



europæana
think culture

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Building a Movement

Annual Report and Accounts 2012

Glossary

APEnet	Archive Portal of Europe network
API	Application Programming Interface
ASSETS	Advanced Service Search and Enhancing Technological Solutions
BHL Europe	Biodiversity Heritage Library Europe
BnF	Bibliothèque national de France
CC0	Creative Commons Zero Public Domain Dedication
CEF	Connecting Europe Facility
DEA	Data Exchange Agreement
DPLA	Digital Public Library of America
EAwareness	Europeana Awareness
EDM	Europeana Data Model
EU	European Union
Ev2	Europeana Version 2
FRBR	Functional Requirements for Bibliographic Records
GDP	Gross Domestic Product
GLAM	Galleries, Libraries, Archives, Museums
KPI	Key Performance Indicators
LOD	Linked Open Data
OCLC	Online Computer Library Center
Pro	Europeana Professional
R&D	Research & Development
SME	Small and Medium Enterprises
UGC	User-Generated Content
W3C	World Wide Web Consortium
WW1	World War One

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Section 1

Foreword

Dear colleagues, partners and friends,

This *Annual Reports and Accounts 2012* details the significant progress made by the Europeana Foundation and its partners and projects towards the goals set out in the *Europeana Strategic Plan 2011-2015* and the *Europeana Business Plan 2012*.

2012 was a year in which content providers and aggregators to Europeana fundamentally changed the world of digital cultural heritage. By releasing all Europeana metadata under a Creative Commons Zero Public Domain Dedication (CC0), it became possible for anyone and everyone to re-use it either commercially or non-commercially. This is the first time a move of this magnitude has been made anywhere in the world, and was the result of intensive advocacy, legal work and engagement with partners and the Europeana Network. This work creates a pool of material which can now fuel both business and creative thinkers to deliver growth and innovation. The CC0 initiative has fostered cooperation across sectors and borders and is influencing leaders and thinkers around the globe. Organisations such as the Digital Public Library of America and the Korea Copyright Commission are looking to Europeana for advice, collaboration and inspiration.

'This is a coup d'état for advocates of open cultural data. [And] an important step towards realising the Library of Congress's vision of [a] world in which cultural data is "collaborative, decentralized, and international".'

Jonathan Gray of the Open Knowledge Foundation writing for the Guardian Datablog

Our public movement towards openness, interoperability and common standards influences the way that others in the cultural sector view and use cultural content online. It is a game-changer that paves the way for the Europeana Foundation and the Europeana Network to achieve their joint mission of creating new ways for people to engage

with their cultural history, whether it's for work, learning or pleasure.

The release of metadata under CC0 has vastly increased the value of the 24 million items available through Europeana (far exceeding the 2012 target of 21m), turning Europeana, its partners and content providers into world-leaders in cultural heritage data and services. The technological advances prompted by the opening up of data, such as the new Europeana API and Linked Open Datasets, enable innovation to happen in both the public and private sectors, particularly among SMEs and the creative industries. By moving to CC0, all involved with Europeana are supporting competitiveness and growth in these key fast-expanding sectors. The move has also allowed us to enrich 20 million data records as Linked Open Data. This data is freely available to developers and we are spreading the word about it via a video animation in five different languages. Since the CC0 release in September 2012, we have received around 35 requests per month from developers wishing to exploit the Europeana API, which was used in four hackathons in 2012, and will be used frequently at similar events next year.

What has been, up to now, largely an aggregation project is now moving to face outwards, engaging people with their heritage, promoting the exchange of ideas and information, delivering value for content providers, and contributing to a thriving knowledge economy. We are building momentum fast; we are building a movement.

I would like to take this opportunity to thank every single person involved in every project, every aggregation scheme, every hackathon, every workshop and every discussion because without you, the achievements of 2012 would not have been possible. Thank you.

Jill Cousins
Europeana Executive Director

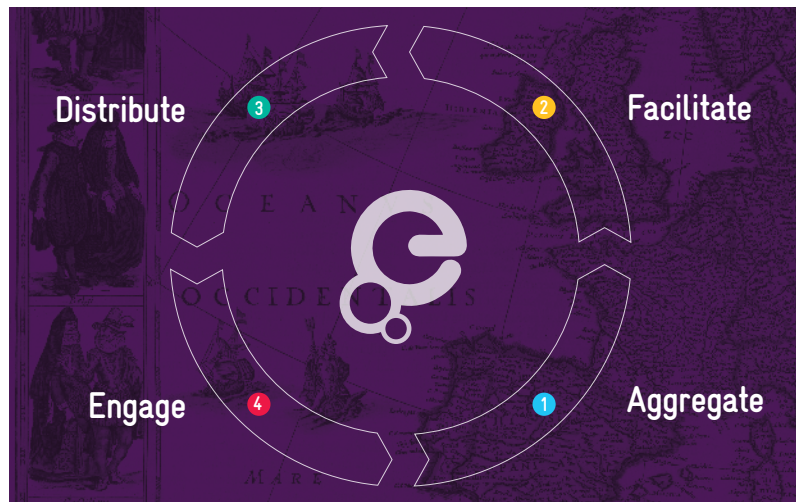
Executive Summary

Europeana operates in a very dynamic environment influenced by strong technological, financial and political forces. This year, all parts of the Europeana ecosystem (partners, projects and content providers) have come together, making great strides in overcoming significant challenges and becoming world-leaders in cultural heritage data and services. The challenges we face do not get any smaller and over the next year, we must use the momentum built collectively to continue to energise partners, Network members and the wider cultural heritage sector to ensure that our cultural heritage becomes more easily available, more shareable, more re-usable. Through collaboration, we are creating a movement much bigger than the sum of our parts. Despite the financial challenges ahead, we must remain committed to our goal of creating new ways for people to engage with their cultural heritage.

The objectives of 2012 were set out in the *Europeana Business Plan 2012*. These are derived from the *Europeana Strategic Plan 2011-2015*, which gives us a five-year framework to shape our priorities and the allocation of resources and is built on four tracks:

- **Aggregate:** build the open trusted source for European cultural heritage content
- **Facilitate:** support the cultural heritage sector through knowledge transfer, innovation and advocacy
- **Distribute:** make heritage available to users wherever, whenever
- **Engage:** cultivate new ways for users to participate in their cultural heritage

Europeana continued working in all four tracks, collaborating with 31 projects who contributed content, technology, dissemination, financial and other support, and continued help from several ministries of culture and education. 2012 saw the start of two major new projects (Europeana Inside and Europeana Awareness) and the close of six others (BHL Europe, Assets, APENet, EUscreen, PrestoPRIME and Europeana Libraries).



Significant progress was made against our four strategic tracks:

1 Aggregate 24 million objects

2 Facilitate

Data Exchange Agreement implemented – metadata released under CC0; successful awareness-raising event in Brussels; Europeana Network AGM in Berlin

3 Distribute

Partnerships developed with Pinterest and Wikipedia; 5.2 million website visits; 110,000 newsletter opens and 19,000 click-throughs; impressive social media growth – 14,500 Facebook followers and 8,000 on Twitter; 70,000+ social media referrals

4 Engage

19 Europeana 1914-1918 Family History Roadshows; 39,000 WW1 files; four virtual exhibitions; 24 prototypes from hackathons

The five major objectives for 2012 were:

1. **Network:** reinforce the feeling of Europeana as a movement, a platform that represents cultural institutions, think tanks and governments
2. **Internal processes:** improve processes throughout the complete value chain of Europeana
3. **Awareness of Europeana:** improve awareness with policy-makers, end-users and decision-makers
4. **Distribution:** increase use and re-use of Europeana material
5. **Innovation:** increase awareness of Europeana as facilitator of innovation

Network: The Europeana ecosystem continues to grow in both number of organisations represented and net impact. There is now an active network of over 2,200 contributing organisations, representing museums, libraries, audiovisual collections and archives across Europe. The Europeana Network itself increased its membership by 55% to 511 members and the dedicated Europeana Professional website built its readership with around 500 people per day now sharing information and expertise.

Internal processes: 2012 further consolidated the move from partnering in many projects to coordination of two major ones - Europeana Version 2 and Europeana Awareness. Six EU projects completed during 2012 and two new ones commenced. We also submitted and won proposals for two projects to begin in 2013 - Europeana Creative and Europeana Cloud. Winning these projects assures a large percentage of the funding for the Europeana Office for the next 18 months. In addition to this, we have raised €364,671 of funding from Ministries of Culture and Education which, although below target, is impressive in these difficult financial times. We have further consolidated the use of AGILE/SCRUM as our development methodology, and are investigating an adaptation of it for more business-oriented projects.

Awareness of Europeana: Our major projects, Europeana Awareness and Europeana Version 2

both passed their first reporting periods with a 'Good' rating from the European Commission. The seven Europeana Awareness PR campaigns that took place this year in Cyprus, Denmark, Luxembourg, Slovenia, Ireland, Spain and the UK all achieved excellent press and TV coverage. Europeana Awareness also ran a very well attended and received event on 9 May 2012 for policy-makers and senior industry figures including MEPs, 14 Ministers of Culture and Vice President of the European Commission, Neelie Kroes.

Millions of people across Europe have now been made aware of and are using Europeana. This sparks the interest of politicians, who engage with Europeana's work and recognise it offers value not only as social enrichment but also in terms of economic potential. The memory institutions are hearing messages about new modes of engagement with cultural heritage and about the value of cultural data as a resource for digital innovation. Through the API and its use by developers, in hackathons and in other sectors such as the travel industry, SMEs are hearing the messages about access to cultural heritage data.

Distribution: The pivotal moment of our year came in September when, after months of negotiation and advocacy, the majority of content providers had signed the new *Data Exchange Agreement* (DEA) and we released all Europeana metadata under a Creative Commons Zero Public Domain Dedication (CC0). This means that all the metadata can be re-used by anyone in any way, even for commercial use in, for example, websites, apps and games.

At the time of the CC0 release, the number of metadata records stood at 20 million but by the end of the year the figure rose to 24 million as records that had been removed pending the signing of the DEA were re-ingested.

Importantly, the change represents a valuable contribution to the European Commission's agenda to drive growth through digital innovation. Online open data is a core resource which can fuel enterprise and create opportunities for millions of Europeans working in Europe's cultural and creative industries. The sector represents 3.3% of EU GDP and is worth over €150 billion in exports.¹

Europeana collections continue to be promoted through virtual exhibitions and social media. Four virtual exhibitions were launched this year and online engagement is growing, with over 1,000 blog re-tweets and nearly 3,000 blog referrals to Europeana. Collaboration with partners on Pinterest has proved successful in encouraging institutions to share their content online and in providing high quality referrals to Europeana. Referral traffic is also increasing from API users. Currently, the API is in use by over 25 organisations, with 500 more in the implementation phase, and it has been used this year at four hackathons in Poland, Latvia, Ireland and Belgium.

Innovation: The Europeana Version 2 project has generated active participation in prestigious research and development platforms such as the World Wide Web Consortium (W3C) and seen the adoption of the *Europeana Data Model* (EDM) by the Digital Public Library of America. It has also made huge improvements to our search engine optimisation with 80% of objects indexed in Google by the end of 2012. The Europeana site has been completely rebuilt to cope with the *Europeana Data Model* in practice, ensuring the ability to deliver hierarchical and truly semantically related results. Even with these huge changes to the technical infrastructure, we have achieved less than 0.1% of unscheduled downtime for the service, proving it to be a robust and stable system.

The year has delivered a strong continuation of the *Europeana Strategic Plan 2011-2015*, raising awareness and delivering real value. It has done this

Neelie Kroes

Vice President of the European Commission

'Open data is such a powerful idea, and Europeana is such a cultural asset, that only good things can result from the marriage of the two. People often speak about closing the digital divide and opening up culture to new audiences but very few can claim such a big contribution to those efforts as Europeana's shift to creative commons.'



by launching Europe's unrivalled cultural dataset under CCo, thereby changing the rules that have governed cultural heritage data for decades. This has been the single most radical achievement of the project so far, and paves the way for innovation by SMEs and the digital research community. Above all, in the words of Commissioner Kroes, this puts cultural heritage in a position to 'maximise the sector's contribution to Europe's recovery'.

¹ European Commission Memo, 'Digital Agenda: Hackers get EU award for Europeana apps', 22 June 2012, http://europa.eu/rapid/press-release_MEMO-12-475_en.htm

Increasing and improving content

In an increasingly crowded landscape of digital cultural heritage providers (such as Google, Wikipedia, etc.), Europeana and its partners offer users very specific and unique qualities such as authenticity and trust. As we move from a 'supply-driven' structure towards a more 'demand-driven' structure in which accessibility is key, these qualities will become the differentiating factors of our collective value proposition to end-users. To succeed, we will continue to work together so that users can find what they want, when and where they want it.

With 24 million objects available by the end of 2012, we have assembled a critical mass of cultural artefacts and we aim to include over 30 million objects by 2015. But quantity by itself is not enough. End-users are increasingly critical of quality and want content and the information about it to be easy to find, accurate, informative, of high resolution and to be re-usable and sharable.

Francesca Morselli

Operations Officer, Europeana



'Metadata quality is the main focus of our team because by improving its quality we enrich the cultural heritage you can find in Europeana. We are keen to involve the content providers in this process as they have the best knowledge of their own collections. By working together, both the quantity and the quality of Europeana's data is increasing, offering our end-users a better and more meaningful experience.'

Filling the gaps

Great work has been done this year in increasing the representation of each EU member state in Europeana. The table below shows the status of each country against the 2015 target.² All member

states are also invited to look at the qualitative aspects, taking into account the need to make all public domain masterpieces available through Europeana by 2015.

Other focus areas for continued content enhancement are:

- domain balance (focus on archives)
- ages (focus on early modern history)
- 20th century 'orphan works'
- user-generated content
- audiovisual content
- masterpieces

We have also made great strides in the qualitative aspects of content:

- 75% of objects have previews
- dysfunctional links remain stable at 3% despite large-scale ingestion (target - reduce to 1%)
- a rights labelling campaign is improving the numbers of items with labels – one-third lack labels but as this is now a mandatory field in the *Europeana Data Model*, the levels are expected to increase

² As set out in the 'Commission Recommendation of 27.10.2011 on the digitisation and online accessibility of cultural material and digital preservation', http://ec.europa.eu/information_society/activities/digital_libraries/doc/recommendation/recom28nov_all_versions/en.pdf

20th century photo journalism

A great step forward in 20th century content this year came from the EURO-Photo project which released one million photographs from nine European news agencies. This fantastic source of European photography captures events that shaped history – be it news items, politics, sport, culture, entertainment or ordinary daily life in different eras. Historic moments documented by the project include the Carnation Revolution in Portugal, the Chernobyl disaster, King Leopold's



abdication in Belgium, Allied Forces in post-war Germany, and even cultural events such as the first performance of Henrik Ibsen's plays in the 1880s in Copenhagen.

'1963 - Il presidente Kennedy in trattoria a Roma', courtesy of ANSA, EURO-Photo

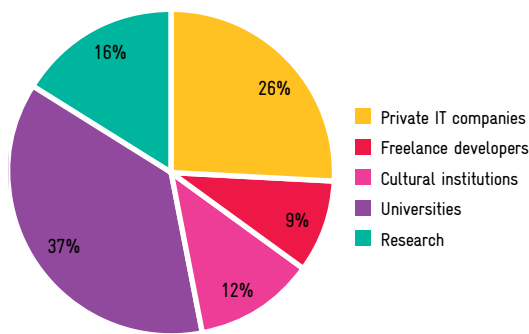
Content provided per country (status March 2013) in relation to estimated content in 2015.

Country	Material supplied by country 2011	Material supplied by country March 2013'	2015 estimate
Austria	282,039	501,914	600,000
Belgium	338,098	424,472	759,000
Bulgaria	38,263	54,538	267,000
Cyprus	53	7,591	45,000
Czech Republic	35,490	123,842	492,000
Denmark	67,235	605,012	453,000
Estonia	68,943	75,956	90,000
Finland	795,810	698,183	1,035,000
France	2,745,833	2,727,349	4,308,000
Germany	3,160,416	4,175,464	5,496,000
Greece	211,532	247,633	618,000
Hungary	115,621	336,175	417,000
Ireland	950,554	983,503	1,236,000
Italy	1,946,040	1,440,759	3,705,000
Latvia	30,576	36,898	90,000
Lithuania	8,824	78,270	129,000
Luxembourg	47,965	86,524	66,000
Malta	56,233	56,233	73,000
Netherlands	1,208,713	2,518,520	1,571,000
Poland	639,099	1,457,931	1,575,000
Portugal	28,808	121,544	528,000
Romania	35,852	55,868	789,000
Slovakia	84,858	89,485	243,000
Slovenia	244,652	254,574	318,000
Spain	1,647,539	2,521,787	2,676,000
Sweden	1,489,488	2,128,680	1,936,000
United kingdom	944,234	1,825,601	3,939,000

Europeana data put to award-winning use

During 2012, and as part of the 'Connecting Society through Culture Programme', developers and designers showcased the possibilities of using the Europeana API to develop marketable applications. The Hack4Europe! 2012 programme was kicked off at the Europeana Awareness event 'Culture for digital innovation' on 9 May 2012 in Brussels by Vice President of the Europeana Commission, Neelie Kroes.

developers created 24 prototypes that showcased the potential of cultural heritage data as a resource for digital enterprise. Each hackathon awarded developers with prizes in the categories of greatest commercial potential, greatest social impact, and most innovative, with the top three teams invited to receive their awards in front of an audience of 1,200 political stakeholders and digital strategists at the Digital Agenda Summit in June. Giving out the awards, MEP Silvia-Adriana Ticau said:



Sectors represented at the Hack4Europe! 2012 events

The release of the CCo dataset makes possible the development of new apps and web services. At hackathons in Poland, Belgium, Latvia and Ireland,

'The hackathons held by Europeana and their resulting winning apps are concrete, exciting examples of how opening up cultural data can drive innovation, create commercial opportunities, and make accessing cultural heritage relevant to our 21st century lives.'

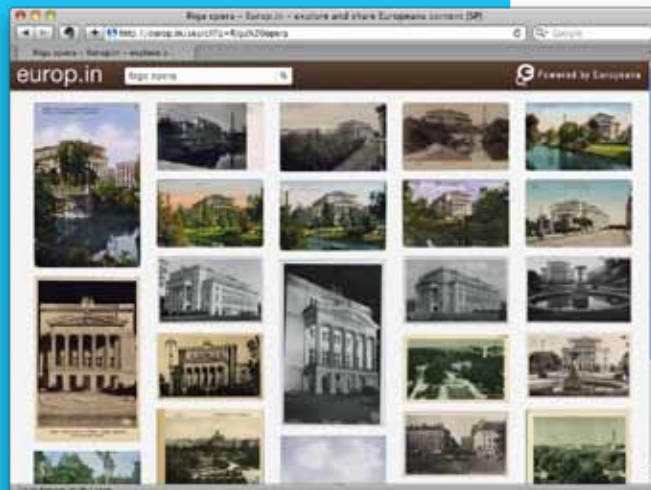


Hackathon winners with their awards, and left, MEP Silvia-Adriana Ticau

A winning app your grandmother could use

'The initial idea for Europ.in came from the popular image-sharing site Pinterest. When we looked at Europeana, we liked the interesting content but not the time it took to browse through pages of results. One of our team asked, 'How could we make something that my grandmother would use?' The result is an application in which people can view hundreds of images at once, then access a close-up view of an item's details, links to related items and sharing options.'

Uldis Bojars, Europ.in hack team



The award-winning Europ.in app Latvian hacking team

Europeana API version 2

Even before it was released early in 2013, over 500 requests for API keys had been received.

The new API offers:

- a testing console
- query profiles
- new query parameters for facets, breadcrumbs, similar records and auto-completion suggestions
- JSON response format
- full records represented in the Europeana Data Model

With the new API, anyone can build apps, games and widgets for commercial or non-commercial purposes. As the new API is put to good use by a whole new wave of developers, we will share their success stories on Europeana Professional.

The top apps at our 2012 hackathons

Date	Location	Winning app	Developers	Category
26-27 May 2012	Warsaw, Poland	Artspace	Agata Dziekan and Marek Sredniawa	Most Innovative & Finalist at the Digital Agenda Assembly, June 2012, Brussels
		Institution recommendations based on geospatial data	Istvan Nagy	Greatest Commercial Potential & Developers' Pick
		Art Terra	Krzysztof Figaj, Szymon Janikowski, Paweł Gilewski	Social Inclusion
		Art Seeker	Artur Wdowiarski, Robert Pogorzelski	Developers' Pick
26-27 May 2012	Riga, Latvia	Europ.in: Pinboard-style picture search engine	Eriks Remess, Maksim Berjoza, Uldis Bojars	Developers' Pick & Finalist at the Digital Agenda Assembly, June 2012, Brussels
		Postcards from Baltics	Aleksejs Buzdins, Dmitrijs Buzdins, Dmitrijs Vrubleviskis	Greatest Commercial Potential
		History4you	Agris Alonderis, Nauris Gailums, Kaspars Kalniņš	Social Inclusion
		The Culture Center (TCC)	Ronalds Sovas	Most Innovative
13-15 June 2012	Leuven, Belgium	Stackathon	Wouter Aerts, Mehmed Celik, Senne Van Den Bogaert	Greatest Commercial Potential & Finalist at the Digital Agenda Assembly, June 2012, Brussels
		Europeana4Education (E4E)	Nikos Manolis, Stauros Gkinis	Social Inclusion
		Storyana	Mark Hall	Most Innovative
		Portal Thingy	Clemens Neudecker, René van der Ark	Developers' Pick
24-25 September 2012	Dublin, Ireland	Storyscope	Cormac Farrell, Dermot Frost, Damien Gallagher, Natalie Harrower, Mark Maguire, Paula McGloin, Jimmy Tang, and James Wogan	

Finding new users across the web

With the full dataset available for re-use, we can now open the doors to new partnerships in commercial sectors such as tourism, develop new and innovative distribution channels, and further our aim of making Europeana's information available where, when and how users need it.



Europeana Awareness project partner, Culture 24, is leading the creation of a pilot service for tourism, and an important preliminary step came with the publication of the ground-breaking report *Moving Targets: Engaging cultural tourists with collections and listings*

content online. The report compiles extensive evidence from face-to-face interviews and research about the nature of cultural tourists, their information needs (what they want to know and what devices they use to find it out), and trends in online travel publishing.

Wikimedia Editathon

'Collaboration with Wikimedia increases the reach of Europeana material considerably. In November, Europeana organised an 'editathon' with the Swedish Wikimedia chapter. An editathon is a gathering where Wikimedians get together to upgrade existing Wikipedia pages, create new ones, or upload new media files to Wikimedia Commons. The subject of the November editathon was World War One, and the content used was exclusively from Europeana 1914–1918. The event saw 60 Europeana 1914–1918 images uploaded to Wikimedia, five new Wikipedia articles written and 17 existing Wikipedia articles enriched with new information. The improvements to articles were made in Swedish, Finnish, English, German and Dutch. In the weeks after the editathon, the Wiki community used the Europeana 1918–1914 images for enriching even more new articles in other languages. By the end of the year, the 60 Europeana 1914–1918 images had been viewed nearly one million times. These results underline the extraordinary reach we can achieve by distributing and re-using information in places where people congregate online.'

Geer Oskam, Senior Marketing Specialist, Europeana



Top, Geer Oskam; bottom, editathon in progress



'Castlelul Bran' by Libertina Grim, winner of the 'GLAM monuments' category of 'Wiki Loves Monuments 2012'

This year, partners participated in Wikimedia's Wikimania international conference, raising awareness among the contributor community, and are also preparing for a large-scale Wikimedia initiative in 2013, *Wiki Loves Public Art*, a photo contest planned across six countries. In 2012, Europeana sponsored the 'GLAM monuments' category of the *Wiki Love Monuments 2012* photography competition. The category received over 4,600 entries and our Facebook gallery of short-listed images was well shared. These

competitions have encouraged Wikipedia and Europeana users to explore local architecture and design features and to upload and share their photos – a compelling example of end-user engagement.

Throughout May and June 2012, Europeana worked with five cultural institutions on an experiment adding 225 high-quality images across 10 thematic collections on Pinterest, which is one of the

fastest-growing social media sites ever. Forbes even suggested it could be 'the next social media giant'.³ The results were remarkable: referrals to Europeana from Pinterest bounced less and stayed twice as long on Europeana as any other social media referrals. On Pinterest itself, content was 're-pinned' over 2,000 times, proving that sharing selected, high-quality content on emerging platforms is a great way of engaging people with their cultural heritage. Participating partners have since gone on to open up more of their collections on Pinterest. The Biblioteca de Catalunya, for example, opened up 700 images from their collection for re-use on Pinterest.

By facilitating re-use on social media, institutions are seeing their content being replicated not only on Pinterest, but across the web.

Eugenia Serra

Director Biblioteca de Catalunya



'Pinterest allows us to highlight and distinguish content from the Biblioteca de Catalunya that might otherwise be hidden; a great way to reach new audiences that are not aware of our Library and the collections we hold.'



Pinterest Board - Black Sea Coast postcard collection from the Varna Public Library

³ Aaron Pragnell, 'Why Pinterest could be the next social media giant', Forbes.com, February 2012, <http://www.forbes.com/sites/investor/2012/07/02/why-pinterest-could-be-the-next-social-media-giant/>

Curation and collaboration

2012 saw the launch of four new virtual exhibitions on a wide range of topics: ‘Untold Stories of the First World War’, ‘European Sport Heritage’, ‘Royal Book Collections’ and a collaboration with the Digital Public Library of America – ‘Leaving Europe: A New Life in America’.

The DPLA collaboration resulted in our first transatlantic exhibition, which tells the story of European emigration to the United States during the 19th and 20th centuries. Jointly curated by the two digital libraries, the exhibition uses photographs, manuscripts, broadsheets, paintings, letters, audio, government documents and other unique materials to chart people’s journeys across the European continent and their settlement in the United States. The digital items displayed are from U.S. and European libraries, museums and archives and the accompanying narrative has been commissioned specially for the exhibition from U.S. and European experts.

‘Leaving Europe: A new life in America’ is presented in French and English and features over 100 rare digitised items, many of which have not been made available before.



‘Immigrants Buying Railroad Tickets on Ellis Island’. Creator: Department of the Treasury. Public Health Service (1912 - 07/01/1939). Date: 1880-1943, Source: Online Public Access. Rights: Unrestricted. Provider: NARA

Robert Darnton

DPLA Steering Committee member, Carl H. Pforzheimer University Professor and Director of the Harvard University Library

‘By combining forces to show how Europeans began new lives in the New World, Europeana and the DPLA have demonstrated a principle that goes far beyond the immediate subject of their exhibition: to build a successful digital future, we must collaborate on an international scale. The exhibition inaugurates an alliance that will multiply the benefits of the internet for generation after generation, everywhere in the world.’



This year, the DPLA announced that it wanted to use the Europeana Data Model in its own work, and the Europeana Foundation signed a ‘Memorandum of Understanding (MOU) of information exchange and mutual co-operation for the public domain’ with the Korea Copyright Commission.

Korea Copyright Commission Chairman, Yu Byong-Han, and Europeana Executive Director, Jill Cousins, with the signed Memorandum of Understanding.

Enriching partners' data for greater use

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

The metadata for all the objects in the Europeana portal is licensed under the CCo Public Domain Dedication under the terms of the *Data Exchange Agreement* and can be freely downloaded via the API. A large subset of this data, 20 million items, has been transformed into Linked Open Data and made available from the website data.europeana.eu. The data is represented in the *Europeana Data Model*. This enrichment of data is one of the key benefits for content providers making their collections available through Europeana.

Data.europeana.eu started as an experimental pilot in February 2012 with a small number of data

providers who committed at an early stage to Europeana's initiative of promoting more open data. The original dataset contained metadata for 2.4 million items and is still available as a separate dataset. The current version of the pilot contains metadata on 20 million texts, images, videos and sounds gathered by Europeana. They cover a great variety of heritage objects, such as a Slovenia version of 'O Sole Mio' from the National Library of Slovenia and Neil Robson's memories of the herring business from the Tyne and Wear Archives & Museums.

As this project is about engaging users from different communities, we've made sure that data from the pilot can be accessed, re-used, enriched and shared by everyone. Linked Open Data is not an easy concept for the less technically minded to understand. To help, in 2011 we created a Linked Open Data animation, which in 2012 was translated from its original English into French, German, Italian and Spanish, and was subsequently used as 'Video of the week' on the German Wikigeeks site. The English version of the video has been viewed over 14,000 times, and the translated versions have achieved 2,250 viewings.

Antoine Isaac

Scientific Coordinator, Europeana



'The deployment of the entire dataset as a Linked Open Data pilot is one of my 2012 highlights. It positions us firmly in the LOD movement and allows us to be taken seriously within it. The pilot provides great potential as a playground in which we can experiment and encourage others to do so too. It's also good news for

the providers of the datasets that we use to enrich Europeana, such as GeoNames which adds places and coordinates, and the GEMET thesaurus which we use for translating 'subjects' into 30 different languages. The European Environment Agency, who produce GEMET, are delighted that their environmental data is being given a cultural use.'



Europeana's Linked Open Data video is available on Vimeo in five languages

'Perfect tool to communicate concept and benefits of Linked Open Data. Well done!'

Max Kaiser, Austrian National Library

Capturing imaginations

Europeana 1914-1918 Family History Roadshows continued apace throughout 2012, with seven countries holding 19 roadshows. At these events, members of the public brought their World War One memorabilia to be digitised by experts and uploaded to the Europeana 1914-1918 website. By April 2013, the site included nearly 50,000 files.

This digital storytelling platform's main purpose is to act as a focus for user-generated content and give Europeana the ability to scale-up such content-gathering significantly. The interest in the Europeana 1914-1918 uploading site and the parallel roadshows has demonstrated that the idea of digitising people's own history captures the popular imagination. Some 2,500 people came to the roadshows during 2012 and thousands of digital files were created. Five more countries intend to run roadshows in 2013.

Denmark's approach offered an interesting model: seven public libraries in major towns ran Europeana 1914-1918 Family History Roadshows over the same weekend, with the public library taking a central role in recording community memory and building partnerships with local libraries and archives.

Media coverage

As a measure of the reach and effectiveness of 2012's media campaigns, there were more than 630 individual pieces of coverage in 19 languages over 35 countries during 2012. Slovenia reached the peak during their 1914-1918 roadshows of 112 separate mentions of Europeana on TV, radio and in printed media. Nearly 20% of the coverage has been on TV and radio, usually on the day's main news bulletins, giving immense popular reach. In the UK, for example, one live primetime BBC broadcast was watched by four million people.



Oxfordshire schoolgirl, Chloe Coules, brought memorabilia belonging to her two great-great-grandfathers to the Banbury roadshow

In the UK, partners worked in two garrison towns, Preston and Banbury, to run educational outreach programmes around the Family History Roadshows. This pushed awareness of Europeana to old and young audiences alike, taking advantage of huge press interest to increase awareness of Europeana's work in general. The subject allows the marrying of personal interest in the subject with the vast WW1 collections from memory institutions across Europe held in Europeana.

Political interest

Alongside media coverage comes political interest: the Irish Minister of Culture, Jimmy Deenihan, spoke to the press at the roadshow in Limerick, warmly endorsing Europeana's work. In the UK, Dr Andrew Murrison MP, the Prime Minister's special advisor on the centenary activities, attended the Banbury roadshow and subsequently asked for a meeting with Europeana's Executive Director.



EC Vice President
Kroes accesses
Europeana on her iPad
at the Brussels
Awareness event

This level of political interest was also apparent at the Europeana Awareness event in Brussels, hosted by Commissioner Kroes following the Council of Ministers' meeting in May. Attended by ministers and their advisors, MEPs and industry figures, one of the highlights was an innovative 3D presentation, the eCloud, which featured digital stories from Europeana 1914-1918. The event also included a session for directors and senior figures from Europe's memory institutions about the role their institutions could play in contributing to digital innovation and growth. In all, the event attracted some 400 participants, including press and TV.

As part of the PR, all the ministers were asked to choose a favourite item that represented their country in Europeana. Several ministers introduced their item from the platform and endorsed Europeana's support for digital innovation. Every favourite item was then featured on our end-user blog and was used as a media story by the national coordinators in each different country.



Ministers don 3D glasses for a demo of the Europeana eCloud

Working together through Task Forces

In order to grow as a movement, the Europeana Network has established the modus operandi of Task Forces.

The Europeana Network is an independent organisation of stakeholders. It allows the voice of the Europeana community to be heard, through its elected Officers, at the level of the Europeana Board and Executive Committee. In doing so, it supports the development of the strategic direction of Europeana.

The work done by the Europeana Network is based on Task Forces that meet and work mainly virtually, for example, using the Basecamp collaboration tool. The Task Forces deal with issues and problems from across the field, they reflect the opinion and development of content providers and aggregators and they respond to strategic questions and key opportunities.

Another group of Task Forces is initiated, run and managed by the Europeana Tech community. The Europeana Tech research and development community brings together researchers, developers and experts from the Europeana Network. This community has been created to allow members to meet, innovate and undertake the research needed to drive the future of Europeana. It is backed by WP7 of the Europeana v2.0 project.

The Europeana Office is coordinating the alignment of all Task Forces to avoid duplication of work and ensure that Task Forces working on related subjects collaborate.

2012 Task Forces:

- Impact assessment (measuring the impact of digital resources)
- European Cultural Commons advisory board
- Extending the list of Europeana controlled rights values
- Inter-project services and practices for user-generated content (UGC) and UGC-oriented tools

- Public-private partnerships
- Persistent identifiers
- Hierarchical objects
- *Europeana Data Model* – FRBROO (Functional Requirements for Bibliographic Records-object oriented) application profile

All Task Force updates are available through the dedicated Task Force pages on the Europeana Professional website.

Henning Scholz

Europeana Network Developer, Europeana

'As Europeana Network Developer, part of my role is to facilitate the Task Forces. I provide them with support through the set-up process, working with them to produce their proposals and providing feedback from the Network Officers. Once up and running, I make sure they have the support, resources and advice that they need, monitor their progress and make sure they stay on budget, work within the Task Force guidelines and deliver the outcomes set out in their proposals. I also make sure that the way Task Forces work is transparent and that the rest of the Europeana Network is aware of their work and progress. As Task Forces operate to address a clearly defined task in a short space of time, the cycle is short but they still produce impressive results, such as the Cultural Commons Task Force which in 2012 devised its five principles and planned for three pilots.'



Evolution and social media

2012 saw important work done in preparation for the early 2013 launch of a new-look Europeana portal, along with version 2 of the API and the implementation of the *Europeana Data Model*.



The new-look portal makes it easier for users to discover and explore Europeana's treasures. One of the biggest improvements is that the new portal is responsive, automatically adapting to a range of different devices and screen sizes.

So whether you're using a touchscreen smartphone or a large desktop, the portal will tailor its presentation so the layout always suits the screen. In a world in which use of mobile devices and tablets is becoming ever more common, responsive web design is an absolute must.

Another improvement sees automatic suggestions pop up as you type. Searching the new-look Europeana is faster and easier because it predicts what you're looking for and makes recommendations based on that, before you've even finished typing.

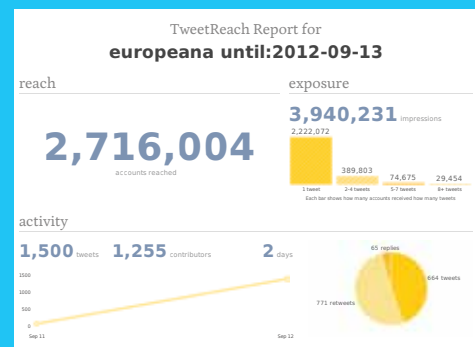
The new home page also includes a stronger focus on curated content, with a bigger image slideshow, a featured partner section and a carousel highlighting our latest pins on Pinterest. The design has been through intensive testing both in-house and by users, with numerous user surveys promoted via social media providing valuable feedback.

Social media growing fast

- Facebook:** From 9,018 followers to 14,561. Europeana published an average of four updates a week, averaging 17,040 impressions per post
- Twitter:** From 4,004 followers to 8,000
- Pinterest (launched 2012):** From 0 to 2,000 followers
- Google+ (launched 2012):** From 0 to 271 followers
- Europeana LinkedIn:** From 600 followers to 1,225
- Europeana Network LinkedIn (launched October 2011):** From 0 to 560
- End-user blog:** 137 posts, resulting in over 137,000 page-views, averaging 1,000 page-views per blog post
- Pro blog (launched 2012):** 50 posts, averaging 195 page-views per blog post (5% of all Pro traffic)

Spreading the word with a tweet

Europeana collaborated with key relevant figures and organisations with high Twitter profiles and large followings to tweet and retweet the CC0 announcement. The result was that almost three million unique Twitter accounts received the news of Europeana's shift to CC0 from sources they recognised and trusted within a single 24-hour period. The tone of messages was also hugely important with the announcement universally welcomed.



'Good' progress on core projects

2012 saw two major projects bedding in and completing their first reporting period – Europeana Version 2 and Europeana Awareness.

Europeana Awareness is a best practice network, led by the Europeana Foundation, designed to publicise and promote Europeana to the public and to policy-makers, develop new partnerships and distribution channels, and encourage cultural institutions to continue to provide content. The 48-partner consortium represents every member state and brings together leading players with strong track records in European projects as well as some new partners with specific expertise in areas such as PR, user-generated content and cultural tourism.

The first year of Europeana Awareness was awarded a 'Good' rating by the European Commission. The review report said:

'During this first period the EAwareness project has made good progress toward its goals [...] undertaking a number of awareness-raising activities that are already producing good results, especially in engaging end users and raising awareness of politicians and policy-makers about Europeana [...] [V]ery good progress has been achieved in the area of copyright framework (WP5) with the vast majority of content providers to Europeana adopting the new CCo license.'

Europeana Version 2 aims to provide the majority of the funding required to ensure the continued running and development of Europeana from October 2011 to February 2014. Its activities include efforts to: enhance content, increase and facilitate the re-use of content, develop a sustainable finance and provision model, create centralised repositories of linguistic resources, release new versions and maintain the service and its APIs, develop features and functionalities, improve the user experience by distribution of content into user environments and coordinate the network of contributing organisations.



Like Awareness, the project's first reporting period has been awarded a 'Good' rating by the European Commission. The review said:

'During this first period Ev2 project has made good progress toward its goals [...], fostering networking activities to engage users and content providers, improving content strategies and best practices for metadata quality towards full implementation of the *Europeana Data Model* (EDM); persistent models of linking and opening the digital objects. [...] the Thematic Network is on track and it has the components to be successful.'



Networking opportunities at the Europeana Plenary in Leuven, Belgium, in June, organised as part of Europeana Version 2

Crowds wait at the Dublin Europeana 1914-1918 Family History Roadshow, organised by the Europeana Awareness project

Europeana Professional The Network's voice

Launched in December 2011, Europeana Professional has rapidly become a trusted source of information relating to Europeana projects in particular and the digital cultural heritage sector in general. It makes public all the documentation that has been produced by some 50 EU-funded projects (in progress or completed) that contribute to Europeana.

Over the course of the year, the site had 146,198 visitors and over half a million page views, with a peak of 1,235 visits on its busiest day in September - coinciding with the announcement about the release of Europeana metadata under the Creative Commons Zero Public Domain Dedication. This level of use of the site is a considerable achievement, enabling a dialogue between the Europeana Foundation and the Europeana Network. Together we are becoming a movement, and this site gives the movement a voice.

During the year, the design and navigation of Europeana Professional has been revisited and a dedicated team at the Europeana Office works, using the SCRUM/AGILE methodology, to constantly refine and improve the site. Significant improvements this year include the introduction of a blog, more user-friendly typeface and layout and editorial revision of existing texts.

Beth Daley

PR & Editorial Officer, Europeana



'The blog has been a particularly important addition to Pro, with 50 posts up to the end of 2012, written both by the Europeana Foundation, project partners and Europeana Network members. The blog operates as an easy way for Network members and partners to share their news and opinions. By promoting the blog through Twitter and LinkedIn, we continue to drive traffic to the site, so that by the end of 2012 the blog generated 5% of all Pro traffic, and by the end of Q1 2013, that figure had risen to nearly 10%.'

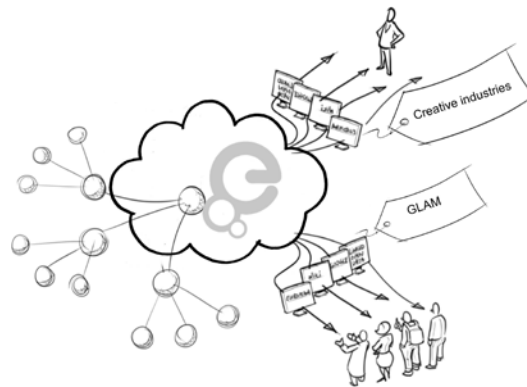
Building a cultural commons

In March 2012, following on from initial discussions held in Warsaw in 2011, we asked ourselves whether Europeana could be organised with a ‘commons’ approach, creating a true ‘Cultural Commons’ for Europe, with all content providers, Europeana Network members, and end-users acting as a single community that is mutually reinforcing and constantly finding innovative ways of engaging new user groups with content. By structuring Europeana as a cultural commons, could we achieve our shared goal of connecting Europe’s public to their culture?

We have already made significant progress. A Task Force of Network members has investigated the notion of a cultural commons and discussed what it might look like. Through a series of workshops with European policy-makers from Ministries of Culture and Education and the Member States Expert Group of DG Connect, and several meetings of the Europeana Network, the Task Force arrived at five principles for the governance of a European Cultural Commons.

Five principles for a European Cultural Commons:

1. **Mutuality:** create a community based on the ideas of achieving mutual benefit, acting in good faith and presuming it on behalf of others.
2. **Access:** provide high-quality re-usable content, tools and services to enable creativity and innovation.
3. **Attribution:** commit to respecting intellectual property rights/copyrights through acknowledgement and attribution.
4. **Consistency:** build on the existing values and principles of our sector.
5. **Engagement:** members of the community should commit to use the commons proactively and to contribute to it.



What might Europeana look like as a commons?

Three commons pilots have now been set up to test these principles, finding out what works, what doesn't and what needs negotiating:

1. **Infrastructure commons (Europeana Cloud):** applying the principles of a cultural commons to a cloud-based technology infrastructure, focusing on the governance, legal and economic aspects that will inevitably confront us.
2. **Research commons (Europeana Cloud):** giving us a better understanding of the issues facing content providers when making their content freely available to a defined set of users.
3. **Cultural tourism commons (Europeana Creative):** cultural heritage organisations and developers will work with tourism providers and commercial companies to look at re-using content so that tourists can find out about places, monuments and people.



Brainstorming at the second strategic briefing on a Cultural Commons, November 2012

Conclusion and looking ahead

This report demonstrates that 2012 was a pivotal year - the year in which the focus shifted from getting content into Europeana, to making it available to users and re-users wherever and whenever they want it. The move to the DEA and to CCO is a game-changer, making Europeana metadata available to all, enabling both social and economic growth.



Sharing ideas at one of the four Business Plan workshops on the themes of Aggregate, Distribute, Facilitate, Engage

With a critical mass of data and good distribution opportunities through the API and Linked Open Data, Europeana is now positioned not only as a content-gathering network but as a content-distributing movement.

The Europeana Foundation and the Europeana Network continue to hone their working methods, always looking for more efficient and productive ways of operating. Work that began in 2011 has been built upon, with events such as hackathons and Family History Roadshows gathering pace and prestige. The roadshow idea will in fact be taken forward in 2013 with a new theme, collecting personal experiences from the fall of the Iron Curtain in a project called Europeana 1989.

We are conscious however, that we all face difficult financial challenges. With the new financial framework, Connecting Europe Facility, currently

under consideration, we are confident that we will be able to receive continued support from the European Commission. But the way in which the Europeana Network operates and is funded is certainly going to change. We believe that if we are able to continue to create value for society, institutions, creative industries and anyone with an interest in culture, we will be able to address the situation and continue the work that Europeana, its projects and partners strongly believe in - acting as a catalyst for change in the world of cultural heritage.

The *Europeana Business Plan 2013*, which was put together with extensive consultation with the Europeana Network throughout the second half of 2012, sets out the priorities for 2013.

1. Europeana is an ecosystem: Europeana has developed from a project to a network organisation. To grow and increase the impact of the actions of individual members, it is increasingly important to foster the feeling of mutuality. We will focus on several projects that enhance the feeling of mutuality, including three 'commons' pilots. We will also investigate ways to improve the working relationship between the Europeana Network and the Europeana Foundation and start building a shared technical infrastructure for all partners to use - Europeana Cloud project.
2. Europeana is a Core Service Platform: the Europeana Foundation should be mindful of both its resource limitations and its strengths as a part of a network organisation. Europeana is uniquely positioned as a facilitator of innovation. By acting as a Core Service Platform for the digital cultural heritage sector and the creative industries, Europeana can leverage its strength as a network organisation and act as a catalyst for innovation. By creating and developing standards across the sectors in areas such as data modelling, interoperability and intellectual property rights (IPR), we create a level playing field from which everyone can benefit.

3. The value of opening up: if we are to explore new ways of accessing knowledge, we must ensure that sufficient data behind that knowledge is opened up. The next step will be to show concrete evidence of the value created by opening up the metadata. By further developing the Europeana API, improving the quality of the metadata and creating services around it, the data will find its way into the user's workflow. We will develop strategic partnerships, pave the way for creative re-use by developers and provide the infrastructure that offers opportunities for creating new meaningful ways to access and interpret culture.

Harry Verwayen

Business Development Director, Europeana

'We have created the infrastructure, networks and global leadership required to build a European cultural content hub. If we continue to act as a movement, we are well placed to drive innovation, reduce transaction costs and create new business opportunities for everyone. Europeana stands at the edge of a new era.'



Section 2

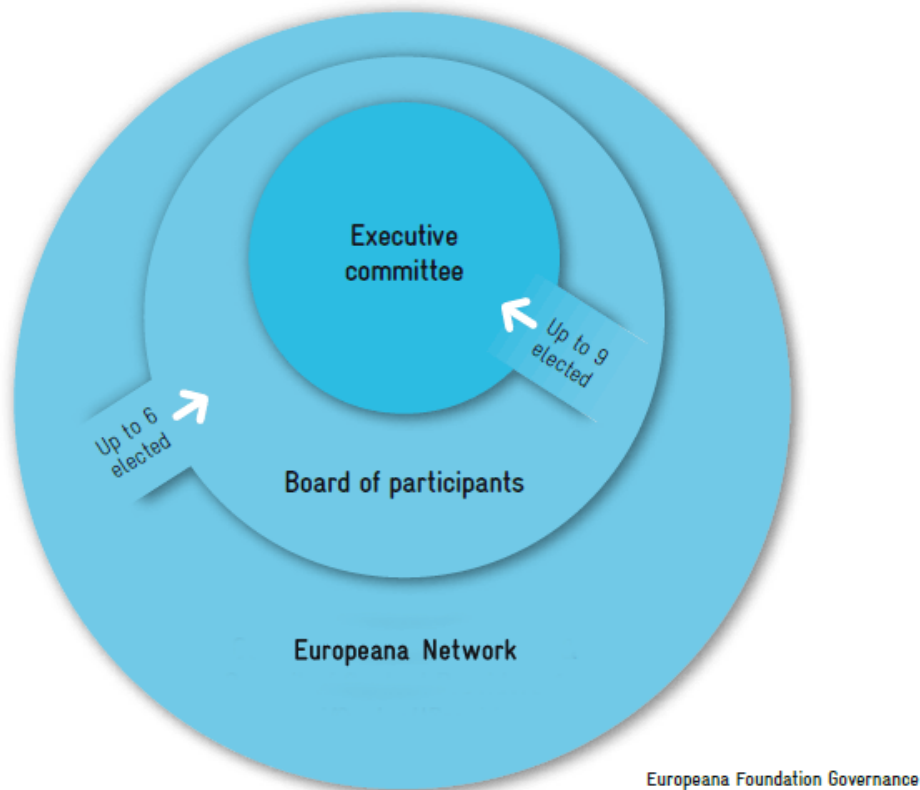
EU funded projects and their contribution to Europeana

Figures as of April 2013

Project	Providing	Start	Finish	Number of items supplied
PrestoPRIME	Technology	01/01/09	29/06/12	N/A
BHL Europe	Content	01/05/09	30/04/12	100,561
EUScreen	Content	01/10/09	28/09/12	21,065
Europeana Regia	Content	01/01/10	29/06/12	1,106
CARARE	Content	01/02/10	31/01/13	1,988,629
Assets	Technology & Content	01/04/10	30/03/12	128,887
EURO-Photo	Content	01/05/10	31/10/12	908,809
HOPE	Content	01/05/10	30/04/13	546,594
ThinkMOTION	Content	01/06/10	31/05/13	29,289
ECLAP	Content	01/07/10	28/06/13	106,839
Natural Europe	Content	01/10/10	30/09/13	9,969
Europeana Libraries	Content	01/01/11	31/12/12	2,630,937
DCA (Digitising Contemporary Art)	Content	01/01/11	28/06/13	forthcoming
PATHS	Subcontracting	01/01/11	31/12/13	N/A
Openup!	Content	01/03/11	28/02/14	881,156
Arrow Plus	Technology	01/04/11	30/09/13	N/A
Linked Heritage	Content	01/04/11	30/09/13	722,102
AccessIPlus	Content	01/05/11	30/04/13	forthcoming
Europeana Collections 1914-1918	Content	01/05/11	30/04/14	47,306
Europeana Version 2	Core project	01/10/11	28/02/14	N/A
Europeana Awareness	Technology & Content	01/01/12	31/12/14	49,846
3D Icons	Content	01/02/12	30/01/15	forthcoming
DM2E (Digitised Manuscripts to Europeana)	Content	01/02/12	30/01/15	forthcoming
Europeana Photography	Content	01/02/12	30/01/15	forthcoming
Europeana Newspapers	Content	01/02/12	27/02/15	forthcoming
EFG-1914	Content	15/02/12	14/02/14	forthcoming
Europeana Fashion	Content	01/03/12	27/02/15	forthcoming
APEX	Content	01/03/12	31/03/15	forthcoming
Partage Plus	Content	01/03/12	28/02/14	forthcoming
Europeana Inside	Technology	01/04/12	30/09/14	N/A

Structure and governance

Europeana Foundation and Europeana Network



Executive Committee members 2012

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

- Bruno Racine (Chair), Conference of European National Librarians
- Hans Jansen (Secretary / Treasurer), National Library of the Netherlands
- Hermann Schäfer, European Museum Academy
- Karel Velle, European branch of the International Council of Archives (EURBICA)
- Kristiina Hormia-Poutanen, Ligue des Bibliothèques Européennes de Recherche (LIBER)
- Nicola Mazzanti, Association of European Cinémathèques (ACE)
- Monika Hagedorn-Saupe, International Council of Museums (ICOM)
- Daniel Teruggi, Institut National de l'Audiovisuel (INA)

Board of participants

The Board appoints the members of the Executive Committee and advises on policy and strategy.

- 15 members who represent their professional association
 - Association Cinémathèques Européennes (ACE)
 - Conference of European National Librarians (CENL)
 - Consortium of European Research Libraries (CERL)
 - European Museum Academy (EMA)
 - European Museum Forum (EMF)
 - European Regional Branch of the International Council on Archives (EURBICA)
 - European Association of History Educators (EUROCLIO)

- International Federation of Television Archives (FIAT)
- International Council of Museums Europe (ICOM)
- International Association of Sound and Audiovisual Archives (IASA)
- Ligue des Bibliothèques Européennes de Recherche (LIBER)
- Multilingual Inventory of Cultural Heritage in Europe (MICHAEL)
- National Authorities on Public Libraries in Europe (NAPLE)
- Network of European Museum Organisations (NEMO)
- Open Access Publishing in European Networks (OAPEN)

- Five founding members who represent their institution
 - Biblioteca Nacional de España (BNE)
 - Bibliothèque nationale de France (BnF)
 - Institut National de l'Audiovisuel, France (INA)
 - National Library of the Netherlands - Hosting organisation (KB)
 - Ministerio de Educacion, Cultura y Deporte (MCU)

- Six officers elected by the Europeana Network
 - Anne Bergman-Tahon, Federation of European Publishers
 - Bengt Wittgren, Murberget Länsmuseum Västernorrland, Sweden
 - Gunnar Urtegaard, National Archive Norway
 - Johan Oomen, Netherlands Institute for Sound and Vision
 - Louise Edwards, The European Library
 - Nick Poole, Collections Trust (Chair of the Network)

(EUROCLIO) and National Authorities on Public Libraries in Europe (NAPLE).

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

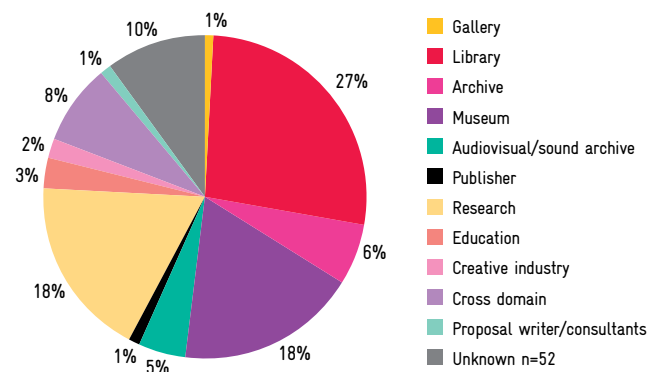
At the end of 2012, the Network had 511 members, each representing their organisation. The Network elects six officers who serve on the Board of participants.

Two new members joined the Board of participants in 2012: European Association of History Educators

Europeana Network members by country

Austria	12
Bangladesh	1
Belgium	47
Bosnia and Herzegovina	2
Bulgaria	4
Croatia	4
Cyprus	4
Czech Republic	9
Denmark	12
Estonia	3
Finland	10
France	10
Germany	56
Greece	18
Hungary	9
Iceland	1
India	4
Indonesia	1
Ireland	15
Israel	2
Italy	30
Latvia	4
Lithuania	4
Luxembourg	4
Malta	4
Netherlands	62
Norway	7
Poland	5
Portugal	15
Romania	7
Serbia	4
Slovakia	3
Slovenia	5
Spain	49
Sweden	16
Switzerland	2
Turkey	1
United Kingdom	59
USA	6
Total	511

The *Europeana Business Plan 2012* sets out the aim of growing the Europeana Network and diversifying it by including publishers, developers, think tanks and knowledge institutions. The high number of members from the research domain indicates some success in these areas. Diversification in general is also indicated by the number of domains now represented.



Domain representation by the Europeana Network

KPIs

No.	KPI	Achievement
1	Grow the Europeana Network and diversify it by including publishers, developers, think tanks and knowledge institutions.	Network expanded from 324 to 511 members, including leading publishers and knowledge institutions. National aggregation meetings have been organised and planned to support the progress of the national aggregators in several countries.
2	The Europeana API has been implemented by a minimum of 150 organisations.	Delays in the release of the DEA and the improved Europeana API have made it possible to only implement 29 APIs so far. A significant number of 500+ API requests have been received to date, but we expect that implementations will take time (1-6 months).
3	Europeana Professional is actively used by the majority of partners as a knowledge-sharing tool.	1,300+ registered users, regular updates sharing best practices take place in areas of API, Network activities, awareness etc.
4	24m objects in Europeana.	24m reached, then 4m removed temporarily due to DEA changes. Reached 24m again by the end of the year.
5	1m audiovisual objects in Europeana.	c. 700,000 audiovisual objects by end 2012. Difficulties as the data digitised is not usually available for public use due to copyright restrictions.
6	Generate €528,000: €328,000 from Ministries of Culture, €100,000 sub-contracting, €100,000 sponsorship.	Raised €364,671.
7	All objects have rights statements.	64% have rights statements. This is now mandatory in EDM, so the figure is rising sharply. This task will be transferred to 2013.
8	Decrease turnaround time for ingestion to one month.	Turnaround time for ingestion decreased to a maximum of one month.
9	Two proposals for new projects successfully submitted.	Proposals for Europeana Cloud and Europeana Creative were submitted and accepted. Both began in early 2013.
10	Europeana Professional includes all participating projects and is actively used as a knowledge-sharing tool.	All projects are represented. The site is used every day by a variety of professionals. Usability of the site has also been improved.
11	All public domain metadata is correctly labelled.	4,359,195 items are labelled Public Domain or CC0. A rights labelling campaign has been launched for 2013.
12	Idea of Cultural Commons successfully developed during two Presidency events.	Successful events held in Copenhagen in April and Leuven in June. A Task Force has been set up to follow this idea through in 2013 with three pilot projects.
13	Awareness of Europeana among target audience in countries where campaigns have been run has been raised by 25%, to be measured by an audience research agency.	Europeana is in the process of appointing an external research agency. Two waves of surveys will measure awareness before and after a campaign across 1,500 respondents.
14	Each national campaign should generate 100 mentions in online and offline media and social networks.	Five countries have achieved an average of 78 mentions each, not including social media mentions. 46% is online and 54% is offline. Coverage has been in 14 languages with English dominating (37%) and Slovenia second (30%).
15	Six well-attended events have been organised and received media coverage.	Europeana 1914-1918 Family History Roadshow, 19-20 March 2012, Dublin, Ireland Europeana 1914-1918 Family History Roadshows, 27 March - 23 May 2012 Nova Gorica, Maribor, Celje, Slovenia Europeana Cultural Commons Strategic Briefing, 19-20 April 2012, Copenhagen, Denmark Europeana Awareness Event, 19-20 May 2012, Brussels, Belgium Europeana Plenary 2012, 13-16 June 2012, Leuven, Belgium Europeana Public Libraries Conference, 9-10 October 2012, Burgos, Spain, Europeana Annual General Meeting, 27 November 2012, Berlin, Germany
16	An active Europeana Network R&D group is activated and fostered.	The Europeana Tech network continues to grow; a new Task Force (on EDM and FRBR) has been launched. In Leuven, Ev2 WP7 organised a R&D session and pre-conference day dedicated to Europeana Tech with 40 attendees.

17	Europeana Office members are invited to participate in prestigious R&D platforms, such as W3C. Two presentations on major platforms about Europeana-related R&D activity.	We were invited to participate in the W3C Open Annotation Community Group in Chicago, and participated in a workshop of the renowned Dagstuhl series on multilingual semantic web issues. Partners from Humboldt University presented Europeana at a workshop on Multilingual Web and Linked Open Data in Dublin. Europeana Network member papers presented at the conference on Theory and Practice of Digital Libraries, with Europeana presented as a keynote of the Supporting Users' Exploration of Digital Libraries workshop. Papers on Europeana R&D were published in the Semantic Web Journal and Information Standard Quarterly Journal. Collaboration with OCLC was advertised on many channels, including via presentations at the OCLC plenary in Dublin, Ohio, and an OCLC Contact Day in Leiden, the Netherlands.
18	Four demos/case studies showcasing R&D results (including LOD, semantic enrichments).	Four ThoughtLab entries were added to Europeana Professional (ECLAP, PATHS, Apache Stanbol, NTUA image similarity search). Five case studies show benefits of EDM adoption for providers or other partners. Following the Open Data Festival in Helsinki, Europeana Linked Open Data incorporated into the pund.it annotation tool, developed by DM2E.
19	EDM is updated on two aspects (e.g., domain profiles, user tagging). EDM is promoted by other networks.	Two Task Forces launched to deliver on potential EDM extensions and/or usage guidelines on hierarchical objects and FRBR. Cooperation continues with the Digital Content Creation team at the University of Urbana-Champaign on representing and exploiting collection data in EDM. The collaboration with the Open Annotation community is expected to contribute with specifications for representing annotations in Europeana projects. The DPLA is to use the EDM for its own work.
20	UIM implemented according to the requirements and the Ingestion Team's satisfaction.	Implemented Q1 2013.
21	Europeana core is fully EDM compliant, a framework for persistent Europeana object identifiers is in place and the system is scalable to 15 million visits and 30 million objects.	Implemented Q1 2013.
22	Europeana portal is optimised for mobile and tablets, able to display EDM content, and adapted for more contextualised presentations in order to improve SEO.	Implemented Q1 2013.
23	Virtual exhibitions are optimised for mobile and tablets and UGC functions implemented.	Implemented Q2 2012 with the re-launch of our improved exhibitions, http://exhibitions.europeana.eu/ and Europeana 1914-1918, http://www.europeana1914-1918.eu
24	A beta Wikimedia Commons upload service is in production with at least three batch uploads performed.	The GLAMwiki toolset project began in September. This was a delay of four months and so this KPI will not be met until the end of Q1 2013.
25	Reach a minimum of 6 million visits.	Total visits: 5,135,407. In Q1, the total number of visits was 1,123,116. This is slightly less than Q1 2011 (1,357,115), due to a drop in search engine traffic. In the second half of 2011, a problem occurred with the crawling of our pages. This was resolved throughout the year and the number of indexed pages is now increasing again. We've grown by over 50% compared to Q4 of 2011, for which the number of visits was 719,276. Search traffic is growing back to the targeted level. Although search engine traffic is important, in the course of 2012 we put an emphasis on increasing referral traffic from other websites, through inbound link building in social media and a wider implementation of our API. Referral traffic in Q1 2012 was 29% higher than Q1 2011 (193,745 vs 150,497).
26	Launch four new virtual exhibitions.	During Q1, development work was carried out on the virtual exhibition area to make the design more responsive and user-friendly. The 'Untold Stories of the First World War' exhibition was released in May 2012, followed by an exhibition on 'European Sport Heritage' in July. The BnF contributed to an exhibition on 'Royal Book Collections' in November and an exhibition called 'Leaving Europe: A New Life in America' went live in December in collaboration with the DPLA.

27	Generate a minimum of 90,000 newsletter openings, 1,000 blog post retweets, 2,000 likes on Facebook postings, 30,000 object shares and 250 registered users of Europeana Professional.	<p>30,000 object shares: due to API restrictions from social media websites such as Twitter, it is difficult and labour intensive to track object shares accurately and on a long term basis. The marketing team can however track the amount of times an object was shared via a Europeana page thanks to social actions in Google Analytics (the amount of times a social media share button was clicked). Europeana had 6,802 social actions recorded on the portal – unfortunately this does not indicate the amount of times an object was re-shared as a result of the original share from Europeana.</p> <p>90,000 newsletter opens: Europeana has sent out six end-user focused newsletters and achieved 111,290 newsletter opens. The subscriber base now stands at around 55,000 with an average open rate of 34% and a click rate of 24% per mailing, well above industry benchmarks of 20% and 4% respectively. The newsletter was redesigned in Q2 and has resulted in an increase in open and click rates. From the six newsletters, Europeana has recorded 111,290 newsletter opens, 880 shares and 28,000 click-throughs to the portal, exhibitions and blog.</p> <p>1,000 blog post re-tweets: Europeana surpassed 1,000 blog re-tweets in Q3, resulting in 2,802 referrals, the third biggest source for the blog after the portal and Facebook.</p> <p>250 registered users on Europeana Pro: Europeana currently has in the region of 1,300 registered users on Pro. The website receives an average of 200-500 visitors a day.</p>
28	Two successful Community Collection training days and a minimum of 20 collection days in five countries.	19 Family History Roadshows were carried out in seven countries.
29	A minimum of three hack days or other re-use events have been organised and the winning application has been developed to production stage.	Europeana and our Network have during this year arranged four hackathons under the Hack4Europe! brand. Three of these hackathons took place before the Digital Agenda Summit and one winner each from these hackathons was awarded prizes at the summit. One of the hackathon winners, Europ.in, is in full production at http://europ.in/ . The Europeana eCloud 3D experience was successfully developed.
30	A minimum of three participatory projects for end-users have been developed in close cooperation with the Europeana Network.	<p>The end-user engagement programme was drafted in Q1.</p> <p>The first end-user engagement project is currently running and involves the new and rapidly upcoming social medium, Pinterest. In collaboration with content partners, we create a number of visually attractive boards, build up a following and participate in existing user communities.</p> <p>The second project is an editathon, organised in collaboration with the Wikipedia Community, which was held in Stockholm in November. The crowd-sourced content from the 1914-1918 collection days served as the 'raw material'. Wikipedians created new Wikipedia entries or enriched existing ones, thus re-using the content to reach new online audiences.</p>

Accounts 2012

Balance sheet as of the period 2012	31-12-2012		31-12-2011	
Assets				
Tangible fixed assets	39,272		55,543	
		39,272		55,543
Current assets				
* Debtors	45,000		-	
* Other receivables and accrued income	191,803		227,327	
* Cash and cash equivalents	3,454,734		4,359,924	
Total current assets		3,691,537		4,587,251
Total assets		3,730,809		4,642,794
Equity and liabilities				
Equity				
General equity	60,601		28,825	
Appropriated reserves	-		-	
Total equity		60,601		28,825
Current liabilities				
* Payables	281,853		298,511	
* Payables concerning taxes and pension	109,279		79,747	
* Other debts and accruals	169,315		224,633	
* Advance payments Ministry funding	509,394		746,021	
* Advance payments European Commission	2,026,485		-	
* Balance projects in progress	573,882		3,265,057	
Total current liabilities		3,670,208		4,613,969
Total equity and liabilities		3,730,809		4,642,794

Amounts in €

Profit and loss account for 2011	Budget 2012	Realisation 2012	Realisation 2011
Income			
* Subsidy European Commission	4,249,640	701,301	5,540,482
* Correction projects in progress	-	2,691,175	1,649,919-
* Ministry funding	589,460	601,298	765,430
* Other income	320,000	180,600	4,031
Total income	5,159,100	4,174,374	4,660,024
Expenses			
Personnel expenses			
* Personnel expenses	2,282,800	2,122,128	2,052,363
* Social premiums and pension	600,000	437,956	345,634
* Other personnel costs	110,000	75,070	87,099
* Personnel expenses covered by projects	2,733,800-	2,366,313-	2,254,951-
Total personnel expenses	259,000	268,840	230,145
Operating expenses			
* Costs for housing	80,000	48,714	81,668
* General operating costs	137,500	145,662	89,685
* Depreciation	30,000	34,744	28,356
* Overhead covered by projects	203,400-	159,005-	50,741-
Total operating expenses	44,100	70,115	148,968
Project expenses			
* Personnel project costs	2,733,800	2,336,818	2,302,176
* Subcontracting	851,300	489,245	1,124,267
* Other direct costs			
* IT expenses	527,000	421,233	318,964
* Marketing & communications	258,800	141,564	179,360
* Travel expenses	270,900	271,475	303,682
* Other project expenses	229,200	176,773	52,462
Total project expenses	4,871,000	3,837,108	4,280,911
Total expenses	5,174,100	4,176,064	4,660,024
Operating result	15,000-	1,690-	-
Interest			
* Interest income	15,000	33,465	8,817
Operating result after interest	-	31,775	8,817

Amounts in €

