D6.2 – Evaluation Report on Challenges and Uptake

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D6.2 – Evaluation Report on Challenges and Uptake

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Statement of Originality

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgment of previously published material and of the work of others has been made through appropriate citation, quotation or both.

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1. Scope

This report provides an understanding of the impact of the project in relation to the Europeana Creative Challenges. As described in the Europeana Creative evaluation strategy and framework[1], an overall methodology by a mixed-method design has been used for evaluating the project Challenges, consisting in this case in performance indicators, personal interviews, direct observation and online surveys.

Based on the objective to attract creative industries to re-use digitised content, the evaluation of the Europeana Creative Challenges focused on the success of this objective, measuring it as far as it could be ascertained within the time period available for each Challenge process. For doing this, WP6 has measured relevant indicators regarding outreach, participation and technical uptake of infrastructure and content. In a second step, the quality of the incubation support measures provided through the project consortium has been explored by in-depth interviews with the Challenge winners that have received the incubation support package at the moment of writing.

This document also provides the results of the Challenge evaluation and the success of its uptake related to Europeana specific content and to other Europeana Creative outputs, like Europeana Labs. This shows the outcome of the different feedback mechanisms described, which were applied at the end of each Challenge and in the incubation support phases.

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[1] See D6.1 Evaluation Strategy and Framework
http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Creative/Deliverables/eCreative_D6.1_MFG_revised_v1.0.pdf ; accessed May 4, 2015

2. Introduction

This document focuses on describing the processes for organising and running the Europeana Creative Challenges. It summarises the outcomes related to each Pilot theme, including the results of Challenge events and the assessment provided to Challenge winners. It also includes observations, interview reports and uptake cycle results, as well as the issues faced during the evaluation period, recommendations and lessons learned.

The report compares the project objectives with the actual status of development, providing improvement recommendations wherever possible. These are considered to be valuable to support future initiatives (similar to Europeana Creative) in the context of the digital heritage sector and its re-use by creative industries.

More specifically, this deliverable comprehends the different evaluation reports for the Challenge themes in Natural History and History Education, followed by the Tourism and Social Networks reports, as well as the results collected so far for the Design Challenge. It includes an overview on the perception and interest collected from the participants in the Challenge during the selection process of each online call.

3. Challenge Impact and Uptake

This section focuses on results from evaluation reports of the Natural History Education and History Education Challenges, the Tourism and Social Network Challenges, and finally the Design Challenge. The following summaries and extracts are drawn from milestone reports previously submitted in MS20 and MS22 both titled "Pilot, Infrastructure, Challenges and Uptake Evaluation Report Available", as well as new data and material produced by evaluation activities until April 2015.

These summaries highlight the discoveries, progress and insights obtained in the transition from one Challenge uptake to the next, following the sequential stages: open calls for ideas; jury selections; subsequent invitations to Challenge events with pitch sessions and selected finalists; incubation support and the gathering of data from consortium partner assessments on each of the selected Pilots' prototype business models; sustainability and potential partnership contacts.

3.1 Indicators

The measurement of impact, especially social impact, is a very complex and long-term oriented procedure which normally takes several years to be elaborated. The re-use of digitised cultural heritage content by creative industries accessible through Europeana is one of the main objectives of Europeana Creative. WP6 therefore decided to evaluate the impact based on the success of outreach, participation and technical uptake of the infrastructure and content (Table 1). Additionally, the impact of the Challenge prize in form of an incubation support package has been evaluated with in-depth interviews with the recipients of this package (Table 2).

Table 1: Challenge Uptake Indicators

Uptake Indicator	Description
Outreach	How successful the project was at reaching its intended audiences for the Challenges. The evaluation of the outreach will be based on the Google Analytics statistics embedded on the Challenge platform www.istart.org The statistics give an overview on visitors per country, and shows the general interest in the Challenge theme.
Number of Participants	How many complete applications were submitted? The number of submitted applications gives an impression of the potential and willingness to re-use digitised cultural heritage content besides the creative industries. This also allows comparison between Challenges.
Type of content re-used	The quantity of the content used for the Challenges and its technical specification (images, text files, sound files or video files) gives some insights on the re-use potential for the content provided through Europeana.

Quality of the application	The quality of the submitted applications shows the degree of readiness of creative industries and gives an impression of the potential target audiences for re-using digitised cultural heritage content. This will be assessed using the data collected from the judging panel´s marking scheme, which is collated automatically on the system, ready for analysis.
Usage of Europeana infrastructure in applications	The extent of infrastructure re-use shows the future potential of the Europeana Labs. WP6 will quantify what kind of services and tools are used and embedded in the application.

Table 2: Feedback areas covered by interviews with Challenge winners

Feedback Area	Specific questions
Feedback about Europeana Creative	● Satisfaction with re-use of Europeana content ● Type of re-used content at the moment ● Satisfaction with the level of visibility during the incubation process ● Suggestions for improvement
Feedback about Europeana Labs	● Use of the Labs infrastructure at the moment ● Level of satisfaction with the tools and content offered ● Suggestions for improvement
Inputs from incubation kick-off session after Challenge event	● Level of satisfaction with kick-off session and feedback from project partners during the event ● Suggestions for improvement
About measures applied during the incubation process	● Level of satisfaction with measures applied during the incubation process ● Suggestions for improvement

3.2 Outreach

The measurement of the outreach for the Challenges was realised with Google Analytics, registering visits to the iStart platform, which was the online tool chosen for publishing and organising the Challenge calls, as well as for contacting participants afterwards.

The iStart platform[2] is maintained by the Ewing Marion Kauffmann Foundation based in the US, and was chosen at the beginning of the Challenge process as a robust and efficient solution for gathering and submitting details about idea proposals for each Challenge theme, where participants could easily submit information. Afterwards, the selected jury members review and rate each submission.

Moreover, the platform allows direct communication with participants after the Challenge call, which has been used to invite users to participate in feedback activities, which are part of the evaluation process defined here.

During the Natural History Education and History Education Challenge runtime, which application phase ended in May 2014, the Europeana Creative Education Challenge had 2,206 unique visitors on the Challenge page[3], which was established for that first edition (i.e. according to Google Analytics reports). Only first time visitors per country are mentioned; Google Analytics categorises visitors per country based on the language, where the highest number, with 919 visitors, came from the US, presumably because of the high awareness of iStart.org in the US. 1,287 first time visitors accessed the Challenge from various countries, mainly out of Europe.

Amongst the Top Ten number of first time accesses based on languages for the first round of Challenges have been German (193 visitors), Spanish (187 visitors), French (104 visitors), English / UK (102 visitors), Portuguese (78 visitors), Dutch (74 visitors), Italian (62 visitors). Even excluding the visits from the US, these figures are higher than the expectations of the project team for the first Challenges[4]. They established a benchmark for the remaining two Challenges to be compared to.

In contrast, during the runtime of the Tourism and Social Networks Challenges, which took place between June and September 2014, the Europeana Creative Challenge page at iStart[5] had 2,052 unique visitors. Unlike the first round of Challenges, this time the web traffic visiting the Challenges Page came from different countries: Netherlands (439 visitors), Spain (352 visitors), Belgium (247 visitors), United States (232 visitors), Germany (204 visitors), Italy (176 visitors), Greece (174 visitors), UK (172 visitors), probably due to the progressive parallel outreach of the social media accounts of the Europeana Creative and dissemination actions, which increased significantly between the two first Challenges.

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[2] See http://istart.org/; accessed March 2015.
[3] See https://ecreativeeducation2014.istart.org/; accessed March 2015.
[4] These data should be interpreted with care as the results can be influenced by a broad range of technical factors.
[5] See http://ecreativechallenges2014.istart.org/; accessed March 2015.

Although the 2,052 unique visitors for the Tourism and Social Networks Challenges is slightly fewer than the 2,206 unique visitors attained during the Natural History Education and History Education Challenge, the conversion rate of visitors to submitted applications for the Challenge was higher, thus allowing us a preliminary conclusion that the second round of Europeana Creative Challenges was more successful than the first round in terms of engaging participants.

The increased conversion rate was influenced by two factors, WP5 activities (Open Innovation) having invested more time redefining and improving the application process, clarifying the questions and offering advice and submission examples, and the WP7 activities (Dissemination) writing regular blog posts for the Europeana Creative blog[6]. Europeana Labs was ready for exploitation during the second Challenge and the WP5 team also ran a Europeana API workshop & webinar educating potential developers how to access and integrate Europeana Content, reducing barriers to entry.
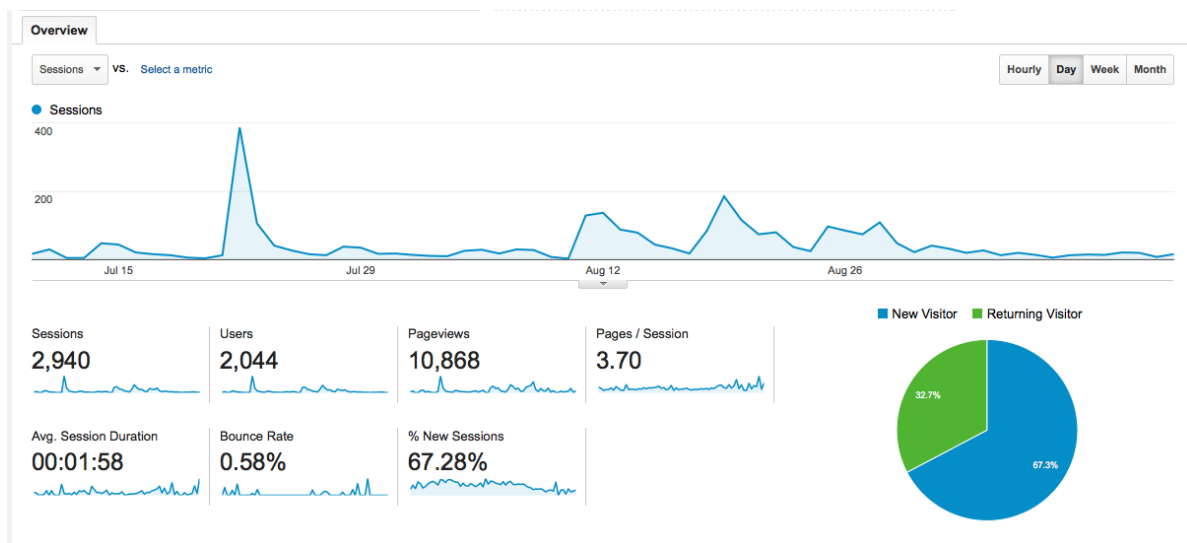
Fig. 1: User views and visit stats of the Europeana Creative Challenge website during the Tourism and Social Networks Challenge

The higher conversion rate was possibly also related to the popularity of the themes included in the second round, where applicants may have been more inspired to create applications on Tourism and Social Networks themes as opposed to Natural History Education and History Education. Europeana content on these themes was also more readily available.

The final Europeana Creative Challenge on the Design theme was opened for applications on October 30, 2014 and closed on January 18, 2015 with a 5-day deadline extension. The

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[6] URL: http://pro.europeana.eu/europeana-creative/europeana-creative-blog; accessed March 2015

Europeana Creative Challenge page at iStart[7] had 3,298 sessions with 2,239 unique visitors during this period. Web traffic came from numerous countries: Italy (356 visitors), Ireland (262 visitors), Netherlands (260 visitors), Spain (223 visitors), UK (206 visitors), US (186 visitors), Germany (166 visitors), Belgium (159 visitors), Portugal (141 visitors) and Finland (125 visitors).

The number of unique visitors was higher than in the previous two rounds of Challenges and the conversion rate of submitted applications was also the highest recorded so far. When looking further at the countries where web traffic originated, those with the most traffic were also those with the most applications, for example Ireland, the UK (country where the Design Challenge event took place) and the Netherlands.
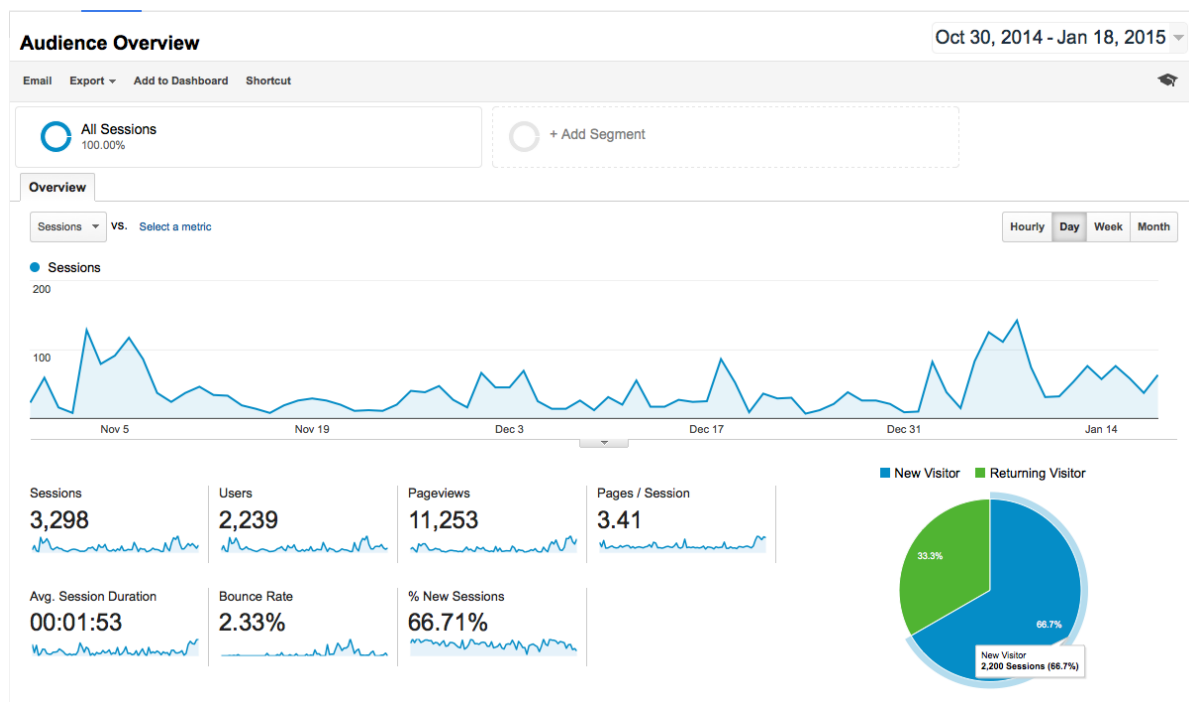
Fig. 2: User views and visit stats of the Europeana Creative Challenge website during the Design Challenge

The higher conversion rate can be attributed to the attractiveness of the Design theme, that the Challenge was also opened more directly to non-digital submissions. By the launch of the Design Challenge, WP5 had been working closely with WP7 to raise awareness about the Challenge event that addressed a strong community of entrepreneurs, artists, developers etc. 21 creative industries representatives applied for the History Education Challenge theme and 2 for Natural History Education. The breadth of the History Education field and strong interdependencies

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[7] See http://ecreativedesign2015.istart.org/; accessed March 2015

between the two Pilot themes created some difficulties in differentiation; some applications could also have addressed the Tourism or Social Networks theme. The number of hits were higher than expected for the first Challenges, but there was potentially insufficient differentiation between themes and a resulting imbalance in applications for each Challenge. However, the high number of hits established a benchmark for the remaining two Challenges. Although application guidelines stipulated that only applications from EU and EFTA states citizens were eligible to apply, 3 applications not meeting the requirements[8] were received and had to be rejected.

The Tourism and Social Networks Challenge had 48 applications: 23 in Tourism, 12 in Social Networks and 13 with no category specified. This was a great improvement upon the 23 who took part in the initial Natural History Education and History Education Challenge, showing a positive evolution in popularity of the project and its Challenges. 17 countries were represented among applicants. Some applications could have addressed either theme, and numerous would have also been appropriate for the Design theme Challenge. As noted in the previous Challenge, the Application Guidelines on the Challenge iStart page clearly pointed out that only applications from individuals or organisations residing in EU and EFTA states were allowed; however, 7 applications interested in the Challenge were received which did not match the requirements and had consequently to be rejected[9].

Applications for the third and final Europeana Creative Challenges on Design closed on Sunday, January 18th at 22h CET, after a 5-day extension. In total, there were 31 registered applicants with proposals for the Europeana Creative Design Challenge, which is more than there had previously been for any of the Open Innovation Challenges. All applications were valid, unlike in previous rounds, and all came from applicants residing in EU member states and EFTA countries. The majority of participants were located in northern Europe with numerous applications coming from candidates residing in Ireland, the UK, the Netherlands, Sweden and France. In total, 16 different countries were represented amongst the applicants.

3.3   Type of Content Re-Used

For the Education Challenges, the application question addressing the re-use of Europeana content was non-mandatory to answer. This was intended to avoid restrictions to the applications but resulted in a lower response rate for the question. Most applications addressed only a broader content theme for their planned products, instead of integrating specific content in concepts or prototypes. Another impediment resulted from the decision on how cultural heritage content was presented and accessible. The Europeana Labs beta version release had a delay; so for this first Challenge a content set presentation was integrated into the Europeana Creative project website. As noted in WP6, each Challenge winner requested additional support from the Incubation Support package in utilising Europeana's content.

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[8] India, USA
[9] Brazil, Egypt, USA

Several applicants for the Tourism and Social Networks Challenge showed intent to re-use or relate to Europeana content (after making this field mandatory in the questionnaire), but many did not offer enough quality or relevance in the degree of specificity, technical readiness or intention to re-use content in order to be selected as Challenge winners. Among the ideas expressing the intention for using Europeana, some were about content containing geodata, maps, photos and historical information from Greek monuments and archaeological sites. "History Alive" and "Digital Invasions" proposed the best use cases for content re-use. "History Alive", described in the application as a 3D immersive experience of ancient places, pointed to re-use of Europeana's database of rendered 3D models from the past for several historic sites. "Digital Invasions", a social and digital communication product related to museum visitors' experiences, expressed a potential connection to Europeana content. Other proposals also expressed an interest to connect their potential products to digital objects in Europeana and its metadata, for example, related to geolocation or authorship.

From an analysis of the applications, the Design Challenge attracted the widest range of applications demonstrating the best re-use opportunities so far in the Europeana Creative project. Several applicants for the Design Challenge showed intent to re-use or connect in some way to Europeana content, but many did not go into sufficient enough detail on this in their applications. Numerous applicants also selected content that was marked as "non-commercial re-use", demonstrating a lack of understanding on the part of applicants on what content can be re-used in a commercial application, but also highlighting a lack of open re-use content on specific themes that designers and creators would like to re-use. Some examples of content that applicants stated they would like to re-use are: cultural heritage objects from the Rotterdam Museum, images of shoes from Europeana Fashion, 3D models of Art Nouveau objects from the Isle of Man, images of the Limerick Lace shawl.

3.4 Quality of the Applications

For the History and Natural History Education Challenges, submitted application quality measurement was based on the maximum score achievable during the judgement process (see D5.3 - Challenge Entry Criteria, Selection Process and Prize). The maximum points available during online judgement was 120; the average score was 92.05. Seven shortlisted applications with the highest scores were invited to pitch their concepts before a jury in the final Challenge event in Brussels. The potential maximum score for pitches was 25; the average score was 16.29. Online and pitching points were combined for a total maximum potential of 145 points; the average score for finalists was 118.71. The judges were generally happy with the consistency of (eligible) application quality, and the inclusion of some particularly impressive teams. However, they also noted the low number of submitted applications for the Natural History Challenge. Improvements to be made for upcoming Challenges were noted in the integration of Europeana and business model development, and once again the figures from this first Challenge were upheld as a quality assessment benchmark for future Challenges to follow.

The scoring criteria and system were revised for the Tourism and Social Networks Challenges, based on the first round's findings and conclusions. For the second round, online assessment

would identify the best 3 applicants in each category to subsequently be invited to pitch at the Challenge event. The winners were chosen based only on the points awarded during the pitch, the online assessment scores were not included. A maximum of 210 points were possible during online judging (after including new criteria related to the connection to Europeana content), and the the average score was 134. Judges were again happy with the quality of applications, noting an increase compared with the first Challenge round. Numerous applications already had successfully attained financing along with sound business models, but judges noted room for improvement in the demonstration of potential for integrating Europeana content and cultural heritage re-use.

The final Design Challenge followed the same assessment model as the Challenges on Tourism and Social Networks with only slight adjustments to the criteria and assessment. For the Design Challenge, a maximum of 210 points were possible during online judging; the average score was 111. The quality of applications was appreciated by the judges, who again noted an increase in quality compared with the previous rounds. However, judges also again noted room for improvement in the demonstration of potential for integrating Europeana content and cultural heritage re-use. The judges noted during the pitching presentations that this final call had the best potential for Europeana re-use, even if it was not well explained in the online application forms.

The most significant change for the Design Challenge came when WP5 chose to also accept non-digital submissions. This development came about after WP5 had developed a strong collaboration with WP4 team (Pilots) who were developing the Design Pilot[10]. WP4 made a strong recommendation that in order to help connect the Design Challenge more with the arts and design community (and not just the developer community, who had been the main focus for the previous two rounds of Challenges), it would be advisable to also accept non-digital submissions, thus allowing for physical items like furniture, textiles, jewellery, 3D printed projects, and artworks. The theme of design is also more open and traditionally slightly more complex in nature, so allowing for non-digital submissions of work done by many designers. After this adjustment in the criteria many applicants for physical submission were received, including a project that would 3D print jewellery made from museum content available in their gift shops, 3D printed lace scarves made with a 3D doodle pen and a custom fabric printing business reusing Europeana designs and images, all of which were still providing scalable business opportunities and models.

3.5   Integration of Europeana Content

As this category addressed the use of the Europeana Labs and the integration of tools, software increments and prototypes available through the infrastructure, it was not possible to evaluate this category for year one of the project. When Europeana Labs was launched (April 2014), there were only 14 days left for Challenge applications. None of the applications submitted made use of existing components from the Europeana environment (e.g. Europeana API, open source tools).

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[10] http://pro.europeana.eu/europeana-creative/pilots/design-pilot; accessed May 4, 2015.

During the second Challenge, none of the applicants had any previous experience with integration of Europeana content. Applicants had only a basic understanding (at most) of Europeana, its contents and how to integrate. The latter was the least developed; no applicant showed how they might tackle real integration. Mentions of Europeana focused on content rather than the mechanics of interaction with the technical infrastructure.

Hypotheses suggested from this scenario included a) applicants were entirely new to Europeana and keen to explore possibilities (positive); b) applicants were not clear what Europeana is, what it contains nor how to interact with its technical infrastructure (negative); c) applicants with existing products/services were trying to find ways to generate interest by adapting their product/service to the Challenge by suggesting "bolt-ons" that lacked conviction, rather than focusing on what possible benefits Europeana could bring them (negative); d) applicants were side-tracked by business modelling challenges, rather than by any lack of desire to actively seek Europeana integration as part of the product/service lifecycle (neutral). As with many products/services, the development of the concept and supporting backbone technology can take time. Therefore, when presented with embryonic businesses it is perfectly understandable not to expect immediate integrations with Europeana. These can and should take the necessary time to ensure that when it happens, it does so in a well-planned and mutually productive manner, like suggested below in some conclusions from the incubation support section of this document.

3.6 Challenge Process Evaluation

Europeana Creative conceived these five thematic Challenges in order to engage creative industries to re-use digitised cultural heritage content. As described, the initial Challenge event was the History Education and Natural History Education Challenge, began in February 2014. Interested participants could apply through the competition platform istart.org. Completion of the questions described in table 3 was required for successful proposal submissions. The application phase for the first Challenge ended April 14, 2014 and the judging process started.

Applicants for the second round of Challenges (Tourism and Social Networks) also applied through the iStart competition platform. The application questions were altered slightly by the WP5 team, following continuous improvement of the Challenge process. One major change was making compulsory the Europeana Content question, which was not in the first round (and thus, not answered). The second round of Challenge applications closed September 4th 2014, and online judging to shortlist successful applicants began shortly thereafter.

There was no change in the Challenge evaluation from the second round of Challenge (Tourism and Social Networks) and the final Challenge on Design, and the same application form and evaluation questions were used on the iStart platform.

Table 3: Information required for application submission

Application Criteria 1st Challenge	Description 1st Challenge	Application Question 2nd and 3rd Challenges	Description 2nd and 3rd Challenges
Project idea and applied dataset from the Europeana content repository or database	A description of the applicant's project idea, delivery strategy and the proposed Europeana datasets to be used.[11]	Project vision	A description of the applicant's project idea including the vision of the applicants' project illustrating what the product might look like when it has reached its potential.
		Europeana Content	The proposed Europeana datasets to be used by the applicant in their application.
Vision: innovative character of the project	Within the maximum of 75 words the vision and innovative character should be described as well as the business planned and the uniqueness of the product within the chosen marketplace.	Innovative character of the project	Applicants shall describe how their project is innovative in the marketplace, what core elements makes it unique.
Market potential	Applicants need to show that they have done research on the target market (ideally including a rough competitor analysis) and potential target audience.	Market Potential of the project idea	Applicants need to show that they have done research on their target market (ideally including a rough competitor analysis) and potential target audience

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[11] Depending on the development stage of the Content Re-use Framework and the available open access and copyright-cleared content in Europeana, the applied database can vary. In online consultancy sessions the applicants can clarify in advance what kind of content is available for the Challenge theme.

Economic and financial viability of the project	Sustainability is one core element of the required business plan. The business plan does not have to take a commercial approach (e.g. a free-to-use educational platform would potentially be a viable idea) but it would need to show a "self-feeding" potential.	Economic and financial viability of the product idea	Sustainability is one core element of the required business plan. The business plan does not have to take a commercial approach (e.g., a free-to-use educational platform would potentially be a viable idea) but it would need to show a "self-feeding" potential.
Potential social impact of the project in the community	Applicants shall describe what their business is going to change for the community of customers and how the idea engages people.	Social Impact	Applicants shall describe what their business is going to change for the community of customers and how the idea engages people.
Feasibility of technical implementation of the project idea	The application must elaborate how the business will be developed, what kind of resources are already available and how missing ones will be acquired. The technical implementation must be feasible with the resources allowed.	Feasibility of technical implementation of the project idea	Application must elaborate how the business will be developed, what kinds of resources are already available and how missing ones will be acquired. The technical implementation must be feasible with the resources allocated.
Business model	The "Business Model Canvas"[12] will be embedded in the application form. The applicants shall fill in this form to describe their business model in a brief way.	Business Model	The "Business Model Canvas" will be embedded in the application form. The applicants shall fill in this form to describe their business model in a brief way.
Short profile of the applicants	A one-pager which describes the expertise of the applicant/s in relation to the provided concept.	Applicant profile	A one pager which describes the expertise of the applicant(s) in relation to the provided concept.

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[12] See http://www.businessmodelgeneration.com/canvas; accessed December 10, 2014.

3.7   Challenge Results

Overall, 104 representatives from the creative industries applied for the different eCreative Challenge rounds.

While 21 of the submitted applications were addressing the History Education theme, only two were addressing the Natural History Education theme. 5 finalists were shortlisted and invited to the pitching event in Brussels. Shortlisted applicants included Zeitfenster, Trimaps, Glimworm IT VB, Geogaming Europe, Geo-based App for History Learning, BeHumboldt. For the History Education theme, the jury nominated two winners, Trimaps and Zeitfenster, who shared the first place in this category. Of the two shortlisted applications in the Natural History Education theme, after the pitching session the jury selected the Pathway Authoring Tool for museums as the final winner.

6 total applications (3 in Tourism and 3 in Social Networks), among 50 submissions, were shortlisted for the second Challenge (Tourism & Social Networks) after the online judging assessment, and invited to the Challenge Event in Barcelona, Spain on September 23, 2014.

Following their online assessment the 6 best applications, among 30 submitted ones, were shortlisted for the final Challenge and invited to pitch their project at the Design Challenge Event which was hosted in Manchester, the UK, at the FutureEverything Festival, from February 25 to 28, 2015. The shortlisted applications invited were: Pleathub (Sweden), Limerick Lace (Ireland), Digital Souvenir (Ireland), Digital Story Cubes (Lithuania), Public Domain City (UK), and Gallery Dynamic (UK).

3.7.1   Natural History Education and History Education Challenge Winners

The following applications were selected by the jury as the winners of the Challenge and awarded with the incubation support package during the event in Brussels.

Zeitfenster:

A mobile application for smartphones and tablets. The application allows users to time travel through cities, places and events and experience different times and topics exactly at the location where it took place years ago. Zeitfenster uses historical images and films mixed with authenticated background information using Augmented Reality, Location and Cloud Based Services. All of this allows users to merge the real-time environment with the images to get feeling of going back and forth in time. They also can take an image of their own to personalise and record their experience to share with other people. The app also lets them buy historical stock images as gallery prints.

Trimaps:

A web-based tool including a mobile application to enable geolocation on historical maps contained in the Europeana database. With reference to the Europeana database, the project aims to re-use historical maps at touristy sites. When you visit a city, and you are told "there was a fortress here 500 years ago", having access to a historic map of the city would help build the picture. With it, you can see precisely where you are on that map. The objective is to make these maps available on mobile devices and enable geolocation on them.

Pathway Authoring Tool for Museums:

The Pathway Authoring Tool for museums and science centres is a web based tool for building complex web resources with a story like structure, empowering education and content experts at museums to make the most out of authoring, publishing and sharing technologies while using, re-using and re-mixing the world's high quality collections of open digital resources. The tool also aims to collect visitor data, enabling museums to make better decisions about visitors' preferences and needs. The wealth of digital collections and the applications based on these are rarely embedded in personalised educational activities aimed at maximising the learning outcomes of museum visits. Our vision is to empower museum staff by providing them with a simple, but attractive authoring tool for designing educational activities based on open resources (e.g. from Europeana) that engage visitors in inquiry based activities inside and outside the walls of cultural institutions using their preferred mobile devices.

3.7.2   Tourism and Social Networks Challenge Winners

On September 23rd 2014, the finalists of the Europeana Creative second Challenges were invited to the Mobile World Centre in Barcelona to pitch their concepts and ideas at the Apps&Cultura Event. This time, the winning projects were from Estonia and The Netherlands.

Timepatch:

Crowdsourcing application for organizing historic view photographs geographically or otherwise and collecting rephotographs. The crowdsourced data is socially validated and for bigger engagement the process itself is gamified. The need for geotagging historic pictures has been recognised in recent years and there are several sites dedicated to that task but they lack the socially validated crowdsourcing functionality for geotagging that is essential for making the geotagging on a large scale. The core idea of Timepatch is indeed the social validation of the crowdsourced geotags (and other metadata). They use statistical algorithms to calculate the most viable from all the location suggestions to every single photograph. Therefore the owners of the historic photographs (GLAM and public collections in the first hand) do not have to approve or manage the single instances of user generated data, which makes the process less labour heavy for them.

Buitenplaats Mobile:

A hybrid, location based game which can be played either with a smartphone or a tablet. It has two important parts: a digital online platform and location-based 'mini-games'. The used location-based technology is BEACON. The inspiration comes from the region Kennemerland, where there are a lot of buitenplaats - a summer residence for rich townspeople in the Netherlands. During the Dutch Golden Age of the 17th century the region Kennemerland became very popular among people from Amsterdam and so the buitenplaatsen in this area have shared history, but also have their own unique stories to tell. By playing the game families can explore, experience and discover these beautiful heritage sites and their intriguing life stories.

3.7.3   Design Challenge Winners

On the evening of February 27th, a networking and Design Challenge winners celebration event was hosted at the Royal Northern College of Music, in collaboration with the project Apps4Europe and as a part of FutureEverything Festival. During the event the Europeana Creative judging panel announced 2 winners: Gallery Dynamic in second place and Public Domain City as the overall winner and audience favourite. The judging panel concluded that both applications showed the best potential for Europeana re-use, incubation and future business success.

Public Domain City:

Public Domain City is the first platform for the cross-disciplinary exploration of illustrated archival books for new creative works. It is an online image stock of curious illustrations from digital archival book collections specializing in the fifteen mid-19th C. archival books on science, technology, medicine, flora and fauna from the main openly-licensed collections. PDC is also a blog and a networking space that promotes the integration of digital archival book data into the everyday activities of European art and technology labs, interdisciplinary study programs and new collaborative cross disciplinary initiatives such as "hackathons".

Gallery Dynamic:

This project uses modern low power screens combined with modern processors developed for the mobile markets to connect through the internet and show a digital wallpaper on the screen. This content is automatically curated for the customer to bring varied art and culture to the everyday workspace. This concept has been around with computer wallpapers and screensavers, but only now do we have the technology to put it on a wall and the metadata to automatically curate for specific customers.

4. Online Survey

4.1 Perceptions about Natural History Education and History Education Challenges

After the first Challenge (Natural History Education and History Education) phase ended, WP6 compiled an online participant survey amongst the participants, executed with LimeSurvey, from 28th of May to 30th of June, 2014. Two reminders were sent out on the 5th and the 17th of June 17, 2014. The objective was to gather feedback from all applicants that signed up for the Challenge regardless if they finally submitted a proposal or not. WP6 aimed to identify the general motivation of participants, the team composition and background as well as reasons for the engagement and experience with digitised cultural heritage. The survey intended to assess whether participation in the Challenge increased participants willingness to use digital cultural heritage in their businesses. Only seven participants (N=7) answered the online questionnaire, making it difficult to draw any conclusions. The initial question asked if the participants submitted a partial or completed proposal. The question aimed to find possible impediments for submitting a proposal on the interested participants' side. Therefore a question filter was used, but all respondents submitted an application. Another important point was the participants' perception regarding the requirements for a successful proposal. The respondents mainly agreed that the requested information was what they expected.

The third question block addressed the experience with the re-use of digitised cultural heritage content amongst participants. Five respondents indicated that they already had experience with the re-use of such content, while two had no knowledge of it before signing up for the Europeana Creative Challenge. Three of the respondents had prior experience with digitised cultural heritage content re-used for online applications, while only one respondent had experience with the re-use of content provided by Europeana. None of the applicants used Europeana Labs in order to prepare the proposal. At the end, all respondents were still interested in working with digitised cultural heritage content.

The administration process was another category of interest with the objective to improve the Challenge and its services for the next applicants. Most respondents agreed that the Challenge team provided appropriate assistance during the Challenge process. The answers also showed potential for improvement with regards to the information material provided and helpfulness of the information communicated. In particular, those that were not invited to Brussels would have desired more feedback on their submitted proposals in order to improve their concepts for the future. Especially for the organisation of the upcoming Challenge themes in Social Networks, Tourism and Design, the survey questions also addressed the final Challenge event in Brussels. The respondents perceived the scheduling of the agenda as appropriate. The demonstration of the Natural History Education and History Education Pilots was inspiring and prompted further work in the field of re-using digitised cultural heritage content. The alignment with the "New Frontiers for European Entrepreneurs" event made sense but was not as fertile as expected in the sense of meeting potential investors and partners from the creative industries. The last category focused on demographic data, mainly the number of team members and their background. Four out of five respondents applied as a team for the Challenge. The composition

consisted of developers, designers, creative wizards or others. None of the applicants was a 'pure' software developer. In the end, it is important to mention that this survey alone has no excessive representative significance, given the low response rate, but it shows themes that need to be explored further and aggregated to the other survey results, making the number of responses higher and results in better significance.

4.2   Perceptions about Social Networks and Tourism Challenge

For the second Challenge (Social Networks and Tourism), WP6 once again compiled an online survey, executed with LimeSurvey, from October 22, 2014 to November 24, 2014. Two reminders were sent to Challenge participants on October 29, 2014 and November 18, 2014. The survey had, except for minor adjustments, the same structure or similar to the previous Challenge survey. As with the first Challenge, the survey aimed at participants' motivation to sign up for the Challenge, but also their general motivation to work with digitised cultural content; of interest was also learning more about the target audience of Europeana and reasons for their participation in the Social Networks and Tourism Challenge. The response rate increased slightly, but still did not reach a significant level by itself to draw more general conclusions. Eleven participants (N=11) submitted their feedback via online survey which results in a response rate of 23 percent (11 of 48 participants).

The first question asked the applicants if they submitted a proposal after they had signed up for the Challenge. The objective was to figure out why some participants only signed up for the Challenge but never submitted a complete proposal. Therefore that question used a filter but only one respondent indicated that he did not submit a proposal.

The single participant who answered this way indicated that his planned proposal did not match with the application process requirements. The respondent stated he just wanted to know more about the Challenge themes.

Most respondents agreed that requirements for submitting a successful proposal were adequate. The intention of this question was to figure out if the requirements for applicants were too high, and hindered them from submitting a proposal. Compared to many other challenges and coding events like hackathons and game jams, the requirements in the Europeana Creative Challenges are quite ambitious, as they ask for an elaborated business model and a mature concept. This fact is reflected in another question where participants were asked if the application process required too many details, and the responses show an ambivalent result.

Another question block addressed the experience of the applicants in re-using digitised cultural heritage content. Five respondents had experience, while four indicated that they had no experience before they signed up for the Challenge. Contrary to these results, six respondents already had experience with online applications that re-used digitised cultural heritage content, though three respondents had no practise in this field. It was also important to figure out how many of the participants were experienced with cultural heritage content provided by Europeana. One third of the respondents indicated their familiarity and knowledge of Europeana content. Compared to the previous Challenge, where the Europeana Labs was released in parallel, and

hence none of the applicants used it for the preparation of their application, this time five out of nine respondents made use of Europeana Labs. It was mentioned earlier that the number of responses did not allow any general predictions, but the increased use of Europeana Labs could show a positive tendency for the future.

Compared to the previous Challenge survey, this time only two respondents that had been invited to Barcelona answered the survey. This makes it difficult to make any predictions based on the feedback. The two respondents agreed that the Europeana Creative Open Innovation Challenge event fulfilled their expectations and the scheduling of the agenda was appropriate. Both also agreed that the presentation of the Europeana Creative Pilots was inspiring and motivating for further re-use of digitised cultural heritage content. From their perspective the alignment with "Apps&Cultura Demo Party" event made sense and provided helpful additional input. In combination with the previous survey results, this shows that it makes sense to combine the Design Challenge event as well with another cultural and creative industries event. Again, the survey participants were asked for some demographic data regarding the team size and their professional background. Eight of nine respondents applied as a team consisted of two or more members for the Challenge. The team composition was mostly a mixture of developers, designers, cultural heritage experts, creative wizards and artists.

As in the Natural History Education and History Education Challenges, none of the applicants was a 'pure' software developer. In order to avoid confusion, it must be pointed out that number of responses again in this case had relative representative significance.

4.3   Perceptions about the Design Challenge

After the Design Challenge ended, WP6 compiled another survey amongst the participants, executed with LimeSurvey from March 14 to 26, 2015. Two reminders were sent out on the 21 and 14 of March. The objective was again to gather feedback from all applicants that had signed up for the Challenge (in this case the Design), regardless of whether they finally submitted a proposal or not. Only five (N=5) participants answered the online questionnaire, where four of them submitted a proposal after signing up for the Challenge.

Also in this case, the respondents mainly agreed that the requested information for participating in the Challenge was what they expected, in relation to their perception regarding the requirements for a successful proposal.

In relation to the question addressing the participants' experience with the re-use of content, two respondents indicated that they already had experience with digitised cultural heritage, and all had knowledge of it before signing up for the Europeana Creative Challenge. Two of the respondents had prior experience with digitised cultural heritage content re-used for online applications, while only one respondent had experience with the re-use of content provided by Europeana. Even with such a relatively low level of response, significantly two of the applicants used the Europeana Labs in order to prepare the proposal, which in this final Challenge was relevant in considering the better approach not only to disseminating but also making such an online resource more prominent and accessible.

The administration process was again another category of interest, with the objective to improve the Challenge and its services for the next applicants, as well as to learn from the experience and approach based on open innovation principles. As in the previous occasions, most respondents agreed that the Challenge team provided appropriate assistance during the Challenge process. The answers also showed potential for improvement with regards to the information material provided and helpfulness of the information communicated. The respondents also perceived the scheduling of the agenda as positive, also the alignment with the "Future Everything" festival made sense for them.

Compared to the first Challenges, critical areas from the survey have been improved. The communication and quality of information materials especially improved, while the positive service perception in the form of assistance remained stable. It was very important for the Europeana Creative consortium to improve the information materials to make the Challenge objectives more comprehensible for the potential target audience, and the results from this Challenge and the Social Networks and Tourism Challenges point to that improvement. The success regarding this goal was also visible in the increased number of sign-ups for these Challenges.

4.4 General Perceptions about the Challenges

Aggregating results from the three surveys in order to have a better understanding of the perception from participants in all the Europeana Creative Challenges shows a general level of satisfaction and positive feedback. The accumulation of all survey results tends in the same direction, showing a stable performance of the project consortium as well as a positive direction in relation to the Challenge process.

In relation to better understanding the participants' motivation and typology, one of the first considerations is that the vast majority of respondents submitted a proposal to one of the Europeana Creative Challenges, so they had an intrinsic motivation for submitting their feedback (Fig. 3).
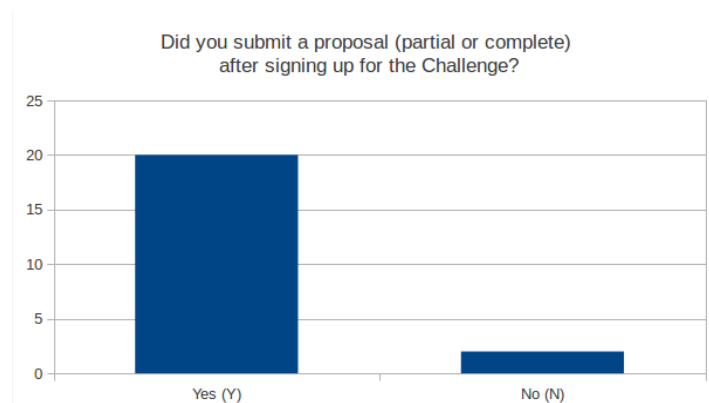
Fig. 3: Proposal Submissions

Another relevant demographic element, before focusing on their submitted feedback, is that participants represented diverse teams rather than individuals, although some were participating as individuals (Fig. 4) and few pure developer roles (Fig. 5).
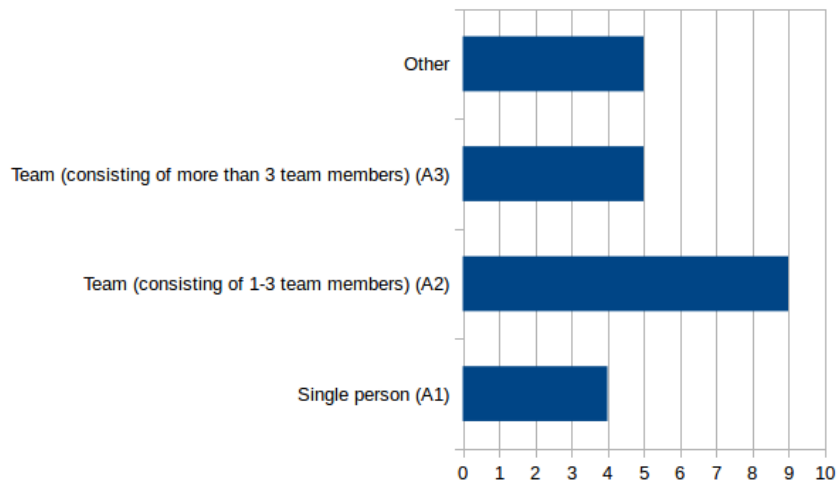
Fig. 4: Team Size
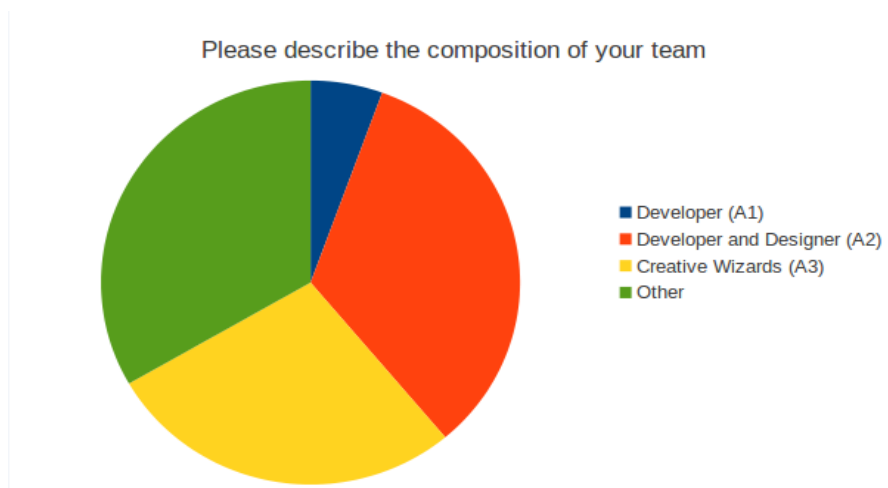
Fig. 5 Team Composition

In relation to expectations related to their proposal for the Challenges, the majority of participants agreed that the type of information published and received during the process was what they expected (Fig. 6), but results are less clear in relation to their perception of the requirements for submitting a proposal (Fig. 7), and the details required for their applications (Fig. 8). This resulted in more cases of neither agreement nor disagreement, thus meaning that some more elaborated strategies for lowering the barrier when submitting data and content may be needed in similar cases of online challenges.
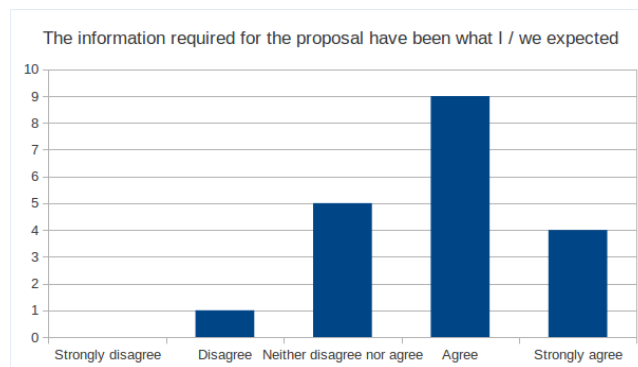
Fig. 6: Proposal expectations - type of information
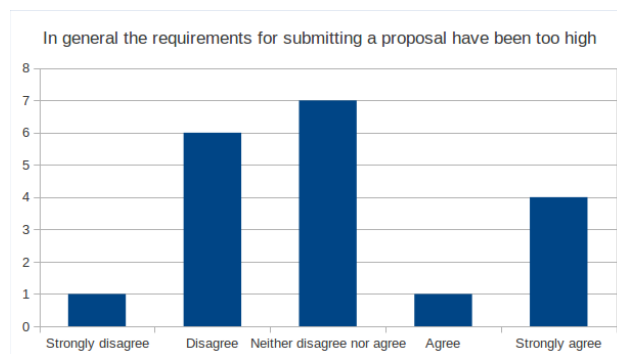
Fig. 7: Proposal expectations - excessive requirements
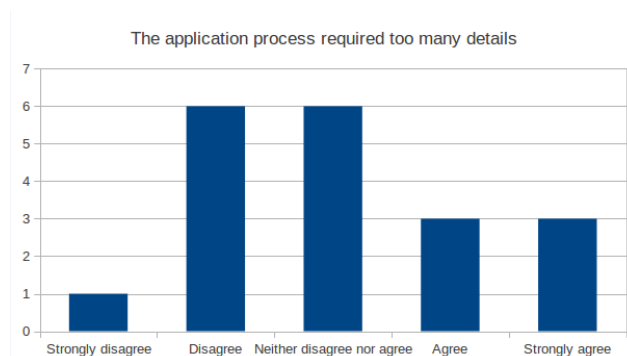
Fig. 8: Proposal expectations - depth of detail

When it comes to experience in re-using digitised cultural heritage and Europeana (Fig. 9), the diversity of answers also highlight the need to make product examples, curated datasets and collections as well as other inspirational content, available and presented in a very accessible way for this type of online challenge, where participants can represent a wide set of knowledge and motivations around digital culture, creative re-use and digitised heritage.

Aggregated results from these surveys also point toward the need to understand the Challenge process as having an unpredictable element of attraction for small entrepreneurs and specific communities of practise, who mainly have experience re-using digitised cultural heritage content but not necessarily in relation to Europeana or other open resources.
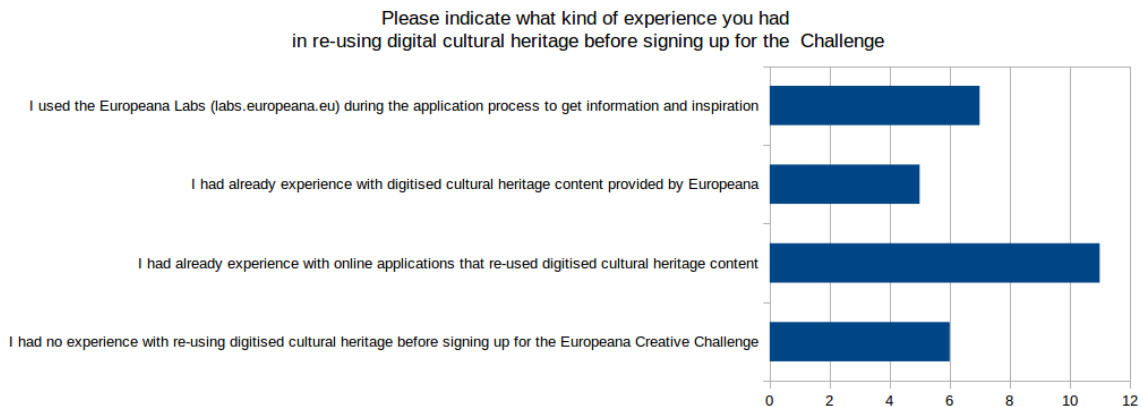
Fig. 9: Cultural Heritage prior re-use experience

The administration process also meant a detailed set of survey questions related to areas where participant satisfaction has proven to be high once results have been aggregated. These are for critical areas that cover the information materials received (Fig. 10), the sufficiency of information from the Europeana Creative Challenge team (Fig. 11), to their assistance during the Challenge events (Fig. 12).
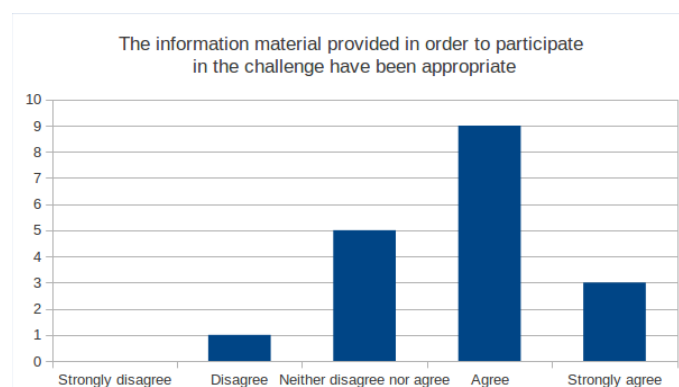
Fig. 10: Sufficiency of information
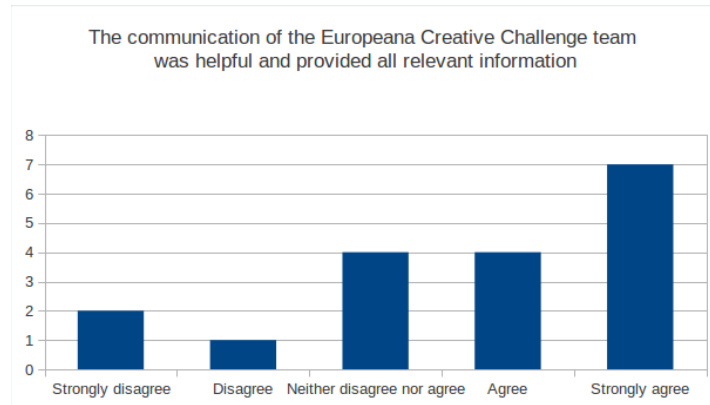
Fig. 11: Sufficiency of communication
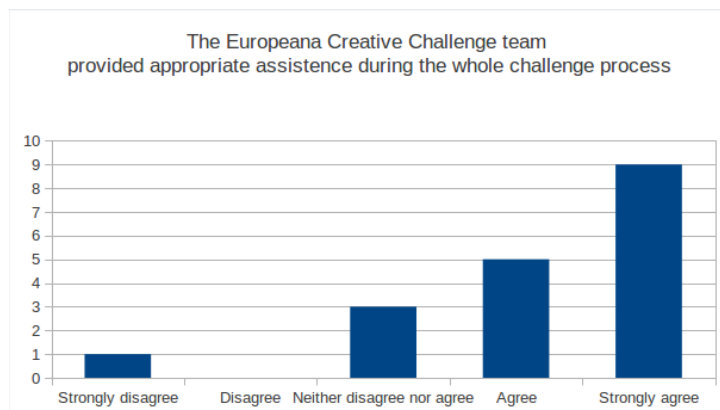
Fig. 12: Sufficiency of assistance

In relation to the different Challenge events, on average participant perception remained positive, although as mentioned above answers from participants in the first Challenge Event (for Natural History and History Education themes) were more negative, affecting the statistical result with some negative input (Fig. 13).
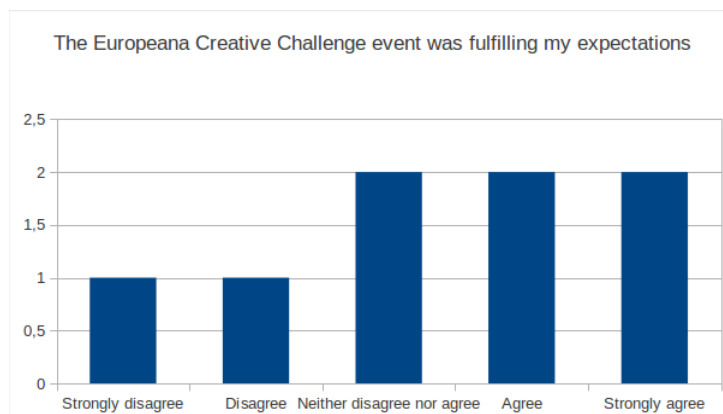
Fig. 13: Fulfilment of expectations

However, more concrete details like the events agenda (Fig. 14), level of inspiration and motivation based on each event's presentations, toward re-use of digitised cultural heritage (Fig. 15), and thematic alignment with these events (Fig. 16), were again validated as positive on average.
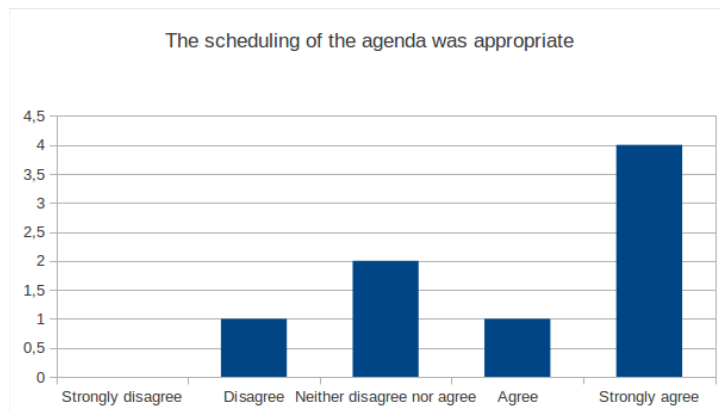
Fig. 14: Satisfaction with the event agenda
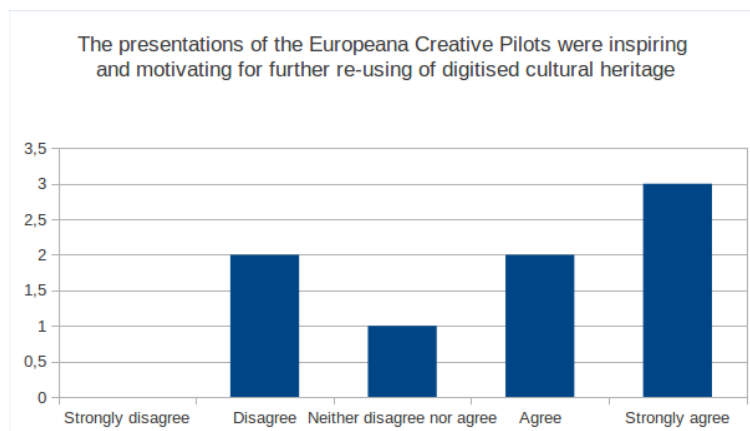
Fig. 15: Utility of presentations toward re-use

The alignment with the Challenge related event made sense and provided helpful additional input
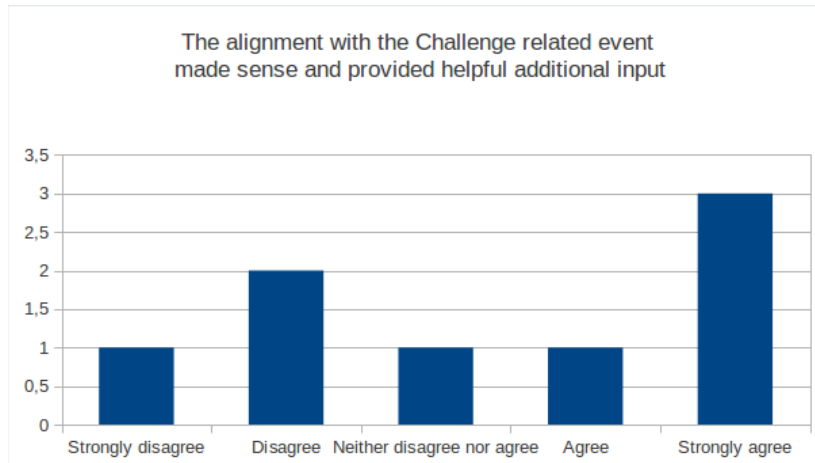
Fig. 16: Relevance of presentations with Challenge event

Based on these survey results, even considering the usual low level of response and representation on online surveys, which in this case has followed the usual average of approximately one quarter of participants from the total submitting a proposal, the Challenge process has been perceived positive and aligned with the Europeana Creative mission, especially in relation to executing the different steps related to channelling information and assessing participants. However, data also indicates that from the participants' perspective, there's still room for improvement connecting results to creative industries related events, also considering their diversity and different levels of expertise in the domain of developing new project ideas re-using digital heritage online.

5. Reflective Interviews with Challenge Winners

For the success of Europeana Creative, as well as for understanding how to develop an incubation process with projects working with digitised heritage content, it has been important to get a deeper insight and understanding of the incubation support requirements for the creative industries. WP5 has been in charge of carrying out reflective interviews with the Challenge winners, during and at the end of the incubation support programme, which in some cases (as indicated) is still an ongoing process at the time of writing this report. This approach shall not only identify relevant feedback and outcomes of this critical part of the Europeana Creative project, but also the potential for improvement. At the time of writing this document the incubation support programme has seen seven participants join, reviews have been undertaken with five and more will be completed before the project ends. This section focuses on interpreting the results of the reviews undertaken up until mid-April, 2015, while further results and interpretation will be reported at the end of the project in D5.4.

The reviews completed by WP5 and reported in this section were conducted as interviews with each Challenge winner. The purpose of each review was to get a deeper understanding of how well the incubation programme had performed, identify any changing needs and to elicit feedback for how any part could be improved in order to provide even better service. The underlying objective of the reviews has been, therefore, to learn from the approaches in order to help the incubation of future initiatives from the creative industries wanting to re-use Europeana for new products or services.

5.1 Inputs from Incubation Kick-off Session after Challenge Event

This section details review content and suggestions for improvement by Challenge winners with regard to the incubation kick-off session they attended at the inception stage.

5.1.1 Level of Satisfaction with Kick-off Session and Feedback from Project Partners during the Event

All participants questioned found their kick-off session useful, and a promising start to the process. Jonathan Fallon from Trimaps expressed how he was impressed that the session showed there was a real interest from the Europeana Creative participants in his product.

Buitenplaats and Public Domain City left the session energised and excited with the prospect of taking the support package.

5.1.2   Suggestions for Improvement

Zeitfenster's kick-off session was completed virtually; as their team was in the USA, they were not able to attend the day after the Challenge event. Although they conveyed only positive comments, it was clear to the incubation coordinator that face-to-face kick-off sessions are far more preferable.

Feedback from Trimaps and Pathways suggested that Europeana Creative had too many people present for the session. This was something the Europeana Creative team knew might be the case, but the goal was to ensure that the first sessions were fully covered with regards to knowledge and skills. The attendee list was cut by more than half for the following sessions with Timepatch and Buitenplaats, as it was clear they could be completed to a high level of satisfaction with proactive and multi-skilled participants selected from the Europeana Creative partners.

Timepatch suggested he was happy with the session but wondered whether more tangible progress could have been made. This suggestion was considered less crucial in context, as he also expressed his understanding that it was more about introductions and knowledge exchange.

5.2   Feedback about Europeana Content Re-use

This section details review content and suggestions for improvement by incubation programme participants with regard to the re-use of content sourced from Europeana.

5.2.1   Satisfaction with Re-use of Europeana Content

So far, the majority of participants have not reached the required stage of maturity for integrating Europeana content within their products. This is largely due to the majority of participants having existing products which need supporting business model and sustainability assistance, along with other, interconnected contributing factors. This being the case, the addition of Europeana content to their products has taken a lower priority. However, some progress should be made in the time remaining in the Europeana Creative project, and the aim would be for Europeana to support needs thereafter. Had the participants been creating totally new products based more on Europeana materials, the outcome would have been entirely different.

The above said, Timepatch from Estonia has started to integrate Europeana content within their product, and they plan to integrate more as their marketplace expands outside of their base country, predominantly through 'city' hubs like Helsinki and London.

There is also growing hope of further Europeana content re-use by Zeitfenster, as their completed sessions with Europeana content professionals have led to a potential collaboration that will be brokered with the City of the Hague. This would bring about a substantial re-use scenario should it reach a point of fruition.

It should also be noted that there is great promise from both Public Domain City and Gallery Dynamic, winners as described above from the Design Challenge, as they are both totally new products to market. This being the case, there is a better chance that Europeana will focus more highly on their agenda and become more integral than those exploring as part of a 'bolt-on' to their service. The outcomes of this will be reported in D5.4 in due course.

5.2.2 Type of Re-used Content at the Moment

Timepatch has re-used photographic content from Europeana, as this is the core content for their product. The content has been located around the cities of Paris and Helsinki, to create hubs of activity. It is likely this city-based approach will continue, as it fits well with their product concept as it is rolled out more widely across Europe.

5.2.3 Recommendations for Improvement

Reviews undertaken with Zeitfenster and Timepatch suggested that great importance needed to be given to breaking down the 4m+ content items 'hidden' within Europeana. The suggestion was to curate smaller thematic collections and/or have someone with direct knowledge of the mass of content work directly with participants to help determine their requirements and proactively help identify the content that would be of value. To this end it has been an activity Europeana has begun to undertake - namely the curation of thematic content sets that are being published and made searchable on Europeana Labs.

5.3 Feedback about Europeana Labs

This section details review content and suggestions for improvement by incubation programme participants with regard to the use of Europeana Labs.

5.3.1 Use of the Labs Infrastructure at the Moment

To date, Europeana Labs has only really been used by Timepatch, as only they have integrated Europeana content, and even in this case only to a very minor extent. Other participants have not been in a position to undertake integrations and have therefore not readily explored the Labs website.

In addition, Labs has focussed primarily on technical aspects until more recently, when curation of content sets has opened up another visual entry point. Of course, Labs will be enhanced further before the end of the project to include other subject areas, such as business topics, so at this point it will become a much more valuable resource for the creative industries.

5.3.2 Level of Satisfaction with the Tools and Content Offered

There has been little use of Europeana Labs by the incubation process participants to date due to the above-mentioned reasons; as such, there has not yet been an opportunity to gather feedback.

5.3.3 Suggestions for Improvement

Again, no further comments can be made here until Labs has been actively used by participants.

5.4 Support Measures Applied During the Incubation Programme

This section details content and suggestions for improvement by incubation programme participants with regard to the incubation support measures applied by the Europeana Creative partners during the programme.

5.4.1 Level of Satisfaction with Measures Applied During the Incubation Process

Zeitfenster identified the assistance provided by Europeana for identifying and filtering content for their app as being very helpful. It helped to demystify the process and opened their eyes to the possibilities of re-use Europeana presented.

Pathways was particularly impressed with the support received from Europeana Creative when undertaking interviews with museum institutions. NMP was instrumental in arranging, supporting facilitation and even translating during the sessions.

Trimaps gave very positive feedback with regard to the time spent and concrete recommendations provided for their website review undertaken by Ramulus. The fact that Europeana and Ramulus both tested the service "in the field" also impressed.

Timepatch conveyed a positive view concerning the "going open" session with Platoniq and its pertinence to their situation, increasing their confidence about releasing their code as open source.

Timepatch also provided useful feedback on the appreciation of measures they had received to date. The key remark conveyed was it was not the immediate impact of the sessions that was important, but how the realisation of what was discussed, on reflection, would provide impact 6 months or later in time and thus create value in the future for them.

Buitenplaats, although the first session did not work as expected, gave very positive feedback concerning the incubation support received. The mentoring was highlighted as having been the most effective aspect. Indeed the key remarks about this part were how the availability of a mentor to run ideas past, get advice from about specific topical issues and receive encouragement from was invaluable.

Each participant was thankful for the schedule an 'extension' when it became clearly apparent the original concept of a 3 month more intensive incubation period was unrealistic for the participants taking part in the programme.

5.4.2   Suggestions for Improvement

Trimaps commented that more formal deadlines and prescribed deliverables during the process would have been appreciated. Indeed their representative commented that a more concrete action approach would have been better.
Both Timepatch and Trimaps commented that some elements of the planned measures needed better tailoring and further follow-ups. For example, Timepatch spent a considerable amount of time introducing the product to the business modelling experts in Helsinki, which could certainly have happened prior to the meeting, freeing more time for practical discussion. Indeed Buitenplaats also commented that their first session didn't proceed as expected as the expert in charge had clearly not read any briefing materials and had an approach that was counterproductive.

Comments also came from all participants concerning their own time availability for the process. In each case the participants would have liked to have been able to dedicate more time to the incubation programme, but a number of factors prevented this, including: part-time employment, multiple projects competing for the time available, chasing funding opportunities, and software rebuilds. It was uniformly recognised that more time available for the process would make for better results.

5.5   Feedback about Promotion

This section details feedback and suggestions for improvement by incubation programme participants with regard to the promotion of their winning products.

5.5.1   Satisfaction with the Level of Visibility during the Incubation Process

Each participant was generally pleased by the publicity implemented by the project. The coverage in the Europeana Creative website, blog and social media channels along with each consortium partner's channels has been extensive. Pathways, despite the early termination of their participation, expressed gratitude for the exposure they received through Europeana Creative's network promotion. They also commented how Europeana Creative's promotion of their attendance at an event was useful and productive for them.

Moreover, participants have recognised the impact of being a "Challenge Winner" help them to access indirect, unexpected revenue channels. An example of this came from Jonathan Fallon of Trimaps, who noted that Creative Wallonia[13], who were already supporting his product, had a rejuvenation of interest when they found out about their success in Europeana Creative Challenge.

Trimaps was also very pleased with the network effect created by the Europeana Creative project. They wanted to pitch their product at the Next Web Conference USA[14] (held in New York), but needed to be voted in the top 15 start-ups to get access to the main stage. Europeana Creative used its network to call for support, and successfully helped Trimaps to reach the 11th spot, opening the door to this opportunity for product visibility.

5.5.2   Suggestions for Improvement

Some participants (Trimaps and Timepatch) have suggested that further publicity could be carried out, but this desire is both to be expected and tempered by practical reasoning. The project cannot over-advertise the products; however, it has committed to implementing publicity as and when new developments and/or new features are launched that fit with Europeana Creative's aims and objectives.

5.6   Reflections on the Incubation Support Programme

The incubation support programme has been enlightening, and a number of observations and experiences are worth substantiating. Through the motions of delivery, agility of changing the programme, reacting to new requirements and working with different kinds of individuals, there is much to share with other projects trying to achieve similar aims as Europeana Creative. The following items paint a picture of our project's learning to date.

- **Incubation programmes need to strike a balance of 'generic teaching' and 'tailored support'**

The incubation programme was arranged to offer a highly tailored, specific, and time-boxed period of support. It was deliberately not designed as a 'course' where participants would be instructed, rather the concept was to identify needs and react to them accordingly to deliver value that would help fast-track the business.

Having undertaken this programme, it has become clear that the majority of participants lacked the fundamental business acumen required to provide foundations for growth, even if they already had a product/service before winning their respective Challenge. In hindsight, it would have been more effective to have set a business fundamentals teaching element, to ground all participants at the same level of knowledge, and then delve into the tailored approach.

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[13] http://www.creativewallonia.be/; accessed May 4, 2015.
[14] http://thenextweb.com/conference/usa/; accessed May 4, 2015.

- **Individuals have differing expectations and work in a manner of ways**

The Europeana Creative project has worked with a number of individuals of various backgrounds and with a range of other commitments. Some needed hands-on guidance and required significant direction, whilst others needed only pointers, and have been self-motivated to progress.

There have also been differences of expectation with regard to the implementation within their businesses. Some have expected the incubation programme to do the work for them, whereas others have understood it is their responsibility to build their own respective businesses, with the support programme giving the best enabling advice and guidance. Very few participants were full-time in their businesses, which meant that the incubation support programme has had to become very flexible in tailoring the approach to any given situation. Other projects will likely experience the same variances.

- **Mentoring is a key working methodology to bring forward new projects**

Evidence has shown that the greater the involvement of regular mentorship in the incubation process, the happier and more productive the relationship has been between the participant and the programme. The mentorship element of the programme needs to foster "an air of positivity" through encouragement, supporting the ideation process through reliable feedback and experience whilst appropriately challenging the participant.

- **Content from Europeana needs to be expressed to potential re-users in a more digestible and accessible manner using a wide range of curated thematic content sets that are interesting/ inspiring to the creative industries**

Europeana is saturated with 40m+ content items, which can be overwhelming to the layman re-user. It is difficult to identify suitable content, and this acts as a detractor to its potential value and prospect of re-use. The work already initiated by Europeana to open up this content by providing curated sets of interest has begun breaking down this barrier, but for this to be successful it will require extensive expansion and involve an intensive amount of effort. This professional curation process is not feasible over the long-term and the crowd needs to be involved to take on the majority of the workload burden. This could significantly increase the potential for re-use over time, should mechanisms to involve the crowd prove to be appealing and sustainable.

- **Future focus should be on the incubation of 'new' ideas rather than existing products and services**

Two different approaches were evident during the Challenge application and subsequently in the incubation programme. These were either the development of Europeana-based additions to an existing product or the development of an entirely new product, the latter being the minority by far. It has been much harder to draw attention and effort away from more routine business tasks and obtain sufficient engagement where the participants already had an existing product. Where the product has been entirely new the incubation programme has seen higher levels of engagement and generally more enthusiasm.

- **Fledgling businesses have a tendency to chase a short-term funding opportunities rather than take a bolder approach of viewing the long-term strategy**

It has been evident that a number of the incubation support programme participants gravitated towards the attractive nature of short-term funding opportunities at the expense of recognising the need for a long-term strategy to develop sustainability. This "hand to mouth" approach has a number of impacts, both internal to the business and those it interacts with, including Europeana Creative's incubation programme. The most telling impact is that such opportunities require bursts of concentrated effort, which, for a fledgling business of few staff, can result in a total hiatus on any other activities.

As such, and as seen in the incubation programme, participants have effectively disappeared for a number of weeks at a time to chase opportunities, which has disjointed engagement and been disruptive and frustrating from a management and implementation perspective. Although it is recognised that short-term financial wins can be beneficial for any business, they should be generally be pursued in the context of a longer-term strategy and not at its expense. This is a difficult topic to bridge.

- **The Commercial Enterprise vs. Social Enterprise decision and sustainability question**

The experience to date has shown that many applicants to the Challenges, and subsequently some participants of the incubation programme, have been more suited to a Social Enterprise business approach. Many applicants hail from a background, some from within a cultural heritage field, where their objectives are not mainly or highly for-profit oriented, rather they wish to pursue personal interests and projects for the greater social good.

It was observed that these cultural and creative professionals, who likely would not classify themselves as entrepreneurs, lacked an appreciation of the need to plan for the sustainability of a Social Enterprise, and that some element of revenue generation through a form of commercial activity is required to achieve sustainability and to avoid situations of uncertain overhead, relying on generous benefactors or perpetual grant chasing.

- **Europeana needs to better define and articulate its unique selling point for cultural content re-users via an improved strategy for engaging with the creative industries**

The running of the Open Innovation Challenges and incubation programme has shown that there is still much to do with regard to defining and articulating Europeana's unique selling point. Europeana Labs is now live and shall be integral in supporting this process, and the Content Re-use Framework will act as an enabler once available, demonstrable and its functionality understood. However, these tools will be superfluous unless Europeana is regarded as being an effective market player and enabler for the creative industries to fulfil their needs.

- **Europeana Labs, associated Living Labs, co-creation methodologies, incubation of ideas and access to finance need to be part of a holistic, intrinsically connected and coordinated programme to maximise the chances of success**

The incubation programme itself has operated within a developing environment, which has meant it has not been possible to implement support in an optimal manner. In order to enable an optimal outcome, incubation support needs to be one constituent part of a holistic programme of connected activities providing end-to-end capabilities. This concerns support from the ideation stage, to the concept implementation and on to accessing finance to grow.

The virtual Europeana Labs and physical Living Labs then need to provide the events, background support and community building capabilities to transform the situation from a number of broadly independent activities sharing experience to an ecosystem that nurtures valued products and services.

6. Issues during the Evaluation Period

One of the challenges faced by the different Challenge evaluation activities were related to their dependencies on other activities that were started or delivered with delays. Some of the WP5 activities, especially the Design Challenge process, were initiated later than planned, and the corresponding online survey had to wait until the Challenge event took place. This - connected with a significant delay in some of the incubation support packages as a consequence - meant less time or even the absence of the chance for interviewing the last Challenge winners in relation to their part of the Europeana Creative project.

While MFG monitored and prepared the evaluation of the first Europeana Creative Challenge event, they joined the entire Challenge phase comprising the application and judgement process in their double function as WP5 lead (interim, due to changes in the Europeana Creative consortium members related to that WP) as well as WP6 original lead. The final milestone MS20 "Pilot, Infrastructure, Challenges and Uptake Evaluation Report Available" related to that Challenge (with relevant content related to this report) was postponed, due to the change of the Educational Pilots' delivery date, but ECBN and MFG submitted it by the end of project month 20.

In the months from May until July 2014, WP6 began another online survey to gather feedback from the participants of the Social Networks and Tourism Challenge. The survey addressed all participants that had signed up on iStart.org for the Social Networks and Tourism Challenges, and served afterwards for gathering data for MS22 "Pilot, Infrastructure, Challenges and Uptake Evaluation Report Available", comprising results covering the development progress of the Social Networks and Tourism Pilots in relation to the uptake of the Challenge themes. The finalisation of this milestone (also relevant for this report) experienced some delays, as more time was required for collecting relevant data and extra effort for taking over the Work Package leadership from MFG to Platoniq.

7. Conclusions

Impact has been evaluated based on the success of the outreach, participation, uptake of the technical and content infrastructure and the impact of the incubation support package for the Challenge winners.

Regarding outreach, the Natural History Education and History Education Challenge received more unique visitors than the Tourism and Social Networks Challenge, although the conversion rate of visitors to submitted applications for the Tourism and Social Networks Challenge was higher. The final Challenge on the theme of Design was higher than in the previous two rounds and the conversion rate of submitted applications was also the highest. The increased conversion rates were attributed to factors including a re-defined and improved application process and better promotion and presentation of the Challenge events through regular blog posts on the Europeana Creative website. In addition, Europeana Labs was ready for exploitation during the second Challenge, and Europeana API workshop and webinars were held to educate potential developers on how to access and integrate Europeana Content, reducing barriers to entry. The popularity in the themes of the second and third round was also considered contributing factors.

A review of the number of participants shows that while the Natural History Education and History Education Challenge had a higher number of hits than expected for the first Challenges, the results also showed potentially insufficient differentiation between themes, and a resulting imbalance in applications for each Challenge. The Tourism and Social Networks Challenge showed a marked increase in applicants, proving the evolution in popularity of the project and its Challenges, and the Design Challenge had the highest number of all Open Innovation Challenges. So based on the observed evolution of results and gathered metrics we can conclude that the Challenge process has incrementally improved with regards to participation.

As for the content re-use, the application requirement for addressing re-use of Europeana content was the only non-mandatory question in the Education Challenges. This was intended to avoid rejection of applications based on this criterion, but this resulted in a zero response rate for the question. Another impediment for content re-use during this Challenge appeared because of the difficulties in selecting and accessing appropriate content for the given applications given that the Europeana Labs beta version was slightly delayed. Several applicants for the Tourism and Social Networks Challenge showed intent to re-use Europeana content, but many did not present enough details, technical readiness or specific intention in order to be selected as Challenge winners. An analysis of the applications shows that the Design Challenge attracted the largest range of applications demonstrating Europeana re-use and the potential for re-use so far in the Europeana Creative project. However, numerous applicants also demonstrated a lack of knowledge with regard to the legal restrictions related to the re-use of copyrighted content in commercial applications. Also highlighted was a lack of open content available for re-use and matching the quality expected by designers and creators on very specific themes. New projects aligned with the goals and strategy of Europeana Creative should take into consideration the importance of providing in advance more contextualised and ready-to-use resources, collections and re-use examples when launching similar calls.

In relation to application quality measurement for the Challenges, judges were happy with the quality of applications, observing an increase of quality between each Challenge, but also noting the open room for improvement for demonstrating the benefits of integrating Europeana content and taking profit from cultural heritage re-use.

Reflective interviews were conducted with Challenge winners both during and after the incubation support programme. General conclusions from the process evaluation indicate that the kick-off sessions were useful (although feedback was received that there were too many people in the first session). The attendee list was cut thereafter. Considering future improvements, the majority of Challenge winners have not yet integrated Europeana content, having already existing products which have required business support as a higher priority. However, the general expectation is that integrations are forthcoming.

Annex I: Summary of submitted ideas to each Challenge

The following section covers a list with summarised details from each idea as submitted to the different Challenges via the iStart platform (except for partial submissions, which have not been reflected).

A) Natural History and History Education Challenge

Title: Geobased App for History Learning

Project vision

This user friendly, learner centred (web-) App will enable history students worldwide as Open Educational Resource to work with CC-licensed digitised primary sources on mobile devices, bringing archive contents into the classroom. It consists of a methodologically sound learning environment, providing functions (individual or group oriented) like "search in archives", competitive games ("geo-mapping", "tagging", ...), supporting creative work by designing and publishing own timelines, ..
It's modular architecture is open for further add-on's and developments.

Project idea

The existing App prototype (as described above) should be further developed in order to bring any Europeana (and other archive) content into any history learning situation. It will close the feedback loop between digital archives, part of their users (history students) and education.
The project will require the following developments:
- Extending content management system functions
- Introducing multilingual functions (enabling cross-border project-based learning)
- Introducing new functions/modules (e.g. creating guided history tours, augmented reality, ...)
- Establishing a stable organizational framework (server operation, maintenance, change management, promotion, ...)
- Evaluation (both built in, and external)

Title: Geogaming Europe

Project vision

GEOGAMING EUROPE develops a model of global e-learning game where cities stories are geolocated and displayed through Interactive Virtual environments, relating foundations of Urban Planning, ICT technologies and Storytelling. We intend to develop a rich interactive experience to encourage children to being actors of cities, their identity, their History and involving other children from all over the world.

Project idea

GEOGAMING EUROPE is a mobile and tablet game oriented to perform 3D Interactive Augmented Reality (AR) environments around user geolocation and inside a traditional media, a fascinating printed smartbook.
APP: Users will resolve enigmas, meet and interact with 3D characters, discover stages, accumulate treasures around places and share with friends the cities discovered. We rescue those missing stories in addition to highlight important events in history. These contents are needed in social-cultural values of those European and visitors eager to absorb our culture.

GEOBOOK: The creation of a physical book let us to expand narratives and levels. Is also a great opportunity to take a traditional media to get involve users in a fantastic world where past, present and future of cities will give them an immersive time machine to discover History. The diferent pages will content levels of difficulty that will be necessary to get access to discover more character and treasures. Kids shouldn't lose the essence of everyday life in order to create fictions in their minds, this fictions will be linked to reality.

Title: Glimworm IT BV

Project vision
A "second screen" reenforcing learning experience for teaching history via mobile devices enabled by a mashup of our Vistory App (expanding the video library beyond the Beeld en Geluid digital collection); Muse Open Source; Open Images and the Europeana API including the latest interactive features developed for the Inventing Europe App which include a simple CMS that would enable instructors to create interactive multimedia history lessons and tours.

Project idea
Building a new educational App with the working title of Inventing History: The project requires four phases and the cooperation of various stakeholders including our co-creator, Inventing Europe, an online and mobile interactive educational platform and an initiative by the European Digital Library of Science and Technology; The Netherlands Institute for Sound and Vision specifically as a leader in the European Open Image platform and one or more learning institutions of which we have several professional and strategic partnerships.

Phase 1- Concept Development: This would take an inventory of our existing software, apps, platforms and the various APIs, open data and open video content available to contribute to the new platform. We fully intend to utilize and build upon our experience, relationships and software portfolio in order to create a unique interactive and engaging experience taking into account the available resources. We would work primarily with Dr. Suzanne Lommers of Inventing Europe during this phase.

Phase 2- Rapid Prototyping and Co-development: This would require a co-operation amongst several stakeholders with Glimworm as the leader in the development, testing and refinement process. We will use existing functionality from the Vistory App, Muse Open Source and Inventing Europe so it will take a concentrated effort bring together best practices and optimize quality content in an intuitive, fast and easy to use mobile platform.

Phase 3- Closed Beta: To include all stakeholders for final testing and refinement of the first version for iOS v 7.1 for iPad and iPhones. A productive and collaborative online environment will be required to create effective feedback mechanisms which facilitate a RAD (Rapid Application Development) framework.

Phase 4- Publication: Inventing History in the Apple App Store for late model iPads and iPhones to be submitted by Glimworm- hosting and maintenance also by Glimworm.

Title: Pathway Authoring Tool for museums

Project vision

The wealth of digital collections and the applications based on these are rarely embedded in personalised educational activities aimed at maximising the learning outcomes of museum visits. Our vision is to empower museum staff by providing them with a simple, but attractive authoring tool for designing educational activities based on open resources (e.g. from Europeana) that engage visitors in inquiry based activities inside and outside the walls of cultural institutions using their preferred mobile devices.

Project idea

Our solution targets education and content experts at Natural History museums (NHMs) and Science centres that aim to design educational activities for visitors (families with children, schools groups). Our solution consists of (a) a simple and friendly web tool for authoring and designing pathways (including digital games, interactive quizzes, guidelines and links to audio-video material) and (b) an attractive and interactive discovery layer for visitors to access pathways.

The authoring tool is connected to a digital library that museums and science centers can manage and use as a data pool to build pathways. The digital library can include museums' own digital collections, as well as resources from external data sources such as Europeana. All content can be described with educational metadata (target audience, age range, educational objectives etc.) allowing the development of discovery services for users. Following the authoring process, pathways can be published through software interfaces that can be used by external systems e.g. interactive installations on museums, mobile apps etc. for visitors to access and use. Using handheld devices, visitors will be able to browse through pathways and select the most suitable ones based on their interests, age range and visit time. For example, school groups will be able to use pathways to inform and guide their museum visit with the help of pre-visit, visit and post visit guidelines, interactive quizzes, treasure based games, audio-video material and other supporting digital resources. Pathway will offer users an interactive interface where users can log in, save and submit answers to quizzes, access scores, compete with peers, share results and express preferences. The tool will collect user data about visitor profile, visit and educational preferences, helping museums further tailor their offering.

Title: Trimaps

Project vision

Our vision is to enable every European historic site, or every European city to re-use their historic maps for touristic purposes. When you visit a city, or an historic site like a citadel, things are getting way more realistic if you can use the historic map of the site you visit and geolocate yourself on it. You an really fell like you "walk" on history.

Project idea

We are developing a web based tool and the mobile applications to enable geolocation on any image that can be used as a map. This can be used for festival, ski resort, but we want to give it a new dimension by adapting this tool to any historical site contained in the Europeana database. Think about all the maps that are used daily on paper : ski resort, a university campus, a recreation park, a city park, etc. All those maps are richer than standard maps found on the internet like Google maps. But Google maps have an advantage : they are already available on mobile devices and can be used for geolocation. We want to get rid of those

standard and boring maps in applications and re-use the rich content provided by artists or available in heritage database. We want to enable the use of those maps on mobile devices and Trimaps provides tools for this. We bring those maps on mobile and we enable geolocation on them. In the scope of the Europeana database, the project is to re-use the historical maps for touristic sites. When you visit a city, and you are told "there was a fortress here 500 years ago", it may be hard to believe. But if can have the historic map of the city and see precisely where you are on that map, things take another dimension. Our project is to help any entity (a city, a touristic site) with an historic map to bring it to life again ! The growing Europeana database is a perfect repository for many of those maps, and this would be perfect data to bootstrap the maps covered by the project

Title: Zeitfenster

Project vision
We change they way people discover and experience historical sights, events and places by providing mobile access for smartphones and tablets to historical images and make them available as an digital experience on exact location.

Project idea
Zeitfenster is a mobile application for smartphones and tablets that allows users to time travel through cities, places and events and to experience different times and topics exactly on location where it took place years ago. Zeitfenster is using historical images and films mixed up with valid background information and provides the exactly position and perspective to overlay „what you see with how it was" using Augmented Reality, Location and Cloud Based Services. Having the exactly perspective allows users to merge the real time environment with the images to get an immerse feeling of going back and forth in time. They also can take an image of their own merged perspective to personalize and memorize their experience and share it with other people and buy historical stock images as gallery print for instance. With this, we create cultural awareness and offer an emotional approach to historical topics in order to experience them on location.

B) Tourism and Social Networks Challenge

Title: Chronologic

Project vision
When you think of it, Europeana's database is basically a giant European brain and every European compiles his/her own mini-database. Chronologic plays out visual cards, from Madonna with child, or kitchen utensils, to propaganda posters and challenges players to put them in the correct chronological order. By contextualizing and comparing widely different images, players reflect upon the birthdate of ideas as well as visual expressions and are guided through the tremendously rich European cultural heritage.

Project idea
For anyone that loves to test their general knowledge, Chronologic is an entertaining, single user or multiplayer mobile app/game that challenges you to place historical items or events in the correct chronological order. Unlike conventional trivia games, Chronologic invites you to compare, re-link and contextualize your general knowledge to the maximum.
Its simplicity makes the game easily accessible and instantly playable, for any time of the day or in between places.

Different playing modes: (a) normal: playing rounds of each 10 cards (single player); (b) race against time: try to do as much in one go (single player); (c) place 5 cards in right order (single user); (d) challenge friend (you play one card - he plays one card). Chronologic is innovative because:
(a) it is flexible with data. the game is not bound to one type of collection and can be applied to different sets of images; (b) it is flexible to your schedule. the game can be played while you're in the subway or in the waiting room; (c) it allows you to get in touch with lots of different cultural heritage and learn something while doing it.; (d) it is a 'one-fits-all' tool for cultural institutions. All sorts of museums (from history to photography to modern art) can use this tool to attract local & foreign tourists to their museum and prolong their customer experience.

Relation to Europeana content
Chronologic uses a wide variety of images, paintings, pottery, etc. The big diversity of Europeana's content is an absolute asset to the game. In order to ensure an enjoyable gameplay, images must meet the following criteria in order to be used: (1) The item contains a clear visual clue regarding the date of fabrication of the object or the date when the event took place. -> Natural collections, such as plants and insects, are excluded. (2) One does not need to have 'expert knowledge' to make a reasonable estimate about the date. If you have expert knowledge about maps, you could be able to rightly assess the date. If you're not a map expert, this is a really hard one. (3) The knowledge required to properly assess the date (or the clues that might be an indicator of the date) is non-local, pan European nature. This question is a slippery slope, because what is general knowledge? what 'should' each European know? It's a highly subjective question.

Title: CULT: a cultural video game project

Project vision
The CULT video game project seeks to set up an augmented reality game, providing credible, educational, cultural content through a mobile platform, to be played on and off site, enlivening aspects of the surrounding past in our cities.

Project idea
CULT is a proposal for a GPS-dependent, augmented reality, near real time, online, multiplayer, video game with cultural content. A unique compilation of educational and adventurous concept that is not available so far in the video game market.

Relation to Europeana content
Historical information, photographs, plans and geodata from monuments and archaeological sites of Greece and Europe.

Title: Didactic Science Labs for Museums

Project vision
The product that we want to promote is to use scientific concepts in artistic area to improve the professionality in artistic education through statistical analyzes. Providing scientific feedback to the uses of the educational programs in Museums will improve the quality and the quantity of the of educational offerings and leisure activities within the museum institutions, improving a double benefit: 1 the identification of a scientific path to follow, 2 scientific publications.

Project idea

The basic idea is to provide new scientific techniques to improve the education in artistic phenomena for museums institution. The innovative characteristics of the present project are to: collect and analyze data that comes from the didactic activities promoted from the educational programs and didactic laboratories of the museum, use the statistical analyzes has a path to improve the professionality and the quality of the educational offerings, training staff that follow the educational offering, produce scientific publications that to confirm and corroborate the paths its want to follow.

On the basis of important variables concerning the actual issue of neuroscience researchers, we expect that important human phenomena will be extensive.

Using the usual creation of educational paths we create important neurocognitive issues to deepen the connection between Art & Science.

Relation to Europeana content

Important European contents included in the present project are involved inside the professionality and the quality that the museus provide to its visitors. For this reason the European products must be involved in the present issue as the most important continent that hold artistic history. The Art education and the importance that the European history owns are crucial roles in the future of this continents. The mental health of the kids (and adults) also comes from how the creative process works in the people. Looking at the mental health is very common to include creative activities and artistic programs because lead the people to live the life in simple and happiness way. For those reasons is very important to lead the professionality and the quality of the educational activities involved in Artistic areas.

Title: Digital Invasions

Project vision

In times of economical turndown, when budget cuts heavily affect cultural policies and strategies, the use of digital data, information and value co-created by (and with) the audience may create an environment in which it contributes in - mitigating losses of socially valuable asset - optimizing (and minimizing, too) costs of communication - generating new added value content by re-use and re-interpretation of pre-existing content. Social Media (participatory by nature) are crucial to this process.

Project idea

Communication in the digital context is more fragile than appears when we come to Cultural Heritage Process requires sender and receiver using compatible technologies which evolve quickly, differently and continuously. Moreover, requires them to boast a similar mindset, or the ability, the wisdom, the will to deeply understand each other. Which may prove difficult when we come to Cultural Heritage that is, by nature, highly intangible and thus leaves room for extremely personal 'interpretations'. If, on one side, those interpretations may appear distant and of no real value for the definition of the specific cultural object they refer to, on the other side they represent an invaluable asset to better define that very cultural object and deeply understand the way it is perceived by the audience. The 'Digital Invasions' project is trying to fill in this gap. 'Digital Invasions' is all about about co-creating and nurture cultural value through proactive participation of visitors into the museums' communication life cycle. It is characterized by a fully bottom-up approach, where people organize independently single events all around the country. Social and digital communication are key to the 'invasions': 'invaders' are bloggers,

archeology amateurs, photographers, Instagrammers, historians, communication experts, but also people with the most varied backgrounds. All of them boast a real passion for their country and its unique heritage. Inspired by a contingency, Digital Invasions now aims to become a sort of 'territorial lab' for new social and digital communication products and models, and a tool to enhance both visitor's experience and the museum/site performance. The idea is about transforming any site whose cultural value is highly regarded in a sort of 'testbed' for social media based technologies, communication strategies, education tools. A real 'open air lab' where to gather hackers, communication specialist, cultural managers within a 'participatory design' frame.

Relation to Europeana content
Actually, there are no limits to the content from Europeana the 'Digital Invasions' project may make use of. All of it could be, at the same time, the 'object' and the 'subject' of a dedicated Digital Invasion so to generate new content itself through the storytelling its audience would make of it. Equally, there will be no boundaries in what technologies could make of such an heritage: endless interpretations and opportunities lies ahead, and the user-generation of new content could even end up in an increase in the Europeana records. Cultural value is not only to be protected, is something that we all are called to generate, too. "No knowledge, although excellent and healthy, give me joy if I learn it for myself. If you grant me the wisdom with this limitation, to hold it closed on me, refusing to spread it, I'll reject it " (Lucius Anneus Seneca). Art becomes knowledge when it's shared; and sharing, in the end, is creating additional value and nurturing a virtuous cycle.

Title: History Alive

Project vision
History Alive wants to make visiting an historic site more worthwhile. Because wouldn't it be nice that… …If you visit a historic site, you could see the history also in its former glory. That you will be pointed to historic sites to experience while travelling. That information on that site would be readily available while visiting. Innovative: a history content management system, using 3D techniques to walk around in the past

Project idea
On this venture there are two aspects: (1) the development of technical apps/creating the experiences and (2) the capitalization of the apps/experiences. The most important innovation and technical newness will be the development of the History Content Management System: We will standardize the application/ having a common platform and standard user-interfaces. The innovation within this project are also based on social innovation and otherwise on the combination of known elements that have not been combined as yet. Further innovations that will make the products unique and innovative: We will convert existing material into usable 3D material, where we will create a holistic view of the historical site (so not just a 3D model of the inside of an Etruscan grave, but this grave visualized within its historical (3D) environment. We will use local organizations as carriers of the commercialization (using the revenues of modern products to maintain the historic site); We will visualize the cultural heritage at the actual historic site (through GPS or photo-recognition). Attracting more tourists and make their visit more worthwhile. (instead of having just a film of the historic site to be watched from any place in the world); We will make a real "moving" vision of the past. Instead of having a film from just one reference point (albeit moving) it will be necessary to have a "real" 3D environment of the past, if you want to walk around in it.

Relation to Europeana content
We know that Europeana has already a large database of rendered 3D models of the past of several historical sites.

Title: Mobile location buitenplaatsen game

Project vision
Draw attention to the buitenplaatsen and their shared history - a unique part of Dutch heritage of the Golden Age. Improve the historical awareness and knowledge. Invite people to discover and experience buitenplaatsen in a interactive and contemporary manner. Stimulate repeating visits. Contribute to sustainable and meaningful future of buitenplaatsen. Make children the heritage caretakers of the future.

Project idea
Hybrid, location based game to be played either with a smartphone or tablet. Two important parts: a digital online platform and location-based 'mini-games'. The used location-based technology is BEACON. A new, innovative and promising technique. At the moment mostly used for retail purposes. The game is meant for tourists. More specifically, it stimulates families (with young children) to visit the unique Dutch phenomenon of 'buitenplaatsen' (literally 'outside place'). They can visit the sites on their own, in their own time and in their own pace. A buitenplaats is a summer residence for rich townspeople in the Netherlands. During the Dutch Golden Age of the 17th century, many traders and city administrators in Dutch towns became very wealthy. Many of them bought country estates, at first mainly to collect rents, however soon mansions started to be built, which were used only during the summer. The region Kennemerland became very popular among people from Amsterdam. The buitenplaatsen have a shared history, but also have their own stories to tell. By playing the game families can explore, experience and discover these beautiful heritage sites and their intriguing life stories. They are unlocked in a contemporary and interactive way using modern technology. Lost heritage (both tangible and intangible) is visualized again. Participating buitenplaatsen are Leyduin and Elswout (both in the municipality of Bloemendaal), Groenendaal (municipality of Heemstede), Beeckestijn (municipality of Velsen) and Paviljoen Welgelegen (municipality of Haarlem and the provincial residence of Noord-Holland). The 'mini-games' of the different buitenplaatsen are all self-contained games. However they all form a 'level' within the overarching online platform. This platform explains the shared story of the buitenplaatsen with their origins in Amsterdam. Water is the shared storyline. Think about barge canals, water used for gardening, lakes that have disappeared, first clean drinking water facilities).

Relation to Europeana content
The archives of Europeana are used for our historical research on the several stories of both the separate buitenplaatsen and the shared element of water. Besides, we would like to mainly use digitalized photographs, paintings and other visual materials from Europeana in the game. The database offers a lot of valuable old photographs for instance of Paviljoen Welgelegen, Beeckestijn, Leyduin and Elswout. Beeckestijn is also part of a documentary '58 million Dutch people and the beautiful nature' (1977). This way the archives are being used for tourists in a fun and contemporary game! When the product has proved itself we can easily build the same kind of games for other types of cultural heritage. As long as the sites have both a shared historical storyline to tell as well as separate storylines per site. For example, fortifications or churches.

Title: Mobile Tourist Guides

Project vision
Our vision is to build up a worldwide network with contemporary witnesses guiding tourists through their personal story connected to historical events in metropolis, little towns or at remote places. We want to transfer her/his-story especially to younger generations through a platform dedicated to the inter-cultural and inter-generational exchange. Social media and gaming techniques give incentives to take part in building up this socio-cultural network making it to the most vibrant museum in the world.

Project idea
Our idea is to provide mobile guided tours for tourists. Our core elements are, firstly, contemporary witnesses who connect general history to her/his-story showing the user of our app the places where it really happened, secondly, to provide original fotos and video material by means of augmented reality enabling the user to compare how the places changed through time, thirdly, a local eco-system with museums and other cultural institutions related to the topic of the corresponding tour.
Our idea is innovative with respect to the manner how the digital tours are cinematographically directed and how they are composed with the augmented reality elements and the offline services provided for by the museums and the other cultural institutions. Our tours consist of newly filmed videos with contemporary witnesses at the location where her/his-story really happened. This allows a totally new way of directing: The audience does not sit on their couch in front of their TV screen or in the cinema but follows the action on their mobile screen matching with the environment around. In addition, the arrangement with other digitized material such as archive fotos and film allows us to tell our stories not in an exclusive linear but also non-linear way: The user is able to decide by him/herself which of the spots he wants to discover next; this enables us not to speak for or against a certain opinion like in linear films but to distance our personal opinions in letting speak the different witnesses and/or documents for themselves. Finally, we tell the stories not only digitally but also in the offline world and by different media offered for example by local partners such as museums. The overarching transmedia storytelling concept thus allows the user to get into through and perceive many different aspects of the storyworld.

Relation to Europeana content
Basically, all data offered by the Europeana Labs could be potentially used in our tours. In accordance to our experience, there are three criteria determining how the data might be used: First, whether the data can be, in accordance to the licenses, commercially used; the reason is that not only the sustainability but also the complexity of the tours and the technical infrastructure depends on whether the dramatized content can be commercially exploited in order to finance the production and the technical support. Secondly, since we seek to create location based tours it is interesting whether the data can be localized or not. Thirdly, by whom the different data is chosen and arranged. Since we do not automatically connect all data available to certain places but re-arrange them in order to create narrative climaxes, the choice and arrangement of the data requires knowledge and time. There are several possible entities creating the content such as us, the core team, our cooperation partners like museums as well as educational institutions where the content is created by students or pupils guided by us as the project coordinators.

Title: OnFoot

Project vision
An essential tool for anyone who is looking for a hiking/cycling thematic route or who is willing to share and/or promote new routes. Also a tool for those offering any kind of service along any of these routes.

Project idea
A mobile application with hiking or cycling thematic routes with historical, cultural, mythological, etc. related content. Users can view travel routes maps, available services and points of historical and cultural interest dynamically documented with content provided by Europeana, such as maps, photos, texts, etc. Travellers will be able to create a travel diary to be shared with other users by providing descriptive text, photos, reviews … There will be another type of user which we will call SUPPLIER, such as museums, hotels, shops, restaurants which are along the route and wish to show their services, products, events and special offers, to other users.

Relation to Europeana content
Any kind of data that can offer information about any point of interest along any of the routes, including images, sound, videos, etc.

Title: raysconceptdevelopment

Project vision
CO3DM is a network of virtual 3D galleries. Galleries can be linked, so that a visitor can "fly" from one gallery to another. By linking galleries a "scene" is created that can have a specific theme. Each gallery is curated by seperate organisation/institute/business/or user. When entering a gallery, users can see who else is present, and start a chat. When becomming member of the network, users can create their own gallery and invite friends.

Project idea
Different institutes can provide content from which users can pick items that they want to share in their own gallery. The two main elements (USP) are: (1) content is presented in a new, immersive and attractive way, creating a new experience. (2) content is collected by seperate users that (by creating a collection) create a new context for the content. This new context can be added(linked) to other content (other galleries).

Relation to Europeana content
history and art, both articles/documents as images and videos. Users can open a library in which content is provided (via Europeana, but also via other sources or even individuals).

Title: Secrets de Barcelona

Project vision
Become an international reference for the cultural and sustainable tourism.

Project idea
Create an app to get into light the cultural memory through images, videos, text, music and sounds and different multimedia content. It is innovative because different cultural registers will interact in a specific place.

Relation to Europeana content

We will help to provide Europeana of digital content of the different museums and cultural institutions of Catalonia and Barcelona and we will re-use this content and some other content that Europeana already has to develop the app.

Title: The MuA Project (monuments at risk)

Project vision

An online database-hub that could crowdsource and distribute information concerning heritage at risk, raising public awareness and inviting participation.

Project idea

The MuA Project (monuments at risk) is a programme for the recording, documentation, and assessment of heritage values at risk. It also functions as an open-access, participatory project for the sharing and processing of information concerning risks that endanger cultural heritage and it promotes protection in a creative way. The first deliverable of the programme is an interactive, on-line database based on the results of a research study on managing cultural heritage at risk and its potential applications on the world wide web. The database, the first of its kind in Greece, is a communication and participation hub through which citizens can be informed about monuments and cultural landscapes at risk and add information for a monument in danger. In addition, it can be used as a research tool for professionals and interested registered users, a planning aid and a summarising tool for national/local state bodies and municipalities, a tool for co-operation, communication, and intervention for NGOs and the media, and as a tool for effective funding of architectural heritage at risk by cultural institutions and sponsors.

Relation to Europeana content

Pictures, plans, drawings and geodata from monuments and archaeological sites of Greece and Europe.

Title: Time Travel

Project vision

A time machine on your mobile device, providing an interactive WOW heritage experience of past worlds in 3 dimensions, which generates money, assures tourists to stay longer on the site, attracts more and better visitors, increases user satisfaction and shares the added value with local economy.

Project idea

Making history alive. A visualization of the past with tablet or mobile phone, where one could walk around virtually. Adding the GPS location of the user the app will be used on the historical site itself. Present day view can then be combined with the corresponding vision of the past (or several pasts). With a 360° view while moving the tablet-pc/mobile phone around.

Relation to Europeana content

To develop the product there are 4 different dimensions to approach: (a) The technical origin of the 3D environment from which the application will be built. (b) The interaction with the user of the application (c) The historical/logical nature (timelines) of the site (d) The equipment used to

experience the application. Main resources from Europeana are the available 3D models of historical sites. Of course, all other information available (images, audio, video, etc.) which support the historical reconstruction and increase the timeline experiences will be used.

Title: Timepatch

Project vision
Timepatch (currently using brand in Estonian -- Ajapaik) is a crowdsourcing application for organizing historic view photographs geographically or otherwise and collecting rephotographs. The crowdsourced data is socially validated and for bigger engagement the process itself is gamified. We want to become the most efficient tool for harvesting location metadata for historic photographs from public and private collections.

Project idea
Public collections in GLAMs have hundreds of thousands of historic photographs that are being or already have been digitized and made accessible online. The problem with these historic views is that the location of the pictures is mostly only in textual form (a street name, a description) and not in the form of geographic coordinates what would enable presentation of the pictures on a map or even in much talked about augmented reality applications. The problem is universal and common to all photographic collections. The need for geotagging historic pictures has been recognised in recent years (see f.i. the report Geocoded Digital Cultural Content) and there are several sites dedicated to that task (historypin.com, sepiatown.com, whatwasthere.com) but they lack the socially validated crowdsourcing functionality for geotagging that is essential for making the geotagging on a large scale. The core idea of Timepatch is indeed the social validation of the crowdsourced geotags (and other metadata). We use statistical algorithms to calculate the most viable from all the location suggestions to every single photograph. Therefore the owners of the historic photographs (public collections in the first hand) do not have to approve or manage the single instances of user generated data, which makes the process less labour heavy for them. The other task for users is adding repeat photographs (rephotographs) to historic pictures in order to create then and now picture pairs for better comparison. The process is also gamified to make it more engaging. So, in short the historic imagery is the source data for creating a location based game that is at the same time a tool for enriching historic pictures with geographic metadata and a platform for presenting old pictures on a map.

Relation to Europeana content
The target content are photographs (also postcards) that are depicting places, but the system can also be used for paintings that can be associated with a specific location. Also still frames from video and film can be used. But photographic images are used in the first place, as photographic collections are also the biggest ones in GLAMs and there is plenty of material available. We've discovered that the key question is managing how the pictorial data gets into Timepatch, the editorial work of selecting material is currently a bottleneck, so automating the retrieval of images into the geotagging work flow is crucial.

Title: Vdotrip

Project vision
We hope that this product will be an european door for all european people to discover patrimony ans touristic assets all over Europe. It's not only a touristic tols but also an exchange tool and a sharing way to know culture of each other.

Project idea

Vdotrip, it is the combination of a mobile application that allows tourists to make short video clips that are geo-localized as site based tourism operators. Based on its geo-location, "official" videos are also available to visitors. So Tourist-users can share these videos (users and/or featured videos) with its social networks contacts. He became the first ambassador of the destination he appreciates, sending many "video postcards". Museums, cities, private operators With 4 major functions Vdotrip and application meet the needs of all tourism operators. Microblogging video: it will allow visitors to share their experiences via social media in the form of short videos capsules geolocated. Featured videos Geo-localized: Museums, tours of cities, catering establishments offer their official videos, but also close to visitors through a site vdotrip.com Reading QR Codes: used mainly in museums where géolocalaisation will not be precise enough. Reading a QR code will launch an explanatory message, which allow you to choose the language of the message. A good way to replace audio guides for the smartphone or tablet visitor. QR codes reading in Vdotrip App enable also Tourism Office to integrate in this new tool their old QR references (audio or text as well) Locating on a map: videos of users and official videos are available to visitors depending on where it is TO ENRICH TOURISTIC WEBPAGES Official videos have a special accommodation that will allow so completely transparent, to be inserted into the pages of a site of a tourist, local authorities or a hotel that would illustrate his offers specifying the attractions in the surrounding area. CIRCUIT CITY OR AREA MUSEAL The idea is that Vdotrip tourists use its mobile support (smartphone or tablet) instead of the audio guide and universally. If the video allows the use of archive footage, reconstructions or offer more vivid

Relation to Europeana content

Our dream is to propose a real "kiosk" of all the touristics, patrimonial and cultural point of interest with one application and one website. Our product is based on short video POI but we also have integrated a QR code reader on our product system, not only because POI can hardly be geo-located in museum (because they are too close) but also to integrate all old material (text, photography, sound,...) which touristic, cultural and patrimonial operators have linked to QR code reading system.

Title:VERGEETmeNIET

Project vision

VERGEETmeNIET (VmN) has a double objective. First it wants to provide passionate collectors with practical tools and useful resources to perform their hobby or profession while creating a durable digital archive and re-usable data. In the long-term VmN wishes to help Cultural Heritage (CH) institutes find suitable information and committed users for their digital initiatives.

Project idea

There is no subject you can think of or people are collecting it. From passionate amateurs who prefer to work in solitude on their contribution to mankind, to associations of (semi-) professionals who fanatically share their interests. All together they represent an enormous source of energy and expertise. Cultural Heritage Institutes could make use of the enthusiasm, knowledge and time of these collectors. They have enormous backlogs in documenting their collections and are forced to concentrate on the parts they consider the most valuable. For every subject in their collection though, even the most obscure ones, there is a collector somewhere who knows everything about it and could potentially help out. The question of how to exploit this potential is not easy to answer. Simply inviting the collectors to add their

information in the systems of the institutes doesn't seem to work. Obviously there has to be something in it for the collector as well. The highly specialized professional tools for digital registration and presentation are not easy to use in an amateur setting. The result is a large range of homemade and incompatible private digital archives. Some collectors just pile up information and digital documents with the idea they will sort it out later. Others build a comprehensive filling system that is too personal to be used by others. Some archives exist only in the social clouds without serious backups. VmN offers collectors the tools to create durable digital archives while being as chaotic, megalomaniac or social as they want. It suggests useful resources and specialist help and produces reliable and durable content. CH institutes can profit from this content when the collector is willing to share.

Relation to Europeana content
Imagine you're a collector of samplers, ex Libris, model boats, miniature silver, recorders, doll's houses, lace collars, 17th century glass, French prints, pewter tableware or Delftware. How do you find your way to relevant objects and information in the public CH collections? You would think Google gives you at least a first impression and suggestions for further research, but that's not the case. Apparently even almighty Google doesn't have full access to the treasures in our libraries, archives and museums. Europeana partly fills this gap. It offers descriptions of objects you might be interested in and CH institutes that could offer you help and answer your questions.

VmN uses the Europeana Search Widget to help collectors find relevant objects and specialist help. It offers them the possibility to select and download descriptions of objects for their digital archives and presents them the resources for further information. CH institutes can use the information requests of collectors to build communities around special topics.

C) Design Challenge

Title: 3D Library of European fashion

Project vision
Our mission is to create a 3D library of Europeana historical artifacts for design and fashion industry use, providing faster delivery times with high quality digital 3D files. This 3D library will be known as the 'go to' library for historical artifacts. We want to make these artifacts accessible and our company to be known as having the best content and user interface.

Project Idea
The project idea is to 3D scan the historical artifacts and upload them onto an online library in a file format that can be easily downloaded and applied to industry programs. The core elements are: a photographic scanner, not a laser scanner to ensure high enough resolution and quality of image. Also an online website which has great user interface and category management for browsing. There are currently no competitors with a library of historical 3D scanned objects that can be used by industries, however technology is moving fast so we need to act quickly to ensure we are the first. If it's not us, it will be someone else. We will be unique by being the first do this. The technology is there, the industries have a need for 3D files, but no one has created this library yet. Once we have our stamp on the market – that will aid our recognition to be known as the only (and best) 3D Europeana historical library that one should to go to.

Relation to Europeana content

We would like to use an extensive amount of content from the Europeana such as: Cultural heritage objects from the Rotterdam Museum. Portraits and some shoes from Europeana Fashion. Pictures of glassware. 3D models of Art Nouveau objects from the Isle of Man. As a specific example of an artifact we would like to use objects like the blauew Lurexoverall form the Rotterdam Museum.

Title: Skyscrapers and Roots

Project vision

Collages can tell lots of stories. My collages picture a special fusion between my past and my present life. The past is depicted by the old ethnographical Romanian photos that link me to childhood in Romania, and the present – by my abstract drawings inspired by my new life in another country – the modern sounds, the skylines, the abstract lines of a modern world.

Project idea

I was born in Eastern Europe, and I have a strong relation with the Romanian traditions, music, fashion, the peaceful – in a way static - atmosphere that influenced me growing up – my childhood in my grandmother's village and all the memories associated with it. I can relate to every single photo that I chose for my project and I tried to add my personal approach and thoughts to enhance the atmosphere that these photos transmit. My abstract work is influenced by my new life in Germany - the dynamic rhythm, the noise of the "modern", the abstract lines of the skylines, the wavy lines of the autobahnen seen from a plane… I tried to merge the old and the new and tell people my "new European" stories. I started with a photo of a family in a village in Romania that I found on Europeana. The beautiful costumes, their courtyard where they sat for the photo to be taken, the beautiful Romanian costumes that they wore for the special occasion – those brought back lots of memories I can closely relate to – those are my roots. The abstract motif that I used for the roots was inspired by a now familiar modern landscape that I see every day – the skyline of the city I lived in. The roots-skyline is my new life, the present that I live now. Today's art has a soft spot for collages and for the bringing together as there is something distinctive in every collage: the combination (and the contrast) between the artist's unique artwork and the medium image, together with the way they enhance each other. It is this fusion that matters, and the message that it conveys - this is how every collage is unique in its own way.

Relation to Europeana content

For this project I used Image objects from the Ethnographic collections of various institutions, especially from the Romanian Academy of Science and images of fashion subjects from the French National Library. All images are public domain. There are two categories of themes – first, the fashionable ladies and gentlemen of France wearing wonderful clothing – works of art themselves. Here I focused on the nostalgia and the charm of the time, and decorated it with motifs drawn be me to augment the beauty of the fashion and the atmosphere of the time. I was happy with this first choice, but I didn't have the feeling that they necessarily conveyed my personal message. Therefore, the second collection I chose was the ethnographic collection from the Romanian Academy. The photos have another kind of charm to them, the mystery of a world less known that influenced my life. I felt that this collection fit my concept better. The collages that I made enhanced the image, but also helped it deliver its story in a better way. I got struck with the many stories that could be told using them.

Title: A Smartlibrary Tool for Europeana

Project vision

In recent decades, European libraries have taken a giant step forward in the massive digitization of their historical collections and the opening of their contents for the use of the global digital society. However, users experience significant difficulties using, enriching or sharing those contents. Our project aims to provide Europeana users (researchers, teachers, students) with the necessary means to overcome these limitations by developing a Smartlibrary tool for Computers, Tablets and Mobiles.

Project idea

The main innovation of this project will be to provide Europeana users (researchers, teachers, students, etc.) with the necessary means to construct personalized projections of the digital library tailored to their particular and specialized needs (resources concerning a particular domain to accomplish specific research and educational goals, integration of specialized tools oriented to work with these resources, etc). This innovation will crystallize in a smart tool letting Europeana users to construct this Europeana personalized projections in an easy and friendly way in order to overcome limitations found by Europeana users concerning (1) the use of the digital objects in unanticipated ways for specific research and/or educational purposes, (2) the difficulty to integrate tools oriented to enrich these objects with domain-specific annotations, and (3) the difficulty to construct communities of practices oriented to collaborate in particular knowledge domains. This tool will be available both from conventional computers and mobile devices like tablets and smartphones.

The marker innovation of the tool will be to promote European Research and Education based on digitalized materials. Our tool could integrate some current tools and digital resources in a personal Scriptorium. It could incorporate the collections or items fitting the user needs. The users could enrich the digital objects with new interpretations and share the enriched object with a global, educational and plural community. All these functions in the palm of a screen! Our Smartlibrary Tool could be used as a service by research and educational institutions from all over the world and library service companies. Competitors could be https://www.dariah.eu, http://dirtdirectory.org, http://www.bookand.net But we do think that these competitors could inspire our project more that compete with it.

Relation to Europeana content

The SmartLibrary tool developed in this project could potentially be applied to wide array of Europeana contents of many different formats and in many different domains. More concretely, we are currently working on the construction of a specialized collection of digitized literary texts called Mnemosine: a specialized digital collection of rare and forgotten Spanish texts (1878-1936 period) provided by the National Spanish Library and consequently included in Europeana. In addition, in order to validate the tool we can integrate in Mnemosine new Europeana digitized resources using the SmartLibrary tool.

Title: Clio Muse

Project vision

To bring people closer to art through technology by making understanding art easier, interactive, participative and create a community between all exhibitors and their visitors. We want to bring people back inside museums, develop exhibitors' audience. Clio Muse is a tour-guide app that shares untold stories for selected exhibits and is a marketing tool for exhibitors.

It can host exhibitions all around the world whose exhibits connect with each other through their stories.

Project idea

Clio Muse app is a tour-guide app for the visitor and a marketing and audience development tool for cultural institutions/exhibitors all around the world. It shares multiple, short, untold, interesting and true stories for selected exhibits. All stories are timed and the visitors can deepen into them as much as they want. The visitor can vote for or share his favourite exhibits before the visit, during or afterwards, for free. For cultural institutions, it works as a marketing and statistics tool that provides feedback with which they can organise activities and engage their visitors with updated stories. All exhibitions are included in one platform which creates a community between all exhibitors and their visitors. The platform offers a common methodology of inserting the content of exhibitions that greatly improves user experience. It currently runs in Android and iOS. Our innovation is based on the storytelling methodology we use, the community we create between all exhibitors and their visitors which makes Clio Muse app a marketing and audience development tool and the lower cost in comparison with our competitors.

Competitors are: Audio Guides which aren't interactive, have additional costs because of the need of device purchasing and we also have audio features so users can listen to the stories. Apps that Museums develop themselves but only apply to each museum, do not create a community with other exhibitions and visitors thus not being engaging, and are more costly for each museum to develop. Physical tour guides are more expensive but more explanatory, however they are less personalised. Leaflets are very static, non interactive and usually with longer texts.

Relation to Europeana content

Clio Muse app shares short, usually little known, interesting and true stories for exhibits. Stories are timed and can be either read or listened to by the user. The app can also support videos that may be available or created from scratch. Moreover, we use photos of the exhibits for better user experience (understanding which is which). Apart from the museums' exhibitions that we host, we also create digital thematic exhibitions that include exhibits from multiple museums and are connected through their stories that complement each other. Having said that, we believe that Europeana's content fits right into our app. Its content will help us tremendously in connecting exhibits and creating a story behind them in the eyes of the visitor-user. It could be texts, photos, videos and audio. In Clio Muse we update the content available for the selected exhibits and even add or change the selected exhibits and their stories. We want the content to be dynamic and changed according to the statistics from the users' feedback. Thus Europeana's quality content will be a huge asset for achieve our main goal; to create a cultural and artistic platform that shares stories for exhibits around the world.

Title:Digital Souvenir

Project vision

Our vision is to create physical digital souvenirs which tell the digital stories of European cultural institutes cultural blending and integrating the offline and on-line worlds sourced through the Europeana API. The mementos are created using laser or 3D technology telling their story through Augmented Reality (AR) and QR codes.

Project idea

To develop a range of physical cultural Digital Souvenirs and keepsakes using laser, 3D technology and Augmented Reality utilising the digital cultural content of the Europeana API. The point of difference will be that the keepsake design will not only depict the cultural material visually but also carry the embedded cultural and emotive story in the piece through technologies such as QR and AR code bars for Smartphone.

The scope of the project extends to where individual bespoke art pieces replicate or echo elements of the original databased item. These items are then created through 3D production and carry an individual personal-community narrative.

In a nutshell, using technology to both story tell and produce meaningful digital souvenirs to the buyer or owner. Enabling the buyer to take the emotional attachment of the place with them digitally.

Relation to Europeana content

We are using visual images (paintings, photography, ceramics, iconography etc.) from the Europeana API to develop relevant ranges of cultural mementos relating to specific cultural sites.

The embedded information within the memento may be textual, audio or further visual.

For example we can design a range of cultural mementos /souvenirs that relate to a specific museum collection or gallery. The design of the memento/souvenir will reference the cultural institute/museum; in its design.The embedded information carrying the story of the museum or the collection will be accessed by the owner through swiping the souvenir with a smartphone application. The story revealed will be connecting to the location, the story behind the piece and the emotion that is lost when we leave a place /location behind.

Title: Digital Story Cubes

Project vision

Digital Story Cubes is a light gamification/storytelling application that has been developed for mobile platforms, with pedagogical and creative potential. The purpose of the application is to enable users visit the museums and cultural institutions actively and to allow them to better express narratives, and in turn develop a stronger sense of self through a digital means in museums environment. Technology of this nature should seek to offer an open and accessible rich multimedia experience.

Project idea

Digital Story Cubes (DSC) gamified storytelling experience has to transform museum visitors into active participants/players. Its elements support entertainment/discovery/creative visit genre of cultural institutions. Users spontaneously explore their creative skills. DSC gamified storytelling experience uses the power of storytelling to engage players. Their ideas may become the inspiration for future projects in museums. DSC interface encourages creative skills by different types of players and allows to create stories, strongly related to museum content (images). Implementation of DSC in practice: Museum chooses the theme. Usually associated with the planned exhibition. Images for the theme are provided by the institution (museum), taken from Europeana portal or API. Members of the DSC team select images and order them in four folders/categories (Hero 1, Hero 2, Location, Random). Images will help players, as an inspiration, to build a personalised stories. At the beginning of storytelling process, images in Digital Story Cubes interface will be selected randomly (shaking or by pressing button). In the mid-game stage, the user will write the narrative/plot about images already seen and in

endgame stage users save their stories in the repository. Afterwards, stories will be shared, rewarded and published on the particular internet page or social network.

Based on traditional story cubes, this application differs from existing developments of a similar focus in that it is more widely accessible. Images can be downloaded according to the current situation. (Every exhibition or museum collection may have different images.) As the content can be shared, users cannot only construct and share their own narratives, but also participate in a collaborative narrative process.

Relation to Europeana content
Every institution (museum) can use images from Europeana portal or API and insert them into the DSC application. Photographs are most suitable content, but paintings, sculptures and museum's artifacts images from reusable Europeana database portal and API may be used. The best balance in order to construct the story is reached when selected images are distributed in four museum's galleries (folders). Images have to cover four thematic fields as follows: Hero1 and Hero2 (the main characters: humans and/or animals), Location (city, village, nature, historical place, etc.), Random (actions: work, sports, play, battlefields, politics meetings, etc.). We suggest creating new galleries for every museum department or for new temporary exhibitions.

Title: Europeana D3

Project vision
Art is visual. Rightfully so, most museum web sites emphasize images, so the landing page for an artist, exhibition, or "tag" almost always includes a collection of images. This project is about connections. It aslo includes images, but it is really about the connections between artists, cultural heritage institutions, and the works in each location.

Project idea
When you do art research, you invariably look for linkages between artists, schools, materials used, techniques, etc. It is not easy to dynamically visualize these relationships with typical software. It just doesn't fit well with bar/pie/line graphs. The basic concept is that each thing - artist, museum, or object - is a node; when they are related, you draw a line between the related things. The proof-of-concept provides just one example, but the possibilities are much greater. The idea is not to replace collections of images, but rather it is a redesign of the concept of searching for an artist and viewing works by the person.

Relation to Europeana content
This project uses the Europeana API, including images.

Title: Gallery Dynamic

Project vision
This project uses modern display technology to bring varied art and culture to the everyday workspace.

Project idea
This project uses modern low power screens combined with modern processors developed for the mobile markets to connect through the internet and show a digital wallpaper on the screen. This content is automatically curated for the customer. This concept has been around with

computer wallpapers and screen savers, but only now do we have the technology to put it on a wall and the metadata to automatically curate for specific customers.

Relation to Europeana content
It will be using images, specifically paintings and photographs with sufficient metadata to help deliver what the customer wants to be seen in their location. Video will also be an option in future.

Title: Limerick Lace

Project vision
My vision for this project is to give a traditional craft form, namely Limerick Lace, a digital edge, using a 3d doodled pen. I Limerick Lace is an archaic form of craft and is synonymous with the city it is named after yet unbelievably few are even aware that this craft even existed. By re-imaging Limerick Lace motifs, I want to excite audiences both young and old to the wonders and intricacy of this wonderful.

Project idea
My project idea is to take inspiration from the design on a Limerick Lace shawl and recreate them using a 3D doodled pen into wearable items such as necklaces, collars broaches etc. Using a technology such as a 3d doodled pen will engage a modern audience and begin a dialogue with the past. I am creating tangible artefacts that people can interact with. So often the beauty of the past is mediated through class cabinets and do not touch signs. I aim not just for a deeper interaction with the past but with a personal one that can be taken home and cherished.

Relation to Europeana content
The content of Europeana that I wish to actively re-use is a Limerick Lace shawl.
Found on this page:
http://www.europeana.eu/portal/record/2022325/B527786FDA2EFD36CB0888BE421A18405B585858.html?start=19&query=limerick+lace&startPage=1&qt=false&rows=24

Title: Pleathub

Project vision
Our vision is to disrupt the ways that textile print designs are being sold and bought.
The goal is that Pleathub does to the textile print industry what a marketplace like 99designs.com did for the graphic design industry.

Project idea
Pleathub is a two sided B2B marketplace connecting textile print designers with fashion & housewear retail companies buying print designs. Pleathub is not a C2C and "open marketplace" in the sense of for example eBay. Pleathub is a B2B marketplace connecting professional textile graphic designers with fashion retail companies (like Desigual, Primark, H&M, Zara etc). The goal is to create a modern two sided niche marketplace where we as operators tightly control the experience. From payment, customer support, inventory management, item curation, payment processing to legal issues. We see Pleathub as operating as a "full stack operator". The quality and simplicity of the user experience, of the support and of the buying process will be at the heart of the Pleathub. In order to remove as much friction as possible in the user experience, background checks etc of both designers and buyers will be

done by Pleathub. Main competitors are industry trade shows but also the fact the designers today are choosing not do textile print designs because it's difficult to get discovered. We solve that problem for them.

Relation to Europeana content

We will actively re-use and give access to image content (paintings, photographs, maps etc) from the Europeana Labs. Our idea is to use the APIs and create a rich and interesting image bank for textile print designers that are signed up to Pleathub can use when designing new textile print designs.

The content is a great fit and we see it as a fantastic add-on to our service and which will also give us a competitive edge and possibly an unfair advantage.

Title: Public Domain City

Project vision

PDC is the first platform for the cross-disciplinary exploration of illustrated archival books for new creative works.

It is an online image stock of curious illustrations from digital archival book collections. PDC is also a blog and a networking space that promotes the integration of digital archival book data into the everyday activities of European art and technology labs, interdisciplinary study programs and new collaborative cross disciplinary initiatives such as "hackathons".

Project idea

PDC is a unique online image stock, specializing in the 15-mid 19th C. archival books on science, technology, medicine, flora and fauna from the main openly-licensed collections: Wellcome Library, the Rijksmuseum and Getty's Open Content Program. The online gallery is different from all the existing aggregators or source providers - designed specially for re-use by creative professionals, scientists and scholars. PDC features selections of curious objects drawn from archival book scans – referred to as Public Domain Bookmarks. In a neutral background they are liberated from original book framings and re-composed: as single objects, curated sets (such as "Five Human Expressions") or full packages of images (up to 100), enough to craft a new book.

All the Bookmarks are offered for sale as they are retouched and ready to be re-used. PDC is ideal for creative professionals who wish to concentrate on the creative process rather than archival research, the preparation of images and studying of licensing matters.

The Bookmarks are licensed under CC0, CC BY or PD with more than 70 years after the author's death, available for commercial use with attribution to source provider (GLAM). The main PDC competitor is the alternative to download the free raw scans provided by the GLAMs themselves.

PDC seeks to expand the users of its archival collection by contacting dozens of European art and technology labs and interdisciplinary study programs that might be interested in the provision of sources for their daily or special needs. PDC, as an "advocate" of the GLAMs, sees a mutual benefit in this type of collaboration, whereby archives are extended for re-use in a new cross-disciplinary environment, i.e. contemporary realms of research and innovation. PDC online networking platform encourages self-organized, inter-disciplinary and collaborative initiatives that explore archival sources for new creative projects such as hybrid-form books.

Relation to Europeana content

At least 1000 original sets and another 2000 single objects could be extracted from the first three open collections: Wellcome Library (10,000 images); the Rijksmuseum (18,000 images), part of Europeana; and Getty's Open Content Program (87,000 images), until new GLAMs release new collections.

Wellcome Library, specializing in medical history, features studies of anatomy and physiology, natural history, light and colour observations, mechanics, alchemy and evolution theories. Rijksmuseum has extraordinarily diverse offering, sourced from many world cultures, featuring mythology and deities, unicorns, angels, real and imaginary animals. Getty's Open Content Program especially impressive with regard to architectural drawings, has a fascinating range of prints of temples, altars, ornaments, towers, pyramids, fountains and antique sculptures.

The majority of chosen images are etchings, drawings and engravings where the objects are free-floating. Retouching fixes the surfaces, missing parts of images and imperfections that occurred during scanning. No further changes are made, thereby allowing for creative professionals to pursue their own more extended modifications. The original scan dimensions and colours are preserved in PNG file with transparent background. In the future PDC will work on full packages of book materials: large sets of retouched visual and edited textual materials, designed for experimentation in book art.

Title: Redesign Scottish ICH

Project vision
Would be a product. Trying to make intangible culture into tangible products and let people get closer to their culture.

Project idea
Redesign Scottish ICH, find a more interesting way for people to engage with. Maybe use some tools like high-tech.

Relation to Europeana content
Probably I will get some inspirations from Scottish country dancing(for example). So I think performing related with video or images would be involved.

Title: SMartArt

Project vision
SMartART is a system that brings interactive information about artworks to museum visitors just by taking a picture. For the first time the usage of abstract QRcodes is obsolete and the information can be linked to icons that are a direct copy of the original artwork. The vision is to create a vivid user community of art enthusiasts learn about their preferences and behavior, guide them to the best places to consume and share art.

Project idea
Keeping and sharing of information in museums and cultural institutions is not easy. Visitors take pictures of Artworks, Labels e Info Panels, some institutions are using QR-Code to provide information in a smart way. But now just take a picture of an artwork icon and access all multimedia information about it. That's SMartART. A System for museums, galleries, libraries, didactic and teaching labs, that gives an augmented experience by means of artworks icons

and that provides an innovative way to make culture by increasing user interaction and his/her engagement in learning, alternative to the use of QR-Code. Institutions can use marked icons to diversify and customize the user-experience, linking the icon to any kind of info. They can manage the contents and keep track of the user interactions, share knowledge, make greater visibility of the collections and wider and new audience. Visitors can use a Smartphone Application for more interaction with the artworks, discovering and receiving additional information on the smartphone. S/he can enjoy and interact everywhere with images and contents, increasing engagement in informal learning, creating a personal storytelling to share the experience of museum visit within the Social Networks.

Innovation: try culture in an interactive and entertaining way - increase the visitor's engagement - share user experience and excite curiosity for informal learning - keep track of visitor's interactions inside the museum - reach a greater visibility for museum collections - create a vivid user community of art enthusiasts - spread information about exhibitions and events to new potential visitors - learn about users preferences and behavior - guide users to the best places to consume art. SMartART is alternative to QR-Code/Barcode technology: the QR-Code is unattractive and unmeaningful. Also to Image Recognition technology: it is usable off-line and it allows a diversification of the contents.

Relation to Europeana content
The system SMartArt provides, in its initial version, a manual insertion of data by the cultural institution through an online application within the ICON MAKER.   The data provided to the user, after the icons scanning, concern basic information (author, age, materials, title, a short description etc.) and some advanced information (extended descriptions, artwork related stories, related artworks, multimedia materials - audio, video, etc.).   For cultural institutions that are present in the Europeana Aggregate of Metadata (museums, libraries, archives,etc ...), rather than using a manual data entry, it could be used an automatic retrieval of basic and advanced information. Our system could use the Europeana API to retrieve text data related to basic information about collections, paintings, photographs and advanced contents like videos and audios.   The institutions interested to use the icons in their own spaces for user involvement and informal learning can create them, without manual managing of data provided to the user and also without loading images. Contents will be accessible inside SMartArt and retrieved from Europeana. User can create their own storytelling from these data, share it within the social media accounts of Europeana and of Institutions and also with their friends and family.

Title: YU GO - Your best daily event

Project vision
YU GO is an existing, innovative mobile service that recommends best cultural events. It is developed to be used daily by the general public. YU GO can also recommend "best personal artworks" with Europeana as its database. Recommendation of artworks is an enhancement of the service, that aims to become the leading European service for recommendation of cultural content and a great way to bring the European cultural heritage into every-day lives of Europeans.

Project idea
YU GO is a newly developed mobile service, awarded with the @diversity Idea Award for innovative ideas using new technologies in the field "SPREAD CULTURE". Its innovativeness lies in using high-end technology - data mining and machine learning – for personal

recommending what future event best suits every specific user. The YU GO team will apply the same technology to include Europeana (artworks) into the existing offer of the service (daily cultural events). Europeana's content is rich, but static and intense, which makes it very suitable for educational or editorial use. YU GO, however, would like to include it into a service used by a general user on a daily basis.

YU GO's recommending service will extend from only cultural events to offering also artwork presentations. They will be presented in a well-timed and possibly humorous way, considering the actual activity of the user: (1) whenever the YU GO user decides to visit an event, the app is going to search for a connected artwork in the Europeana database and present it. (example: a user is visiting the "20000 Days On Earth" movie by Nick Cave. After the movie YU GO might ask him to rate it and present a "YOUR TODAY's" Europeana item: an early photograph of Nick Cave and Blixa Bargeld from 1989; or a photograph of Early cave explorers in a lead mine, c. 1900). (2) if the user won't choose an event to attend for 7 days, the app will present "AN ARTWOK OF THE WEEK" based on the cultural preferences written in his cultural profile.

Most of the existing YU GO app functionalities will be used for the "artwork": like, dislike, navigate, save. Using this feedback, YU GO will be able to model the user's cultural profile even more precisely.

Relation to Europeana content
In the first version of the algorithm only 2D artworks, featured in Europeana will be taken into account and recommended to the users. The best fit will be presented as a "YOUR TODAY'S THINK CULTURE" item. It is difficult to predict which Europeana libraries will be used the most, but statistics on this will be available – and interesting for both sides – soon after implementation. In the next stages of development also other Europeana content could be used – 3D, audio, video. The algorithm's current limitation is, that it is based on searching text descriptions of database items.