



europæana  
think culture

# Breaking New Ground



## Glossary

ACE	Association Cinémathèques Européennes
API	Application Programming Interface
ASSETS	Advanced Service Search and Enhancing Technological Solutions
BHL	Biodiversity Heritage Library
CARARE	Connecting ARchaeology and ARchitecture in Europeana
CCPA	Council of Content Providers and Aggregators
CEF	Connecting Europe Facility
CENL	Conference of European National Librarians
CC0	Creative Commons Zero
CEO	Chief Executive Officer
DEA	Data Exchange Agreement
ECLAP	European Collected Library Of Artistic Performance
EDM	Europeana Data Model
EFG	European Film Gateway
EMA	European Museum Academy
ESE	Europeana Semantic Elements
EU	European Union
EURBICA	European Regional Branch of the International Council on Archives
FIAT/ IFTA	International Federation of Television Archives
GDP	Gross Domestic Product
GLAMs	Galleries, Libraries, Archives and Museums
HOPE	Heritage of the People's Europe
ICT	Information and Communication Technologies
IT	Information Technologies
KB	National Library of the Netherlands
KPI	Key Performance Indicators
MICHAEL	Multilingual Inventory of Cultural Heritage in Europe
MIMO	Musical Instrument Museums Online
OUCS	Oxford University Computing Service
R&D	Research and Development
UIM	United Ingestion Manager
W3C	World Wide Web Consortium
WW1	World War 1

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## Section 1

# Foreword

This Annual Report and Accounts shows the ground-breaking work that Europeana undertook during 2011. The Strategic Plan 2011-2015, published at the start of the year, laid out the following tracks: aggregation, distribution, facilitation and engagement. The progress towards each is set out in these pages.

As an aggregator, Europeana has been spectacularly successful, bringing together 21 million items and exceeding its 2011 content target by 31%. The emphasis will now be on distribution. Europeana laid the foundations for this by introducing the new Data Exchange Agreement, by opening the Europeana API and by launching the Linked Open Data Pilot. Progress here is critically important because openly licensed data from the cultural and knowledge sector has the potential to inspire creative enterprise and fuel digital innovation. Ultimately, as the Digital Agenda for Europe underlines, it is through such initiatives that the cultural heritage sector can most effectively contribute to growth.

The long-established memory institutions which developed Europeana gain immeasurably from having a pan-European testing ground, an incubator where new digital approaches can be piloted with minimum risk. Europeana is a young organisation, small and flexible. It draws together a talented, inventive team from many countries, able and willing to experiment in response to the volatile conditions of the digital world.

My Board and I strongly endorse the strategy, and the pioneering initiatives upon which Europeana has embarked.



Bruno Racine  
Chair of the Europeana Foundation

# Executive summary

The start of 2011 saw the publication of The New Renaissance report from the Comité des Sages, appointed by Commissioners Kroes and Vassiliou in 2010 to report on bringing Europe's cultural heritage online. The New Renaissance gave strong direction to the custodians of our cultural and scientific heritage and urged EU Member States to step up their efforts to put online the collections held in all their libraries, archives and museums. It stressed the benefits of making Europe's culture and knowledge more easily accessible and pointed to the potential economic benefits of digitisation, for the development of innovative services in sectors like tourism, research and education. In addition the report endorsed the objective set out in the Commission's Digital Agenda for Europe of strengthening Europeana and suggested solutions for making works covered by copyright available online.

Many of the recommendations made by the report to foster the renewal of cultural heritage online are reflected in the Europeana Strategic Plan 2011-2015, launched in January 2011. The practical steps towards achieving them began during the year.

The Strategic Plan gives us a five-year framework to shape our priorities and the allocation of resources, whereas each year we work to a business plan that directs our activity at the more practical level of implementation. The Europeana Business Plan 2011 set out goals to make Europeana the central reference point for Europe's cultural heritage. Aggregating 21 million items from over 2,200 memory organisations is a significant step towards this. We redesigned the Europeana portal to offer a more engaging end-user experience and improve on-page Search Engine Optimisation. The new design was adapted for tablets and improved access for smartphones, and to reinforce this we developed our social media presence, doubling our Facebook followers and increasing our Twitter followers by 200%. This greatly exceeded our target, which had been to increase followers in each network by 30%.



Significant progress was made against our four strategic tracks:

- 1 **Aggregate**  
21 million objects; 25,000 WW1 files
- 2 **Facilitate**  
Data Exchange Agreement negotiated – metadata to be CC0 in 2012; 55 prototypes from Hackathons
- 3 **Distribute**  
New look Europeana Portal & APIs used by 20 partners
- 4 **Engage**  
8 WW1 family history roadshows; 5 new exhibitions

We created social media engagement around five new virtual exhibitions that we developed with partners. These exhibitions presented high quality pictures with curatorial interpretation and context, helping to mediate and explain the content to visitors.

**Our main target this year was to increase the number of digital objects accessible through Europeana to 16 million. We brought together 21 million, beating our target by 31%.**

The highlight of our increase in content is the doubling of our audiovisual material. Alongside this we implemented clear rights marking in the portal and began advocating correct public domain attribution and open data licensing. Some 25 workshops were organised with partners from each domain and country in Europe to discuss the conditions under which we release metadata. We held an expert workshop whose recommendations went into our new White Paper, *The Problem of the Yellow Milkmaid: a Business Model Perspective on Open Metadata*.

This work prepared the ground for our new Data Exchange Agreement, endorsed by the Europeana Board and the Europeana Network (the former Council of Content Providers and Aggregators). The new Data Exchange Agreement came into effect on 1 January 2012. In effecting this change, we have laid the foundation for our distribution strategy for the years to come. This shift of emphasis from aggregation towards open distribution is in pursuit of our objective to make cultural heritage accessible, usable and ubiquitous in the information environment. While aggregation is a crucial pre-requisite, the full potential of Europeana as a movement lies in more equal distribution and open access to our shared cultural heritage.

Following through that objective of making digitised heritage accessible to all without geographical boundary, we have also been active in the debates on Orphan Works and Out of Commerce material. We have strongly advocated widening the discussion to include audiovisual works.

In October 2011 the European Commission proposed a new funding structure for Europeana, the Connecting Europe Facility (CEF). The money would serve to ensure interoperability of Europeana as a core service platform and meet the costs of running the infrastructure at European level, linking up Member States' infrastructures.<sup>1</sup> Through the Connecting Europe Facility, Europeana would receive longer-term funding than has been possible under the current project instruments. Such funding would provide the necessary structure, planning horizon and business focus that we need in order to drive up our return on investment.

Later the same month, ahead of the twice-yearly meeting of all the EU Ministers of Culture, the Commission issued their Recommendation on Digitisation and Digital Preservation. It asked Member States to step up their efforts, pool their resources and involve the private sector in digitising cultural material and making it available through Europeana. This requires countries to facilitate new approaches to public-private partnerships to share the costs of digitisation so that 30 million objects can be available through Europeana by 2015. This target also includes more in-copyright material, which will be achieved by improving the legal framework for its access.

To meet the expectations created by the Connecting Europe Facility and the Recommendation, Europeana must be more than a grand aggregator creating a pan-European destination portal. The

<sup>1</sup> <http://europa.eu/rapid/pressReleasesAction.do?reference=IP/11/1200>

Strategic Plan 2011-2015 sets out a far broader framework. Over 2011 we developed initiatives to foster digital innovation, such as our Hack4Europe! programme and the release of a pilot set of Linked Open Data. We pioneered a novel way to engage people in their cultural history, running family history roadshows where we digitised people's stories of World War 1. We were the first in the heritage sector to use HTML5 and popcorn.js technology to integrate media from multiple sources and turn a short video into an interactive experience, Europeana Remix. We are breaking new ground in the European cultural heritage landscape, in a concerted effort to establish new viewpoints and resource new growth. This Annual Report 2011 gives an account of our progress.

## Neelie Kroes

Vice President of the European Commission on The New Renaissance report:

"We can trigger a 'Digital Renaissance' in Europe. Bringing our museums' and libraries' collections online not only shows Europe's rich history and culture but can also usher in new benefits for education, for innovation and for generating new economic activities. It will put high quality content on the net for many generations."



## Androulla Vassiliou

Commissioner for Education, Culture, Multilingualism and Youth

The New Renaissance "has balanced the interests of creators with the imperatives of a changing environment in the digital era. We need to find ways and means to do so in all the areas where the cultural and creative industries are confronted with the challenges of moving into the digital age. Culture and heritage in the digital era represent a set of opportunities for European economies and societies."



## Commission Recommendation on the digitisation and online accessibility of cultural material

27 October 2011

The Commission issued their Recommendation ahead of the twice-yearly meeting of all the EU Ministers of Culture. It asks Member States to step up digitisation efforts. This requires countries to facilitate new approaches to public-private partnerships to share the costs of digitisation so that 30 million objects can be available through Europeana by 2015.

### Indicative targets for minimum content contribution to Europeana for each Member State

	Number of objects in Europeana per Member State <sup>2</sup>	Indicative Target 2015 <sup>3</sup>		Number of objects in Europeana per Member State <sup>2</sup>	Indicative Target 2015 <sup>3</sup>
Austria	282,039	600,000	Latvia	30,576	90,000
Belgium	338,098	759,000	Lithuania	8,824	129,000
Bulgaria	38,263	267,000	Luxembourg	47,965	66,000
Cyprus	53	45,000	Malta	56,233	73,000
Czech Rep	35,490	492,000	Netherlands	1,208,713	1,571,000
Denmark	67,235	453,000	Poland	639,099	1,575,000
Estonia	68,943	90,000	Portugal	28,808	528,000
Finland	795,810	1,035,000	Romania	35,852	789,000
France	2,745,833	4,308,000	Slovakia	84,858	243,000
Germany	3,160,416	5,496,000	Slovenia	244,652	318,000
Greece	211,532	618,000	Spain	1,647,539	2,676,000
Hungary	115,621	417,000	Sweden	1,489,488	1,936,000
Ireland	950,554	1,236,000	United Kingdom	944,234	3,939,000
Italy	1,946,040	3,705,000			

<sup>2</sup> October 2011. Further objects are contributed by a number of non EU-countries (in particular Norway and Switzerland), or come from EU-wide projects and are therefore not attributed to a particular Member State.

<sup>3</sup> The indicative targets per Member State are calculated on the basis of a) the size of the population and b) GDP, in line with the overall target of making 30 million digitised objects available through Europeana

by 2015. For Member States which would already have reached or would be close to reaching the indicative target now, the calculation is based on the current number of objects they contribute to Europeana plus 30%. All Member States are invited to look also at the qualitative aspects, taking into account the need to make all public domain masterpieces available through Europeana by 2015.



## The Europeana Licensing Framework

The Licensing Framework was published towards the end of 2011 to give Europe a structure for the standardised exchange of metadata and the interaction of providers with users.

To explain the different elements, the Framework begins by laying each of them out in clear terms:

**1. The Europeana Data Exchange Agreement (DEA).**  
The DEA is the central element of the Europeana Licensing Framework. It structures the relationship of Europeana and data providers to the web. The DEA specifies how metadata and previews provided by data providers can be used by Europeana and third parties. It details the exchange whereby data providers receive back enriched metadata as well as access to other metadata of interest. It establishes rules for updating and deleting metadata stored by Europeana and deals with issues such as liability and removal of data at the request of third parties.

**2. The Creative Commons Zero Universal Public Domain Dedication (CC0 waiver).**  
The CC0 waiver is a legal tool that has been developed by Creative Commons for making data available without restrictions on re-use. The DEA establishes that Europeana publishes metadata it receives from its data providers under the terms of the Creative Commons Zero Universal Public Domain Dedication. This means that anyone can use the metadata published by Europeana for any purpose without any restrictions whatsoever.

The Europeana Data Use Guidelines.  
A link to the Europeana Data Use Guidelines will accompany any metadata published by Europeana. These guidelines make best practice requests to

users of the metadata. They are non-binding but reflect the norms desired by the Europeana community. The Data Use Guidelines deal with issues like attribution and data integrity.

**3. The Europeana terms for user contributions.**  
These terms apply to end-users who contribute content to Europeana (usually as part of Community Collection projects, such as Europeana 1914-1918). These terms have been developed so that Europeana can use content provided by its users and be able to integrate it with other Europeana-held content and data.

**4. The edm:rights field of the Europeana Data Model.**  
The Data Model specifies how data needs to be formatted so that Europeana can use it. This specification covers many things including rights information relating to digital objects that are made available via Europeana. Europeana uses the contents of the edm:rights field to tell end-users under what terms they can use the previews and digital objects that they find via Europeana.

Together these elements ensure that all metadata and user-contributed content can be aggregated and freely re-used by third parties, including all organisations contributing data to Europeana.



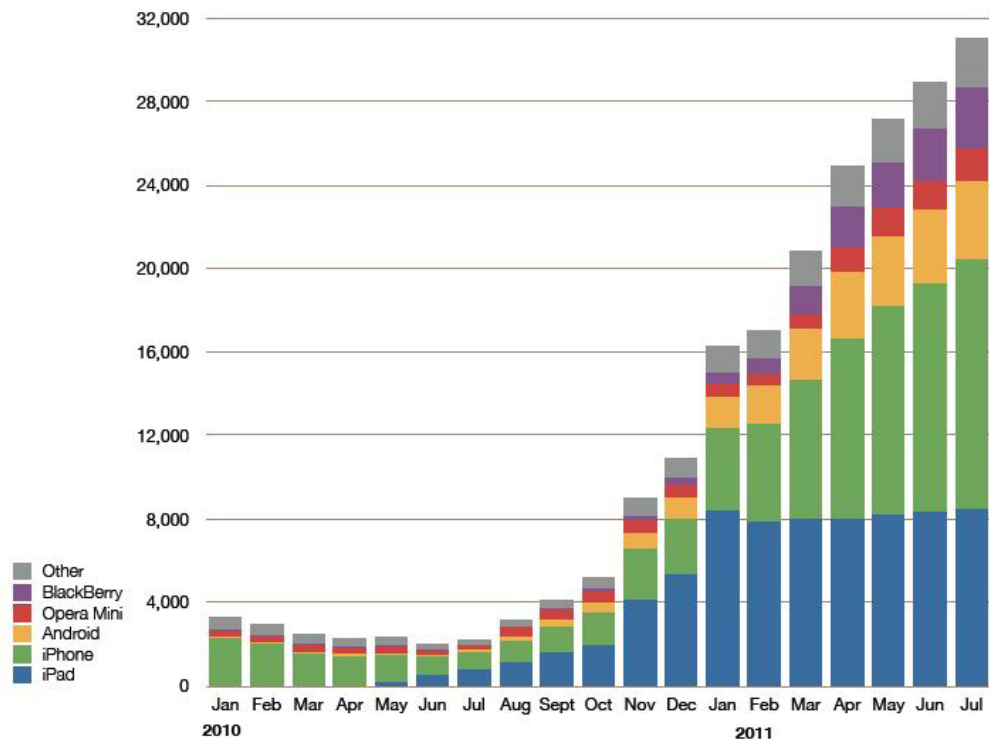
# Innovative applications

In our Strategic Plan 2011-2015 we agreed the strategic need to distribute content into the users' workflow. That began with the development of the Europeana API and its take-up by 20 partners. We had to turn down a large number of requests because our Data Exchange Agreement with partners at that time would only allow non-commercial re-use of the data.

The API provided the raw material for our Hack4Europe! 2011 events. These took place under the aegis of the Digital Agenda for Europe 2020 in 4 countries – Poland, Spain, Sweden, and the UK. Prizes for the best prototypes were presented by Commissioner Kroes at the Digital Assembly convened by the Commission in Brussels for 2,500 digital strategists and policy-makers. Further hack

days were also held in the Netherlands and Austria, as part of the Europeana Tech conference convened by Europeana Connect. Over the course of the six events, 150 software developers and designers from cultural institutions, software businesses and university research departments came together to develop 55 prototypes.

The aspect the developers chose overwhelmingly to focus on was apps for smartphones and tablets. Proof that this is a growing market for Europeana and the cultural heritage it displays came in Culture on the Go, a report prepared for Europeana by the consultants Ciber Research Ltd. Their analysis of the logfiles of Europeana showed that access to Europeana via smartphones and tablets is growing four times faster than access by desktop.



Mobile page views by platform, Jan 2010 – July 2011



Hackathon winner Culture Globe allows users to navigate through Europeana content on an interactive globe and timeline. It accomplishes this by using cutting edge HTML5 and WebGL technology in combination with semantic information from Europeana and Freebase.

## Petr Pridal

One of the team that developed Culture Globe

“The availability of cultural heritage data on the Internet on a large scale is truly driving digital innovation in this sector. It is opening a completely new world of possibilities for attractive human interaction with these beautiful artefacts. Innovative web and mobile applications and online services are being developed to provide the most relevant data in given contexts and geographical location. Researchers as well as the general public can therefore explore and make synthesis of historical information and digital objects faster, easier and in a way which we could not even imagine a few years ago. It is a new era of learning about our own history - and it is just a beginning.”



Klokan Technologies GmbH, of which Petr Pridal is CEO, is a Swiss company offering software development services and customisation of open-source projects with a focus on cultural heritage. Clients include national libraries and archives in Europe and the USA. In the last few years, Klokan have been behind many software applications and new technologies: Georeferencer applied in the British Library, geographical search with MapRank, publishing scans with IIPImage JPEG2000 and MapTiler, 3D visualisations with their open-source WebGL Earth, among others. Recently, Klokan participated in the launch of OldMapsOnline.org, a global federated geographical search engine indexing historical map collections worldwide.

## The winning apps at our 2011 Hackathons

Date	Location	Winning app	Developers	Category
1 – 2 April 2011	Hilversum, The Netherlands	Europeana Search API component for Joomla 1.6	Mark Lindeman, PICTURA NL	
		Europeana Geo Search	Adrià Mercader, Independent developer and Georg Petz, Austrian National Library	
		Wikimedia batch upload	Maarten Zeinstra, Kennisland and Maarten Dammers, Independent developer	
		Europeana Banana, a semantic enrichment game	Jaap Blom, Beeld en Geluid and Victor de Boer, VU Amsterdam	
		Images explorer	Willem Jan Faber, National Library of the Netherlands	
7 – 8 June 2011	Poznan, Poland	Art4Europe	Marcin Szajek, student, Poznan University Tomasz Grzywalski and Jakub Porzuczek, iTraff Technology	Application with the greatest commercial potential
8 – 9 June 2011	Barcelona, Spain	Timebook	Eduardo Graells and Luca Chiarandini, Yahoo! Research Barcelona	Audience Award
9 June 2011	London, England	Casual Curator	Eoin Kilfeather, Dublin Institute of Technology, Mike Stapleton and Mike Selway, Systems Simulation Ltd	Application with greatest social impact
10 – 11 June 2011	Stockholm, Sweden	TimeMash	Martin Duvéborg and Jonas Bolin, Swedish National Heritage Board	Most innovative application
3 – 5 October 2011	Vienna, Austria	Culture Globe	Anja Jentzsch, Freie Universität Berlin Ulrike Krabo, Austrian Library Network & Service Ltd. Elaheh Momeni, University of Vienna Petr Pridal, Klokán Technologies GmbH Rainer Simon, AIT	
		Image form query suggestions	Diego Ceccarelli, ISTI CNR Hugo Huurdeman, Timeless Future	
		Wiki-Europeana browse	Mark Hall, University of Sheffield Oier Lopez de Lacalle, and Aitor Soroa, University of the Basque Country	

## A pioneering agreement

Europeana advocates open metadata to enable open discovery of the cultural and intellectual record that is held in Europe's memory organisations. This is a core principle that informs our Data Exchange Agreement. To have an open exchange of views on the subject, we held a series of some 25 workshops in different domains and countries plus two network-wide consultation rounds. The outcome was broad agreement that the metadata being aggregated and distributed by Europeana be released under CCo. This commits the metadata to the Public Domain using the Creative Commons Universal Public Domain Dedication, making new creative enterprise and knowledge opportunities possible.

In other areas relating to copyright, Europeana has emphasised the needs of the cultural heritage institutions in relation to the European Commission's Orphan Works and Public Sector Information Directives. It has also worked on the Green Paper on the online distribution of audiovisual works and the Memorandum of Understanding on digitisation and access to out-of-commerce works, a consensual approach between publishers and libraries to plugging the 20th Century gap in digitised material.

### Caroline Brazier

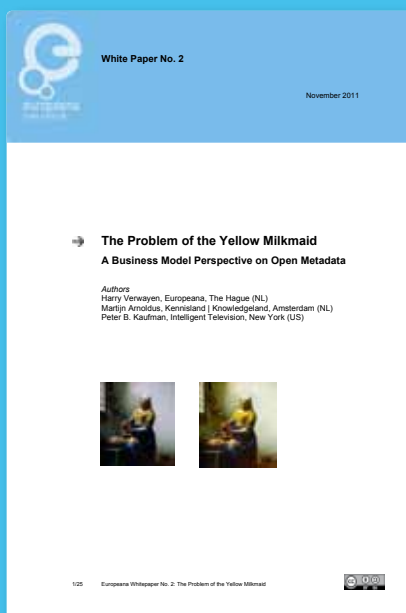
Director of Scholarship and Collections,  
The British Library

"Creating an open metadata strategy is a logical step in the evolution of the established library principle of freedom of access to information. New technologies enabling easier dissemination, interconnection and blending of data give all knowledge organisations tremendous opportunities to reach new users. Their relevance to the wider community is increased, and innovation and knowledge creation are stimulated.



Similarly, organisations can benefit from access to a growing global pool of freely reusable data to improve their services. Such developments may cross traditional sectoral boundaries and require significant cultural change in areas such as licensing. However, they also offer exciting new opportunities because the organisations' established qualities of authority, persistence and stability are increasingly seen as essential for the creation of the information infrastructure of the future."

## The Problem of the Yellow Milkmaid: A Business Model Perspective on Open Metadata



To further the understanding of how metadata feeds our business models, Europeana held a forum bringing together experts on metadata issues from leading memory organisations. Their debate and recommendations were published as Europeana's second White Paper, **The Problem of the Yellow Milkmaid: A Business Model Perspective on Open Metadata**.

For organisations opening up their metadata, three major advantages were identified. These were the **increase in their relevance** to digital society, the **fulfilment of their public mission** to open up access to our collective heritage, and finally the value of opening up **access to new**

**users**, who are prompted to engage with the object in its digital form and subsequently with its real-world source.

**We recommend that three specific issues need to be addressed:**

### 1. Loss of Revenue/Spill-over Effects

Opening up data should be seen as an important part of the responsibility of our public cultural sector. Instead of measuring success by the amount of commercial revenue that institutions are able to secure from the market, new metrics should be developed that measure the amount of business generated (spill-over) based on data made openly available to the creative industries. This requires a change in evaluation metrics on a policy level.

### 2. Loss of Attribution

Heritage institutions are the gatekeepers of the quality of our collective memory, and therefore a strong connection between a cultural object and its source is felt to be desirable. There is a fear that opening up metadata will result in a loss of attribution to the memory institution, which in turn will dilute the value of the object. Investigations need to be made on the technical, legal and user levels to safeguard the integrity of this data.

### 3. Loss of Potential Income

A very limited number of institutions currently earn significant money selling metadata. It has been argued that the loss of this income can be averted by product differentiation: data can be made available openly in one format and marketed in another format under commercial terms. A larger issue is the fear of losing the ability to sell data in the future when data is openly available for everyone to use. This requires a change of mindset, acknowledging that, in reality, we are all invited to create new, commercial services based on open data.

Overall, the **conclusion** of the workshop participants was that, within a short time-span, the benefits of open sharing and open distribution would outweigh the risks. In most cases the advantages of increased visibility and relevance will be reaped in the short term. In other cases, for example where there is a risk of loss of income, the advantages will come in the longer run and short-term fixes will have to be found. All of this requires a collective change of mindset, courage to take some necessary risks and a strong commitment to the mandate of the cultural heritage sector, which is to enable society to realise the full value of the cultural legacy that is held in the public realm.<sup>4</sup>

<sup>4</sup> The Problem of the Yellow Milkmaid: A Business Model Perspective on Open Metadata, p4.  
<http://pro.europeana.eu/documents/858566/2cbf1f78-e036-4088-af25-94684ff90dc5>

## Piloting Open Data

Leading by example was the motto for the Linked Open Data Pilot of 2011. Twenty cultural institutions participated in the pilot, which was part of a campaign to demonstrate the potential benefits of opening up metadata on the web. As well as reaching new audiences, the semantic linking of data creates new knowledge, opens up previously unrecognised research opportunities and gives new relevance to culture on the web.

The pilot reached the cloud during the summer of 2011 and should start to demonstrate the advantages of linking with other datasets in creating access to our digital heritage during 2012. As part of the advocacy programme Europeana created a Linked Open Data animation which is proving so popular on Vimeo and YouTube that translations in other languages have been commissioned.

Europeana published guides to Linked Open Data and the Europeana Data Model (EDM), demonstrating the increasing sophistication of the dataset and the move into structured hierarchical data.

Europeana and partners continue to be strongly involved in relevant forums, such as the World Wide Web Consortium's (W3C) Library Linked Data incubator group, publisher of key reports and research findings on the topic. The W3C group was co-chaired by Europeana's Scientific Coordinator, Antoine Isaac.

### Valentine Charles

Europeana Interoperability Specialist

"The Linked Open Data pilot was a way for us to explore the technical challenges posed by the Linked Data framework. It took us into unexplored areas, and we were working intensively with partners and pushing beyond our existing practices – well ahead of the work we do on the current Europeana production service. It also gave us an opportunity to apply the newly-defined Europeana Data Model. 'Open' was a big challenge: it was really important for us to release the test data under an open licence to make it free for re-use by all our users. The pilot paves the way for the future and its development has been an exciting and enriching experience."



## New ways to tell old stories

One of the big user engagement success stories of 2011 was the rollout of our World War 1 family history roadshows. Europeana1914-1918.eu ran the roadshows in partnership with Oxford University Computing Service (OUCS) who had developed the original concept of community collections. With the close collaboration of the Deutsche Nationalbibliothek, we toured eight cities in Germany, running roadshows with local library partners and inviting the public to bring their family documents and memorabilia for digitisation. People came in droves with their documents and memorabilia such as trench art, medals, china, embroideries and other textiles.

We offered people digitisation services on the spot and experts on WW1 helped identify military insignia and locations and explained the significance of people's family memorabilia. The news media responded enthusiastically to the story, and it was covered in 290 media outlets, of which 258 were in Germany and included six TV broadcasts and 12 radio programmes.

People could also upload their own material to Europeana1914-1918.eu if they couldn't come to a roadshow. We provided instructions and video aids to help people upload, and of the 26,000 scans and images that came through the site onto Europeana.eu, some 40% were uploaded directly by families.

Much of the material collected was unpublished letters, diaries, drawings and photographs recording both the military and home fronts in different countries. The project thus brings a major cache of previously unseen material to light for research and study. These stories of individuals, passed down through generations of their families, will take their place alongside the national histories that are being digitised as part of the major library project, Europeana Collections 1914-1918. As we move towards the centenary of the start of the war in 2014, these complementary narratives will be a remarkable resource on which to draw for exhibitions, teaching and exploration of the theatres of war.

Europeana 1914-1918 proved a very successful model for engaging people with their history in an innovative way. It drew the attention of policy-makers in Germany, with the result that we were delighted to welcome the German Minister of State for Culture, Bernd Neumann, on a visit to the Europeana offices. During 2012 the WW1 family history roadshows will visit at least six more countries, beginning with Luxembourg, England, Ireland, Slovenia, Denmark and Belgium.

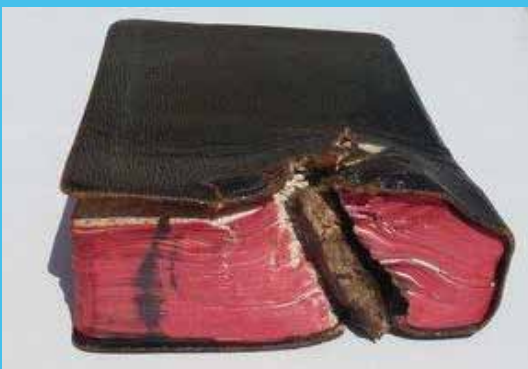


## A life-saving Bible and a postcard from a dictator

Two remarkable stories came into Europeana during our German World War 1 roadshows. The first is the contribution by Markus Geiler of pictures of his grandfather Kurt's life-saving Bible, with the lump of shrapnel embedded in it from the grenade that killed his comrades while they slept.



He said the Bible had been treated as a "family anti-war memorial. I am here to show how a family story can actually become part of the collective memory of Europe. I hope that there will be many, many such stories, and the European idea will develop even further when people deal together with the past and tell each other their stories."



Markus Geiler, above, and his grandfather's life-saving Bible.



The Munich roadshow revealed what at first sight appears to be just one of many postcards sent by soldiers in the field. The postcard, 'Greetings from Nuremberg', describes the sender's recent trip to the dentist and his desire to go back to the front line. That soldier was Adolf Hitler, writing to his comrade Karl Lanzhammer in December 1916.

Dr Thomas Weber, from Aberdeen University's history department and an authority on Hitler during World War 1, said the other correspondence previously known to have been written by Hitler at this time was also sent to fellow soldiers in his regiment, and suggests the idea of the wartime army as Hitler's "surrogate family".

"Such glimpses" Dr Weber said, "of the young Hitler are extremely rare - not least because when he was in power, Hitler diligently destroyed many documents about his earlier life."

### The message says:

Dear Lanzhammer,  
I am now in Munich at the Ersatz Btl. Currently I am under dental treatment. By the way I will report voluntarily for the field immediately.  
Kind regards A. Hitler

## Refreshing the content

Sourcing content that represents the diversity of our cultural heritage led Europeana to increase its holdings in 2011, to 21.3 million objects from 33 countries, 5.3 million over target. We sought solutions to overcome the difficulties of access to audiovisual content, and were able to double the amount of such content from 269,248 audiovisual objects in December 2010 to 615,872 in December 2011. As a percentage of the total repository sound and video represent 2.8%.

Projects such as EUscreen, the European Film Gateway and Europeana Connect's recorded sound strand, coordinated by Rundfunk Berlin-Brandenburg, did much this year to give users access to audiovisual material, which remains one of the best ways of enticing them into the other riches of our museums, libraries and archives. Given the choice, users are ten times more likely to click on a film or audio before a text or image result – a fact revealed by the Culture on the Go report, referred to above.



Presenter Willem Ruis interviews two children about their pets in the Dutch television show "Kids for Kids", 1983/4.

### Johan Oomen

Head of R&D, Netherlands Institute for Sound and Vision, and technical director, EUscreen Best Practice Network

"The cultural value of European audiovisual heritage cannot be overestimated. It's a primary source for understanding the recent political and social history of Europe both at a national and a European level through comparative searches. TV shapes our perspectives as individuals. Engaging us first as infants, it goes on to show us the richness of European culture and reflects its cultural and historical similarities and differences: audiovisual heritage stores the modern cultural memory of Europe. Given its time-based nature, and its

representation of 20th Century European culture and identity, any given audiovisual programme can act as an entry point to other digitised materials, and put historical and cultural value on them - including all those available through Europeana.

The EUscreen Best Practice Network has created a scalable infrastructure to support this, connecting the collections of over 20 audiovisual archives and making these available on both the EUscreen portal and through Europeana. EUscreen aims to further expand the number of institutions it links to and, in doing so, create the pan-European aggregator of audiovisual content."

## Renaming the network

Europeana is the result of outstanding work by the network that founded it. The network delivers the knowledge and the content that creates the portal and access to European cultural heritage. We reaffirmed this partnership with the renaming of the Council of Content Providers & Aggregators to the Europeana Network. The structure was also remodelled so that the membership are able to play a greater role in Europeana's governance and strategy. Removing its standing working groups in favour of task forces that will focus on a piece of work, complete it, and then disband, aims to inject dynamism into partner participation and to promote the strengths of joining together to achieve change.

2011 saw a 100% increase in members of the Europeana Network (from 161 to 329) and active developments in aggregation at national level, such as Finland's National Digital Library, and at domain level, for example The European Library. Support for aggregators remains strong within Europeana as a means of sustaining the concept and distributing the knowledge and resource. A second survey of aggregators was undertaken with the Athena project to review achievements and strategic issues for the aggregators that will sustain the future of Europeana.

### Louise Edwards

Elected officer of the Europeana Network and Director of The European Library

"Over the past year, I've seen Europeana play a vital bridging role, fostering new relationships between stakeholders. In the Europeana Network, we've been exploring the concept of a commons movement, a shared space where resources, including content, knowledge and ideas can be enjoyed by everyone. In my own sector, libraries, Europeana has been the means by which national and research libraries have come together in a new partnership."



## Implementing interoperability

In order to foster the ability to exchange knowledge, we have to start by making the data interoperable. We took another step towards this goal when we completed and published the specifications for the European Data Model (EDM) ingestion - the schema plus object templates and mapping guidelines.<sup>5</sup> In order to help Europeana test EDM data and sort out any problems that became apparent, the MIMO project (Musical Instrument Museums Online) experimented with creating and delivering EDM data. CARARE (architecture and archaeology collections) will soon do the same. The Larramendi Foundation, a company supporting the Hispana aggregator in Spain, has deployed a Linked Data service using EDM for the Polymath Virtual Library.

Five EDM case studies are now available,<sup>6</sup> including two that work on mapping from library and archival standards to EDM. The case studies will have particular value as we move towards implementation of EDM in 2012 because they highlight the main challenges when preparing EDM data and summarise the lessons learnt.

This work behind the scenes also improved the quality of descriptive data delivered to Europeana and the ability to enrich and share between different systems across the world. This allowed for a major achievement in the official collaboration with the Digital Public Library of America, which aims to build on the work of Europeana and use systems such as the MINT mapping tool from the National Technical University of Athens. MINT was built as part of the Athena project and is being adapted to prepare data for submission to Europeana, mapping from native formats to EDM.

The development of the United Ingestion Manager (UIM) was a further back-office initiative to improve the speed at which harvested metadata is displayed on Europeana. We also worked to create awareness of the importance of persistent links, so that we reached our target of fewer than 3% of dead links across the database, and increased the number of records with rights statements to 33%. Both contribute to a better quality user experience of Europeana.

<sup>5</sup> <http://pro.europeana.eu/edm-documentation>

<sup>6</sup> <http://pro.europeana.eu/case-studies-edm>

## October 2011: Europeana and the Digital Public Library of America issue a Statement of Common Principles

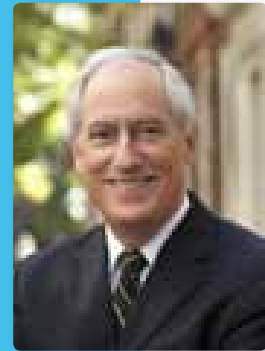
The Digital Public Library of America and Europeana share a common goal: to make the riches of libraries, museums, and archives available, free of charge, to everyone in the world. They will be guided in this mission by the following principles.

1. They will make their systems and data interoperable to the greatest possible extent.
2. They will promote open access to the greatest possible extent through joint existing and new policies concerning content, data, and metadata.
3. They will collaborate regularly in developing specific aspects of their systems, beginning with:
  - an interoperable data model
  - a shared source code
  - cooperative collection building.

## Robert Darnton

A DPLA Steering Committee member and University Librarian at Harvard

"The association between the DPLA and Europeana means that users everywhere will eventually have access to the combined riches of the two systems at a single click. The aggregated databases will include many millions of books, pamphlets, newspapers, manuscripts, images, recordings, videos, and other materials in many formats."



# Evolution of the interface

The focus of the Europeana v1.0 project, which drew to a close in the autumn of 2011, was to develop Europeana into an operational service. The culmination of this was the release of a redesigned portal. The new design was informed by our logfile analysis and usability studies, and it included improved object display, improved on-page Search Engine Optimisation and clear licensing of digital objects. The new design is adapted for tablets and smartphones, and users can click on a result and get the metadata details translated into 38 languages using machine translation. Timeline browsing,



The new design, launched in autumn 2011, displaying the new exhibitions and integrating social media functionality.

Exhibitions are a popular way of providing extra information about objects, their history and relationships. We launched five new exhibitions following the redesign of the portal: Yiddish Theatre in London, Weddings in Eastern Europe, Explore the World of Musical Instruments, From Dada to Surrealism and Wiki Loves Art Nouveau.

social sharing and trackbacks have been improved, and we have begun semantic enrichments to support multilingual search.

Users tell us that they value context and interpretation alongside the content they discover through Europeana.

## Growing social media

### Facebook

From 4674 followers to 9018 followers (48% growth), 94 postings by Europeana

### Twitter

From 1302 followers to 4004 followers (208% growth), 567 tweets by Europeana

### LinkedIn

From 208 followers to 600 followers (188% growth), 42 active discussions / postings (incl. postings by members)

### Blog.Europeana.eu

140 Posts with 180 comments (Blog launched March 29, 2011)

## Social comment

The coolest website...where was this when I was working on my history degree!!

Just looking at @EuropeanaEU's 1st page of art nouveau. Wow! I'll be there all day if I don't leave now.

Just discovered @EuropeanaEU's @Pinterest boards. Beautiful, lots to inspire.

# Development methodology

Twenty one people joined Europeana in 2011, replacing some leavers and helping to reshape the organisation. New expertise in the development team, for example, brought in an agile approach to product development that is becoming increasingly popular in the commercial software sector. Known as the Scrum methodology, and very focused on achieving results by means of teams working together to achieve clearly identified goals in short sprints, the method has proved so effective in the technical team that it has been rolled out to other parts of the business.

## Yorgos Mamakis

Europeana Development Team



“In the Europeana Development team, we’re responsible for supporting and maintaining the Europeana portal and the in-house tools that are used to present the content. Thus, as a team we have to keep in constant touch with our stakeholders, both internal and external. We can’t do this without a proper methodology that organises the requirements and expected outcomes on a personal level within the team. The team has been using the Scrum methodology with great success as it can act as an orchestrator for all the demands required from the software team.

Each morning we have a stand-up meeting. The stand-ups provide insight into our progress and help us to identify and solve problems that may arise on a daily basis. Pre-planning and planning sessions form the demands and requirements for the developers, and give us the opportunity to spot potential difficulties before they actually arise. Demoing our results helps us get feedback on things that might need changing or fine-tuning. As a whole, the Scrum process has been efficiently used in our team, and it lets us keep track of each person’s responsibilities within the development of the changing Europeana tools and architecture.”

## Projects in transition: from 1.0 to 2.0

The Europeana version 1.0 project, which started in January 2009, formally closed in the autumn of 2011. The peer review carried out by the Commission said that “Europeana v1.0 has transformed the 2008 prototype into a real common multilingual access point to search European digital cultural heritage.

... All project objectives as stated in the Description of Work have been reached in a very satisfactory manner, in some cases even exceeding expectations.”

The new project that replaces version 1.0 as the core funding stream for Europeana is version 2.0, a 29-month project with ten partners and a budget of €9 million. Its core purpose is to take forward the Europeana Strategic Plan 2011-2015. It will enhance the content, its collection from memory organisations and its re-use in user environments via APIs and other web services. Beyond that focus is the need to develop a sustainable financial model, gaining the endorsement of all stakeholders to the Connecting Europe Facility proposed by the Commission in November 2011.

An important aspect of the v2.0 project is the continuation of the research and development network which developed under v1.0. Max Kaiser from the Austrian National Library, coordinator of the Europeana Connect project, is the leader of that work in v2.0. In October 2011, he ran the very successful Europeana Tech conference in Vienna to showcase the excellent technical results of both Europeana Connect and v1.0. These results will be integrated and developed in v2.0, both for the future of Europeana and for the benefit of the broader cultural heritage and research communities.

### Extract from the Final Review of Europeana v1.0 project, carried out in October 2011 by external reviewers

At the end of this project, Europeana has fulfilled its main objectives and technical goals, including the deliverables planned in the Description of Work. Some highlights are:

- Danube and Rhine prototypes released, including specific technical features
- Better involvement of users, mainly with the user involvement strategies developed in the Europeana 1914-1918 project
- A five-year strategic plan, including a partner development strategy with a new Data Exchange Agreement and the increase in number of the Council of Content Providers and Aggregators [now the Europeana Network]
- A business model on open metadata, including the Europeana Linked Open Data pilot
- Prospective endeavours of EDM standardisation
- More transparency about the projects (Europeana v1.0, et al) and the product (Europeana as the European digital library) thanks to the new website release and the Europeana Pro website



## Lizzy Komen

Project Coordinator, Europeana v2.0 and Europeana Awareness

“Europeana has come a long way since the start of the Europeana version 1.0 project, which turned the Europeana prototype into an operational service. Its successor project, Europeana version 2.0, will continue to drive the ongoing development of Europeana and the enhancement of cultural and scientific content. Version 2.0 is a project designed to support Europeana’s internal business units, such as marketing, operations and business development and has very few partners in comparison with v1.0. This is mainly due to the establishment of the Europeana Network, to which all v1.0 partners transferred.

While v2.0 is more focused on internal operations, its sister project, Europeana Awareness, is a large-scale outward-looking project with 48 partners from 31 countries in Europe. The objective of Awareness, which started in January 2012, is to raise Europeana’s profile in every country – among politicians, colleagues in memory organisations and the wider public with an interest in cultural heritage.”



# Brand new site: Europeana Professional

Europeana Professional is a pan-project documentation and information management portal, launched in December 2011. It makes public all the documentation that has been produced by some 30 EU-funded projects that have contributed to Europeana.

In creating Europeana.eu as a portal through which the broadest global public can access the widest possible display of European cultural heritage content, the Europeana family of projects had to address a huge range of difficult topics, which included complex technical problems, a lack of interoperable standards, a range of assumptions and entrenched positions on intellectual property issues. That vast corpus of work had to be available to any others in Europe or around the globe who wished to make similar advances in their own environment. Europeana Professional is full of that accumulated wisdom, accessible to all curators, librarians, archivists, software developers, policy-makers and digital strategists.

## The MIMO Project and Europeana Pro

### Norman Rodger

Projects and Innovations Manager, Edinburgh University Collections



"Three years ago I was about to embark on a new role as Project Manager for the MIMO project – Musical Instrument Museums Online. Having successfully negotiated all the hurdles of securing funding from the European Commission, my colleagues and I then set about trying to put in place the tools that would help us coordinate the project and meet all the objectives outlined in our Description of Work.

At the time we assumed that the Commission would provide access to reports and resources from previous projects which would assist with our work but very little was available. Through discussion with Europeana it became apparent that other projects were in the same position and so the decision was taken to share our experiences and assist new projects by offering our material to Europeana Pro.

Sharing this material can provide practical examples of written reports, evaluation and dissemination techniques, as well as technical resources such as guidelines on harvesting and digitisation, all of which can be adapted and re-used by other projects, saving time and effort and drawing on best practice examples."

Some examples from the MIMO project are: The MIMO Digitisation Standard was a key output from the project, providing detailed advice on how to photograph musical instruments but, as a model, it can easily be applied to other 3D museum objects. The MIMO Final Dissemination Report and Exploitation Plan contains a detailed outline of the project's sustainability plans.

To date more than 1,800 publicly-accessible working documents such as reports, technical standards, research outcomes and project deliverables have been contributed to the site by more than 25 projects, showing the great potential for this tool among heritage professionals. Europeana Pro, as it's increasingly coming to be called, will also function as a secure collaboration space, connecting 400 heritage and research professionals to secure areas for their projects. The platform supports a full lifecycle of documentation development, from secure internal collaboration and drafting of work in progress to the public sharing and publication of project outcomes.

## Latest partnerships

In an important pilot programme, two significant European publishers, Brill and Pearson, and the bibliographic agency Libreaka have incorporated metadata into Europeana. Users have access to current commercially-available titles; the links to them are integrated in the results set, and the user can then choose to buy the title for download. The Arrow project, which facilitates rights clearance, helped with the mapping of the publishers' metadata standard, ONIX, to the Europeana standard, ESE.

The partnership was the subject of a seminar at the Frankfurt Bookfair, which was attended by 20 publishers, and addressed by each of the pilot participants. This initiative has begun to address the practical process by which current, in-copyright publications can be accessed via Europeana. It is a significant advance both in the advantages it will offer to users in future, and in the signal it gives to publishers about Europeana's interest in exploring new opportunities for collaboration.

During 2011 we worked with Wikimedia, the enterprise that operates Wikipedia, on Wiki Loves Art Nouveau. This was a competition that Europeana sponsored as part of the Wiki Loves Monuments photo showcase. Users uploaded 2,700 photographs of art nouveau, and the best of these were voted on by the public via Flickr. The top 40 pictures were included in an online exhibition, the frontispiece of which was the overall winner's photograph.



Screenshot of the winning image, the Museum of Applied Arts in Budapest, and above, the winner, Csaba Attila Kontar.

# A new version of common knowledge

As part of the Polish Presidency of the EU, Europeana ran a workshop at the National Library in Warsaw for digital policy-makers and strategists that explored the concept of the European Cultural Commons. The keynote speaker, Michael Edson from the Smithsonian Institution, has been building support for a visionary approach to the cultural commons as a public space in which the public domain knowledge assets of the community are made freely available.

Europeana is a strong advocate of the concept, and is keen to investigate new operating principles for a cultural commons. Given the proliferation of knowledge sites at the local, regional, national and international level, how can the user be fully aware of the wider picture of what's available, and how can context-relevant guidance be offered? These are topics that we will continue to discuss with digital strategists, policy-makers and members of the Europeana Network.

The cultural commons vision fits well with Europeana's objectives and stakeholders responded well to the event. We will henceforward use the biannual Presidency conferences to develop ideas around the European Cultural Commons, moving from sharing ideas to a set of recommendations, to a roadmap for implementation in the coming years.

## Michael Edson

Director of Web and New Media Strategy at the Smithsonian Institution, keynote speaker at the European Cultural Commons workshop, Warsaw, 12 October 2011



## Michael Edson's Twelve Principles of the Commons

- 1 Federated - bringing things together
- 2 Designed for you the user
- 3 Findable
- 4 Shareable
- 5 Re-usable
- 6 Free ("Free resources are crucial to innovation and creativity", Lawrence Lessig)
- 7 Bulk download
- 8 Machine readable
- 9 Public domain ("The place we quarry the building blocks of our culture", James Boyle)
- 10 Collaboration without control - for example, MIT's Open Courseware
- 11 Network effects
- 12 High resolution - for example, NASA's gift of imagery creates a bond that we respect

# Conclusion and looking ahead

The environment in which Europeana operates is volatile, and influenced by unpredictable technological, political and financial forces. While the volatility of these forces can act as a threat, right now they also highlight the potential of Europeana as a force for cross-border integration, a platform for digital innovation and a vehicle for growth.

2011, as this Report demonstrates, was a year of substantial change, fresh initiatives and significant innovation. During 2012 new tools such as the United Ingestion Manager and new ways of working like Scrum will be embedded and make our processes more effective, more robust. New ways to engage users, like the World War 1 User-Generated Content programme, and initiatives such as the Hackathons, will be standardised and packaged for roll-out across different countries.

The new Data Exchange Agreement comes into effect in January 2012; in the summer of 2012 we will be making all metadata in Europeana openly accessible. The API will be made widely available for new applications and creative re-use and the Linked Open Data pilot will move into a new phase. We need to take advantage of the opportunities that will emerge, allowing us to distribute data to places where users need it, and to demonstrate our potential to facilitate digital innovation.

In consultation with the Foundation's Board, the Europeana Network and political stakeholders, we have set five priorities in our Business Plan for 2012.

## 1. Network

We will reinforce the feeling of Europeana as a Network, a platform that represents participating cultural institutions, think-tanks and governments. We will increase the diversity of the Network's membership and encourage participation in the Network's task forces.

## 2. Internal processes

Our goal is to improve processes throughout the value chain of Europeana: partner relations/data ingestion/product development/marketing and communications. We will make job roles clear to partners, documenting and communicating processes and implementing appropriate tools.

## 3. Awareness of Europeana

We will improve awareness among policy-makers, politicians and decision makers in memory organisations about the aims of Europeana and the social and economic benefit it has the potential to generate. We will do this by running PR events, press and social media campaigns and measure responses to these.

## 4. Distribution

We will develop the use and re-use of Europeana material. We will increase the number of API implementations, promote the development of applications built on the Europeana API and encourage the use of Europeana data to improve articles on Wikipedia.

## 5. Innovation

We will strengthen Europeana's position as a facilitator of innovation by consolidating our workgroup of technical experts to advise and report on technological topics such as EDM implementation and display. We will develop our R&D agenda and build partnerships to take forward issues such as Open Data, semantic enrichment and multilinguality.

## Section 2

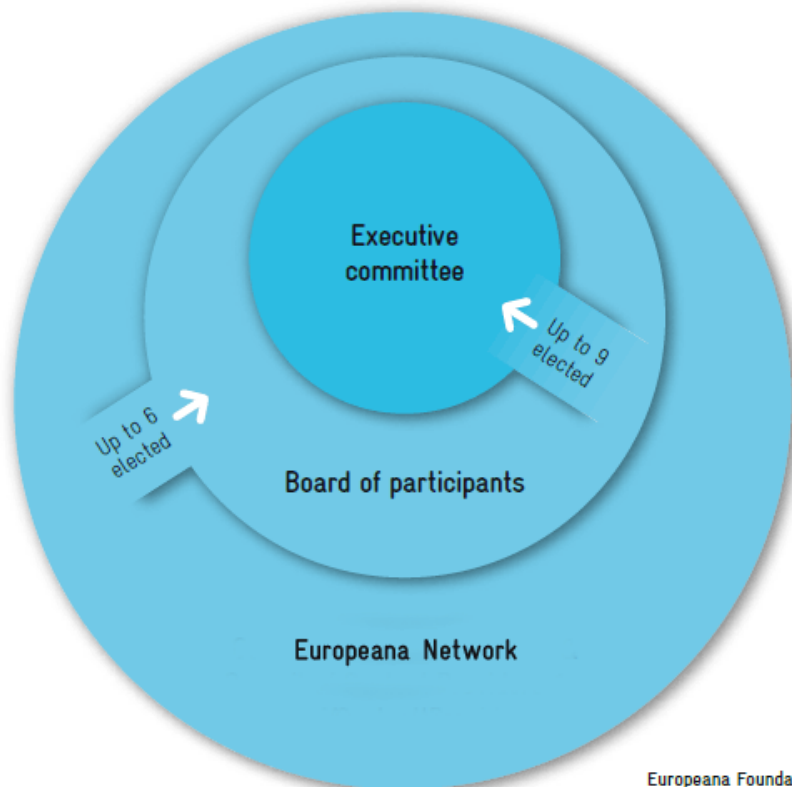
### EU funded projects and their contribution to Europeana

Project	Start	Finish	Providing	Number of items supplied in 2011
Arrow	01-09-08	28-02-11	Technology	Not applicable
Athena	01-11-08	29-04-11	Data	2,217,610
Europeana Travel	01-05-09	29-04-11	Data	7,054
AccessIT	01-05-09	29-04-11	Technology	Not applicable
Europeana Local	01-06-08	31-05-11	Data	1,552,887
Europeana v1.0	01-02-09	29-07-11	Core project	Not applicable
EFG	01-09-08	31-08-11	Data	215,396
MIMO	01-09-09	31-08-11	Data	43,234
Europeana Connect	02-05-09	31-10-11	Technology	234,063
Apenet	15-01-09	30-12-11	Data	555,370
Judaica Europeana	01-01-10	30-12-11	Data	382,662
Assets	01-04-10	30-03-12	Technology	57,123
BHL Europe	01-05-09	30-04-12	Data	11,564
PrestoPrime	01-01-09	29-06-12	Technology	Not applicable
Europeana Regia	01-01-10	29-06-12	Data	See note <sup>7</sup>
EUScreen	01-10-09	28-09-12	Data	12,341
Europphoto	01-05-10	31-10-12	Data	Forthcoming
Europeana Libraries	01-01-11	31-12-12	Data	See note <sup>7</sup>
Carare	01-02-10	31-01-13	Data	Forthcoming
HOPE	01-05-10	30-04-13	Data	Forthcoming
AccessITplus	01-05-11	30-04-13	Data	Forthcoming
ThinkMOTION	01-06-10	31-05-13	Data	Forthcoming
DCA (Digitising Contemporary Art)	01-01-11	28-06-13	Data	Forthcoming
ECLAP	01-07-10	28-06-13	Data	Forthcoming
Arrow Plus	01-04-11	30-09-13	Technology	Not applicable
Linked Heritage	01-04-11	30-09-13	Data	Forthcoming
Natural Europe	01-10-10	30-09-13	Data	Forthcoming
Paths	01-01-11	31-12-13	Technology	Not applicable
Openup!	01-03-11	28-02-14	Data	Forthcoming
Europeana v2.0	01-10-11	28-02-14	Core project	Not applicable
Europeana Collections 1914-1918	01-05-11	30-04-14	Data	Forthcoming

<sup>7</sup> Both Europeana Regia and Europeana Libraries supplied data to Europeana via the established national library aggregation channel of The

European Library. Figures for the separate data streams aggregated by The European Library are not available.

## Structure and governance Europeana Foundation



Europeana Foundation Governance

### Executive Committee members 2011

#### Chair

Elisabeth Niggemann (CENL) 11/2007 to 10/2011  
Bruno Racine (CENL) from 10/2011

#### Vice-Chair

Angelika Menne Haritz (EURBICA)

#### Secretary

Hans Jansen (KB)

#### Treasurer

Hans Jansen (KB)

#### Members

Herbert Hayduck (FIAT/IFTA)  
Claudia Dillmann (ACE)

Christophe Dessaux (MICHAEL)  
Hermann Schaefer (EMA)

#### Executive committee

- 8 members
- endorsing strategy
- setting budgets

#### Board of participants

- 13 members who represent their professional association
- 4 founding members who represent their institution
- 6 officers elected by the Europeana Network
- appointing the members of the Executive committee
- advising on policy and strategy

**Two new members joined the Board of participants in October 2011:**

Network of European Museum Organisations (NEMO)

Open Access Publishing in European Networks (OAPEN)

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.

**Europeana Network**

- 329 members, each representing their organisation
- electing 6 officers who serve on the Board of participants

**Elected Officers of the Europeana Network**

Francisco Barbedo, Portuguese Archives

Anne Bergman-Tahon, Federation of European Publishers

Louise Edwards, The European Library

Hans van der Linden, Flemish Government. Art and Heritage agency

Nick Poole, Collections Trust (Chair of the Network)

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

## Europeana Network members by country

Albania	3
Austria	9
Belgium	28
Bosnia and Herzegovina	2
Bulgaria	2
Croatia	2
Cyprus	4
Czech Republic	5
Denmark	6
Estonia	2
Finland	9
France	7
Germany	31
Greece	12
Hungary	2
Iceland	1
Ireland	9
Italy	18
Latvia	3
Lithuania	4
Luxembourg	4
Malta	3
Netherlands	45
Norway	6
Other	4
Poland	2
Portugal	7
Romania	4
Serbia	3
Slovakia	3
Slovenia	4
Spain	32
Sweden	12
Switzerland	1
Turkey	1
UK	40

Total: 329



## Key Performance Indicators<sup>8</sup>

	Year 1 target	Year 2 target	Year 3 target	Year 3 Actual
Number of network members	100	140	150	329
Number of network members contributing data	75	110	120	102
Number of people receiving the newsletter	1000	1500	2000	57,000, six times a year
Number of participants in events	250	250	250	368
Releases of Europeana [4 in all]	0	1	3	The main Danube release plus a number of smaller iterations
Organisations contributing data through aggregators		400	450	c.2,100
Amount of fully digitised content in Europeana: digitised items		10 million	16 million	21 million
Number of APIs in use		1	10	20 implementations; 60 applications <sup>9</sup>

<sup>8</sup> These KPIs were originally published at the end of v1.0 in autumn 2011. They have been updated to the end of 2011 to be consistent with figures quoted elsewhere in the Report.

<sup>9</sup> 60 eligible applications were received. Others, from commercial organisations, bloggers, etc. had to be declined because of the Terms of Use in operation at the time.

# Accounts 2011

Balance sheet as of the period 2011		31-12-2011		31-12-2010
<b>Assets</b>				
<b>Tangible Fixed Assets</b>	55.543		50.759	
		55.543		50.759
<b>Current assets</b>				
* Debtors	-		23.626	
* Other receivables and accrued income	227.327		30.710	
* Cash and cash equivalents	4.359.924		3.078.292	
<b>Total Current Assets</b>		4.587.251		3.132.628
<b>Total assets</b>		<b>4.642.794</b>		<b>3.183.387</b>
<b>Equity and liabilities</b>				
<b>Equity</b>				
General Equity	28.825		20.008	
Appropriated Reserves	-		-	
<b>Total Equity</b>		28.825		20.008
<b>Current liabilities</b>				
* Payables	298.511		198.829	
* Payables concerning taxes and pension	79.747		97.390	
* Other debts and accruals	224.633		162.843	
* Advance payments Ministry Funding	746.021		1.089.179	
* Balance projects in progress	3.265.057		1.615.138	
<b>Total Current liabilities</b>		4.613.969		3.163.379
<b>Total Equity and liabilities</b>		<b>4.642.794</b>		<b>3.183.387</b>

Amounts in €

Profit and loss account for 2011	Budget 2011	Realisation 2011	Realisation 2010
<b>Income</b>			
* Subsidy European Commission	4.060.890	5.540.482	3.298.053
* Correction projects in progress	-	1.649.919-	59.999-
* Ministry Funding	822.200	765.430	197.594
* Other income	35.000	4.031	15
<b>Total income</b>	<b>4.918.090</b>	<b>4.660.024</b>	<b>3.435.664</b>
<b>Expenses</b>			
<b>Personnel expenses</b>			
* Personnel expenses	2.200.000	2.052.363	1.528.661
* Social premiums and pension	500.000	345.634	340.103
* Other personnel costs	68.000	87.099	65.663
* Personnel expenses covered by projects	2.565.900-	2.254.951-	1.785.122-
<b>Total personnel expenses</b>	<b>202.100</b>	<b>230.145</b>	<b>149.305</b>
<b>Operating expenses</b>			
* Costs for housing	71.400	81.668	27.846
* General operating costs	137.500	38.944	67.948
* Depreciation	26.400	28.356	20.088
<b>Total operating expenses</b>	<b>235.300</b>	<b>148.968</b>	<b>115.882</b>
<b>Project expenses</b>			
* Personnel project costs	2.565.900	2.302.176	1.877.896
* Subcontracting	405.300	1.124.267	283.958
* Other Direct costs			
* IT expenses	472.400	318.964	511.772
* Marketing & Communication	337.500	179.360	152.651
* Travel expenses	334.600	303.682	256.191
* Other project expenses	369.990	52.462	88.009
<b>Total project expenses</b>	<b>4.485.690</b>	<b>4.280.911</b>	<b>3.170.477</b>
<b>Total expenses</b>	<b>4.923.090</b>	<b>4.660.024</b>	<b>3.435.664</b>
<b>Operating result</b>	<b>5.000-</b>	<b>-</b>	<b>-</b>
<b>Interest</b>			
* Interest income	5.000	8.817	9.191
<b>Operating result after interest</b>	<b>-</b>	<b>8.817</b>	<b>9.191</b>

Amounts in €