

# Europeana Publishing and Licensing Frameworks

Henning Scholz

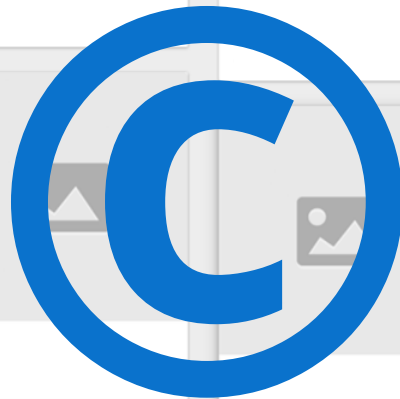


# What do you want?

“We would be very happy if you can think about some promotional activities. The publication on the Europeana Pro Blog sounds quite interesting, as well as the idea of a virtual exhibition.”

January 2014

# What do you give?



# What do you get?

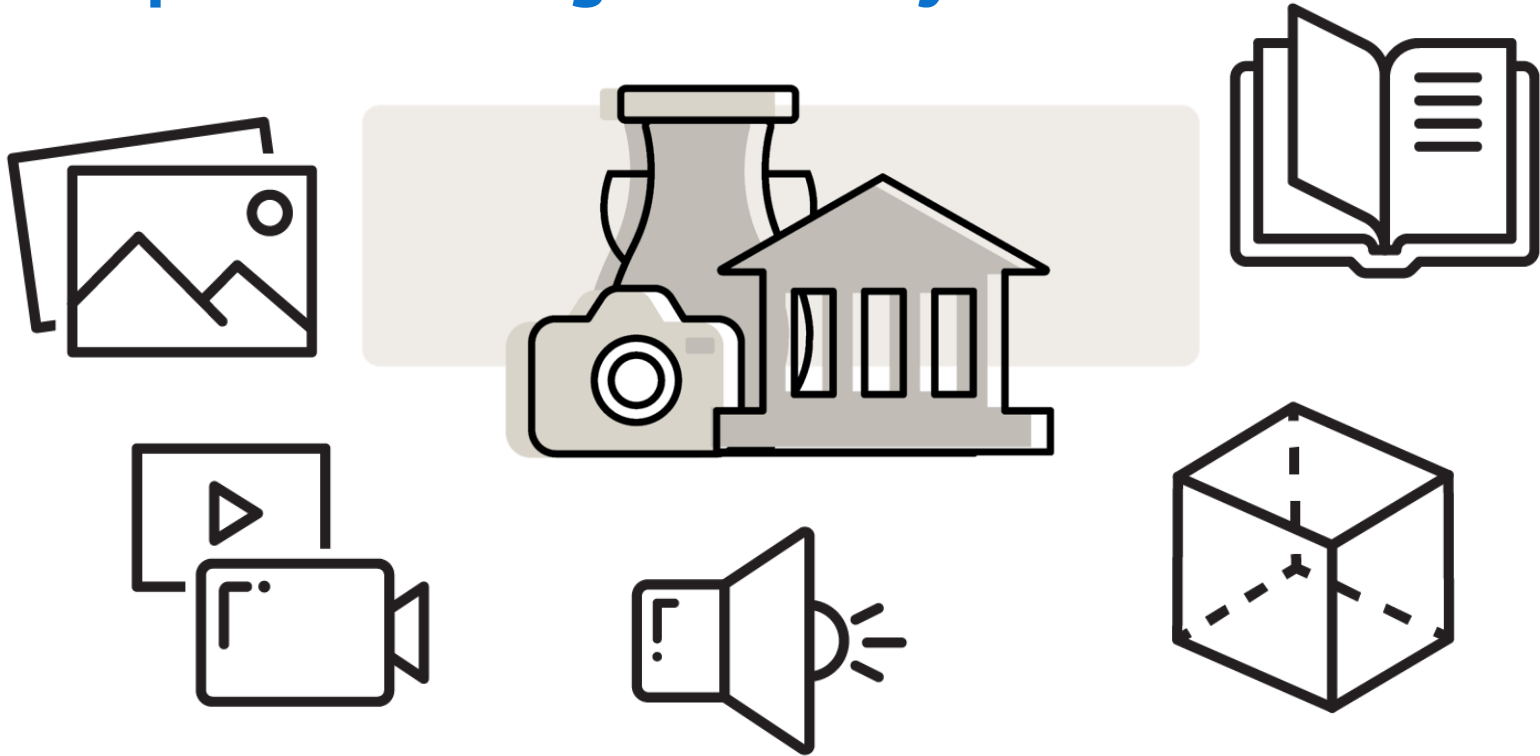
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"We would be very happy to discuss about some  
promotional activities on the  
European market, as well  
as a solution."

**SORRY!**  
**CURRENTLY NOT POSSIBLE**

January 2014

# Europeana as a digital library



# Europeana as a digital library



# Frameworks and standards



## The Europeana Data Model for Cultural Heritage

**What is the issue?**

A vast number of Europe's cultural heritage objects are digitised by a wide range of data providers from the library, museum, archive and audio-visual sectors, and they all use different metadata standards. This data needs to appear in a meaningful way in a cross-cultural, multilingual context such as Europeana. Numerous cultural heritage resources such as thesauri exist worldwide and have the potential to add valuable content at low cost when re-used. Duplication of effort, however, needs to be avoided. The Linked Open Data environment lacks authoritative data from the cultural heritage community to contribute to the development of new knowledge.

**What is the solution?**

The Europeana Data Model (EDM) aims to bridge these gaps in the Europeana context. EDM is a major improvement on ESE, Europeana's first data model.

- EDM transcends domain-specific metadata standards, yet accommodates the range and richness of community standards such as LIDO for museums, EAD for archives or METS for digital libraries.
- It facilitates Europeana's participation in the Semantic Web, basing itself on an open, cross-domain, semantic web-based framework.
- EDM is a more developed data model that brings more meaningful links to Europe's cultural heritage data. Data from partners or external information resources with references to persons, places, subjects, etc., will connect to other initiatives and institutions. This will result in sharing enriched content, adding to it and thereby generating more content in ways that no single provider could achieve alone.
- The EDM semantic approach will translate into the richer resource discovery and improved display of more complex data.

**How was EDM developed?**

EDM has been developed together with technical experts from the library, museum, archive and audio-visual collection domains. It has been designed to accommodate standards such as DC, EAD and LIDO with the help of experts in these standards.



The project is co-funded by the European Union, through the eContentplus programme




Self-portrait with beret, Rembrandt van Rijn 1630  
Rijksmuseum, Amsterdam, public domain

europeana

## THE MORE YOU GIVE THE MORE YOU GET

Europeana Publishing Framework 2.0



# Content Reuse Task Force - Madrid 2014





# Frameworks and standards



**The Europeana Data Model for Cultural Heritage**

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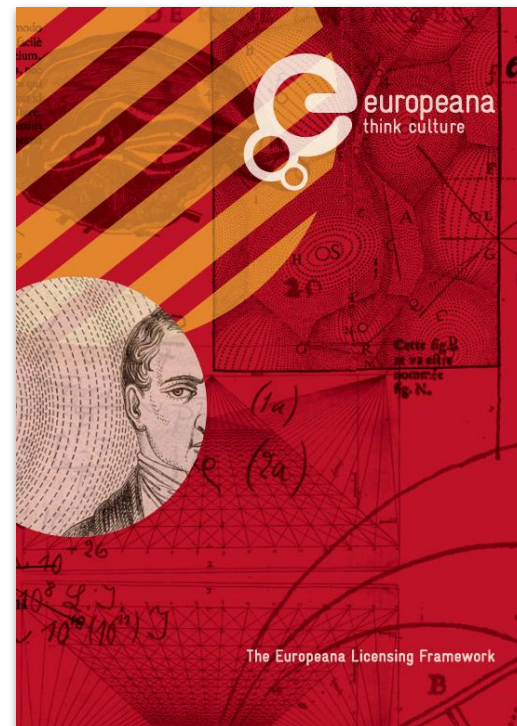
The project is co-funded by the European Union, through the eContentplus programme



Self-portrait with beret, Rembrandt van Rijn 1630  
Rijksmuseum, Amsterdam, public domain

**THE MORE YOU GIVE  
THE MORE YOU GET**

Europeana Publishing Framework 2.0



**THE EUROPEANA LICENSING FRAMEWORK**

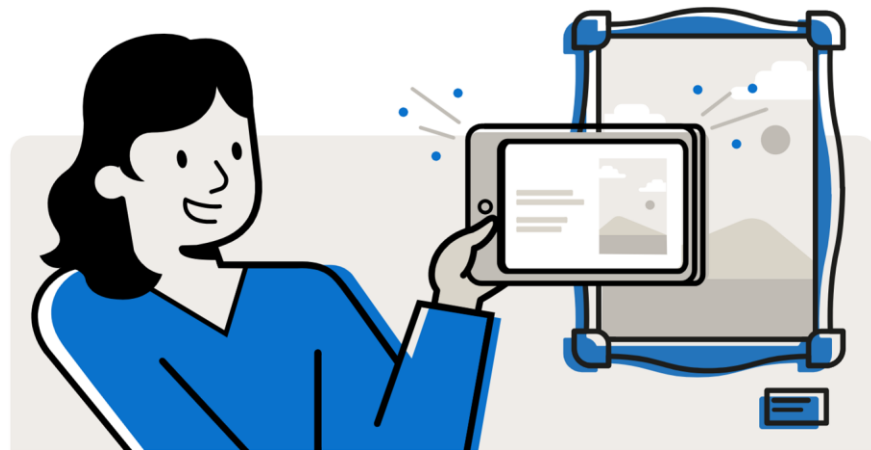
# Frameworks and standards



# The more you give the more you get

## *Dissemination*

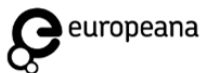
- Europeana website (visibility)
- Exhibitions, Galleries, Blogs (context)
- Education, Research
- Creative Industries
- Social media outreach
- Wikimedia
- ...



**The more you give the more you get**



# Visibility (usage dashboards)



User Traffic Statistics on Europeana  
Digital Library of Castilla y León

Sep 1, 2023 - Feb 26, 2024 (rolling)

No. of Visits  
**1,794**

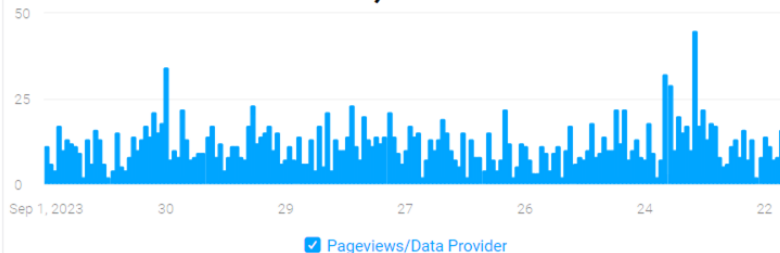


Sep 1, 2023 - Feb 26, 2024 (rolling)

Average Time  
**0m 23s**

Sep 1, 2023 - Feb 26, 2024 (rolling)

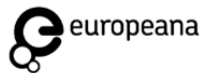
Pageviews  
**2,047**



Bounce Rate  
**0.33%**



# Visibility (usage dashboards)



User Traffic Statistics on Europeana  
Capuchin Central Library of Spain

Sep 1, 2023 - Feb 26, 2024 (rolling)

No. of Visits  
**246**



Sep 1, 2023 - Feb 26, 2024 (rolling)

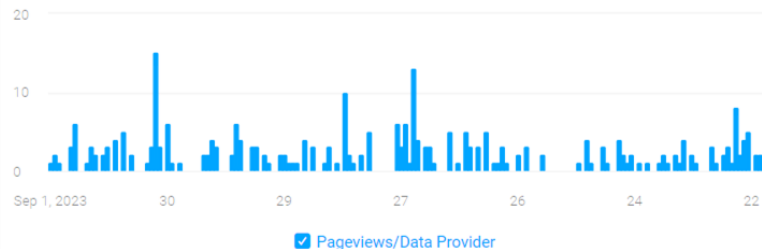
Bounce Rate  
**0%**

Sep 1, 2023 - Feb 26, 2024 (rolling)

Average Time  
**0m 23s**

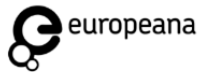
Sep 1, 2023 - Feb 26, 2024 (rolling)

Pageviews  
**281**





# Visibility (usage dashboards)



User Traffic Statistics on Europeana  
Library of the University of Las Palmas

Sep 1, 2023 - Feb 26, 2024 (rolling)

No. of Visits  
**124**

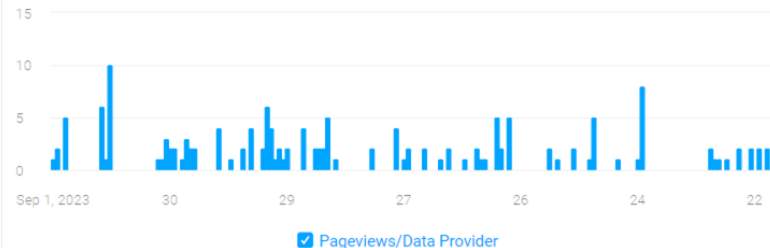


Sep 1, 2023 - Feb 26, 2024 (rolling)

Average Time  
**0m 32s**

Sep 1, 2023 - Feb 26, 2024 (rolling)

Pageviews  
**152**



Sep 1, 2023 - Feb 26, 2024 (rolling)

Bounce Rate  
**0%**

# The more you give the more you get

**Digital Library of Castilla y León** - 1,794 visits / 2,047 pageviews

- 69,497 records
- 63,961 records tier 4; 51,460 records tier B, 6,142 records tier C

**Capuchin Central Library of Spain** - 246 visits/ 281 pageviews

- 3,124 records
- 2,971 records tier 4

**Library of the University of Las Palmas** - 124 visits / 152 pageviews

- 108,536 records
- 108,434 records tier 1

# Data Quality

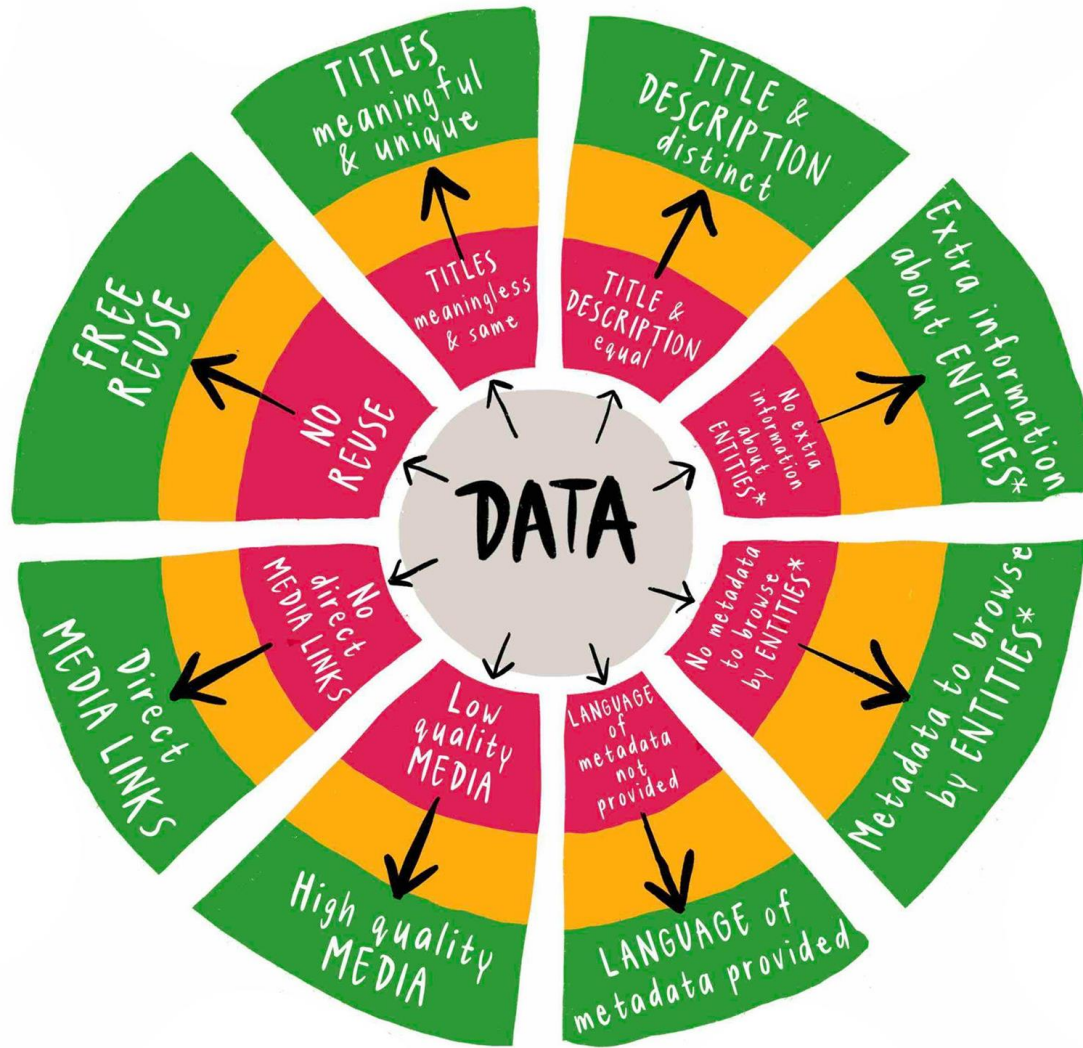
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And what it is for Europeana

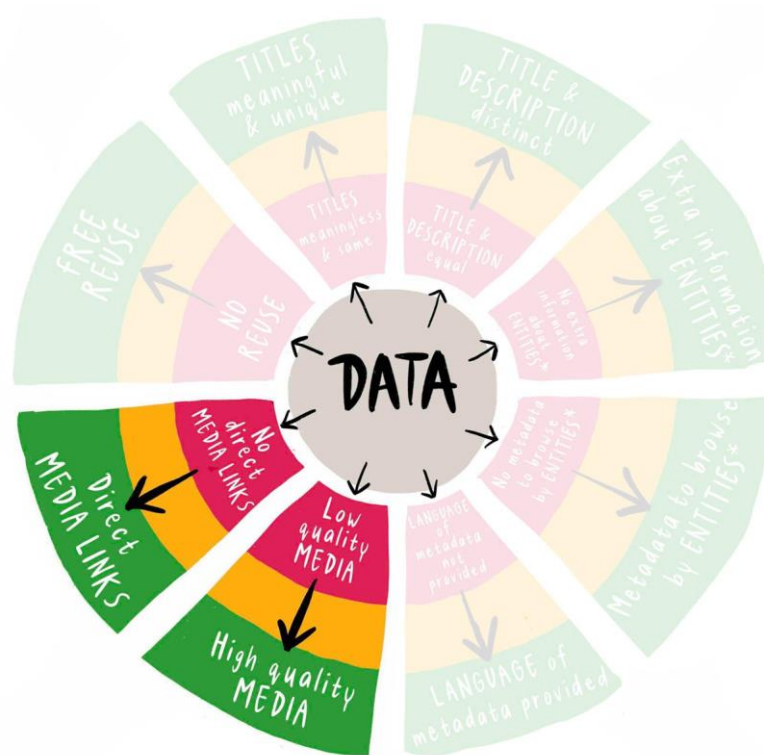
# The more you give the more you get



# Europeana Publishing Framework



# Content quality and media links

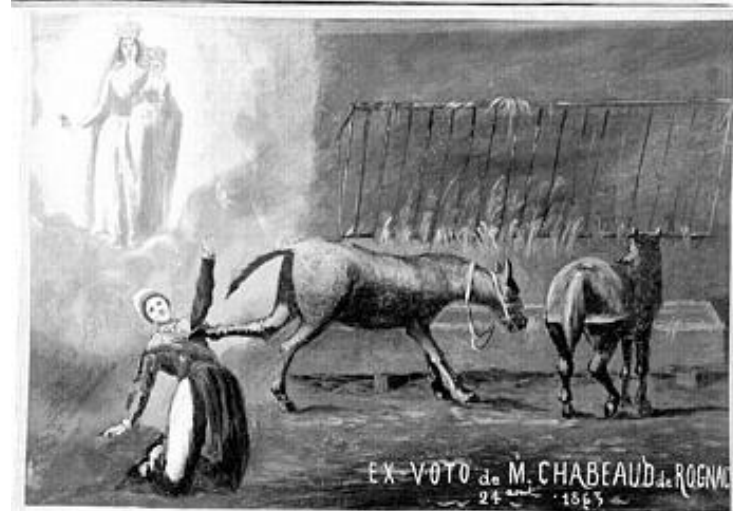
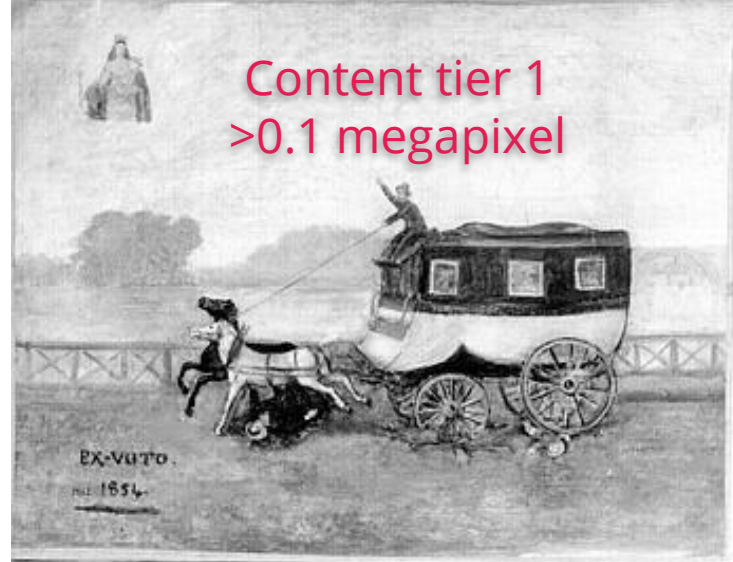


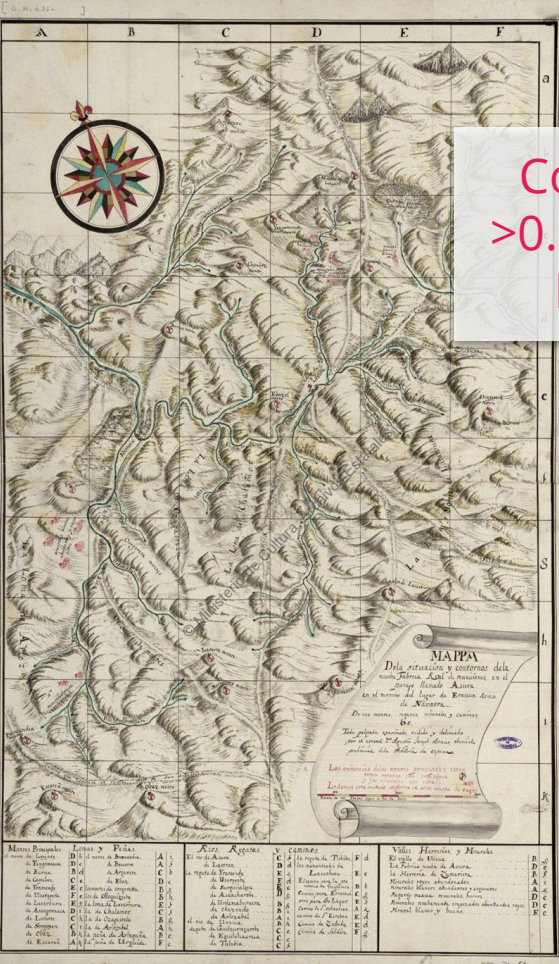


Content tier 0  
<0.1 megapixel

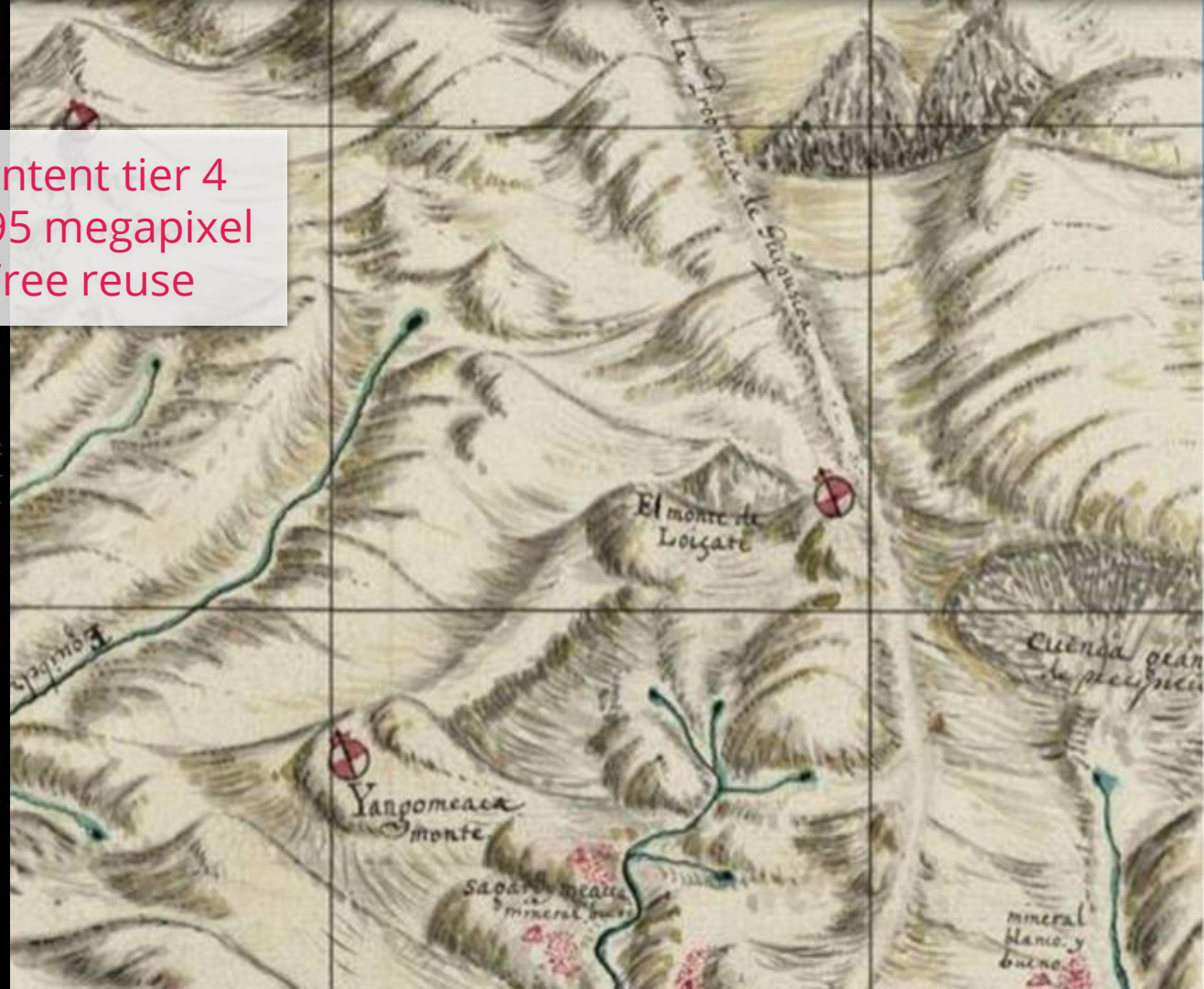


Content tier 1  
>0.1 megapixel





Content tier 4  
>0.95 megapixel  
Free reuse



Mapa de la sierra de Guadalupe y contorno de la sierra de Guadalupe, Kati la maxima en el mundo segun el libro de Ezequiel de la Nostra. MPD.24.051



Content tier 4  
>0.95 megapixel  
Free reuse



Content tier 4  
>0.95 megapixel  
Free reuse



⊕ ⊖ ⊕ | ⏪ ⏩ 1 of 1 • p. 1

Public Domain



SHARE

DOWNLOAD

# Content quality and media links (text)

Content tier 4  
Direct link to PDF  
Free reuse



© CC0



SHARE

DOWNLOAD

El Toreo : suplemento a "La Correspondencia teatral" : se publica al día siguiente de cada corrida de toros: El Toreo : suplemento a "La Correspondencia teatral" : se publica al día siguiente de cada corrida de toros - Año VI Número 202 - 1879 septiembre 15 (15/09/1879)

# Content quality and media links (text)

Content tier 1  
No direct link  
Reuse with conditions



CC BY-NC-ND

📌 + ❤️ ➦ SHARE

Boletín oficial de Canarias, 25/9/1844



# Content quality and media links (text)

Content tier 4

Direct link to PDF

Free reuse

Adobe Acrobat: PDF edit, convert, sign tools

chrome-extension://efaidnbmnnnibpcjpcgldefindmkaj/https://proxy.europeana.eu/media/545/bib\_NUM00000045261/09cfe4093fe16...

proxy.europe... / Europeana...e247d4c9

Desktop

Share

Tools

PDF to Word

PDF to JPG

PDF to Excel

PDF to PPT

Convert to PDF

EDIT

Edit text & images

Reorder pages

Rotate pages

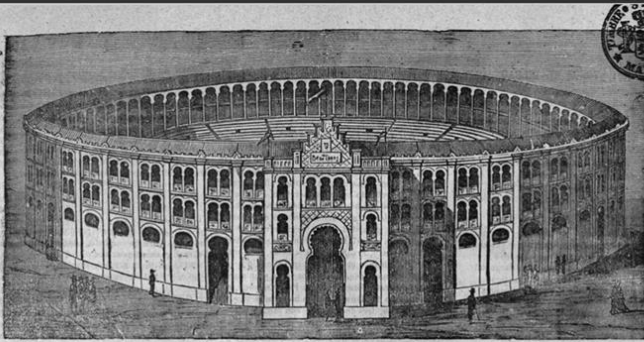
Delete pages

Split a PDF

SIGN

Fill & Sign

Req... More tools



## EL TOREO

SE PUBLICA TODOS LOS LUNES

PRECIOS DE SUSCRICION.		
MADRID Y PROVINCIAS.	EXTRANJERO.	ULTRAMAR.
Un mes..... 3 reales.	Un mes..... 3 francos.	Trimestre..... 2 pesos.
Trimestre..... 8	Un año..... 35	Un año..... 6

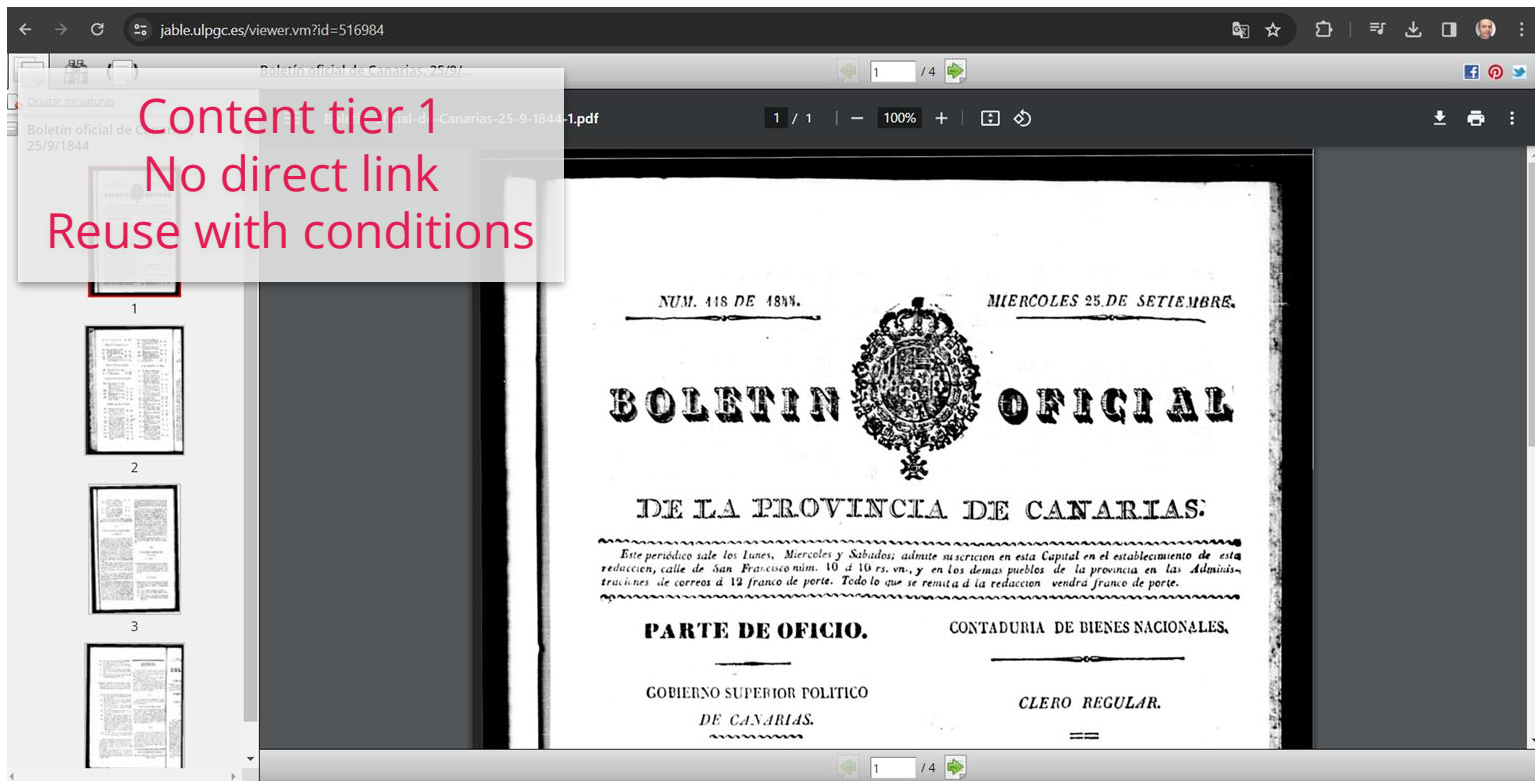
AÑO VI. Madrid 15 de Setiembre de 1879. NÚM. 202.

**LAS COGIDAS DE LA SEMANA.**

La semana que acaba de pasar ha sido una de las más funestas para los diestros que se dedican á la lidia de las cosas heros de puntas, un banderillero, causándole una gran herida en un muslo. El sobresaliente de espada fué tambien cogido, resultando con lexiones de gravedad bastante á juicio de los facultativos.

toro, sufrió una cogida de bastante gravedad, siendo enganchado por debajo de la tetilla derecha. Por fortuna, parece que la herida no interesó el pulmon, que era lo que se temía en un principio. y lo que la

# Content quality and media links (text)



# Content quality and media links (text)

## El Tereo

- 400x586 thumbnail/preview image
- Newspaper from 1879 - CC0
- Direct link to a pdf - edm:isShownBy  
→ ebucoreHasMimeType: "application/pdf"  
⇒ contentTier: 4

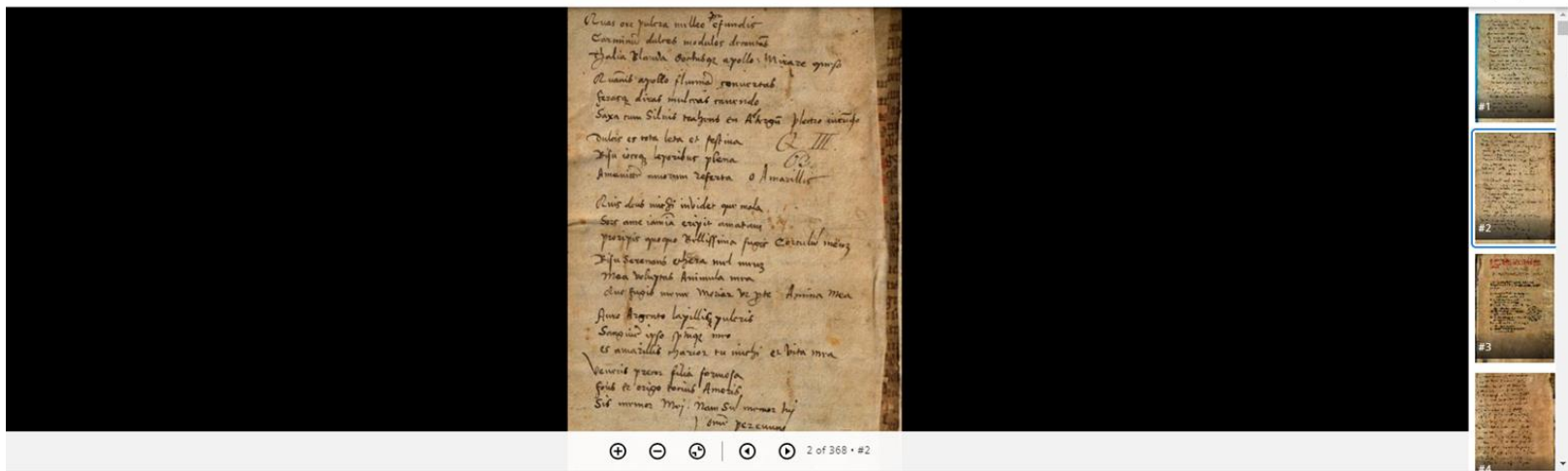
## Boletín Oficial

- 210x300 thumbnail/preview image
- Newspaper from 1844 - CC BY-NC-ND
- Link to a pdf in the environment of the library - edm:isShownAt  
→ ebucoreHasMimeType: "text/html"  
⇒ contentTier: 1

# International Image Interoperability Framework (IIIF)

🗨 Would you like to see this item in [other languages](#) ▼ ? ⓘ

✕



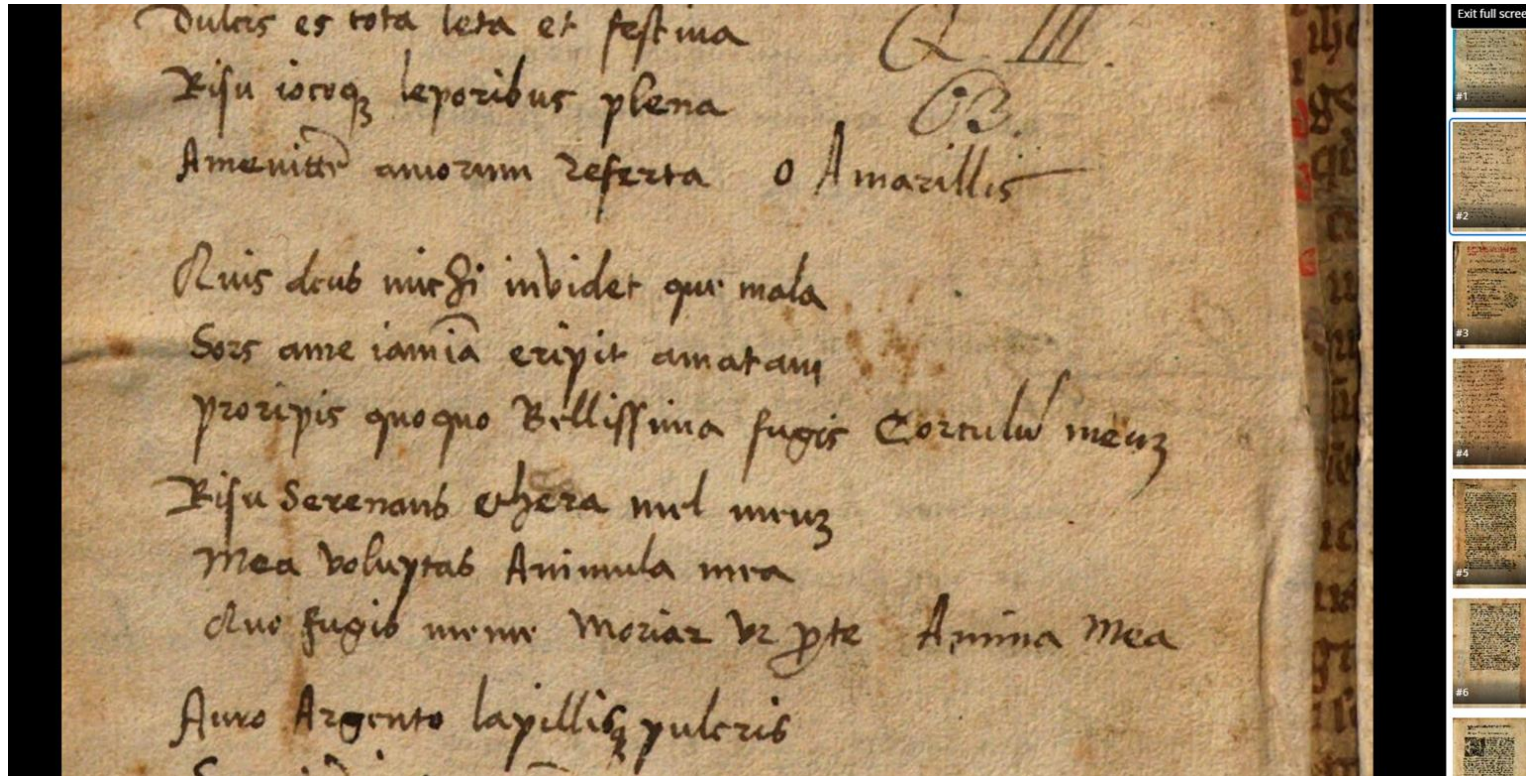
© No Copyright - Non-Commercial Use Only



SHARE

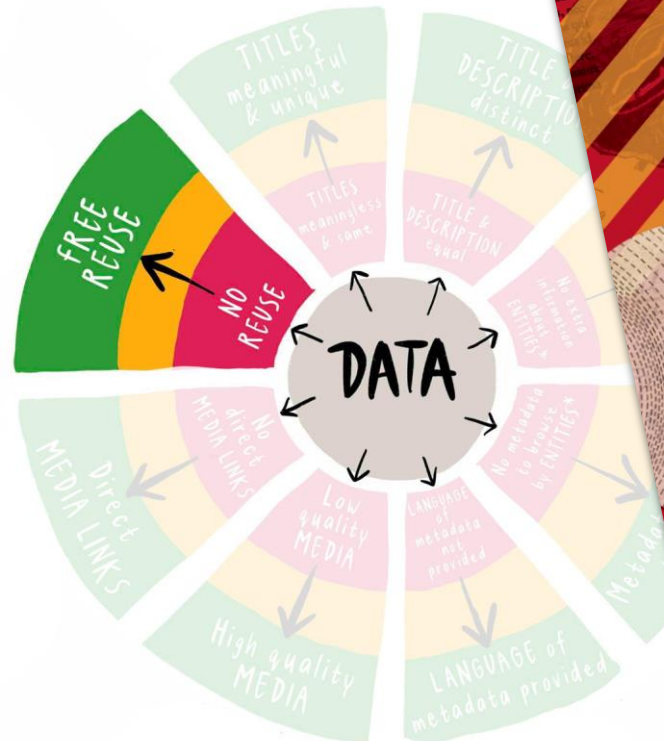
DOWNLOAD

# International Image Interoperability Framework (IIIF)





# Reusability (and copyright)





# Licensing Framework

- set of policies and contracts that deal with the copyright and licensing aspects of Europeana.
- aims to ensure that users of Europeana are provided with clear and easy to understand information on what they can and cannot do with metadata and content that they encounter via Europeana.
- ensures that all metadata can be published by Europeana under the same terms and used by anyone for any purpose without any restrictions (CC0 Public Domain Dedication)
- provides a list of 14 standardised rights statements that must be used by data providers to describe the rights status of the digital objects that they make available via Europeana (edm:rights)

## Standardised rights statements



RIGHTS  STATEMENTS

# Creative Commons

- Creative Commons licenses cannot be applied to digital objects that are in the Public Domain. They require an underlying copyright to be present.
- Creative Commons licenses (and the CC0 tool) can only be applied by (or with permission of) the rights holder.
- Europeana encourages data providers to use one of the two free CC licenses (CC BY or CC BY-SA) to enable maximum re-use .

# Public Domain Charter

- works that are in the public domain in the analogue form should remain in the public domain in digital form.



## The Europeana Public Domain Charter

Europeana, Europe's digital library, museum and archive, belongs to the public and must represent the public interest.

The Public Domain is the material from which society derives knowledge and fashions new cultural works.

Having a healthy and thriving Public Domain is essential to the social and economic well-being of society.

Digitisation of Public Domain content does not create new rights over it: works that are in the Public Domain in analogue form continue to be in the Public Domain once they have been digitised.



Published April 2010

ENGLISH

europeana  
foundation

**Metadata Specifications:** The most recent version of the Metadata specifications published by Europeana and available at <http://pro.europeana.eu/edm-documentation> on the Effective Date

**Preview:** A reduced size or length audio and/or visual representation of Content, in the form of one or more images, text files, audio files and/or moving image files.

**Public Domain:** Content, Metadata or other subject matter not protected by Intellectual Property Rights and/or subject to a waiver of Intellectual Property Rights.

**Third Party:** Any natural or legal person who is not party to this Agreement

**URI:** Uniform Resource Identifier, URIs (Uniform Resource Locators) are URIs.

### Article 2 Provision of Metadata and Previews

- Notwithstanding the minimum requirements of paragraphs 2 and 3 of this article, it is in the discretion of the Data Provider to decide which Metadata and Previews it provides to Europeana, including the right to submit only Metadata and Previews with regard to a part of the Content held by it or its data providers and the right to submit only a part of the Metadata and Previews it has or its data providers have with regard to particular Content.
- The Data Provider shall submit Metadata and Previews in accordance with the Metadata Specifications.
- The Data Provider must make best efforts to provide Europeana with correct Metadata on the Intellectual Property Rights to the Content, including the identification of Content that is Public Domain as being Public Domain.
- Europeana shall ensure that future versions of the Metadata Specifications are compatible with the Metadata Specifications in place on the Effective Date. Before mandating changes to Metadata Specifications, Europeana must consult the Council of Content Providers and Aggregators.
- Europeana shall collaborate with the Data Provider within thirty (30) days upon the latter's request, for the correction, update and removal of Metadata provided by the Data Provider.

### Article 3 Use of Metadata

- Under the condition that the requirements of paragraphs 2 and 3 of article 2 are met, Europeana shall include the Metadata provided by the Data Provider in the database held by Europeana and shall publish these Metadata as a part of this database.
- Europeana shall publish all Metadata, including the Metadata provided by the Data Provider prior to the Effective Date, under the terms of the CC0 1.0 Universal Public Domain Dedication and is hereby authorized by the Data Provider to do so. The Data Provider recognizes that it hereby waives – to the greatest extent permitted by, but not in contravention of, applicable law – all Intellectual Property Rights in the Metadata it has provided and will provide to Europeana. If – according to the applicable law – such waivers are not legally binding in particular territories the "Public License Fallback" in sec. 3 of the CC0 1.0 Universal Public Domain Dedication will apply, and the Metadata provided by the Data Provider is licensed non-exclusively, unconditionally, free-of-charge for all types of use and for all territories to the public. For details about the waiver/public license see the Text of the CC0 1.0 Universal Public Domain Dedication under the URL mentioned in Article 1 above.
- In as far as the Data Provider has provided or will provide Europeana with Metadata that it has aggregated from Third Parties or that otherwise originate from Third Parties, the Data Provider shall ensure that these Third Parties have authorized the Data Provider to authorize Europeana in accordance with paragraph 2 of this article.

# Inaccuracy

Large collections (esp. 20th century works) with CC0:

- Data providers can sometimes get confused and think the Data Exchange Agreement requires them to specify CC0 as the value of edm:rights

Large collections of 20th century works with the Public Domain Mark

- Most 20th century material is still covered by copyright and permission from the rights holder is required for any use of a work(s).



# Inaccuracy

Collections of pre 20th century works with statements other than PDM, CC0 or NoC-NC

- These works are very likely to be in the Public Domain.

Large collections with Creative Commons licenses:

- It is not very common that data providers hold the rights in the works in their collection and therefore it is unlikely that they can apply CC licenses en masse.

<https://europeana.moocit.fr/courses>

How to identify  
and clear copyright  
in collection items



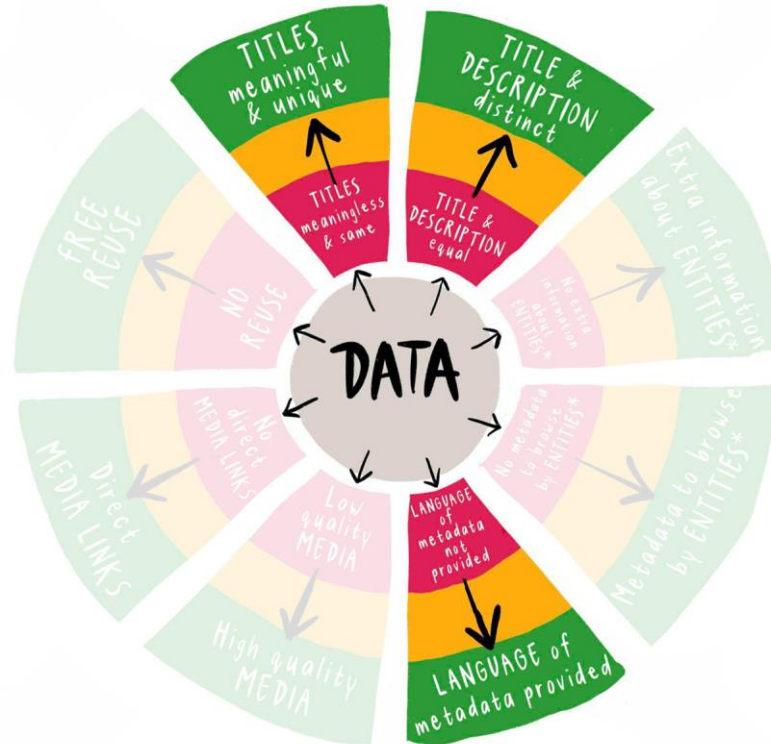
How to select  
an accurate  
rights statement



Understanding the  
rights statements  
used by Europeana



# Metadata quality and titles & descriptions



# Metadata quality and titles & descriptions



# Metadata quality and titles & descriptions



## Anne Marie Carl-Nielsen, Mermaid, 1920

With mouth and eyes wide open, the mermaid meets the world with a scream. She speaks directly to us about basic, vital instincts. About zest for life and inner strength which runs through the works of Anne Marie Carl-Nielsen. But also about despair and loss, which was personally motivated by her husband, the composer Carl Nielsen's, many affairs. A few years earlier she had filed for divorce, but by 1920 she had resurfaced from the marital crisis with renewed strength and agency.

Edvard Eriksen's sculpture The Little Mermaid (1913) at Langelinje in Copenhagen is a world famous tourist attraction. Anne Marie Carl-Nielsen's Mermaid is a few years younger and is on display outside the Royal Library and at Statens Museum for Kunst where it is part of the permanent collection. The two artistic interpretations of the motif are remarkably different in form and expression. Eriksen's mermaid is almost transformed into a human, only a small remnant of the fish tail is still attached to her legs. Late romanticist, pretty and completely harmless in comparison with the unsentimental hybrid creature presented to us by Anne Marie Carl-Nielsen. Her face is very human but with large, fishlike eyes. The torso is feminine, the lower body however is one big, supple tail with stylized fish scales. H. C. Andersen's fairy tale The Little Mermaid from 1837 is the common reference, which had garnered new interest through a ballet performance at the Royal Theatre in Copenhagen in 1909.

The mermaid's expressive outburst of vitality and will to live is a defining trait of Anne Marie Carl Nielsen's work, both seen in her many animal sculptures and athletic human figures. In Mermaid, she manages to unite this all-pervasive life urge in a statue which has become a major work in the history of Danish Vitalism and Danish sculpture in general.

[Show less](#)

This item is provided and maintained by [Statens Museum for Kunst](#)

[View on the providing institution's website](#)



# Metadata quality and titles & descriptions



## Anne Marie Carl-Nielsen, Havfrue, 1920


Med åben mund og opspilede øjne møder havfruen verden med et skrig. Hun taler meget direkte til os om basale og vitale drifter. Om livsdrift og indre styrke, som gennemstrømmer Anne Marie Carl-Nielsens skulpturer. Men også om fortvivelse og tab, som var personligt motiveret af hendes mands, komponisten Carl Nielsens mange affærer. Få år tidligere havde hun søgt om skilsmisse, men i 1920 var hun kommet ud på den anden side med fornyet styrke og handlekraft.

Edvard Eriksens skulptur Den lille havfrue (1913) på Langelinje i København er en verdensberømt turistattraktion. Anne Marie Carl-Nielsens Havfrue er et par år yngre og kan ses både udenfor Det Kongelige Bibliotek og på Statens Museum for Kunst, hvor den indgår i den permanente samling. De to kunstneres fortolkninger er vidt forskellige både i form og udtryk. Eriksens havfrue er næsten forvandlet til et menneske, kun en lille rest af fiskehalen sidder tilbage på hendes ben. Senromantisk, nydelig og aldeles ufarlig i modsætning til det usentimentale hybridvæsen, Anne Marie Carl-Nielsen præsenterer os for. Ansigtet er meget menneskeligt, men har store fiskelignende øjne. Overkroppen er kvindelig, underkroppen er en stor spændstig hale med stiliserede finner. H. C. Andersens eventyr Den lille Havfrue fra 1837 er den fælles reference, som blev aktualiseret af en balletforestilling i 1909 på Det Kongelige Teater i København.

Havfruens ekspressive udladning af livsdrift er et gennemgående træk ved Anne Marie Carl-Nielsens skulpturer, både i hendes mange dyreskulpturer og de atletiske menneskefigurer. I Havfrue lykkes det at forene denne altgennemstrømmende vilje til liv i en skulptur, som er et hovedværk i historien om dansk vitalisme og dansk skulptur.

[Vis mindre](#)

Denne vare leveres og vedligeholdes af  Statens Museum for Kunst

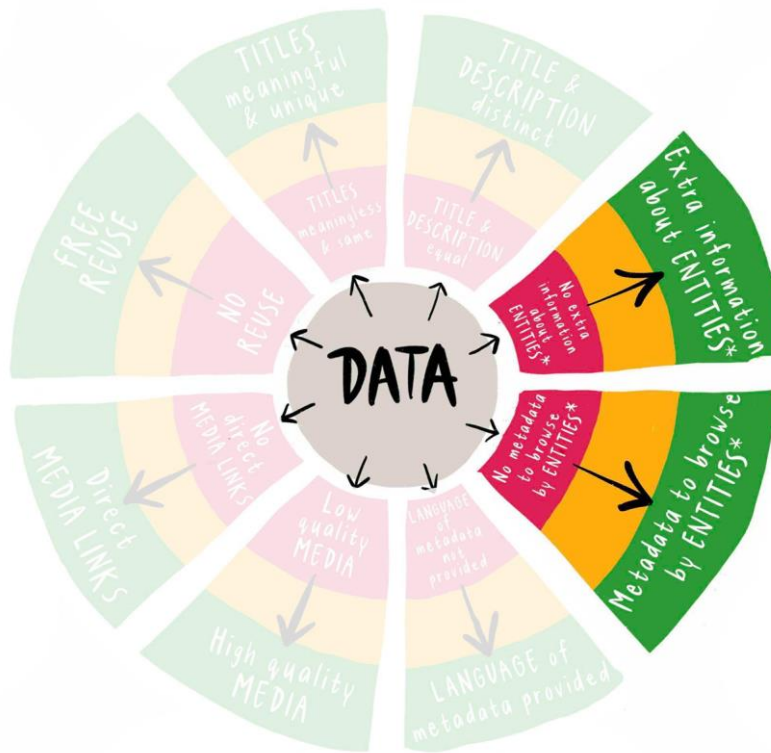
Se på den ejerinstitutions hjemmeside 

# Metadata quality and titles & descriptions

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    "Anne Marie Carl-Nielsen, Mermaid, 1920"  
  ],  
  ▼ "da": [  
    "Anne Marie Carl-Nielsen, Havfrue, 1920"  
  ]  
}
```

```
},  
▼ "dcDescription": {  
  ▼ "en": [  
    "With mouth and eyes wide open, the mermaid meets the world with  
    through the works of Anne Marie Carl-Nielsen. But also about de  
    earlier she had filed for divorce, but by 1920 she had resurfac  
    Langelinje in Copenhagen is a world famous tourist attraction.  
    for Kunst where it is part of the permanent collection. The two  
    transformed into a human, only a small remnant of the fish tail  
    hybrid creature presented to us by Anne Marie Carl-Nielsen. Her  
    with stylized fish scales. H. C. Andersen's fairy tale The Litt  
    Theatre in Copenhagen in 1909.\n\nThe mermaid's expressive outb  
    sculptures and athletic human figures. In Mermaid, she manages  
    Danish sculpture in general."  
  ],  
  ▼ "da": [  
    "Med åben mund og opspilede øjne møder havfruen verden med et s  
    Marie Carl-Nielsens skulpturer. Men også om fortvivelse og tab  
    skilsmisse, men i 1920 var hun kommet ud på den anden side med  
    verdensberømt turistattraktion. Anne Marie Carl-Nielsens Havfru  
    permanente samling. De to kunstneres fortolkninger er vidt fors  
    sidder tilbage på hendes ben. Senromantisk, nydelig og aldeles  
    menneskeligt, men har store fiskelignende øjne. Overkroppen er  
    1837 er den fælles reference, som blev aktualiseret af en balle  
    gennemgående træk ved Anne Marie Carl-Nielsens skulpturer, både  
    vilje til liv i en skulptur, som er et hovedværk i historien om  
  ]  
}
```

# Metadata quality and context



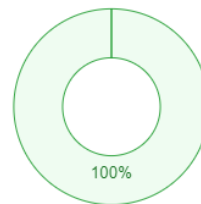
# Metadata quality and context

Good to know	<a href="#">All metadata</a>
Creator	Van-Halen, Francisco de Paula, 1814-1887
Publisher	Lito. artª de F. Pérez y J. Donon
Subject	Segovia-Usos y costumbres-Grabados
Type of item	Ilustraciones y Fotos
Date	1847 ; 1847
Providing institution	BDCYL
Aggregator	BDCYL
Rights statement for the media in this item (unless otherwise specified)	<a href="http://creativecommons.org/publicdomain/zero/1.0/">http://creativecommons.org/publicdomain/zero/1.0/</a>
Rights	The Creative Commons CCO - <a href="http://creativecommons.org/publicdomain/zero/1.0/">http://creativecommons.org/publicdomain/zero/1.0/</a>
Issue date	[1847] ; 1847
Places	España-Castilla y León-Segovia (Provincia)-Segovia



## Dataset Tier Statistics

Showing 1 records by Content Tier



4

Record Id

Content Tier

Metadata Tier

search 1 record ids

...s\_\_\_bibliotecadigital\_jcyl\_es\_bib\_CYL20100027691

4	A	B	C	A
---	---	---	---	---

< 1 of 1 >

Dataset Floor:

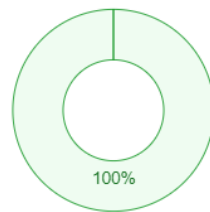
4	A	B	C	A
---	---	---	---	---

# Metadata quality and context

Good to know	All metadata	Location
Creator	Francisco de Paula Van Halen	
Publisher	Lito. artª de F. Pérez y J. Donon	
Subject	engraving	
Type of item	Ilustraciones y Fotos	
Date	1847 ; 1847	
Providing institution	BDCYL	
Aggregator	BDCYL	
Rights statement for the media in this item (unless otherwise specified)	<a href="http://creativecommons.org/publicdomain/zero/1.0/">http://creativecommons.org/publicdomain/zero/1.0/</a>	
Rights	The Creative Commons CCO - <a href="http://creativecommons.org/publicdomain/zero/1.0/">http://creativecommons.org/publicdomain/zero/1.0/</a>	
Issue date	[1847] ; 1847	
Places	<a href="#">Segovia</a> ; <a href="#">Spain</a> ; Segovia	



## Dataset Tier Statistics



Showing 1 records by Content Tier

4

Record Id

search 1 record ids

...s\_\_\_bibliotecadigital\_jcyI\_es\_bib\_CYL20100027691

Content Tier



\*



Metadata Tier

4



C

C

C

C

< 1 of 1 >

Dataset Floor:

4



C

C

C

C



# Metadata quality and context

Good to know	All metadata	Location	Ante	Todos los metadatos	Ubicación
Creator	Francisco de Paula Van Halen			Francisco de Paula Van Halen	
Publisher	Lito. artª de F. Pérez y J. Donon			Lito. artª de F. Pérez y J. Donon	
Subject	engraving			grabado	
Type of item	Ilustraciones y Fotos			Ilustraciones y Fotos	
Date	1847 ; 1847			1847 ; 1847	
Providing institution	BDCYL			BDCYL	
Aggregator	BDCYL			BDCYL	
Rights statement for the media in this item (unless otherwise specified)	<a href="http://creativecommons.org/publicdomain/zero/1.0/">http://creativecommons.org/publicdomain/zero/1.0/</a>			<a href="http://creativecommons.org/publicdomain/zero/1.0/">http://creativecommons.org/publicdomain/zero/1.0/</a>	
Rights	The Creative Commons CCO - <a href="http://creativecommons.org/publicdomain/zero/1.0/">http://creativecommons.org/publicdomain/zero/1.0/</a>			The Creative Commons CCO - <a href="http://creativecommons.org/publicdomain/zero/1.0/">http://creativecommons.org/publicdomain/zero/1.0/</a>	
Issue date	[1847] ; 1847			[1847] ; 1847	
Places	<a href="#">Segovia</a> ; <a href="#">Spain</a> ; <a href="#">Segovia</a>			<a href="#">Segovia</a> ; <a href="#">España</a> ; <a href="#">Segovia</a>	

# Metadata quality and context

Good to know   All metadata   Location

Creator

Publisher

Subject

Type of item

Date

Providing institution

Aggregator

Rights statement for the media in this item (unless otherwise specified)

Rights


Issue date

Places

110 RESULTS WITHIN PLACE Segovia X


**Segovia**  
Spanish municipality, in Castilla y León, capital of the province of the same name

SHARE



Photograph of the Cathedral of Segovia (vom BeFotogravergebener Titel)


MAK – Museum of Applied Arts



R.P. AC FRATRIS EMMANUELIS PEREZ DE QUIROGA ORDINIS MINORVM REGVLARIS OBSERVANTIAE PROVINC...

resp\_stt20140109141\_1


National Library of the Czech Republic



Spanlen: Reyes Catolicos

Ferdinand and Isabella "Reyes Catolicos" (1474/79-1504) (prayer)


Fine Arts Museum Vienna



Kingdom of Spain


Philip II/ I/ IV (1556-1598) (Prayer)

Fine Arts Museum Vienna



THE SEGOVIA PRISON BREAK

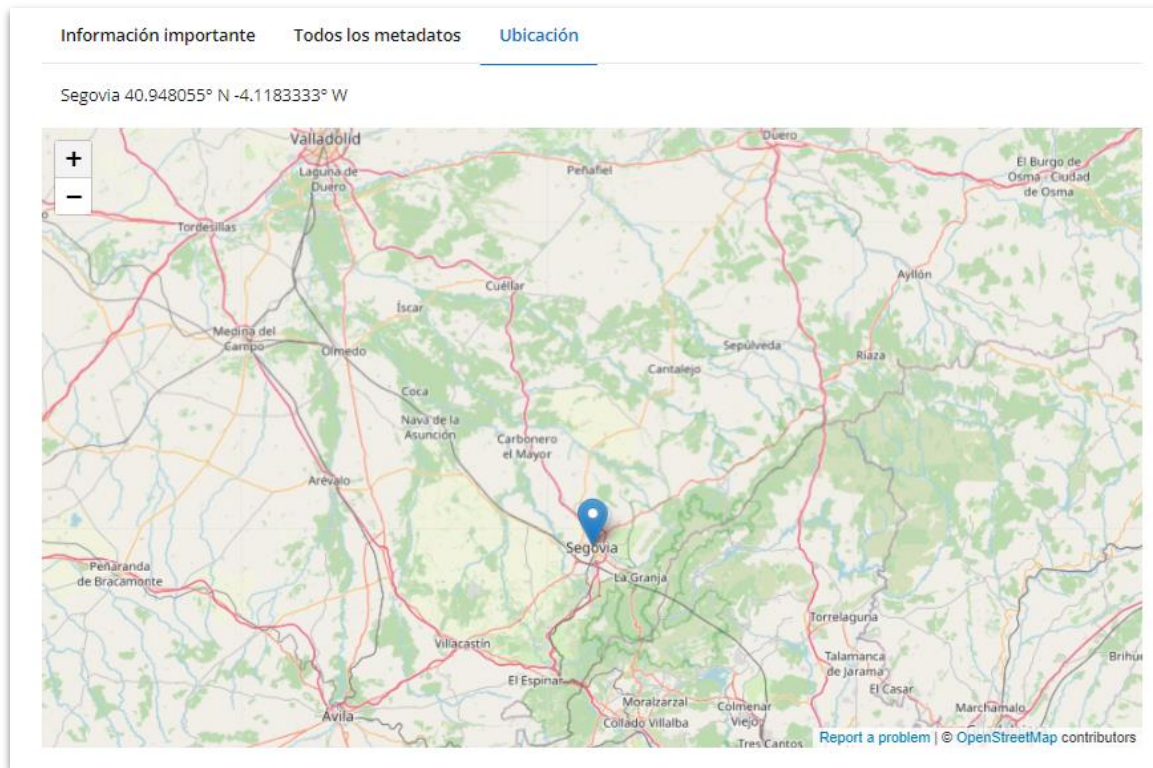
TV3 Catalan Television



Tontont

Segovia ; Spain ; Segovia

# Metadata quality and context



# Metadata quality and context

```
<edm:Agent rdf:about="https://bibliotecadigital.jcyl.es/aut/CYLA20100013151">  
  <skos:prefLabel>Van-Halen, Francisco de Paula, 1814-1867</skos:prefLabel>  
</edm:Agent>  
<skos:Concept rdf:about="https://bibliotecadigital.jcyl.es/aut/CYLA20100001103">  
  <skos:prefLabel>Segovia-Usos y costumbres-Grabados</skos:prefLabel>  
</skos:Concept>  
<edm:Place rdf:about="https://bibliotecadigital.jcyl.es/aut/CYLA20180212147">  
  <skos:prefLabel>España-Castilla y León-Segovia (Provincia)-Segovia</skos:prefLabel>  
</edm:Place>
```

<dc:creator rdf:resource="http://www.wikidata.org/entity/Q8962632"/>

<dc:subject rdf:resource="http://www.wikidata.org/entity/Q11835431"/>

<dcterms:spatial rdf:resource="http://www.wikidata.org/entity/Q15684"/>

# All you need to know...

Logo europeana pro ABOUT US JOIN THE NETWORK DISCOVER THE DATA **SHARE YOUR DATA** Search for ...

**Process**

- Metadata
- Copyright
- Media
- Enrichment

Step 1 Benefits Step 2 Requirements Step 3 Technical criteria **Step 4 License** Step 5 Publish

### Are there any technical criteria for your sharing data?

- The digital descriptions of your collection (metadata) are submitted using the format specified in the [Europeana Data Model](#) (EDM).
- You align with one of our four content tiers and three metadata tiers. Find out more about the criteria in our page on the [Europeana Publishing Framework](#).

Read the [Europeana Publishing Guide](#) for a full understanding.

### STEP 4 LICENSE

### How do you need to license the data you share with Europeana?

- You have [evaluated the copyright status](#) of the collection you want to publish.
- You have analysed how you can authorise people to use the collection and this is made clear through the application of one of our [available rights statements](#).
- The digital descriptions of your collection (metadata) are available for reuse without restrictions, as outlined in the [Data Exchange Agreement](#).

Read the [Europeana Licensing Framework](#) for a full understanding.

<https://pro.europeana.eu/share-your-data/process>

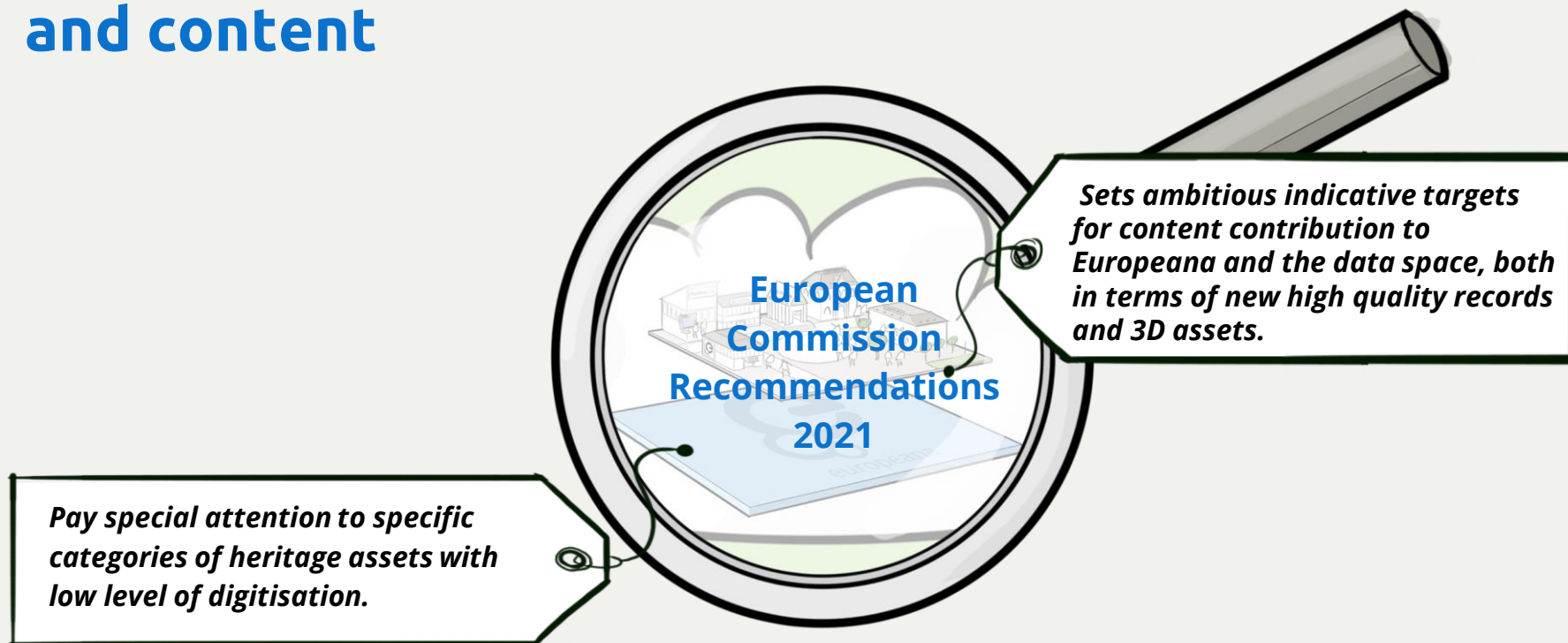
# Transitioning to the data space



La Emperatriz Marta de Constantinopla ante Alfonso X el Sabio. óleo sobre lienzo by  
Fernández, Luis - Ignacio Larramendi Foundation, Spain - CC BY-SA.



# Continuous strive for high quality metadata and content



# Continuous strive for high quality data



data statistics  
dashboard

<https://metis-statistics.europeana.eu/en/>

Home

Enable content tier 0

FILTERS

Content Tier  
Tier 2, Tier 3, Tier 4

Metadata Tier  
Tier A, Tier B, Tier C

Data Provider

Provider

Rights Category

Media Type

Last Updated

Dataset ID

Europeana database by Country

Whole period Nov 20, 2008 - Feb 29, 2024\*

Tier 2

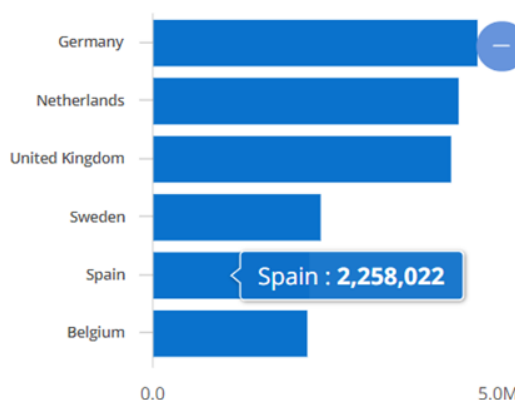
Tier 3

Tier 4

Tier A

Tier B

Tier C



Top Country

Total Countries

Germany

44

Top Country percentage

Total records in Countries

14.57%

32,237,541

Top Country records count

4,696,764

As percentages

Content Tier (2 or 3 or 4) and Metadata Tier (A or B or C)

All (Country)

# 5,079,973

---

Number of high quality records (tier 2+/A+) from Spain in Dec 2030  
(of which 1,540,649 records are 3D)



CALLE OBISPO CODINA Y CALLE MURO [Material gráfico] by Anonymous - 1940 -  
Canary Islands Historical Photography Archive, Spain - CC BY.



 [pro.europeana.eu](https://pro.europeana.eu)

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