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1. Executive summary

As stated in the Strategic Plan 2011-2015, Europeana aims to be the ‘trusted source’ of European cultural heritage information. In an increasingly crowded landscape of digital cultural heritage providers (such as Google, Wikipedia, etc.), Europeana and its partners offer users very specific and unique qualities such as authenticity and trust. As we move from a ‘supply-driven’ structure towards a more ‘demand-driven’ structure where accessibility is key, these qualities will become the differentiating factors of our collective value proposition to end-users. Indeed, Europeana’s central tenet is to facilitate the creation of a landscape in which users can find what they want when and where they need it.

With 24 million objects in the repository, it is possible to say that we have assembled a critical mass of cultural artefacts. Clearly, if the aim of Europeana and its partners is to represent the full breadth of European cultural heritage, this is only the beginning. We will therefore continue to increase the amount of objects in the database with the aim of including over 30 million objects by 2015. But that by itself is not enough. In parallel with the quantitative objectives, improving the quality of the database remains of crucial importance. End users are increasingly critical of ‘quality’ in the broadest sense of the word. Not only should what they are looking for be easy to find on the web, the information about the object has to be accurate and informative, of high resolution, and re-usable and sharable across the web.

In order to achieve this, a lot of work remains to be done by Europeana and its contributing partners.

This study draws the following conclusions and recommendations for the further development of the Europeana repository:

Content and Collections

- **Increase in objects:** with the advent of new businesses operating on large datasets the increase in total objects remains a key goal. In terms of progress made against targets we are on the right track but fostering the aggregation and projects landscape carefully remains a crucial priority. Keep the targets as planned (see page 29 in the conclusions and recommendations).

- **Attention to representation by EU Member State:** not all Member States are well enough represented to claim equal representation yet. Special focus on countries which lag behind more than average is needed (see figure 3 page 12).
- **Ensuring good representation for each of the domains:** all domains (galleries, libraries, archives, museums) are represented but the distribution seems uneven across the domains with the archives lagging behind. Investigate what can be done to improve this situation.
- **Ensure that content from all ages is represented:** analysis shows that early modern history is not as well represented as it could be, especially as content from this period is all in the Public Domain. Focus on getting more of this important material in. Also investigate what can be done to increase the amount of 20th century 'orphan' works in the repository.
- **Ensure inclusion of UGC (user-generated content):** ensure the inclusion of UGC without compromising the mandate of Europeana to create a trusted source of information. Ensure close co-operation with the Taskforce 'UGC'.
- **More focus on audio-visual content:** AV material currently makes up less than 3% of the database, while research shows that this material gets most attention from end users. Actively pursue both small and large institutions to contribute in order to reach the goal of two million AV objects by 2015 (see page 33, table 2).
- **Insure the inclusion of masterpieces:** masterpieces are difficult to define, but the inclusion of the most important works from each country (in particular the ones in the Public Domain) is an expectation of most users. Work with the Member States Experts Group in particular to raise awareness in each Member State (see appendix).

Metadata

- **Increase the amount of previews:** it is estimated that currently only 60% of the objects in the repository have previews. This is far too low and a plan should be developed to increase the previews to at least 90% before 2015.
- **Decrease the amount of dysfunctional links:** the amount of 'dysfunctional' links is less than 3% on average. In order to improve the user experience, this number should at least stay stable but preferably decrease to less than 1%. Investigate possibilities for permanent identifiers.
- **Improve the amount of objects with rights labels:** currently less than half of the objects have rights statements in their metadata. With the introduction of EDM (Europeana Data Model), this will become a mandatory field but a concerted effort is needed in order to attach rights labels to all objects. Special emphasis is required to

ensure that correct rights statements are attached to objects and to increase the amount of openly licensed content. Currently less than five million objects are available for free creative re-use.

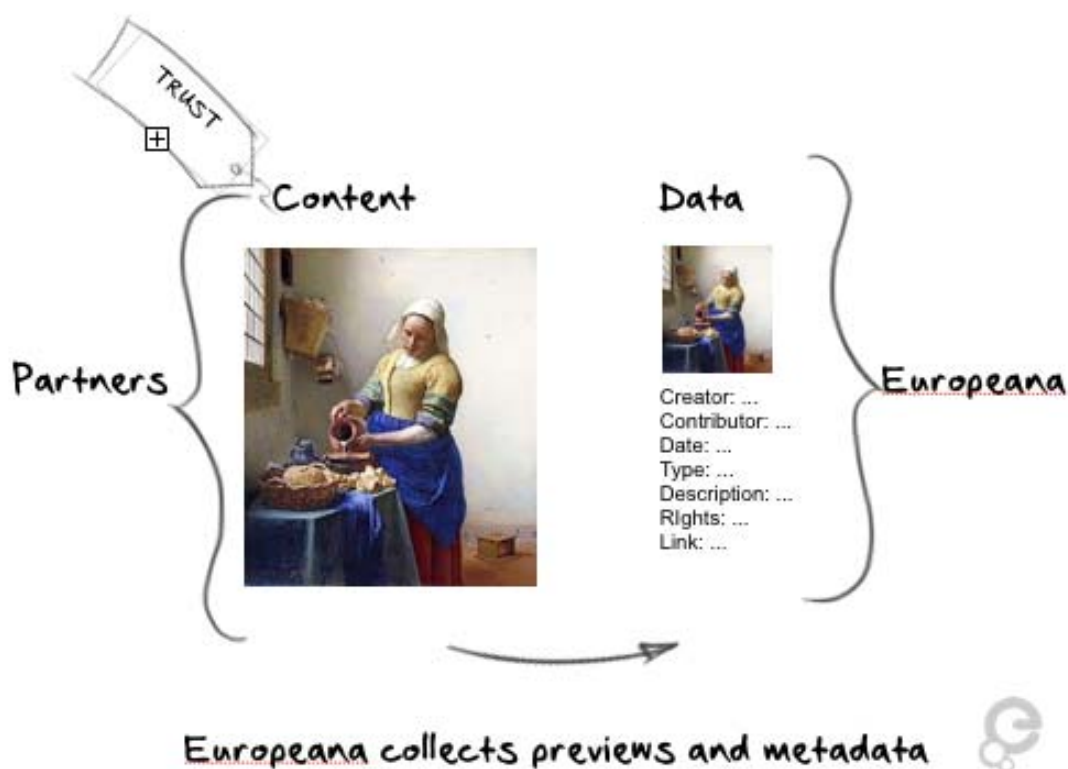
- **Manage the transition to EDM and CC0 for metadata:** in the autumn of 2012, the Data Exchange Agreement (DEA) will take effect, releasing the metadata under CC0 (Creative Commons Zero licensing). In addition, EDM will be fully implemented. Both have huge potential but require careful management.

These conclusions and recommendations will be discussed with the Europeana Network members in autumn 2012 in order to be validated and included in the Business Plan for 2013.

2. Introduction

This report aims to analyse Europeana's content, collections and data repository in order to define the direction for development for the coming years. As the analysis will show, there are many issues that require our attention, ranging from the equal representation of all European countries to accurate rights labeling in the provided metadata. This report should therefore be seen as a starting point for further discussion with the members of the Europeana Network to establish the order of priorities to improve the Europeana database.

In order to carry out and discuss a collection and data analysis, the terms 'content' and 'metadata' must be clearly defined. Until recently, Europeana did not hold or stock any of the actual digital objects (the content) which belong to the partner institutions. Europeana assembles the metadata (information describing the object), the preview associated to an item and a link to the digital object on the partner's website.



Recently this situation has changed as Europeana started collecting User-Generated Content and added this data to its repository as part of the Europeana 1914-1918 project. This change leads to specific opportunities and issues that will be dealt with thoroughly in consultation with the Network and following the User-Generated Content Policy¹ but does not change the mission of Europeana to make Europe's cultural heritage accessible for all.

The difference between 'content' and 'metadata' has implications for the organisation of improvements to the repository. The Europeana Office has, for example, little influence over the content and collections that are made available through the partner institutions (either qualitatively or quantitatively), although recommendations can be made to steer in certain directions. The Europeana Office does, however, have a more direct responsibility to improve the quality of the Europeana repository through the improvement of the metadata, previews and links. Managing both content and metadata effectively will lead to improvements to the user experience. What type of material will users be able to find thematically and in what format (image, audio, video, 3D)? How exhaustive will the material in particular subject areas need to be, and will all countries and languages be represented? Will these users be able to re-use the material, in particular if the original was in the public domain? These are the types of questions that we want to address in this document.

¹ See: pro.europeana.eu/documents/844813/851957/D1.4+UGC+policy.pdf

The first part of this report (**chapter 3**) will analyse the content and collections. **Chapter 4** will investigate the metadata, and more specifically the conditions under which the current data is made available in the repository. Finally, in **chapter 5**, we will draw some conclusions and make some recommendations for the further improvement of the Europeana repository, for further discussion with the Europeana Network.

This paper is based on several sources,² including information displayed in the Europeana portal and information available in previous Europeana reports.

3. Content and collection analysis

As stated above, it is important that we acknowledge what we are identifying by the term 'content'. As described in the DEA (Data Exchange Agreement), the term 'content' refers to a physical or digital 'object' that is part of Europe's cultural and/or scientific heritage, typically held by the data provider or by an aggregator of the data provider. By 'metadata' we mean the textual information (including hyperlinks) that may serve to identify, discover, interpret and/or manage digital objects. The term 'preview' refers to a reduced size or length visual and/or audio representation of digital objects, in the form of one or more images, text files, audio files and/or moving image files.

In this chapter, we will investigate specific aspects of the Europeana content and collections in order to gain insight into the qualitative and quantitative situation of the repository.

² See references list page 37



3.1. Total number of objects

The total number of objects represented in Europeana has, from the start, been an important metric for the success of the project. This has been rather successful. The total amount of digital objects increased by 26.48% between April 2011 and May 2012.³ As of June 2012, there were 24 million objects available at Europeana.eu,⁴ with 30 million objects projected by 2015, according to the Strategic Plan 2011-2015. Figure 1 below shows Europeana's explosive content growth (number of objects in millions) which has continually surpassed expectations.

³ Source: Ingestion Department, numbers of objects given at 28/04/11 and 05/05/12

⁴ This number is subject to increases on a regular basis

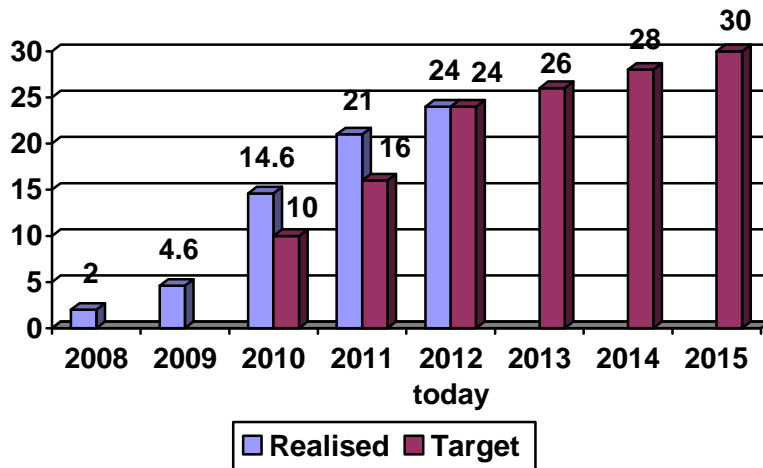


Figure 1: European content development⁵

3.2. Content by country

Europeana currently features content from 33 countries including all 27 Member States of the European Union. However, not all countries are equally well represented. According to the chart below, four countries (France, Germany, Sweden and Italy) are providing 50% of the data. The top nine countries together represent 82% of the content. Furthermore, a large number of countries 6% contribute less than 1%, of data including Slovenia, Greece, Hungary, Switzerland, Slovakia, Denmark, Luxembourg, Estonia, Malta, Turkey, Iceland, Russia, Bulgaria, Czech Republic, Romania, Latvia, Portugal, Serbia, Lithuania and Cyprus.⁶

⁵ Source: Europeana Partner Strategy and Development Plan, 2012

⁶ See Figure 1 of this document

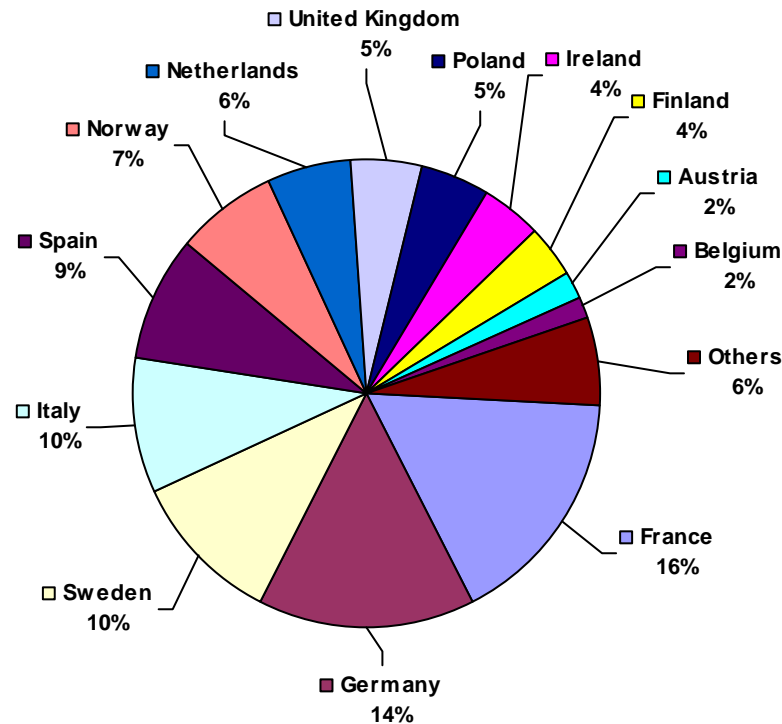


Figure 2: Number of objects in Europeana per country⁷

NB: The section entitled 'Others' stands for countries each representing less than 1% of the content. These countries are (in order of decreasing quantity of objects) Slovenia, Greece, Hungary, Switzerland, Slovakia, Denmark, Luxembourg, Estonia, Malta, Turkey, Iceland, Russia, Bulgaria, Czech Republic, Romania, Latvia, Portugal, Serbia, Lithuania and Cyprus.

While it is perfectly normal in any endeavour to have some leading partners, increasing contributions from less-represented Member States has been flagged as a priority in the Strategic Plan 2011-2015, in order to make sure that the repository reflects the diversity of our cultural heritage. The rich culture of the Baltic States, for example, is seriously underrepresented. The total amount of objects in Europeana from Estonia, Latvia and Lithuania amounts to 108,370, while the total amount of content from Lithuania by itself is 8,824.

Of course, what constitutes a 'good' representation cannot be based solely on this indicator. The size of the country and its holdings, and the state of the digitisation programme are also important factors in the equation. The largest content difference is currently between France and Cyprus, which have provided 3,766,291 and 6,905 objects respectively. It would be

⁷ Source: numbers displayed on the portal Europeana.eu as of May 2012

unfair to expect the same amount from Cyprus as from France. Although one cannot necessarily expect one country to provide as much content as another, attempts have been made to establish an indicative expectation.

In a recommendation by the European Commission (2011/711/EU) dated 27 October 2011,⁸ a list of indicative targets for minimum content contribution to Europeana per Member State for 2015 was made.

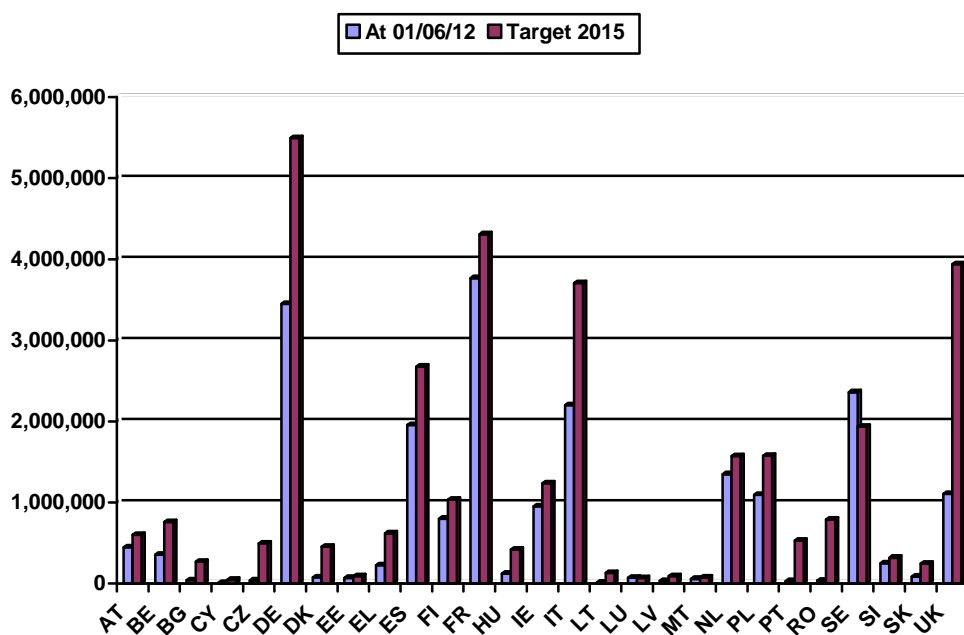


Figure 3: Member States' progress against object number targets 2015⁹

From Figure 3, we can establish that two countries have already (in 2012) surpassed their target for 2015: Sweden (SE) by 424,000 objects, and Luxembourg (LU) by 5,000 objects. This is a fantastic accomplishment. While it is normal that none of the 25 other EU Member States has yet met its target for 2015, some seem dramatically far from achieving it.

The three countries from which Europeana expects the largest amount of objects are: the United Kingdom (almost three million items expected), Germany (more than two million) and Italy (1.5 million). Then, in decreasing order the classification is: Romania (more than

⁸ Source Europeana.eu, European Commission Recommendation 2011/711/EU of 27th October 2011

⁹ Source Europeana.eu, European Commission Recommendation 2011/711/EU of 27th October 2011, Annex II

750,000), Spain (more than 720,000), France, Portugal and Poland (around 500,000) and Czech Republic, Belgium and Greece (around 400,000).

All this is relative to the size of the country. In the three figures below, a comparative analysis is made showing the gaps between the amount of provided content and the target that the European Commission has set for each country. We have chosen to demonstrate the gap according to the scale of the targets: targets of under 400,000 objects (Figure 4); targets between 400,000 and one million objects (Figure 5); targets over one million objects (Figure 6).

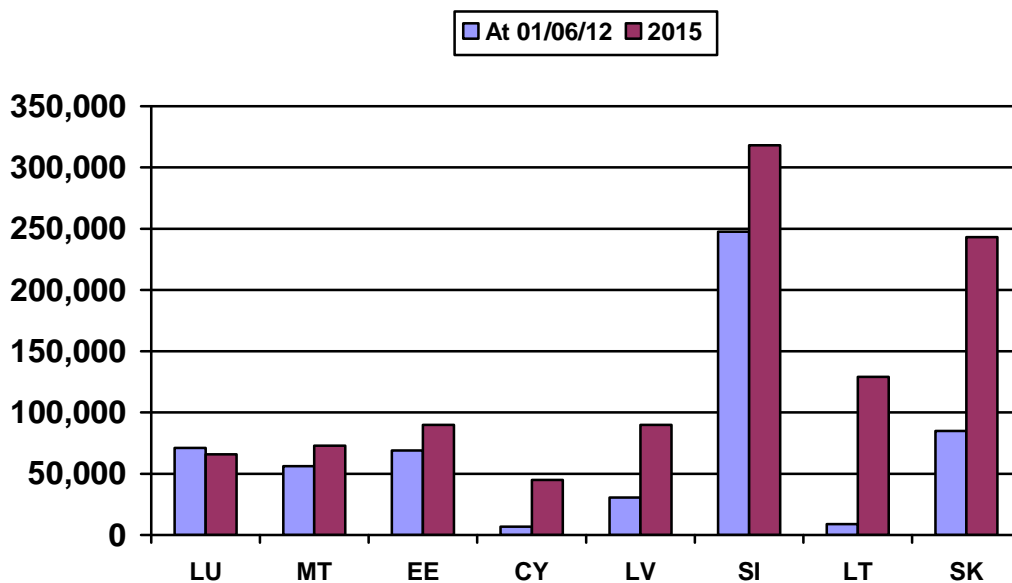


Figure 4: Member States with a target of under 400,000 objects

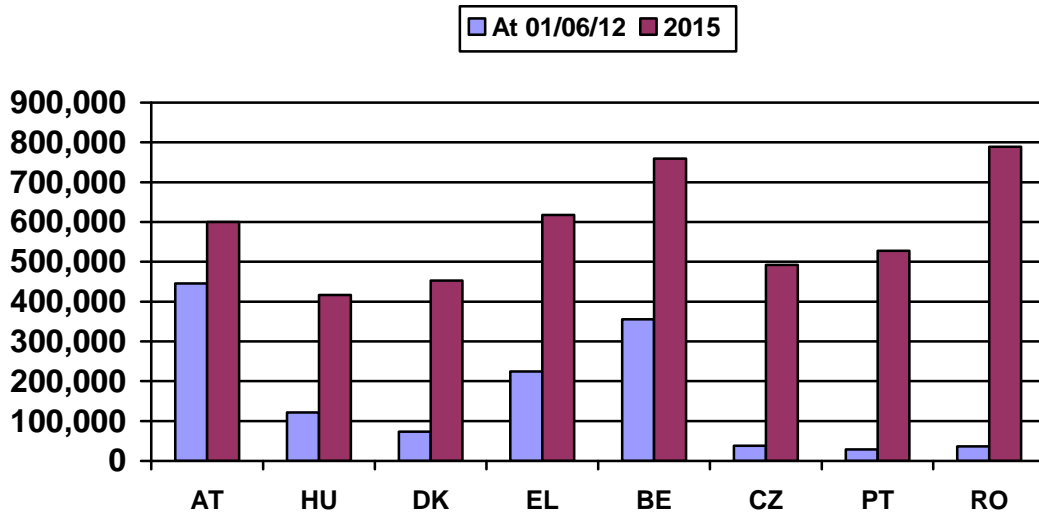


Figure 5: Member States with a target of 400,000-1,000,000 objects

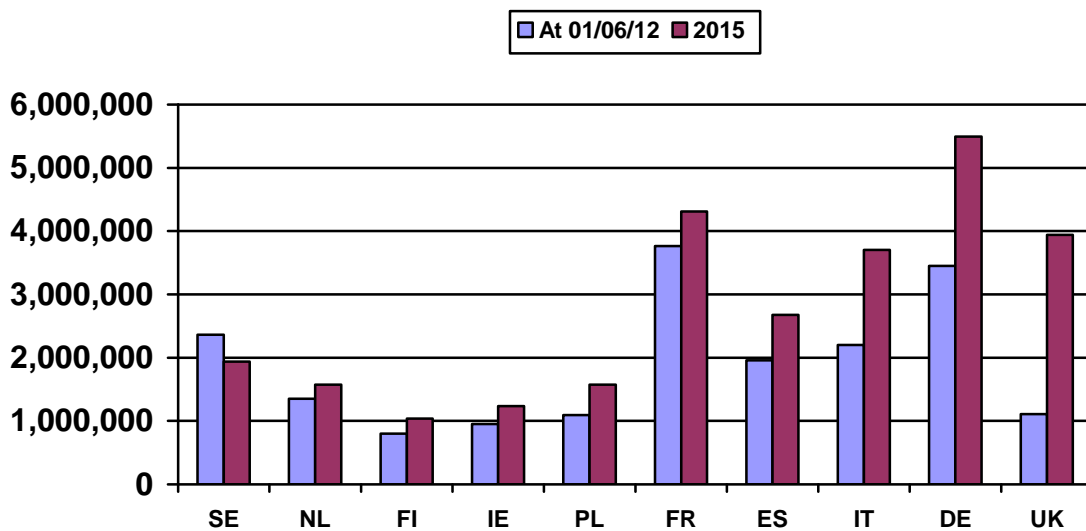


Figure 6: Member States with a target above 1,000,000 objects

From the figures above, it is noted that some countries are already halfway (or even further) to their target. Malta, Estonia and Slovenia (Figure 4), Austria (Figure 5), and the Netherlands, Finland, Ireland, Poland and France (Figure 6) are all close to achieving their targets.

It has become apparent that some countries still have a long way to go in order to meet their indicative target. Portugal and Romania, for example, have to provide 18 and 21 times more

objects than they currently have respectively, and the Czech Republic and Lithuania 13 and 14 times more.

3.2.1. Contributions from Non-EU countries

One of the difficulties has always been to establish the geographic boundaries of the 'European Cultural Heritage' represented in Europeana.

Europeana has focussed on contributions from EU Member States but also to collect data from other European countries outside of the EU.. Norway, Switzerland, Turkey, Iceland, Russia and Serbia are six data-providing countries contributing significantly to the repository; together they provide almost two million objects. Norway is the largest non-EU country provider with more than 1.5 million objects (and is the sixth highest provider when EU Member States are included) and Switzerland is the second highest non-EU provider with more than 110,000 objects.

3.3. Content by domain

Europeana has approximately 140 direct metadata providers.¹⁰ They represent several domains usually defined as: Galleries, Libraries, Museums and (audio-visual) Archives (GLAMs). Bringing the wealth of these domains together into one repository is one of the unique aspects of Europeana.

¹⁰ Source: Europeana Partner Strategy and Development Plan, 2012

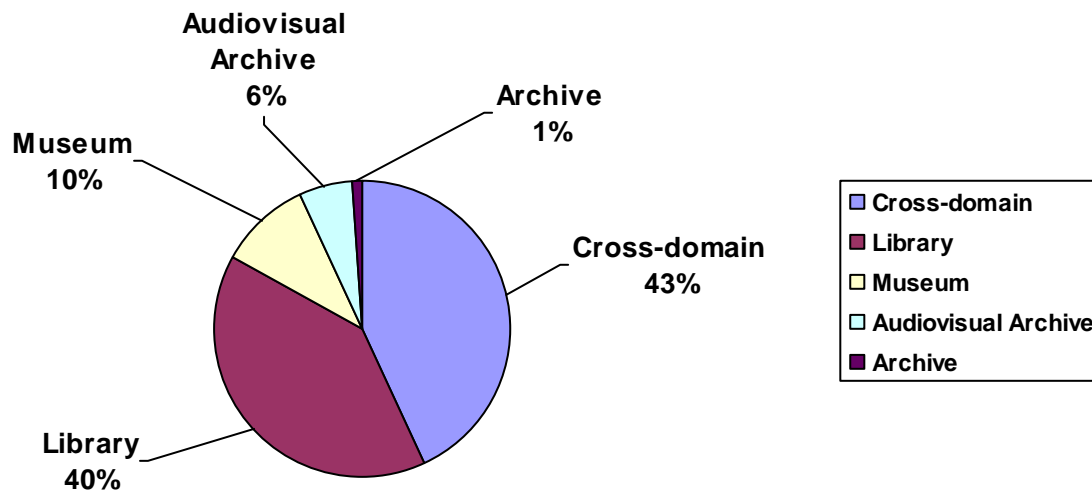


Figure 7: representation by domain

Figure 7 shows that most of the direct content providers cross domains. This is a result of Member States developing their digitisation institutions and operational structures. Indeed, out of 27 Member States, 14 have a national aggregator. By 2015, another nine countries are expected to have an operational aggregator. This makes it hard to establish if all domains are equally well represented in Europeana. However, as shown above, archives represent only 1% of the direct providers, which seems to be a relatively small share.

The Europeana Partner Strategy, which is under development, establishes again that Europeana will support all forms of aggregation as it is the only way to make Europeana scalable and sustainable. There is not, however, a 'one size fits all' solution for dealing with aggregation initiatives. Country and domain initiatives are at different stages of their lifecycles. Each country has different approaches to both digitisation and ways of collaborating among the four main domains (museums, libraries, archives and audio-visual collections). It is difficult to encourage best practice for aggregation structures as various factors in each country determine the framework for the national aggregator initiative. A national initiative may result in an aggregator being appointed by a country's Ministry to work with single or multiple domains, aggregating from diverse native cultural heritage institutions.

Projects set up by various single and cross-domain institutions in Europe enable large amounts of content provision to Europeana; they enable aggregation, improve data quality, solve language issues and develop new technologies. These project aggregators increase

the speed and volume of results and promote knowledge transfer within a European context, which they can bring back to their own national aggregation initiatives.

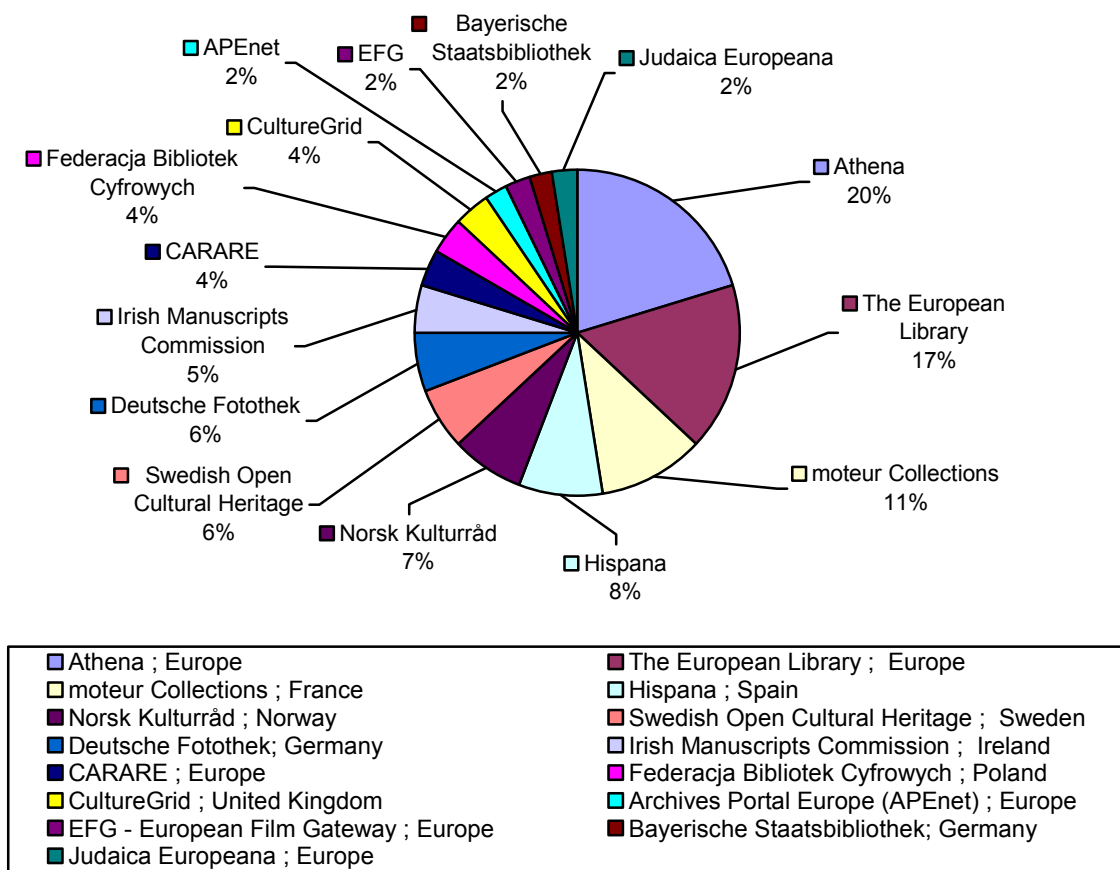


Figure 8: The 15 largest data providers 2012

Figure 8 shows the 15 largest contributors of data to Europeana in 2012. These 15 providers/aggregators represent 20.3 million objects, a share of 87% of the total database of 24 million. From the 15 providers, five are aggregating projects (Athena, CARARE, APENet, EFG and Judaica) representing 6.3 million objects and a share of 27% of the total database. Another large contribution of data comes from national aggregators. National aggregators are mostly national government initiatives which run as public structures as part of the national culture programme (except for the Culture Grid from United Kingdom). The national aggregators are: Monteur collections, Hispana, Norsk Kulturarad, Swedish Open Cultural Heritage, Irish Manuscripts and Culture Grid. These six aggregators have provided 6.7 million objects, which is a share of 29% of the total contributed data of 24 million. The other

partners listed in the 15 providers are independent aggregating organisations such as The European Library, focusing on a specific domain.

3.4. Content by type

The current distribution of content by type (or format) is as follows: 61% images, 36% texts, 2% sound recordings, and 1% videos.¹¹

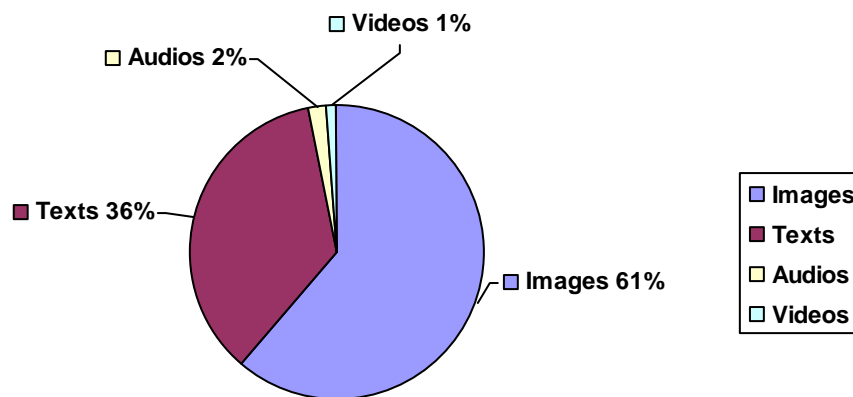


Figure 9: Type of objects in Europeana

Compared to 2011, there has been a slight increase of the amount of video and film, which was then less than 1%. However, efforts still need to be made to increase the proportion of audio-visual content. Although content growth is satisfactory in general, we have to acknowledge that the amount of sound and audio-visual content is below the target that has been set.

In the Business Plan 2012,¹² the quantity of sound and audio-visual content targeted is one million, with 550,000 sounds and 450,000 videos. At the moment, the total objects in these two formats is 632,430, with 456,287 sounds, and 176,143 videos. Therefore, Europeana

¹¹ Source: Content Report 20120501, 01/05/12, Ingestion Department, internal document

¹² Key Performance Indicator number 5, Europeana Business Plan 2012

has until the end of 2012 to harvest 367,570 objects in audio or video format, preferably with a focus on videos as the disparity there is greater, as shown in Figure 10 below.

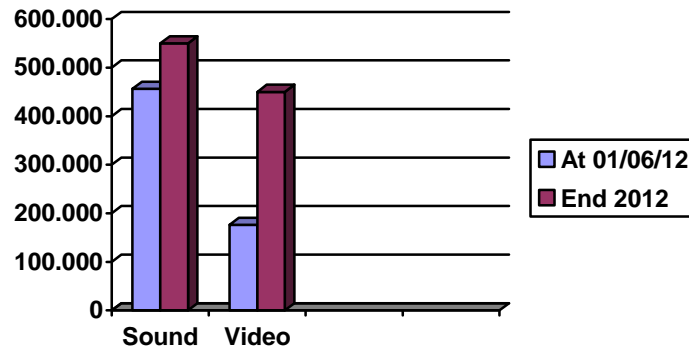


Figure 10: Europeana's gap in sound and video formats for 2012

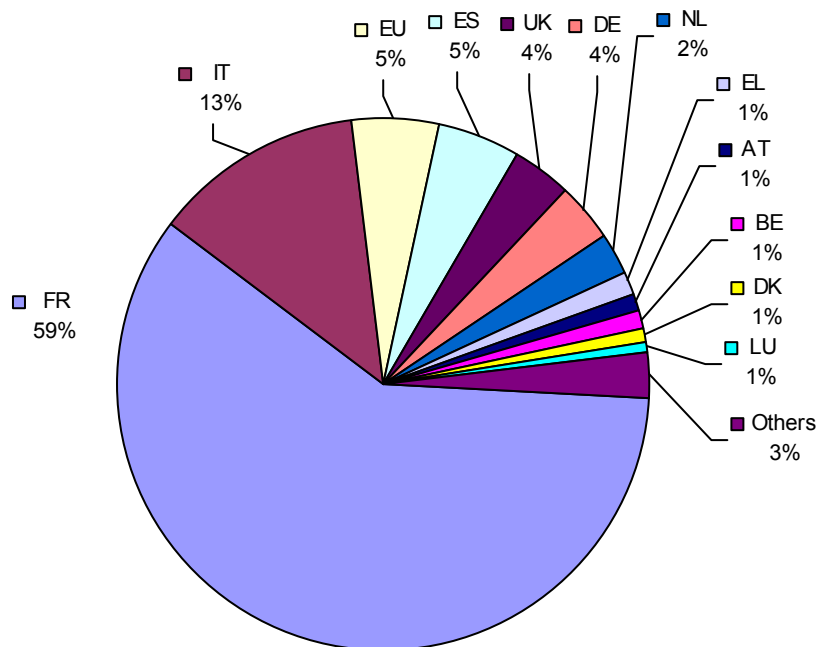


Figure 11: Contribution of AV material by Member State

France and Italy are the top providers of audio-visual content.¹³ As shown in Figure 11 above, France provides 59% of the video content, and Italy 13%. The most likely explanation for France providing more than half of the videos is that the French partner INA (Institut National de l'Audiovisuel) holds rights to a good part of the French public television archives and has a strong will to collaborate with Europeana. As digitisation of audio-visual material is significantly more expensive and labour intensive than other sources, and the rights issues more complicated, we can assume that adding AV material to the repository will remain a challenge in the near future.

3.5. Representation of content by year of creation

The distribution of digital objects in Europeana over the years is another interesting metric to investigate. These numbers have to be interpreted with some reservation because they do not take into account all 24 million objects in Europeana as the information is missing in many cases, and its accuracy cannot be guaranteed. This ambiguity is due to the way data providers state the date related to an object: some use the creation date or the digitisation date, and some use an elusive period of time (e.g. 1974-1987, second part of the 15th century). However, these numbers can still be considered as a good indicator of all the content as date information is recorded for 16.3 million objects.

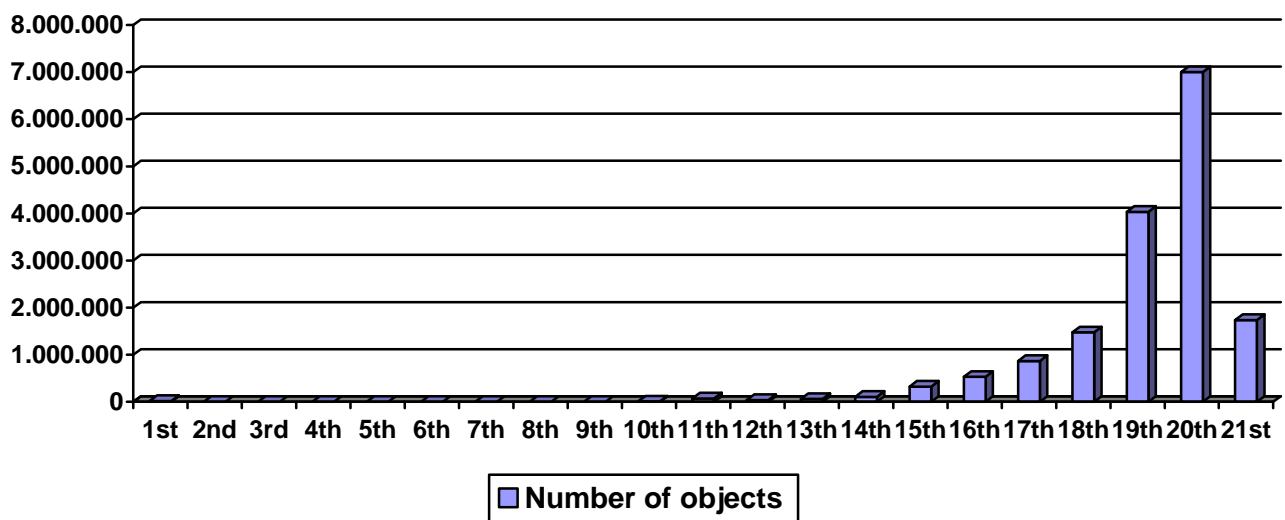


Figure 12: Distribution of Europeana content over centuries¹⁴

¹³ Source: europeana.eu

¹⁴ Source: Europeana_year_distribution, 07/06/12, Technical and Operations Department, internal document

From Figure 12, we can conclude that the most represented centuries are the 19th and the 20th centuries. Together they represent more than two-thirds of the content for which we have year indications, that is to say about 11 million out of 16.3 million objects. This seems to indicate that the Middle Ages and early modern history (17th and 18th centuries) are underrepresented, but there are obviously several factors to take into account. The most obvious being that the amount of works produced has grown exponentially over the years.

3.5.1 20th century content and orphan works

With regards to items from the 20th century, Europeana is facing a mixed picture. In absolute terms, the 20th century accounts for the biggest amount of items from a single century (16.3 million out of a total of 24 million items in Europeana). However, if we look at the distribution of these items over the 11 decades that make up the 20th and the 21st century, we are presented with another picture:

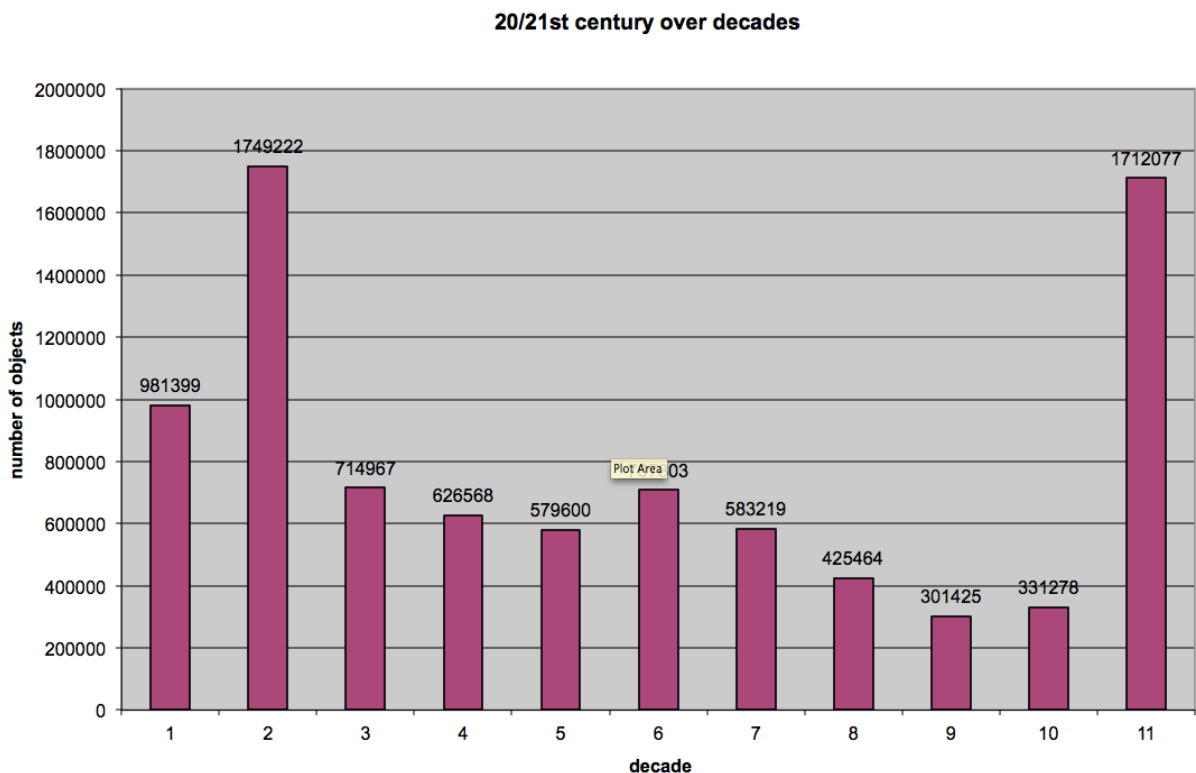


Figure 13: Distribution of Europeana content in the 20th/21st century, by decade.

This distribution shows that the spread of content in this period is uneven, with the number of items between the years 1930 and 2000 much lower than preceding and subsequent

decades. This is at odds with the explosion of creative expression and historical documentation that happened during this period.

The absence of works from this period is sometimes called the ‘20th century black hole’, and is primarily due to the effects of copyright protection. In Europe, the duration of copyright is 70 years after the death of the author or, in the case of institutional or anonymous authors, 70 years after first publication. This means that all works published after 1941 and a large share of the works in the decades immediately preceding the year 1941 are still protected by copyright. Only a tiny fraction of these works is still available commercially. At the same time, Europe's cultural heritage institutions hold large amounts of works from this period in their collections.

3.6. Masterpieces

The European Commission made a recommendation to the Member States that by 2015 all their public domain masterpieces should be in Europeana.¹⁵

As mentioned during the ICT PSP (Information and Communication Technologies Policy Support Programme) information day in Brussels on 28th February 2011, a masterpiece can be defined as ‘a work of outstanding creativity, skill or workmanship or piece of work that has been given much critical praise [...] representing legacy of physical and intangible attributes of the past of a group or society’ and ‘an object inherited, maintained in the present and worthy of preservation for the future’.¹⁶

With such a loose definition, one has to remain careful when referring to the concept of masterpieces. In the foreword of its report, the Comité des Sages sets this rhetorical question: ‘On what grounds would we have the right to lay down selection criteria for what should or should not deserve to be protected?’¹⁷ This question also applies to masterpieces.

Some research is being conducted regarding masterpieces by Europeana. Having considered both the list of suggested masterpieces and the guidelines, our research consists of checking which masterpieces from each country can be found in the repository. The list of suggested masterpieces has an average of 51 works per country, although this varies from 13 for the smallest country to 116 for the largest.¹⁸ Rather than including every great piece of work from the very best-known artists in every country, the list suggests a notable work from

¹⁵ Source: European Commission recommendation 2011/711/EU of 27th October 2011

¹⁶ http://ec.europa.eu/information_society/activities/ict_psp/documents/11_theme_2_call5_infoday.pdf

¹⁷ Source: The New Renaissance report, page 1

¹⁸ See extracts of masterpieces research in the appendix

a greater number of artists. This way, more attention can be given to artists who are locally very well-known but who do not necessarily have a high profile internationally.

3.7. User-generated content

User-Generated Content (UGC) is playing an increasingly important role in Europeana, as highlighted in the 'Engage' track of the Strategic Plan 2011-2015. Europeana has, for example, successfully rolled out 'Community Collections' projects such as Europeana 1914-1918, in close collaboration with Oxford University. While it is felt strongly that UGC can make an important contribution to the overall quality of the repository, it also foregrounds the tensions inherent in notions of quality, authenticity and with that, trust. In November 2010, Europeana published a policy that laid out Europeana's principles in dealing with UGC. This policy establishes a number of high level principles such as enabling Europeana users to clearly distinguish UGC metadata from trusted institutional metadata, and the necessity for open licensing of both metadata and content contributed to Europeana by its users.

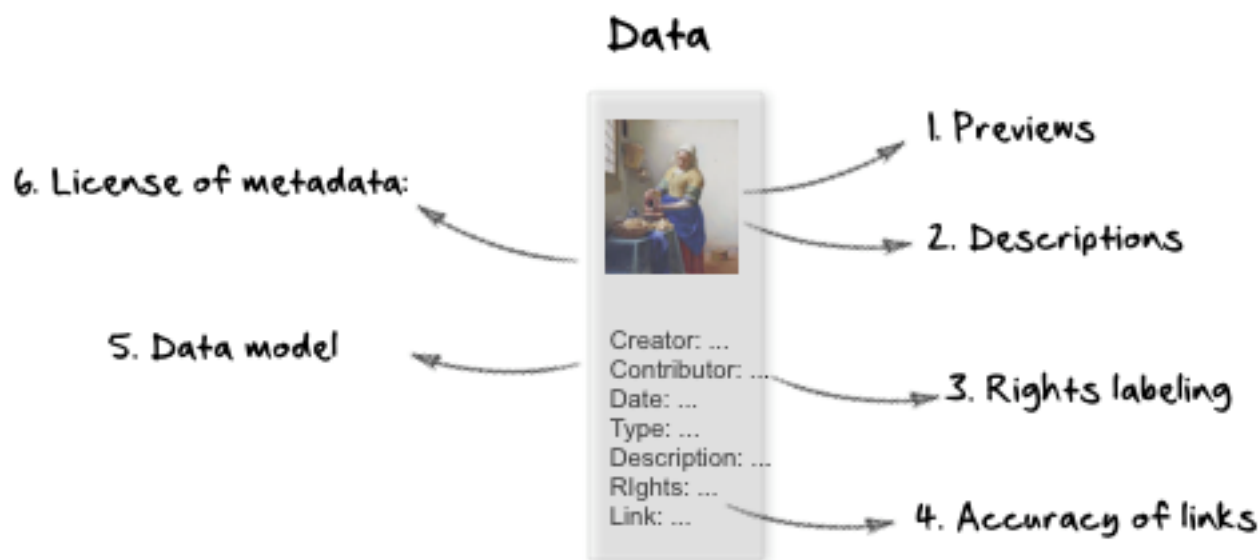
The terms for user contributions have been developed to achieve three objectives:

1. To ensure that copyrighted content contributed to Europeana by end users can be used by Europeana and can be published under terms that allow re-use by others such as Wikipedia (CC-SA: Creative Commons Attributions Share Alike)
2. To ensure that metadata contributed to Europeana by end-users can be published by Europeana under the same terms as the metadata that has been provided by Europeana's institutional data providers (CC0 waiver: Creative Commons Zero Public Domain Dedication).
3. To provide Europeana and its partners with the authority to remove infringing, illegal or out-of-context content that has been contributed by end-users.

User-Generated Content is a promising kind of content for Europeana. UGC refers to a large set of media that are created by the user as opposed to content assembled and curated by institutions. So far, UGC in Europeana refers to the personal collections and/or single objects that people own, and which are catalogued and digitised by professionals. The Europeana 1914-1918 project was a great success. It allowed end users to directly contribute content by bringing their own cultural heritage pieces from the Great War to be digitised on collection days. Europeana benefited in quantitative terms with 44,869 items being added to its collections, but also and especially qualitatively by enlarging the Great War collection with outstanding new objects.

4. Data analysis

In this chapter, we will analyse the other important component of the user experience: the current conditions of metadata in the Europeana repository. We will do this by looking at several distinct but interrelated elements.



4.1. Previews

Based on user research and the experiences we have had with several user engagement projects and, for example, the Europeana hackathons, we can establish that the visual representation of the objects (previews) has become increasingly important for the user experience. The quality of the previews is largely established by the size of the preview but in many cases, the preview is not available in Europeana at all. It proves hard to establish exactly how many previews are available, as the ingestion process does not record the existence or successful generation of the preview. Based on a number of cross-disciplinary samples, however, we can roughly estimate that the repository has previews for 60% of the content.

4.2. Descriptions

An important part of the contextual information for the objects in Europeana comes from the descriptions of the objects. The extent and quality of these descriptions varies widely from collection to collection, some are (very) extensive while, in other cases, the descriptions

leave a lot to be desired. Standardising the quality of descriptions would be an important contribution to the overall user experience.

4.3 Rights labelling

Understanding what one can and cannot do with the content represented in Europeana is important if users are to use the repository to its greatest advantage. Currently, there are 12 rights statements that data providers may use to provide rights information about the digital objects (and correspondingly the previews), which should help users to understand the conditions of re-use for each object. These rights statements are explained in the Europeana Licensing Framework¹⁹ and in the Guidelines for the Rights in objects submitted to Europeana.²⁰

- The Public Domain mark must be applied to all content that is in the public domain. Works that are labelled as being in the Public Domain can be re-used by anyone without any restrictions.
- The Creative Commons Zero Public Domain Dedication: if a data provider wants to waive all its rights in a digital object they can apply this CC0 waiver to the works in question. By applying this waiver, all rights to the content are waived and it can then be re-used by anyone without restrictions.

The Creative Commons licences provide options for copyright holders to allow others to re-use digitised objects exposed through Europeana under certain conditions. These conditions range from relatively open (only requiring attribution in the case of re-use or redistribution) to relatively restrictive (only allowing the non-commercial redistribution of verbatim copies). Creative Commons licences can only be applied by the rights holder or an entity that has been authorised by the rights holder to do so. In general, this means that data providers will only be able to CC-license digital objects when they are also the rights holder for these objects.

The following six Creative Commons licences can be used as rights statements for digital objects that are described in Europeana: Creative Commons – Attribution (BY); Creative Commons – Attribution, Share Alike (BY-SA); Creative Commons – Attribution, No derivatives (BY-ND); Creative Commons – Attribution, Non-Commercial (BY-NC); Creative

¹⁹ Source: Europeana Licensing Framework

²⁰ Source: Guidelines for the Rights in objects submitted to Europeana

Commons – Attribution, Non-Commercial, Share Alike (BY-NC-SA); Creative Commons – Attribution, Non-Commercial, No Derivative (BY-NC-ND).

Europeana has also developed three standardised rights statements that can be applied by data providers to indicate that digital objects can be accessed on their website but may not be re-used by third parties. By applying one of the Europeana rights statements, the data provider is indicating that rights to the digital object are reserved and that it may not be re-used without additional permissions by the data provider or rights holder. These statements are: Right Reserved-Free Access (applicable when users have free, direct and full access to the digitised object); Rights Reserved-Paid Access (applicable when users need to pay to gain access to the digitised object itself); Rights Reserved-Restricted Access (applicable when users are limited in accessing a digitised object by other means than the need to pay for it, for example when registration is required).

Finally, the Unknown rights statement can be applied to digital objects when the data provider does not have conclusive information pertaining to the rights status of the digital object. This label may only be used when the copyright status of the work described remains unknown after a diligent search has been carried out.

Europeana has set a target of five million labeled open-licence objects (PDM, CC0, CC-BY, CC-BY-SA) to be reached in 2012.²¹ At the moment, an essential comment to make is that more than 12 million objects in Europeana are not displaying any rights statement at all.

4.4. Accuracy of links

The links leading the user to the object on the partner's website are also essential elements of the Europeana business model. Europeana uses a tool that checks the links on a daily basis. It checks three objects per collection every day. The resulting estimation of dysfunctional links in Europeana has been established at 3% on average.

4.5 Europeana Data Model

In 2012, Europeana and its partners are moving from the ESE (Europeana Semantic Elements) model towards the richer EDM (Europeana Data Model) as the formal specification for the classes and properties used in Europeana. The Europeana Data Model

²¹ Source: Europeana Business Plan 2012, Key Performance Indicator 11

details all the classes and properties of an object, not only the smaller subset used by the initial ESE model. This new model improves the data quality by allowing a finer level of granularity in the description. In general, this means richer metadata that makes the linking between objects and contextual resources possible.

The EDM specifies how data needs to be formatted so that Europeana can use it. The specification covers many things including rights information. Europeana uses the contents of the 'edm:rights' field to indicate to end users under which terms they can use the previews and digital objects that they find in Europeana.

Europeana accepts only one rights statement per digital object. Based on the value in the 'edm:rights' field, Europeana displays a badge alongside the preview indicating the rights situation. Clicking the badge takes the user to a web page explaining the rights statement and informing the user about the terms under which the digital object and the corresponding preview can be used. Europeana also allows its users to filter search results based on the 'edm:rights' information. This allows users to restrict their searches to objects that they can re-use.

4.6 Metadata Licence

Perhaps the most far-reaching change over the coming years is the transition of the licensing conditions for metadata from the more restrictive CC-BY-NC to the open CC0 licence. The DEA (Data Exchange Agreement) is the central element of the Europeana Licensing Framework. It structures the relationship of Europeana and its data providers, and deals with the provision of metadata and previews by data providers to Europeana.

Firstly, the DEA establishes that Europeana publishes metadata it receives from its data providers under the terms of the Creative Commons Zero Universal Public Domain Dedication (CC0). This means that anyone can use the metadata published by Europeana for any purpose without any restrictions whatsoever. Effectively, the metadata becomes part of the public domain and is no longer subject to intellectual property rights. However, the DEA places a number of restrictions on the way Europeana itself can use the metadata. Indeed, whenever Europeana publishes metadata that can be attributed to one or more data providers, it has to give attribution to these providers. This ensures that whenever users of Europeana encounter metadata on the website, this information will clearly be attributed to the data provider(s) who have provided it. As a whole, the DEA guarantees that the metadata

provided to Europeana can be re-used as freely as possible, while at the same time supporting the data providers' attribution, visibility and professional reputations.

Secondly, the DEA specifies how previews provided by data providers can be used by Europeana and third parties. Previews do not currently fall under the scope of the CC0 waiver and cannot be re-used by third parties unless specified. Previews may only be published together with the metadata that they pertain to, which ensures that they will be attributed to the data provider. Third party users can only re-use the previews in accordance with the rights statement displayed alongside them. Data providers are therefore required to provide Europeana with correct metadata on the intellectual property rights of the content (digital objects) as fully as possible. This requirement is important because it allows Europeana to communicate rights information about the previews that are displayed on the portal to end users. It also enables Europeana to properly communicate to its users what they will be able to do with the content that they have found via Europeana. For ease of use, rights statement icons are displayed alongside search results.

Thirdly, the DEA suggests that data providers decide for themselves how rich the metadata they provide to Europeana should be. This allows data providers to keep certain types of metadata to themselves, for example, because of copyright restrictions.

5. Conclusions and recommendations

Based on this analysis, we can conclude that a tremendous amount of work has been achieved in the period 2008-2012 on both the collection and data level. Over 24 million objects representing the richness of our cultural heritage have been collected in the data repository and made available through various interfaces in the Europeana.eu domain. However, a lot remains to be done. From an end user perspective, the depth and breadth of the collections are not yet up to the level many expect from a trustworthy, authoritative database representing the cultural heritage of Europe. While certain thematic areas are well represented (such as Art Nouveau), others still show glaring omissions. Equally, on the level of data representation, an end user would have some legitimate claims on quality improvements: previews are often lacking, as are important contextual data such as the rights status of the work, accurate geospatial information and informative descriptions.

It has to be stressed that now is an important time for working on quality improvements. With the release of the data under CC0, the opportunities for wide distribution will increase tremendously. Ensuring that the content and data are of sufficient quality is crucial if we claim to be a trustworthy source of information.

In this final chapter, we will draw some conclusions from the analysis and make recommendations for future strategies. The consequences of these conclusions will be drawn in close cooperation with the Europeana Network during a series of workshops in September 2012, preparing for the Business Plan 2013.

5.1 Content and Collections



As has been argued in the previous chapters, the content and collections in Europeana are largely the responsibility of the partners in Europeana. Currently, 24 million works from over 2,200 partners are represented in the Europeana repository. Every partner and every country will, of course, want to be represented as fully as possible on the international stage. The Europeana Office, however, has to look at the complete picture from an end-user perspective and will try to ensure, where possible, that the breadth and depth of the collection is well balanced across countries, domains, themes and time. Below, we have drawn some conclusions and recommendations for further discussion with Network partners.

1. Total numbers

With 24 million objects, we can say that we have reached a critical mass. As stated in the Strategic Plan 2011-2015, the aim is to reach 30 million by 2015. Judging by the progress

being made, this number will be reached by fostering good relationships with partner projects and aggregators. This leaves us room to focus on the quality and consistency of the database.

2. By country

While a lot has been accomplished and Europeana can claim to have representation from 33 countries, we still need to improve the balance between countries if we are to fulfill our aim of representing the full diversity of our cultural heritage. The most significant indicators for under-representation are countries who contribute less than 1% of the repository total and the discrepancy between targeted and actual contributions (shown in Figure 3), based on the recommendation of the European Commission from 27th October 2011.

Based on these two parameters, we can conclude that we need to increase our support for ingestion of objects from countries such as Bulgaria, Czech Republic, Lithuania, Portugal and Romania who all contribute less than 1% of objects, but also on countries such as the UK and Italy who are lagging behind on their high targets.

While contributions of EU Member States will remain a priority, we welcome relevant objects from non-Member States and non-EU countries.

The plan to increase content from underrepresented countries is to focus on building stronger and new partnerships with aggregators and content providers in individual countries. The aim is to include more cultural content from these countries, but with a specific focus on masterpieces and audio-visual material.

The table below provides an overview of priorities. The countries marked as Tier 1 have a content-target gap higher than 50% and focus needs to be on supporting them in any aggregation issues and developments. Tier 2 is countries with a gap between 20-50%. These countries need to be approached actively, also with a strong focus on the potential to contribute audio-visual material. The remaining countries (Tier 3) are those that Europeana plans to nurture in order to reach a higher contribution of audio-visual material and to ensure that their masterpieces are included.

Tier	Country	National Initiative or Aggregator	Material Supplied by country	2015 estimate	content Gap	Gap in %
2	AUSTRIA	Kulturpool.at	445.850	600.000	154.150	26
1	BELGIUM	Erfgoedplus.be	68516	759.000	690.484	91
1	BULGARIA	Варна	38137	267.000	228.863	86
1	CYPRUS	SMOEC	6.905	45.000	38.095	85
1	CZECH REPUBLIC	eSbirky (electronic collections) The Royal Library- DK Aggregation	37.426	492.000	454.574	92
1	DENMARK	Service	73.461	453.000	379.539	84
2	ESTONIA	Muis - Museums Public Portal	68.970	90.000	21.030	23
2	FINLAND	KDK, National Digital Library	800.046	1.035.000	234.954	23
3	FRANCE	Culture.fr	3.776.291	4.308.000	531.709	12
2	GERMANY	German Digital Library	3.448.891	5.496.000	2.047.109	37
1	GREECE	Hellenic Aggregator MaNDA (National Digital Data	224.047	618.000	393.953	64
1	HUNGARY	Archive, NDDA)	121.771	417.000	295.229	71
2	IRELAND	The Irish Manuscripts Commission	951.449	1.236.000	284.551	23
2	ITALY	Cultura Italia (Athena)	2.199.392	3.705.000	1.505.608	41
1	LATVIA	Latvian National Digital Library	30.576	90.000	59.424	66
1	LITHUANIA	ePaveldas	8.824	129.000	120.176	93
3	LUXEMBOURG	No Initiative	71062	66.000	-5.062	-8
2	MALTA	No Initiative	56.233	73.000	16.767	23
3	NETHERLANDS	Digitale Collectie	1.349.087	1.571.000	221.913	14
3	NORWAY	Kulturnett.no	1.557.820	N/A		0
2	POLAND	Digital Libraries Federation Portal arquivos, Instituto dos	1.093.705	1.575.000	481.295	31
1	PORTUGAL	Museus e da Conservação, RNOD, Cinemateca	29.260	528.000	498.740	94
1	ROMANIA	CIMEC	36.302	789.000	752.698	95
1	SLOVAKIA	Slovakiana	84.858	243.000	158.142	65
3	SLOVENIA	dLib.si	247.659	318.000	70.341	22
2	SPAIN	Hispana	1.955.888	2.676.000	720.112	27
3	SWEDEN	K-samsök (Kringla)	2.360.049	1.936.000	-424.049	-22
3	SWITZERLAND	Musées lausannois	110890	N/A	N/A	0
1	UNITED KINGDOM	CultureGrid	1.105.784	3.939.000	2.833.216	72

Table 1: National aggregators and national initiatives list

3. By domain

Europeana has the explicit aim of representing the wealth of cultural artefacts from all the domains of cultural heritage institutions: Galleries, Libraries, Museums and Archives (GLAMs). In fact, this may be the most unique value proposition that Europeana can offer the end user; not only can they view a painting by van Gogh, they will be able to read the letters to his brother and read commentaries from contemporaries about his work.

While most of the works in the repository are harvested through cross-domain aggregation (mostly through national aggregators), it seems that material from museums and especially archives is less represented than material from libraries. It is hard to judge from the analysis what causes this discrepancy. Libraries generally have more material to offer, are often further on in their digitisation efforts and it may be that copyright and business model issues

are more problematic in the other domains. We will investigate this further in close co-operation with the Network partners.

4. By type

When we look at the composition of the database by type, it is very striking that images contribute close to two-thirds of the database, texts one-third and that audio and video are underrepresented with 3% of the total. The current analysis falls short of detailed explanation for this, although it would be fair to say that the expense of digitising audio-visual material and the very complicated rights structure will be important factors. From an end-user perspective, moving image is an increasingly important part of the user experience and should therefore be stimulated. Our strategy will therefore be directed at actively approaching the large audio-visual archives in Europe in order to meet the target of one million audio-visual objects in the Europeana repository by the end of 2012 and two million by 2015.

For audio-visual archives there are two obvious starting points: European Film Gateway and EUScreen, both of which are projects. Technically, the first phase of the European Film Gateway project has finished but it is still accepting material as an aggregator. It also has a phase-two project focused on the 2014 World War One Centenary. EUScreen is still an ongoing project so it is important for Europeana to work closely with them to ensure more material is added.

Beyond these two specific projects, it will be necessary to understand what work aggregators and initiatives are doing. Not only will Europeana nurture and develop existing aggregation and content partners but it will also pursue new ones. The strength of the Network is with the content providers who own and digitise collections, and the services provided in return by Europeana. This symbiotic relationship is one of the key areas in which Europeana can add value to the wider cultural heritage sector.

In addition to the large repositories, there are tens of thousands of small audio-visual archives in Europe. They are not always in the form of official institutions, but may be small film theatres and such. Getting these organisations under the wing of national/regional digitisation coordinators is difficult, but Europeana might be able to play a role (especially if backed by the EC financially) in engaging these organisations. The list below shows some of the partners identified in the development phase of ENGAGE. The ENGAGE countries are new potential partners and should be actively targeted to ascertain their interest in joining the Europeana Network and in participating in the community and also to explain how Europeana can assist with their work. This should also include advice on digitisation,

metadata and how they can utilise Europeana to enrich their websites. It should be noted that it is not expected that these countries will provide large amounts of audio-visual content. These partners are planned to be approached during 2012 as they have not contributed any data to Europeana and are not partners in EFG or EUscreen projects. Other partners in other European countries will also be approached with the expectation of obtaining larger amounts of data.

COUNTRY	STATUS	AA Archives	existing digitisation/online programme	Notes
Slovakia	Engage	Slovak Film Institute	No	
		Slovak Film Archive	No	
		Radio and Television Archives Slovakia	No	
Estonia	Engage	Estonia Film Archive	Yes	
		Estonian Television Archive	Yes	
Malta	Engage	National Archives of Malta	No	
Turkey	Engage	?		
Iceland	Engage	Film Archive of Iceland	No	
Russia	Engage	Gosfilmfond	No	
		Russian State Film and Photo Archive	No	
		Russian Archives online	Yes	US company
Bulgaria	Engage	Bulgaska Nacionalna Filmoteka	No	
		Bulgarian national radio	No	
Latvia	Engage	Latvia State Archives of Audio-Visual Documents	No	
		Riga Film Museum	Yes	
		National Film Centre of Latvia	No	
Portugal	Engage	Cinamateca Portuguesa		Already direct provider
Serbia	Engage	Filmske Novosti (Yugoslav Newsreel Archive)	No	
Lithuania	Engage	Lithuania Central State Archives	No	
Cyprus	Engage	Cyprus Film Archive	?	

Table 2: Audio-visual potential partners

5. By year

Further investigation is required to create a better balance across the centuries. Of particular attention would be the works from the 20th century where the problem of so-called 'orphan works' plays a role.

In this situation, it would appear sensible for cultural heritage institutions to digitise and make available those works from this period that are not available commercially any more ('out-of-commerce' works). However, clearing rights for these works is often very resource intensive or even impossible in the case of 'orphan' or 'hostage' works.

As part of its mission to make Europe's cultural and scientific heritage available to the citizens of Europe, Europeana and its contributing partners need to be enabled to make 20th century out-of-commerce and orphan works available. This is especially relevant since material from this period relates to historic events that shape the social and political realities of Europe today (the Second World War, the Cold War and the fall of the Iron Curtain, the process of European unification, migrations, the intra-European migration movements between the north and the south of Europe, etc.).

This ambition requires changes to policy to enable heritage institutions contributing to Europeana to deal with the challenges posed by mass digitisation projects of 20th century material and out-of-commerce and 'orphan' works in particular. Europeana is concerned that the recent policy initiatives on these issues fail to adequately address these questions. The proposed orphan works directive does not provide sufficient incentives for heritage institutions to engage in large-scale digitisation of orphan works and the Memorandum of Understanding on out-of-commerce works lacks legislative backing and still has to be translated into concrete projects. We are also worried that in spite of efforts to harmonise policy on the European level, Member States are reverting to national solutions (see the recent French legislation and the proposals made by the UK government). This will severely hamper Europeana's ability to provide pan-European access to 20th century content from all over Europe to all Europeans.

6. Masterpieces

Masterpieces play a significant role in nation-building and thus they are an integral part of a country's cultural heritage. Therefore, recognising European masterpieces and facilitating their introduction to Europeana remains a priority.

Europeana intends to include more masterpieces, especially in domains or countries which are not very well represented. One of the strategies should also be to focus on the musical masterpieces, most of which are accessible via DISMARC. Europeana should promote the fact that works of Mozart or Beethoven are in the public domain and should be available with free access.

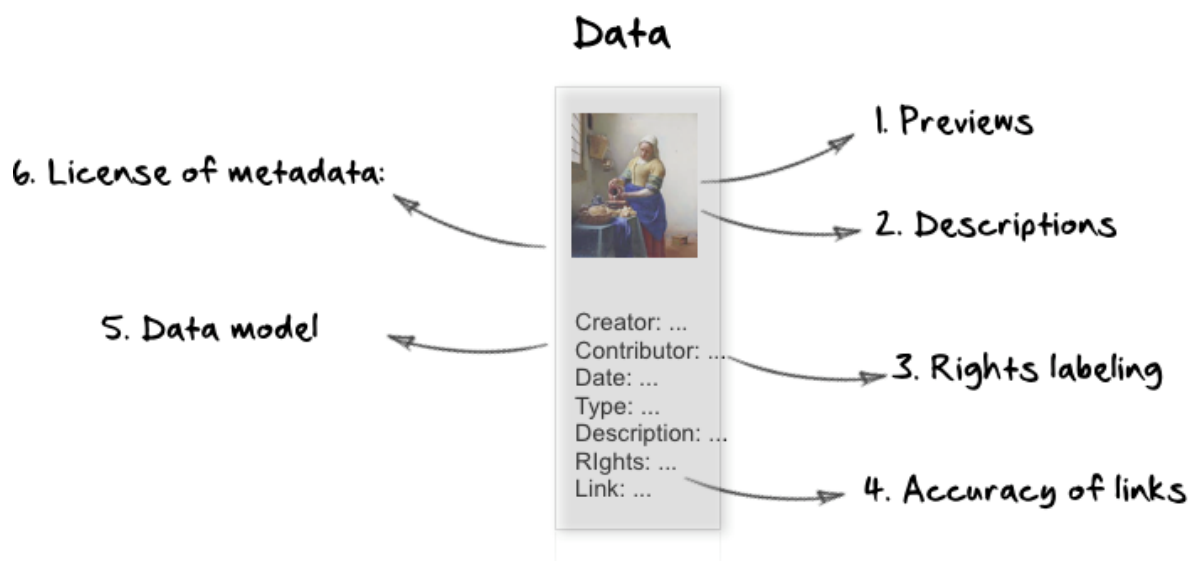
A suggested plan to increase the number of masterpieces in Europeana will be to engage the Member States Expert Group (http://ec.europa.eu/information_society/activities/digital_libraries/experts/mseg/index_en.htm). The MSEG could be asked to approach the ministries of each Member State, some of which are operating as national initiatives, and suggest that they carry out the required research within their institution. This would guarantee that every country is directly involved in the selection of its masterpieces and it would avoid later conflicts between the research conducted by the Europeana Office (note Appendix 1) and the opinion of the different Member States. The masterpiece list in Appendix 1 is only an extract from a complete Members' Masterpiece list developed by Europeana for which the selection is based on the most recently completed research and a diverse variety of masterpieces.

The Europeana Office could actively support the MSEG and ministries with the research they are conducting but ultimately the selection would be signed off by the individual ministries. The next steps would then be that the selected masterpiece content would need to be either digitised, if this has not happened before, or made available to Europeana. In the case of digitisation, the Europeana Office could help the institutions involved to find the right projects for them to make the content digitally available. If the content is already digitally available, the Europeana Office would work with the institution holding the content and either direct them to an aggregator or if an aggregator is not present, take the content in directly as it reflect a core point of the aggregation routing.

7. UGC

Europeana will be collecting more information created by users in the future, in particular through initiatives such as the Community Collection days. This is a valid addition to the repository, but we need to be alert that the inclusion of UGC does not compromise the mandate of Europeana to create a trusted source of information. To develop a real strategy requires more investigation on the possibilities.

8. Metadata



1. Previews

Increase the amount of previews: it is estimated that currently only 60% of the objects in the repository have previews. This is far too low and a plan should be developed to increase the previews to at least 90% before 2015.

2 Rights labelling

Improve the amount of objects with rights labels: currently less than half of the objects have rights statements in their metadata. With the introduction of EDM this will become a mandatory field but a concerted effort is needed in order to attach rights labels to all objects. Special emphasis is required to ensure correct rights statements are attached to objects and to increase the amount of openly licensed content. Currently less than five million objects are available for free creative re-use.

3. Accuracy of links

Decrease the amount of dysfunctional links: the amount of 'dysfunctional' links is less than 3% on average. In order to improve the user experience, this number should at least stay stable but preferably decrease to less than 1%. Investigate possibilities for permanent identifiers.

4. Data model/ Metadata licensing

Manage the transition to EDM and CC0 for metadata: in the autumn, of 2012 the Data Exchange Agreement will take effect, releasing the metadata under CC0. In addition, EDM will be fully implemented. Both have huge potential but require careful management.

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Europeana Policy on User-Generated Content

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Comité des Sages New Renaissance Report

http://ec.europa.eu/information_society/activities/digital_libraries/doc/refgroup/final_report_cds.pdf

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Europeana Content Development Strategy

<http://pro.europeana.eu/documents/866205/0/EV1-ContentDevStrategySummary.pdf>

Europeana Partner Strategy and Development Plan 2012

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DISMARC website

<http://www.dismarc.org/info/index.html>

D3.7: Content Strategy Update
MS11: Content Acquisition and Development Plan

Linked Open Data pilot description

<http://pro.europeana.eu/linked-open-data>

Guidelines for the Rights in objects submitted to Europeana

<http://pro.europeana.eu/documents/900548/0d423921-23e0-45fa-82a4-2ac72b3e6f38>

Appendix 1: Extract from the masterpieces research

AUSTRIA

Name of the Masterpiece	Artist	Form	Digital Form
\\Babbel\Specials\$\EuropeanLibraryOffice\EDL Foundation\Business Development Team\Lea\Ea\MasterpiecesUPDATE.xls - 'Country List'!A1#Country List!A1			
Surprise Symphony	Joseph Haydn	Music	audio Paid audio Paid and free links
Eine Kleine Nachtmusik	Wolfgang Amadeus Mozart	Music	links
Radetzky March	Johann Strauss I	Music	audio Paid
Introduction to Psychoanalysis	Sigmund Freud	Books, essays	OTHERS YES but various artist
Yodeling	Traditional	Music	OTHERS
Adele Bloch-Bauer I	Gustav Klimt	Painting	audio Paid
Wozzeck	Alban Berg	Music	audio
Symphonies	Anton Bruckner	Music	OTHERS
Portrat des Albert Paris von Gutersloh	Egon Schiele	Painting	audio Paid
Unfinished Symphony	Franz Schubert	Music	
	Jakob Prandtauer, Antonio Beduzzi,		
Stift Melk (Monastery)	Josef Munggenast	Architecture	picture BandW
Oberes Belvedere	Johann Lucas von Hildebrandt	Architecture	picture and details
Zwei Kinder	Oskar Kokoschka	Painting	picture BandW
Klosterneuburg Altar	Nicholas of Verdun (French)	Metalwork	fragments
Vienna Secession Building	Joseph Maria Olbrich	Architecture	picture

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Die Waffen Nieder! (book)	Bertha von Suttner	Literature	OTHERS
The Royal Game	Stefan Zweig	Literature	OTHERS
Mutter und Kinder	Friedrich von Amerling	Painting	OTHERS
The Merry Widow	Franz Lehár	Music	audio Paid
Sokrates rettet Theramenes	Josef Abel	Painting	NONE
Tales at the Dressing Table	Franz von Bayros	Illustration	OTHERS
A Plan of Civil and Historical Architecture	Johann Bernhard Fischer von Erlach	Literature	NONE
Die Andere Seite	Alfred Kubin	Literature	related
Haus Steiner	Adolf Loos	Architecture	picture
Modern Amoretti	Hans Makart	Painting	OTHERS Original
Nachsommer	Adalbert Stifter	Literature	handwritten
Die Erwartete	Ferdinand Georg Waldmüller	Painting	OTHERS
Concerto for Alto Trombone	Johann Georg Albrechtsberger	Music	OTHERS
Etudes for piano	Carl Czerny	Music	OTHER
Gradus ad Parnassum	Johann Fux	Literature	written
Pesther-Walzer	Joseph Lanner	Music	NONE
Das Lied von der Erde	Gustav Mahler	Music	audio Paid
Versuch einer gründlichen Violinschule	Leopold Mozart	Literature	written
The Blue Danube	Johan Strauss II	Music	audio
Requiem	Franz Xaver Süssmayr (& W. A. Mozart)	Music	NONE
The String Trio	Anton Webern	Music	audio
Evocations of Love	Peter Altenberg	Literature	other
Herzzeit	Ingeborg Bachmann	Letters	NONE
Holzfällen	Thomas Bernhard	Literature	NONE
The Death of Virgil	Hermann Broch	Literature	NONE
Die Friedenswarte	Alfred Hermann Fried	Literature	NONE
The Jewess of Toledo	Franz Grillparzer	Literature	OTHERS
Elektra	Hugo von Hofmannsthal	Theatre	other
Neuere Gedichte	Nikolaus Lenau	Literature	written
The Golem	Gustav Meyrink	Literature	written
Der böse Geist Lumpazivagabundus	Johann Nestroy	Theatre	written
Letters to a Young Poet	Rainer Maria Rilke	Literature	OTHERS
Radetzky March (novel)	Joseph Roth	Literature	other

D3.7: Content Strategy Update
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Galician Stories	Leopold von Sacher-Masoch	Literature	written
Bambi	Felix Salten	Literature	NONE
Dream Story	Arthur Schnitzler	Literature	OTHERS
Die Philosophie der Freiheit	Rudolf Steiner	Literature	other
Gedichte	Georg Trakl	Literature	other
Philosophical Investigations	Ludwig Wittgenstein	Literature	OTHERS
Palace and Gardens of Schönbrunn	Johann Bernhard Fischer von Erlach &		
Semmering railway	Nicolaus Pacassi	Architecture	picture
	Carl Ritter von Ghega	Architecture	picture BandW

FINLAND

Name of the Masterpiece	Artist	Form	Digital form
Sammon Puolustus	Akseli Gallen-Kallela	Painting	picture
Finlandia House	Alvar Aalto	Architecture	picture
House Wuorio	Herman Gesellius	Architecture	NONE
Ateneum	Theodor Höijer	Architecture	picture
Helsinki Railway Station	Eliel Saarinen	Architecture	NONE
Tampere Cathedral	Lars Sonck	Architecture	NONE
The Wounded Angel	Hugo Simberg	Painting	fragments
Narkissos	Magnus Enckell	Painting	OTHERS
Andante Festivo	Jean Sibelius	Music	OTHERS
Pieni Orjatar	Bernhard Henrik Crusell	Music	NONE
Finnish Rhapsody	Robert Kajanus	Music	OTHERS
Symphonic Fantasy	Armas Järnefelt	Music	NONE
Tuijotin Tulehen Kauan	Toivo Kuula	Music	audio
Astuvansalmi Cave Paintings	Anon.	Painting	NONE
Basilica of Turku	Anon.	Architecture	NONE
Hauta-Heikin Mummo	Juho Rissanen	Painting	NONE
Queen Blanka	Albert Edelfeldt	Painting	picture
Lehmiä koivumetsässä	Victor Westerholm	Painting	OTHERS
Vänrikki Stoolin tarinat	Johan Ludvig Runeberg	Literature	OTHERS

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Kalevala	Elias Lönnrot	Literature	picture
Philosophisk elementarkurs	J. V. Snellman	Literature	OTHERS
Jephtas bok, en minnessång i Israel	Johan Jakob Nervander	Literature	OTHERS
Se Wsi Testamenti	Mikael Agricola	Literature	Overall not content
Uusi Suomenkielinen Wirsi-Kirja	Erik Cajanus	Literature	NONE
M. Pauli Juusten Chronicon Episcoporum Finlandensium	Henrik Gabriel Porthan	Literature	OTHERS
Den Nationale Winsten	Anders Chydenius	Literature	OTHERS
Maamme-kirja	Zachris Topelius	Literature	picture
Jääkynttilät	Fredrik Cygnaeus	Literature	OTHERS
Dikter	Lars Stenbäck	Literature	NONE
Seitsemän Beljestä	Aleksis Kivi	Literature	NONE
Haudankaivajan Kertomuksia	Karl Jacob Gummerus	Literature	NONE
Kuoleman Puutarhassa	Leevi Madetoja	Music	OTHERS
Valse Lente	Oskari Merikanto	Music	OTHERS
Aino	Erkki Melartin	Music	OTHERS
24 Etudes (Op. 77)	Selim Palmgren	Music	OTHERS
Satakunnan Laulu	Aksel Törnudd	Music	OTHERS
Työmiehen vaimo	Minna Canth	Literature	NONE
Papin rouva	Juhani Aho	Literature	NONE
Alastalon Salissa	Volter Kilpi	Literature	NONE
Kertomuksia	Kyösti Wilkuna	Literature	NONE
Sekasointuja	L. Onerva	Literature	NONE
Sata ja yksi laulua	Eino Leino	Literature	NONE
Nuorena Nukkunut	Frans Emil Sillanpää	Literature	NONE
Sinuhe egyptiläinen	Mika Waltari	Literature	NONE
Moreeni	Lauri Viita	Literature	NONE
Muumipappa ja Meri	Tove Jansson	Literature	NONE
Iijoki-sarja	Kalle Päätalo	Literature	NONE
Finlandia (lyrics)	V. A. Koskenniemi	Literature	NONE
Matkamies	Otto Manninen	Literature	NONE
Dancing Shoes	Helene Schjerfbeck	Painting	NONE

Tienraivaajia Karjalassa Pekka Halonen Painting picture

FRANCE

Name of the Masterpiece	Artist	Form	Digital Form
Cathedral of Amiens	Robert de Luzarches	Architecture	video
The Swing	Jean-Honoré Fragonard	Painting	OTHERS
Les Très Riches Heures	Paul&Jean de Limbourg	Painting	NONE
Liberty Leading the People	Eugène Delacroix	Painting	NONE
Young woman with a pink skirt	Jean-Baptiste-Camille Corot	Painting	picture
The Gleaners	Jean-François Millet	Painting	OTHERS
Luncheon on the Grass	Édouard Manet	Painting	picture
Impression, Sunrise	Claude Monet	Painting	OTHERS
Dance at the Moulin de la Galette	Pierre Auguste Renoir	Painting	picture
Grace at Table	Jean-Baptiste-Siméon Chardin	Painting	picture black and white
The Raft of the Medusa	Théodore Géricault	Painting	picture
Napoleon I on his Imperial Throne	Jean Auguste Dominique Ingres	Painting	NONE
Napoleon at the Saint-Bernard Pass	Jacques-Louis David	Painting	NONE
Et in Arcadia Ego	Nicolas Poussin	Painting	picture
The Card Players	Paul Cézanne	Painting	picture
Gymnopédies	Erik Satie	Music	PAID audio
Symphonie fantastique	Hector Berlioz	Music	PAID audio
Orpheus in the Underworld	Jacques Offenbach	Music	PAID audio
The Carnival of the Animals	Camille Saint-Saëns	Music	PAID audio
Après un rêve	Gabriel Fauré	Music	PAID audio
Clair de Lune	Claude Debussy	Music	PAID audio
Boléro	Maurice Ravel	Music	NONE

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Concerto for Two Pianos and Orchestras	Francis Poulenc	Music	OTHERS
Pont-du-Gard	Anon.	Architecture	picture
Basilica of Saint-Sernin	Anon.	Architecture	picture
Chartres Cathedral	Anon.	Architecture	video and picture
Saint-Denis Abbey Church	Anon. (commissioned by Abbott Suger)	Architecture	video and picture
Notre Dame de Paris	Anon.	Architecture	fragments
Amiens Cathedral	Robert de Luzarches, Thomas&Renaud de Cormont	Architecture	video
Sainte-Chapelle	Anon.	Architecture	details
Church of Saint-Maclou	Anon.	Architecture	picture
Melun Diptych	Jean Fouquet	Painting	picture
Adoration of the Shepherds	Georgers de la Tour	Painting	picture
Family of Country People	Louis le Nain	Painting	picture
Hanging Tree	Jacques Callot	Painting	bad quality
Landscape with Cattle and Peasants	Claude Lorrain	Painting	OTHERS
Louis XIV	Hyacinthe Rigaud	Painting	picture
Palais de Versailles Galerie des Glaces	Jules Hardouin-Mansart Charles le Brun	Architecture	picture black and white
Village Bride	Jean-Baptiste Greuze Louise Élisabeth Vigée Le Brun	Painting	picture
Comtesse Louis-Philippe de Segur	Brun	Painting	picture
Ballet Rehearsal	Edgar Degas	Painting	OTHERS
Villa at the Seaside	Berthe Morisot	Painting	OTHERS
Where Do We Come From? What Are We? Where Are We Going?	Paul Gauguin	Painting	OTHERS
A Sunday afternoon in La Grande Jatte	Georges Seurat	Painting	picture
Woman with the Hat	Henri Matisse	Painting	OTHERS
London Bridge	André Derain	Architecture Stained glass	none
Life Tree	Georges Rouault	window	Picture

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The Violon	Georges Braque	Painting	picture
Champs de Mars	Robert Delaunay	Painting	OTHERS
The City	Fernand Léger	Painting	OTHERS
Fountain	Marcel Duchamp	Sculpture	picture
Vie Inquiete	Jean Dubuffet	Painting	OTHERS
Poésies complètes	Arthur Rimbaud	Literature	written
Les Rougon-Macquart	Emile Zola	Literature	written
In Search of Lost Time	Marcel Proust	Literature	written
Notre Dame de Paris	Victor Hugo	Literature	written
Boule de Suif	Guy de Maupassant	Literature	written
Madame Bovary	Gustave Flaubert	Literature	written
The Fire	Henri Barbusse	Literature	written
Jean-Christophe	Romain Rolland	Literature	in german
Régates aux mouettes	Raoul Dufy	Painting	picture
La Condition Humaine	André Malraux	Literature	NONE
Candide, or Optimism	Voltaire	Literature	pictures and written
The Spirit of the Laws	Montesquieu	Literature	pictures and written
Discourse on the Method	René Descartes	Literature	NONE
Emile: or, On Education	Jean-Jacques Rousseau	Literature	written
Chronique	Saint-John Perse	Literature	NONE
La Montagne Noire	Augusta Holmès	Music	NONE
Fables	Jean de La Fontaine	Literature	written
Two Women Chatting By The Sea	Camille Pissarro	Painting	NONE
Codex Calixtinus	Aymeric Picaud (?)	Literature	NONE
Stances et Poèmes	Sully Prudhomme	Literature	written
Mirèio	Frédéric Mistral	Literature	written
Le Crime de Sylvestre Bonnard	Anatole France	Literature	written
An Introduction to Metaphysics	Henri Bergson	Literature	NONE
Les Thibault	Roger Martin du Gard	Literature	NONE
L'Immoraliste	André Gide	Literature	NONE
Les Clés de saint Pierre	François Mauriac	Literature	NONE
Mont-Saint-Michel	Anon.	Architecture	pictures
Roman Theatre of Orange	Anon.	Architecture	picture

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Decorated Caves of Lascaux	Anon.	Cave painting	pictures
The Gates of Hell	Auguste Rodin	Sculpture	pictures of models
The Eiffel Tower	Gustave Eiffel	Architecture	pictures + videos
Villa Savoye	Le Corbusier	Architecture	picture Paid

LATVIA

Name of the Masterpiece	Artist	Form	Digital Form
Chronicle of Henry of Livonia	Henry of Latvia	Literature	NONE
Latvju dainas	Krišjānis Barons	Literature	other
Dievs, svētī Latviju!	Kārlis Baumanis	Music	audio paid
Jūra deg	Vizma Belševica	Literature	NONE
Dzimtenes Atbalss	Ernests Blanks	Literature	NONE
Ceļa malā	Rūdolfs Blaumanis	Literature	OTHERS
Seši	Aleksandrs Čaks	Literature	NONE
Melanholiskais valsis	Emils Darzins	Music	other but fragment
Electrification of the whole country	Gustav Klutsis	Poster	NONE
Zvejnieka dēls	Vilis Lācis	Literature	NONE
Daugava	Rainis (or Jānis Pliekšāns)	Literature	OTHERS
Lāčplēsis	Andrejs Pumpurs	Literature	written
Silver Veil	Aspazija	Theatre	NONE
Gaismas pils	Jāzeps Vītols	Music	audio paid
Baņuta	Alfrēds Kalniņš	Music	NONE
Latvian Riflemen	Jāzeps Grosvalds	Painting	NONE

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