By the Europeana Taskforce for Education / #Europeana4Education

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| arrow2 [«Jules Schaminee Joules Unlimited bv][2011-09-09 12.16.28].bmp (600 dpi; 9-9-2011 12:16:28) JU 12-9-2011 12:00:36 | **Contents** |

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1. **Introduction**
   1. **Task Force members**

* Vladimir Alexiev, Ontotext, Bulgaria
* Maria Drabczyk, National Audiovisual Institute, Poland
* Barbara Dierickx, Packed, Belgium
* Georg Eckes, Deutsches Filminstitut - DIF e.V., Germany
* Liliana Melgar, University Carlos III in Madrid
* Frida Starck Lindfors, Stockholmskällan, Sweden
* Alain Thillay, Ministry of Education, France
* Stefano Caneva, WeLand, Belgium

Coordinated by

* Steven Stegers, EUROCLIO – European Association of History Educators, The Netherlands
* Milena Popova, Europeana, The Netherlands
  1. **Purpose and background**

The Europeana Taskforce for Education has been created in response to the publication of the Europeana for Education and Learning Recommendations. These recommendations propose a set of policy recommendations and identifies action points for the (re-)use of European digital cultural heritage, collated under Europeana, in education and learning. It concerns all forms and levels of education and learning, from formal classroom teaching in schools and universities to adult education and informal learning in, for instance, the context of associations or at home. They are the work of policy makers from European Ministries of Culture and Education and experts in the field of education from 21 different countries.[[1]](#footnote-1)

They were created at strategy meetings under the Italian and Latvian EU Presidencies (2014/2015), facilitated by the Europeana Foundation, European Schoolnet and EUROCLIO – European Association of History Educators.

The key recommendations are:

* Set up a Europe-wide structured dialogue between policy makers, cultural heritage institutions and educators to improve access and reduce duplication of effort.
* Prioritise the provision of 'Fit for Education and Learning' content by cultural heritage institutions and ministries,
* Emphasise the development of inclusive and accessible digital learning resources,
* Promote open licences and improve access and re-use conditions that underpin education and learning.

The purpose of the Task Force was to put these recommendations into action by sharing practice and joint advocacy on a European level. By doing this, the Task Force would not only create value for the contributing partners, but also further develop the Europeana Network as platform that enables professional cooperation between sectors. The establishment of a Task Force on the topic of education should be the start of an active education community within the Europeana Association that aims to have a real impact.

This report shows the steps that the Task Force took towards the creation of the enabling environment in which the use of digitised heritage in education is beneficial for the various stakeholders related to the Europeana Network as envisioned in the Europeana for Education and Learning Recommendations.

1. **Implementation**
   1. **First Meeting of the Task Force**

The first meeting of the Task Force took place in two parts. The first group met in Paris at the National Library of France on 21-22 June 2015 and the second group met in The Hague at EUROCLIO – European Association of History Educators on 29 June 2015.

During these meetings, the Task Force members focussed on the challenge of how to achieve the vision of having digital cultural heritage widely used for high-quality education and learning for the mutual benefit of all stakeholders. Europeana is a unique position to help achieve this vision because of the digital infrastructure it provides, and its professional relations with various relevant stakeholders (such as cultural institutions, governments, creative industries, and educational players). The Task Force discussed the unique added value that Europeana can have as well as examples from practice that could help to achieve the vision in the field of education (which has been identified as one of the three main markets in the [Europeana Business Plan 2015](http://pro.europeana.eu/publication/make-the-beautiful-thing-business-plan-2015)). The main outcome of the meeting has been a stakeholder’s analysis and a list of tools and modes of cooperation that can be used or replicated in order to create a (more) enabling environment for relevant stakeholders. The next meeting focused on how to document these case stories and present them in a way that they will have the biggest impact on the Europeana environment.[[2]](#footnote-2)

* 1. **Second Meeting of the Task Force**

The second meeting of the Task Force took place on 6-7 October 2015 at the National Audiovisual Institute in Warsaw. During this meeting the Task Force members shared best practices (tools and modes of cooperation that help to create an enabling environment of re-use of digital heritage in education).The examples ranged from:

* Efforts for joint curation between different memory institutes, working with Linked Open Data to make smart use of the data made available publicly by third parties
* Cooperation between educators and memory institutes to identify part of collections that are particularly useful for educators and present them alongside practical suggestions on how these sources, and
* Use of digital tools to promote learning.

The Task Force also discussed how to deal with copyright issues. The Éduthèque General Conditions of Use[[3]](#footnote-3) were shown as example of a legal framework that on one hand ensures access for education, but also protects the interest of copyright holders. The last part of the meeting was devoted to a discussion on how to continue with the work after the Taskforce’s term has ended and what to present during the Europeana AGM in 2015.

1. **Outcomes**

Here the main outcomes of the Europeana Task Force for Education are included. The Stakeholders Analysis was made during the first meeting to set the priorities for the work done by the Task Force. The overview of case studies give an idea of the practice that has been shared by the Task Force members.

* 1. **Stakeholders analysis**

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| **Stakeholder** | **What can this stakeholder contribute?** | **What are the benefits for this stakeholder?** | **How could the Taskforce have an impact?** |
| Educators | Provide feedback, know-how, knowledge of educational systems, know the needs of students. Educators can judge what is relevant and usable. Without educators nothing happens. | Quality of education. Better access to high quality materials. Provenance and contextual information. | A landing page with all the information they need in an accessible way. Providing examples of how digital heritage and Europeana can be used in education. |
| Europeana | Bringing the various stakeholders together, advocacy on a policy level, inform GLAMS, promote good learning examples, showcase good content | It is in the Europeana strategic mission to encourage re-use of cultural content for education. To show success. Helps with sustainability | Share information with Europeana, be pro-active and show case studies that work, provide content that is fit for purpose. Share solutions and modes of cooperation that are scalable. |
| GLAMS | Contributing existing and future content and learning materials, knowledge about the collections, streamlining of the metadata | Visibility and outreach (to schools, etc.) this is in line with their public mission, legitimises their existence and shows that they are needed. Helps with sustainability. Traffic. | Convince that they are part of the European context, show the benefits through case stories , tracking statistics, giving visibility new opportunities to work with other partners |
| Local and regional authorities | Support on policy level, help with dissemination, reach out to local and regional GLAMS and educational institutes, help to connect local and regional education and cultural stakeholders and companies/donors. | Helps with sustainability. Visibility. They can inform what they are promoting, supports mission (which can be bigger than the locality). | It is possible to give outreach on European level. Recognition on international level. |
| Ministries of Culture | Support with funding. They can provide access to collections. | Helps with sustainability. Public mission. Visibility and outreach (to schools, etc.) Showcase the high quality of their work. | Showing in a clear and simple way what the benefits are for their public mission. Showcasing simple to use end products that work. Show the diversity of the contents and how teachers can use it. Showcase ways in which GLAMS can open their collections for educational use. |
| Ministries of Education | Support with funding. Decide the curriculum. Outreach to schools, teacher training institutes, portals to link contents, coordinate national and international level. | Helps with sustainability. Public mission. More diverse educational content. Access to content from other European countries. Access to the European funding. | Showing in a clear and simple way what the benefits are for their public mission. Showcasing simple to use end products that work. Show the diversity of the contents and how teachers can use it. |
| Service Providers | Outreach mechanism. | The contents are linked to the device. They will sell more. | If we have good content that is copyright cleared, they might want to integrate this as a service. |

**3.2 Overview of Case Studies**

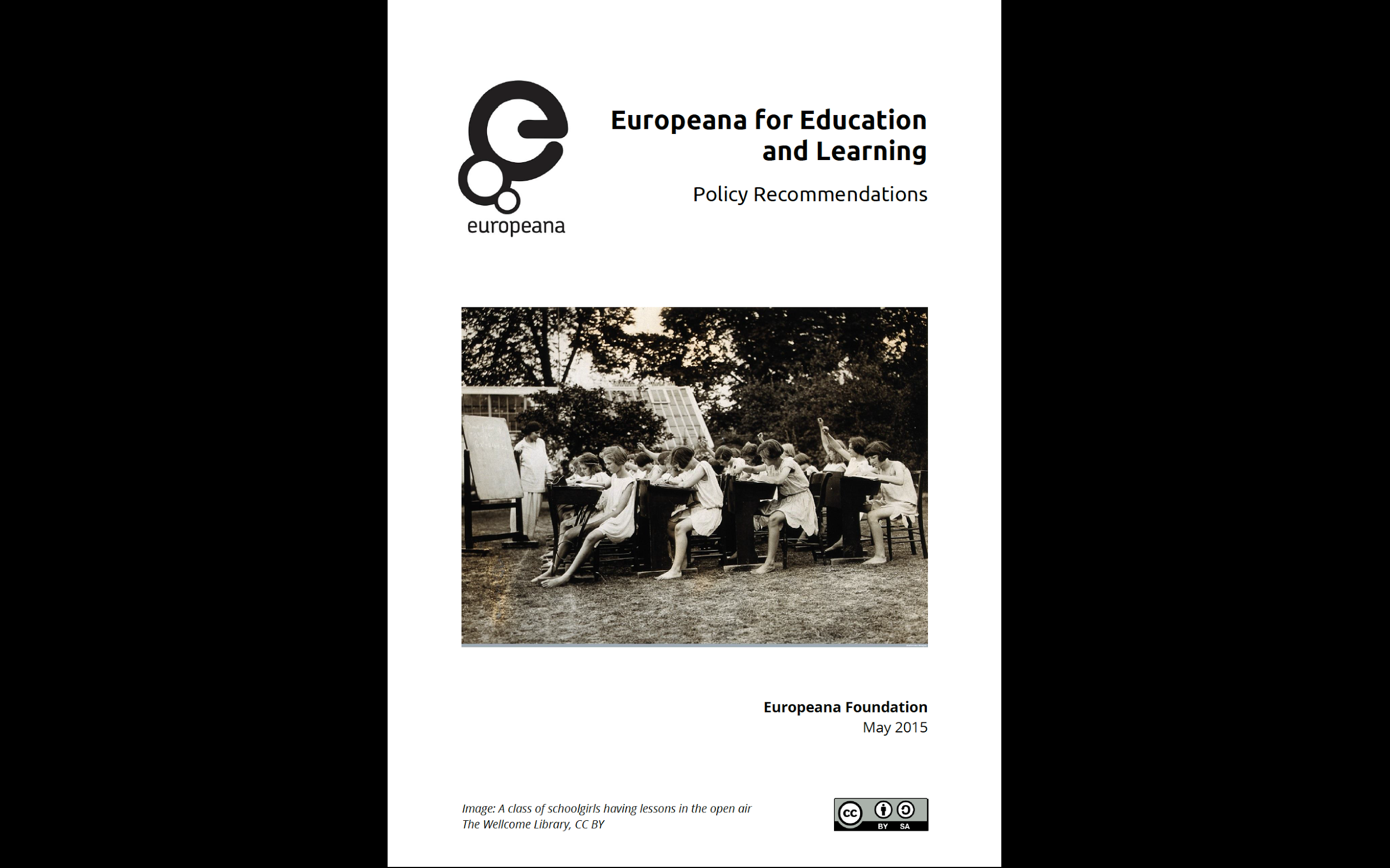
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| Description | Benefits for educators   * Relevance * Discoverability * Enrichment of the metadata * Quality of the source * Licensing for educational use * Easy and reliable access * Interoperability and standards * Use of the sources | Benefits for content providers     * Public mission * Visibility * Evidence of impact * Costs reduction * Data enrichment * Linked (open) data * Concerns about copyright (for some) | Tool/Mode of Cooperation |
| Éduthèque (Alain Thillay) |  | Visibility and Public Mission | Giving clear visibility to content providers |
| Éduthèque (Alain Thillay) | Easy access of materials. (Downloads) | Concern about copyright. | Facilitating an online platform for exclusive educational use and use a licensing module. |
| VIAA (Barbara Dierickx) | Licensing for educational use | Cost reduction. | The providers of educational resources covers the costs of digitisation in exchange for copyright |
| Sound and Vision (Barbara Dierickx) | Good use of digital technology | Public Mission | Users are enabled to take the role of a video editor. |
| Europeana Newspapers (Clemens Neudecker) | Relevance and data enrichment | Data enrichment | Cooperation between content partners to create new collections on a particular topic and summary translations of those. |
| European Digital Film Gateway (Georg Eckes) | Discoverability | Linked Open Data | Cooperation between content partners to streamline metadata on an area of common interest. |
| Stockholmskällan (Frida Starck Lindfors) | Relevance and use of the sources | Public Mission | Presenting sources alongside suggestions on how to use them in practice |
| Stockholmskällan (Frida Starck Lindfors) | Good use of digital technology. | Public Mission | Enabling users to compare and contrast maps from Stockholm over time. |
| Historiana /EUScreen (Maria Drabczyk) | Relevance | Public Mission | Educators describe in detail what they are looking for to a network of specialised content providers. |
| WeLand (Stefano Caneva) | Use of the sources / Enrichment of metadata | Enrichment of metadata | Students contribute to the enrichment of metadata as part of the education. |
| Historiana Apps (Steven Stegers) | Good use of digital technology. | Cost reduction | Enabling users to create their own online learning activities in their own language to achieve subject specific learning objectives. |
| Trove (Steven Stegers) | Enrichment and easy access of materials. | Cost savings and data enrichment | Users are asked to make improvements to transcripts of newspaper articles and can export this text immediately. |
| Inventing Europe (Susanne Lommers) | Relevance | Linked (open) data | Researchers select sources from various content providers to make an online exhibition around a certain theme. |
| Semantic Demonstrator (Vladimir Alexiev) | Discoverability | Linked (open) data, Data enrichment | The Semantic Demonstrator shows the use of semantic technologies for classification and discovery of Europeana objects related to Food and Drink. |

1. **Next Steps**

It is the ambition of the Europeana Task Force for Education to further invest in the creation of an Education Community within the Europeana Network. For this, a first introductory blog post has been published, including a call with more contributions and a template on how such a contribution should look like. Members of the Europeana Taskforce for Education will continue to share best practices using blog posts with the hashtag #Europeana4Education and advocate to the Europeana Council and Europeana Management to offer space to those Europeana Network members that are interested to share practice related to the use of digital heritage for education during the Europeana Annual General Meeting. At the Europeana Network AGM 2016, provided there is a space for this, the leaders of the Task Force will facilitate a discussion on whether to have more sessions like these in future meetings and decide on the best way to facilitate communication within the Education Community.

1. **Supporting Documentation**

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|  | **5.1 Europeana for Education and Learning** |



<http://pro.europeana.eu/publication/europeana-for-education-policy-recommendations>

**5.2 Blogpost to share the outcomes of the Europeana for Education Taskforce**

**Seven keys to unlocking digital heritage for use in education**

**#Europeana4Education**



There is a wealth of digital heritage available online. World renowned galleries, archives, museums and libraries provide online access to their collections, and many local initiatives make digital heritage more widely available. As access to the internet improves, and more people own smartphones and other similar devices, these collections can be accessed online by students and educators with fewer and fewer technological barriers. So far, however, this has failed to lead to the improvements in education you might expect. Why is this? And what can be done to unlock the potential for the  (re)-use of digital heritage in education?

To answer these questions, the “Europeana Taskforce for Education” - a cross-domain group of professionals working in the field of digital heritage and education - was set up. Here, we present their conclusions.

The recommendations are presented in the form of seven keys to unlock the potential for re-use of digital heritage in education:

* *Relevance* of digital heritage for educational purposes. Collections should be used to enable specific learning outcomes.
* *Discoverability* of digital heritage. For digital heritage to be easily found, ensure metadata includes search terms that educators and students use.
* There is sufficient context information about the source, for instance, essential information such as maker, author, date, translation.
* The source is of sufficient quality (e.g. texts are readable, essential details visible).
* Copyright allows for re-use. It must be legally possible to use the digital heritage in open educational research that can be shared.
* Easy and reliable access: the sources can be used beyond where they are found, for example through direct links or embed functions, and links don't change.
* Interoperability: use via different learning platforms is possible, e.g. the standards used in the digital collections are are interoperable.

Significant investments are needed in order to create these conditions, and business models are lacking[[4]](#footnote-4). In addition, a variety of key stakeholders must be involved, and their interests are sometimes conflicting[[5]](#footnote-5).

**How can educators help cultural institutions?**

Content providers - the cultural institutions with collections to share - are not the only ones that can help stimulate the (re-)use of digital heritage in education. Educators have an important role to play as well.

To start, they can work with content providers to identify the items in their collections that have great potential for educational purposes. They can then outline what kind of extra information they’d like to see added for this.

In return, it is of course good practice to always acknowledge the cultural institutions that have opened up their collections so that students know where the items they use come from.

**What have we already learned?**

There are no clear-cut answers to removing all these barriers, but there are lessons learned.

The Europeana for Education Task Force has started to collect information about what has been tried by different stakeholders in promoting the (re)-use of digital heritage in education so far. These examples are described with an emphasis on either the problems that they try to solve, or the conditions (for re-use) that they try to create. These will be published on Europeana Pro using the hashtag #Europeana4Education.

The case studies we share need to be understood in their current context. The changing nature of education and technology[[6]](#footnote-6) means we will need to regularly update information and because of this, the document should be seen as a working document.

**Future directions**

The case studies collected so far are the result of two international meetings bringing together specialists from digital heritage and education, and working in museums, archives, NGO’s, local and national providers. This collection only scratches the surface of the experiences that are out there. Because the complications are great, the potential benefits are high and because the challenges are unlikely to be solved quickly, it is important to continue to share these, to learn from them and to help one another avoid mistakes.

We invite you to share your experiences and lessons learned in the re-use of digital heritage in education using the template that the Europeana Taskforce for Education has developed for this.

You can also help the #Europeana4Education community by advocating for change using the Europeana Recommendations for Education and Learning (which can be downloaded [here](http://pro.europeana.eu/publication/europeana-for-education-policy-recommendations)). For more information, please contact Milena Popova (milena.popova@europeana.eu) or Steven Stegers ([steven@euroclio.eu)](mailto:steven@euroclio.eu)).

**5.3 Template for the collection of case studies**

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| **<Case Study Name> <Author, Organisation>** |  |  |

*This template is designed to help sharing best practices for re-use of digital cultural content in education.*

General guidelines:

* While we don’t want to set strict word limits, we believe these case studies will be most useful if they remain easily readable and concise. We think 200 words per section is plenty, but we understand every example is different.
* Include images/screenshots to visually support your point/text.
* Image caption should include clear reference to the specific text point.
* Always credit the image author where possible/relevant.

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| arrow2 [«Jules Schaminee Joules Unlimited bv][2011-09-09 12.16.28].bmp (600 dpi; 9-9-2011 12:16:28) JU 12-9-2011 12:00:36 | **Introduction** |
|  | *Introduce your organisation and explain how it is involved with the re-use of cultural heritage in education.* |

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|  | *Describe the challenges your institution faced, or the needs it had to address, in relation to (re)using digital heritage in education. Mention why the challenge proved problematic, how it prevented your institution achieving their desire goals, and what changes had to be made to achieve the desired outcomes.* |

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|  | *Describe how you solved the problem, or met the identified needs. Please outline any context you believe will be relevant to future institutions hoping to learn from your experience e.g. does the case study relate to a project or partnership, or involve volunteers? How long did the project take, and what resources were invested? Did you find any solutions that are more widely applicable?* |

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|  | *What significant changes or improvements were made? Please include evidence about the impact of these changes – it can be quotes, statistic etc. How can other institutions build on these improvements?* |

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| arrow2 [«Jules Schaminee Joules Unlimited bv][2011-09-09 12.16.28].bmp (600 dpi; 9-9-2011 12:16:28) JU 12-9-2011 12:00:36 | **Related Resources** |
|  | *List links to more information and/or documents related to this case study.* |

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| arrow2 [«Jules Schaminee Joules Unlimited bv][2011-09-09 12.16.28].bmp (600 dpi; 9-9-2011 12:16:28) JU 12-9-2011 12:00:36 | **Contact details** |
|  | *Contact details of the author and/or another relevant representative of the institutions involved in the case study.* |

**5.4 General Conditions of Use Éduthèque**

Logging into the "Éduthèque" portal with the identifiers obtained when you first register, gives you access to an offer of resources from large public establishments or similar bodies, specifically designed under the leadership of the Ministry of National Education for the purposes of education in the classroom and in the extension of the classroom, in particular through the ENT,under the conditions described below.

**The following is authorized:**

• Downloading by teachers of files (image, text, audio, video, animation, etc.) from workstations that they use for the construction of teaching materials for their students or by their students;

• Capturing images for content and online services made available without the possibility of downloading for the construction of teaching materials for their students or by their students;

• The digital sharing of these documents via digital workspaces of the establishment to ensure educational continuity in the extension of the class;

• Representation and collective uses through courses, workshops and educational work, resources of public institutions that are indicated by tabs "teachers", "education" or "learning space" on their websites provided that their offers are free;

• The publication of educational proposals and extracts from student work which may include screenshots for illustrative purposes for the dissemination of good practices for learning, on institutional sites of academic and national education, and in accordance with their editorial managers;

• Regardless of its physical media, any document produced incorporating elements downloaded by the teacher from Éduthèque shall mention, for each of them, its sources, the names of the issuing public institution or equivalent body and the author.

**The following is not authorized:**

• The publication of files or documents on personal websites or any site whatsoever, outside the institutional sites of national education in the conditions previously mentioned;

• The transfer by the teacher of the downloaded files to a third party, outside the framework of the construction of teaching materials for students or within a framework of teacher training;

• Making available by any means whatsoever, either free or for payment, the resale, the exchange, the loan, the rental of access to services, of the downloaded files, or documents printed to a third party.

**User's responsibility:**

• The user agrees to keep strictly confidential his access codes. In the event of loss or theft of his password or if it becomes aware or suspects fraudulent use of his credentials, he must notify this via the contact section of Edutheque;

• The user agrees to not try to circumvent or modify the software necessary for the use of the sites accessible through the "Éduthèque" portal or of the portal itself.

• The user is fully responsible for the interpretation and use of the resources and services concerned.

*Finally, apart from the use of resources and services made available through the "Éduthèque" portal, the general conditions of use are not a substitute for the specific conditions of use on each of the websites of large institutions. These are protected under intellectual property and require, pursuant to article L 122-4 of the Intellectual Property Code, the consent of their authors or holders of rights for their representation or reproduction in whole or in part except for their short citation (L122-5- section 3a) or for the educational exception (L122-5-section 3e).*

1. Austria, Belgium, Bosnia and Herzegovina, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Hungary, Israel, Italy, Latvia, Lithuania, the Netherlands, Poland, Portugal, Romania, Spain and the United Kingdom. [↑](#footnote-ref-1)
2. The stakeholders analysis and the overview of case studies are included on part 3 “Outcomes”. [↑](#footnote-ref-2)
3. See 5.5. Éduthèque General Conditions of Use [↑](#footnote-ref-3)
4. Investments are needed for the development of digital learning resources, but it is difficult to create returns on these. Depending on the type of educational (re)-use, investments can include web-development, quality control, curation, and copyright clearance. Educators are often pressed for time so providers of educational resources, even those that are free, must be able to show the educational value of their product almost instantly.

   At the same time, investment in digital learning resources lags behind investment  in hardware and printed learning resources. As a result, the most common business model for the provision of digital learning resources is institutional support (by organisations willing to make investments in quality educational resources because this fits their mission or because of the social value this creates). [↑](#footnote-ref-4)
5. One challenge for creating a fertile environment for the re-use of digital heritage in education is the conflicts of interest that exist between stakeholders and within institutions. In the case of copyright regulations, a balance needs to be found to create access to culture in education while protecting the rights of cultural producers. A similar dilemma is posed by opening of collections an institution increases its visibility, but at the same time loses a level control over its collection. It is our aim in these blog posts to share the different ways organisations are dealing with these conflicting interests in practice. [↑](#footnote-ref-5)
6. A recurring challenge for the (re-)use of digital heritage in education is the changing nature of both education and technology. These occur naturally: both education and technology providers are always looking for ways to improve. In practice this means that some services are no longer supported. The recent announcement by Oracle that “it would begin winding the [Java-script] plug-in [for browsers] down” [1] is just one example of this - a change in technology that means providers of educational resources using digital heritage must adapt (here, because learning resources using Java-script will no longer work long-term). [↑](#footnote-ref-6)