



Europeana and Arrow



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europaena
think culture



1. Europeana:
What are we now?



Europeana is
the most visible
representation
of Europe

Commissioner Neelie Kroes

2008

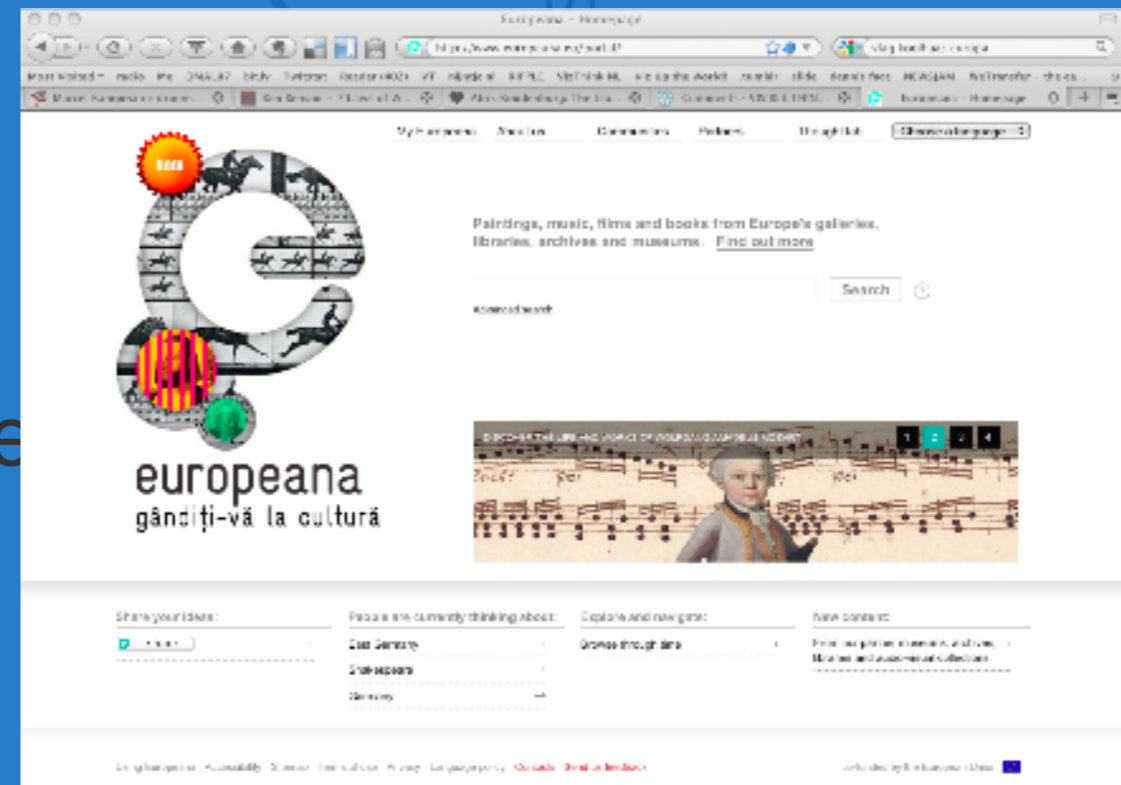
prototype



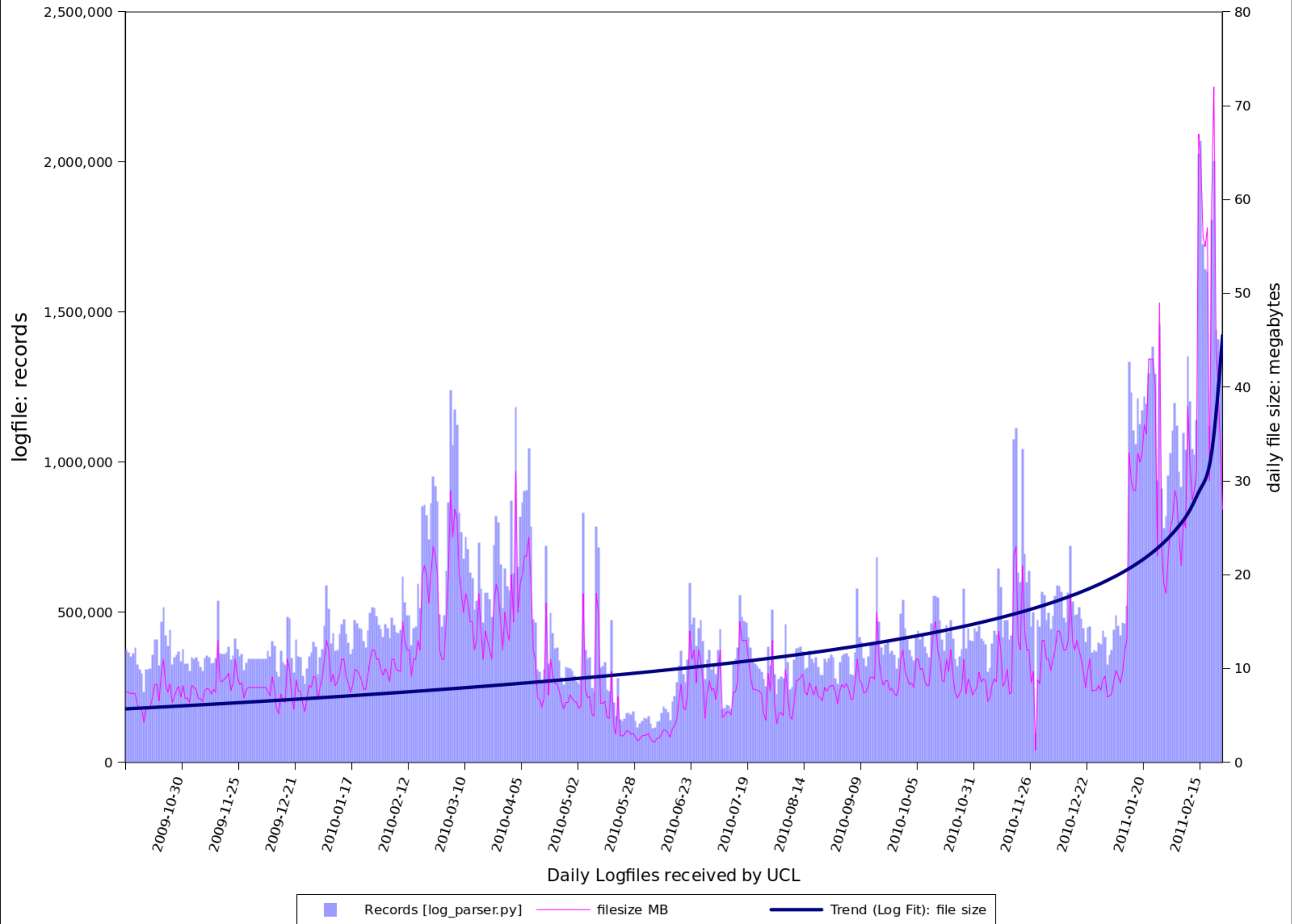
2010

operational service

- ✓ 13 million objects
- ✓ 28 data aggregators
- ✓ 1500 participating institutions
- ✓ 200 partners
- ✓ 35 FTE's
- ✓ 21 projects
- ✓ 1 million visits in 2010
- ✓ 30,000 My Europeana signees
- ✓ Stable portal
- ✓ Open Source Code
- ✓ EuropeanaLabs
- ✓ Public Domain Charter



Europeana Oct 2009-Feb 2011 Raw Logfiles





2. Europeana:
What should we be?

Political trends and factors

- A strong, unified Europe will be built on smart, sustainable and inclusive growth.
- Increased understanding that access to culture is the foundation for a creative economy. Culture leads to creativity which leads to social innovation and to cultural and economic growth.
- It becomes increasingly important to create more understanding on a European level through culture.



Competitors

The illustration at the bottom of the slide depicts a business meeting or competition. It features several stacks of money, some of which are being scattered or thrown. In the background, there is a word cloud with various terms, and the word 'Competitors' is prominently displayed in the foreground.

CUSTOMER NEEDS

End users are evolving from passive consumers into active participants.

They expect content to be free and easily accessible through the channels they are used to work with.

They want a trusted source, easy access, re-usability.

They want content “in their workflow”.

Competitors

A 3D illustration of a business landscape. In the foreground, there are several stacks of money, some tall and some short, scattered across a flat surface. In the background, a globe is visible, partially obscured by the stacks of money. The overall scene suggests a competitive market or financial success.

UNCERTAINTIES

1. IPR issues, lack of funding and lack of good business models limit our content providers' ability to make content accessible.
2. Digitization requires cultural institutions to make significant shifts in their organizational cultures.

Competitors



3. What shall we do?

Follow Four paths

① AGGREGATE



② DISTRIBUTE



③ FACILITATE



④ ENGAGE



1. AGGREGATE



2.DISTRIBUTE

① Portal

② APIs

③ Apps/Widgets

④ Partnerships

⑤ Monitor uses & visibility

Make this material accessible to the users wherever they are, whenever they want

3. FACILITATE

- 1 Knowledge sharing (Linked data)
- 2 IPR (Business Models)
- 3 Develop Open Source Code (Labs)

Facilitate innovation in the cultural heritage sector

- 4 Advocacy (Public Domain)
- 5 Examples (Thought lab)

4. ENGAGE

Google

2 Experiment with Mashups

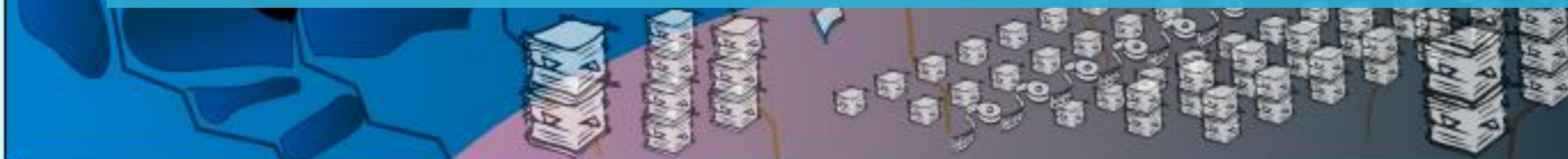
1 Add UGC

3 Get involved in social networks

4 Create Exhibitions

5 Hold competitions

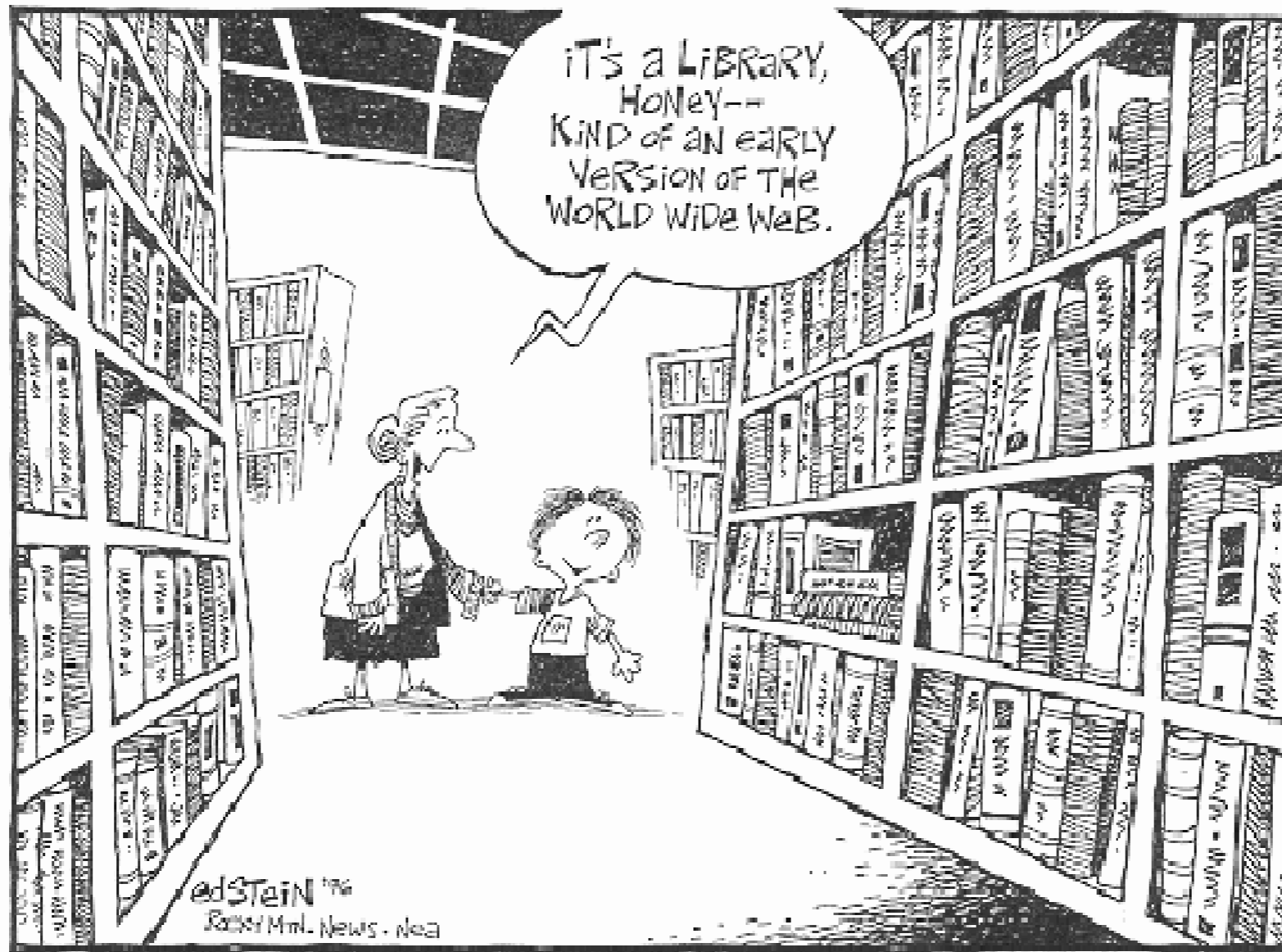
Create dialogue & participation





4. Europeana and Arrow

„If it's not on the Web, it doesn't exist at all“



© 1996 Ed Stein

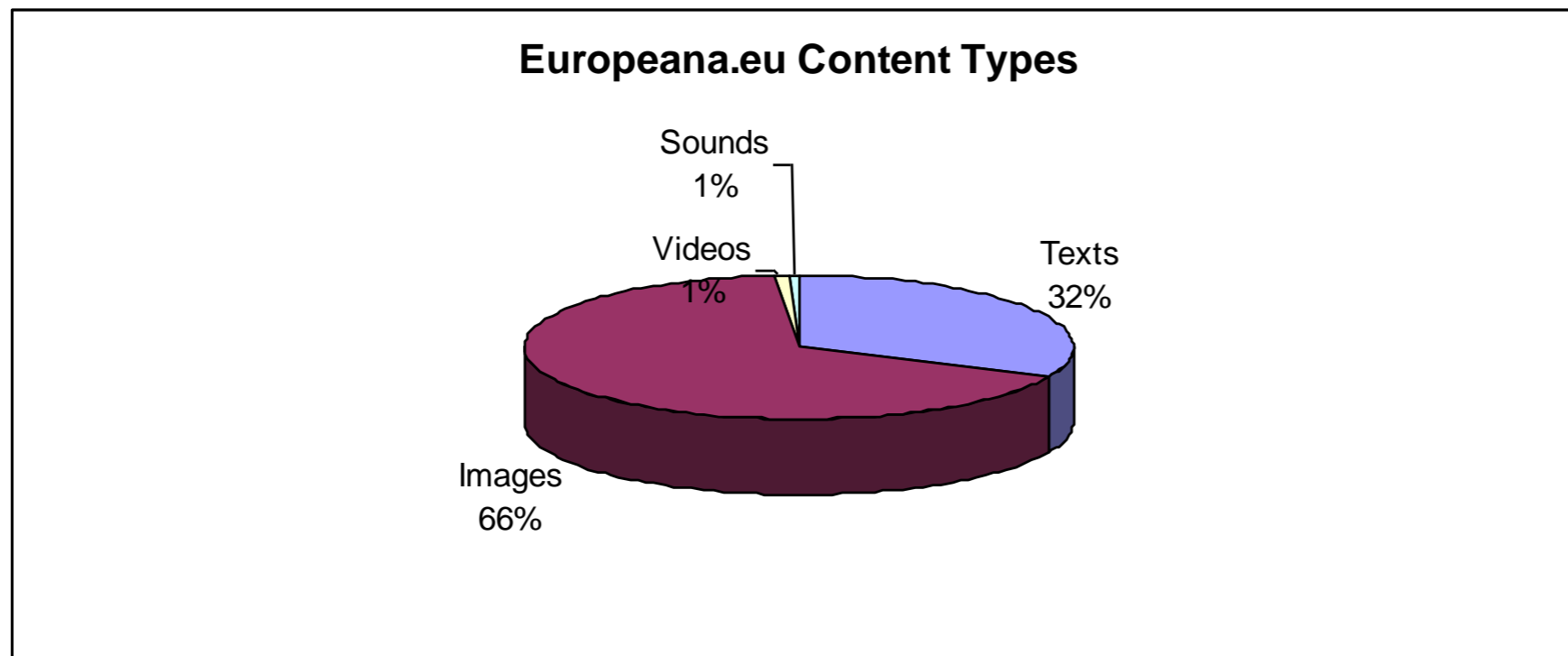
Europeana is

- on its way to becoming a portal that is speeding people to content they want, but mass digitisation is necessary to bring cultural treasures that are hidden from search engines into the open space for today's and tomorrow's users.

Europeana therefore needs

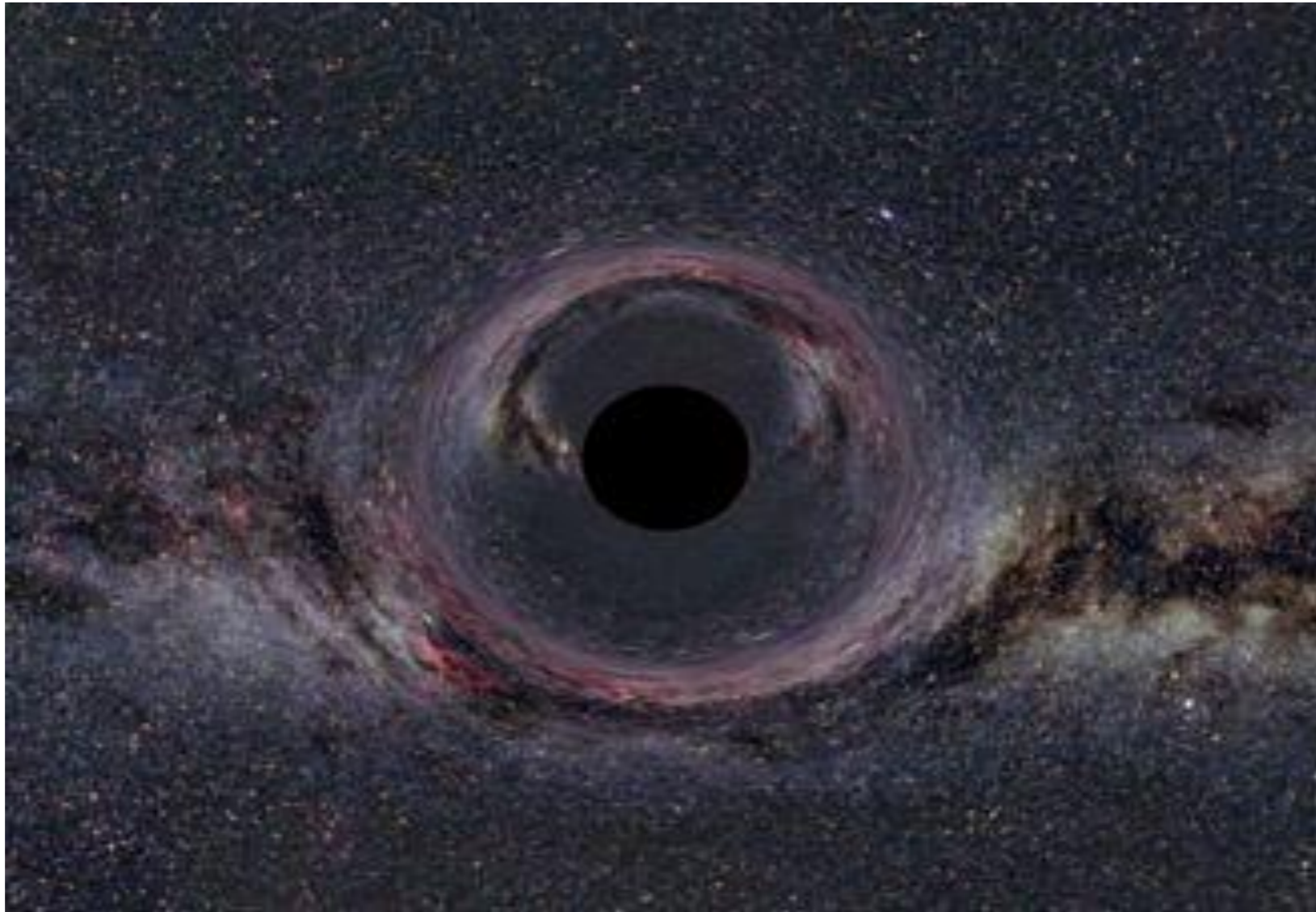
- Funding for mass digitisation
- Solutions for in-copyright works

Europeana's 13 million objects:
books, articles, postcards, folklore objects,
photography, art, music, film ... but:



18-19th
Century
Dominance

The „Black Hole“ of the 20th Century



Europeana needs:

- Partnership with commercial content providers
- Stakeholders working together to build technical solution and knowledge database to facilitate rights clearance process

→ Arrow ←

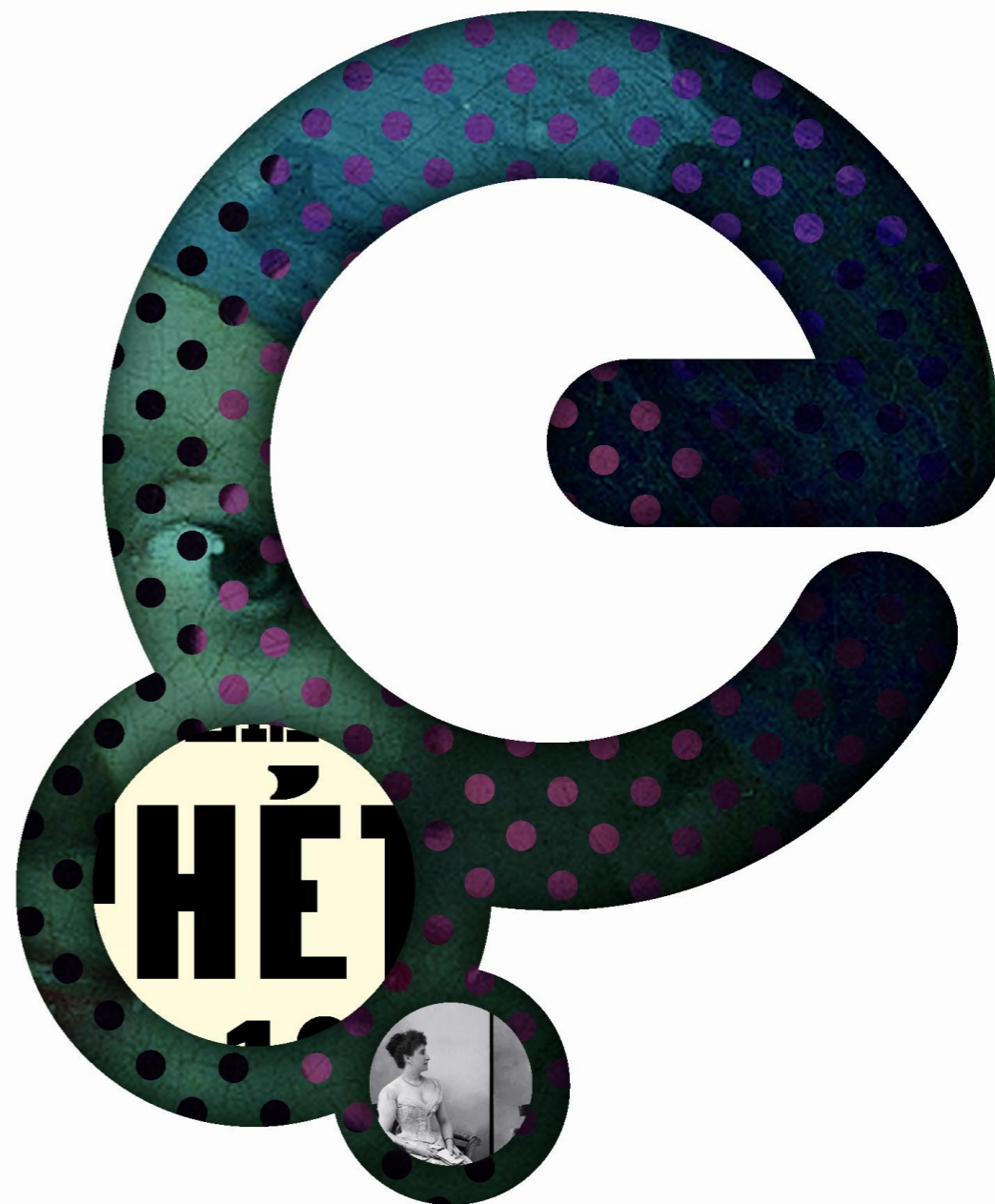
→ Arrow ←

as a rights information database can support practical solutions for rights clearance if there is legal certainty across borders within Europe: National governments and EU must work together on a clear, modern, harmonised copyright to enable cultural institutions to fill the black hole of the 20th century - orphan works and out-of-distribution works in all sectors: text, sound, audiovisual, visual arts.... (S.a. “The New Renaissance”)

Thank you



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