and previously unseen perspective on partners' digital objects. By taking partners' content from Europeana and surfacing it on social media, we have discovered that for every visit to the Europeana portal in 2013, partners' collections have generated at least three times as many impressions on Facebook, Pinterest and Wikipedia.

Europeana spent the last half of 2013 working with Chris Wild, the founder of Retronaut – a website that is already successfully harnessing social media to engage masses of people by using the collections that memory institutions



Nose jobs of the 1930s - a remarkable image from the Wellcome Library in Europeana was used by Retronaut and then picked up by a Hungarian lifestyle magazine. Within hours, the image had generated almost 57,000 views of the Wellcome Library's collections in Europeana, sending over 35,000 referrals to their website. Surgery of the Nose, J. Sheehan, 1936. Wellcome Library (CC BY).

have made available online. Through this collaboration Europeana wanted to learn about the key ingredients behind the success of Retronaut and which of their methods can be

Neil Bates

Europeana's social media connector

'I've been experimenting with ways of using technology to extend the reach of some of Europe's biggest and most important cultural collections, and I've been knocked out by people's amazing response. It's exciting to see that partners and the wider sector are watching Europeana on social media and using our developments as basis for their own social media strategies.'



Aside from working with Retronaut, a couple of the highlights in 2013 included being invited to present Europeana's approach to 10 of the world's top libraries at the Library of Congress in Washington D.C, then being invited to join a live online panel for the Guardian media site alongside organisations such as the Getty Museum, to discuss the use of Instagram and Pinterest for heritage institutions.'

implemented into the social media activities of Europeana and its partners. As a result of working together and significantly increasing the reach and impact of Europeana's social media presence, Retronaut and Europeana have developed a framework that will enable galleries, libraries, archives and museums to unleash the viral potential of their collections and cut through the clutter on social media. This study will be published as an e-book later in 2014.




Europeana's most shared image 2013. This photograph from the Bibliothèque nationale de France, 'Cochon Sellé' was re-used on numerous websites, generated over 250,000 impressions and reached over 100,000 unique users. This impressive reach that would not have happened if Europeana hadn't surfaced the quirky photograph on Facebook. Mr Wingfield's Tame Animals, Agence Rol, 1914 (Public Domain).

Connecting with professionals

APIs, apps and widgets

In 2013 we continued promoting the Europeana API and widgets to cultural institutions and creative industries as useful tools for re-use of cultural data for social and economic benefit.

We can now showcase some excellent examples of how the Europeana API enables new forms of access and engagement with culture, such as the digital portal of the National Library of Spain (Biblioteca Digital Hispánica) or the rich image streams of Zenlan's Culture Collage, which interweaves content from the DPLA, Digital New Zealand and others. A full overview of the API implementations is at pro.europeana.eu/web/guest/api-implementation



Europeana Open Culture app

To show the benefits of the creative re-use of cultural content, Europeana has commissioned its own demonstrator app, Europeana Open Culture. It lets users browse, share and freely download more than 350,000 beautiful high-resolution images from some of Europe's top cultural institutions. Developed by Dutch start-up company Glimworm and launched in June 2013, the free app is now available for all Apple and Android tablets. It had more than 7,000 downloads, reaching number 12 in the educational downloads chart on its release.



The search widget embedded in the site of the Asturias public library network.

As a ready-to-use solution which requires minimum time and resource investment, the Europeana search widget has rapidly gained acceptance, and can be used by anyone who has a website – from heritage institutions to bloggers who are writing about culture and related topics. It has proved especially useful to the public library sector, and in Spain, for example, with the backing of the Ministry of Education, Culture and Sport, there have been nearly 200 implementations on public library sites.

There has been increased interest in the Europeana API and datasets by those we're keen to engage in the creative industries, such as small web start-up companies of developers and designers. Their implementations vary from programming libraries and extraction applications to image mash-ups such as Twitter EuropeanaBot and the Open Pics app.

We're also active in helping to create commercially-viable products based on the Europeana API and data through partner hackathons and business incubation projects. An example is the Apps4Europe project which aims to connect developers with investors and help them scale their product ideas into prototypes. To do so, the project organises local business lounge events and an online app competition.

The ten finalists for 2013 provide valuable product solutions not only for cultural data, but also for transport, energy, retail and community developments. They pitched their ideas to international investors and experts during the business lounge at the Future Everything conference on 31 March -1 April 2014 in

Manchester. Among the selected business cases is Muse Open Source, a software platform to publish a native iPad app for digital libraries with APIs (including the Europeana API). Muse is developed by Glimworm IT and serves as the underlying platform for the Europeana Open Culture app.



Developing ideas in the Business Lounge event in Amsterdam in June. The event format guides developers in creating and commercialising apps that have market potential. In the Business Lounges, creatives can pitch their prototypes to investors and business angels and get expert advice and, potentially, access to capital. Photo by Julian Tait, FutureEverything, all rights reserved.

Better metadata

The metadata highlight of the year was the transformation of all records on the portal before 2013 to EDM – the Europeana Data Model. This mass-migration was finished in March 2013, when we launched a new version of the portal to make these changes visible and make EDM data accessible to the user.

An element of the full implementation of EDM is the ability to actually ingest metadata delivered in EDM. The Unified Ingestion Manager (UIM) was developed to enable Europeana's Aggregation team to process metadata in EDM. The first publication using UIM went live in June 2013. Important and successful changes often come with costs: a major drawback of the EDM implementation was that it delayed the publication of data from providers and aggregators, and only with the launch of UIM was Europeana able to return to the monthly publication cycle. Since then, more and more data providers and aggregators are delivering richer metadata using EDM. The Aggregation team is collaborating very closely with the R&D team at Europeana to communicate the benefits of EDM to our partners and encourage them to create and submit high quality EDM metadata.

In EDM it is possible to give access to multiple web resources representing the cultural objects, make increased use of multilingual ontologies to describe the content and thereby improve the context and searchability, and also to use an appropriate rights statement so that the user knows about the potential re-use of the content found in Europeana. This an important step to increasing the creative use of content found on Europeana.

We will be stepping up our efforts to improve rights labelling in the coming year: it is one aspect of our drive for improved metadata quality, and with that in mind we launched the Europeana Network's Metadata Quality Task

Force in December 2013. The focus on data quality, including rights labelling, has become one of the Aggregation team's main priorities in the future, and is elaborated in more detail in the Europeana Business Plan 2014.

EDM plays an important role in Europeana's network of projects and providers. The further development of Europeana's technical infrastructure allowed the ingestion of more than six million objects in EDM with referencing to Linked Open Data vocabularies. The ingestion of these new types of resources will further enrich Europeana's dataset in the longer term and improve the overall quality of the metadata. In addition Europeana's data providers created many mappings, refinements and extensions of EDM that have been collected and documented by the Task Force on EDM mapping, in order to provide a complete overview¹.

The possibilities offered by EDM in terms of data modelling have generated new activities and discussions focused on domain-specific requirements. In this process new recommendations have been created for providing EDM data such as the reports from the Task Force on hierarchical objects² or the Task Force on EDM-FRBRoo³. New applications profiles have also been developed to accommodate new data modelling solutions such as the development of a Collection Profile done in collaboration with the University of Illinois⁴. All these new developments are included in the EDM roadmap, which plans the ingestion of richer data but also will enable the developments of new features in Europeana's portal and other services.

1 <http://pro.europeana.eu/web/network/europeana-tech/-/wiki/Main/Task+force+on+EDM+mappings+refinements+and+extensions>

2 <http://pro.europeana.eu/web/network/europeana-tech/-/wiki/Main/Taskforce+on+hierarchical+objects>

3 <http://pro.europeana.eu/web/network/europeana-tech/-/wiki/Main/Task+Force+EDM+FRBRoo>

4 <https://www.ideals.illinois.edu/handle/2142/45860>




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Generalitat de Catalunya. Arxiu Nacional de Catalunya  Share Cite on Wikipedia Translate details

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Arellano

Description: Retrat de cos sencer de l'actriu Arellano asseguda en un tamboret.

Creator: [Antoni Esplugas](#)

Geographic coverage: Europa ; Espanya ; Catalunya ; Barcelona (província) ; Barcelonès ; Barcelona

Date of creation: 1920-01-01/1925-12-31

Type: [Photography](#) ; <http://www.eionet.europa.eu/gemet/concept/13123>

Format: PLÀSTIC ; negatiu de gelatina de plata ; Negatiu de gelatina de plata ; <http://bib.arts.kuleuven.be/photoVocabulary/12007>; 14 x 9 cm

Subject: [retrat d'estudi](#) ; [retrat](#) ; [retrat individual](#) ; [actors](#) ; [tamborets](#) ; [Retrat d'estudi](#) ; [Arellano \(actriu\)](#) ; <http://bib.arts.kuleuven.be/photoVocabulary/21000>; <http://bib.arts.kuleuven.be/photoVocabulary/21006>

Identifier: ANC-1-402-N-6273

Rights: Domini públic

Data provider: [Generalitat de Catalunya. Arxiu Nacional de Catalunya](#)

Provider: [EuropeanaPhotography](#)

Providing country: Spain

[Auto-generated tags](#) ▼

[What](#) ▼

Concept Term: <http://bib.arts.kuleuven.be/photoVocabulary/12007>

Concept Label: [želatínový negativ] (sl) ; [Негативи на плівці з срібно-желатиновим шаром (емульсією)] (uk) ; [明胶银色底片] (zh) ; [gelatine solv negativer] (da) ; [negatiu de gelatina de plata] (ca) ; [negativi alla gelatina d'argento] (it) ; [želatiniiai sidabro negatyvai] (lt) ; [Silbergelatine Negative] (de) ; [negatywy zelatynowo-srebrowe] (pl) ; [сребърно-желатинов негатив] (bg) ; [négatif gélatino-argentique, Négatif gélatino-argentique] (fr) ; [gelatin silver negatives, Gelatin silver negatives] (en) ; [Негативы на пленках с серебряно-желатиновым слоем (эмульсией)] (ru) ; [negativos de plata en gelatina] (es) ; [gelatine-zilver negatief, Gelatine-zilver negatief] (nl)

Concept Broader Label: <http://bib.arts.kuleuven.be/photoVocabulary/12000>

Concept Term: <http://bib.arts.kuleuven.be/photoVocabulary/21000>

Concept Label: [portrétna fotografia] (sl) ; [Портрет] (uk) ; [portrætter] (da) ; [肖像] (zh) ; [retrat] (ca) ; [ritratto] (it) ; [portretas] (lt) ; [Portrait-Fotografie] (de) ; [portret / sportretowanie] (pl) ; [Portrait] (fr) ; [портрет] (bg) ; [portraiture, Portraiture] (en) ; [Портрет] (ru) ; [retratos] (es) ; [Portret] (nl)

Concept Broader Label: <http://bib.arts.kuleuven.be/photoVocabulary/20000>

A favourite record: high quality EDM metadata showing the public domain mark and multilingual resources for improved searchability. Europeana (CC BY-SA).

In parallel, EDM has been promoted through various international conferences on Digital Libraries. These included TPDL⁵, its North American equivalent JCDL⁶, and the Dublin Core conference, where Europeana's Valentine Charles and Antoine Isaac and their co-authors won the prize for the best paper in the projects category for Achieving Interoperability between the CARARE Schema for Monuments and Sites and the Europeana Data Model⁷.

The success of the presentations and related publications has promoted the uptake of EDM by the digital heritage community. The Digital Public Library of America (DPLA) has based its metadata application profile on EDM in order to ensure interoperability within its aggregation service. The Deutsche Digitale Bibliothek recreated its portal around EDM with specific extensions. Similarly, the Smithsonian Institute has created the Karma tool⁸ which enables EDM data mapping of the Smithsonian American Art museum data in order to publish it as Linked Data, and the extensibility of the model to manuscripts was also further proven in the work of the Digital Manuscripts to Europeana (DM2E) project.

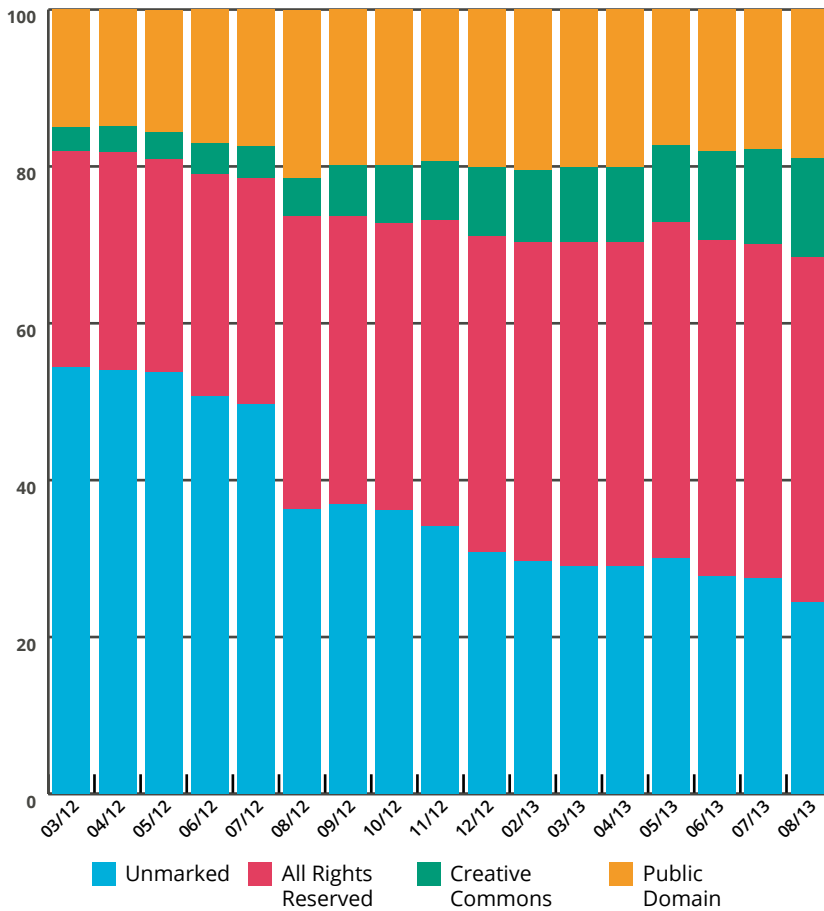
5 <http://tpdl2013.upatras.gr/tut-edm.php>

6 <http://www.jcdl2013.org/tutorials>

7 <http://dcevents.dublincore.org/IntConf/dc-2013/paper/view/171>

8 <http://www.isi.edu/integration/karma/>

Percentages



Rights issues: Public Domain content, available for any form of re-use, ended the year at 19% or 5 million items, 5 times higher than the target of 1 million. The percentage of records with rights statements increased over the year to 76%, marginally below the target of 80%. This was the result of achieving 110% against the target number of records in Europeana.

Connecting 26,000 metadata students

Dr Jeffrey Pomerantz, metadata course director



The School of Information and Library Science from the University of North Carolina at Chapel Hill has recently run a Massive Open Online Course (MOOC) called 'Metadata: Organising and Discovering Information'. Taught by Dr Jeffrey Pomerantz, Associate Professor and the Director of Undergraduate Studies, the course features Europeana metadata as examples of good practice.

26,000 students enrolled on the 8-week part-time course, including several Europeana colleagues, who were gratified to see Europeana records highlighted. Asked why he chose Europeana as an example, Dr Pomerantz said, 'I used examples from both Europeana and the DPLA, first, because it allowed me to show 2 metadata records for the same resource: one from Europeana/DPLA and one from the owning institution. The Europeana records tend to be richer - that is, they have more elements with richer values provided. So metadata records from Europeana were very useful as examples, they allowed me to talk about things like metadata schemas, controlled vocabularies, and manually-created vs automatically-created metadata.'

Clouds from both sides

Two new projects, Europeana Cloud and LoCloud, kicked off in 2013. Although they are run independently of each other, both share an ambitious goal: to change the way that data is aggregated to Europeana through the use of cloud-based technologies.

Europeana Cloud will do this by building a new technical infrastructure which Europeana, its content providers and aggregators, can use to increase the effectiveness and reduce the costs of storing, sharing and providing access to digital cultural heritage. Europeana Cloud is making full use of the Cultural Commons principles developed and validated by the Europeana Network. These form the basis of how we are proposing to collaborate and explore new ways in which both research and memory institutions can work together to contribute to a greater good for cultural heritage.

Under Europeana Cloud's new shared infrastructure, metadata will no longer travel in a single direction from data aggregators to Europeana. Instead, records can be uploaded to the cloud so that they can be accessed and shared by many different parties. This will make it possible to aggregate the data within these collections in a variety of different ways, and build new services and tools upon this aggregation. The project is placing a special focus on tools that will help academics locate and analyse Europeana content for their research projects in new ways. As the collections are used and re-used, the enriched results can be fed back to the contributing institutions and the collections can reach new sets of audiences. Europeana Cloud's coordinator, Alastair Dunning, from The European Library, says of the project, 'Europeana Cloud offers a fundamental new way of not just sharing data between aggregators and Europeana, but of enriching that data and thereby increasing the effectiveness of our end user services.'



Europeana Cloud

36 months – Europeana Cloud is a 3-year project, coordinated by The European Library and running until January 2016.

35 partners – Our network includes universities, libraries, archives, institutes and cultural heritage networks from 18 countries across Europe.

7.4 million objects – Our partners will ingest 7,400,000 metadata records and items of digital content into our new cloud-based infrastructure.

4.75 million euros – The total cost of the project, 80% of which is being funded by the EU under the ICT-PSP programme.

3 aggregators – The European Library, the Polish Digital Libraries Foundation and Europeana, will test the new cloud infrastructure.

LoCloud is building cloud-based services that will offer an easy way for small and medium sized local institutions to aggregate and publish their content. Millions of items of cultural content are held in public libraries, local museums and archives, which often lack technical infrastructure and the ICT experience needed to provide content to Europeana. LoCloud will provide tools, training and support to these institutions, with a special focus on map-based content which is important for reaching audiences interested in the local heritage. It will also create a number of micro-services which organisations can use to make their content more discoverable – in effect, a light-weight digital library designed especially for smaller content providers, as well as a cloud-based aggregation infrastructure.

To date, both projects have outlined the key technical specifications for their respective projects and organised numerous workshops for the potential users of their services. Europeana Cloud has also worked extensively on the principles of managing and governing a cloud structure for a new cloud-based service for memory institutions. LoCloud meanwhile has defined the user requirements for its planned tools and services, specified the metadata schemas that it will use as intermediaries to EDM and has released a new ingestion platform.

Europeana Cloud and LoCloud will continue their work for a further two years. When complete, their achievements will deliver a number of benefits to Europeana's community of content providers and users. Institutions will find it more efficient to deliver content to Europeana and be able to offer new services to their user communities in a reliable, secure and easy-to-manage way.



Network news

The Europeana Network is an engaged community of professional experts working in the field of digital heritage. Every individual member links their interest in heritage – in films, books, paintings, objects, archives, archaeology – with a belief that digital means accessible, usable, inspirational. They are united by a common mission to improve and extend access to the knowledge and historical sources that Europe’s memory institutions are opening up.

The Europeana Network serves as the go-to place for communication amongst digital heritage professionals. Members can find specialists in the digital heritage field in the Europeana Network, receive monthly updates about the Europeana Network’s activities and take part in discussions on LinkedIn.



Hello Rotterdam: Network Officer Johan Oomen from Beeld en Geluid takes the stage at the AGM. Photo by Neil Bates (CC BY-SA).

Nick Poole, Chair of the Europeana Network commented, ‘In the truest sense, Europeana is a networked organisation – it belongs to and works on behalf of Europe’s cultural heritage community. The Network provides an open and democratic forum for discussion, debate and innovation, bringing together cultural heritage professionals to share their insights and to inform the future direction of Europeana. From the hugely successful #AllezCulture campaign to the big ideas emerging from the Europeana Tech community, the Network plays a vital role in opening up Europe’s heritage for discovery, use and enjoyment’.

The Europeana Network’s Annual General Meeting is an important networking forum for industry professionals to get together; in December 2013 it was held in Rotterdam and over 200 Europeana Network members worked together to identify the key themes for Europeana’s strategic vision. The topics included: how to connect with the creative industries, what impacts does Europeana want to have, Europeana’s new Cloud systems and a consideration of the Network’s own strategic vision for 2020.

The AGM was held just before the Digital Strategies for Heritage Conference (DISH) in the same venue, so members were able to benefit from both events. DISH featured speakers of international repute, including the Internet Archive’s Jason Scott, whose keynote, ‘Marshmallow or Fire Extinguishers: What Do You Bring to the Cultural Fire Sale?’ was a highly entertaining account of the fragile and fugitive nature of digital data.

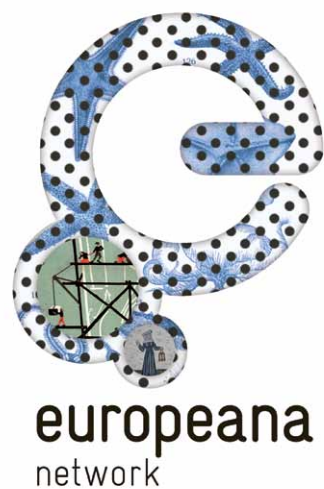
Europeana Network members focus their expertise in Task Forces, project-based working groups that are set up to respond to strategic questions in digital heritage, aiming to provide documents and research that moves the current thinking along. In 2013 several Task Forces were

set up by Network members to address issues that included Public-Private Partnerships, user-generated content, digital archives and cultural commons. Key communities within the Network, such as Europeana Tech, develop Task Forces to address current technical issues such as multilingual semantic enrichment.

The Europeana Tech community is a very good example of the extension of the Network, taking it beyond content providers and aggregators while operating for their benefit. About 20% of the entire Network are scientists and researchers that collaborate with data providers, for example in Task Forces. The display of hierarchical objects in Europeana was designed in just such a Task Force, based on the needs of data providers. This new feature is now due to be implemented in Europeana.

2013 was a good year for the Europeana Network with membership rising by 70% to top 800. This great success is not just about numbers: the Europeana Network includes a growing number of active members that are engaged in Task Forces, the Aggregator forum and the Europeana Tech community. Membership increase was developed in a targeted way: we promoted the Network in under-represented sectors such as archives and audiovisual collections and saw membership levels in those domains double in 2013.

The Europeana Network also plays a vital role in making sure the voice of the digital heritage community is heard in the policy-making forums of the Europeana Foundation. Through six elected officers who sit on the Board and the Executive Committee of the Foundation, the Network is instrumental in ensuring that the Foundation remains engaged with the stakeholders it represents.



Conclusion and looking ahead

2014 began auspiciously with the very successful media launch of Europeana 1914-1918 in January by the German Federal Commissioner for Culture and Media, Monika Grütters. In her inaugural speech she identified a core value of Europeana: 'The disunity and division of Europe are taking centre stage in 2014 with the anniversaries of the outbreaks of the First and Second World Wars. Whilst with the memory of the Peaceful Revolution, the fall of the Berlin Wall 25 years ago and the EU enlargement in 2004, we are also commemorating the reunification of Germany and the coalescence of Europe. This trajectory teaches us a lot about the meaning of the European project. We need to clarify to the younger generation in particular that today's Europe as a legal, value and political community is the answer to the world war, terror and division of the 20th century.'

'In this sense, Europeana is a great bridge builder. It is founding connections between cultural institutions across Europe in a wonderful way. It is making an important contribution to European cooperation and understanding across borders and the battlelines of history.'

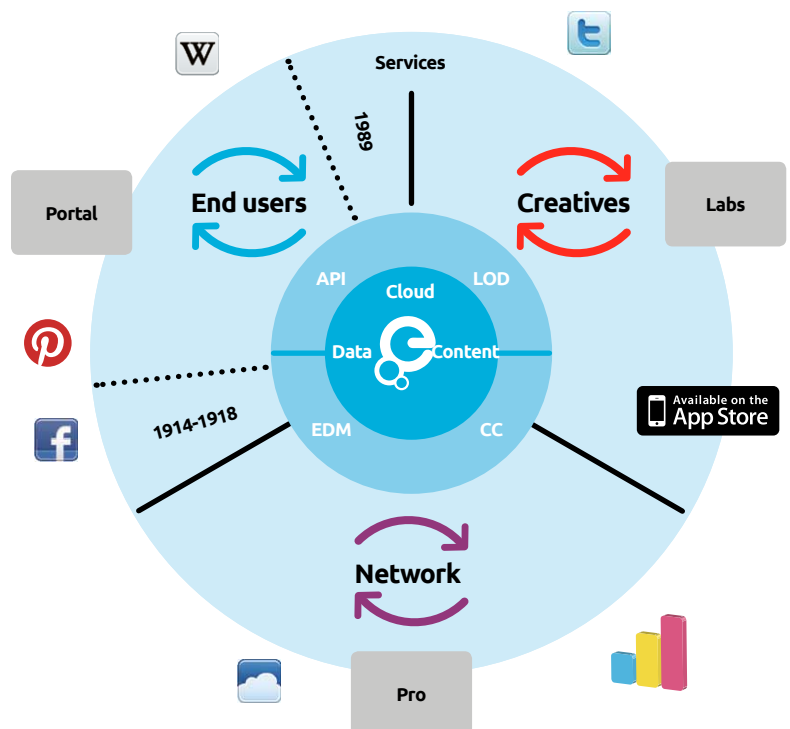
This powerful statement about the ability of culture to connect Europe goes to the heart of Europeana's value. The reference to the younger generation touches on the emphasis we put on innovation as the way to reach these digital natives. Our ambition is not only to open their access to the cultural knowledge and values of our memory institutions, but also to give them the tools to use it as they choose.

It is an ambition that informs our Strategy 2015-2020, which we've been developing in a series of workshops with Network members and other stakeholders. A fundamental fact that is emerging is that the better the data, the more usable it is. Access to the objects, and their re-use, are improved by good data. Furthermore,

the more open the data, the greater the potential for re-use.

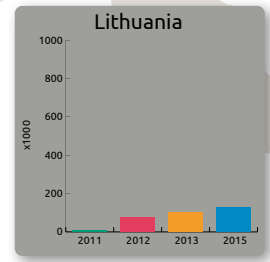
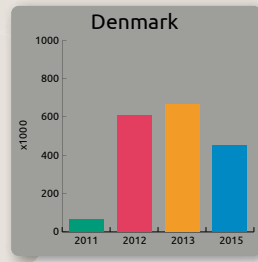
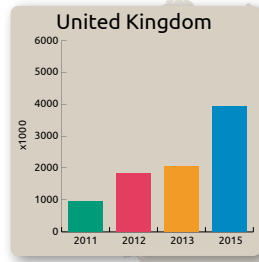
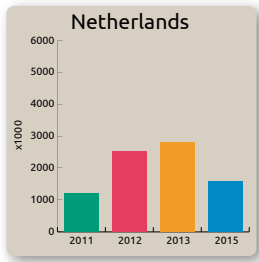
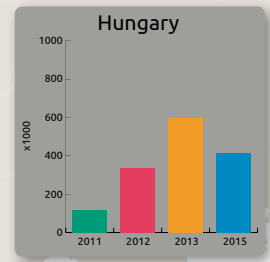
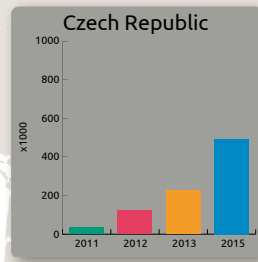
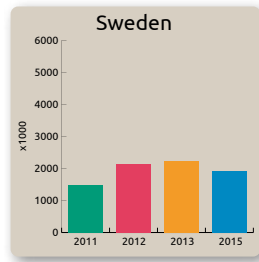
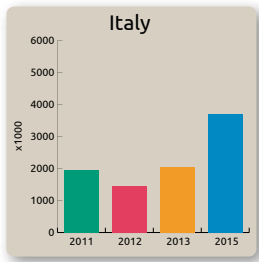
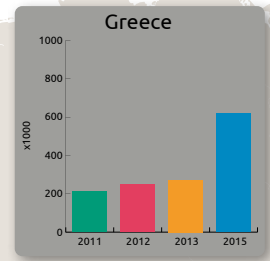
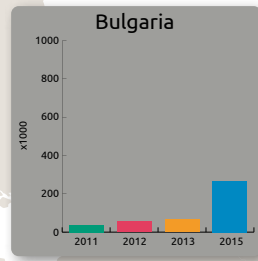
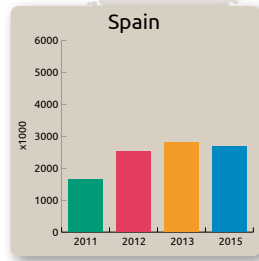
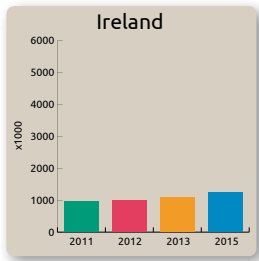
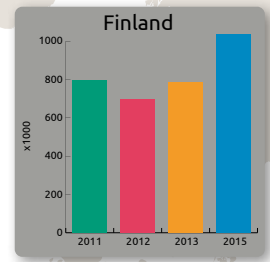
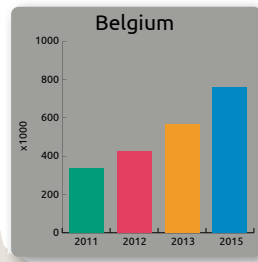
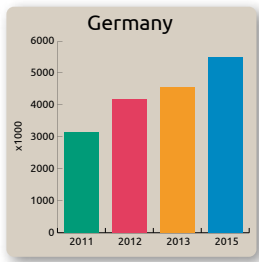
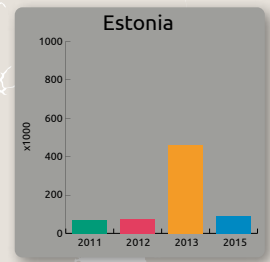
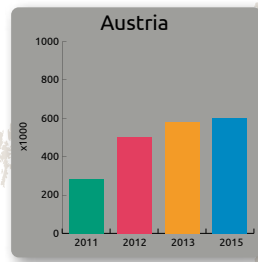
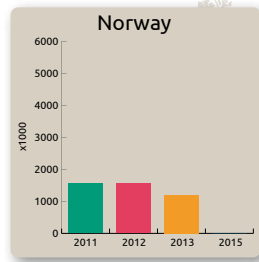
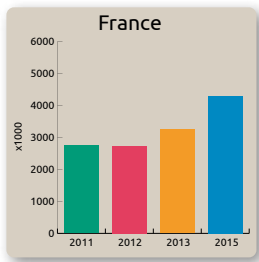
Overall, our role as a digital service infrastructure is to create mutual value. By helping people to access their heritage in any way they want, we increase the visibility of our partners and their content. We enable cost reductions from tapping into a shared infrastructure. And we invite creative enterprises to benefit from that infrastructure to innovate and develop businesses that invigorate our economy.

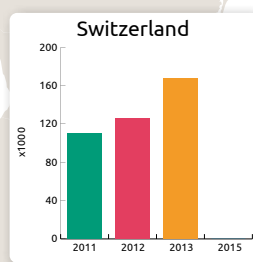
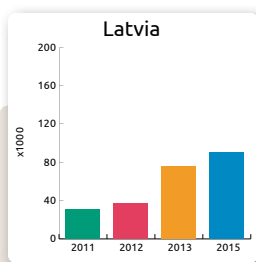
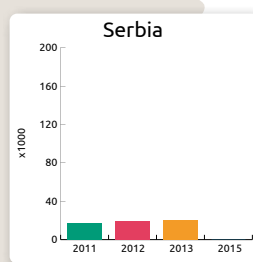
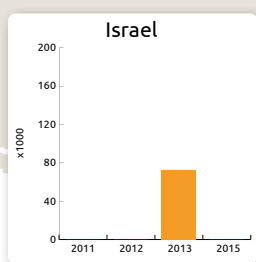
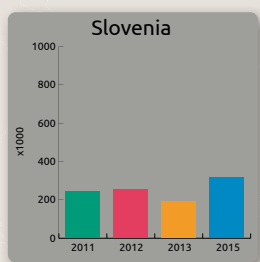
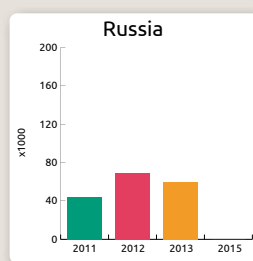
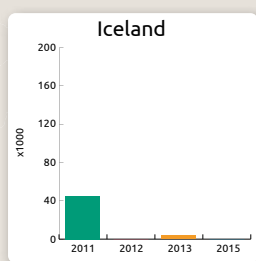
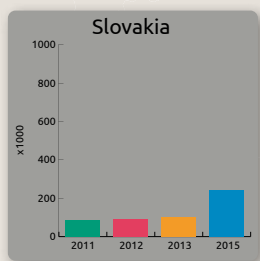
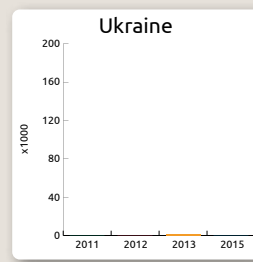
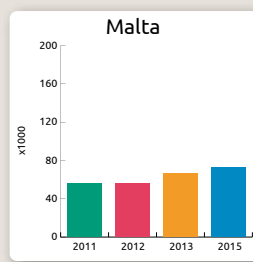
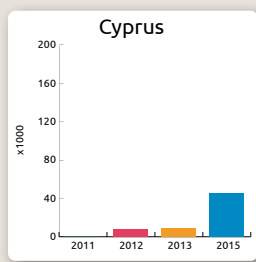
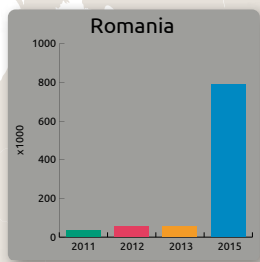
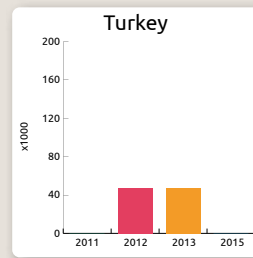
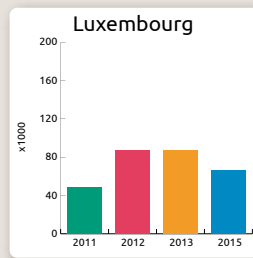
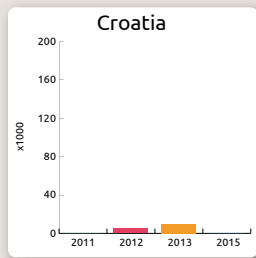
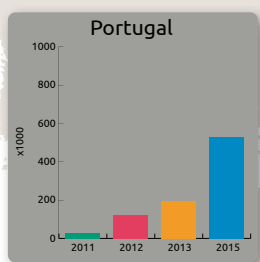
We will be publishing the Strategy late in spring 2014, and submitting it, alongside our Business Plan 2014, to the Commission as part of our case for the level of support we'll require as a digital service infrastructure under the Connecting Europe Facility.



Section 2

Europeana content by country





- Material supplied 2011
- Material supplied 2012
- Material supplied 2013
- 2015 estimate
- Scale 0 - 6000 x 1000
- Scale 0 - 1000 x 1000
- Scale 0 - 200 x 1000

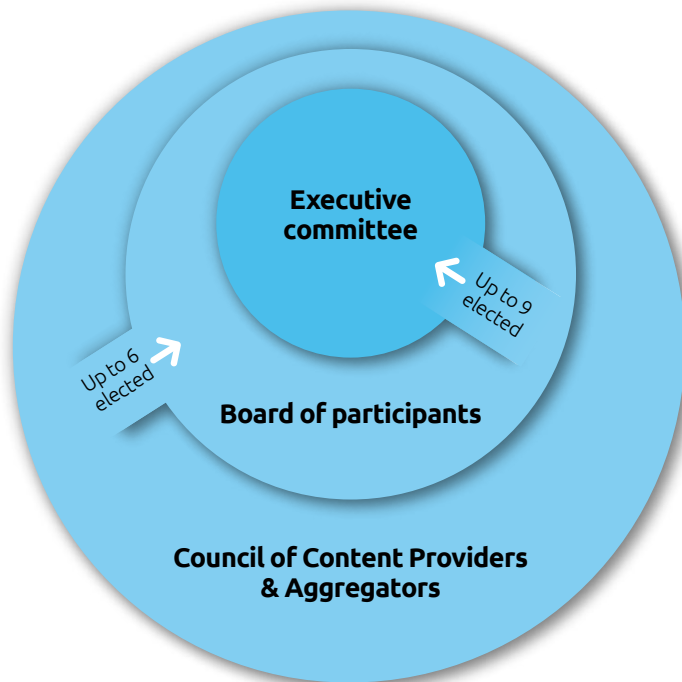
EU-funded projects and their contribution to Europeana 2013

Project	Contribution	Start	Finish	Content
Europeana Version 2	Partner	Oct 2011	May 2014	N/A
Europeana Version 3	Partner	June 2014	May 2015	N/A
Europeana Awareness	Partner	Jan 2012	Dec 2014	N/A
Europeana Creative	Partner Providing Content	Feb 2013	July 2015	2.874
Europeana Food and Drink	Partner Providing Content	Jan 2014	Aug 2016	forthcoming
OpenUp!	Providing Content	March 2011	Feb 2014	1.520.418
Natural Europe	Providing Content	Oct 2010	Sep 2013	14.597
ECLAP	Providing Content	July 2010	June 2013	170.123
EFG (Europeana Film Gateway) 1914	Providing Content	Feb 2012	Feb 2014	2.583
Linked Heritage	Providing Content	April 2011	Sep 2013	2.611.169
Europeana Photography	Providing Content	Feb 2012	Jan 2015	222.255
DCA (Digitising Contemporary Art)	Providing Content	Jan 2011	June 2013	25.131
Europeana Collections 1914-1918	Providing Content	May 2011	April 2014	290.549
Partage Plus	Providing Content	March 2012	Feb 2014	65.218
ThinkMOTION	Providing Content	June 2010	May 2013	71.807
HOPE	Providing Content	May 2010	April 2013	918.748
EUScreenXL	Providing Content	Aug 2013	July 2016	forthcoming
3D Icons	Providing Content	Feb 2012	Jan 2015	forthcoming
DM2E (Digitised Manuscripts to Europeana)	Providing Content	Feb 2012	Jan 2015	forthcoming
Note: Europeana is a partner only in projects shown in bold				

Project	Contribution	Start	Finish	Content
Europeana Newspapers	Providing Content	Feb 2012	Feb 2015	forthcoming
Europeana Fashion	Providing Content	March 2012	Feb 2015	forthcoming
APEX (Archives Portal Europe)	Providing Content	March 2012	March 2015	forthcoming
Daguerreobase	Providing Content	Nov 2012	April 2015	forthcoming
Eagle (Europeana network of Ancient Greek and Latin Epigraphy)	Providing Content	April 2013	March 2016	forthcoming
EuropeanaSpace	Providing Content	Feb 2014	July 2016	forthcoming
Europeana Cloud	Partner Providing Content and Technology	Feb 2013	Feb 2016	19.347
Europeana Sounds	Partner Providing Content and Technology	Feb 2014	Jan 2017	forthcoming
ATHENA Plus	Providing Content and Technology	March 2013	Aug 2015	111.585
Apps4Europe	Partner Providing Technology	Jan 2013	June 2015	N/A
AccessITplus	Providing Technology	May 2011	April 2013	N/A
Arrow Plus	Providing Technology	April 2011	Sept 2013	N/A
MEsCH (Material EncounterS with digital Cultural Heritage)	Providing Technology	Feb 2013	April 2017	N/A
Lo Cloud	Providing Technology	March 2013	Feb 2016	N/A
PATHS	Providing Technology	Jan 2011	Dec 2013	N/A
Preserving Linked Data (PRELIDA)	Providing Technology	June 2013	Sept 2014	N/A
Training for Digital Cultural Heritage (ITN-DCH)	Providing Technology	Oct 2013	Oct 2013	N/A
Presto4U	Providing Technology	Jan 2013	Dec 2014	N/A
Note: Europeana is a partner only in projects shown in bold				

Europeana Foundation and Europeana Network

Structure and governance



Europeana Foundation Governance

Executive Committee Members 2013

The Executive Committee currently has eight members who endorse strategy and set budgets.

- Bruno Racine (Chair of the Europeana Foundation), Conference of European National Librarians (CENL)
- Hans Jansen (Secretary/Treasurer), National Library of the Netherlands
- Monika Hagedorn-Saupe, International Council of Museums (ICOM)
- Kristiina Hormia-Poutanen, Ligue des Bibliothèques Européennes de Recherche (LIBER)
- Nicola Mazzanti, Association Cinémathèques Européennes (ACE)
- Nick Poole, (Chair of the Europeana Network) Collections Trust
- Daniel Teruggi, Institut National de l'Audiovisuel (INA)
- Karel Velle, European Branch of the International Council of Archives (EURBICA)

In April 2013 Herman Schäfer of the European Museum Academy stepped down from his post to be replaced by René Capovin and Nick Poole was invited to join the Executive Committee to represent the views of the Europeana Network more strongly. Our thanks go to Herman Schäfer for his enormous support and great work over his three years on the Executive Committee.

Board of Participants 2013

The Board appoints the members of the Executive Committee and advises on policy and strategy. The Board has 26 members: 15 representing professional associations, five founding members and six officers elected by the Europeana Network.

- 15 members who represent their professional association
 - Bruno Racine (Chair of the Europeana Foundation), Conference of European National Librarians (CENL)
 - Eelco Ferwerda, Open Access Publishing in European Networks (OAPEN)
 - Jan Müller, International Federation of Television Archives (FIAT)
 - Joke van der Leeuw-Roord, European Association of History Educators (EUROCLIO)
 - Karel Velle, European Regional Branch of the International Council on Archives (EURBICA)
 - Kristiina Hormia, Ligue des Bibliothèques Européennes de Recherche (LIBER)
 - Monika Hagedorn-Saupe, International Council of Museums Europe (ICOM)
 - Nicola Mazzanti, Association Cinémathèques Européennes (ACE)
 - René Capovin, European Museum Academy (EMA)
 - Rianne Brouwer, National Authorities on Public Libraries in Europe (NAPLE)
 - Richard Ranft, International Association of Sound and Audiovisual Archives (IASA)
 - Rossella Caffo, Multilingual Inventory of Cultural Heritage in Europe (MICHAEL)
 - Siebe Weide, Network of European Museum Organisations (NEMO)
 - Taja Wovk van Gaal, European Museum Forum (EMF)
 - Ulf Goranson, Consortium of European Research Libraries (CERL)
- Five founding members who represent their institution
 - Ana Santos Aramburo, Biblioteca Nacional de España (BNE)
 - Bruno Racine, Bibliothèque nationale de France (BnF)
 - Concha Vilariño, Ministerio de Educacion, Cultura y Deporte (MCU)
 - Daniel Teruggi, Institut National de l'Audiovisuel (INA)
 - Hans Jansen, National Library of the Netherlands - Hosting Organisation (KB)
- Six officers elected by the Europeana Network
 - Anne Bergman-Tahon, Federation of European Publishers
 - Bengt Wittgren, Murberget Läns museet Västernorrland, Sweden
 - Gunnar Urtegaard, National Archive Norway
 - Johan Oomen, Netherlands Institute for Sound and Vision
 - Louise Edwards, The European Library
 - Nick Poole, Collections Trust (Chair of the Network)

The Member States Expert Group (MSEG) on Digital Libraries, which advises the European Commission in biannual meetings, also contributed in its official role as policy and budgetary advisors to the Europeana Foundation.

Rianne Brower of NAPLE replaced Maria Heijne from October 2013, and we thank Maria Heijne for all her hard work and support.

Europeana Network

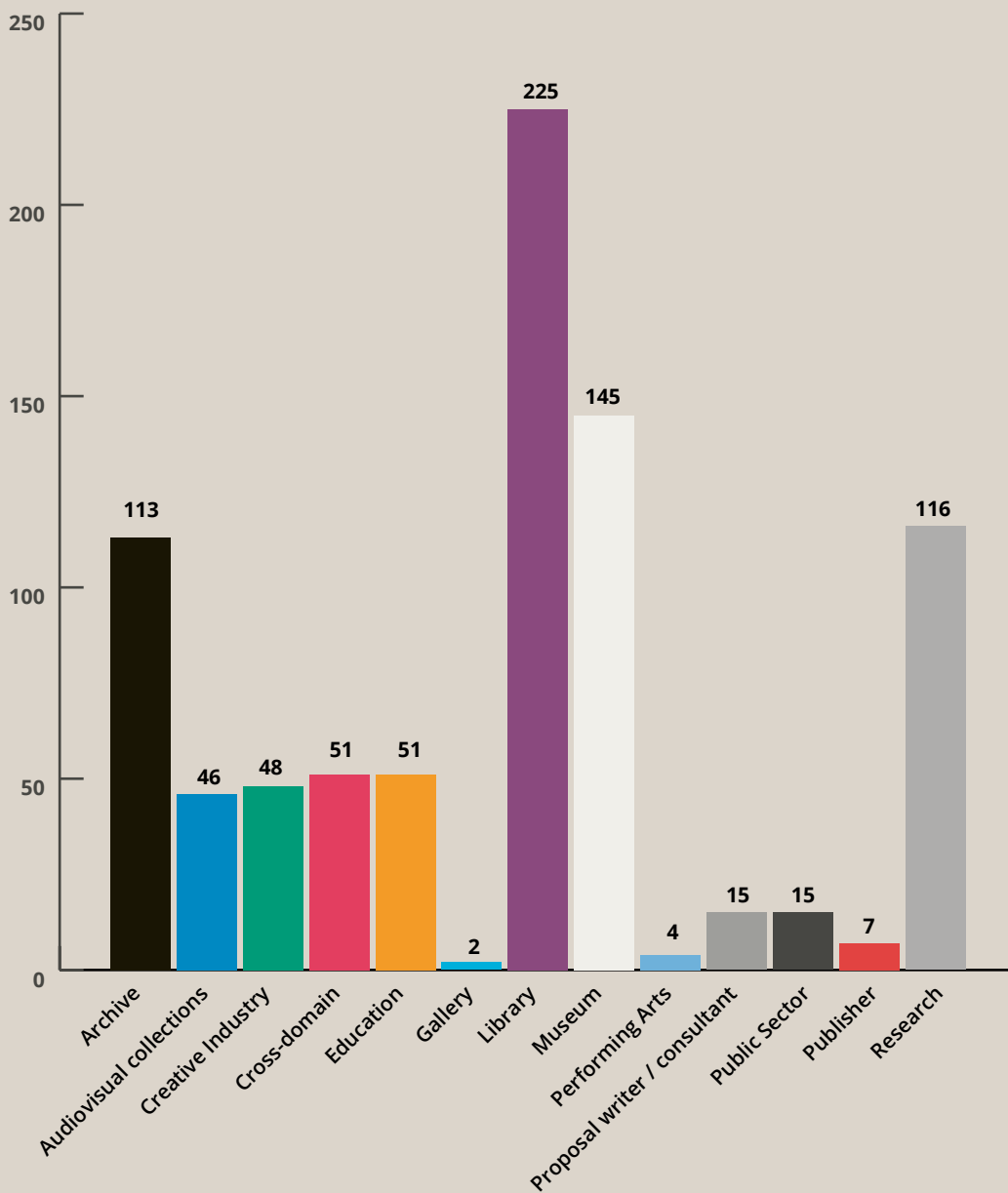
At the end of 2013, the Network had 838 members, each representing their organisation.

Europeana Network members by country

Country	Members
Albania	2
Algeria	1
Austria	20
Bangladesh	1
Belgium	83
Bosnia and Herzegovina	2
Brazil	1
Bulgaria	6
Croatia	3
Cyprus	5
Czech Republic	10
Denmark	19
Estonia	3
Finland	16
France	18
Germany	83
Greece	30
Hungary	16
Iceland	3
India	4
Indonesia	1
Ireland	25

Country	Members
Israel	4
Italy	39
Latvia	7
Lithuania	6
Luxembourg	6
Malta	5
Netherlands	114
Norway	15
Poland	12
Portugal	21
Romania	11
Russia	1
Serbia	7
Slovakia	3
Slovenia	9
Spain	83
Sweden	30
Switzerland	4
Ukraine	1
United Kingdom	91
United States	17
Membership total:	838

Sectors represented in the Europeana Network



KPIs 2013

Strategic Track	KPI aim	Outcome 31 Dec 2013	Comments
Aggregate			
Partner relations			
Network partners	800	887	
Partners using the Europeana API	20 new	23 new	Surpassed the target with some very good implementations such as Inventing Europe and Culture Collage, a commercial app.
Content Gap			
Objects	27,000,000	30,569,618	We are two years ahead of the 2015 target.
A/V material	1,100,000	716,317	More than 700,000 audiovisual objects by end 2013. Several EU funded projects are now underway to increase the number of digital A/V objects available via Europeana.
Funding			
Ministry contributions	€420,000	€ 461,300	
Ingestion			
Turnaround time for ingestion	< 1 month	1.5	The 1 month turnaround time for ingestion was achieved only in the second half of the year, after the Europeana database mass migration, the implementation of EDM and the launch of the United Ingestion Manager.
Data quality			
Objects with rights labels	95% of all objects in Europeana	80%	80% objects have rights statements. This is now mandatory in EDM, so the figure is rising sharply. This task will continue in 2014.
Objects with previews	80%	51%	Only about 50% of the objects in Europeana have previews due to technical problems with the tools that generate the thumbnails.
Objects with Geo data	50%	5,814,778	Almost 6 million objects have Geo data, which is much less than expected. The number of objects with Geo data is increasing due to Geo data submitted with the metadata but also due to Europeana's metadata enrichment.
Objects with dysfunctional links	2.50%	17%	An unacceptable proportion of objects have dysfunctional links, which is due to technical problems. However, recent follow-up indicates that we are overcoming these problems and we will continue to work on the problem in 2014.
Facilitate			
Programme/ Knowledge Management			
Participating projects on Pro	100%	100%	All Europeana related projects share their outcomes on Pro.
Views on Pro	500/day	550/day	Europeana Pro has met its quantitative target although the usability of the site is poor. Work on this is planned for 2014.

Strategic Track	KPI aim	Outcome 31 Dec 2013	Comments
Cultural Commons principles available	3	Yes	Commons principles have been developed and used to set High Level principles for Europeana Cloud. These principles are also being used in the Governance Taskforce.
Advocacy			
Public Domain/CC0/CC-BY/CC BY-SA labelled objects	8,000,000	7,307,707	We have not quite realised the target for PD/CC0/CC-BY/CC BY-SA labelled objects. We will continue the communications campaign to reach the target in 2014.
PR and Comms			
Increased awareness in target audiences, measured before and after campaign	20% increase in awareness, comparing awareness before against awareness after campaign	Italy flat at 12%; Poland increased from 6% awareness before campaign to 14% after	Italy Flat despite 108 media mentions, while Poland increased by 130%, with 198 media mentions.
Offline/online media mentions per campaign	40	Average of 100	
Twitter followers	14,000	13,500	
Events			
Rating of events	70%+ Good/Excellent	76.35%	
R&D			
Research reports	2	2 + 2 Tf reports	The Europeana Tech task forces [tf] that have been concluded this year (on representing hierarchical objects and aligning EDM with FRBRoo) have presented their final reports.
New task forces	2	2	The new Taskforces (on EDM extensions and multilingual semantic enrichment) have been initiated by and reached complement very quickly.
EDM updates	2	3 + 3	The new data infrastructure allows us to react more quickly to new demands on the data model, be they internal or raised by our partners - e.g. as a result of the task forces. 3 of the updates were housekeeping purposes.
Demos/case studies	4	2 case studies and 6 Labs demos	Projects partners (CARARE, PATHS, ECLAP) are always good at providing us with innovative material to showcase. But there are a couple of outsiders too, notably the Karma tool, which enables EDM data mapping for the Smithsonian American Art Museum
Presentations major platforms	2	3 journals, 6 conf	A record year for publications and presentations: Dublin Core conference (reaping a best paper award), TPDL (one paper and a tutorial), JCDL, SWIB, SXSW, ELAG, DCC, 3 papers in highly-ranked Semantic Web-focused journals.

Strategic Track	KPI aim	Outcome 31 Dec 2013	Comments
Distribute			
Product Development			
Rating of end user services and API	70%+ Good/Excellent	74%	Note that the survey did not include a rating of the API but of the portal only.
End User Marketing			
Impressions of Europeana's content on other sites.	20,500,000	21,533,889	Being part of a wider ecosystem, Europeana has been able to generate many impressions outside our own portal
Impressions on Facebook	5,500,000	7,062,598	The number of impressions on Facebook increased as a result of a pro-active content strategy for posting updates on a regular basis, in multiple languages
Impressions on Wikipedia	15,000,000	14,471,291	
Europeana Portal			
Visits	7,100,000	5,055,173	The number of visits was lower than projected, because of technical problems after the March '13 portal deployment. In addition, Google changed its algorithm, which seriously impacted traffic.
Search Engine	5,000,000	3,388,252	Organic search traffic decreased after the March portal deployment. After taking measures, search engine traffic started to rise again, but not enough to meet the KPI.
Direct	500,000	643,056	It is impossible to track the source of direct visits, we can only assume that it is people that have actively typed Europeana.eu into their browser, perhaps after seeing or hearing a Europeana promotion on television or radio.
Referral:	1,100,000	1,023,865	
API	200,000	78,910	We can support but not control the type and size of implementations. Around 30% are technical ones which don't generate direct traffic. Several interesting implementations haven't scaled up enough to become big traffic sources and many implementations happened later in the year. Their traffic will show in 2014's figures.
Social media	100,000	107,220	Due to increased activity on social media, especially with Retronaut on Facebook.
Other referrals	800,000	837,712	Other referrals was significantly boosted thanks to Europeana's collaboration with Retronaut, with traffic coming directly from the Retronaut website or from websites that re-used content from Europeana that was shared via Retronaut.
Exhibitions, Blog, 1914-1918 and Remix	500,000	517,182	
Re-directs to partners	11,000,000	2,451,380	This KPI was originally miscalculated, instead of 11,000,000 re-directs we should have been aiming for 3,500,000 re-directs instead. Europeana under performed against this KPI as overall traffic KPIs were not met, less visits to the Europeana portal means less click-throughs are sent to providers websites

Strategic Track	KPI aim	Outcome 31 Dec 2013	Comments
Engage			
Community Collections			
Stories told in Europeana 1914-1918	500	8,450	In 2013, additional collection days and the related media coverage have resulted in a much higher number of actual visitors to the events, as well as a higher number of contributions both at the collection days and online.
Items added ('14-'18 and '89)	40,000	108,447	see above
Visitors to collection days	1,500	7,250	see above
End-User Engagement programme			
Social Actions	13,000	4,922	This KPI is dependent on the success of other KPIs such as overall number of visits. If less people are visiting the portal than projected, then less people will be sharing. This disappointing figure could also be due to the new portal launch as sharing icons are less prominent in the new design.
Facebook followers	23,000	27,033	With the help from partners, Europeana took a more aggressive approach to Facebook, updating its page on a more regular basis and in different languages. As a result, we saw more followers than projected in 2013, especially a big increase in followers in different language groups such as Spanish and French.
Engaged users on facebook	50,000	122,763	The # of engaged users increased dramatically as a result of the content strategy, which focuses on surfacing the most interesting items from Europeana's collections.
New Europeana partner content integrated through crowd sourcing	200	11,993	This is the # of items uploaded to Wikimedia in 2013
Developer outreach programme			
Requests for an API key	5% conversion	5%	In 2013, we had 17 new API implementations plus our own open culture app. In addition, there were 17 search widget implementations.

Accounts 2013

Balance sheet for the period 2013 (after result appropriation)

	31-12-2013 Amounts in €		31-12-2012 Amounts in €	
Assets				
Tangible Fixed Assets	37.260		39.272	
		37.260		39.272
Currents assets				
* Debtors	5.000		45.000	
* Other receivables and accrued income	256.871		191.803	
* Cash and cash equivalents	2.602.238		3.454.734	
Total Currents Assets		2.864.109		3.691.537
TOTAL ASSETS		2.901.369		3.730.809

	31-12-2013 Amounts in €		31-12-2012 Amounts in €	
Equity and liabilities				
Equity				
General Equity	75.979		60.601	
Appropriated Reserves	-		-	
Total Equity		75.979		60.601
Current liabilities				
* Payables	455.111		281.853	
* Payables concerning taxes and pension	179.045		109.279	
* Other debts and accruals	432.281		169.315	
* Advance payments Ministry Funding	624.896		509.394	
* Advance payments European Commission	-		2.026.485	
* Balance projects in progress	1.134.057		573.882	
Total Current liabilities		2.825.390		3.670.208
Total Equity and liabilities		2.901.369		3.730.809

Statement of income and expenses for 2013

	Amounts in € Budget 2013	Amounts in € Realisation 2013	Amounts in € Realisation 2012
Income			
* Subsidy European Commission	4.236.700	4.643.378	701.301
* Correction projects in progress	-	750.254-	2.691.175
* Ministry Funding	564.600	380.998	601.298
* Other income	262.500	219.800	180.600
Total income	5.063.800	4.493.922	4.174.374
Expenses			
Personnel expenses			
* Personnel expenses	2.330.700	2.295.299	2.122.128
* Social premiums and pension	489.500	488.884	437.956
* Other personnel costs	77.500	99.643	75.070
* Personnel expenses covered by projects	2.604.400-	2.619.227-	2.366.313-
Total personnel expenses	293.300	264.599	268.840
Operating expenses			
* Costs for housing	70.000	48.000	48.714
* General operating costs	142.500	153.735	145.662
* Depreciation	40.000	18.697	34.744
* Overhead covered by projects	210.200-	186.030-	159.005-
Total operating expenses	42.300	34.402	70.115
Project expenses			
* Personnel project costs	2.604.400	2.586.807	2.336.818
* Subcontracting	710.000	556.427	489.245
* Other Direct costs			
* IT expenses	719.500	567.646	421.233
* Travel expenses	209.400	221.442	271.475
* Other Direct costs	294.700	76.569	159.332
* Overhead	210.200	186.030	159.005
Total project expenses	4.748.200	4.194.921	3.837.109
Total expenses	5.083.800	4.493.922	4.176.064
Operating result	20.000-	-	1.691-
Interest			
* Interest income	20.000	15.378	33.465
Operating result after interest	-	15.378	31.775
Project overview of The European Library			
Income	1.231.650	1.006.708	n/a
Expenditures	1.231.650	1.006.708	n/a
Operating result	-	-	

