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D6.5: FINAL REPORT

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REVISION HISTORY AND STATEMENT OF ORIGINALITY

Revision History

Revision No.	Date	Author	Organisation	Description
1	06-09 January	Nicole Emmenegger	Europeana	First draft –revised layout and sections
2	12-15 January	Eleanor Kenny, Johan Oomen, Sejul Malde, Paul Keller, Nicole Emmenegger	Europeana, Beeld en Geluid, Culture24 Kennisland	Incorporated and edited WP specific text
3	19-22 January	Nicole Emmenegger, Jill Cousins	Europeana	Further edits
	28 January – 02 February	Nicole Emmenegger, Jill Cousins	Europeana	Final edits
4	30 March	Nicole Emmenegger	Europeana	Add Annex, changed some wording

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This deliverable contains original unpublished work except where clearly indicated otherwise.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.

This report marks the end of Europeana Awareness, and summarises the work performed and results achieved during the course of the project from 1 January 2012 to 31 December 2014. It also addresses the final results and their potential impact and use.

The Awareness project website can be found at: http://pro.europeana.eu/web/europeana-awareness

Overall project objectives as outlined in the Description of Work:

- publicise Europeana to users, policy makers, politicians and cultural heritage organisations in every Member State so as to encourage the use and contribution of content, raise awareness of cultural heritage as an economic driver and promote knowledge transfer
- promote its use by a broad public for a variety of purposes including recreation and hobbies, research, learning, genealogy and tourism – engaging users via user generation of content, creation of digital stories and social networking
- develop new partnerships with four key sectors which are currently underexploited by Europeana: public libraries; local archival groups; broadcast organisations and open culture re-users (programmers, developers, researchers and activists)
- put in place new distribution channels for Europeana content working with the tourism sector
- further encourage cultural institutions to continue to provide content in particular by: raising awareness of the opportunities provided by the new Europeana Licensing framework; developing mechanisms for collective rights management; and increasing the amount of content in Europeana that can be freely re-used
- A wide variety of media and channels, both online and offline, will be used to ensure promotion

Key activities as outlined in the Description of Work:

- develop a strategic communications framework, creating tactical plans with WPs 2, 3, 4 and 5 and selecting PR agencies to work with the partner network in a series of short, focused PR campaigns (MS1, MS2, D1.2)
- to create and manage an online activity planner (D1.1)
- To manage and monitor the strategic communications framework and tactical plans for each work package including the campaigns, on-going advocacy and PR work by national coordinators resulting in annual reports (MS4 / MS5 / MS6)
- Compile a final evaluation of the campaigns (D1.3) that provides a summary of all campaigns carried out and their results, plus an overview of the work of national coordinators in the period since the completion of their campaigns
- to operationalise tools to enable end-user contributions to Europeana content; to produce the document User requirements and IPR implications for User Contributed Content in Europeana (D2.1/MS7)
- Continue to develop the Digital Storytelling platform (D2.4) including a release of the first version of the integrated toolset (MS9)
- To develop end-user engagement projects, infrastructure and tools for supporting User Contributed Content in Europeana (D2.2)
- to launch a fixed number of thematic campaigns that each cover a specific challenge for gathering and linking UGC to Europeana (MS8)
- to establish close collaborations with Wikimedia, organise a series of GLAM WIKI events/contests and a public Art project (D2.6) and develop and define a roadmap for continued collaboration with Wikimedia (MS10)
- Manage and develop the content gathering campaigns: Europeana 1914-1918, Europeana 1989 and Wikipedia (D2.3 / D2.5 / D2.8)
- to start building a public libraries network to support Europeana (D3.1, MS13, MS14) and support the use of Europeana services being implemented in public libraries (MS17)
- Organise a "Public Libraries in Europeana" conference (D3.4)
- Continue to build a public libraries network to support Europeana through an analysis of Europeana content

for local history and genealogy users/re-users (D3.3)

- Undertake research around working with commercial suppliers of online services to the genealogy and local history sectors, to develop future partnerships (MS20)

- Support local archive collections through the development of guidelines for users on local and family history themes in Europeana (MS15)

- Carry out an assessment of the potential role of locally-based archives and other local collection holders to provide digital content of relevance to Europeana using literature and data reviews, online surveys and other techniques as appropriate (D3.2)

- Organise culture hack days focusing on the development of new views and services based on Europeana resources that can be implemented in a wide variety of platforms; devise a programme of hack and remix events (MS16) including a contest featuring re-use of Europeana material (MS19)

- Assess the potential for integrating and delivering Europeana content through web-based and/or broadcast services among a range of European broadcasting organisations (MS18) and test a pilot service with partners (D3.5)

- Scope and analyse (MS21) the user needs and the current challenges of three key project constituencies in relation to the use of cultural content and information within online tourist services and to produce a research report (D4.1)

- Review and explore any existing national non-commercial venues, events and exhibitions aggregation and sharing services across the EU (D4.2)

- Work on how to pilot ways to model the Culture24 approach (MS24) to its operational aggregation and publishing work

- Investigate possibilities of promoting culture into tourism on a strategic level (D4.3)

- Map all existing and upcoming campaigns across Europe to identify strategic themes, events and priorities, in order to develop new partnerships and map opportunities for data sharing initiatives (MS23)

- Organise a series of workshops that interrogate the Culture24 approach to aggregation and publishing (MS24, D4.4)

- Create agreed themed datasets as a foundation for the next stage of development in building connections with commercial tourism services (D4.5)

- Coordinate a strategic briefing event (D4.6) to raise awareness of opportunities afforded by Europeana content for key European tourism ministries and bodies

- Explore the creation of data feeds, mobile applications and widgets that can be tailored for both commercial and non-profit tourism services to engage and attract online visitors (D4.7)

- Work to secure commercial tourism partnership agreements (MS25)

- Update and produce guidelines for providers to encourage uptake of rights information relating to existing content (MS26) and improve the quality of the rights information that is being provided and is already available on Europeana

- Update and produce an Online Advocacy Kit for increasing the amount of content in Europeana that can be freely re-used (D5.1)

- Realise a successful transition of Europeana and all its providers to the new Data Exchange Agreement

- Raise awareness of IPR issues encountered by Europeana (e.g. orphan works) and perform legal research into licensing models

- Promote adoption of the principles of the Europeana Public Domain Charter among network members

- Promote the adoption of open content licensing among cultural heritage institutions contributing to Europeana

- Raise awareness of IPR issues encountered by Europeana and its partners (D5.2)

- Fine-tune the Europeana Licensing Framework, making recommendations for improvements (D5.3, MS27)

- Report on the effectiveness of licensing systems in clearing content for use in Europeana, including policy recommendations and best practices (D5.4)

- Issue a final report on IPR issues faced by Europeana including recommendations for on how to deal with them (D5.5)
- Establish and maintain a collaborative project workspace (MS29) and set up appropriate communication channels
- Organise and manage a Project Management Board group including all workpackage leaders and project management staff, holding regular monthly meetings throughout the duration of the project
- Organise periodic meetings to bring together the consortium including a kick-off meeting (MS28), mid-term plenary meeting and a final general assembly
- Produce and maintain a Quality Plan and Register (MS30)
- Produce and maintain the Consortium Agreement and ensure it is signed by all partners
- Produce annual reports and financial statements along with periodic bi-annual progress reports and the final project report (D6.1 – D6.6)

Project partners

1. Europeana Foundation, The Netherlands (Co-ordinator)
2. Aarhus Kommunes Biblioteker, Denmark
3. AcrossLimits Limited, Malta
4. Department of Arts Heritage and the Gaeltacht, Ireland
5. Biblioteka grada Beograda, Serbia
6. Stichting Nederlands Instituut Voor Beeld En Geluid, The Netherlands
7. British Library, UK
8. Bibliothèque nationale de France, France
9. National Library of Luxembourg, Luxembourg
10. Biblioteca Nacional de Portugal, Portugal
11. Kozep-Europai Egyetem (Central European University), Hungary
12. Biblioteca Judeteana "Octavian Goga", Romania
13. Culture24, UK
14. Deutsche Nationalbibliothek, Germany
15. Facts& Files, Germany
16. Fondazione Museo storico del Trentino, Italy
17. Istituto Centrale per il Catalogo Unico delle biblioteche italiane e per le informazioni bibliografiche (Central Institute for the Union Catalogue of Italian Libraries and Bibliographic Information), Italy
18. In Flanders Fields Museum, Belgium
19. Institut za Medunarodne Odnose (Institute for International Relations), Croatia
20. Koninklijke Bibliotheek, The Netherlands
21. Stichting Nederland Kennisland, The Netherlands
22. Arts Council Norway, Norway
23. National Library Cyprus, Cyprus
24. Martynas Mažvydas National Library of Lithuania
25. Spanish Ministry of Culture, Spain
26. MDR Partners Consulting Limited, UK (until April 2014)
27. Narodowy Instytut Audiowizualny, Poland
28. Eesti Rahvusraamatukogu (National Library of Estonia), Estonia
29. National Library of Latvia, Latvia
30. Narodni Muzeum – National Museum, Czech Republic
31. National Technical University of Athens, Greece
32. Narodna in Univerzitetna Knjiznica, Slovenia
33. Österreichische Nationalbibliothek, Austria
34. plurio.net, Luxembourg
35. provincie Limburg, Belgium
36. Instytut Chemii Bioorganicznej PAN (Polish Digital Libraries Federation), Poland
37. Spild af Tid ApS, Denmark

38. Stiftung Deutsche Kinemathek – Museum für Film und Fernsehen, Germany
39. Slovenska Narodna Kniznica (National Library Slovakia), Slovakia
40. Riksantikvarieämbetet (Swedish National Heritage Board), Sweden
41. Helsingin Yliopisto (National Digital Library), Finland
42. University of Oxford, UK
43. Ustav Pro Soudobe Dejiny AV CR V.V.I (Institute for Contemporary History), Czech Republic
44. Universiteit van Amsterdam (Institute for Information Law), Netherlands
45. Регионална библиотека Пенчо Славейков (Varna Public Library), Bulgaria
46. Dimosia kentriki Vivliothiki Veroias (Veria Central Public Library), Greece
47. Wikimedia Sverige, Sweden
48. Zentral- und Landesbibliothek Berlin, Germany

Overview

The project objectives were achieved by five thematic work packages and one project management work package over the 36 months of the project.

Europeana Awareness achieved its primary aim of raising the awareness of Europeana at all levels from politicians and policy makers, to memory institutions and the general public. Each of these target groups responded to specific messages that encouraged the use and contribution of content, promoted recognition of cultural heritage as an economic driver and facilitate knowledge transfer. This was underscored by the development of the Europeana Licensing Framework, delivering rights labelled content and and to increase the percentage of content available via Europeana that can be freely re-used. We also investigated new potential markets within the areas of public libraries, local archives, commercial genealogy and tourism publishers with results that will feed future Europeana strategic plans.

Over the last three years, millions of people across Europe (and around the world) have been introduced to and participated in Europeana, due to the activities undertaken during this project. Engagement happened at a variety of levels over the last three years - from the over 4200 individual media mentions across all formats; the 13,000 people who took part in our content gathering events; the 1000+ "Wikipedians" engaging with Europeana content through edit-a-thons and campaigns or the Europeana Facebook fan base which grew from 14,500 in 2012 to 75,000 at the end of 2014 (itself accounting for over 11 million impressions over the last year).

As an example of the effectiveness of our media reach, in January 2014 we launched the new Europeana 1914-1918 website, which brought together material from individuals and those of cultural heritage institutions to create one thematic site. Around the time of the launch, there were several days of web traffic peaks - from nearly 26,000 visits on the day itself to 40,000 the day after, directly linked to the media coverage over this period. In addition, smaller peaks of activity of double or triple the average 2000-3000 visitors per day throughout the year corresponded with specific national 1914-1918 campaign activity.

There have also been significant gains in professional audiences involved in Europeana – whether it's the 600 individuals from public libraries and archives (local and national) now part of our Network against the expected 200 or the increase to 37 aggregators from 29 countries above the expected 20 we had set out to achieve. Additionally, the activities of the project sparked the interest of politicians, who recognised that Europeana offers value not only as social enrichment but as economic potential and support for Europeana continues in the European Parliament and Council.

The outreach to other cultural heritage professionals such as public librarians, local archivists, tourism publishers and genealogists has provided much food for thought and input into our 2015 -2020 strategic planning. There have also been considerable benefits from the Wiki Loves Public Art campaign, such as the request to develop the GlamWiki toolset and much stronger relationships with five Wiki country chapters. Raising awareness of the importance of displaying the copyright information associated with an object had beneficial effect on the perception of Europeana as a trusted repository and leader for standards and improvement in cultural heritage with

nearly all of the objects (99,97%) in our collection now holding a valid rights statement, representing a reduction of unmarked objects from 54% to zero over the duration of the project.

Structure

The six project work packages were structured to interlink, reinforce messages, campaign, and experiment and investigate new potential markets. The WPI effective wide-reaching awareness raising PR campaigns across Europe were strongly supported by WP2 connecting with end-users and developing an approach for user-generated content gathering. Underrepresented and new markets such as local archives, broadcasters, public libraries and the tourism sector led the investigations of WP3 and WP4, while WP5 underscored all the efforts through their right labelling efforts and discussions around copyright.

The strategic thrust of the Awareness project was governed by the Europeana Strategic Plan 2015. The target audiences and the messages link directly to the strategic tracks of the plan – Aggregate, Facilitate, Distribute and Engage. In the last year of the project significant effort was made within each work package area to develop sustainability plans to align with on-going projects such as Europeana Creative, Europeana Sounds and the future plans of the Europeana Foundation as a Digital Service Infrastructure (DSI) within the European Commission's Connecting Europe Facility (CEF) programme.
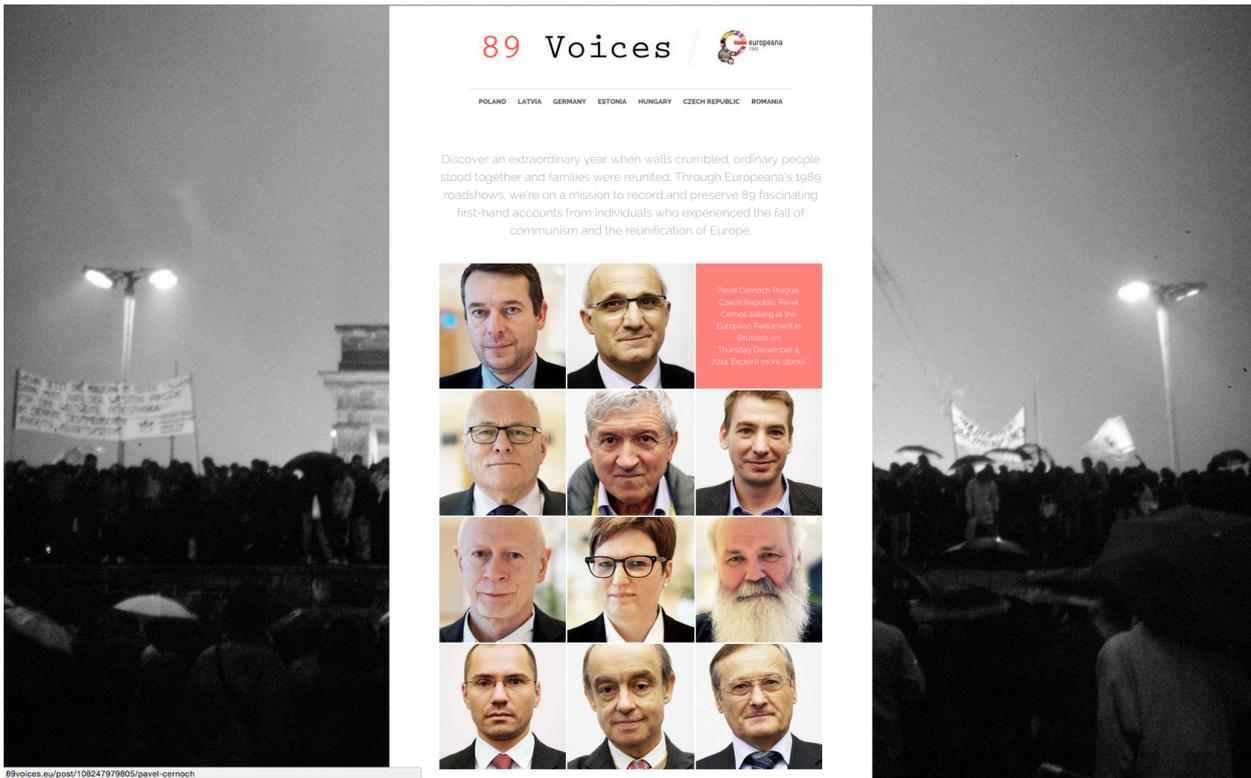
Engage

A drawing together of the major campaigns and their impact for member states and the European Union came with the last event held under Europeana Awareness "Shaping Europe: Europeana 1914-1918 & 1989" on the 2nd and 3rd December 2014. The event was sponsored by the European Parliament and five prominent MEP's: Silvia Costa, Sabine Verheyen, Petra Kammerevert, Maura Barandarián and Helga Trṻpel. The timing of the event was deliberately set to take place just after the European Parliament elections and the start of a new Commission. The aim being to renew acquaintance and interest in the work of Europeana, and give our main stakeholders and funders the opportunity to grasp some of Europeana activities on a tangible and personal level. Members of the European Parliament and Parliament staff were invited to bring along their personal and family memorabilia to be digitised and to share the stories behind them through Europeana 1914-1918.eu and Europeana 1989.eu. This resulted in twelve oral history recordings added to the 89Voices[1] on-line platform from MEP's and huge interest in continued promotion of the project.

The two-day collection of material preceded a formal reception celebrating the role the European Union has played in the formation of modern Europe seen from these seminal points in its history and in supporting the building of Europeana together with the memory institutions of Europe. The event also generated inspiring talks on the potential of cultural heritage for education and the creative industries from Tibor Navracsics, European Commissioner for Education, Culture, Youth and Sport and Javier Hernandez-Ros speaking on behalf of DG Connect on the importance of fuelling the Creative Industries amongst others.

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[1] http://89voices.eu/

89Voices website, featuring MEP contributions

Aggregate

The project encouraged deeper participation by memory institutions via the collection days and encouraged them to find new ways of engaging the public with their collections, as shown in the education campaigns of Romania, Finland and Spain. End-users have participated in collection days and in exhibitions promoted and supported by Europeana, such as the Freedom Express[2] or the online version of the Austrian National Library's "To my Peoples!"[3] exhibition on the First World War, promoted via the Google Cultural Institute. The connection of institutional collections and personal archives has been fully realised in Europeana1914-1918.eu which serves as the basis for the new strategy towards thematic channels for users: Europeana Fashion, Europeana Music and Europeana Art.

Distribute

Through the Wiki hackathons and work in the public libraries sector, SMEs and librarians have become more engaged with digital cultural heritage data. Investigations into the tourism and genealogy sectors have given insight into new avenues and approaches to gain access to these areas. Far greater insight in how to reach these new markets has been achieved and will be realised under the Europeana 2015 Business Plan, where concentration on large scale re-use in the sectors of Education, Research is planned with more niche development taking place in the "creative industries" and tourism sectors.

Facilitate

As well as the raising of awareness the project has delivered real value in the area of digital copyright reform. We launched Europe's cultural dataset under CC0 and continued to build on this through our Rights Labelling Campaign, thereby changing the rules that have governed digital cultural heritage data for more than a decade. The results being that nearly 9 million works in Europeana are now labelled with the public domain mark, 99,97% of all

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[2] http://1989.enrs.eu/
[3] https://www.google.com/culturalinstitute/exhibit/to-my-peoples/gQyspHgL

material now carry a valid rights statement and 46,59% of all materials are labelled for some form of re-use. This helps pave the way for innovation by SMEs and the digital research community.

Lessons Learnt

Looking at what might have been done better or differently does presents some candidates. The first is to set up better means of quantifying results so that press releases and conferences can be more directly tied to traffic spikes, and the geographic differences better observed. The project was also over ambitious in setting the number of new target markets achievable and would have benefitted from spending more time on analysing new market research results to target some of the more promising audiences more effectively rather than trying to cover all of them. This over ambition means that we have been slow to consolidate our user participatory needs and platforms with insufficient thought given to the sustainability of awareness around Europeana in each member state. The aim of new market development is to improve distribution channels for Europeana, however doing this while making cultural heritage more widely accessible is likely to come at the price of sublimating the Europeana brand and possibly therefore the ability to increase awareness. We are working on these issues in our parallel project Europeana v3.

There was considerable merit in choosing an alternative platform for Europeana1989 with Historypin but the citizens engaged much more strongly with the oral story telling platform of 89voices.eu. With hindsight more effort should have been placed on understanding how to best gather rich stories around such a recent history event from individuals with somewhat ambiguous and contentious views on the occurrences. Europeana1989.eu also created brand challenges while at the same time not delivering the full expected return of access to ready-made communities. Furthermore the communication about the developments of the Digital Storytelling Platform in relation to its planned implementation for Europeana 1989 should have been communicated earlier with the European Commission to have helped in jointly devising a clearer way forward.

With the departure of the WP3 leader in the final year of the project, more efforts could have been made to involve another partner or institution to take on oversight of the workpackage. While basic maintenance and oversight of the work was absorbed into the overall project management work of Europeana the depth and strategic direction of the tasks would have benefited from a firmer grasp of the key areas.

Lastly, with a consortium of almost fifty members, the project management team was constantly challenged to receive and process all documentation and financial information in a timely manner. This resulted in delays in reporting internally as well as in answering queries to the European Commission. Proceeding in future projects with such a large amount of partners should be carefully considered.

The Challenges

We gained several valuable insights and lessons over the course of the project as we explored new markets and commercial partnership opportunities. Whether in the area of broadcasters or tourism we realised that Europeana content is not fit for the purpose of mainstream mass channels and instead curated, considered content is better suited to smaller niche services. During the final year of the project we began to explore and devise new strategies to connect with niche broadcasters and tourism services that are willing to work together to bring Europeana and its datasets closer to the people who can benefit from them.

We faced challenges in addressing the changing needs of the project as it developed. When it became clear in the second year of the project that the plans for a digital storytelling platform would not be achieved, we decided to channel efforts into building collaboration with the already existing and successful HistoryPin[4] site. Coupled with HistoryPin's already existing connections to historians (professional and amateur) and history related communities, this specific collaboration contributes significantly to Europeana as a platform and as a brand more widely. Our partnership with them continues to grow and develop now beyond the reach of this project.

We quickly established in the first year of the project that to make the most of the resources available for nearly 30 PR campaigns across Europe, a multiplier mechanism was required. Hence the idea of running major campaigns

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[4] https://www.historypin.org/

around two themes was devised, the first being World War I and the second 1989 and the Fall of the Iron Curtain. Over the course of the project this proved fruitful and allowed for a structured top-down approach that, in turn, gave space for grassroots bottom-up development, adaptation and engagement of users within each campaign.

WP1: Public Media Campaigns

Commissioner Kroes accesses Europeana on her iPad at the Brussels Awareness event

From the onset, this work package, led by the British Library, set out to launch and run PR campaigns across Europe as well as garnering broad political interest. At the beginning of the project, an event was held in May 2012 in Brussels, hosted by then Commissioner Neelie Kroes following the Council of Ministers' meeting, which was attended by ministers and their advisors, MEPs and industry figures. 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.

To enhance the engagement of local memory institutions, each country represented in Awareness has been led by a national coordinator. Each coordinator runs a short PR campaign in their country, usually with the help of a professional PR agency. The underlying goal is to create a sustainable level of advocacy for Europeana in each country, using people who are well-briefed and well-connected, with high levels of PR skills, able to champion Europeana effectively to all target audiences.

Throughout the project, user engagement and PR campaigns around two important periods of history - the First World War and the Fall of the Iron Curtain - have been instrumental in raising awareness, gathering new user-generated content for Europeana and developing online channels to explore this material. Europeana 1914-1918 family history roadshows (also known as collection days) were held in seven countries in 2012, eight countries in 2013 and six in 2014.

"Die Kanzlerin direkt", Angela Merkel speaks with Frank Drauschke in her video podcast

These events invite members of the public to bring in their WWI memorabilia and stories to be digitised and added to the www.europeana1914-1918.eu archive. The roadshows are organised under WP2 and promoted by WP1 and always generate significant media attention from both local and national broadcast and print media. One of the major highlights was the campaign in France, for which over 100 collection days took place simultaneously in various locations across the country between the 11th and 16th November 2013, as part of the country's official WWI commemoration activities. La Grande Collecte attracted more than 7,000 people and generated over 500 mentions in the media.

We also saw a significant relationship between Awareness campaigns and activity on the Europeana 1914-1918 website leading up to and following each campaign. More details are provided in Annex 1 to this report.

Another particular highlight was the talk German Federal Chancellor Angela Merkel held with Frank Drauschke, of partner Facts and Files, in her weekly video podcast about Europeana 1914-1918 and the importance of the remembrance of World War I - "I am happy that many people participate and that history also becomes more comprehensible...This is a great thing", says Angela Merkel about Europeana 1914-1918.

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Such a project makes it clear that it is "better to negotiate 20 hours longer and talk, but never come back to such a situation in the middle of Europe."

Like Europeana 1914-1918, Europeana 1989 was conceived against a landmark anniversary - 25 years in 2014. The international launch of the campaign in June 2013 in Poland brought ambassadors from seven partner countries together. They also became the first to add their memorabilia to the new digital archive, which WP2 developed with HistoryPin (www.europeana1989.eu).

The collection event was then opened up to people across Poland, who brought memorabilia ranging from photos, underground pamphlets and teddy bears up to the biggest object digitised so far: a Polonez car, produced in Poland during the 1980s.

Further collection events took place in the Czech Republic on the anniversary of the Velvet Revolution and in Lithuania, Latvia and Estonia, the Baltic Way of August 1989 was recreated online. In 2014 major campaigns were held in both Germany and Hungary. Directly related to this programme of events is the 89 Voices on-line oral history project which uses Tumblr and Soundcloud to record attendees talking about their experiences and memorabilia. This was undertaken when it was realised that most of the stories needed a spoken amplification and was seen as a perfect complement to the existing image based archive being developed with HistoryPin.

Europeana 1989 ambassadors take part in a round table discussion at the launch in Poland in June 2013, including the late Polish Prime Minister, Tadeusz Mazowiecki.

Europeana 1989 also succeeded in reaching out to new younger audiences in a unique way with involvement in the Freedom Express study trip in 2014, organised by European Network Remembrance and Solidarity. The project offered 20 students the chance to travel on a two-week journey through six countries of the former communist bloc in September 2014. The project tied in with the German collection days and offered the students a chance to meet and engage with the older generation as they shared their stories of the fall of the Berlin Wall.

Not all campaigns used Europeana 1914-1918 as the basis for their campaign. Those countries adopting alternative themes included Bulgaria (Europeana as a gateway to culture) Finland (National Media Literacy Week), Malta (Europeana as a gateway to Europe) Norway (the bicentenary of Norway's constitution); Spain (Europeana as an educational resource) and Sweden (Umea's 2014 role as a capital of culture).

Campaigns that focused on alternative themes faced specific challenges, particularly when they had a user-generated content focus. Without an existing infrastructure such as the Europeana 1914-18 or Europeana 1989 sites that they could easily tap into, the scope of campaigns and their ability to develop on-going engagement was more restricted. Additional resources to address this were often limited.

Themes such as Europeana 1914-1918 and Europeana 1989, that tapped into events of pan-European significance and resonated across borders, also benefited from being able to tap into an existing audience in the public and the media. In addition, while campaign lessons and best practice were shared amongst WP1 coordinators on an on-going basis, those campaigns with shared themes were able to benefit from this to a greater extent.

The WP1 partners and the PR agencies in this group worked hard in the face of these additional challenges to develop and implement interesting campaigns. For the most part they succeeded, however the level of media coverage for this group of campaigns was overall lower than others. The most successful campaigns, Spain in particular, were due to the support of other existing infrastructures. For example, in Spain the Ministry of Education played a central role in reaching out to the country's educational infrastructure and in providing additional finance to expand the scope of campaign activity. While in Bulgaria, the involvement of the country's regional library network was crucial to the success of the regional tours that formed the basis of phase two of the campaign.

Overall, the media response to all the Awareness campaigns was well above target. For a project, seeking to raise awareness, this is a key indicator of its scale and success. The graphic below shows the number of recorded media mentions in each partner country from January 2012 to the end of 2014 . However, media coverage goes beyond these borders, with 46 countries covering Europeana from 2012-2014, in 28 languages. This includes 28 EU member states, plus Serbia, Norway, Iceland and Switzerland, and also includes China, Australia, New Zealand, USA, Canada, South Africa, India, Pakistan, Brazil, Peru, Cuba, Turkey, Israel and Japan.

Over the three years of the project, 4,495 individual pieces of media coverage on Europeana were generated. Traditional media coverage was strong with print and broadcast totalling 1,501 and 592 pieces of coverage respectively. Broadcast coverage generally featured on the days' main news bulletins, with wide popular reach: in the UK, for example, one live primetime BBC broadcast was watched by 4 million people.
The public's evolving habits in accessing information and the continued growing importance of online in today's media landscape is illustrated by the fact that more than half (53%) of all coverage generated from 2012-2014 was online, totalling 2,402 pieces of coverage.

Europeana Media Mentions 2012-2014
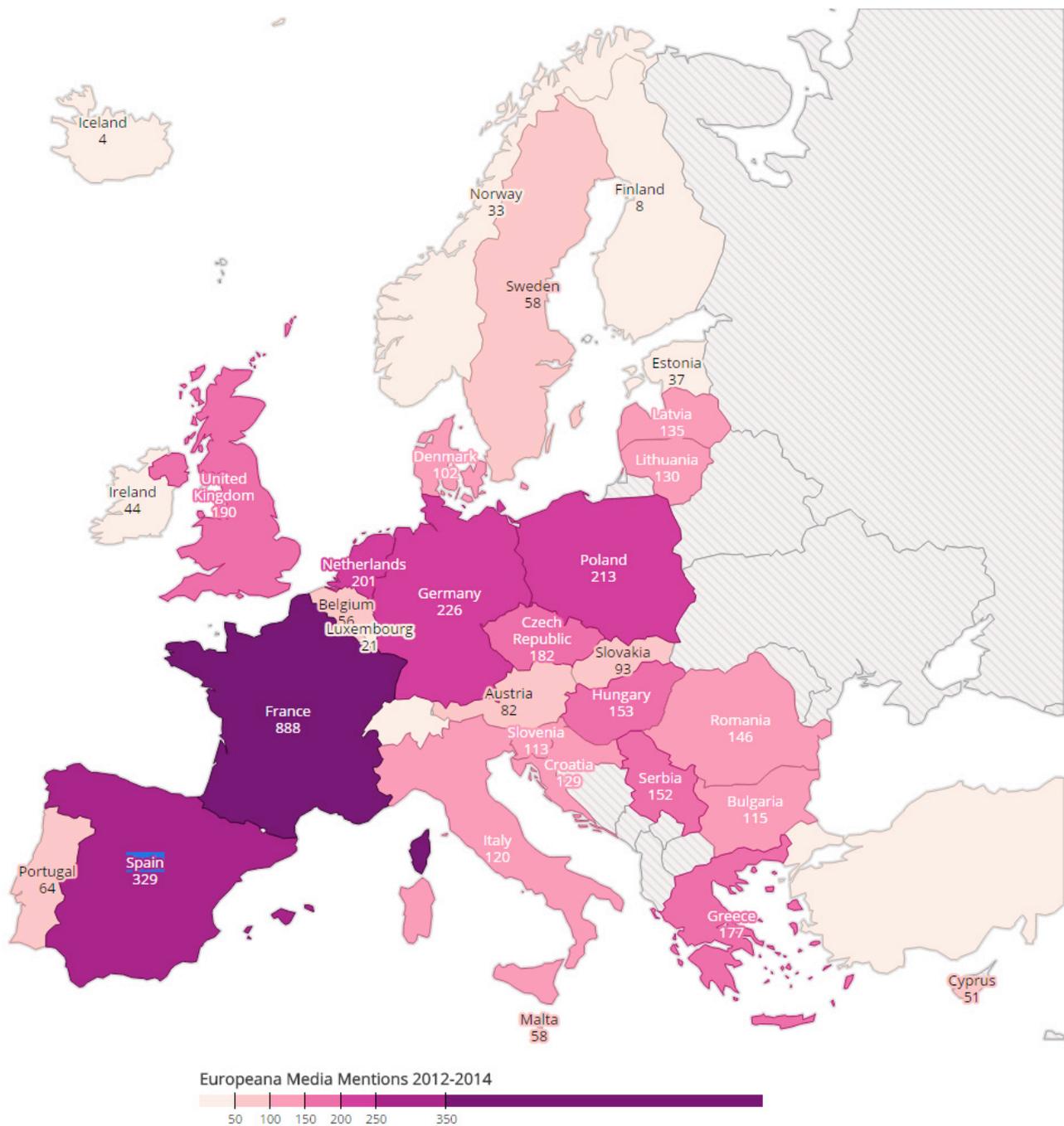
WP2: End-User Engagement

The strategic imperative of this work package was to generate active user engagement and make Europeana's information available on the platforms, in the formats and in the places that people go online. Besides the significant task of organising the collection days together with WP1, this imperative drives another key task in WP2, led by Beeld en Geluid, strengthening existing links and information supply to Wikipedia. The first of a series of editathons was organised in November 2012 by Wikipedia Sweden, resulting in 20 WWI images from Europeana being re-used in Wikipedia articles in five languages. In the month following the event, these images were viewed over 900,000 times. This underlines the extraordinary reach we can achieve by distributing and re-using information in places where people congregate online.

This Peder Severin Krøyer painting *Hip Hip Hurra!* from Europeana was added to Wikimedia Commons and has been viewed over 50,000 times

Throughout the first two years of the project the partnership with Wikimedia Sverige featured nineteen events such as edit-a-thons, conferences and competitions in eight European countries (along with a virtual presence worldwide). These events encourage re-use of Europeana content on Wikipedia with themes such as 1989 and fashion in addition to WWI topics. At the first fashion edit-a-thon in Sweden in March 2013 the 47 participants edited Wikipedia articles in eight languages and added a total of 72 fashion images. These articles were viewed over 600,000 times in the following four months.

Work package members have participated in big events like Wikimania, raising awareness among the contributor community. In 2013, members were also part of the large-scale initiative, Wiki Loves… that year focusing on art under the rubric Wiki Loves Public Art featuring a photo contest across four countries. Through the competition, the Wikimedia Commons community was made aware of the on-going cooperation between Europeana and Wikimedia. In total more than 9,250 images were uploaded as part of the contest by 225 uploaders, of which 57% were first time contributors. Wikipedia articles that include the competition entry photographs were viewed nearly 1.5m times between May and October 2013.

Exposure of images from the Wiki Loves competitions and edit-a-thons can result in high view rates, for example, an image from the 2012 Wiki Loves Monuments competition has now been viewed 200,000 times, and a Krøyer painting from Europeana added to Wikimedia Commons has been viewed over 50,000 times.

A more challenging area under this work package involved the task of creating a Digital Storytelling Platform for user-generated content coming out of the collections days and other sources. During the second year of the project, the concept of developing an independent platform was halted in favour of a more lucrative partnership with the already established HistoryPin project. The website utilises Google Maps and engages individuals to "pin" historic photos on the exact spot where the event occurred. The collaboration was also chosen to allow Europeana and Historypin to explore collaboration options in providing the first simple semi-manual functions facilitating the exchange of story objects and user annotations data between two platforms. This data exchange will now be further refined and automated in Europeana Creative and in Europeana v3.0 and will be documented as a first case of "roundtripping" data (that happens to be user generated stories and annotations) between a non-Europeana platform and Europeana. The process, code and data exchange formats will be published on Europeana Labs and Europeana Pro so that other platforms besides Historypin can emulate it in setting up a flow of user created content and annotations to and from Europeana.

The Digital Storytelling Platform will live on, with the open source environment of the platform[5] available on Europeana Labs. This allows users to create small narratives, based on content from Europeana and other sources. For example, the backend Digital Storytelling Platform functionality has been used to create an IOS application that allows users to search and create stories in tablets and smart phones.

WP3: Developing New Partnerships

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[5] http://labs.europeana.eu/apps/digital-storytelling-prototype/

Over the course of the project, WP3, started by MDR Partners, has focused on investigating opportunities for partnerships among public libraries, local archives, broadcasters and content re-users. Unexpectedly in April 2014, the Director of MDR Partners withdrew his company from all of its European Commission projects. This understandably caused an absence in work package oversight and the need to shift the timing and scope of some tasks. In the interim, Europeana took on the role of managing the remaining WP3 tasks for the year.

Within the first year, a network of 100 public libraries in Europe was created who are keen to implement innovative services from Europeana. In October 2012, MDR held a workshop for members of this network in Burgos, alongside Spain's national conference for public libraries. The workshop explored ideas about the library as a centre for community memory, and identified a group of libraries that were interested in piloting initiatives. The workshop also discussed practical ways in which public libraries could be a channel for Europeana to their users, acting as a delivery point for services and bringing pan-European resources directly to local neighbourhoods.

Partnership work in the public libraries and archives area continued strongly into 2013, with an increase of 200 members in the Europeana Network from the archive and public libraries domains, representing 115 libraries from 32 countries and 85 archives. Membership of individuals in the Europeana Network from the public libraries and archives sector steadily increased over the course of the project from 60 to 600, thanks in part to targeted outreach efforts.

Three tools developed in part to support the work of the libraries: the Europeana search widget, the CH-Context widget and the Europeana API were introduced in 2013 and saw continued implementation throughout the rest of the project. A centrally organised campaign in Spain was especially successful seeing a total of 240 implementations of the Europeana search widget nationwide. This in large part helped us to far exceed our goal of 60 implementations by project end.

A set of guidelines for Europeana users interested in pursuing local or family history research was produced at the end of 2013 leading to a more in-depth investigation in 2014 of potentially developing partnerships within the commercial genealogy sector. The research yielded results showing that overall genealogy suppliers could have something to offer. Their data complements Europeana's current offering and with an existing network of cultural heritage organisations supplying content to them, collaborating with genealogy suppliers could make the data of these organisations available in Europeana. However there were some limitations around rights and licensing that need further investigation.

Meanwhile, an Archives Task Force was set up in mid-2013 and is set to provide guidelines on how to offer concise information tailored towards archives as well as support Europeana and related projects to either focus on archives or address them as a group of stakeholders.

WP3's work with broadcasters, commenced during 2013, and led to Europeana developing a Memorandum of Understanding with the BBC along with other open data providers. This did not led to any resulting data contributions, however, as the BBC is still in internal discussions on publishing their material under CC0 license. Reaching out to broadcasters during the last year of the project therefore developed in a different direction, as it was found that many mainstream broadcast organisations do not welcome 'intrusion' from external sources on their already established on-line platforms. Netherlands Institute of Sound and Vision took on the work in this area and used the opportunity to explore the potential of working within more niche areas of the on-line broadcasting market. They began conversations with the [VidLink Platform](http://www.beeldengeluid.nl/en/vidlinks-second-layer-your-archives-showcase)[6], a tablet-first video application that allows the enrichment of video with secondary digitised material. This ultimately yielded two successful collaborations with NiNA and VPRO which will serve as encouraging best case examples to spur future collaborations with other broadcasters.

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[6] http://www.beeldengeluid.nl/en/vidlinks-second-layer-your-archives-showcase
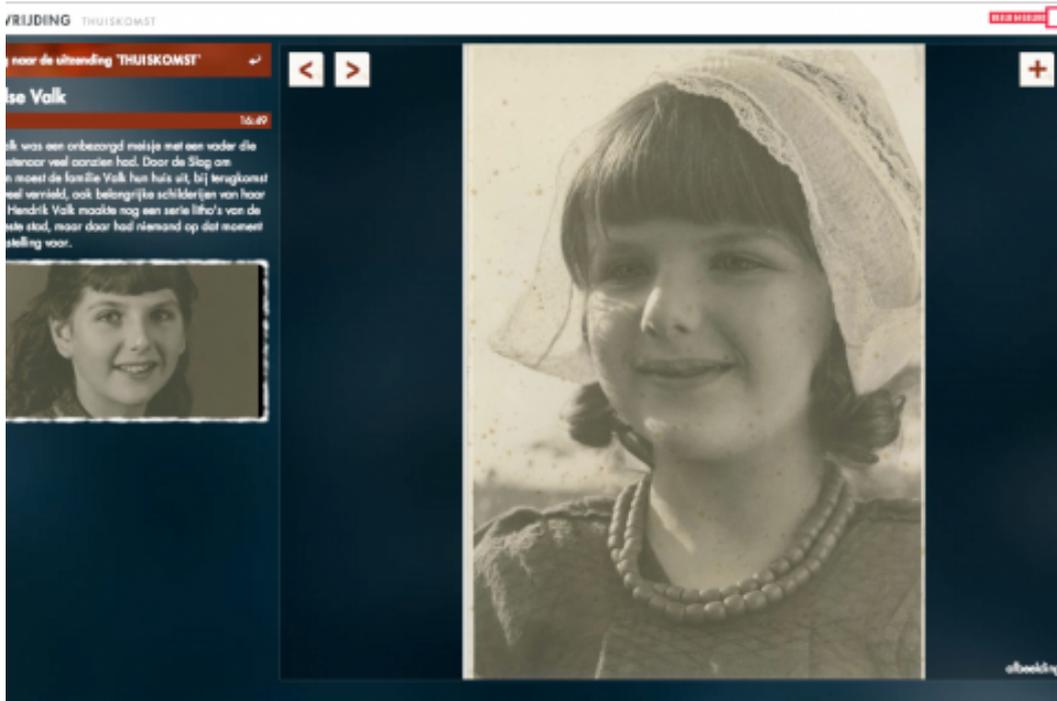
an example of VidLink enhanced on-line video

Over the course of the project, work on connecting with potential content re-use audiences was achieved through a series of hackathons and competitions. In 2012 at a series of hack days in Poland, Belgium, Latvia and Ireland developers created prototypes that showcased the potential of cultural heritage data as a resource for digital enterprise. From 24 prototypes, three were given top awards for greatest commercial potential, greatest social impact, and for being the most innovative. The prizes were awarded in front of an audience of 1,200 political stakeholders and digital strategists at the Digital Agenda Summit later that year.

In 2014, continuing the exploration of connection with potential re-use audiences, Polish partner NiNa conducted a targeted re-use competition involving teenagers, mostly in their native Poland. The results proved that teenagers find juggling various types of licenses difficult. They willingly access, search and creatively play with content, but still are rather inattentive when it comes to taking into account legal terms of the archives' re-use. Out of their work NiNa identified a potential area of involvement for Europeana in the area of education around issues of IPR, Creative Commons and public domain licenses.

WP4: Connecting Cultural Content with Tourism

WP4, led by Culture 24, had the objective of working with the tourism sector to put in place new distribution channels for Europeana and experiment with this potential market to ultimately provide practical guidance for Europeana based on their findings. WP4's goal at the onset was to create a pilot service by supplementing the Europeana dataset with up-to-date cultural venue and events listing data. A preliminary step was made in this direction in 2012 with the submission of the report Moving Targets: Engaging cultural tourists with collections and listings content online. The report compiled evidence from literature and face-to-face interviews about the nature of cultural tourists, what information they want and what devices they use to find it, and trends in online travel publishing.

The findings from this report informed the next steps towards developing pilot services for the cultural tourism sector, which proved increasingly difficult as the project went on. The inherent structure of for-profit travel industry websites do not align easily with Europeana, i.e. their websites are driven by ad revenue and paid listings, therefore they have little interest in reserving space for free digital heritage content which could be a paid advertisement. Despite this mismatch, WP4 began to create themed datasets in 2013 to develop editorial links between Europeana content and the events/venues databases from partners Culture24 and Plurio.net. Ideally this

will ultimately lead to the development of location-aware widgets, apps and online services, giving tourists new access to cultural information.

In 2013, WP4 continued to investigate ways to fit Europeana's offer to the specific requirements of the tourism market. The conclusion being that one size not fitting all makes it very difficult for Europeana to work with tourism mass publishing. Each tourism provider has its own requirements and they tend to be specific and curated. Following the challenges of importing and surfacing automated feeds of content from Europeana for publishers, it was decided to explore an alternative smaller scale niche publishing approach that involved manually selecting interesting, rich and possibly quirky content and presenting these within pieces of editorial. Significant research was conducted by both Culture24 and Plutio.net into appropriate cultural content within Europeana to explore as part of this publishing approach.

Over the course of the final twelve months this workpackage focused on the establishment of strategic partnerships with public tourism bodies and content partnerships with tourism publishing partners based on the creation of relevant cultural data sets featuring Europeana content was shown not to be feasible given the restrictions. This work informed the Europeana for Tourism recommendations[7] created by policy makers from the ministries of tourism and culture across Europe.

As a result, the establishment of strategic partnerships with public tourism bodies and content partnerships with tourism publishing partners based on the creation of relevant cultural data sets featuring Europeana content was not possible.

However, armed with these invaluable insights, WP4 activities within the remainder of year three were redesigned to begin to address the challenges identified, thereby laying the ground work to enable such partnerships to be more successful in the future. These activities focused on three keys areas: strategic policy events, collection holder workshops and on-going publishing experiments.

As a result of these activities a much clearer way forward in seeking to connect Europeana with the tourism sector has been mapped out. This will in turn position Europeana as a strategic enabler of relevant, fit for purpose niche content to engage the interests of tourists in the future. The result of the work is that Europeana can now actively inform and give examples as to why institutions need to create and deliver higher quality, open content if they wish their material to be discoverable in the most used tourism applications.

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[7] http://pro.europeana.eu/pro-blog/-/blogs/make-more-use-of-europeana-in-tourism-say-new-recommendations
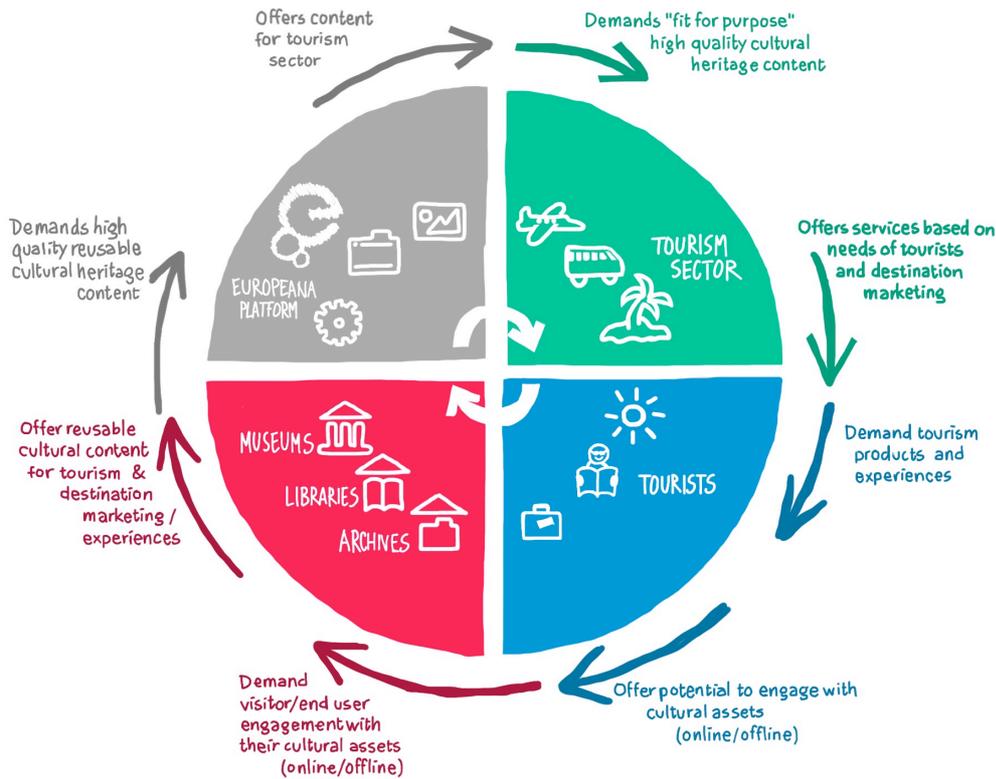
Diagram of key parties and dynamics within tourism

Overall, both WP3 and WP4 were tasked under Awareness to investigate new markets for Europeana content development and distribution whether that be in the areas of tourism, public libraries, local archives, genealogy service providers or broadcasters as strong potential markets. The investigations under each work package have indicated barriers to easy reuse particularly in tourism and genealogy, leading to useful rethinking of the approaches that need to be made and the conditions that have to be fulfilled.

WP5: Copyright and Related Rights Framework

The aim of this WP was to further develop the Europeana Licensing Framework, deliver rights labelled content and make most of Europeana content freely re-usable for developers, creative industries, teachers, and the public. The tasks within this work package underpinned the work on tools and services developed by the other work packages in order for them to create new and innovative applications of cultural heritage. Within its first year, WP5, led by Kennisland, and hugely supported by Europeana drove the migration of almost all Europeana's data providers to the new Data Exchange Agreement. The subsequent release that year of the world's largest cultural dataset under CC0 established a new paradigm in the heritage sector, a step change in open data access which was built upon over the course of the project.

Importantly, the change represented a valuable contribution to the Digital Agenda for Europe which aims to drive growth through digital innovation. With the digital economy growing at seven times the rate of the rest of the economy, the Vice President of the Commission at the time, with responsibility for the Digital Agenda, Neelie Kroes, said that a top priority for 2013 was 'to maximise the digital sector's contribution to Europe's recovery'. Of the CC0 release, she said, '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… Very few can claim such a big contribution to [our] efforts as Europeana's shift to creative commons.' Online open data provides a core resource which can fuel enterprise and create opportunities for millions of Europeans working in Europe's cultural and creative industries.

This image from Hispana, which carries the Public Domain Mark, became Europeana's most-shared image on Facebook of 2013. 'Florido y Cª [Material gráfico] : Vinos y Finos : Sanlucar de Barrameda', Biblioteca Valenciana Digital and Hispana, public domain.

In 2013 progress continued, with the transition to the new Europeana Licensing Framework complete and the numbers of items available for re-use exceeding target (30% against a KPI of 25%) and far exceeding the target for items with the Public Domain Mark (5m against a KPI of 1m). The Public Domain Mark makes the digital object itself (as opposed to the metadata about the object – which can be used under the CC0 public domain dedication) available for re-use, both commercial and non-commercial.

During the last year of the project the WP achieved all the requirements set out under the Europeana Licensing Framework and as of December 2014, 99.97% of all records in Europeana carry a valid rights statement. Furthermore, a large proportion of the digital objects in Europeana now carry rights statements that allow reuse with 32.9% of all objects in Europeana now holding a rights statement for free re-use, while another 13,8% are available under Creative Commons licenses that allow re-use with some restrictions.

In January 2014 this WP led the Europeana response to the European Commission's public consultation on a review of European copyright rules. Based on the position established in response to the public consultation, Europeana and Kennisland have engaged in a number of advocacy activities highlighting the issues faced by European cultural heritage institutions in relation to the objective of the Juncker commission to modernize EU copyright rules.

Copyright related connections were also made outside of Europe, toward the United States, with two workshops held this year with the Digital Public Library of America (DPLA). The aim being to further standardize the Europeana rights statements by making them usable to international partners such as the DPLA. Development will take place in the first half of 2015 after the conclusion of Awareness and will be co-funded by Europeana and the DPLA.

WP6: Management and Co-ordination

Bringing all of the work strands together is the project management role of WP6, which saw that all deliverables were submitted and key performance indicators monitored. The WP also ensured that all financial and budgetary issues for each of the 48 partners were kept in order, which is often a challenge in dealing with such a large number of partners. Throughout the project, the size of the consortium has led to extensive time required to submit final information to the Commission as well as respond to subsequent queries.

attendees at the Awareness, kick-off meeting in The Hague

A kick-off meeting was organised in The Hague in January 2012 with all consortium members represented. Regular Project Management Board meetings where arranged on a monthly call-in basis and platforms for communication were established on-line through the project website and project management site Basecamp.

Management of the project proceeded smoothly over the course of the second year, although there was a change in Europeana project management staff and re-structuring within the internal team. These shifts affected the efficiency of some processes such as responding to the first year cost claim queries. However, all deliverables where submitted on time and all milestones were achieved.

A highlight of the second year was the Europeana Awareness General Assembly in Prague in July 2013 organised by Europeana and hosted by the Czech National Museum. The event saw 57 people representing 38 partners coming together to share knowledge and best practice in a range of sessions, including a workshop on communications, intensive training on Europeana 1989 and a full set of work package updates.

In the last year of the project, the final General Assembly took place in October 2014 in Madrid to coincide with the Europeana Annual General Meeting. The event welcomed representatives from project partner organisations alongside a wider audience of invited guests. Attendance was 100 people with 36 partners represented. The afternoon featured presentations and panel discussions covering each area of the project, as well as a chance for attendees to feedback and discuss sustainability plans. These suggestions were then incorporated, in part, into further discussions and roundtables at the Annual General meeting itself.

Particular attention was around carrying forth user generated content campaigns and developing plans for a Communicators Group, which would bring together Communications professionals from across all Europeana projects.

Raising a final toast at the Awareness General Assembly in Madrid

Project Information

For further information on the project, including public documents, reports and papers, please visit:
http://pro.europeana.eu/home.

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ANNEX 1
Relationship between Awareness campaigns and activity on Europeana 1914-1918 site

Relationship between Awareness campaigns and activity on Europeana 1914-1918 site

An analysis of sessions on Europeana 1914-1918 in different locations shows a consistent and direct relationship to the campaign activities that took place in each country.

All countries show significant spikes in site usage at the time of the campaign activity, and, more importantly, sustained engagement from then on. Although the sustained activity is lower than the achieved peak, it is, in every case, demonstrably higher than average site activity prior to campaigns.

Note on use of term sessions for metrics: Google Analytics no longer uses the terms Visits or Unique visits. Session is the new term for what was called a Visit.

Netherlands

There are two spikes, in late January 2014 and March 2014, which coincides with the launch of the 1914-18 website and media campaign activity in The Netherlands which started on 12 March. Both spikes are signifiers of a sustained increase in visits to Europeana 1914-18: for the rest of the year, there are about 2000 sessions each month.
Prior to this, in the last quarter of 2013, this figure was about 500 sessions per month.
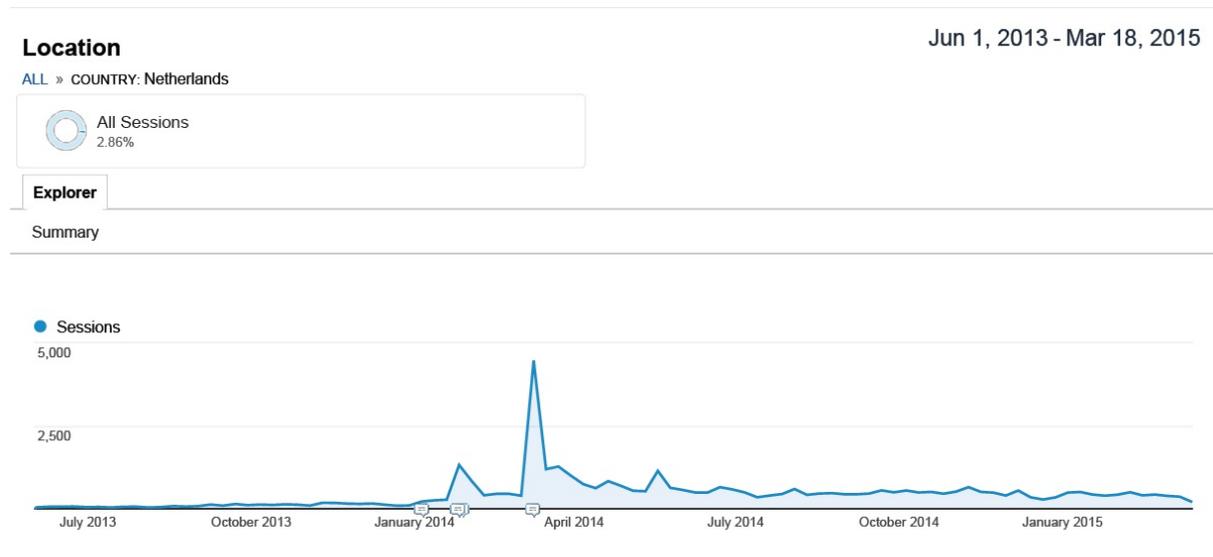
France

There are two significant spikes, in November 2013 (38, 000) and November 2014 (30,000). The first spike coincides with campaign activities in France, including 100 roadshows from 9-16 November 2013.
There is a sustained increase in visits to Europeana 1914-18 after the first spike, with average monthly sessions at about 10,000. Prior to November 2013, sessions were about 500 per month.
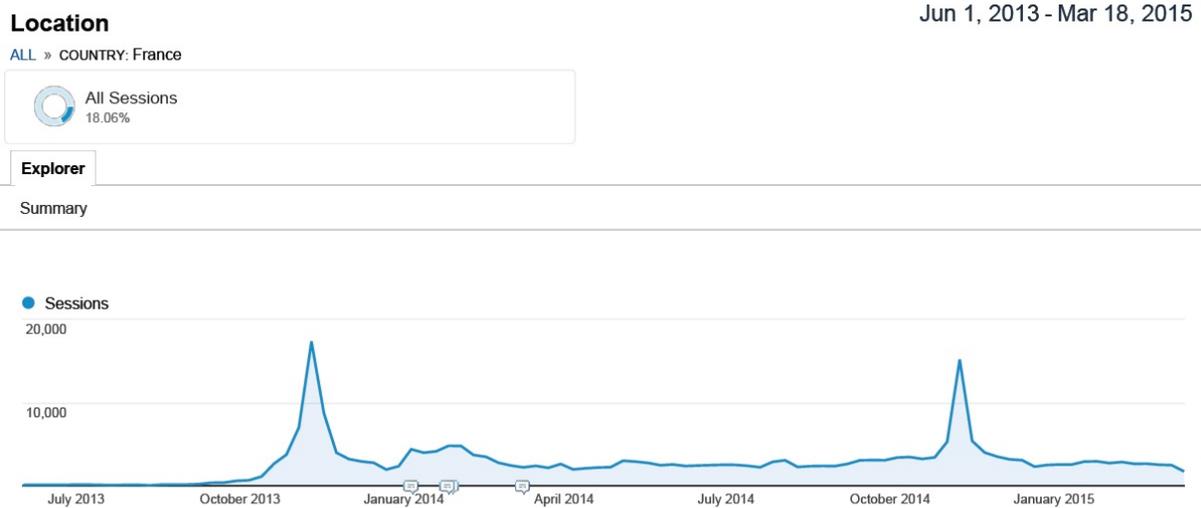
Germany

There is one significant spike at the end of January 2014, with 70,000 sessions. This directly relates to the launch of the 1914-18 site at the State Library in Berlin on 29 January 2014. Prior to this, sessions averaged about 3500 per month. This increase is sustained; sessions remain at about 10 – 15,000 per month through to January 2015.
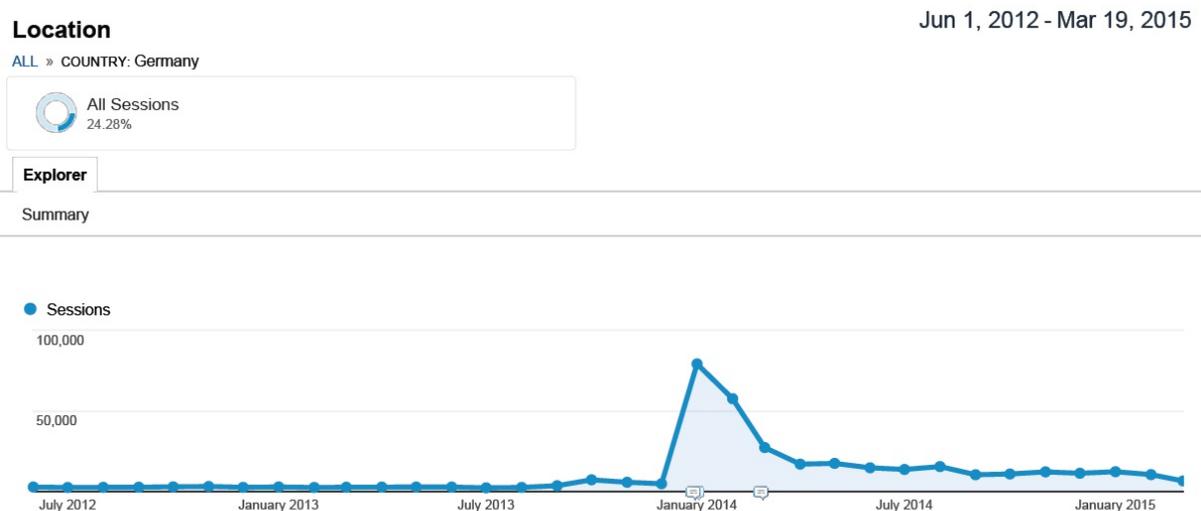
Italy

Sessions in Italy first spike in May 2013, with a slight increase building up prior to this from March. This directly correlates with a regional press conference held on 13 March, and a national press conference held on 6 March, with roadshows taking place around each.
The increase is sustained, with sessions slowly climbing, and averaging about 2000 sessions per month, compared to about 300 per month before May 2013.
During the second half of 2013 and 2014, sessions continue to steadily increase, with a noticeable though not dramatic spike in May 2014.
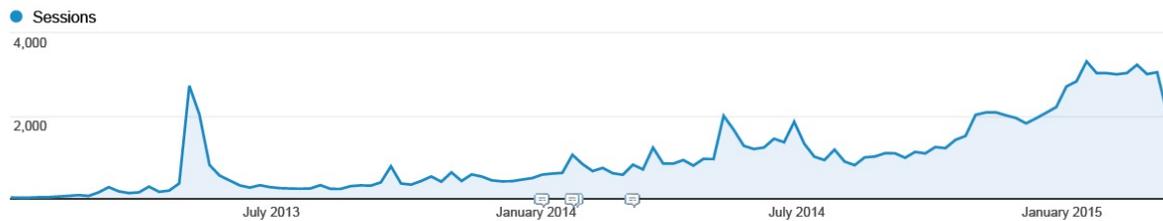By the final quarter of 2014, average sessions are again rising, from 4000 in August, to 12,800 in Jan 2015.

United Kingdom

Campaign activity was spread across 2012 and 2014. Sessions first spike to a small degree in November 2011, then in March 2012, and then again, to a greater degree in May 2012. Related awareness activities in the first half of 2012 included a press conference and roadshows in March.

The spikes indicate towards a sustained increase in activity on the site, with sessions reaching an average of about 700 per month, compared to 200 per month for the final half of 2011.

There is a significant spike again in November 2012 (4500), coinciding with another roadshow attended by a UK minister, and this indicates to sustained interest, with sessions now above 1000 per month for the rest of the year and through 2013.

Sessions spike again in January and February 2014, surpassing 5000 sessions in February. This activity is sustained and remains at an average above 4000 per month, rising above 5000 again in August and November 2014 (6800 sessions). These spikes both coincide with campaign activities – a late-July press conference, a Boston Spa roadshow in August, and wider centenary events in November.
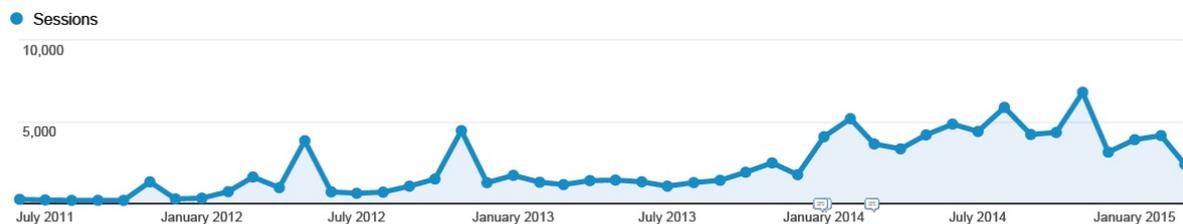
Location   Jun 1, 2011 - Mar 19, 2015

ALL » COUNTRY: United Kingdom

All Sessions
6.21%

Explorer

Summary

● Sessions

10,000

5,000

July 2011   January 2012   July 2012   January 2013   July 2013   January 2014   July 2014   January 2015

Croatia

Sessions first spike in March 2014, with interest rising from about 20 monthly sessions prior to this to an average of 250 for the following quarter. Further spikes in September and October (1000) also indicate to a rising interest that is sustained, and sessions for the final quarter of 2014 average 500 per month. These spikes in the final quarter of 2014 coincide with media campaigns in the country, with a press conference taking place in September, and roadshows in October.

ALL » COUNTRY: Croatia

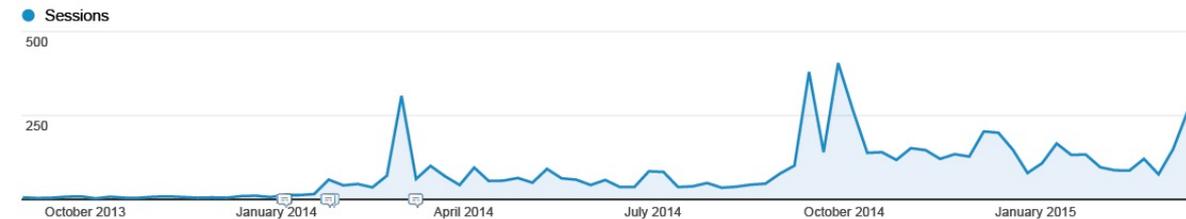All Sessions
0.47%

Explorer

Summary

● Sessions
500

250

October 2013   January 2014   April 2014   July 2014   October 2014   January 2015

Romania

There is one significant spike (Sept 2013) which directly coincides with the national press conference which took place at the end of the month. In the long term, we can see that this is indicative of a sustained increase in sessions. Before this spike, sessions average 50 per month but for the final quarter of 2013, they remain at about 500 sessions per month on average. Interest is sustained through 2014, with monthly sessions steadily reaching at least the 750 mark each month, and surpassing 1000 in February and May.

Location   Jun 1, 2013 - Mar 18, 2015

ALL » COUNTRY: Romania

All Sessions
1.19%

Explorer

Summary

● Sessions
1,000

500

July 2013   October 2013   January 2014   April 2014   July 2014   October 2014   January 2015

Denmark

One of the earliest campaigns, taking place at the beginning of the second quarter of 2012, engagement is steadily built and sustained for the duration of the wider awareness campaign. Though there is a spike which coincides with awareness activities in April 2012,

this does not secure sustained interest until a second spike in November of the same year, when campaign activity focused on a roadshows in Aarhus and other participating institutions.

From here, sessions increase to about 300 per month compared to less than one hundred per month at the start of the year.

Campaigning around the launch of the site (Feb 2014) sees a significant increase in activity, and indicates to a sustained increase. Monthly sessions from this steadily increase, and average around 900 per month.

Location   Jan 1, 2012 - Mar 19, 2015

ALL » COUNTRY: Denmark

All Sessions
1.29%

Explorer

Summary

● Sessions

2,000

1,000

July 2012   January 2013   July 2013   January 2014   July 2014   January 2015