

### **Question 1**

*Which orientations would you suggest for the future development of Europeana as a common access point to Europe's cultural heritage in the digital environment?*

*We would suggest developing links between artefacts' descriptions. We would also like to see biographies of artists and historical characters, those themselves could be linked between them and to artefact descriptions.*

*Increase text content.*

### **Question 2**

*Which features should be given priority in the further development of the site?*

*We suggest geographical analysis, period analysis, style analysis etc*

### **Question 3**

*Has Europeana struck the right balance between making Europe's digitised cultural heritage searchable through a common entry point and at the same time giving visibility to the institutions that contribute the material, or should the material accessible through Europeana be presented in a more unified way?*

*We think the right balance has been struck, but links between artefacts description is missing.*

### **Question 4**

*How should Europeana further develop its own autonomous identity?*

*Consider increase in its text content.*

*Increase pre-classified / pre-grouped artefacts and analysis.*

### **Question 5**

*Should there be minimum requirements for the content brought into Europeana by the contributing organisations (e.g. minimum viewing or use options)? If so, who should be responsible for defining and imposing these minimum requirements?*

*Yes. Viewing should be possible without subscription, login or payment.*

*Europeana should define these requirements, choosing quality/resolution that is of a high enough standard to enjoy the viewing without being able to be used for commercial exploitation.*

## **Content for Europeana**

### **Question 6**

*Which categories of content are so important for the users that Member States and their cultural institutions should be encouraged to make them available through Europeana? What measures can be taken to ensure the availability of these works through Europeana?*

*All paintings, books and artefacts that are exhibited in real exhibitions.*

*An easy to use diagnosis tool should be developed to see if pages/artefact descriptions are ready to be integrated to Europeana or if formats need work.*

*Ensure that submission of content to Europeana is a condition for existing or additional European or National funding.*

### **Question 7**

*What is the best way to encourage cultural institutions and rightholders to take into account cross-border access - including through Europeana - in their agreements on digitisation and dissemination of in-copyright material? Which legal or practical barriers to this cross-border access need to be addressed?*

*A working group should be set up to look at this issue in detail.*

### **Question 8**

*How can the difference in the level playing field for digitising and making accessible older works between the US and Europe (in particular the 1923 cut-off date in the US, that places all material from before 1923 in the public domain) be addressed in a pragmatic way (e.g. better databases of orphan and out-of-print works, a cut-off point that imposes lower requirements for diligent search in relation to orphan works)?*

*A working group should be set up to look at this issue in detail.*

### **Question 9**

*What policies should be adopted to avoid that the process of digitisation itself creates new types of sui generis copyright that, in turn, could create barriers to the dissemination of digitised public domain material?*

*Possibly encourage legislation so that the process of scanning is not considered as adding value and therefore can not add copyright in its own right.*

### **Question 10**

*What measures can be taken to ensure that cultural institutions make their **digitised public domain material** accessible and usable in the widest possible way on the Internet? Should there be minimum requirements for the way in which digitised public domain content is made available through Europeana?*

*See response to question 5 and 6*

## ***Financing and governance***

### ***Question 11***

*Which financing model would reflect a fair distribution between Community funding, Member States' funding and private funding, taking into account that the aim of Europeana is to give the widest possible access to Europe's cultural heritage at pan-European level? Could Europeana be financed solely by national cultural institutions or by private funding?*

*European funding is essential. At this point in time in Ireland, it is the view of the National Museum of Ireland, that Europeana could not be funded by the National Cultural Institutions.*

*There is also a concern that PPP and/or private funding could lead to sponsorship arrangements, which may be inappropriate.*

### ***Question 12***

*Is sustained European Union funding for the basic operations of Europeana necessary and justified for the period after 2013? What type of European funding instrument could best be used?*

*See response to question 11*

### ***Question 13***

*Which governance structure for Europeana would best fit the preferred financing model (as indicated under question 11)? Should there be a role in the governance structure for organisations other than content providers?*

*Possibly a committee that would include both representatives of the EU and the main national cultural decision makers.*

### ***Question 14***

*How can private involvement in Europeana best take shape (e.g. through sponsoring, through technological partnerships, through links from Europeana to the sites of publishers and other rightholders where the user can buy in-copyright content, or through another type of partnership)?*

*It is likely that private involvement could potentially "corrupt" the nature of Europeana and it should be undertaken only with great caution.*

### ***Question 15***

*How can private sponsorship of Europeana best be stimulated? Are commercial communications on the Europeana site acceptable, and, if so, what type of commercial communications (e.g. logos of sponsors, promotion of specific products)?*

*The National Museum of Ireland would have concerns relating to the logos of sponsors and the promotion of specific products. If Europeana pursues this route, then a detailed sponsorship policy document should be drawn up.*

**Question 16**

*Should there be a contribution (financial or other) in exchange for the links from Europeana to sites with content for which the user has to pay? Can a model such as that of Gallica 2, providing links from the site of the Bibliothèque Nationale de France to the content on the sites of French publishers, be transposed to Europeana*  
*It is possible that this may discourage national organisations to participate, but having said that, this may be one method that could generate income.*