

DELIVERABLE

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D7.1 Dissemination Plan

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Authors: Kristine Briede (LCCA), Christine Sauter (PACKED vzw)

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Dissemination Level		
P	Public	x
C	Confidential, only for members of the consortium and the Commission Services	

REVISION HISTORY AND STATEMENT OF ORIGINALITY

Revision History

Revision	Date	Author	Organisation	Description
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0.1	9.3.11	KB	LCCA	First draft
0.1	10.3.11	CS	PACKED	First review
0.1	13.3.11	BD	PACKED	First review
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Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

TABLE OF CONTENTS

1. EXECUTIVE SUMMARY	5
2. INTRODUCTION	6
3. COMMUNICATION STRATEGY	7
3.1 Target groups	7
3.2 Objectives of the dissemination activities.....	7
3.3 Potential scope of action	9
3.4 Expected results.....	9
3.5 Conclusion	11
4. DISSEMINATION TOOLS	12
4.1 Project Logo and Corporate Design	12
4.2 PowerPoint Presentation	12
4.3 Project Website	13
4.4 Leaflet.....	13
4.5 Booklet.....	14
4.6 Mailing List.....	14
5. DISSEMINATION ACTIVITIES.....	14
5.1 Press and media contact	14
5.2 Networks.....	15
5.3 Links.....	15
5.4 Presentations.....	16
5.5 Workshops	16
5.6 Integrated communication	16
6. MONITORING ACTIVITIES.....	17
7. RESOURCES & BUDGET	17

APPENDICES 17

1. EXECUTIVE SUMMARY

This document provides an overview of the projected dissemination activities of the DCA project - Digitising Contemporary Art. It explains the rationale behind chosen strategies and communication tools. It also reports on the dissemination activities implemented so far.

The dissemination strategy developed here is in line with the ICT PSP programme.

This initial dissemination plan will be updated as the project evolves and the additional activities implemented will be reflected in the Final Dissemination plan delivered in Month 30 and stated in the Progress Reports.

2. INTRODUCTION

This Dissemination plan

- identifies different target groups;
- describes measures taken in order to ensure the largest possible awareness of project objectives and results within such target groups;
- identifies a schedule for dissemination;
- lists different opportunities and methods to be taken or implemented, including dissemination tools such as a project website, presentation modules, etc.

The scope of possible actions has been evaluated in terms of effective dissemination channels and tools to create a broad awareness amongst different target groups. Not all available dissemination tools prove useful for the context, approach and financial scope of the DCA project. The dissemination plan explains the choice of the tools implemented.

The dissemination strategy implies involving multipliers and other beneficiaries within the different communities that will spread the information received to a wider user group.

As the Deliverable D1.7 is submitted at the end of Month 3, the list of planned events and activities is still preliminary and will be completed and updated as the project evolves.

3. COMMUNICATION STRATEGY

3.1 Target groups

In order to reach as wide a range of users as possible, the following target groups have been identified:

Group 1	The general public interested in contemporary art, its history, development, artists and their works, exhibitions;
Group 2	The mediators between the general public and artists and their works (curators, art journalists, publishers, media institutions);
Group 3	Users in the educational field (schools, continuing and adult education, teachers / universities, students, professors);
Group 4	Users in the research field (art theory, art history, humanities, psychology, cultural studies, artists, etc.);
Group 5	Professionals in the arts field (staff in museums and other art institutions, guides, archives, art buyers, gallery owners, art therapy, auction houses);
Group 6	Tourism, IT technology, creative industrial or communication design, marketing
Group 7	Policy makers, Europeana & related projects, ICT PSP environment etc.

Attention is paid to all the target groups mentioned, but special attention is focused on the target groups 2-5. They can/will act as “multipliers” of the dissemination activities implemented and help to spread the information to very extensive networks and to the general public both in direct and indirect ways.

The “multiplication” of the dissemination task is of special value as the core dissemination team has limited resources in terms of time, budget, information access and multilinguism. Project partners and target groups can communicate the message in their countries, national language groups, national art and culture heritage communities and other appropriate domains beyond the reach of the core dissemination team.

3.2 Objectives of the dissemination activities

Why do we disseminate?

- **To create awareness about online access to contemporary art from countries all over Europe via Europeana.**
- **To enhance visibility and raise attention towards the collections of content providers to the project that will reveal the treasures of European contemporary art probably little known outside the borders**

of the European art community.

All the work and effort invested and results gained by the project will be of no avail if people are not aware of the access and do not benefit from the possibilities available to exploit the contents of museums and other art institutions.

That is why the work-in-progress, the experiences gained and the results of the DCA project will be actively disseminated through the dissemination toolkit created (website, social networks, leaflets) and presented at various national and international events – art festivals, work seminars, conferences on contemporary art and digital cultural heritage. See Appendix No. 1 for preliminary list of events.

All project deliverables (website, presentations, leaflet, etc.) involving texts will be produced in a user-friendly, easily accessible way. For example, the project website is being designed according to the guidelines of the Anysurfer label, a Belgian quality mark for accessible websites. The presentation template and leaflet are designed in a similar way. This will facilitate dissemination and increase their impact.

- **To share the knowledge and experience gained; thus encouraging other institutions working with contemporary art to put their collections online and to use the best practice guidelines developed by the DCA project.**
- **To enhance the discussion and expertise on relevant issues such as digitisation, aggregation, digital archiving, cataloguing etc. amongst professional contemporary art networks.**

To support professionals working in the same domain and share the knowledge and experience gained, the DCA project actively promotes its A-Z digitisation workflow, its guidelines for long-term preservation and other pertaining deliverables including best practices for a digital storage infrastructure as well as guidelines and tutorials for data mapping and aggregation.

Explaining the different stages and aspects of the workflow will contribute to the quality of digitisation actions. They range from defining digitisation goals for online access to the content online in Europeana, but also include deciding between in-house digitisation or outsourcing, selecting the content to be digitised, clearing the copyrights, preparing the actual digitisation, archiving the digital files, enriching content, mapping and aggregating the metadata.

Dissemination through professional networks will enable contemporary art institutions that are looking for A-Z digitisation guidelines to benefit from the experiences gained through the DCA project.

The dissemination strategy used here implies sharing the expertise and know-how that will be gained during the project with as many institutions outside the DCA consortium as possible. As such the long-term viability of project results will be secured. The results and generated know-how will subsequently stimulate other contemporary art institutions to digitise their collections in a standardised and qualitative way. It will also encourage them to make their collections online accessible through their own websites, and to make them available for harvesting by Europeana, national portals and other online platforms for art and cultural

heritage.

3.3 Potential scope of action

There are three main fields of action:

- the use of marketing and promotional material;
- the use of communication channels;
- specific opportunities for dissemination activities.

The use of marketing and promotion material of the DCA project will range from a website, PowerPoint presentations and leaflets to a ready-to-print booklet. These will be distributed through the DCA website and at the relevant events and places (project presentations, conferences, universities...).

The communication channels used will include press, newsletters, interviews and articles in mass media and specific Internet portals, radio, TV and social networks.

The specific opportunities for dissemination activities include presentations (for large and small audiences and even face-to-face talks), to papers, poster sessions, workshops, links etc.

3.4 Expected results

- **Awareness, in particular with the general public, professionals and students, of contemporary art of the Europeana portal and its online access to contemporary art from countries all over Europe.**

A diverse group of European collections of contemporary art will become accessible through digitisation and aggregation for Europeana. The project will contribute greatly to the appeal of Europeana as a user-friendly online interface that facilitates use and exploitation of cultural digital content.

In this spirit, it will be easier for e.g. an art history student wanting to write an essay on 'Spanish contemporary art' to find some initial information on works through Europeana, and then links to a digital reproduction, and richer information on both the work and its owner or caretaking institution.

Teachers in (art or other) schools will have a chance to show great contemporary art works online and of good quality; thus creating equal opportunities for the students residing and studying outside big cities, at a long distance from major art museums etc.

This can only be possible if those concerned are first introduced to such options through dissemination activities carried out by the DCA project.

- **Knowledge gained and shared with professionals of the domain.**

The availability of a well-documented workflow, guidelines and other professional

know-how will subsequently stimulate and help other contemporary art institutions and museums to digitise their collections in a standardised and qualitative way and make them accessible and retrievable through the Internet – through the use of Europeana, national portals, institution websites and other platforms of art and culture heritage. As a result of dissemination activities, the project outcomes will live on beyond the project's lifetime or scope.

DCA will keep close ties with Europeana and the ever-growing family of projects surrounding it, so that related European projects and other professional circles will be able to benefit from the achievements of the DCA project.

In a way the DCA project itself is the result of previous collaboration and dissemination activities within related projects on digital cultural heritage. This has provided the DCA project with a strong basis and network for further fostering the digitisation of cultural heritage and supporting its development by sharing knowledge and experience gained.

It is likely that this will lead to future collaborative projects in which they will build on the outcomes of the DCA project.

- **Enhanced discussion and expertise on digitisation, aggregation, digital archiving, cataloguing, etc. within the contemporary art community.**

The expertise gained in the technical aspects of digitisation and discussion within professional circles will lead to a continuous improvement and sustainability of the action, even beyond the lifetime of the DCA project.

- **Enhanced visibility and awareness of the collections of content providers of the DCA project.**

Putting the collections of content partners online and facilitating retrieval and exploitation of their digital content will increase visibility and awareness of the artworks and the collections. Well-founded, strategic and careful dissemination will have an important impact on achieving one of the main DCA and Europeana project goals – to reveal the treasures of European art collected by public and private art institutions and museums.

Indicators

In order to measure the dissemination activities implemented, a series of indicators has been defined and will be followed during the project's lifetime.

	2011	2012	2013
Number of press releases prepared and distributed	27	27	27
Number of guidelines published	0	2	2
Number of links from other websites	26	10	10
Number of announcements in press and other media	8	3	8

Number of meetings with related projects in the <i>Europeana</i> group	2	2	2
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3.5 Conclusion

The dissemination plan and strategy of the DCA project is based on two main principles:

- **PR and informative tools – including design (logo, website, PowerPoint presentations, leaflets) – and press and media communication (press releases, interviews, articles, press conferences).**

The tools chosen will be applied according to the context of the occasion for which they will be used and the target group addressed. Some examples:

- the leaflets will be used for conferences, media art festivals and other larger events to address large groups of people;
- PowerPoint presentations will be used in conferences and seminars to address smaller (professional) audiences;
- articles, press releases, press conferences and interviews will be used to attract the attention of the general public and to inform them about the outcomes and benefits of the DCA project.

- **Personal communication: presenting and discussing issues and results at conferences, media art festivals, seminars, workshops, in one-to-one conversations etc. to raise awareness amongst different target groups.**

After evaluating the impact and benefit of the different dissemination options, it was clear that the most important 'dissemination tool' will be personal communication involving communication multipliers.

The user groups that will act as communication multipliers¹ will transmit information on the project to very extensive networks. This includes targeting the most important channels used by professionals in education and research fields, curators, media representatives and other professional target audiences.

The WP7 team is actively searching for dissemination opportunities and target audiences. They are always on the lookout for relevant contexts in which to present DCA.

To ensure the maximum impact of dissemination activities, the DCA consortium has decided to focus on a strong presence and involvement in events, public and those involving other stakeholders, policy-makers and potential content providers for Europeana. It will combine raising awareness of the DCA project with the dissemination of project results.

¹ For example, INCCA - International Network for the Conservation of Contemporary Art reacted immediately after receiving the first press release on the DCA project. They gave feedback, asked additional questions and multiplied the project information further through their professional network.

All project partners will contribute to WP7 in order to deliver a high impact of dissemination activities. The whole strategy for dissemination is based on a collaborative effort and involvement from the very start of the project.

To make the deliverables as freely shareable and re-usable as possible, they will be released according to a Creative Commons license. All available dissemination material and especially project presentations will also be made available in different formats (e.g. not only Windows-compliant software, but also in open source formats such as Open Office). After the project's end, the coordinator PACKED will keep the project's website online as a dissemination platform.

4. DISSEMINATION TOOLS

4.1 Project Logo and Corporate Design

In order to enhance the visibility of the project and make it recognisable a logo has been created as a part of 'corporate design set'.

The DCA logo includes a symbolic representation of a pixel – as the crucial detail for digitisation that is the main objective of the project. Another element – the two connected dots - symbolises collaboration and common effort.

Another important component of the logo is the written text that reflects both the title of the project and the main goal of the project – digitising contemporary art. The text identifies the project (through its name).

The logo was developed by a Belgian designer with a very appropriate name, Pixelman.

The DCA logo is used in all dissemination materials – on the website, in the PowerPoint presentation, the leaflet, the press releases, etc.

See Appendix No. 2 for the DCA logo.

4.2 PowerPoint Presentation

A template (design) for PowerPoint presentation has been made that everyone (partners, presenters) can use to create their own presentation. The first presentation created and delivered using the DCA project PowerPoint presentation template was at the Kick-off meeting on the 25th January, 2011.

For more general project presentations and those delivered before an international audience, a ready-made PowerPoint presentation (which is also Deliverable 7.2 – See Appendix 3) is available to all partners. This presentation outlines (amongst others) the objectives, work plan, expected results and composition of the DCA consortium. A short presentation of each partner is included. The language used in the presentation is English. Each partner can, when required, translate the presentation into his own national language. The ready-made PowerPoint presentation serves as a basis for the successful presentation of the project at conferences, media art festivals, seminars,

workshops and other events where the project will be presented. The presentation can be adapted to the respective context and audience.

4.3 Project Website

A project website has been created in order to promote the project on-line and to inform international audiences and target groups about its goals, objectives and activities.

There are two website addresses so that it can be easily found. The user can access the website through:

- www.digitisingcontemporaryart.eu
- www.dca-project.eu

The DCA website is where results of the projects can be viewed, documents and deliverables can be published and downloaded, dissemination events and opportunities can be announced and general progress of the project can be followed.

Rationale behind the structure of the DCA website

We have chosen to go for a simple and practical website displaying the main and most important information that the general public and different target groups should know about the DCA project.

The project website offers both general information on the project and regular updates on activities, progress and achievements of the project. It is available in English. Through links to the websites of project partners, information about the project is also available in their different national languages.

The website meets the requirements of the Anysurfer label, a Belgian quality label for accessible websites.

The website also offers

- direct links to Europeana, as well as other Europeana-related projects;
- short descriptions of each partner and a link to their website;
- information on work packages;
- information on public activities;
- press releases and feedback from the press;
- links to deliverables;
- information that leads to the Project Management & Dissemination team;
- a digital contact form.

The website will be active during the lifetime of the DCA project, after which, PACKED vzw will keep the project's website online as a dissemination platform.

See Appendix No. 4 for Screenshots of the website.

4.4 Leaflet

In order to strengthen the project's dissemination activities, a number of leaflets will be created for distribution as print and handout material. The leaflets will be available in English in print and electronic format. They will also be available in electronic format for translation by all consortium members. The leaflets will be made available as downloadable PDF documents on the project website.

The design of the leaflet will be implemented in the same design style as the website and PowerPoint presentation in order to come as close as possible to the 'brand recognition' and to create a united outlook for DCA dissemination material.

A high-level summary describing the main objectives of the project and giving the reader a comprehensive idea of the benefits expected for both an interested general public and the professional community will be available in the leaflet.

The leaflet will also contain the main project information: the content, duration, the work carried out and the impact of the project, as well as contact information.

4.5 Booklet

The DCA project does not intend to invest a lot of resources in printed media since we estimate the online presentations and personal presentations at public, semi-public and closed events to be more effective.

On the other hand we do still want to provide a project summary for everyone at the end of the project that describes the work done and the achievements reached. This will be a ready-to-print PDF document that will be placed online and sent to all partners in order to create print versions of it.

4.6 Mailing List

In order to reach media, professionals, other multipliers and key players within the contemporary art and cultural heritage preservation communities, the 'central mailing list' of the DCA project has been created additionally to the existing communication mailing lists used by individual project partners.

The project partners have actively contributed to the creation of the 'central mailing list' by sharing their contacts, knowledge and experience of which of the target groups and individuals are to include, so that the information on DCA reaches the right recipients.

During the lifetime of the project the 'central mailing list' will be updated and expanded as new opportunities for dissemination arise and new relevant individuals and target groups are identified.

5. DISSEMINATION ACTIVITIES

5.1 Press and media contact

To inform the wider public, media and professional target groups about the project, its objectives and outcomes, a press release has been issued and

disseminated both on international and national levels in (12) national languages. Press and media will be regularly informed by a press release at every appropriate occasion during the lifetime of the project.

Press briefings and conferences will be held for relevant media and art professionals at important moments of the project implementation e.g. at the second consortium meeting – in Athens, Greece, 4th - 6th of May, 2011.

Interviews are and will be given to the national and international media.

5.2 Networks

There are different networks that we will use as general communication channels:

Europeana Group

The DCA project has been included in Europeana's network and added to the WP5 mailing list of Europeana including the dissemination officers from all related projects. Europeana uses this list for planning cross-project meetings and communicating important Europeana initiatives and updates.

DCA has also joined Europeana social media channels:

- Twitter: EuropeanaEU;
- Facebook group: EuropeanaEU;
- LinkedIn group Europeana

DCA is receiving RSS feeds on Europeana; and as such is keeping informed.

Social Networks

Once the accounts of the DCA project at the social networks are created, the dissemination officer will take part in network activities on a daily basis.

Nowadays social networks are very important networking tools. They are very well designed to trace people and groups that are possibly sharing similar (professional) interests and allows the DCA consortium to 'invite' people, companies or institutions to check out the information that it offers. Through social networks the DCA consortium can also receive feedback in a very simple way.

Other professional networks

Since all partners in the DCA consortium have ties with institutions in the same field, DCA's information will also be channelled through these professional national and international networks.

5.3 Links

Links will be established with the DCA project website from relevant websites within the contemporary art community and the ICT PSP and Europeana environment and vice versa; thus creating a new network of actors in the field of contemporary art and digital cultural heritage.

A link will lead to the website of each DCA project partner, where it will be

possible to find information about the project in the national language, and a work-in-progress report of each institution involved.

See examples in Appendix No. 5

5.4 Presentations

As stated in a quote from page 75 of the “Description of Work” document:

“These presentations will actively spread the exemplary workflow experience of DCA and create awareness for the need to digitise contemporary art as part of European cultural heritage, to make it accessible and retrievable to a global online audience and to preserve it for the future.”

There are many occasions to present the DCA project and its results: from more public oriented events such as media art festivals or panels to formats like symposia and conferences, or closed meetings such as workshops and seminars.

The potential for presentation will increase during the project as it expands. The list of events attached is preliminary, since many events have not yet been confirmed or published. The DCA consortium endeavours to give a presentation or deliver a paper at a significant number of important events.

The list will be updated and adjusted as project implementation proceeds.

To ‘strengthen’ such presentations, a leaflet containing all necessary information will be printed and distributed as handout material.

5.5 Workshops

Workshops are often semi-public events. They often have no restriction on attendance, but attract a more involved community (stakeholders) to discuss pertaining issues.

The DCA consortium values the attendance of such workshops highly since it offers a perfect opportunity for multiplier communication and presentation of our guidelines. It also creates possibilities for widening the DCA network, creating new partnerships and knowledge sharing.

Ultimately it will be in such workshops that the DCA consortium and the project results will support and encourage other projects and institutions to have their collections digitised and made accessible through Europeana.

5.6 Integrated communication

The participation at, and attendance of, events often already has a greater implication than giving public project presentations at such events. One on one communication cannot be valued high enough. These events are often meeting points for key players in the respective communities. A lot of information flow

happens in informal personal discussion on the fringe of the public presentations. Policy makers and multipliers are often most effectively addressed in one on one meetings.

As such, just attending events without making a public presentation of the DCA project can produce a high dissemination outcome. Which is why the dissemination team and other colleagues from partner organisations intend to inform target audiences about the DCA project at any suitable occasion they may attend.

6. MONITORING ACTIVITIES

Dissemination report forms to be filled in will be introduced during each press conference, workshop, presentation or similar dissemination activity. These reports will contain basic info about the event, who was there, how many people attended, what was said/presented, ... The report will be returned by the presenting partner to the Dissemination Officer (WP7 Leader, LCCA). With the help of such precise information the Dissemination Officer will be able to monitor the dissemination process, identify possible gaps in current dissemination and identify opportunities for future activities.

The Dissemination Officer is also in charge of collecting screenshots and articles published on the DCA project in the press, media and other stakeholders that will be sent in by project partners. Such articles and announcements will be the direct result of presentations, press releases and other dissemination activities. Collecting them will help the WP7 and project management team to monitor the dissemination process.

7. RESOURCES & BUDGET

The dissemination activities will be carried out by the Dissemination Officer, the Project Management Team and all partners. This will make dissemination resources rich and manifold – we can reach beyond the language borders of the national states and with the help of national and international networks become integrated within the community of contemporary art organisations.

The budget for Dissemination activities is 23,964 EUR that is divided into two main parts of equal importance:

- design and maintenance of communication and promotion tools (website, PowerPoint presentation template, logo, leaflet, booklet);
- workshops and other dissemination activities (presentation at events, workshops, inviting professionals for knowledge sharing sessions etc.).

APPENDICES

Appendix 1 – PDF of PowerPoint template

Appendix 2 – Preliminary list of events for presentation of the project

Appendix 3 – The DCA logo

Appendix 4 - Screenshots of the website

Appendix 5 – Website links

Appendix 1 – PDF of PowerPoint template



 **digitising**
 **contemporary
art**

DCA is co-funded by the CIP-ICT Policy Support Programme of the European Union





TITLE OF THE EVENT, PLACE, DATE

Presentation by Name Purname



FACTS

DCA - a collaborative project

- Consortium of 25 partners from 12 countries
- Duration 30 months – from January 1, 2011 to June 30, 2013
- Including 21 content providers
- Overall budget about 4 million Euro
- 50% co-funded by the CIP-ICT Policy Support Programme of the European Union

OVERALL GOAL

Digitising European Contemporary Art and bringing it to Europeana – the single access point to Europe's cultural heritage

KEY OBJECTIVES

- Identifying best practices for digitisation and metadata attribution for different situations and contexts
- Digitising 27,000 contemporary artworks and nearly 2,000 contextual documents
- Aggregating the digitised reproductions for ingestion into Europeana
- Determining long-term preservation strategies
- Disseminating project results
- Quality results through supportive and effective management

CORE FOCUS

- Technical specification
- Enriched metadata
- High-quality digital reproductions
- Interoperability for aggregation
- Long-term preservation

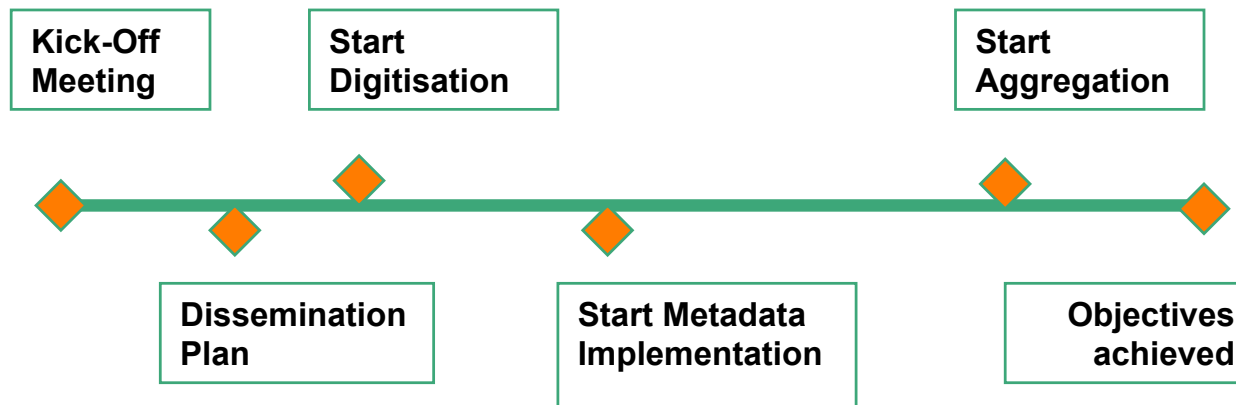
DCA – ART CONTENT

- Art created after 1945
- Paintings, sculptures, photographs, installations, video, drawings, prints, collages, book art etc.
- Body of artworks from European key artists

TARGET GROUPS

- General public interested in contemporary art
- The mediators between public, artist and artwork: curators, journalists, publishers, media
- Users in educational field
- Users in research field
- Professionals in the arts
- Tourism, creative and industrial design, marketing, IT technology
- Policy makers

WORK PLAN



WORK PACKAGES

- WP1: Project management
- WP2: Content coordination and technical specification of collections
- WP3: Metadata requirements
- WP4: Digitisation (supervision)
- WP5: Preparation for aggregation and ingestion of content
- WP6: Long-term sustainability (guidelines for long-term preservation of digital files)
- WP7: Dissemination

PUBLIC DELIVERABLES INCLUDE

- Metadata implementation guidelines for digitised works of contemporary art
- Guidelines for an A-Z digitisation workflow for contemporary art works
- Guidelines for a long-time preservation strategy for digital reproductions and metadata
- Best practices for a digital storage infrastructure for long time preservation of digital files

IPR ISSUES

- 'Clean-hands' policy
- Cleared copyrights on ALL content
- Europeana displays metadata and previews of the artworks
- Links to high-quality reproductions within their original context (e.g. on the website of collecting institution)

CONSORTIUM

- 25 partners from 12 countries
 - 21 content providers – European museums and art institutions
 - 3 technical partners
 - 1 project coordinator



Kick-off meeting in Brussels
(January 25, 2011)

PARTNERS

- **Project coordinator**

- PACKED vzw – Centre for Expertise in Digital Heritage (Belgium)

- **Technical partners**

- IBBT – Interdisciplinary Institute for Broadband Technology (Belgium)
- NTUA – National Technical University of Athens (Greece)
- UBITECH (Greece)

PARTNERS

- **Content providers (in alphabetical order)**
 - AE – ARS Electronica (Austria)
 - argos – Centre for Art and Media (Belgium)
 - EMAF – European Media Art Festival (Germany)
 - EPMAS – National Gallery Alexandros Soutzos Museum (Greece)
 - Frissiras – Frissiras Museum (Greece)
 - FTAPIES – Fundació Antoni Tàpies (Spain)
 - HfG – Staatliche Hochschule für Gestaltung (Germany)

PARTNERS

■ Content providers (cont.)

- LCCA – Latvian Centre for Contemporary Art (Latvia)
- Listasafn – National Gallery of Iceland (Iceland)
- Serralves – Fundação de Serralves (Portugal)
- MAC – Museum for Contemporary Arts (Belgium)
- MBVB – Museum Boijmans Van Beuningen (the Netherlands)
- MG – Museum of Modern Art Ljubljana (Slovenia)
- MMCA – Macedonian Museum of Contemporary Art of Thessaloniki (Greece)

PARTNERS

■ Content providers (cont.)

- MMSU – Museum of Modern and Contemporary Art (Croatia)
- MRBAB – Royal Museums of the Fine Arts of Belgium (Belgium)
- MuZEE – Art Museum at the Coast (Belgium)
- NIMk – Netherlands Media Art Institute (the Netherlands)
- RAM – Reykjavik Art Museum (Iceland)
- TM – Transmediale (Germany)
- WRO – WRO Art Center (Poland)

RESULTS

- Online access to contemporary art from countries all over Europe for general public and professionals
- Contemporary art widely represented in Europeana
- Knowledge gained and shared with professionals of the domain (guidelines, tutorials, best practices)
- Enhanced discussion and expertise on digitisation, preservation, metadata within the art community
- Enhanced visibility and awareness of the collections of content providers of the DCA project

FURTHER INFORMATION

Our project website offers

- further information on project issues
- download files of public deliverables, dissemination documents and more
- news, events, press reaction
- contact details and links to partners and the community

www.digitisingcontemporaryart.eu

www.dca-project.eu



THANK YOU FOR YOUR ATTENTION!

www.digitisingcontemporaryart.eu

www.dca-project.eu

Appendix 2 - Preliminary list of possible events for presentation of the project

What	Info	Where	When
Seminar organised by Antenne interrégionale Auvergne-Centre-Limousin		Bruxelles, Belgium	13 th April, 2011
IKT congress (International association of curators of contemporary art)	http://www.iktsite.org/	Luxemburg, Luxemburg	28 th of April - 1 st of May, 2011
Sixth International Conference on the Arts in Society	http://artsinsociety.com/2010/09/announcing-sixth-international-conference-on-the-arts-in-society/	Berlin-Brandenburg Academy of Sciences and Humanities Berlin, Germany	9 th -11 th of May, 2011
FutureEverything 2011	www.futureeverything.org	Manchester, United Kingdom	11 th -14 th of May, 2011
Art & Dialogue - Engagement in art and engagement through art, seminar	www.elaninterculturel.com	Paris, France	9 th of May - 13 th of May, 2011
WRO 2011 - 14th Media Art Biennale Alternative Now, the leading forum for contemporary media art in Eastern and Central Europe		Wroclaw, Poland	10 th -15 th of May, 2011
Seminar on Intellectual Property Law and its effects on the dissemination of contemporary culture, organised by FTapiès		Barcelona, Spain	12 th of May, 2011
Venice Biennale + Preview for Art curators	http://www.labiennale.org	Venice, Italy	2 nd of June - 6 th of June, 2011
2nd Annual International Conference on Visual and Performing Arts	http://www.atiner.gr/arts.htm	Athens Institute for Education and Research (ATINER) Athens, Greece	6 th - 9 th of June, 2011
Open culture 2011	http://www.openculture2011.org.uk	Birmingham, United Kingdom	7 th and 8 th of June 2011
4th International Conference on the Inclusive Museum	http://onmuseums.com/2010/09/30/announcing-fourth-international-conference-on-the-inclusive-museum/	University of Witwatersrand, Johannesburg, South Africa	30 th of June - 3 rd of July, 2011
Berlin Biennale 2011	www.berlinbiennial.de	Berlin, Germany	June - August, 2011

Annual Open Knowledge Conference (OKCon)	Website: http://okcon.org/2011 Call for participation: http://okcon.org/2011/cfp/	Berlin, Germany	30 th of June - 1 st of July, 2011
Electronic Visualisation and the Arts	http://www.eva-conferences.com/eva-london	London, United Kingdom	6 th - 8 th of July, 2011
dOCUMENTA 13	http://www.documenta.de		9 th of June-16 th of September, 2012
OSTRALE 11	http://www.ostrale.de/en/index.html	Dresden, Germany	1 st of July - 4 th of September, 2011
Arco, Contemporary Art Fair	http://www.ifema.es/ferias/arco/default.html	Madrid, Spain	February 2012
The Challenge of the Object 33rd Congress of the International Committee of the History of Art (CIHA)	http://www.ciha2012.de/en/program.html	Germanisches Nationalmuseum, Nürnberg, Germany	15 th – 20 th July, 2012
Second International Conference on the Image	http://www.ontheimage.com/conference/	Kursaal Congress Palace, San Sebastian, Spain	26 th -27 th September, 2011
Media Art History - Rewire 4th International Conference on the Histories of Media Art, Science and Technology	http://www.mediaarthistory.org/rewire/	Liverpool, United Kingdom	28 th of September – 1 st October, 2011
Media art festival “Art+ Communication”	www.rixc.lv	Riga, Latvia	4 th -6 th of November, 2011
INFuture2011: “Information Sciences and e-Society”	http://infoz.ffzg.hr/INFuture	Zagreb, Croatia	9 th -11 th of November, 2011
SLIC (Cultural Institutions and Free Software, based in Spain)		Spain	Autumn, 2011
Manifesta 9 – the European biennial of Contemporary Art	http://manifesta.org	Province of Limburg, Belgium	October - Jan, 2012
McLuhan in Europe 2011	www.mcluhan2011.eu	Across Europe	During 2011
Liverpool Biennial	http://www.biennial.com	Liverpool, United Kingdom	Autumn 2012
ANTI Festival	http://www.antifestival.com	Koupio, Finland	27 th September –

			2 nd of October, 2011
Transmediale 12	www.transmediale.de	Berlin, Germany	Early February, 2012
Museums and the Web	http://www.archimuse.com/conferences/mw.html	San Diego, California, United States	11 th – 14 th of April, 2012
Euromed			2012

Appendix 3 – The DCA logo

The colour version:



The black version:



The black & grey version:



Appendix 4 - Screenshots of the website

home

about DCA

activities

deliverables & documents

contact



The 'Digitising Contemporary Art' (DCA) project aims to digitise contemporary art objects from 12 European countries and make them accessible to the wider public through Europeana – a single access point for European cultural heritage. The project coordinator is PACKED vzw, a Brussels-based centre of expertise for digital cultural heritage. The project partners include 21 art institutions and museums and 4 technical institutions. The project started on January 1 2011 and will last for two and a half years, until July 2013. The project is supported financially by the European Commission.

+ read more

Upcoming

DCA Consortium meeting 2

The second consortium meeting with all the partners present will take place

DCA Consortium meeting 2

The second consortium meeting with all the partners present will take place in May in sunny Athens. The meeting will focus on workflow recommendations, discussion of individual digitisation plans, IPR issues, general project issues, next...

more

Available deliverables & documents

- Press release launch DCA project (January 2011)
- D7.1 Dissemination plan (M3)

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digitising contemporary art

home **about DCA** activities deliverables & documents contact

Description of the project

"Digitising Contemporary Art" (DCA) is a 30-month digitisation project for contemporary art, i.e. art made after 1945 - a kind of cultural heritage still largely missing from [Europeana](#) which is a single access point for European culture.

DCA will create a digital body of high-quality reproductions of 26,921 artworks - paintings, photographs, sculptures, installations, videos and 1,857 contextual documents, which will become accessible and retrievable through *Europeana*; not only through the use of metadata and thumbnails, but also direct links to large-sized reproductions of each item. DCA will ensure that the rights to all available digital content will be cleared. The content provided, including masterpieces from key artists of most European countries, will fill a gap in *Europeana*'s content supply.

The main issues to be addressed within the project are the choice of specifications for digitisation and metadata, so that they may be inter-operational, and finding the appropriate aggregation solution for each institution. The exchange with *Europeana* will be the main outcome of the project. And DCA's digitisation process will also contribute to the preservation of the artworks.

The DCA project intends to enhance the online visibility of contemporary art as an essential expression and an invaluable part of European culture, and to stimulate the interest of the general public by introducing a stronger presence of contemporary art to the *Europeana* portal.

Target users and their needs

Considering the strong interest in contemporary art, DCA's content is of

Different user groups may use the DCA project in various ways, but their needs may often be the same: they will all want easy and fast access to trustworthy, high-quality digital reproductions of contemporary artworks - and if they have no commercial intentions, then they will also expect to obtain it free of charge. Anyone will be able to consult the newly created and integral digital content on the Web. In *Europeana* (and other portals) they will be pointed to the original context of the found items (e.g. the museum's website) by a link, in order to consult enhanced visual data and additional information on the actual work. Such links will enrich the *Europeana* experience, increasing the visibility of the contributing museum's website and also encouraging partners to develop (apart from DCA) new web applications, e.g. tools that will allow the user to create their own virtual exhibitions or collections. This will result in a more interesting experience of the institutions' contemporary art collections for the public.

Technology

Part of the technology for reproduction and display of high-quality digital content is already available in the contributing collecting institutions. For some digitisation, subcontractors will provide external digitisation facilities. The partners will provide databases for metadata and images. DCA will help the institutions to set up or adapt their database in order to comply with their own needs and the state-of-the-art of metadata schemes, vocabularies, data exchange, etc. For those institutions that cannot host large video files, DCA will provide for collaboration with the GAMA project. To maximize synergy, DCA will take into account *Europeana*'s technical specifications and will identify the most suitable paths for aggregating the new content into *Europeana*. In cases where content cannot be introduced through existing aggregators, an ingestion

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18:44 donderdag 31/03/2011

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- o artists;
- users from the broader field of tourism, IT technology, marketing, creative design;
- collecting institutions (reproductions can be used for research, preservation, publicity, education);
- Europeana.

DCA will increase access to contemporary art in other environments than just its original settings of museums or galleries. Online display through Europeana and other aggregating portals will enable access to contemporary art for less mobile people, who will be able to enjoy the artworks without physically having to go to a museum.

Usage

The DCA consortium will provide new content for Europeana: metadata and images of 26,921 artworks and 1,857 contextual documents. It includes masterpieces created within different art disciplines by key artists of most European countries. Some of its best-known artists are: Marina Abramovic, Orla Barry, Christian Boltanski, Marie José Burki, Gusztáv Hámos, IRWIN, Sanja Iveković, Bjorn Melhus, Carsten Nicolai, Dan Perjovschi, Fiona Tan, Blast Theory, Luc Tuymans, Steina Vasulka, Franz West...The artworks and contextual documents belong to institutions that need support for their digitisation and contribution to Europeana. The 21 collections come from 12 European countries: 17 of which are from countries that are behind in making their heritage accessible through Europeana (10 from Tier 1 and 7 from Tier 2 countries which are lagging in their effort to make their cultural heritage accessible through the European cultural heritage portal.). DCA will contain texts and images, as well as video and sound material – which is underrepresented in Europeana.

Partners of DCA

- ▶ [Argos - Centre for art and media \(Belgium\)](#)
- ▶ [ARS Electronica \(Austria\)](#)
- ▼ [European Media Art Festival \(Germany\)](#)

The EMAF is one of the most influential forums for international Media Art. Each April the European Media Art Festival of Osnabrück puts on an annual screening of productions by internationally recognised media artists and innovative work by talented young artists from the academies. Around 250 of the most recent contributions in all sections are selected for the festival from more than 2,000 submissions each year. These works offer a comprehensive view of current trends in international media art. The EMAF's holdings consist of more than 4,000 films, videos, and documents.



■ <http://www.emaf.de>

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- ▶ [Staatliche Hochschule für Gestaltung \(HFG\) \(Germany\)](#)
- ▶ [Transmediale \(Germany\)](#)
- ▶ [Ubitech \(Greece\)](#)
- ▶ [WRO Art Center \(Poland\)](#)

Work packages

- ▶ [Work package 1: Project Management](#)
- ▶ [Work package 2: Partner coordination and technical specification of collections](#)
- ▶ [Work package 3: Metadata requirements for digitising and archiving contemporary art](#)
- ▶ [Work package 4: Digitisation \(supervision\)](#)
- ▶ [Work package 5: Preparation, aggregation and ingestion of content](#)
- ▶ [Work package 6: Long-term sustainability \(guidelines for long-term preservation of digital files\)](#)
- ▶ [Work package 7: Dissemination](#)

Europeana-related projects

- ▶ [APENet aggregates content from Europe's national archives.](#)
- ▶ [ASSETS aims to improve the usability of Europeana](#)
- ▶ [ATHENA aggregates museum content and promotes standards for museum digitisation and metadata.](#)
- ▶ [BHL-Europe brings biodiversity heritage into Europeana.](#)
- ▶ [CARARE aggregates content for the archaeology and architectural heritage.](#)
- ▶ [ECLAP will build a digital performing arts library.](#)
- ▶ [EURO-Photo digitises photographs from news agencies.](#)
- ▶ [European Film Gateway \(EFG\) aggregates cinema related material.](#)
- ▶ [Europeana Connect adds sound material to Europeana.](#)
- ▶ [Europeana Local brings content from regional and local content holders.](#)
- ▶ [Europeana Regia is digitising royal manuscripts from Medieval and Renaissance Europe.](#)
- ▶ [Europeana Travel will bring material associated with travel, trade, tourism and migration in Europeana](#)
- ▶ [EUscreen contributes television material to Europeana.](#)

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18:47 donderdag 31/03/2011

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Work package 1: Project Management

Start month: 1

End month: 2

Objectives

- Co-ordination of the activities of the project
- Quality assurance of the project's deliverables and the processes leading to them
- Overall legal, contractual, ethical, financial and administrative management of the project
- Management of the project's decision-making processes
- Organisation of internal communication

Description of work

The project management will create and support the conditions necessary for a successful and effective collaboration and performance within the project, and coordinate all consortium meetings (plenary meetings, project management board meetings, steering group meetings and technical management group meetings). WP1 will liaise with partners and work package leaders to ensure an effective performance monitoring of internal management as well as warranting the best overall performance. Progress reports will include status updates on IPR clearing in order to ensure that rights are cleared by the end of the project, as well as updates (in collaboration with WP2) on the number of works that have been digitised and on the number of items that have been prepared for ingestion and ultimately also have been delivered to Europeana (D1.2.1-D1.2.7. Progress report).

This will be accomplished by creating well-defined management and decision-making structures. In order to work as efficiently as possible, the project

area, mechanisms for risk mitigation will be identified and, in the case of risks that are rated as highly likely to occur or as having a high impact on the successful delivery, contingency action is proposed. The risk management of the project will be elaborated on in the quality plan. (D1.1. Quality plan).

WP 1 will ensure that all milestones are reached as far as practicable and that the deliverables are supplied on time, are of the required quality and follow the formal guidelines. It will also ensure that a consortium agreement is signed by all project partners.

The project management will represent project DCA in official contexts and communicate directly with the Project Officer. It will supervise the compliance of the performance with the work plan and the resource employment as scheduled. WP1 will also be in charge of financial coordination within and across the work packages, reporting and administrative activities including quarterly project reports. The management will process the transfer of the respective shares of the financial support received from the Commission to the partners and prepare financial reports for the Commission. WP1 will also ensure the creation and delivery by the project of participant record efforts (D1.3.1-D1.3.2. Annual report including financial statement, D1.4.1. Final project report and D1.4.2. Final financial statement).

Together with the WP7 (for distribution), WP1 will ensure and create effective communication structures and tools. WP1 is horizontal and lies above all other work packages.

• WP-LEADER: PACKED

Deliverable

- D1.1. Quality plan (M04)





By date By title

▶ Upcoming

▼ Recent

24/03/2011

Visiting NIMk
(Netherlands media Art
Institute) archive
studio

A hands-on presentation, demonstration and Q&A at NIMk for audio-visual, especially regarding new media art digitisation workflow and NIMk's long-term preservation approach www.nimk.nl

more

22/03/2011 -
23/03/2011

Digitisation Workshop
in Brussels

Workshop "Introduction of digitisation workflow: everything you have to take into account before you start digitising". The workshop introduces the content partners of the DCA project to the essential steps and decisions to be taken into consideration when creating the workflow for the digitisation of the items agreed upon

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Digitising Contemporary Art | Deliver...

 **digitising contemporary art**

home about DCA activities **deliverables & documents** contact

Deliverables & documents

- Press release launch DCA project (January 2011) 
- D1.2.1 Progress report (M4)
- D1.2.2 Progress report (M8)
- D1.2.3 Progress report (M12)
- D1.2.4 Progress report (M16)
- D1.2.5 Progress report (M20)
- D1.2.6 Progress report (M24)
- D1.2.7 Progress report (M28)
- D2.2 Specification of proposed solutions for ingestion into Europeana (M20)
- D3.1 Metadata implementation guidelines for digitised contemporary artworks (M12)
- D3.2 Recommendation on contextualisation and interlinking digitised contemporary artworks (M24)
- D4.2 Guidelines for an A-Z digitisation workflow for contemporary art works (M28)
- D5.1 Assessment of the different aggregation platforms and their aggregation requirements (M12)
- D6.1 Guidelines for a long time preservation strategy for digital reproductions and metadata (M14)
- D6.2 Best practices for a digital storage infrastructure for long time preservation of digital files (M28)
- D7.1 Dissemination plan (M3)
- D7.3 Presentation software template and ready-to-use presentations (M3)
- D7.4 Final plan for the dissemination and use of project results (M30)

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18:50 donderdag 31/03/2011



Contact us

Please send us a message if you have any queries and comments or if you wish to receive further information on the project.

NAME	FIRST NAME	
<input type="text"/>	<input type="text"/>	
COMPANY	E-MAIL	
<input type="text"/>	<input type="text"/>	
STREET	NUMBER	ZIP
<input type="text"/>	<input type="text"/>	<input type="text"/>
CITY	COUNTRY	
<input type="text"/>	<input type="text"/>	
YOUR QUESTION		
<input type="text"/>		

Project coordinator

PACKED vzw - Centre of Expertise in Digital
Heritage
Rue Delaunoystraat 58
1080 Brussels
Belgium

E: info@packed.be
W: <http://www.packed.be>
T: ++32 (0)2 217 14 05
M: ++32 (0)486 67 36 07

Our people

Rony Vissers – Coordinator - rony@packed.be
Barbara Dierickx – Collaborator – barbara@packed.be
Christine Sauter – Collaborator – christine@packed.be

Dissemination

LCCA – Lavian Centre for Contemporary Art
Alberta iela 13
LV 1010, Riga
Latvia

E: briede@lcca.lv
W: <http://www.lcca.lv>
T: ++371 67039282
M: ++371 26227069

Our people

Kristine Briede – Dissemination Officer - briede@lcca.lv
Elina Hermansone – Collaborator – hermansone@lcca.lv

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Appendix No. 5: Website links

Links will be established with the DCA project website from relevant websites within the contemporary art community and the ICT PSP and Europeana environment and vice versa.

At the time of publishing this deliverable, the website has just been launched. Therefore we cannot yet show the links TO the project website, only the links FROM the website.

For the moment those are a direct link to Europeana and links to 25 partners websites.

- **PACKED vzw – CENTRE OF EXPERTISE IN DIGITAL HERITAGE (Belgium)**
<http://www.packed.be>
- **ARGOS - CENTRE FOR ART AND MEDIA (Belgium)**
<http://www.argosarts.org>
- **ARS ELECTRONICA (Austria)**
<http://www.aec.at>
- **EUROPEAN MEDIA ART FESTIVAL (Germany)**
<http://www.emaf.de>
- **FRISSIRAS MUSEUM (Greece)**
<http://www.frissirasmuseum.com>
- **FUNDAÇÃO SERRALVES (Portugal)**
<http://www.serralves.pt>
- **FUNDACIÓ ANTONI TÀPIES (Spain)**
<http://www.fundaciotapies.org>
- **INTERDISCIPLINARY INSTITUTE FOR BROADBAND TECHNOLOGY (Belgium)**
<http://multimedialab.elis.ugent.be/>
- **LATVIAN CENTRE FOR CONTEMPORARY ART (Latvia)**
<http://www.lcca.lv>
- **MACEDONIAN MUSEUM OF CONTEMPORARY ART OF THESSALONIKI (Greece)**
<http://www.mmca.org.gr>
- **MUSEUM BOIJMANS VAN BEUNINGEN (the Netherlands)**
<http://www.boijmans.nl/>
- **MUSEUM OF CONTEMPORARY ART GRAND-HORNU (Belgium)**
<http://www.mac-s.be/>
- **MUSEUM OF MODERN AND CONTEMPORARY ART (Croatia)**
<http://www.mmsu.hr>
- **MUSEUM OF MODERN ART (Slovenia)**
<http://www.mg-lj.si>
- **MU.ZEE (Belgium)**
<http://www.muzees.be>
- **NATIONAL GALLERY - ALEXANDROS SOUTZOS MUSEUM (Greece)**
<http://www.nationalgallery.gr>
- **NATIONAL GALLERY OF ICELAND (Iceland)**
<http://www.listasafn.is>
- **NATIONAL TECHNICAL UNIVERSITY OF ATHENS (Greece)**
<http://www.image.ntua.gr>
- **NETHERLANDS MEDIA ART INSTITUTE (the Netherlands)**
<http://www.nimk.nl>
- **REYKJAVIK ART MUSEUM (Iceland)**
<http://www.artmuseum.is>

- **ROYAL MUSEUMS OF FINE ARTS OF BELGIUM (Belgium)**
<http://www.fine-arts-museum.be/>
- **STAATLICHE HOCHSCHULE FÜR GESTALTUNG (HFG) (Germany)**
<http://www.hfg.edu>
- **TRANSMEDIALE (Germany)**
<http://www.transmediale.de>
- **UBITECH (Greece)**
<http://www.ubitech.eu>
- **WRO ART CENTER (Poland)**
<http://www.wrocenter.pl>
- **EUROPEANA**
<http://www.europeana.eu/>