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Abstract: This document provides a summary of the user research, design and development work leading up to the alpha release of the Europeana Music Channel. It provides a description of the features and content included in the Music Channel as well as a description of how Europeana Sounds content marketing and curation activities connect with the Music Channel. Finally, it also includes a description of planned development work leading up to the production version of the Music Channel (D4.1 *Audio channels production version*), due at the end of January 2016.

Dissemination level	
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Application area

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Statement of originality

This document contains original unpublished work except where clearly indicated otherwise.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

Project summary

Europeana Sounds is Europeana's 'missing' fifth domain aggregator, joining APEX (Archives), EUscreen (television), the Europeana film Gateway (film) and TEL (libraries). It will increase the opportunities for access to and creative re-use of Europeana's audio and audio-related content and will build a sustainable best practice network of stakeholders in the content value chain to aggregate, enrich and share a critical mass of audio that meets the needs of public audiences, the creative industries (notably publishers) and researchers. The consortium of 24 partners will:

- Double the number of audio items accessible through Europeana to over 1 million and improve geographical and thematic coverage by aggregating items with widespread popular appeal such as contemporary and classical music, traditional and folk music, the natural world, oral memory and languages and dialects.
- Add meaningful contextual knowledge and medium-specific metadata to 2 million items in Europeana's audio and audio-related collections, developing techniques for cross-media and cross-collection linking.
- Develop and validate audience specific sound channels and a distributed crowd-sourcing infrastructure for end-users that will improve Europeana's search facility, navigation and user experience. These can then be used for other communities and other media.
- Engage music publishers and rights holders in efforts to make more material accessible online through Europeana by resolving domain constraints and lack of access to commercially unviable (i.e. out-of-commerce) content.

These outcomes will be achieved through a network of leading sound archives working with specialists in audiovisual technology, rights issues, and software development. The network will expand to include other data-providers and mainstream distribution platforms (Historypin, Spotify, SoundCloud) to ensure the widest possible availability of their content.

For more information, visit <http://pro.europeana.eu/web/europeana-sounds> and <http://www.europeanasounds.eu>

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Executive summary: MS22 Audio channels first production version

A first test version of the Music Channel will become publically available in the first week of August 2015. The Music Channel will contain music recordings, sheet music and other content directly related to music. At the launch, content will be drawn primarily from that provided by the Europeana Sounds project and its partners, but during the test period, content from other Europeana data partners will increasingly be included. The Music Channel will also feature curated content related to music. This content will take the form of exhibitions, timelines, playlists, and galleries and will be published not only in the Music Channel itself, but also on selected platforms such as SoundCloud. A channel management organisation will be put into place during the test period of August 2015 to January 2016. The test version of the Music Channel will be systematically tested and updated based on the test results from August 2015 to January 2016, when it will go into full production.

1 Introduction

This milestone document reports on the development of the first workable and publically available version of the Music Channel. It provides a very brief summary of the UX and technical design efforts reported on in earlier milestones, describes in detail the Music Channel released in the first week of August, outlines the suggested channel management organisation and provides a brief description of the planned user testing and further development leading up to D4.1 Audio Channels Production Version.

The test version of the Music Channel is available via:

<http://music.europeana.eu> which redirects to <http://test.europeana.eu/portal/channels/music>

The test portal is available via:

<http://test.europeana.eu>

2 User research and design

2.1 Pre-release

The user research and design activities performed before the release of the first test version of the Music Channel have been reported in milestones MS19 *Audio channels first prototype* and MS20 *Audio channels second prototype*.

2.2 Post-release user testing

The first version of the Music Channel is explicitly a test version. This means that its primary purpose is to function as a test bed for systematic testing leading up to D4.1 *Audio channels production version*. Throughout this period tests will be conducted and changes made to the Music Channel based on those

tests. Changes will be made every two weeks, sometimes sooner if they are smaller. The goal for the music channel is to clearly and consistently meet expressed user needs.

In this section we briefly describe the different kinds of tests we plan to perform in the period of August 2014 to January 2016. The subcontracting resource available to WP4 for usability testing will be utilised to augment and support the testing.

2.2.1 Expert reviews (usability and accessibility)

A contracted user experience/usability company will perform reviews of the usability¹ and accessibility of the test Music Channel.

2.2.2 Analytics

During the test period we will be collecting usage statistics in Google Analytics and in the specialised testing service [Hotjar](#). The statistics will be evaluated to identify the user experience related issues and to measure the effect of changes made to fix those issues.

2.2.3 Surveys and other online tests

To gather quantitative data regarding the Music Channel as a whole and the individual features within it, we will conduct a series of surveys during the test period. Online tests may also be conducted using services like [Verify](#). Europeana Sounds marketing and communications channels (e.g. the project's Basecamp, Twitter, and Facebook accounts) will be used to make users and stakeholders aware of the surveys and online tests.

2.2.4 Usability and accessibility testing

To gather qualitative data and input from our users during the testing period, we will conduct a series of in-person usability tests and at least one round of in-lab accessibility testing. Automatic tools will also be used to identify accessibility issues.

3 Development of the Music Channel

3.1 Development process

Active development of the new Europeana portal and channels, including Music and other channels, began in February 2015 after a period of research, design and prototyping in 2014. The development methodology adopted is the, now near standard, [Scrum](#) agile development approach, following a 2-week sprint cycle. All user stories and tasks are managed in Europeana's [development management environment](#) in Assembla (which is available to read by the public). By the 31st July 2015, when the first test version of the portal and Music Channel is ready for release, 12 sprints will have been completed.

¹Also known as heuristic reviews. These are based on [industry best practices](#).

The development team consists of a product owner, an assistant product owner/scrum master, three developers and two designers though it should be noted that none of these work full time on the portal or channels. All team members are either Europeana Foundation employees or contracted by Europeana. Moving forward after the test release partners from Europeana Sounds WP4 will join the development team.

3.2 Technical information in brief

- Portal and channels frontend: HTML5/JavaScript
 - [Pattern Lab](#) to support the web style guide and generate CSS
 - Media viewers are based on the frameworks [Video.js](#), [PDF.js](#) and [Photoswipe](#). IIF-viewer is still to be determined
- Portal and channels backend: Ruby on Rails
 - Utilising [Blacklight](#) and many other Ruby gems
- Underlying Europeana APIs: Java
 - At launch the [Europeana REST-API](#) only
 - Other Europeana APIs and non-Europeana APIs to be added during the testing period

All technical components have open source licenses compliant with [EUPL 1.1](#). Code produced by Europeana² is also licensed EUPL 1.1. All the source code is available on the [Europeana GitHub pages](#).

3.3 How do the portal and channels relate to each other?

From a technical point of view the portal and channels are part of a whole where the channels are built on top of the portal. They have the same relationship to each other as for example, a specific YouTube channel has to YouTube as whole. This means that the portal can exist without channels but not vice versa.

The advantage of this is that once the new portal is developed multiple channels can be created by configuration rather than development with all channels sharing the same functionality for search, browse and display. Each channel has a unique landing page and a filter that defines which content from the portal as a whole is featured in the channel. The filter is what limits search results to only items that fit the theme. Defining these filters is very complex and there will, especially initially in the test period, be items that should have been included but were not and items that have been included but that should not have been.

3.4 Minimal viable product and planned releases

The Music Channel as released in August 2015 is a so-called [Minimum Viable Product](#) (MVP). This means that in terms of functionality it comprises only the most essential of features. The reason for defining an

² In compliance with the Europeana Sounds DoW and Europeana Foundation principles.

MVP, and doing as early a release as possible, is that it allows for further development from user feedback and input based on actual use of a working product.

As a MVP the Music Channel will be dubbed a '[public Alpha](#)' when it is released in August 2015. Based on the pre-existing development plans of the Europeana Sounds project and the outcomes of the user testing of the Music Channel Alpha the features to be included in the end of January 2016 release (D4.1 Audio Channels Production Version) will be defined. Once those features have been developed the Alpha will transition into a [Beta](#). Testing and development will continue during the beta phase, but there will be a focus on optimisation and stabilisation rather than adding new features.

4 Contents of the Music Channel

4.1 Content (metadata records or items)

The Music Channel is designed to contain music recordings, images of musical instruments, scanned sheet music, music history books/texts and any other content directly related to music (of any genre). It is not intended to contain other types of sounds such as; ambient sounds, environmental recordings, animal sounds or any other sound recording that is not primarily a music recording (for example, mixed radio recordings).

When the Music Channel first becomes available for testing by the public it will only contain content from Europeana Sounds partners³ and [MIMO - Musical Instrument Museums Online](#)⁴ and only content that is marked as Public Domain, CC0 or is Creative Commons licensed (see criteria for being featured in Europeana channels below)⁵. Content from other aggregators and data providers will gradually be added to the Music Channel during the testing period of August 2015 to January 2016. Apart from increasing the total number of items in the channel, this is also expected to shift the content in the Music Channels towards a domination of audio items (for example, music recordings) rather than images and texts.

In terms of numbers the Music Channel will launch with 98,125 items. Images form the largest media type and will be primarily images of musical instruments, with texts the second largest (books, articles and letters featuring music and music history). The third largest media type is sound recordings making up about 13,000 of the items. In terms of genre, traditional and folk music dominates with the majority of contributions from Ireland, the Baltic States, Poland and Hungary. Sheet music is present in both

³ Also including metadata that Europeana Sounds partners have contributed outside of the Europeana Sounds project.

⁴ This will add much needed imagery of the instruments used in the sound recordings and written about in the texts. All MIMO-content is licensed for reuse and has images of good size. In WP2 there are plans for features to be developed which will create cross-links between sound recordings and images of instruments.

⁵ This is for reasons of copyright policy. During August 2015, Europeana will contact aggregators to notify them that their content will be featured on channels and give them an opt-out option. Once that is complete this limitation will be removed.

media types of text and image, as different data providers have chosen different media types for them⁶. Video (primarily cinema newsreels) is the fourth largest with only about 100 items.

4.1.1 Criteria for being featured in Europeana Channels

The concept of the Europeana Channel is currently a concept in development. Therefore, the criteria for selecting content featured in channels are not completely defined as yet. However, two basic requirements have been identified in the early stages of channel concept development, clearly stating that:

1. Content must fit the theme of the channel. Thematic access is core to the channels concept.
2. Items must have direct links to media files or embeddable viewers/players and image previews must be made available at up to 800 pixels width. This is to provide users with a rich media experience.

For the Music Channel, the first criterion is fulfilled by using specific filters in the content selection process. These are used to limit the objects included in the Music Channel to the ones that are either music recordings, sheet music, images or texts that are about music, musicians or musical events.

The second criterion is not yet enforced. The policy framework, the [Europeana Publishing Framework](#), is currently under consultation with the Europeana Network during the autumn and winter of 2015. To remove the risk of providing unwanted access to in-copyright content at the launch of the Music Channel it will only comprise items that link to media files that are in the Public Domain, have been marked Creative Commons 0, are Creative Commons licensed or are marked Out of Copyright - Non-commercial use only. This limitation is expected to be removed when the Europeana Network has affirmed the principles laid out in the Europeana Publishing Framework.

Europeana Network members whose contents qualify for inclusion in the first set of channels⁷ will also be contacted and offered to opt out from inclusion in the channels. This is in compliance with the [Data Exchange Agreement](#) which requires Europeana to only serve media files with the permission of the data providing partners.

4.2 Curated content

The Music Channel also features curated content related to music. Curated content takes the form of exhibitions, timelines, playlists, and image galleries and is published not only in the Music Channel itself but on external platforms, such as SoundCloud. Curated content will encompass content from partners other than those involved in Europeana Sounds and MIMO.

⁶ This is confusing to users and should be changed, at least within the Europeana Sounds project this should be aligned so that either is consistently used.

⁷ As well as the Music Channel an Art History Channel will be launched for testing in 2015 with Fashion and Newspapers to be added as channels during 2016.

4.2.1 Exhibitions

The Music Channel page will feature the Europeana Sounds exhibition [Recording and Playing Machines](#). It will also feature three pre-existing Europeana exhibitions which have a connection to music: [Weddings in Eastern Europe](#), [Explore the World of Musical Instruments](#), and [Yiddish Theatre in London](#). Europeana is open to adding further exhibitions relating to the theme of music, provided that the curation is done by partners.

4.2.2 SoundCloud

The layout of the Music Channel landing page will include links to all Europeana Sounds social media presence and it will have a very strong emphasis on the Europeana [SoundCloud presence](#).

4.2.3 Blog posts

The Music Channel landing page features the three most recent [Europeana blog](#) posts tagged under music. Blog posts written by Europeana Sounds and which relate to music will also be published there (in some cases cross-posted from the Europeana Sounds project blog). The user can click through and view them in their entirety or click to view all blog posts on the topic of music.

4.2.4 Static pages with embeddable content

While not possible by the launch date, a feature will be developed that will allow channel editors to create and publish pages in which they can embed media that is hosted on other platforms. This will allow for example embedding of interactive timelines from TimeMapper⁸, playlists from SoundCloud or AudioBoo, videos from Vimeo or YouTube, and image galleries from Pinterest.

5 A Walkthrough of the Music Channel

5.1 Portal landing page

Channels need to be viewed from the perspective of the portal as a whole. The channels concept envisions channels as thematic access points to the data in Europeana. The themes are subsets of data in Europeana and travel across languages, countries and data providers. Individual channels must be easily found and navigated from the portal landing page.

⁸ Similar to [the one created](#) by Europeana Sounds WP6, available at <http://timemapper.okfnlabs.org/anon/yumuul-travelling-through-times-with-sounds>



Figure 1. Screenshot of the [Europeana portal landing page](#).

The primary purpose of the portal landing page is to provide an overview of what Europeana is, what the portal offers, top-level browse entry points (channels and exhibitions), latest news (blog posts) and immediate access to searching. Many of these menu choices will not be active in the alpha portal but will be added in during the testing period.

5.2 Music Channel landing page

The users may access this page by navigating with the menu of the main portal (see Portal Landing Page section in this document), by clicking on a web search engine result page, or clicking on links shared online, in emails, or bookmarks. For all of these arrival paths the channel landing page is intended to provide orientation to the user; Where am I? What can I do here? Which type of content is available? What has changed since I last visited? The user must find answers to these questions on the landing page.

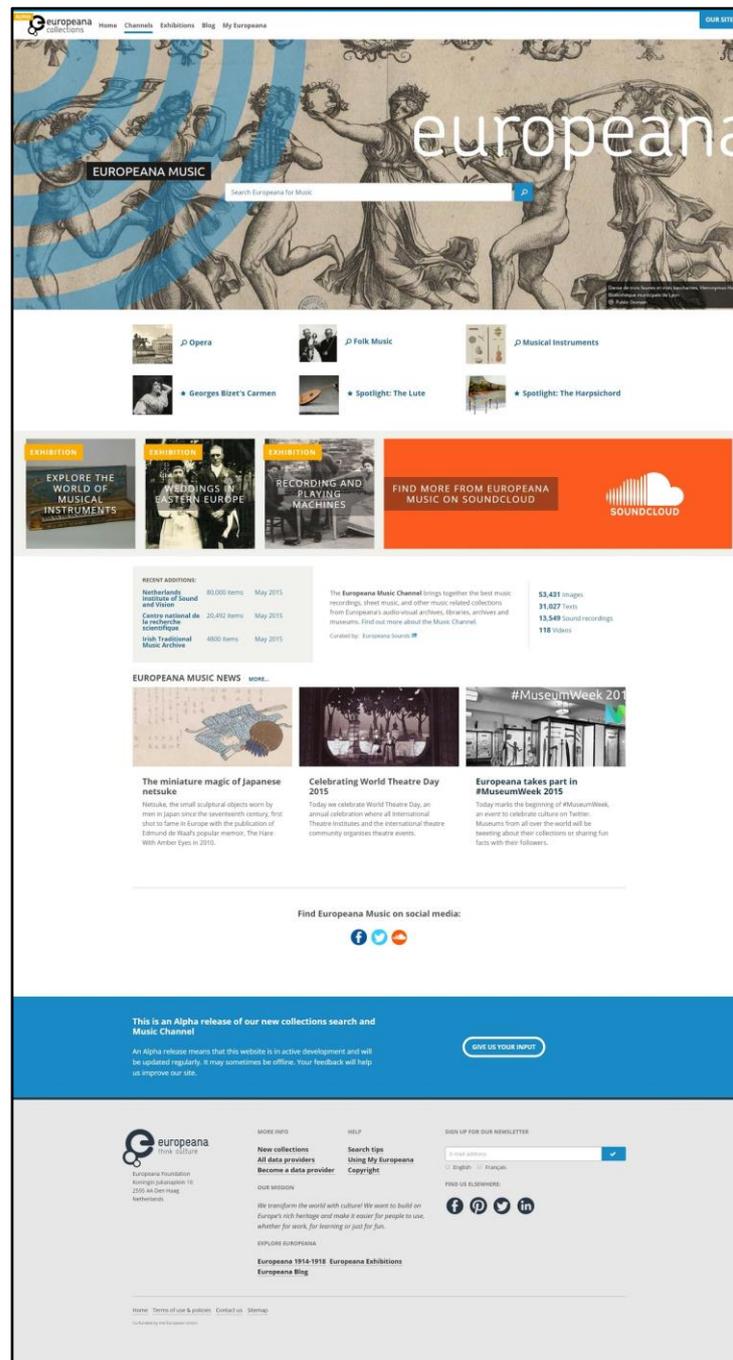


Figure 2. Screenshot of the [Music Channel landing page](#).

The main components of the landing page are:

1. **Channel name**, each channel will have a unique name that immediately communicates its thematic nature.
2. **Hero image** which visualises the content of the channel. The hero image must visually communicate the theme of the channel (see more below).
3. **Search box**, the main focus of the channel as befits a search service.
4. **Browse entry points** provide the user with the option to begin by browsing rather than searching. This is often preferred by users who are looking for inspiration and exploration rather

than one or more specific items. Browse entry points are typically based on subjects, types of objects or creators (authors, composers, musicians or artists) but are editorially created and thus very flexible.

5. **Featured exhibitions and social media presences** provides a user looking for context and learning opportunities direct entry points to the type of content that provides it. If a channel has a particularly strong presence on a social media platform, like the Music Channel on SoundCloud, then it can also be featured here.
6. **Channel description** a brief description of the channel including a link to find out more about it⁹.
7. **Channel curator(s)** provide attribution to the caretakers of the channel and reinforces the authoritative nature of Europeana as a trusted source of authentic heritage content. The latter is consistently evaluated as Europeana's main differentiator vis-à-vis sites like Wikipedia and Google.
8. **Collections overview** gives the user context and overview, especially featuring recently added collections. The overview is automatically created by querying the content of the channel.
9. **Social media presence** provides shortcuts to common social platforms where the channel is represented.
10. **Alpha banner** is present on every portal and music channel page during the testing period. It serves to make the user aware that the service is in a testing stage and encourages them to provide input on the service.

The channel curators/sponsors have editorial control over; hero image, featured browse entry points, and featured exhibitions. These can be edited by the channel curators/sponsors to keep the landing page fresh and give users extra reason to revisit the channel regularly. Channel curators/sponsors are also likely to be producers and curators of exhibitions relevant to the channel theme.

The Music Channel landing page has its own [web address](#) allowing users to bookmark it and search engines to index it¹⁰.

5.3 Guidelines for selecting hero images

- Channel hero images must immediately and viscerally communicate the theme of the channel. They should be of individual object and not be composites or mosaics.
- Channel hero images must be selected from images that are in Europeana and should be images that are included in the channel. The hero image is then added to the landing page of the channel.
- Channel hero images must be at least 1600 pixels wide and be of high technical quality. Given the aspect ratio of the hero image, landscape images typically work better than portrait. With portrait image cropping a very high resolution image is often necessary.
- Channel hero images should be either in the public domain, CC0 or be licensed for re-use and be

⁹ In earlier iterations this description was higher up in the visual hierarchy. However, user testing showed most users glossing over it.

¹⁰ Note that during the testing period the portal and Music Channel are blocked from indexing by search engines. This is to safeguard the SEO of the current Europeana Portal.

without any no-derivatives (ND) limitation¹¹.

- Channel hero images can be either coloured or greyscale but must not overpower the main focus of the landing page which is the search box
- Channel hero images should draw in the user. Images with a strong central perspective or sense of depth typically do this as do images where there are one or more persons are looking at the user.
- The search box is centred on the image, and so images must be chosen with that in mind in terms of composition. It also needs to be remembered that the hero image will be overlaid with the Europeana brand elements (for example with [Europeana Pro](#))

5.4 Search results page, list view

The result of searches will be represented with facets on the left and sort and display options above the results and pagination beneath. In the initial test release facets, sorting and display options will be limited with further options gradually being introduced during the period of August 2015 to January 2016.

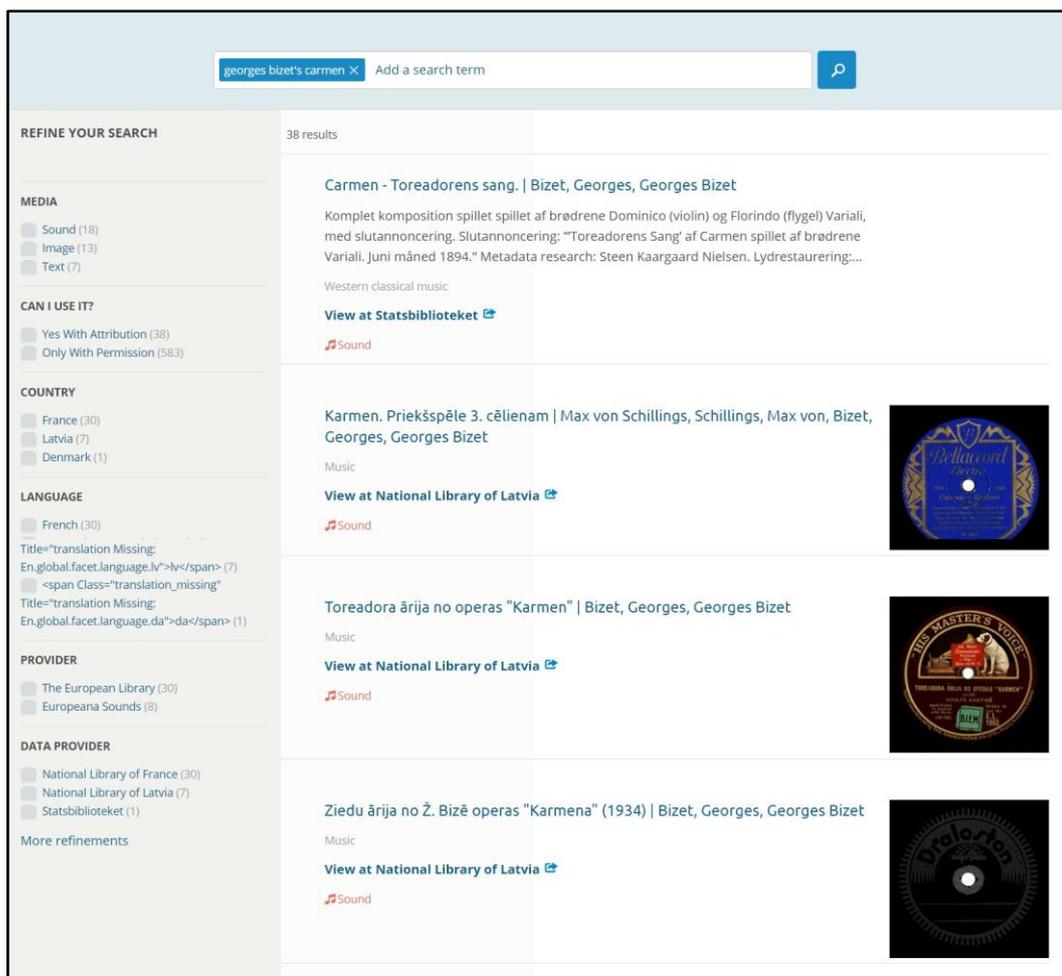


Figure 3. Screenshot of a [search result in the Music Channel](#). Note that the screenshot is cropped.

¹¹ This includes Public Domain Mark, CC0, CC-BY, CC-BY-SA, CC-BY-NC, CC-BY-NC-SA and OOC-NC.

During the testing period of August 2015 to January 2016 more facet options will be added. These will include filters that will allow users to limit results to items with certain technical qualities such as resolution, duration, file format and colour. A music genre facet and a musical instrument type facet will be prototyped and, if they test positively will be retained. Their usefulness is ultimately dependent on a stringent and wide use of controlled vocabularies.

Display options are also planned to encompass list and grid view options and a sorting option to encompass relevancy, title, and date of publication or last update.

5.5 Item display page

The item display is the key page in the portal and the channels. It is where the user can access the items metadata and any linked media. While in the sections below item displays are presented by media type Europeana items can have mixed media. For example, one record representing a musical instrument, can have multiple photographs linked to it as well as a sound recording of it being played.

User journey

Note that large majority of users¹² of the Europeana portal arrive directly on an item page, rather than through a search from within Europeana. This pattern is also expected to hold true once channels have been introduced.

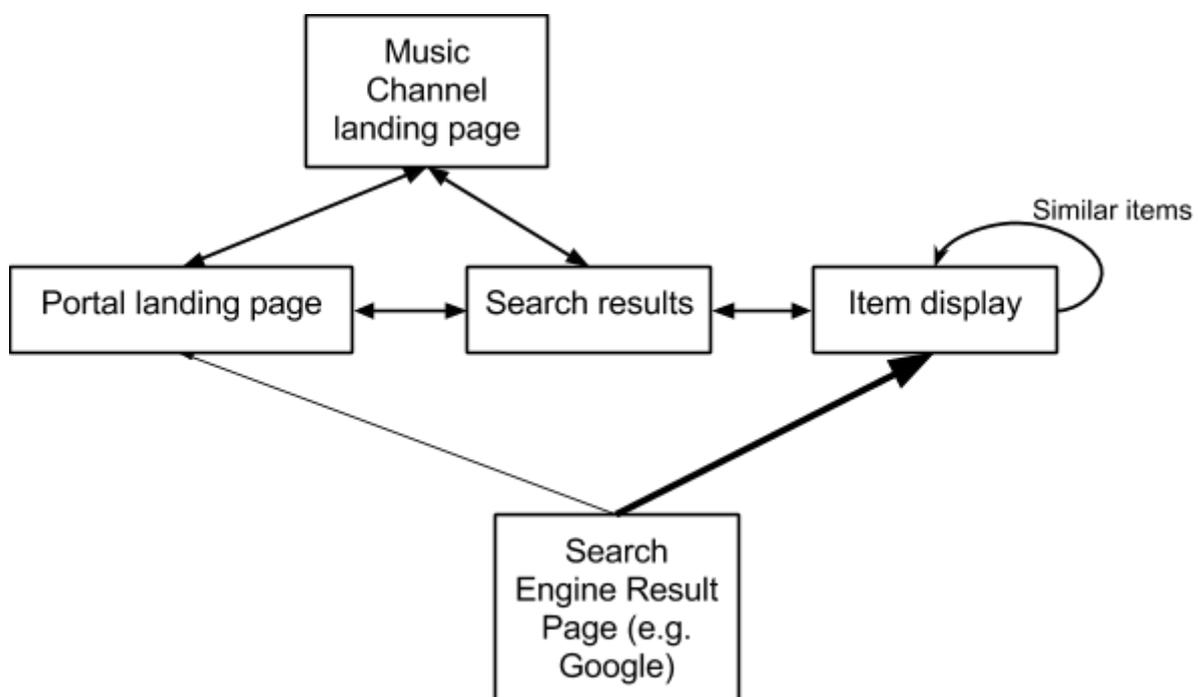


Figure 4. Typical user journeys to the item page. Approximately 70% of all item views in Europeana are a result of clicks on search engine results pages. This includes referral traffic from other sources which account for another at approximately 20%.

¹² Europeana traffic is roughly 70% from search engines, 20% referral traffic from other sites and applications and 10% direct traffic.

The design of the item pages also need to provide a new user with a sense of what Europeana is and what they can do here. It is also imperative that accessing the content/media is immediate and that opportunities to browse (canned searches, similar items and new search) for more Europeana content are prominent and easy to access. This is also planned to include links to the channels that an item is part of however, that feature will not be present in the Alpha release.

5.6 Sounds

In cases where the provider has chosen to provide direct links to the sound file, Europeana will in most cases be able to play it directly within the portal or channel. At launch the following formats will be supported: WAV, OGG, MP3, M4A, AAC and FLAC. During the testing period between August 2015 and January 2016 support for sound files hosted on SoundCloud will also be added¹³.

The example sound recording used is [this item in the current portal](#) and [this item in the test Portal/Music Channel](#).

The player at launch:



The screenshot shows a music player interface. At the top, there is a circular image of a record label with a blue plus icon below it. To the right is a blue 'DOWNLOAD' button. Below the image is the title 'Es pasauli aizmirst vēlos : lēns valsis'. To the right of the title is a 'CAN I USE IT?' section with 'Yes with attribution' and a CC-BY license icon. Below the title is a 'People' section with 'Contributor: Sakss, Pauls, 1878-1966'. To the right is a 'PROVIDED BY' section with 'National Library Of Latvia' and a link icon. Below the title is a 'Classifications' section with 'Subject: Popular music, Waltzes, http://data.europeana.eu/concept/soundgenres/Music', 'Has Type: Sound', and 'Concept: Music'. To the right is a 'Latvia' label. Below the title is a 'Properties' section with 'Format: image/jpeg, audio/mpeg'. At the bottom right are social media icons for Facebook, Twitter, Pinterest, and Google+.

Figure 5. The sound player at launch. Note that the screenshot is cropped.

The player has the standard controls needed to play, pause, control the volume and download the sound recording. At first launch in August the player will not include an interactive soundwave visualisation when playing the audio. However, this is planned to be prototyped, and if prototyping is successful, it will be added early in the August 2015 to January 2016 testing period.

¹³ While of less relevance to Europeana Sounds the plan is to also support embedding of videos from Vimeo and YouTube.

Europeana will log every time a user plays a sound or downloads it. These usage statistics will be made available to the data provider in their dedicated report in the [Statistics Dashboard](#)¹⁴. Note that these data provider specific reports will only gradually become available in the testing period between August 2015 and January 2016.

Design intention

During the testing phase the sound player will be further developed to align its design with that of the other media viewers and to refine its interaction.

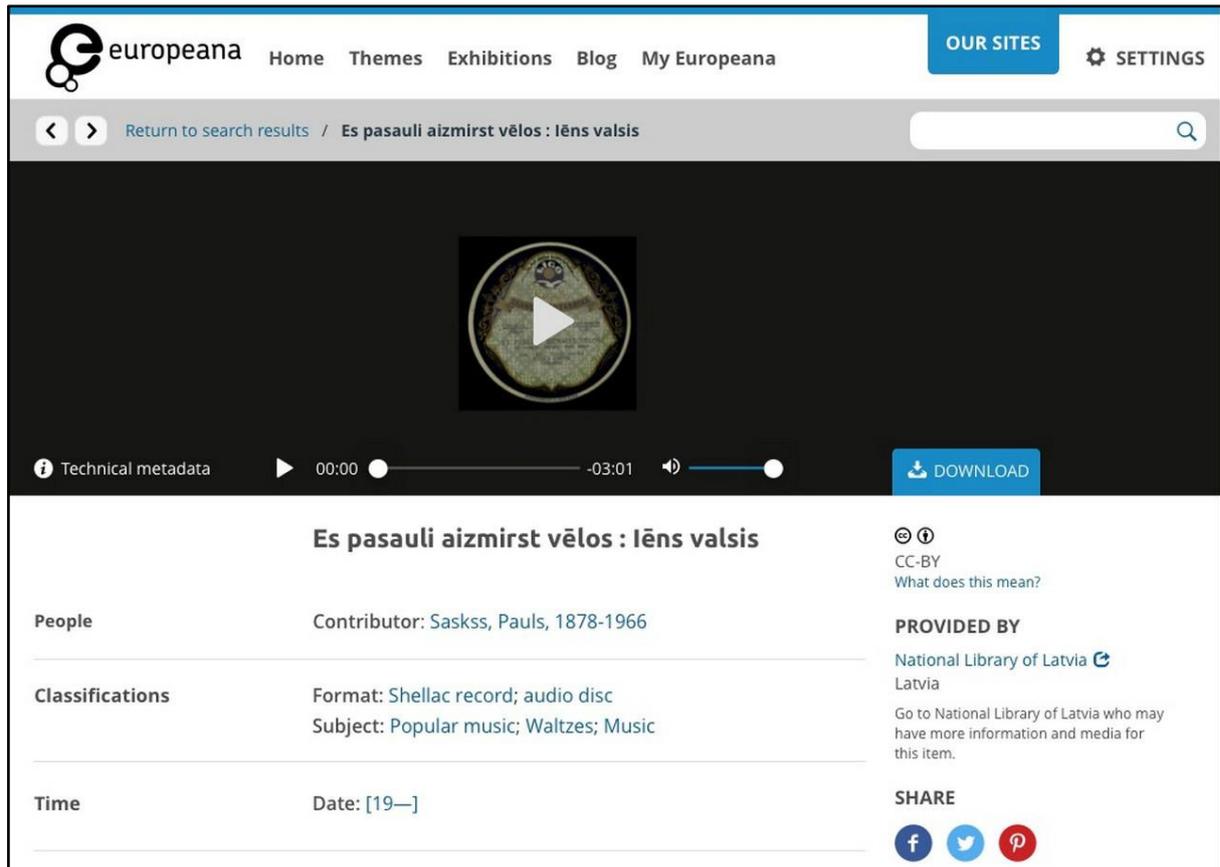


Figure 6. Sound player design.

5.7 Texts (PDFs)

Where data providers have chosen to supply direct links to PDF-files, these will be displayed in a viewer in the Europeana portal and channels. Users can read it within Europeana or choose to download the PDF with clear notification about copyright drawn from the metadata that is provided to Europeana and with pre-formatted attribution snippets¹⁵.

¹⁴ The Europeana Statistics Dashboard is a prototype site providing usage statistics. An updated version is in development and will be launched in early November 2015.

¹⁵ The attribution snippet is made up of the title of the work, the creator of the work, the data provider name and the copyright value (including a link to the copyright statement or PD-mark as provided in edm:rights).

The example PDF used is [this item in the current portal](#) and [this item in the test Portal/Music Channel](#).

At first launch:

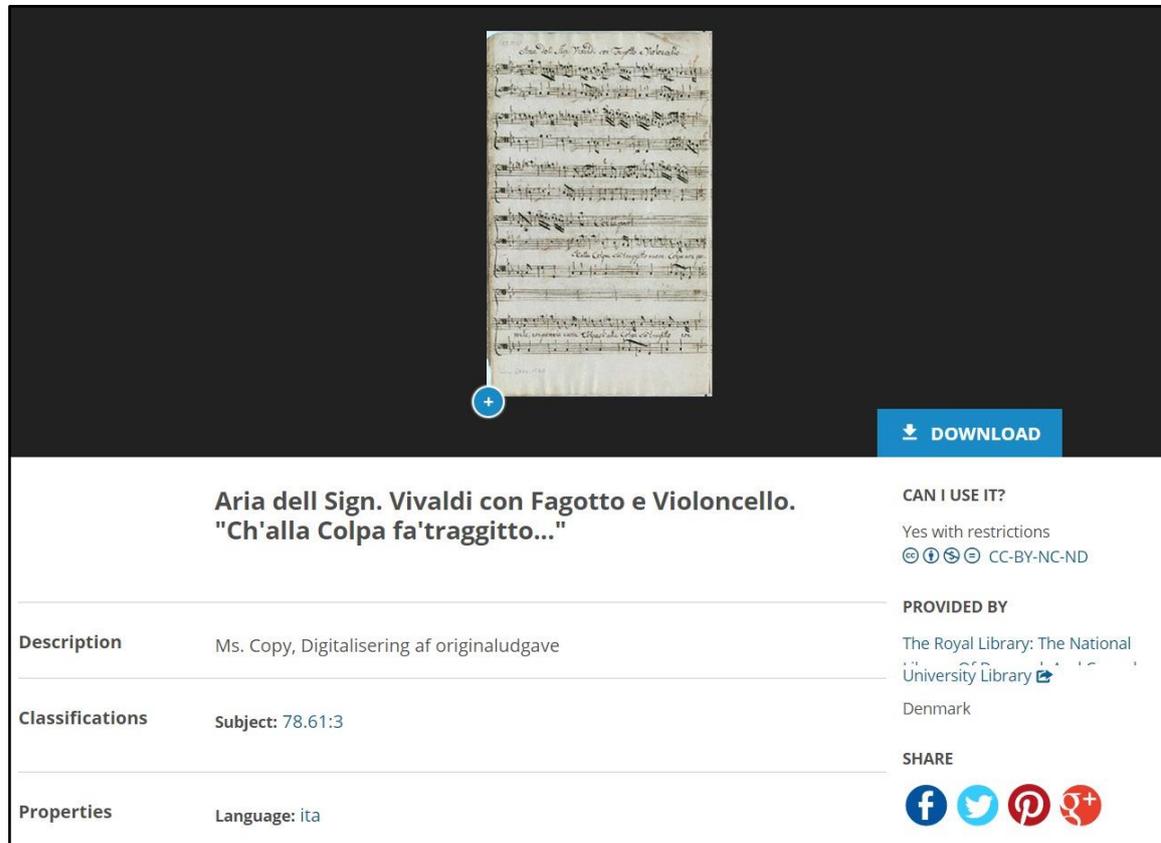


Figure 7. PDF-viewer before it is activated by the user. Note that the screenshot is cropped.

In reading mode the user is provided with an overview of the pages (if the PDF is a multi-page document) and has access to controls for pagination and zooming. The user can also choose to go full screen.

Europeana will log every time a user opens up a PDF for reading or downloads it. These statistics will be made available to the data provider of the PDF in their dedicated report in the [Statistics Dashboard](#). Note that these data provider specific reports will only gradually become available in the testing period between August 2015 and January 2016.

Design intention

During the testing phase the PDF-viewer will be further developed to align its design with that of the other media viewers and to refine its interaction.

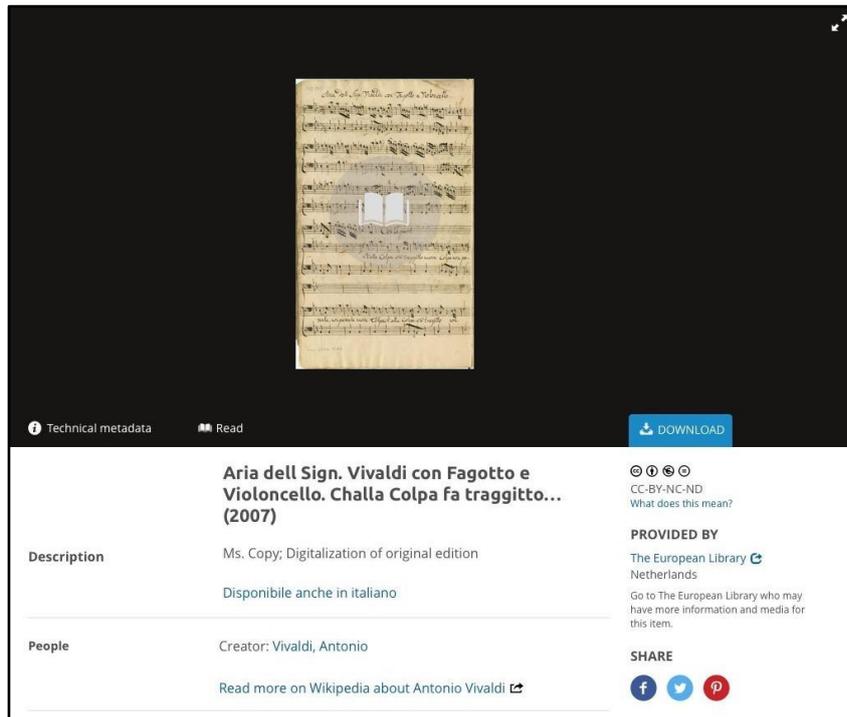


Figure 8. PDF viewer. Cropped to show only the media viewer area and actions.

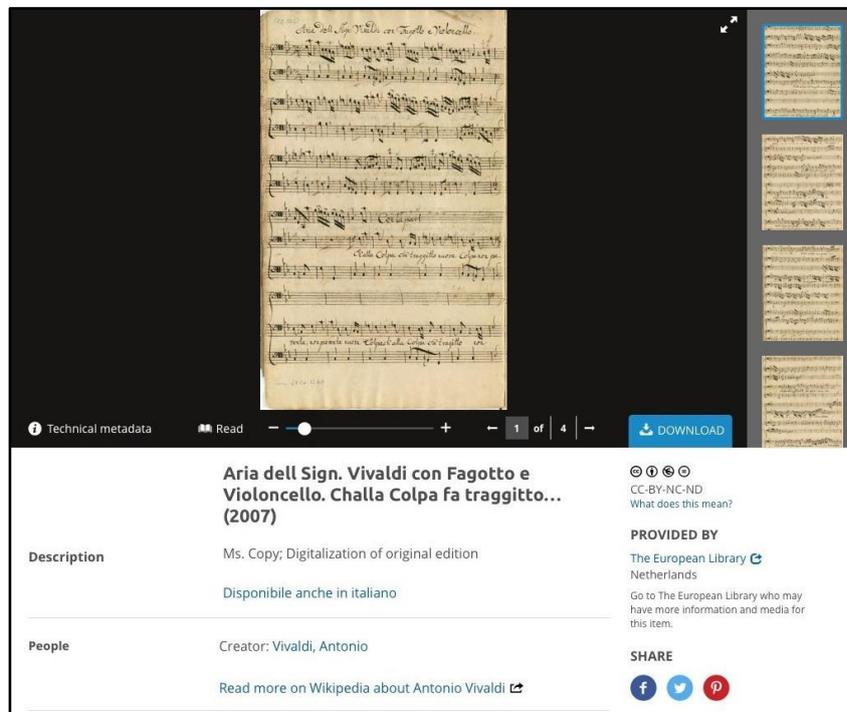


Figure 9. In this screenshot the PDF-viewer is activated showing the enlarged text, controls and document overview.

5.8 Videos

In cases where the provider has chosen to provide direct links to the video file Europeana will, in most cases, be able to play it directly within the portal or channel. Only certain formats will be supported, initially HTML5 compatible video only¹⁶. During the testing period between August 2015 and January 2016 support for further formats will gradually be added. Support for videos hosted on YouTube, Vimeo and DailyMotion will also be added gradually.

The example video used is [this item in the current portal](#) and [this item in the test Portal/Music Channel](#).

At first launch:



Figure 10. Video viewer before it is activated by the user. Note that the screenshot is cropped.

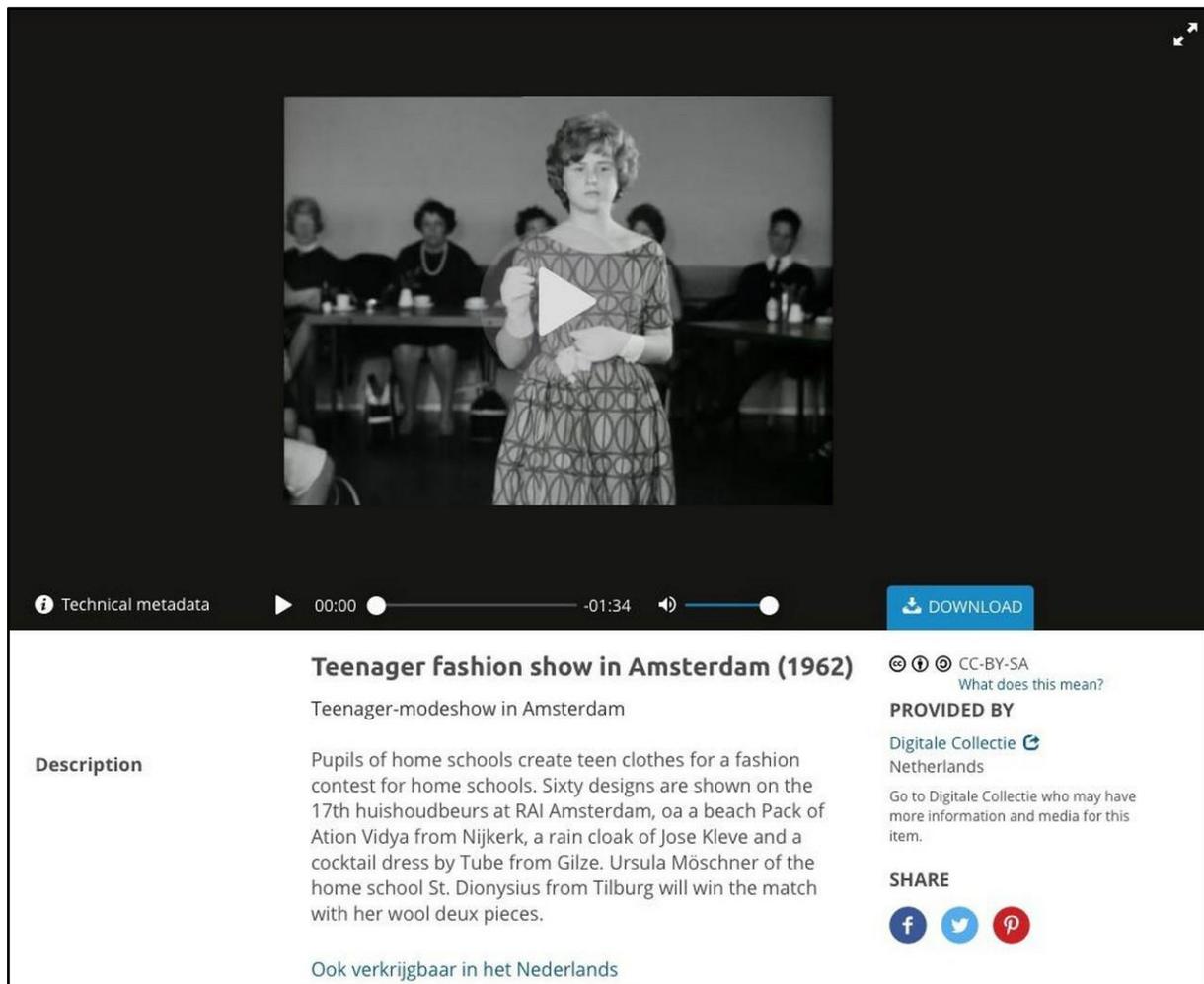
When activated the player has all the typical controls required to play, pause, control volume and download the video file. Europeana will log every time a user plays a video or downloads it. These usage statistics¹⁷ will be made available to the data provider of the PDF in their dedicated report in the [Statistics Dashboard](#). Note that these data provider specific reports will only gradually become available in the testing period between August 2015 and January 2016.

Design intention

During the testing phase the video player will be further developed to align its design with that of the other media viewers and to refine its interaction.

¹⁶ mp4 (encoded in H.264), WebM and OggTheora.

¹⁷ Note that Europeana usage statistics are anonymised.



Technical metadata 00:00 -01:34 DOWNLOAD

Teenager fashion show in Amsterdam (1962) CC-BY-SA
What does this mean?

PROVIDED BY
Digitale Collectie Netherlands
Go to Digitale Collectie who may have more information and media for this item.

SHARE
f t p

Description
Teenager-modeshow in Amsterdam
Pupils of home schools create teen clothes for a fashion contest for home schools. Sixty designs are shown on the 17th huishoudbeurs at RAI Amsterdam, oa a beach Pack of Ation Vidya from Nijkerk, a rain cloak of Jose Kleve and a cocktail dress by Tube from Gilze. Ursula Möschner of the home school St. Dionysius from Tilburg will win the match with her wool deux pieces.
Ook verkrijgbaar in het Nederlands

Figure 11. Screenshot of item page with playable video. The title and descriptions have been auto-translated. Note that the screenshot is cropped.

5.9 Images

In the cases where the provider has chosen to provide direct links to the image file(s)¹⁸ Europeana will, in most cases, be able to display it directly within the portal or channel.

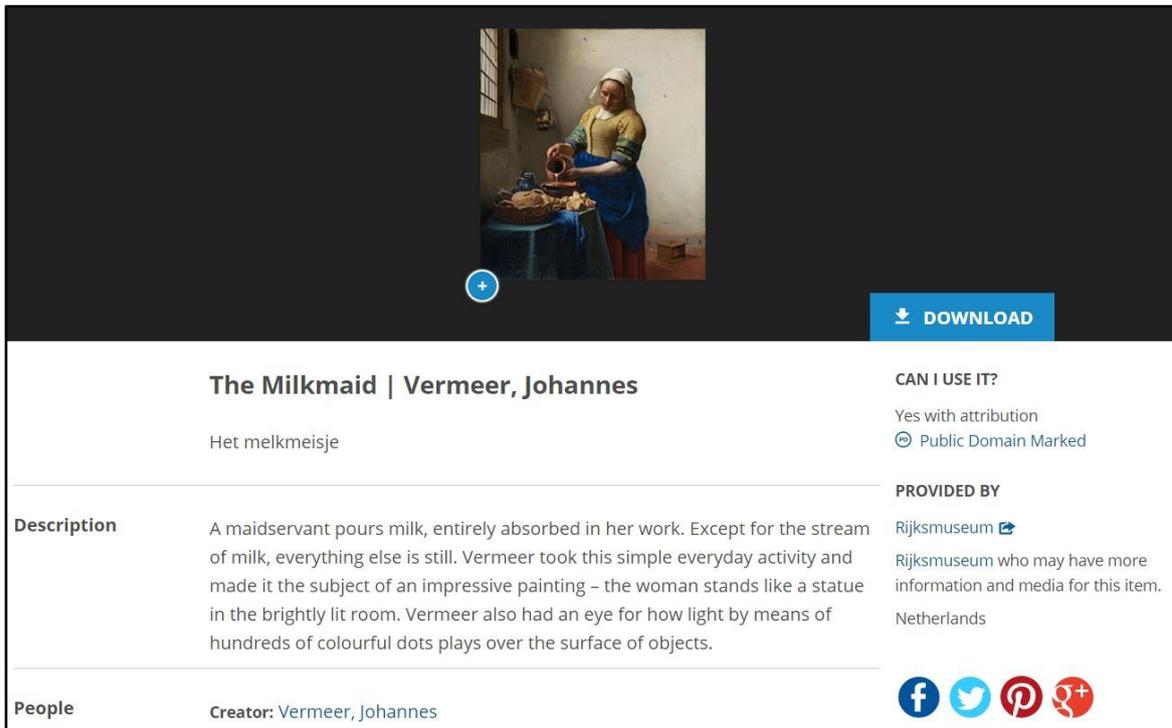
The example image used is [this item in the current portal](#) and [this item in the test Portal/Music Channel](#).

At first launch

At launch Europeana will still have access to only a maximum of 200 pixel wide thumbnails. During the testing period 400 pixel width thumbnails will be added and also up to 800 pixel width thumbnails will be added in the future. When the user clicks the image the full size image is linked in from the data provider's image server¹⁹.

¹⁸ Multiple images can be supplied per item. In Europeana Data Model (EDM) terms extra images (or media files) are provided in edm:hasview

¹⁹ In EDM terms this is the edm:isshownby field.



The Milkmaid | Vermeer, Johannes

Het melkmeisje

Description A maidservant pours milk, entirely absorbed in her work. Except for the stream of milk, everything else is still. Vermeer took this simple everyday activity and made it the subject of an impressive painting – the woman stands like a statue in the brightly lit room. Vermeer also had an eye for how light by means of hundreds of colourful dots plays over the surface of objects.

PROVIDED BY Rijksmuseum 
Rijksmuseum who may have more information and media for this item.
Netherlands

People Creator: Vermeer, Johannes

CAN I USE IT?
Yes with attribution
Public Domain Marked

DOWNLOAD

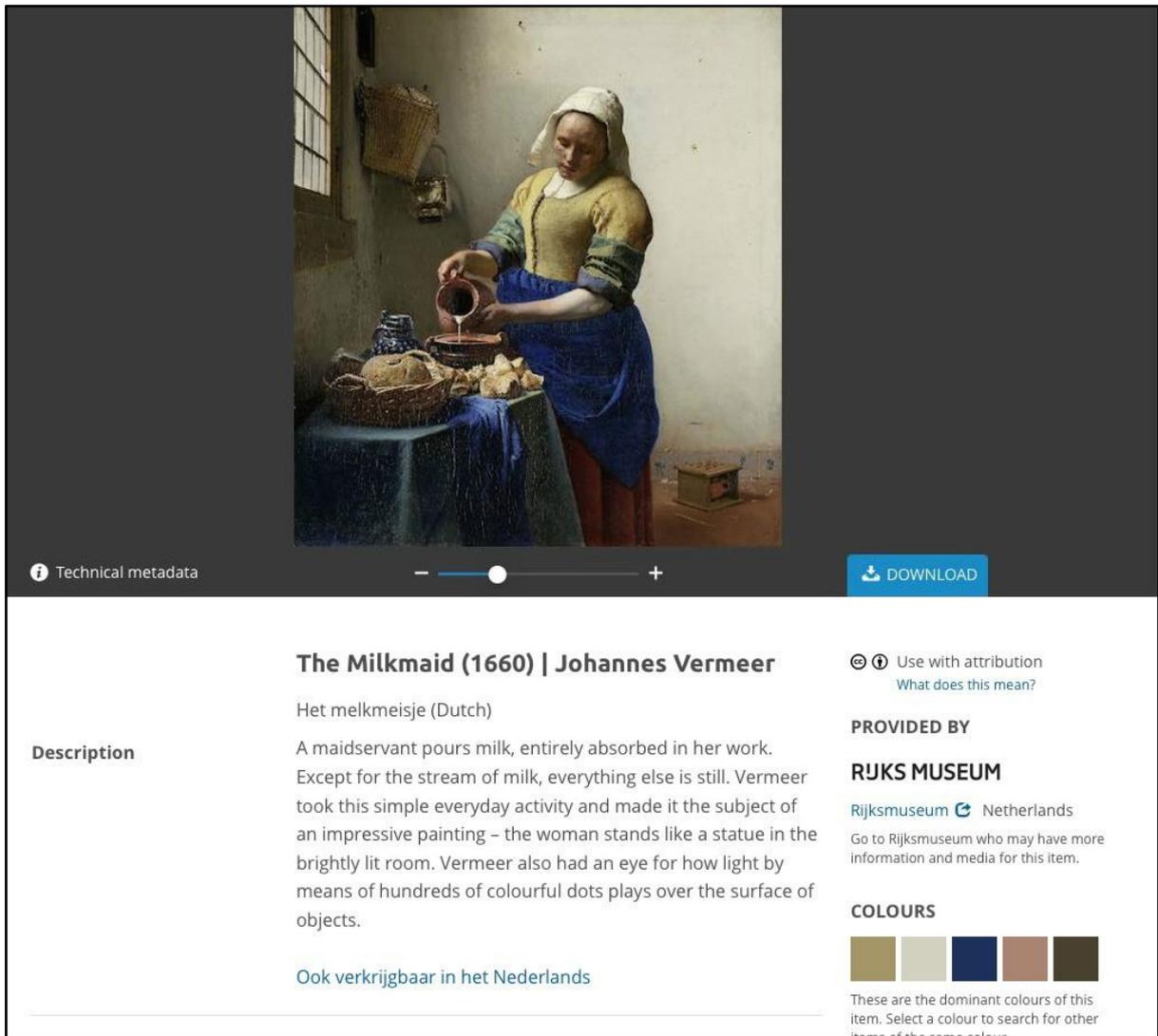
   

Figure 12. Screenshot of item with enlargeable image. Note that the image is cropped.

Europeana will log every time a user opens up an image or downloads it. These usage statistics will be made available to the data provider of the PDF in their dedicated report in the [Statistics Dashboard](#). Note that these data provider specific reports will gradually become available between November 2015 and January 2016.

Design intention

During the testing phase the image viewer will be further developed to align its design with that of the other media viewers and to refine its interaction. This design is also based on having the larger, up to 800 pixel width, channel previews (see criteria for being featured in a channel above).



The Milkmaid (1660) | Johannes Vermeer

Het melkmeisje (Dutch)

Description

A maidservant pours milk, entirely absorbed in her work. Except for the stream of milk, everything else is still. Vermeer took this simple everyday activity and made it the subject of an impressive painting – the woman stands like a statue in the brightly lit room. Vermeer also had an eye for how light by means of hundreds of colourful dots plays over the surface of objects.

[Ook verkrijgbaar in het Nederlands](#)

Use with attribution
What does this mean?

PROVIDED BY

RJUKS MUSEUM

Rijksmuseum  Netherlands

Go to Rijksmuseum who may have more information and media for this item.

COLOURS



These are the dominant colours of this item. Select a colour to search for other items of the same colour.

Figure 13. Screenshot of item page with enlargeable image. Cropped to display viewer and actions only.

In this screenshot options to browse for images by colour are displayed. These will not be present at the first launch in August but will be added during the testing period of August 2015 and January 2016.

IIIF-based image display

Apart from direct links to image files Europeana is developing the capability to²⁰ display images that comply with the [International Image Interoperability Framework \(IIIF\)](#). To support display of images via IIIF, the data provider must directly or indirectly supply Europeana with the [IIIF-manifest URI](#) of the image (or sequence of images, IIIF supports multi-page documents).

Providing images in an IIIF compliant manner comes with many advantages. The most immediate and tangible effect is that it allows users to zoom and pan freely in the image. IIIF also has very good support

²⁰ Support for IIIF is in its very early stages with prototyping being done as part of the channels development. If you are a Europeana partner and want to supply images to Europeana via IIIF please contact the Product Development team.

for multi-page documents allowing users to page through for example, sheet music, books, newspapers and magazines. More advanced features offered by IIIF include marking and downloading specific areas of an image or annotating specific areas of the image.

Among Europeana Sounds partners who are developing or experimenting with serving images via IIIF are the National Library of France, the British Library and the Netherlands Institute for Sound and Vision. Europeana will begin its prototyping to display images retrieved via IIIF with those of the French National Library and update the Alpha Music Channel with this capability as soon as possible.

6 Channel management, curation and marketing

6.1 Organisational principles

The channels concept is premised on active management from groups of Europeana partners per each channel. The role of Europeana is primarily one of providing infrastructure; technical, organisational and financial. As it is foreseen that there will be up to twenty channels by 2020²¹ and there needs to be a level of homogeneity to the organisation of the channels for reasons of scalability.

It must be noted that the channel organisation outlined in this milestone is as much to be tested between August 2015 and January 2016 as the channels and web product is. It is only from the practical 'doing' of channels management that will enable a decision to be made about the channel management.

²¹ By mid-2016 it is planned there will be four channels: Music, Art History, Fashion and Newspapers.

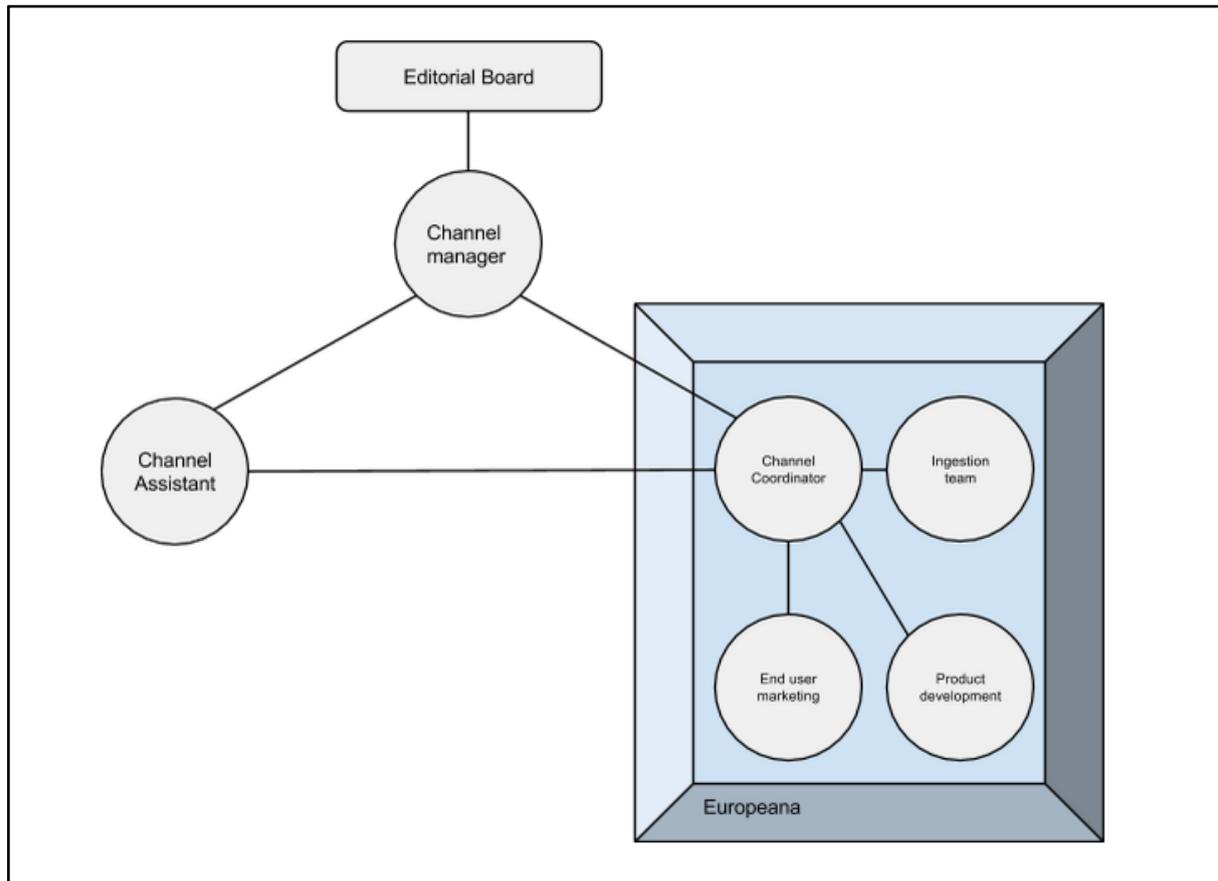


Figure 14. Diagram showing the suggested channel management structure and roles.

6.2 Channel manager

The channel manager is the person who will be responsible for one specific channel as a whole; its content strategy, its positioning alongside other initiatives, editorial activities, features and organisational context. Important qualifications for this post include a good understanding of the channel theme and relations in the field, strategic focus, planning and project management skills. Key responsibilities will include:

- Initiates the formation of an editorial board, and oversees the formulation of the channel-specific content strategy with input from this board
- Defines which content should be included in the channel together with the channel coordinator
- Oversees and plans editorial work and marketing activities by the channel assistant(s)
- Aligns channel development and launch with project descriptions of work and deliverables.

For the Music Channel it is foreseen that the channel manager role will be filled from within the Europeana Sounds consortium.

6.3 Editorial board

The editorial board will consist of domain experts (such as curators, data officers), academic researchers in fields related to the channel theme, and senior managers from institutions whose content is in the channel. They will help the channel manager to define the strategy and vision for the channel and identify strengths and weaknesses in the channel content. They will also act as ambassadors for the channels externally and use their personal networks to recruit new partners and thus strengthen the content position of the Channel.

6.4 Channel assistant(s)

The channel assistant(s) role is to make sure that the editorial section of a channel is updated on a regular basis. In addition, the channel assistant is to make sure that channel specific social media accounts²² are filled with interesting updates and liaise with Europeana's channel coordinator to discuss joint marketing efforts.

Editorial/Curatorial

- Regularly changing the hero image on the channel landing page
- Updating the tiles (descriptions, links, images) as featured on the channel landing page
- Updating the snippets (descriptions, links, images) as featured on the channel landing page
- Writing blog posts that are displayed in the channel
- Coordinate the translation of the portal or channels UI elements²³.
- Creating and adding virtual exhibitions to the channel landing page (as tiles).

Marketing

- Keep the channel-specific social media accounts active
- Channel specific newsletter (if one exists)
- Creating custom pages with embedded timelines, Pinterest boards, playlist, and other pieces of 'snackable content' and link to them via tiles on the channel landing page
- Document user feedback received.

Moderation

- Moderation of user created annotations and content.

For the Music Channel it is foreseen that the channel assistant(s) role is filled from within the Europeana Sounds consortium. In practical terms it has a substantial overlap with activities already being performed within Europeana Sounds WP6, but care must be taken to ensure sustainability after Europeana Sounds ends as a project.

²² In the case of the Music Channel this will be the Twitter and Facebook accounts of Europeana Sounds (at least during the project lifetime).

²³ In order to translate the portal and channels user interface Europeana relies on volunteer translators from its network of partners. The goal is to support all official languages of the European Union.

6.5 Channel coordinator (Europeana Foundation)

The channel coordinator is the Europeana contact person for a portfolio of Channels. The coordinator oversees the launch of each new channel from Europeana's perspective and is the go-to point for the roles previously mentioned.

The channel coordinator works in collaboration with the following teams in Europeana:

Data Partner Services team

- Identify initial content offering
- Acquires specific content in line with channel content strategy, following up on leads via channel manager.

Product Development team

- To make sure that specific channel functionality requests are translated into requirements
- Coordinating technical improvements, bug fixing, new features, channel performance.
- Implements the channel content definitions into working filters

End-user Services team

- Planning of communication activities before, during and after launch of channel
- Relate channel specific marketing activities to general end user marketing.

The Channel Coordinator role at Europeana is currently under recruitment. Organisationally it will be part of the Distribution and Engagement team.

7 Further development

The Music Channel will continue to be in intense development throughout 2015 and the first half of 2016.

7.1 Features to develop between August 2015 - January 2016

It must be noted that this list is subject to change based on test results and changing priorities within the Europeana Sounds project. It should therefore be seen as tentative and non-exhaustive.

- Channel landing page
 - CMS for editing channel landing page content and Including templates for embedding timelines, playlists, and other curated content published on external platforms
 - Optimisation of its design
- Search
 - Toggle to change the number of search results shown
 - Facets to filter on media availability and quality
 - Music Channel specific facets (experimental)

- Grid view
- Query translation
- Item display
 - Attribution snippets
 - Aligned visual design of all media players
 - Support for display of IIIF images
 - Interactive soundwaves in the sound player
 - Support for SoundCloud embeds
 - Hierarchical display
 - Metadata translation (via Bing or Google)
 - Use of 400px width thumbnails (when available)
 - User of 800px width images (when available)
 - Item page to channels cross-references
 - Semantic markup (Facebook, Twitter, Schema.org)
- Browse
 - Overview of editorially created browse entry points
 - Provider and Data Provider page
 - New datasets page incl. RSS subscription
 - Browse by colour
- General
 - Translation of the user interface incl. access to translation tool
 - Language settings
 - My Europeana integration
 - Larger, 400px width, thumbnails for use in search results and item display
 - Generation of sitemaps for search engines

Once all of the features are developed the Alpha will transition into a Beta, which after a round of final testing, optimisation and stabilisation will be the basis of the first production release (D4.1 *Audio channels production version*).

7.2 Planned developments after the production release

The known area of development after the production release of the Music Channel and by the end of January is the integration of development outcomes from Europeana Sounds WP2. These developments focus on user annotations (for example tagging, object interlinking and creation of sets) and music information retrieval based features (content based similarity and search).

Once the Music Channel is fully mature attention can be switched to conceptualise another thematic channel in which Europeana Sounds content could be featured. The exact theme is to be decided but suitable themes could be performing arts or natural history.

8 Conclusions

- A first test version of the Music Channel will become publically available in the first week of August 2015
 - The Music Channel contains music recordings, images of music instruments, sheet music and other content directly related to music and the history of music.
 - The Music Channel also features curated content related to music. This content will take the form of exhibitions, timelines, playlists, and galleries and will be published not only in the Music Channel itself but on select platforms like SoundCloud
- A channel management organisation will be put into place during the test period of August 2015 and January 2016. It will be tested and, if needed, modified during the testing period.
- The test version of the Music Channel will be systematically tested and updated based on the test results from August 2015 to January 2016 when it will go into full production.
- During 2016 the Music Channel will be further refined by the addition of features for user annotations developed primarily within Europeana Sounds WP2. Music Information retrieval features may also be added (this depends on the outcomes of the MIR prototyping).

9 References

Ref 1	MS19 Audio Channels First Prototype http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Milestones/EuropeanaSounds-MS19-Audio-channels-first-prototype.pdf
Ref 2	MS20 Audio Channels Second Prototype http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Milestones/EuropeanaSounds-MS20-Audio-channels-second-prototype-v1.0.pdf

10 Appendix A: Personas for the Music Channel

10.1 Marcel - the culture vulture

Personas Music



Marcel

Age	35
Occupation	Music archivist
Interested themes	Music
Relevant platforms	Google, freesound.org, archive.org

Marcel is currently in his seventh year, working at the Bibliothèque Nationale de France, in their audio visual department. As a music archivist he stores, organises and digitises what is help within the BNF collection.

He knows Europeana, and has used it on occasion in the past, but finds it challenging to locate interesting records. For sound recordings he would like to be able to quickly scan waveform visuals relating to his search. He also finds it frustrating to find metadata in languages that he doesn't understand.

Marcel likes to keep printed copies of records he finds interesting, especially sheet music, but he finds the filter options confusing and he is unable to find one that will specifically help this search.

"Europeana is a wonderful idea, but every couple of years they put it in a new skin. I would be more concerned about the content".









Goal

- Wants to search for and play classical music pieces.
- Wants to quickly move through related items to keep on exploring the site.
- Wants to print out sheet music.

Touch point

He works within the culture sector, and knows of the Europeana Channels project.

Needs

Search: Wants to easily filter search results in clear understandable ways. Wants to be able to read the metadata in his own language.

Aesthetic: Wants a clean minimal design without clutter, and relevant information presented to him, such as length of an audio recording, or year of recording. He would also like to quickly scan search results by viewing the waveform representation.

Actions: Wants to be able to print out sheet music that he finds, play audio or be able to share images or recordings directly to Twitter.



As we continue to design and develop the Music Channel, Marcel²⁴ will be a constant reminder and personification of who our primary target user is.

²⁴ The [photograph](#) of Marcel is [copyright](#) of [Thomas Hawk](#).

10.2 Marion - the culture snacker

Personas
Music



Marion

Culture Snacker

Age	26
Occupation	Event management
Interested themes	Pop culture, Indie pop, Folk music
Relevant platforms	Spotify, Soundcloud, Pinterest

Marion is a Junior Events Manager with a broad interest in pop culture. She likes Indie Folk music very much and via that interest she likes to find and play old traditional folk music clips, and watch video recordings.

She doesn't know about Europeana and is not particularly interested in learning about it. She uses Spotify and SoundCloud a lot though, and is also very active on social media platforms, although she recently deactivated her Facebook account.

When Marion finds things she really likes, she adds them to her Tumblr, or her SoundCloud or Spotify playlists.







Goal

Wants to find and play traditional folk music recordings
 Wants to be able to save or share things she likes on her Tumblr page

Needs

Search: She is not a searcher, she is a browser. She prefers direct and immediate access to playable content via visual entry points. She does not want to be redirected to other websites to play content. She primarily uses her iPhone and iPad.

Aesthetic: She prefers very visual and image centric designs. She is used to content being contextualised, BuzzFeed style, with more emphasis on fun than substance.

Actions: Wants to primarily play music and videos, she is also interested in re-posting some content and adding to her personal playlists.

Touch point

She arrived at Europeana via a link from Twitter, that she was looking at on her morning commute.



As we continue to design and develop the Music Channel, Marion²⁵ will be a constant reminder and personification of who our secondary target user is. She is also a relevant persona for Europeana Sounds' work to use SoundCloud as an external distribution and engagement channel²⁶.

²⁵ The [photograph](#) of Marion is [copyright](#) of [Tulane Publications](#).

²⁶ See MS18 *External Distribution Channels Brief*

Appendix B: Terminology

A project glossary is provided at: <http://pro.europeana.eu/web/guest/glossary>.

Additional terms are defined below:

Term	Definition
AB	Advisory Board
APEX	Archives Portal Europe network of excellence
EC-GA	Grant Agreement (including Annex I, the Description of Work) signed with the European Commission
GA	General Assembly
MIMO	Musical Instrument Museums Online
MVP	Minimum Viable Product
PC	Project Coordinator
PI	Performance Indicator
PMB	Project Management Board
TEL	The European Library
UAP	User Advisory Panel
UX	User Experience
WP	Work Package