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Public Consultation: "Europeana – next steps"

Questions for consultation and answers

General

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?

Europeana should continue to integrate all available, digital content from museums, libraries, archives and audio-visual institutions, not only in Member States but also from institutions in Europe outside the union.

Focus should be on web-based services through API's.

Europeana should give room for both fee-based access and access free of charge.

Question 2

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

Focus should be more on functionalities than features, at least at this stage:

- Europeana needs to develop easy-to-use procedures for content providers.
- Work needs to be done on improving access through search and browse.
- Multilingualism in searching has to be improved, especially when it comes to audiovisual objects.
- Geographic and temporal search and browse should be a priority, and also enriching contextual data.

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?

The balance seems reasonable - at the moment.

Question 4

How should Europeana further develop its own autonomous identity?

Europeana's brand image should be maintained in all web 2.0 communications and applications, alongside the branding of the contributor of the content.

Intensive marketing should not take place until Europeana has been fully developed and can offer clear value-added services.

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?

Minimum requirements for content should be defined. Responsible should be the EDL Foundation in consultation with content providers and aggregators.

Easy access to the full content of the digital items should be a priority. All data should, of course, comply with current standards used for library, museum, archive and audiovisual materials. All digitised content should contain a persistent identifier.

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?

The over all vision should be that all European cultural and scientific heritages in digital form should be available through Europeana. However, it has to be up to the Member States and/or the individual cultural institutions to decide which categories of content they would like to make available through Europeana.

Question 7

What is the best way to encourage cultural institutions and right holders 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?

The most important obligation that archives and other cultural institutions have to meet is that their holdings and collections should be used as much as possible. Therefore, these institutions should avoid licensing agreements which restrict use of their material, for example to specified territories. Europeana is in itself a good tool for advertising the cultural institutions and their material.

We cannot see any legal barriers to cross-border access. Barriers occur in the practical field and are mainly financial. A model contract for cross-border access, produced by the European Commission, could be of help.

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)?

Using the same cut-off date as in US could be one.

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?

Not applicable on public records in Sweden.

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?

Minimum requirements are to be recommended when it comes to a practical aspect like content (see question 5 above). Applied on the way the content is made available, minimum requirements are more of a national political question that should not be regulated on EU level.

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?

To achieve the best results, the distribution between Community and Member States funding should be as follows:

- the maintenance of the Europeana portal should be funded 100% by the European Union, including overhead costs, in order to get continuity long term
- the Member States' primary responsibility should be to fund national digitisation and the aggregation of content for Europeana.

A mix of funding from public and private sources should be the goal. Solely private funding is not an option due to risks for restraints in sustainability and independence.

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 question 11 above.

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?

The governance of Europeana should be based on its major stakeholders, i.e. the content providers.

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 right holders where the user can buy in-copyright content, or through another type of partnership)?

In every way indicated.

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)?

Commercial communications on the Europeana site is not to recommend. Trustworthiness can be jeopardised

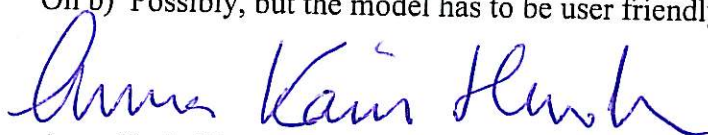
Question 16

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?

The answer is

On a) Yes.

On b) Possibly, but the model has to be user friendly and easy to operate.



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