



Europeana

NEW FRONTIERS

Europeana Annual Report 2014

Arrival of a Portugese ship,
anonymous 1600 - 1625
Rijksmuseum, Amsterdam,
public domain

Glossary

AAT - Art and Architecture Thesaurus
AGM - Annual General Meeting
API - Application Programming Interface
CC0 - Creative Commons Zero Public Domain Dedication
CC BY - Creative Commons Attribution licence
CC BY-SA - Creative Commons Attribution-ShareAlike licence
CEF - Connecting Europe Facility
DPLA - Digital Public Library of America
EDM - Europeana Data Model
EU - European Union
KPI - Key Performance Indicator
MEP - Member of the European Parliament
MSEG - Member States Expert Group
PDM - Public Domain Mark
PR - Public Relations

Please also see our standard glossary at <http://pro.europeana.eu/get-involved/projects/glossary>

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Foreword

Dear colleagues, partners and friends,

Europeana is a one-of-a-kind network of like-minded people and organisations working at the intersection of culture and technology. We believe that we transform the world with culture.

Our aim is to open up Europe's creative and cultural wealth to as wide an audience as possible. To unlock it, to make it accessible and usable, to build with, to build on and share. For culture. For change. For ideas. For progress.

And during 2014, we've made great progress.

Operating under our strategic plan for 2011-2015, we set ourselves four priorities in our business plan for 2014. We wanted to continue the move from a static portal that people come to visit to a service that makes our collections available and usable wherever people want and need them. We wanted to keep on improving the quality of the records in Europeana. We wanted to improve the value that our contributing partners get from Europeana - so they're getting as much back from us as they're putting in. And we wanted to become a fully networked organisation, one in which every member can take an active role in the everyday life and the future of Europeana.

During 2014, we've worked hard to realise those goals, but we've also been looking to the future, working with our Network members to shape our new strategy for 2015-2020, and writing our business plan for 2015. We published our new strategy online at strategy2020.europeana.eu, calling the Europeana community to action - asking them to join the Network, learn more about our vision and share it with others.

So, what is that vision?

Over the next five years, we want Europeana to become a multi-sided platform - a truly networked organisation working together to create the largest repository of trusted and re-usable digital heritage in the world.

Ours is a partnership of connected organisations, from cultural institutions to commercial software developers. We can make an impact on the world because together, we're greater than the sum of our parts. We believe in the power of creative collaboration and teamwork, working towards common goals and for mutual benefit, fostering innovation and new working practices.

Because we believe that, we're introducing a new, more democratic governance structure for the Europeana Network, one that will help us all to work together more effectively and give members a much louder voice. We've paved the way for this change in 2014 by electing a 25-strong Members Council with a governing board of six.

Everything we do from now on will revolve around three values. Europeana's data needs to be usable and easily accessible. We will work as a network for mutual benefit. We will make sure our digital data is reliable - authentic, trustworthy and robust.

To continue our work, we need to secure the appropriate funding. In September, we delivered a proposal for the continued funding of Europeana under the European Commission's Connecting Europe Facility (CEF). Domain, thematic and national aggregators, as well as specialised partners for distribution in education, tourism and research, are at the heart of the more than 30 partners involved in the proposal.

However, like all services funded under CEF, we are being asked to develop sustainability plans or to diversify income streams. So we've also set our sights on developing an entrepreneurial arm - Europeana Inc. Meanwhile, together with the Member States and the Commission, we continue to work to secure longer term core funding for the Europeana platform and services.

So that's the future, but what of the past year? We've achieved great things this year and learnt even more. We've been presented with challenges in sourcing content for re-use for Europeana Creative, which feeds into Europeana Labs, and we've grappled with more than we anticipated on what building a cloud infrastructure really entails. But our network of great thinkers has always found ways forward. The result being that we have a stronger direction now than ever. And a stronger base on which to build.

This annual report gives you the highlights of yet another busy and rewarding year at Europeana. Thank you for your contributions, both big and small, to our shared endeavours.

Jill Cousins

Europeana Executive Director



Jill Cousins, Europeana
Executive Director.
Europeana, CC BY.

Summary

It's been a great year for raising awareness of Europeana. Our First World War and fall of the Iron Curtain projects came to a head with significant anniversary years recognised and commemorated across the continent. Europeana 1914-1918 caught the attention of German Chancellor Angela Merkel and Europeana 1989 joined a group of young people journeying across eastern Europe on the 'Freedom Express'. Our PR campaigns achieved more than 1,600 mentions in online, broadcast and print media, with 3,500 people attending our 54 family history roadshows.

That exceeds the year's target by 5 million. What's more, virtually all of these records now have a rights statement - fundamental to our goal of making our culture usable by others.

We've written and distributed a new publication policy to guide and help aggregators and data partners to share their data and improve Europeana in a uniform and consistent way. Combine that with our new Content Re-use Framework and we're well on our way to making Europe's cultural heritage accessible and usable



Raising a toast to Europeana Awareness at its final assembly in Madrid. Europeana, CC BY-SA.

Europeana works with a representative from every Member State within the European Union's Member States' Expert Group (MSEG). Through the Greek presidency in June and the Italian presidency in September/October, we collected and subsequently distributed and promoted MSEG recommendations for the future of Europeana in sectors of interest such as education, research, tourism and the creative industries.

At the end of 2014, the Europeana database held over 38 million records - artworks, photographs, audio recordings, films, books and documents.



'Vincent Van Gogh' was the most popular search term on Europeana in 2014. Self portrait by Vincent Van Gogh, 1887. Rijksmuseum, public domain.

for everyone. Our case study on the Rijksmuseum's decision to open up shows exactly why we think that's a good idea.

Thanks to the take-up and continual development of the Europeana Data Model, we can now boast global interoperability of data with the Digital Library of America. Semantic enrichment of the

dataset continues following the conclusion of a Task Force on the subject, and we've integrated the Art and Architecture Thesaurus too. We've also taken advantage of the crowdsourcing power of Flickr to enrich a set of 60,000 images from 17th, 18th and 19th century books from the British Library.

Great data makes for great developments. Five apps or services using Europeana's collections have been awarded business support packages as part of Europeana Creative, while five pilot projects have been launched or are in their final stages. This includes VanGoYourself, a service for recreating and sharing your own versions of classic artworks.

We're paving the way for more tools and services to be built on top of Europeana data with the Europeana Cloud project. Its cloud infrastructure prototype has been launched and first sets of data have been tested. We believe it's the first implementation of this technology in the cultural sector and we're proud to be blazing the trail.

This year, we launched two new products - Europeana Labs (as part of the Europeana Creative project) and the Europeana Statistics Dashboard - and substantially upgraded two existing ones - Europeana 1914-1918 and our APIs. Europeana Labs is a one-stop-shop for developers and other professional re-users, providing access to our API key and documentation, information on physical labs and case studies of previous applications of Europeana data. The Statistics Dashboard is aimed at our data providers and gives them a range of valuable information about how their data is being used.

The Europeana Professional website got a complete overhaul in 2014, with a launch date set for February 2015. The new site supports all our projects and partners, with an easy-to-navigate structure, fresh feel and improved search function.

During 2014, 30 projects were underway with 400 partnering organisations from 30 countries. As ever, the passing of another year marks the end of some projects and the beginning of others.

This year, our major projects Europeana Awareness and Europeana Version 2 came to an end along with Europeana Inside and we saw the start of Europeana Version 3, Europeana Sounds, Europeana Food and Drink and Europeana Space. We continue to reach out to new sectors through Europeana Creative and Europeana Cloud. We participated in several project proposals under the new Horizon 2020 funding scheme and expect to hear the outcome mid-2015.



Recreating a famous artwork at the Europeana AGM. The Creation of Adam, Michelangelo Buonarroti, 1475-1564. VanGo'd by Kippelboy and Nicole (Wikipedia and Europeana). CC BY-SA.

In September 2014, we organised our annual Projects Group Assembly in The Hague to bring 40 representatives from almost all of our projects together. We also met 36 of our contributing partners at the Aggregators' Forum, and 250 of our members at the Europeana Network Annual General Meeting. By meeting with our partners, we share our skills and knowledge, discuss the challenges we face and find ways to advance our vision - to transform the world with culture.

Projects - endings and beginnings

Europeana v2.0 ended in May. Highlights include:

- 27 EU countries contributed funding to Europeana
- 3.7 million euros - total funding received
- Europeana dataset released under CC0 - the Creative Commons Zero Public Domain Dedication
- 1,000+ people registered to use the Europeana API
- Europeana Open Culture app had 7,000 downloads
- GLAMwiki toolset launched
- Three AGMs held, each with attendance of 200+ Network members
- Aggregators' Forum established
- Awareness-raising campaigns 'Dreams' and '#AllezCulture' launched
- 14 million records added to Europeana
- Rights Labelling Campaign launched and unlabelled items reduced to zero
- Europeana Labs developed to support the Europeana Creative project
- API and EDM ingestion infrastructure stabilised

Europeana Awareness ended in December. Highlights include:

- Awareness of Europeana raised at all levels from politicians and policy-makers, to memory institutions and the general public
- Europeana Licensing Framework developed
- New potential markets investigated - public libraries, local archives, commercial genealogy and tourism publishers
- PR campaigns run in 30 European countries
- 4,200 individual media mentions across all formats
- 13,000 people took part in our content-gathering events
- 1,000+ Wikipedians involved in edit-a-thons and campaigns
- 75,000+ followers on Facebook
- General assembly in Madrid

Europeana Inside ended in September 2014.

Highlights include:

- 960,000 new records added to Europeana from 15 cultural institutions and five national and thematic aggregators
- 7,000+ other cultural institutions have the potential to deliver content to Europeana – more than 30 million new records
- Creation of the Easy Connection Kit and publication of a guide for its use

Launched in June, Europeana v3.0 aims to provide the majority of the funding required for Europeana and its Network to continue. It will also develop collaborations with creative industries for the re-use of cultural resources, and reach out to underrepresented sectors and geographies.

Europeana Sounds, launched in February 2014, is coordinated by the British Library and aims to significantly increase audio and audio-related content accessible through Europeana, including classical, world, traditional, folk and popular music, natural sounds and oral memory.

Europeana Food and Drink (previously called 'Ambrosia'), launched in January 2014 and promotes the wider re-use of Europeana's digital cultural resources by the creative industries. It focuses on the personal and domestic viewpoints of food and drink culture, the social and community aspects, and production and distribution.

Finally, Europeana Space, launched in February 2014, will create new opportunities for employment and economic growth within the creative industries. It will provide an open environment for the development of applications and services based on digital cultural content.

Highlights of 2014

Here are the key achievements of 2014 against the goals from the *Europeana Business Plan 2014*.

Move towards a platform

- Europeana 1914-1918 became the largest online First World War repository in the world
- Europeana 1989 joined the Freedom Express
- Four open innovation challenges and five pilot apps completed in Europeana Creative
- GLAMwiki Toolset launched and 300,000 images uploaded to Wikimedia Commons
- Europeana search engine and API improved
- Our playground for developers, Europeana Labs, launched
- New projects started - Europeana Food and Drink, Europeana Sounds, Europeana Version 3 and Europeana Space

Become a fully networked organisation

- Creation of the Europeana Network Association
- Network membership increased to 1,700
- 25 candidates elected to the new Members Council
- 6 members elected to the Management Board
- Successful Annual General Meeting held in Madrid
- Six Task Forces established: User-Generated Content; Metadata quality; European Cultural Commons; Archives; Wikimedia Developments; Content Re-use

Improve data quality

- Number of records in Europeana KPI over-achieved at 40 million
- 99.9% of records have rights statements
- Europeana Publication Policy published
- Case study on Rijksmuseum published
- Successful Aggregators' Forum annual meeting
- EDM profile for audio items added
- Art and Architecture Thesaurus integrated

Create value for data providing partners

- First prototypes of Europeana Cloud infrastructure in place
- Statistics Dashboard launched
- Europeana Professional website revamped

Move towards a platform

Marking history

2014 was an anniversary year for two projects that ask the public to share their own family stories with Europeana. It was the centenary of the start of the First World War, commemorated by Europeana 1914-1918. And it was the 25th anniversary of the fall of the Iron Curtain, marked by Europeana 1989. Both projects ask members of the public to contribute family stories, photographs and documents to their online archives.

These historic events bookended the 20th century and shaped Europe as we know it. Our projects aim to document, preserve and share the stories of the people who lived through these times, respecting and demonstrating as many perspectives as possible. By doing this, we build bridges between people, between countries and between generations.

During a unique 'Shaping Europe' event at the European Parliament in December, MEPs and European Parliament staff were invited to share material related to the First World War as well as their memories of 1989. Key representatives from both Europeana 1914-1918 and Europeana 1989 initiatives spoke about the projects, including: Mr Bogdan Andrzej Zdrojewski, MEP and former minister for Culture, Poland; Mr Bruno Racine, Europeana Foundation Chair and Président de la Bibliothèque nationale de France; and Mr Patrick Lefèvre, General Director of the Royal Library of Belgium.

We wanted to use this event to raise awareness, within the new European Parliament and Commission, of Europeana as a gateway to European culture. And we did. Hundreds of MEPs, assistants, policy-makers and visitors to the European Parliament were made aware of Europeana. The event was highly visible on social media, with more than 700 tweets published under the #ShapingEurope hashtag in the days around the event thanks to the support of both the European Commission and the European Parliament.



‘We have painful experiences but we have happy moments in our common history. Painful experiences of World War One and happy moments of the democratic transitions of the central and eastern European countries. The initiative of Europeana to collect all of these stories is an important initiative to build a common European identity, which can be the foundation of the future European Union.’

Commissioner Tibor Navracsics, Culture, Education, Youth and Sport



Commissioner Tibor Navracsics, Culture, Education, Youth and Sport. Europeana, CC BY-SA.

Europeana 1914-1918

At the beginning of the year, we brought three sets of First World War content from 20 countries together into the europeana1914-1918.eu website. 400,000 items digitised by national libraries as part of Europeana Collections 1914-1918, 660 hours of film digitised by EFG14, and 90,000 images of First World War family papers and memorabilia - mostly collected through our family history roadshows over the last three years - were included.

We also added the ability to search the institutional collections about the First World War held by the Digital Public Library of America, Trove (Australia), Digital New Zealand and Canadiana. This was a major step towards making Europeana 1914-1918 a global resource on a war that was global in nature.

The updated website was launched at the 'Unlocking Sources' conference, organised by and held at the Berlin State Library in January. The event included its own family history roadshows.

'To My Peoples!' - an exhibition by Europeana, the Google Cultural Institute and the Austrian National Library. Public domain.



Europeana content in 'Retronaut: The Photographic Time Machine' by Chris Wild. Photo: Wiebe de Jager, CC BY-SA.



‘When the BBC embarked on its season to commemorate the outbreak of World War One, our challenge was to reintroduce audiences to a war they thought they knew. Key to that was to introduce stories from across Europe, the stories of soldiers and citizens on both sides of the conflict. Europeana provided an invaluable set of resources that enabled the BBC to tell those stories’

Tim Plyming, Executive Producer , BBC World War Centenary season



German news outlet Der Tagesspiegel reports on Europeana 1914-1918.

350 visitors came along and 11,500 digital images of their memorabilia were taken. Run in partnership with Oxford University and Facts & Files, these collection events were among our most successful ever.

We also ran campaigns this year in the Netherlands, Greece, Austria, Croatia, Serbia and Portugal, taking the total number of countries participating to 17. By the end of the year, we had

amassed an archive of over 17,400 stories and more than 234,000 items related to the First World War in Europe.

In 2014, we worked for the first time with the Google Cultural Institute and collaborated with the Austrian National Library to create ‘To My Peoples!’, an exhibition about the Great War. And Europeana First World War content was included in *Retronaut: The Photographic Time Machine*, a book by founder of Retronaut, Chris Wild.

By the end of 2014, the Europeana 1914-1918 website interface was available in 15 different European languages. Preparations have been made to enable community-driven translations on the site via Translatewiki in 2015.

German Chancellor Angela Merkel talks to Frank Drauschke, Facts & Files, in her weekly podcast.*

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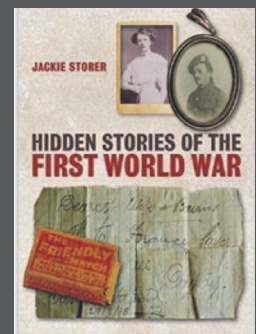


Europeana 1914-1918 is now the world's largest online repository of First World War material. This has proved a valuable resource for Europe's media with many newspapers using content from Europeana for their features on the centenary. In May, Europeana 1914-1918 caught the attention of German Chancellor, Angela Merkel. In her weekly podcast, she spoke to Fact & File's Frank Drauschke about the importance of projects that encourage the public to take part in Europe's history. She said that they serve as a reminder that it would be 'better to negotiate 20 hours longer and talk' than ever return to a situation of war in Europe.

- 49 roadshows in 2014
- 750 media mentions
- 234,000 items collected in total
- 28,000 followers on Facebook and Twitter
- 717,000 website visitors in 2014

The Europeana 1914-18 campaign now has a life of its own as local roadshows are being planned and executed independently from the project using our training pack and the ability to upload material to Europeana directly.

Jackie Storer, freelance BBC journalist, published *Hidden Stories of the First World War* through the British Library in June 2014. It highlights 32 real-life tales of ordinary people caught up in the Great War. The stories were collected at Europeana 1914-1918's family history roadshows.



*http://www.bundeskanzlerin.de/Webs/BKin/DE/Mediathek/Einstieg/mediathek_einstieg_podcasts_node.html?cat=podcasts&id=872382

Europeana 1989

Europeana 1989 is a collaboration between seven countries from central and eastern Europe. Its aim is to collect and preserve the memories and memorabilia of the people who lived through the fall of the Iron Curtain. Hungary and Germany ran their events this year, taking the number of stories contributed at events to 1,500. A further 3,000 items came from Deutsche Kinemathek and their project 'Wir waren so frei'. In total, Europeana 1989 now holds over 12,700 items.

The German roadshows unearthed interesting and unique historical material including several self-made demonstration banners and the original founding charter of the Social Democratic

- 5 roadshows in 2014
- 11,100 objects collected in total
- 89 oral histories recorded for 89 Voices
- 270 media mentions
- 4,400 followers on Twitter and Facebook

In addition to our planned activities, Europeana marketing specialist Neil Bates, creator of the 89 Voices oral history site, had the opportunity to take part in the 'Freedom Express' - an organised tour by the European Network Remembrance and Solidarity. The trip took 20 young Europeans on a journey to trace the events and better understand the different perspectives that triggered the collapse of communism in Europe.



Contributions to Europeana 1989 from Hungary. Europeana, CC BY-SA.

Party in East Germany. Among the contributors were the first freely elected foreign minister of East Germany and now president of the German War Graves commission, Markus Meckel, and Member of the German Parliament, Philipp Lengsfeld.

In Hungary, the project visited Szeged, Sopron and Budapest and attracted about 150 visitors. The town of Sopron was home to the Pan-European Picnic - a peace demonstration on the Austrian-Hungarian border crossing - that took place on 19-20 August 1989. Many of the contributors witnessed the demonstration first-hand, like the commanding border guard officer who refrained from using force when hundreds of East Germans stormed the border gate. Their contributions included pieces of barbed wire, a damaged lock and a piece of the Berlin wall.

Neil supported this approach by running a workshop about Europeana 1989, recorded new stories for 89 Voices, encouraged other participants to contribute their memories and documents to a Europeana roadshow in Berlin and took part in an ARTE TV documentary during the tour.

‘In a story I recorded for 89 Voices in Romania, Brindusa Armanca described how she bore witness to the death of a woman on the streets during the protests. She recalled, “When I worked as a journalist, I researched who she was, and now I know. I went to the cemetery and put a flower on her grave. Even if only one person had died in the revolution, somebody has to be punished for that death.”’

Neil Bates, Europeana Marketing Specialist.

Where the iron curtain once stood. Neil stands on the Hungarian-Austrian border near the town of Sopron, the location of the Pan-European Picnic. Europeana, CC BY-SA.



Social media and Wikipedia

External communities on platforms such as Facebook, Pinterest and Wikipedia are becoming more and more important for Europeana. For each visitor to Europeana.eu, six more people see Europeana content in their social media timelines or in an article on Wikipedia.

- 100,000 Facebook followers
- 26,750 Twitter followers
- 16 million impressions of Europeana content on Facebook and Pinterest
- Facebook updates posted in 8 languages
- 48 million views of Europeana content on Wikimedia Commons

Our partnership with Wikimedia has strengthened this year as together we launched the GLAMwiki Toolset. Several years in development, this tool gives cultural organisations the ability to mass-upload their own images, videos and sound recordings to Wikimedia Commons. Once uploaded, the files become available to all 287 language editions of Wikipedia.

The Toolset was positively received by the cultural heritage community. In 2014, it was used by institutions both in the Europeana Network and outside of it to upload more than 300,000 digital objects to Wikimedia Commons.

Our work with Wikimedia continued through a Wikimedia Task Force. The group's



Piazza di Monte Citorio, Rome, Italy, Library of Congress, available on Wikimedia Commons. Public domain.

Because we know how important social media is to raising awareness and use of Europeana, we ran a series of blogs on Europeana Professional with our top tips for engaging audiences. We hope that sharing our experiences with our partners will help them to develop their own successful digital marketing strategies.

recommendations include further integration of Europeana and Wikimedia systems and technology, the introduction of a dedicated Wikimedia coordinator at Europeana and the possibility of Europeana becoming Wikimedia's first ever 'movement partner'.

‘Each of the different strands to the Europeana-Wikimedia report offers groundwork for exciting developments that can form future planning, and we would like to thank all members of the Task Force, as well as numerous others who gave their valuable insights.’

Liam Wyatt, Europeana GLAMwiki Community Manager

Talking all things Wiki.
Europeana, CC BY-SA.



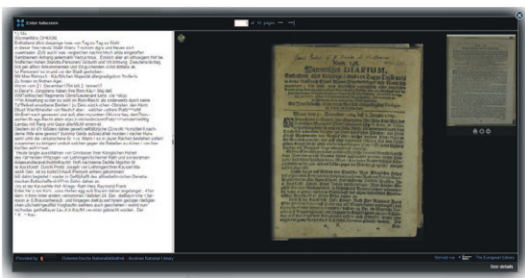
Finding culture on Europeana

During 2014 we made improvements to the search engine that powers both our portal and API. We introduced a new and improved ranking algorithm, added 'best bets' searches and introduced support for hierarchical objects (items linked to each other, like issues of a newspaper, or the pages of a diary). An example of this is a series of 29,000 issues of the Wiener Zeitung newspaper, which also showcase another new feature - the Europeana Newspaper viewer.

Top five searches on Europeana in 2014

- Vincent Van Gogh
- Mucha
- Hieronymus Bosch
- Edvard Munch
- Photography

- 5.6 million visits to Europeana's websites in 2014
- 50,000 Europeana eNews subscribers
- 6 new virtual exhibitions



The Europeana Newspaper viewer showing 'Wiener Zeitung - 1704-12-31', Austrian National Library and The European Library, public domain.

We discovered that the main reason people come to Europeana is to browse within a theme or topic (32%), rather than to find a specific item (17%). This knowledge reinforces the need for us to provide prominent and explicit thematic links for them. Art, photography and maps were the most popular types of content - great fodder for thematic entry points.

Another interesting reveal was how people use their downloaded Europeana items. 31% use them for fun or inspiration, 23% use them for academic research, 11% for their teaching, another 11% to republish online, and 24% use them in other ways.



'Seasons - Winter 1896', Alphonse Mucha. French National Library, public domain.

This year we ran our biennial survey to find out what the 3.4 million people who used Europeana.eu in 2014 think about it. Working with User Vision - a UK-based usability and accessibility design consultancy - we made the survey available in six languages and promoted it on the website and through our social media accounts. Over 2,000 people responded and we're pleased that 76% rated their overall experience of Europeana.eu as good/excellent.

190 Spanish libraries use Europeana search widget

Spain is the fourth biggest contributor to Europeana with nearly four million Spanish items included in the database. Supported by Spain's Ministry of Education, Culture and Sport, over 190 libraries across Spain have now integrated the Europeana search widget to their websites to help their audiences discover what Europeana has to offer.

The Europeana search widget on the website of Biblioteca de Asturias. CC BY-SA.



Image from 'Fashion on Parisian races' on Mashable. '9 octobre 1910, Longchamp, toilettes au Prix du conseil municipal', French National Library, public domain.



Reaching out to re-users

As part of our strategic shift to a multi-sided platform, we extended and improved our APIs to allow third-party developers to make more refined queries. Some of the features we added were the ability to query on custom facets or publication timestamps and to invoke our query translation method. This is a step towards our goal of bringing multilingualism to the fore within Europeana.

We also started developing ways to improve take-up and re-use of digital cultural heritage by the creative industries. In particular, we investigated partnership opportunities with online media site Retronaut.com, music distributor Spotify, educational service iTunes U and tourism provider Booking.com.

Europeana content is regularly shown on the Retronaut channel on Mashable.com and has a high sharing rate. The story 'Fashion on Parisian races' was shared more than 10,000 times - almost ten times more than the typical Mashable story.

We are also in the final stages of a pilot project with Google Niantic Labs that will see Europeana curated collections integrated into the Google Field Trip app - a geo-aware mobile app for exploring the world around us.

Europeana Labs

Europeana Creative helped us to make it even easier to re-use, remix and repurpose our content by developing the Europeana Labs website (labs.europeana.eu). The site, which went live in April, serves as a gateway for developers to find all our API documentation, browse curated datasets that are freely available for re-use and get inspired by the tools and applications developed by others. It also gives them the opportunity to showcase their own work. Currently, 74 datasets provide access to a combined total of over 1 million openly licensed, directly accessible media objects.

Apps4Europe hackathons and other open data competitions across Europe. As a result, we are now able to showcase a greater variety of examples of cultural content re-use. These include prototypes like Hack4Pisa winner Europeana Beacon - a game for tourists using iBeacon technology, and Europeana Creative tourism challenge winner TimePatch - a crowdsourcing app for adding geo-tags to historic photographs. Both of these are now in a process of business incubation.



Europeana Labs business model workshop, Barcelona. Europeana, CC BY-SA.

Europeana Labs has played a central role in reaching and engaging the creative communities. We now promote relevant technical developments and events in the regular Labs newsletter which reaches over 1,900 recipients. Following the launch of Europeana Labs, API key signups increased by 1,143 to a total of 2,135.

Europeana Labs has also been the main reference point for resources for partner app contests, including all Europeana Creative challenges,

Europeana Beacon was the winner of the Apps for Europe award at Hack4Pisa, October 2014. Europeana Beacon, CC BY-SA.



Hack4Pisa event. Europeana, CC BY-SA.



Europeana Creative

Europeana Creative is finding ways to incorporate cultural content into history and natural history education, tourism, social networks and design services.

In open innovation challenges, software developers and creatives, as well as designers, artists and entrepreneurs, are invited to submit innovative business ideas and concepts for apps, games or even products. For each challenge theme, winners are chosen to receive a tailor-made business support package. Four out of five challenges have now taken place and the fifth is underway.

The challenge winners

(Natural) history education challenge winners...

- Pathway Authoring Tool for Museums from Agro-Know - a web-based tool for building complex web resources with a story-like structure.
- Trimaps - a web-based tool to enable geolocation on historical maps in Europeana.
- Zeitfenster - an app that allows people to time travel through cities, places and events and experience different times and topics at their original locations.

Tourism and social network challenge winners...

- Timepatch - a crowdsourced and socially validated app for organising historic photographs either geographically or otherwise, and for collecting present-day photographs.
- Buitenplaats Mobiel - a hybrid, location-based game.

The project is developing its own pilot applications for each of the five themes. The pilots for natural history education and history education were finalised in August and September respectively, while prototypes for the tourism and social networks pilots were revealed in May. The design pilot will be developed in 2015. White Papers for all five themes have been prepared.

'Living Labs' in Helsinki, Brussels and Barcelona contributed to the development of the Europeana Creative pilots through co-creation workshops and evaluation activities.



The first screen of the Memory Match app. Europeana Creative, CC BY-SA.

The pilots

For natural history education, the National Museum in Prague led the creation of 'The Secret Legacy' - a serious adventure museum game set in a museum, and 'Memory Match', a memory game for children using fossils and minerals.

For history education, the European Association of History Educators developed a service that allows history educators to create learning activities online using Europeana content, via the Historiana platform.

For social networks, 'SoundConnections' from the Netherlands Institute for Sound and Vision enables people to enrich sets of sounds on the themes of aviation, city soundscapes and birdlife.

For tourism, 'VanGoYourself' from Agence Luxembourgeoise d'Action Culturelle allows people to recreate paintings and images by uploading the re-enacted image, twinning it with the original and sharing it via social media.

Still from Europeana
Creative Design Challenge
video. Europeana Creative,
CC BY-SA.



Another important outcome of Europeana Creative is the Content Re-use Framework which will have far-reaching benefits throughout the Europeana sphere. It will allow access to content, not just metadata, for specific re-use scenarios.

VanGoYourself

VanGoYourself, one of the Europeana Creative pilots, went live in May 2014 as part of Culture24's Museums at Night festival in the UK, and has since been promoted at other museum events

and by the BBC in the context of their own Get Creative campaign. The website encourages people to recreate a painting from Europeana with their friends and share the photograph through social media such as Facebook, Twitter, Pinterest or Tumblr.



The birth of VanGoYourself. The Europeana Creative team having supper in Mons. Licence of this image: CC-BY-SA. Licence of original image: Fondazione Federico Zeri - Università di Bologna - public domain.

'VanGoYourself is a really simple idea that is all about allowing people to have some fun with art. The idea comes from some research that shows that if audiences are not looking for functional information then they want an emotional connection. VanGoYourself is set up to give them the space to make their own connection to a painting in their own way.' Jane Finnis, Culture24

Sourcing content - lessons learned

Pulling open datasets together for Europeana Creative to feed into Europeana Labs has been harder than anticipated. We've encountered sets of records incorrectly labelled as open, or correctly labelled but without direct links to the original. Or with direct links but an original that's not high enough quality to be used. This means that finding appropriate open datasets currently involves a lot of manual work. The new Content Re-use Framework and Media File Checker will help us address this by implementing a search that filters out these red herrings and only gives you results that are openly licensed, with direct links to high quality material.

This learning curve has also highlighted the need to develop closer working relationships with creative re-users and to provide clear guidance and support on how Europeana content may be able to meet their expectations. We could also employ supply-driven re-use scenarios in which we present high quality datasets and invite developers to come to Europeana Labs to see what they can do with them.

Blazing a technology trail

Our technology team's primary job this year has been to prepare the technological foundations for Europeana's shift to a multi-sided platform, whilst making sure that the day-to-day running of the service is not disrupted.

Europeana's aim to lead and support cultural innovation starts with the technology we use. Our move this year to cloud hosting is the first use of such a system in the cultural sector and we're proud to be at the forefront of this technology.

To become a multi-sided platform, we need to move from using various independent but integrating software tools to the single harmonious infrastructure being developed under the Europeana Cloud banner. This work will continue through 2015 and into 2016.

The team use Scrum methodology for setting out, performing and reporting on their work - an agile and flexible way of working. Short and business-focused development cycles coupled with the use of standard tools and services supporting all phases of the cycle - planning, managing code, testing, building and deploying - make the whole process transparent. Importantly, this means that the team can encourage software contributions from the developer community either within the Europeana Network or outside of it.

A significant change this year has been the ability, thanks to the new working processes, to release new features to Europeana and its systems at any time, rather than waiting for major release milestones. This means work done can be implemented, used and improved upon continually.

To support all these changes, we required a new hosting method for Europeana's digital assets. In 2014, we ran a European tender to find a new hosting provider. A suitable one was found and our systems have already been migrated. The effects of this move will be fully appreciated in the future as the scalability and performance requirements of Europeana as a platform grow.

Fully networked organisation

#EuropeanaElects

Each member of the Europeana Network has a voice and each voice needs to be heard. That's why this year we decided to change the way the organisation is structured. To be more democratic. To listen to every voice.

The new Europeana Network Association will ultimately be made up of a Members Council of 50 elected representatives with a Management Board of six who have the power to react decisively and effectively on behalf of their fellow Network members. The workings of the board will be transparent and the board will be accountable to the broader membership.

The newly formed Members Council then elected six people to the Management Board. Max Kaiser (Head of Research and Development at the Austrian National Library) takes the role of Chair. Merete Sanderhoff (curator of digital museum practice at Statens Museum for Kunst) is Vice-Chair and Paul Keller (director of Kennisland) is Treasurer.

The other members of the board are Johan Oomen (manager of the Knowledge & Innovation department at the Netherlands Institute for Sound and Vision), Joke van der Leeuw-Roord (executive director of EUROCLIO, the European Association of History Educators) and Rolf Kallman (director of Digisam, Sweden).

The 25 faces of the Members Council.
Europeana, CC BY-SA.



- **47 candidates**
- **25 elected to Members Council**
- **6 elected to Management Board**
- **700 votes**
- **20,000 views of election pages on Europeana Professional**
- **1,700 Network members**

This year, we began this change by electing a 25-strong Members Council and the six Management Board members.

We ran a very direct and personal campaign amongst the Network to find candidates willing to stand. We needed 25. We got 47 from 18 countries. The Network itself grew by 300 people. When it came to the time to vote in November, 700 members participated.

'As your representatives, we will be working to ensure that our work is shared openly and regularly. We want to make sure that our decision-making is effective and transparent. And most importantly, we will do our best to make sure that the full breadth and diversity of the members of the Network are represented at every opportunity.'

Max Kaiser, Chair of the Europeana Network Association Members Council Management Board



Max Kaiser, Chair of the Europeana Network Association Management Board. Europeana, CC BY-SA.

Thank you to Network Officers

Making way for the new Europeana Network Association, our five existing Network Officers stood down at the end of the year. Nick Poole, Johan Oomen, Anne Bergman, Louise Edwards and Bengt Wittgrin have given the Europeana Network four years of commendable and unfailing support, for which we thank them wholeheartedly.

Besides being Chair of the Network, Nick Poole, Chief Executive Officer at the Collections Trust, served on the Executive Board, and contributed to major Task Forces that dealt with the advancement of Europeana.



Nick Poole, Chief Executive Officer of the Collections Trust.
Europeana, CC BY-SA.

‘Nick believes passionately in making cultural heritage widely accessible and has been able to galvanise a very broad group of people towards achieving that aim under his chairmanship of the Europeana Network. It’s fitting that he steps down as Chair to make way for a democratically elected governing board, and a Europeana steadily inching closer to its goals.’

Bruno Racine, Chair of the Europeana Foundation Board and Président de la Bibliothèque nationale de France

Europeana Network AGM

The Europeana Network Annual General Meeting (AGM) is a key event for Europeana and its Network. All members are invited to attend so that they can share experiences and discuss ideas of mutual interest. It is also an opportunity for members to influence Europeana strategy and participate in the development of the following year's business plan.

along with a shared visual identity, will bring all projects together and underline our shared values.

The AGM welcomed 250 delegates and, for the first time, introduced a modest participation fee that allowed Europeana to put on the best conference possible, while recovering some of its organisational and catering costs.



The Europeana Network AGM 2014. Europeana, CC BY-SA.

The 2014 AGM took place at the Prado museum in Madrid in October. The programme featured inspiring talks from Europeana Network members and stakeholders as well as from experts and creatives in the digital heritage field. Highlights included the presentation of new films made solely from archive footage and truly participative sessions that led to the development of the Europeana Business Plan 2015.

The AGM saw the launch of Europeana's revisited branding which emphasises a new look and tone of voice - inspiring, welcoming and intelligent - that reflect both the Foundation and the Network. Consistent use of the branding and tone of voice,

Network news

A network of 1,700 deserves great communication tools. This year, we set up a monthly email newsletter - short, to-the-point and visually attractive. The newsletter was launched in April and has been well received with a healthy average open rate of 32%.

Task Forces

Along with the Europeana Foundation, the Network runs Task Forces which enable members to get together to take on specific questions or topics of common interest in order to create recommendations and shape our future thinking.

In 2014, six Task Forces were established:
User-Generated Content; Metadata Quality;

European Cultural Commons; Archives; Wikimedia Developments; Content Re-use. Their recommendations will be published next year.

The way that Task Forces are set up and monitored will develop in the future as a result of the more active and representative Europeana Network Association.

A Task Force at work.
Europeana, CC BY-SA.

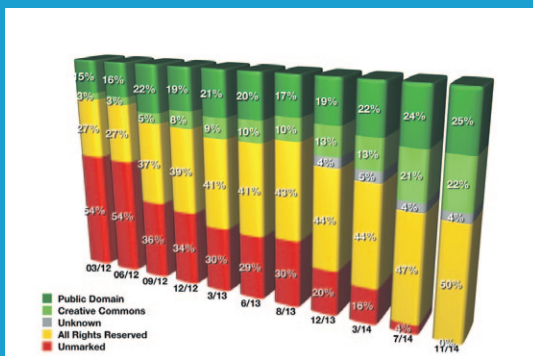


Data Quality

We believe culture spurs on social and economic change. But that's only possible if it's readily usable and easily accessible for people to build with, build on and share. Our mission is to unlock Europe's cultural heritage, harnessing technology to help people make new things and pass them on.

At the beginning of 2014, we responded to the European Commission's copyright reform public consultation with a consensus-based position. We asked each member of our Copyright Reform Working Group and the Network to share their positions and opinions.

The impact of the Rights Labelling Campaign since 2012. Europeana, CC BY-SA.



In raising our voice on this important issue in this way, our contribution to the EU's copyright reform has enabled us to be viewed as a true stakeholder in discussions on the subject.

Rights labelling

The number one priority in terms of making Europeana data usable and accessible is rights labelling. Every item in Europeana needs a label to tell people what they can do with it, whether that's downloading an image for a school report or building a new app around a set of sounds.

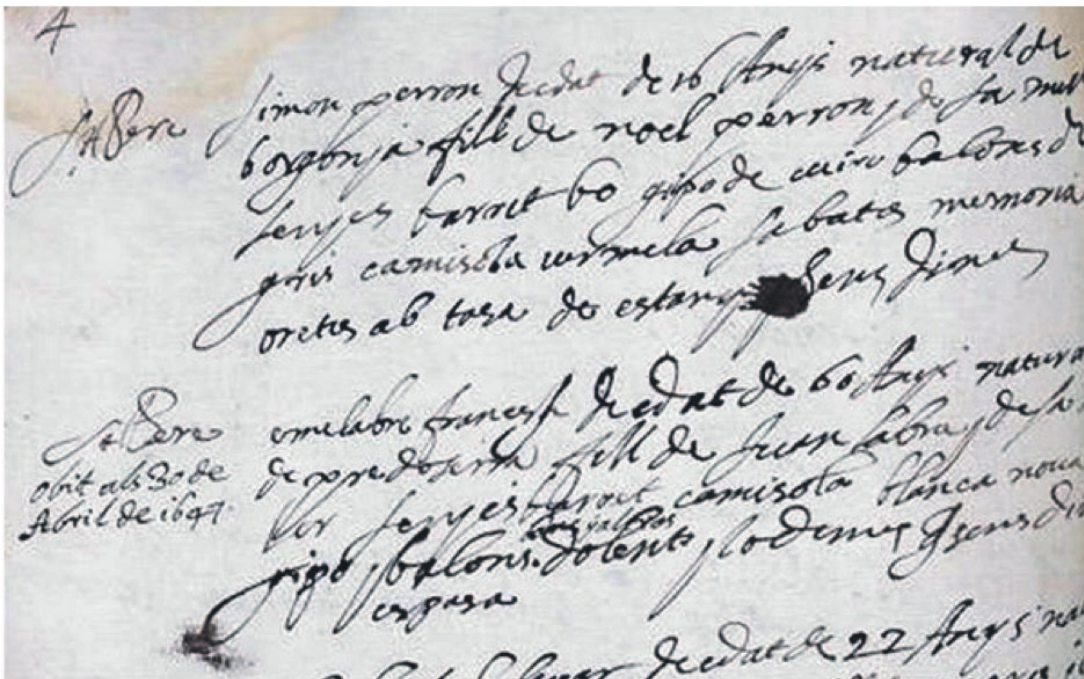
Our rights labelling campaign aimed to make sure that every single item in Europeana has an accurate label. By the end of 2014 there were virtually no unlabelled items in the Europeana collections - an amazing achievement from 54% three years ago. And over 12.5 million items have an open licence, meaning they can be used in new ways. It has taken a lot of hard work to get to this position and we'd like to thank all our contributing partners for helping us to achieve this.

- **38.2 million items**
- **99.9% have a rights label**
- **54% represented using the Europeana Data Model**
- **25% labelled as public domain**
- **33% have 'open' licences (PDM, CC0, CC BY, CC BY-SA)**

With input from Google, the Austrian National Library and other European libraries involved in the Google books project, we created a new rights label - 'Out of Copyright Non Commercial Re-use'. It means that books that are out of copyright and digitised through public-private partnerships can be marked as being freely available to the public for non-commercial use for a limited time and available for unrestricted use after that period. The first items with this label were processed in June. The new label allows one of the world's most important historic book collections from the Austrian National Library to be made freely available to the public via Europeana.

‘We do not have a specific open access policy, but our strategic documents include several references to the commitment of the library to promote open access. We understand that open access is the way to facilitate a wider access to knowledge and to promote the development of societies.’

Eugènia Serra Aranda, Director, Biblioteca de Catalunya



A page from: Llibres d'entrades de malalts. 1647-1648. Biblioteca de Catalunya, public domain.

We've also focused on correct labelling of public domain items. We worked with several projects to increase the number of public domain items in accordance with the Public Domain Charter. One-quarter of Europeana items are now labelled public domain, that's up from one-fifth a year ago. We took advantage of Public Domain Month in July to write a series of blogposts on the public domain and to participate in workshops in both London and Berlin at the Open Knowledge Festival.



Europeana now includes more than one million newspaper articles from the Spanish aggregator Hispana that are correctly labelled as being in the public domain.

How the Rijksmuseum opened up its collection

Since 2011, Europeana, along with other organisations and initiatives, has worked with the Rijksmuseum in the Netherlands to make their public domain collection available online without restrictions. This has resulted in over 150,000 high resolution images being made available for anyone to view, download, copy, remix, print and use in any way they like. The material is now

subject had more hits than any other we've published. And the popularity of that blog led to the decision to produce a case study on a smaller sized institution that can act as a useful model for partners with more limited resources.

Theehuis in de buitenlucht in Fukuroi, Hiroshige (I), Utagawa, Takenouchi. In or after 1833. Rijksmuseum, public domain.



being shared and used widely online on Wikipedia and other educational websites, and has positively affected the museum's revenue.

The museum is very pleased with the results of opening up their collections. They believe that their core business is to make people familiar with the collection and the museum. By making the images available without copyright restrictions, their reach has extended exponentially and far beyond their own website. We think this is a great example to set and we think our partners do too - our blog on the

Supporting data providers and aggregators

Great quality records make for a satisfying experience whether you're a casual browser looking for a copy of *Alice in Wonderland* to download, or a developer using the Europeana API to create an app to help tourists in Rome have a better holiday. In 2014, we continued to improve the quality of the data coming into Europeana and our ability to make it even better afterwards.

To support aggregators in providing more and better data to Europeana, we also contributed to workshops and conferences in Bulgaria, Croatia, Czech Republic, Romania and the UK. And we started the process of streamlining the aggregation infrastructure (one of our priorities for 2015) with a workshop for domain and thematic aggregators.

The Europeana Publication Policy was published at the end of 2014. It is intended to guide and help aggregators and data partners to share their



Aggregators' Forum meeting. Europeana, CC BY-SA.

We get together regularly with our contributing partners to work through data quality issues and find better ways of working. In May, we held a very successful Aggregators' Forum meeting in The Hague. 36 people from 24 countries attended six different workshops over two days covering topics such as data quality, intellectual property rights, workflow and our new Content Re-use Framework for researchers and creative industries.

data and improve Europeana in a uniform and consistent way. It includes a set of clear criteria so that providers understand what we need in order to ensure that our digital data is always authentic, trustworthy and robust.

Research and Development

The EuropeanaTech community consists of around 260 experts, developers and researchers from the R&D sector within the greater Europeana Network.

This year, the EuropeanaTech community contributed to 18 case studies, articles and reports and presented its work at scientific conferences and other meetings of technologists such as the European Library Automation Group in Bath, UK, in June, and a conference on 'Linked Open Data for library decision makers' at the Andrew W. Mellon Foundation in New York, in December.

The EuropeanaTech community works through Task Forces, four of which concluded in 2014. One Task Force resulted in the Europeana Data Model (EDM) being extended with a profile for audio items, in close cooperation with the Europeana Sounds project. Others mapped extensions of EDM, looked at the obstacles to multilingual and semantic enrichments, and discussed how hierarchical objects might be represented in Europeana.

EDM has now become a de facto international standard for modelling cultural data. Several other projects and initiatives currently employ EDM, most notably the Digital Public Library of America (DPLA).

Enrichment

The story doesn't end once a record has been added to the Europeana dataset. We can still work to enrich that record once it's been ingested, for example, by adding geo-coordinates, or semantic enrichments.

A semantic enrichment is additional information that is added to the data. Semantic enrichments can be interpreted by the system and should also be understood by the real people using Europeana. Enrichments are visible in Europeana's display as links and Auto-generated tags, see (1) and (2) in the Eduard Liessel image. The Europeana development team is working on improving both the display of the semantic enrichments and the contextual entities provided by our partners.

In December 2013, the British Library released over one million public domain images onto Flickr Commons. 60,000 of these images were made available in Europeana but the metadata was sparse - showing only the title and author of the book. Fortunately, Flickr users began tagging the images, for example, by tagging an illustration of a bird with 'fauna' and the name of the species. By November 2014, more than 100,000 contextual tags had been added.



Lesser White-fronted Goose (*Anser erythropus*) from 'A Spring and Summer in Lapland: with notes on the fauna of Luleå Lapmark' (by H.W. Wheelwright). British Library, public domain.



View item at [Saxon State and University Library, Dresden / Deutsche Fotothek](#)

 Share

 Cite on Wikipedia

 Translate details

Select language ▼

Powered by  Microsoft® Translator

Korbmachermeister Eduard Liessel

Description: Korbmachermeister Eduard Liessel

Contributor: Liessel, Eduard

Coverage: [Dippoldiswalde](http://sws.geonames.org/2935022/); Dresden; <http://sws.geonames.org/2935022/> (1)

Date: 1902; <http://semium.org/time/1902>

Type: image

Format: image/jpeg

Subject: Photographie - Print, Fotos; Ortskatalog zur Kunst und Architektur; <http://www.eionet.europa.eu/gemet/concept/13123> (1)

Identifier: <http://www.deutscherfotothek.de/obj32015551.html>

Language: de-DE

Rights: Deutsche Fotothek

Source: SLUB/Deutsche Fotothek

Provider: Saxon State and University Library, Dresden / Deutsche Fotothek

Providing country: Germany

Auto-generated tags (2)

Korbmachermeister
Eduard Liessel, Deutsche
Fotothek, CC BY-SA.

The British Library Flickr photostream has demonstrated how useful crowdsourced activity can be in enhancing records. And this enriched collection will now be used as part of CultureCam - the design pilot prototype in Europeana Creative.

Our work on linking data also continued this year. By linking to other 'vocabularies', we can improve multilingual and conceptual searches on Europeana. Because EDM embraces the principles of the Semantic Web, it can be seamlessly integrated with a network of vocabularies at a semantic level. This year we linked to the Art & Architecture Thesaurus (AAT) from the Getty Research Institute. It contains around 34,000 concepts, including 131,000 terms, descriptions, bibliographic citations, and other information relating to fine art, architecture, decorative arts, archival materials and material culture.

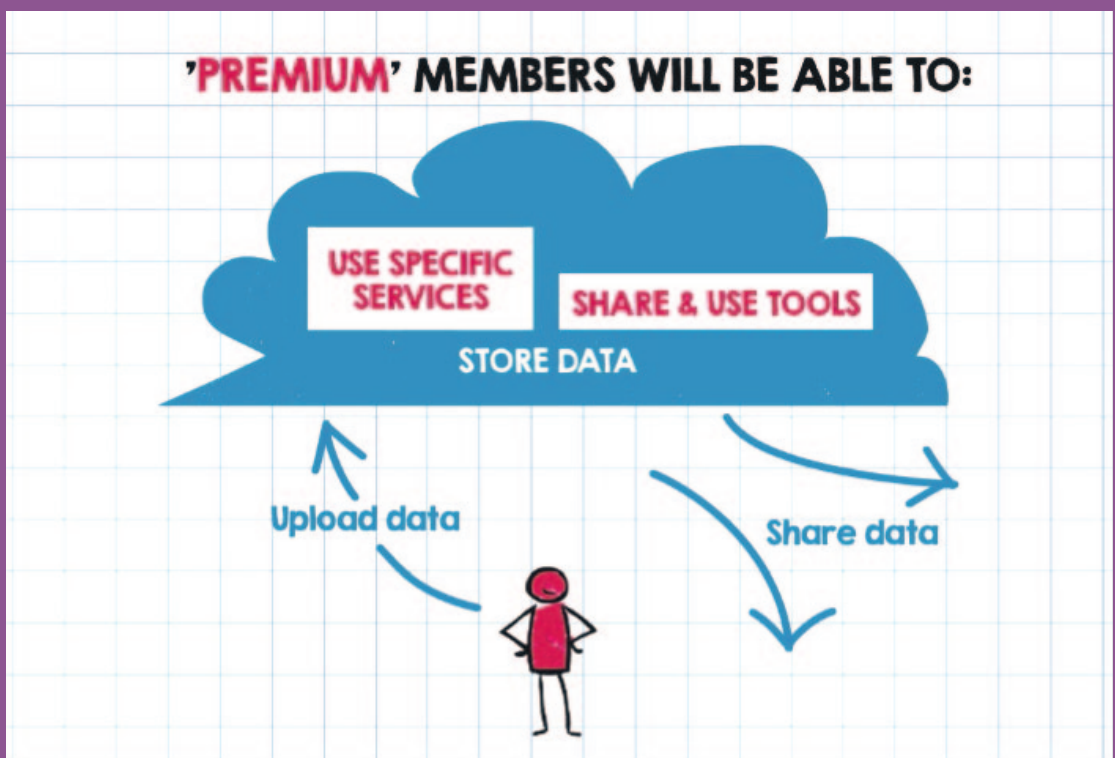
Value for contributing partners

Europeana Cloud

Europeana Cloud is a pioneering project, fundamentally changing the way Europeana and its ecosystem is storing, sharing and using its cultural data. We're well on our way to providing a significant cloud-based infrastructure for cultural heritage.

Europeana Cloud is a core component of the Europeana Strategy 2015-2020. It is the technical platform on which a full and varied range of tools and services can be built, serving a full range of stakeholders within the Europeana ecosystem from 2016 onwards.

Europeana Cloud promotional video, CC BY-SA.



During the first year of Europeana Cloud, we started building this shared technical infrastructure for the three aggregators in the project (Europeana, The European Library and The Polish Library Digital Federation). We are continuing to develop this in the second year, but have also focused on how the project's outputs will develop into a sustainable service on its completion in early 2016.

So, what are the key values Europeana Cloud will offer?

- It will save time and costs for aggregators who join as members.
- It will offer these members the opportunity to enrich metadata collaboratively, and to build new tools for research and other communities.

- It will use a 'Create Once, Publish Everywhere' approach. That means that once metadata and content is published in the cloud by aggregators, it is open for re-use in all kinds of different channels, not just by Europeana but by Europeana's partners in education, research and the creative industries.

Partner project LoCloud is also exploring the potential of cloud technology. The project supports small and medium-sized institutions making their content and metadata available and aims to add four million items to Europeana.

Meeting challenges in a new landscape

Forging a path in a new area always presents challenges, doing so in an area of developing technology particularly so. By its very nature, the task of developing Europeana Cloud has the potential to present a series of moving targets.

In the project's second year, the project team were tasked with developing a roadmap for a sustainable service while the question of how the potential of this technology could translate into business models remained unclear to the wider world, and the cultural heritage sector had yet to address what users' potential needs could be. After a couple of false starts, the project team addressed these issues by going back to basics - what exactly is the problem we are trying to solve?

We asked some key questions. What are the problems Europeana faces in aggregating and disseminating data? What are the obstacles that individual aggregators must overcome? What makes the day-to-day life of aggregators more difficult?

Analysis of the responses provided a basis for how to develop Europeana Cloud as a sustainable service. By listening to potential members of Europeana Cloud, we can develop the service and business model in an appropriate way to match their requirements.

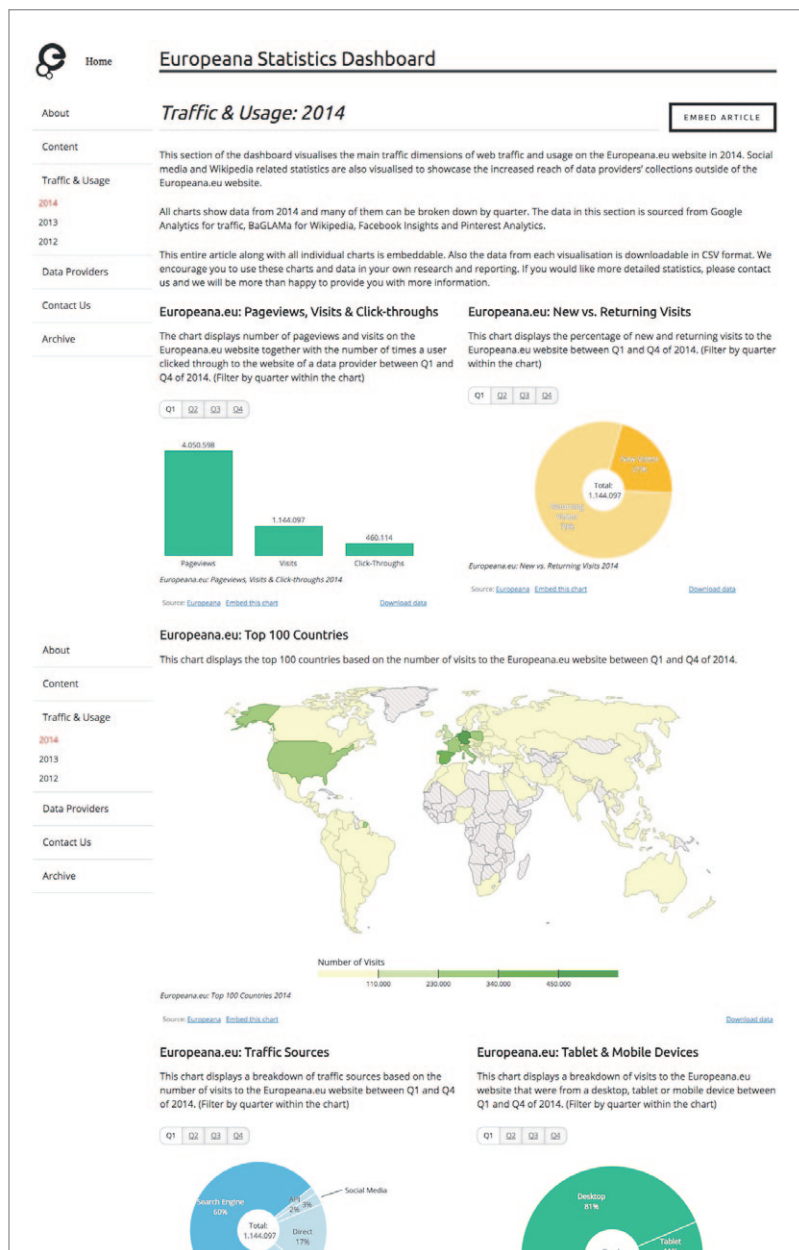
At the end of its second year, the project was rewarded with an exceptional review by external reviewers on behalf of the European Commission.

Statistics Dashboard

The Statistics Dashboard launched this year makes it easy for data providers to see how Europeana's collections are being accessed and used. During 2015, we will refine the prototype into a product that can provide relevant metrics to the Network as a whole as well as to individual data providers.

The Dashboard shows how Europeana has evolved through the years and how we are working to increase the reach of our data providers' collections. Partners are invited to explore, interact with and re-use the visualisations. Any data provider can contact us to have their report generated.

Statistics Dashboard.
Europeana, CC BY-SA.



Europeana Professional - Connect, Contribute, Create

The Europeana Professional website was set up in 2007 to support the Europeana Foundation, communicate with the Europeana Network and store and make available documentation such as project reports, business plans and PR tools. This year, we gave the site a major makeover. The result, to be launched in February 2015, is the culmination of nine months of development and discussion with the Network. The beta version was demonstrated at the Europeana Network Annual General Meeting in Madrid in October.

New Europeana Professional features:

- A clear navigational structure that reflects the

Europeana community, whether you're an individual Europeana Network member, a representative of a cultural institution, or a professional from the creative industries.

- A global navigation which unites all of Europeana's products and allows people to navigate easily across our websites
- Clear concise text written especially for the web
- Improved upcoming events section
- Better social media sharing options on the blog
- No need to log in - all content and documents are public
- Integrated information from the Statistics Dashboard
- Improved search functionality powered by an integrated Google Enterprise search
- Responsive design for mobile and tablet users



Europeana Professional, CC BY-SA.

'We have made a tremendous effort to improve the Europeana Professional website to match the needs and expectations of our partners. We particularly focused on improving the findability of content on the site with a new information and navigation structure based on the primary and secondary calls to action. Every use of the search function will improve it even further - the more the site is searched, the better the quality of its search results!'

Dasha Moskalenko, Product Developer

Lasting benefits

The end of a project should never be the end of the story for partners in terms of the benefits of collaborating with Europeana.

Let's look at art nouveau project, Partage Plus, as an example. The project finished this year and demonstrated the difference that European Commission funding can make to an organisation beyond the lifetime of the project.

including 64 museums, and the creation of a valuable network that outlives the project itself.

Partage Plus allowed the Museum of Decorative Arts in Prague to put their collections online for the first time and to contribute to the Czech Museums Portal, which incorporated 3D digital content for the first time thanks to the project.

This is just a handful of examples of lasting benefits to partners from just one Europeana-

One of the Art Nouveau images collected by Partage Plus. Queen Alexandra Memorial, Marlborough Gate, London, CC BY.



Through Partage Plus, the Museum for Applied Arts in Vienna were able to create a permanent exhibition for their collection. What's more, its different museum departments learned how to work collaboratively in a more intensive and effective way, something they hope to continue to do after the project.

The Museum of Arts and Crafts in Zagreb, Croatia, worked hard to collaborate with other cultural heritage professionals and national institutions. This resulted in cooperation from all over Croatia,

related project. Magnify this by the 30 projects underway in 2014 and you can see how Europeana is making a huge difference to the cultural heritage landscape of Europe.

It is Europeana's goal from 2015-2020 to support all of these projects and more, to help them to work together, to build on each other's work, to share their passion and their expertise. They are Europeana. Together we transform the world with culture.

Conclusion

In the Europeana Business Plan 2014, we set out to prepare our organisation and the Europeana Network for our transition to a Digital Service Infrastructure. Through the projects that we lead or partner in, we have prioritised, put in place and begun to execute the steps that will position Europeana as a true service infrastructure to connect Europe through culture.

We have continued to strengthen relationships with partners both within and outside the Europeana Network, so that we can ingest, work with and distribute the best quality data possible, to as many people as possible.

We have achieved our key performance indicators and in some places, such as the number of items in the database, overachieved them significantly.

Through Europeana 1914-1918 and Europeana 1989, we have saved the stories of thousands of people at critical moments in our history and made them available for others to learn from and share for generations to come.

With the new Europeana Network Association and new technologies behind Europeana, we are ready to take the next steps, making Europeana as a whole bigger, better and stronger.

A mock-up of how Europeana.eu could look in 2015. Europeana, CC BY-SA.



So what can you expect in 2015?

We will be investing in making sure our core infrastructure, processes and products are solid and fit for purpose so that other people - our data partners, the Europeana Network Association, all our audiences from the casual browser to the professional user - can and will do more with the data.

We will take the first steps towards a new aggregation model so that it becomes easier and more attractive for organisations to share their data, and we will give partners more direct feedback on the results through the Statistics Dashboard.

In order to improve the user experience and to increase engagement and visibility, we will revamp Europeana.eu, introducing thematic channels that make it easy to find great content.

And we will develop an entrepreneurial arm and creative tools to make more use of the content we open up.

In 2015, we will inspire you with cultural innovation.

KPIs 2014

Strategic Tracks and Cross Functional Tracks	KPI 2014	Actual 2014	On track?
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A. Aggregate			
I. Aggregation Infrastructure			
National aggregator meetings organised / facilitated	2	1	●
Aggregator workshops / roundtables	6	7	●
Data providers or aggregators highlighted via blog posts / newsletter	12	20	●
II. Improve Europeana Database			
Metadata records in Europeana	33.000.000	36.082.236	●
Number of data providing partners	3000	3.373	●
Downloadable digital objects with direct links	9.900.000 (=30% of current)	11.251.967 (29%)	●
Increase in number of digital objects with rights statement in metadata	100%	99.97%	●
Number of metadata records native EDM	10.000.000	20.706.727	●
Increase in number of digital objects with geo-location data	25%	30%	●
Reduction in number of dysfunctional links	2%	12%	●
Number of digital objects labelled under open licenses (PD/CC; /CC-BY; /CC-BY-SA)	11.000.000	12.640.797	●
Increase in number of digital objects with previews following the minimum technical quality	85%	73%	●
Europeana Publication Policy developed, published and implemented	completed	completed	●
III. Maintain and Improve Ingestion workflow			
Product Development Plan for ingestion	completed/delivered	completed	●
Turnaround time ingestion	1 month	1.1 month	●

B. Facilitate			
I. Programme/Knowledge Management			
Engaging tools for internal project management in place and in active use	70% rate good or excellent	95% active use of Basecamp; 42 groups; 300 registered users	●
Participating projects on Pro	100%	100%	●
User satisfaction with Europeana Pro	70% rate good or excellent	postponed	●
Number of visits to Europeana Pro	500+ visits a day	488	●

II. Advocacy			
Europeana Network positions on copyright law agreed	completed	completed	●
Revised Licensing Framework fully implemented	Final document	on track for 2015 completion	●
Governance and business model for Europeana Cloud implemented	completed	on track for 2015 completion	●
Impact Assessment Framework implemented	completed	completed	●
Business model for Europeana Labs in place	completed	on track for 2015 completion	●
III. R&D			
Contributions from the EuropeanaTech Community about Europeana related R&D issues	8	18	●
Improving EDM	2 (rights, sound)	5	●
Successful EuropeanaTech event	postponed to 2015	in Feb 2015	●
Input into product development plan for data. europeana.eu	input to tech specs, dissemination	started, will be finished Q1 2015	●

C. Distribute-Engage			
I. End Users (B2C)			
# of visits to Europeana's portal and thematic websites	5.7M	5.6M	●
Redirects from the Europeana portal to partner websites	2.5M	1.9M	●
Number of end user newsletters	12	12	●
Number of Virtual Exhibitions	5	6	●
# of languages that have been translated for at least 70% (2 new ones)	14	15	●
II. Creative Industries (B2B)			
Number of active API-users as showcased in the API-library (in total)	84	53	●
Europeana 1914-18 data used by other centenary sites via the API	2	1	●
Unique visitors to the online Labs environment	3k	16k	●
Number of Labs actively working in the Europeana Labs Network	2	2	●
III. Community engagement			
Europeana 1914-18 user generated content	45k	55k	●
Europeana 1989 user generated content	5k	1580	●
Visitors attending collection days	1.5k	2850	●
Format and toolkit for UGC campaigns available on Europeana Professional	Completed	on track for completion Q1 2015	●
Stories collected ('14-'18)	750	7400	●

IV. End-user engagement			
Number of papers on the effective use of social media for memory institutions	3	0	●
End-user engagement initiative for Europeana 1914-1918 project	1	1	●
Number of European languages in Europeana's social media presence	8	8	●
Impressions of Europeana content on Facebook and Pinterest	13M	16M	●
# of engaged users on Facebook	160k	382k	●
# of followers on Facebook	40k	103k	●
Visibility for data providing partners (number of pageviews and impressions of data providing partners' content via Facebook Insights, Baglama tool, Google and Pinterest analytics)	4 separate KPIs in BP		
V. GLAM-Wiki			
Impressions of Europeana's content on Wikimedia projects	25M	48M	●
Uploaded items on Wikimedia Commons (using the GW toolset)	250k	373k	●
Chapters joining the Europeana Network	5	9	●
WWI related project	1	0	●

D. Network & Sustainability			
Successful AGM 2014 and 4 Europeana National Network Meetings	Completed	Completed	●
Publication of Europeana Task Force Results	Completed	Completed	●
Agreed Network Model	Completed	Completed	●
Number of active partners (task forces, blogs, newsletters etc..)	200	683 registered voters from the network participated in the elections	●
Number of members actively showing that they are partner of the Europeana movement	118	250 (AGM participants)	●
Active links to creative industry networks to promote the use of Europeana's content (invitations to speak at their conferences and active distribution partnerships using creative industry networks)	2 invitations to speak at their conferences	11 Invitations to speak at Conferences	●
Funds for matching and reinvestment	€130.000	€130.000	●

E. Corporate Communications			
Number of corporate publications, including white papers and policy documents	3	2	●
Increase of Twitter followers for all Europeana handles	18.000	19.600	●
Number of national PR campaigns	12	12	●

Offline/online media mentions per campaign	60	Av of 143 over year	●
Increased awareness in target audiences, measured before and after campaign	+20%	+33%	●

F. Technology			
Platform + websites robust and stable	98.5% uptime	98.5% uptime	●
Hosting environment tendered, assigned and migrated	completed	completed	●
Software deliverables for projects on time and high quality	70% satisfaction by project partners	70% satisfaction by project partners	●
Cloud based infrastructure for Europeana metadata	2nd prototype available	2nd prototype available	●
Cloud based infrastructure for Europeana digital objects	1st prototype available	1st prototype available	●
			●
G. Product Development			
Rating of API services	70% of services good-excellent	Not measured	●
End-user satisfaction with Europeana services e.g. Portal, Labs, 1989, 1914-18	70% of services good-excellent	74%	●
Indexed cultural object pages in Google	25.000.000	19.929.204	●

H. People & Business Support			
Turnover staff at less than 20% (within 3 years)	8	7	●
CRM understood and used by all staff		Postponed to 2015	●
Team budgets assigned and controls effective		Postponed to 2015	●

