

D5.3 – Challenge Entry Criteria, Selection Process and Prize

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Statement of Originality

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Scope

This document defines a framework to provide guidance for the Challenges and its related events to project partners in Europeana Creative and potential applicants. One of the core elements of Europeana Creative is to organise three events for five different Challenges in the areas of History Education, Natural History Education, Tourism, Social Networks and Design with the objective to re-use digital cultural heritage content.

The deliverable provides:

- Contextual information about the general objectives of the Challenges (chapter 1).
- A definition of the Challenge Board and its tasks (chapter 2).
- A definition of the Challenge guidelines and regulations (chapter 3).
- A description of the application criteria and process (chapter 4).
- A description of the evaluation criteria and process (chapter 4).
- A definition of the Challenge prize and support pack (chapter 5).
- An outline of the Challenge and incubation support kick-off event programme (chapter 6).
- An outline of key elements of the promotion and PR campaign (chapter 7).
- The approach to monitoring the Challenge process (chapter 8).

The document is a living document and will be updated. The Challenge process will be iterative and realised according to the Europeana Creative Description of Work. In case some of the processes described in this document are not constructive, they will be adjusted immediately for the following Challenges.

Executive Summary

The deliverable “D5.3 – Challenge Entry Criteria, Selection Process and Prize” rolls out the process for a successful realisation of the Challenge events planned in the Europeana Creative project. During the project, five Challenges will be carried out for the themes of History Education, Natural History Education, Tourism, Social Networks and Design. The objective is to identify the most viable proposition, in terms of a minimum viable product, within each theme. At the Challenge events, the winner of each theme will be selected and supported to become a Europeana Creative spin-off project.

The document sets up the framework for the Challenge entry criteria, defines the selection process and provides a detailed overview of the prize: an incubation support package offered by the project consortium.

The Challenge process will be iterative for all **three** Challenge events:

- 1st Challenge event: Natural History Education and History Education
- 2nd Challenge event: Tourism and Social Networks
- 3rd Challenge event: Design

The document gives an overview of the **Challenge Board member composition** and the **tasks of the board** during the Challenge processes. The general **Challenge guidelines and regulations** are detailed including the **definition of entry and exclusion criteria**.

The next section elaborates the **application and evaluation criteria**. A guideline describes the criteria for judging the innovative character of the proposal, its market potential, societal criteria, economic and financial viability, technical criteria and profile of the applicants.

Following this, the **registration procedure for applicants** on the Challenge application platform iStart.org is delineated. This platform will be used to manage the pre-scanning of the applications, for short-listing purposes, before the Challenge events.

Furthermore, the document shows the range of the **hands-on incubation support package provided as a Challenge prize** by professionals from the cultural and creative industries comprising all relevant areas for successfully supporting a start-up. An overview of the **Challenge and incubation support kick-off event programme** is provided.

Additional information will be provided on the accompanying Challenge promotion campaign and Challenge evaluation. At the end the reader will have an overview of the whole Challenge process realised by WP5.

1. Introduction and Context

With the emergence of the Internet in the 1990s a broad variety of societal changes evolved over the past few decades. The cultural and creative industries (CCI), who are “those concerned with the creation and provision of marketable outputs (goods, services and activities) that depend on creative and cultural inputs for their value”¹, have been especially affected by this multi-purpose technology. Well-established industries like the traditional media industries, e.g., newspaper or magazine markets, the music and film industries, have been put under pressure from the Internet and its related rising of digital content.²

The music industry creates the showcase for the online migration. In the past twenty years the sector of the music industry changed significantly. External actors influenced this transformation with offers such as peer-to-peer networks and commercial downloadable offerings, e.g., digital tracks and albums. In the beginning, the new audience consisted mainly of the younger generation what shifted in the last years from early adopters of the younger generation to become more acceptable and actively used by late adopters. Classical distribution channels haven’t altered abruptly but changed step by step. Next to physical recordings, the rise of digital music became established. This process is still ongoing and will most probably last for a while. The main criteria for this diversification were changes in the music sector’s environment. New actor figurations, power structures and competitive conditions raised and forced the traditional music industries to widen their scope. Such a process requires, in most of the cases, sectoral readjustment and reorganisation for a longer period.³

Structural shifts in industry sectors driven by new technologies like the Internet and Web 2.0⁴ can occur in various ways. Depending on the sector’s transformative capacity, sectoral adaptability and transformation change processes can be initiated from the centre or the periphery.⁵

Transformation processes similar to the one described for the music industries can be helpful to understand upcoming changes in the variety of sectors belonging to the European CCIs. The European cultural and creative industries consist of the following listed sectors:

¹ European Commission Enterprise and Industry, “Priority Sector Report: Creative and Cultural Industries”, The European Cluster Observatory, EUROPA INNOVA PAPER No. 16, April 2011, available online at: http://ec.europa.eu/enterprise/newsroom/cf/_getdocument.cfm?doc_id=7070, p. 32; accessed June 11, 2013.

² See Ulrich Dolata, *The Transformative Capacity of New Technologies: A Theory of Sociotechnical Change*, Routledge, New York, 2013. See also Lucy Küng, Robert G. Picard and Ruth Towse, *The Internet and the Mass Media*, Sage, London, 2008.

³ See Dolata 2013, pp. 98–101.

⁴ See Tim O’Reilly, “What Is Web 2.0: Design Patterns and Business Models for the Next Generation of Software”, September 30, 2005, available online at: <http://oreilly.com/web2/archive/what-is-web-2.0.html>; accessed March 3, 2014.

⁵ See Dolata 2013, pp. 22–96.

- Music
- Film
- Broadcast media
- Design – fashion design, graphic design, interior design, product design
- Gaming software, new media
- Libraries, museums, heritage
- Architecture
- Print media – books and press
- Object d’art – glass, ceramics, cutlery, crafts, jewellery
- The “finer” arts – literary, visual and performance arts
- Advertising
- Photography⁶.

The Europeana Creative project aims to support the transformation process for galleries, libraries, archives and museums (GLAMs) initiated by the Internet, Web 2.0 and digitisation technologies.

Starting in 2005 with the publication of its “i2010 Strategy”, the European Commission is fostering the Europe-wide access to digital cultural heritage. After launching the Europeana portal in 2008, it “continues to further its position as a catalyst for innovation and digital enterprise in support of the Digital Agenda for Europe⁷ – one of the pillars of the EU’s Europe 2020 strategy”⁸ – until today. Besides the development of Europeana, questions on possibilities to re-use digital cultural heritage content evolved.

Europeana Creative will set up a framework which sustains the re-use of digital cultural heritage content by establishing the Europeana Labs Network, creating a legal and business framework for content re-use and implementing a robust technical infrastructure to facilitate it. Six Pilot applications are developed⁹ as showcase projects for the History Education, Natural History Education, Tourism, Social Networks and Design themes. The applications serve as stimuli for interested parties from the creative industries, mainly web and app developers, entrepreneurs and creative wizards, to re-use the existing digital cultural heritage content provided by

⁶ See European Commission Enterprise and Industry, Priority Sector Report: Creative and Cultural Industries, The European Cluster Observatory, EUROPA INNOVA PAPER No. 16, April 2011, available online at: http://ec.europa.eu/enterprise/newsroom/cf/_getdocument.cfm?doc_id=7070, p. 31; accessed June 11, 2013.

⁷ See <http://ec.europa.eu/digital-agenda/>; accessed March 3, 2014.

⁸ See http://ec.europa.eu/europe2020/index_en.htm and <http://pro.europeana.eu/web/guest/history>; accessed March 3, 2014.

⁹ See <http://pro.europeana.eu/web/europeana-creative/13>; accessed December 18, 2013.

Europeana. The objective is to engage with and sustain a commercial uptake of digital cultural heritage content by the creative industries to create jobs and growth and contribute to Europe 2020 goals.

The project's ambitions will be supported by the five Europeana Creative Challenges. Three events will allow interested parties to submit their Challenge application for one of the five Challenge themes to identify, incubate and spin off viable applications into the commercial sector. This will demonstrate how innovative and sustainable services can be produced through the re-use of Europeana's cultural metadata and content, enabled by the Europeana Content Re-use Framework. A main decisive factor for the success of an application is the product idea and its related business model. To support the ambitions regarding commercial uptake, the project will also undertake an extensive stakeholder engagement campaign promoting the benefits of cultural heritage content re-use to creative industries and to cultural heritage institutions.

This paper defines the framework for the Challenge events, the selection process and the prize offered by the consortium. It provides the guidelines for all three events and their connected processes.

2. Challenge Board

An incremental pillar of the Challenge process is a board that monitors and guides the process and evaluates the Challenge applications. The board will consist of eight representatives from the project consortium and two external members from the cultural and creative industries, whereby the short-listing of applications prior to the Challenge event is part of the tasks of the Challenge Board representatives from the project consortium. The two external Challenge Board members will evaluate the five best applications in each Challenge theme and join the final Challenge event. The Challenge Board will be in charge of decision-making during the whole Challenge process.

WP5 will be in charge of the Challenge Board lead and serve as internal consultant for the board during the evaluation process without taking part in the application rating process. For the first Challenge on Natural History and History Education, MFG, as interim WP5 Lead, will chair the Challenge Board with the support of ENoLL. For the next Challenges (Tourism and Social Networks; Design) the board will be led by ENoLL who will officially take over the WP5 Lead after the first physical Challenge event.

The Challenge Board lead is responsible for arranging and chairing all meetings, for ensuring that the board carries out its tasks in a fair, timely and effective manner, and the Challenge Board lead “owns” all the relevant documentation the Challenge evaluation process creates.

2.1 Establishment of the Challenge Board

Table 1: Challenge Board Composition

Challenge Board	Composition
Internal members	<p>The internal members of the board should cover a broad range of expertise of cultural and creative industries with a special focus on content, technical, economic and design topics. Therefore, representatives involved in the development of the Pilots and dissemination processes are selected. The following project partners will be part of the Challenge Board:</p> <ul style="list-style-type: none"> • Henning Scholz, EF (content) • Vassilis Tzouvaras, NTUA (development) • Sergiu Gordea, AIT (development) • Nikki Timmermans, KL (business modelling) • Lizzy Komen, NISV (feasibility) • Enric Senabre, Platoniq (feasibility) • Margaret Mulligan, EBN (marketing) • Theme expert (Education, Social Networks, Tourism, Design)

	<p>The internal Challenge Board members will judge the applications based on their experience gathered during the Pilot development processes in Europeana Creative.</p>
External members	<p>It is mandatory to broaden the composition of the Challenge Board in a way that guarantees an external perspective on the applications. To ensure this expertise, two representatives from the creative industries experienced in successful web or app development related to the Challenge themes will be invited to become part of the board. The external members should have:</p> <ul style="list-style-type: none"> • knowledge of the market relevant for the Challenge themes; • experience in developing online businesses; • expertise in the field of gaming, software or new media; • expertise in sustaining innovative products with finances/investments. <p>Potential candidates will be suggested and discussed by the internal Challenge Board members. After a common agreement, the candidates will be invited to the Challenge Board and Challenge event.</p>

2.2 Challenge Board Member Tasks

The Challenge Board members will be responsible for the evaluation of the applications submitted on the iStart.org¹⁰ platform, which will be adopted for each Challenge, and for the selection of the winner at the final Challenge events. Being part of the Challenge Board requires members to:

- Attend online Challenge Board meetings (for internal Challenge Board members).
- Scan and evaluate all submitted applications (ideally including a prototype) to short-list five applicants per theme by applying evaluation criteria scoring cards (online via iStart.org).
- Attend the Challenge events.
- Evaluate the five selected applicants per theme, including their concepts, business plans and pitch delivered at the Challenge event.
- Select the winner for each theme.

¹⁰ See <http://istart.org/>; accessed March 3, 2014.

3. Challenge Guidelines and Regulations

This chapter gives an overview of the general objectives of the Challenge events. It provides suggestions how to maximise the participation and defines the entry as well as exclusion criteria for applicants. These guidelines and regulations apply for all Europeana Creative Challenges.

3.1 Challenges Guidelines

Europeana Creative's preferred strategy would be to target fewer applications of high quality level, instead of a large amount of applications with average or low quality. The quality of the business plans has to be of such a level to provide a good basis for business development. It is part of the Challenge Board's tasks to decide which ideas may be in an early (seed) phase of business development but with a potential to succeed. Each application therefore must clearly identify high-potential, feasible (business) ideas with high chances of successfully entering the market.

The results of each Challenge must lead to further business development and cross-sectoral cooperation. Therefore the standards need to be set fairly high. The "entrepreneurship" aspect of the Challenges will be emphasised with the requirement of a live pitch at the Challenge event. In practice entrepreneurship is not "readable" from a paper business plan only, but can be shown from a live "business pitch" and a Q&A session. The project consortium will offer online consultancy to help the five short-listed applicants from each theme to prepare their pitch for the Challenge event.

3.2 Challenge Regulations

The Challenge regulations define specific criteria for potential applicants. They describe entry criteria to the Challenge themes and point out any decisive factors that would lead to an application being excluded. Complaints regarding the entry and exclusion criteria must be addressed per e-mail to the Challenge Board lead from WP5.

3.2.1 Entry Criteria

- Europeana Creative Challenges are open to any private, public or non-profit organisation within Europe / a legal person registered in one of the 28 EU member states
- Each applicant/consortium can only have one entry per Challenge.
- Enterprises having offices or subsidiaries in different countries may only apply through one country.
- The application must be written and submitted in English.

- The idea is submitted through an online form in iStart.org, with provision to include links to additional material, e.g., short embedded videos, prototypes, etc.
- The Challenge application needs to be submitted within a specific deadline before the Challenge event takes place. The deadline will be announced by the promotional campaign and on iStart.

3.2.2 Exclusion Criteria

- Europeana (Creative) partners are excluded from participation in the Challenges.
- All applications must use the Content Re-use Framework, once it is available for use, though exceptions will be made during the period of time when it is still under development. Any applications made that do not use it after it is available will be excluded on that basis. For the two Challenges on Natural History Education and History Education, an exception will be made. For these Challenges the content access will be provided by Europeana Foundation via My Europeana.

4. Application and Evaluation Criteria

This section provides information for applicants as well as for the Challenge Board members. The application criteria define the mandatory information required and to-dos for interested parties, while the evaluation criteria describe the requirements for both sides, the applicants and the Challenge Board members who are in charge of evaluating the submitted applications.

4.1 Application Criteria

The application criteria define what kind of information is required from applicants. The proposals will be evaluated on the strength of the proposed concept. Criteria to be considered are:

- Description of the idea/business and use of the Europeana content repository or database.
- Clarity of the description of the intended product or services.
- Clarity of the description of the business model (business model canvas preferred).
- Clarity in the way the Europeana API¹¹ is used.
- Diversity of the way the Europeana database is used.

For applications, up to max. eight pages (including a business model) can be submitted, describing the following:

Table 2: Application Criteria Description

Application Criteria	Description
<ul style="list-style-type: none"> • Project idea and applied dataset from the Europeana content repository or database 	<p>A description of the applicant's project idea, delivery strategy and the proposed Europeana datasets to be used.¹²</p>

¹¹ See <http://europeana.eu/portal/api-introduction.html>; accessed December 21, 2013.

¹² 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.

<ul style="list-style-type: none"> • Vision: innovative character of the project 	The description of the vision and innovative character should describe in maximum 75 words the idea of the business planned and point out what differentiates the idea within the chosen marketplace.
<ul style="list-style-type: none"> • Market potential 	Applicants need to show that they have done research on the targeted market (ideally including a rough competitor analysis) and potential target audience.
<ul style="list-style-type: none"> • 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.
<ul style="list-style-type: none"> • 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.
<ul style="list-style-type: none"> • Feasibility of technical implementation of the project idea 	The 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.
<ul style="list-style-type: none"> • Business model 	The “Business Model Canvas” ¹³ will be embedded in the application form. The applicants shall fill in this form to describe their business model in a brief way.
<ul style="list-style-type: none"> • Short profile of the applicants 	A one-pager which describes the expertise of the applicant/s in relation to the provided concept.

Applications must be submitted in one of the following Challenge themes, following the prescribed format:

- Natural History Education
- History Education Social Networks
- Tourism
- Design

The next chapter introduces the application process on the Challenge platform iStart.org.

¹³ See <http://www.businessmodelgeneration.com/canvas>; accessed December 21, 2013.

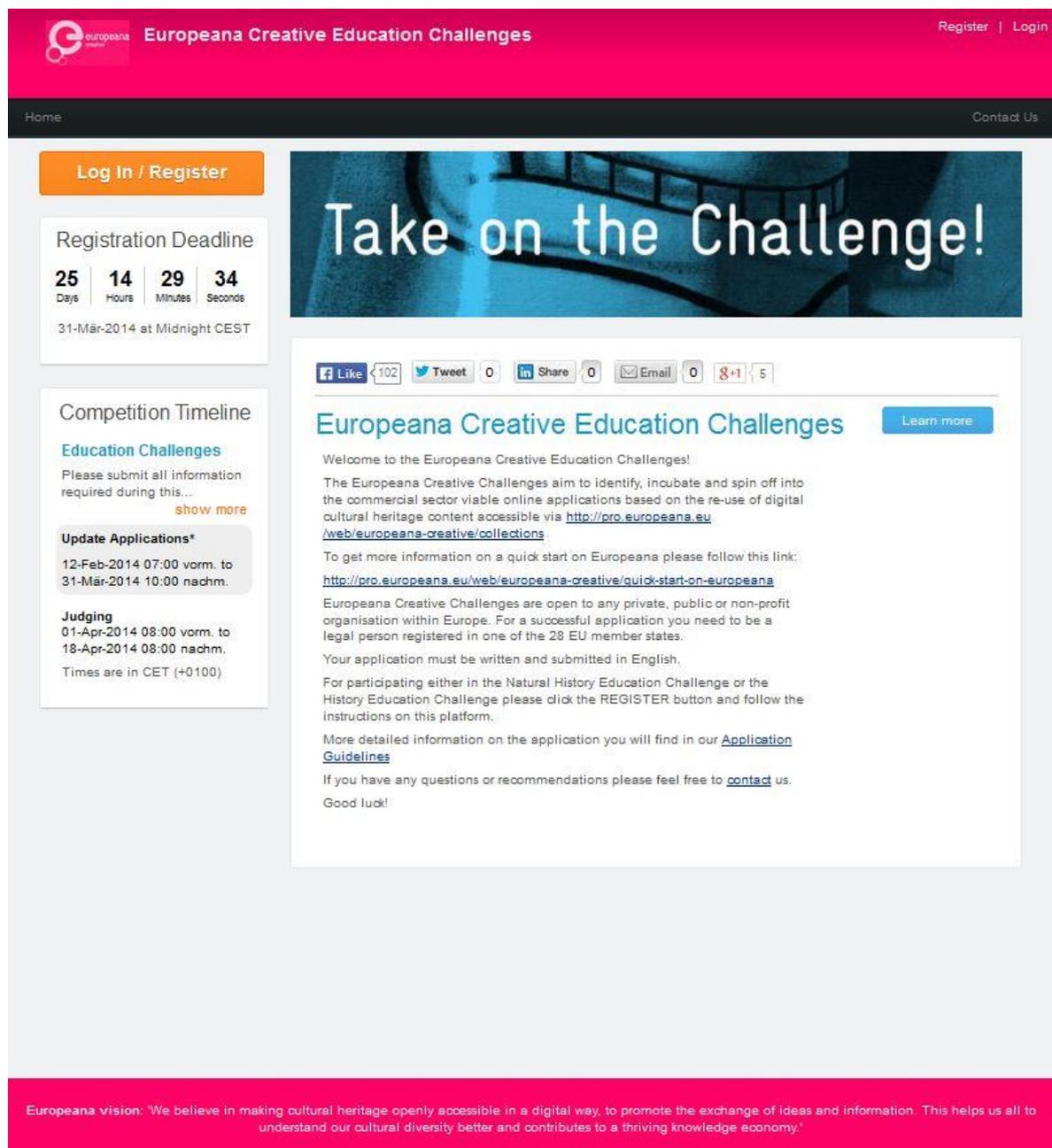
4.2 Application Process on iStart.org

iStart has grown to become the go-to site for entering business competitions from around the world. It is a platform suitable for organising product and business competitions. iStart has low access barriers, is standardised and easy to use. Until now iStart hosted 358 competitions with more than 19,900 submitted business ideas and enabled more than 2,000 contacts made through the platform.

Applicants for the Europeana Creative Challenge themes can access the Challenges through the links provided on the Europeana Creative Challenge website.¹⁴ The applicants will be directed to Europeana Creative's iStart website (fig. 1).¹⁵

¹⁴ See <http://pro.europeana.eu/web/europeana-creative/challenges>; accessed March 3, 2014.

¹⁵ See <http://ecreativeeducation2014.istart.org/>; accessed March 3, 2014.



The screenshot shows the landing page for the Europeana Creative Education Challenges. The page has a pink header with the Europeana Creative logo and navigation links for 'Register' and 'Login'. Below the header is a dark navigation bar with 'Home' and 'Contact Us' links. The main content area is divided into several sections:

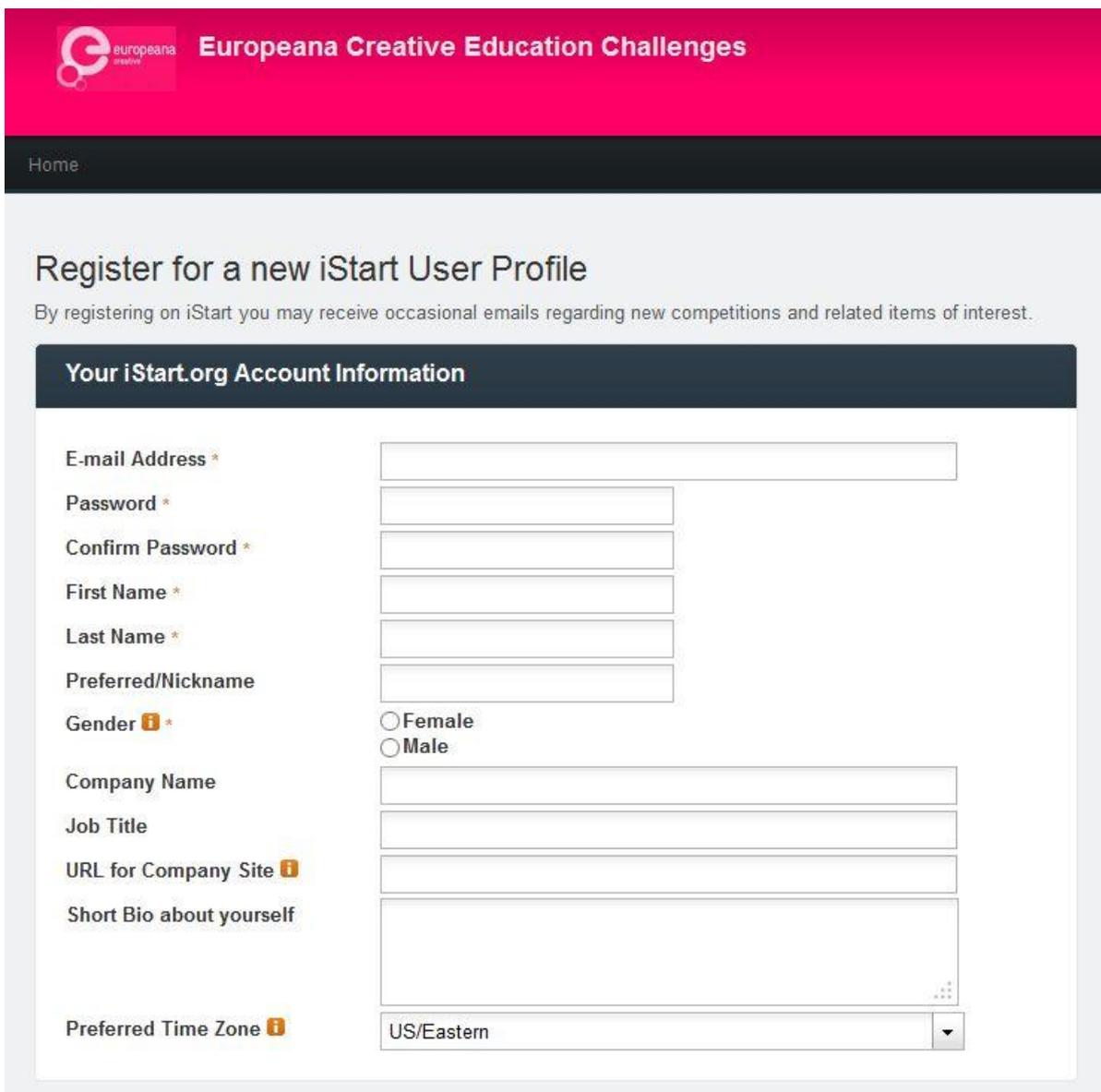
- Log In / Register**: An orange button.
- Registration Deadline**: A white box showing a countdown timer: 25 Days, 14 Hours, 29 Minutes, and 34 Seconds, ending on 31-Mar-2014 at Midnight CEST.
- Competition Timeline**: A white box with a sub-section 'Education Challenges' and 'Update Applications*' with dates and times.
- Take on the Challenge!**: A large blue banner with a close-up image of a person's face and the text 'Take on the Challenge!'.
- Social Media**: A row of sharing buttons for Facebook (102 likes), Twitter (0 tweets), LinkedIn (0 shares), Email (0), and Google+ (5).
- Europeana Creative Education Challenges**: A blue heading with a 'Learn more' button.
- Welcome to the Europeana Creative Education Challenges!**: A paragraph of introductory text.
- The Europeana Creative Challenges aim to identify, incubate and spin off into the commercial sector viable online applications based on the re-use of digital cultural heritage content accessible via <http://pro.europeana.eu/web/europeana-creative/collections>**: A paragraph of text.
- To get more information on a quick start on Europeana please follow this link: <http://pro.europeana.eu/web/europeana-creative/quick-start-on-europeana>**: A paragraph of text.
- Europeana Creative Challenges are open to any private, public or non-profit organisation within Europe. For a successful application you need to be a legal person registered in one of the 28 EU member states. Your application must be written and submitted in English.**: A paragraph of text.
- For participating either in the Natural History Education Challenge or the History Education Challenge please click the REGISTER button and follow the instructions on this platform.**: A paragraph of text.
- More detailed information on the application you will find in our [Application Guidelines](#)**: A paragraph of text.
- If you have any questions or recommendations please feel free to [contact](#) us. Good luck!**: A paragraph of text.

At the bottom of the page, a pink footer contains the Europeana vision: 'We believe in making cultural heritage openly accessible in a digital way, to promote the exchange of ideas and information. This helps us all to understand our cultural diversity better and contributes to a thriving knowledge economy.'

Fig. 1: Landing page for the application platform

4.2.1 Registration Procedure on iStart.org

The iStart platform(www.istart.org) will be used for the registration procedure. The applicants have to register themselves with the required information shown in the following figures. All information marked with a yellow asterisk is mandatory and has to be filled in.



The screenshot shows the registration page for a new iStart user profile. The page has a pink header with the Europeana Creative logo and the text "Europeana Creative Education Challenges". Below the header is a dark grey navigation bar with a "Home" link. The main content area is white and features the title "Register for a new iStart User Profile" and a sub-header "Your iStart.org Account Information". A note states: "By registering on iStart you may receive occasional emails regarding new competitions and related items of interest." The registration form includes the following fields:

- E-mail Address *
- Password *
- Confirm Password *
- First Name *
- Last Name *
- Preferred/Nickname
- Gender  *
 - Female
 - Male
- Company Name
- Job Title
- URL for Company Site 
- Short Bio about yourself
- Preferred Time Zone  (dropdown menu showing "US/Eastern")

Fig. 2: Registration account information

Your Contact Information

Email Address (CC) 	<input type="text"/>
Phone Number *	<input type="text"/>
Cell Phone Number	<input type="text"/>
Alternate Phone Number	<input type="text"/>
Fax Number	<input type="text"/>
Country *	United States 
Address Line 1 *	<input type="text"/>
Address Line 2	<input type="text"/>
City *	<input type="text"/>
State *	<Select Your State> 
Zip Code *	<input type="text"/>

Assistant Contact information  

Fig. 3: Registration contact information

During the registration process it is mandatory to define a role which describes the relationship with iStart (fig. 4). The information about new competitions on iStart can be disabled if desired.

Roles and Communications

Select one or more role to describe your relationship with iStart *

- Angel
- VC
- Student
- Faculty
- Government
- Entrepreneur
- Nonprofit
- Industry
- Economic Development

Select any you may be interested in helping new businesses with

- Mentoring
- Marketing analysis
- IT
- IP Management
- HR
- Funding / Finance
- Consulting
- Partners
- Legal Help
- Seeking Hire

Select your Sector / Technology expertise

- Internet
- Consumer Goods
- Life Sciences
- Social Entrepreneurship
- Services
- Green
- Materials
- IT
- Energy
- Other

Notify me via e-mail on... New Competitions

Fig. 4: Registration roles and communication

The registration of an academic profile is not necessary but can be helpful if the platform should be used for cooperation on an international level.

Academic Profile i

Name of University or School

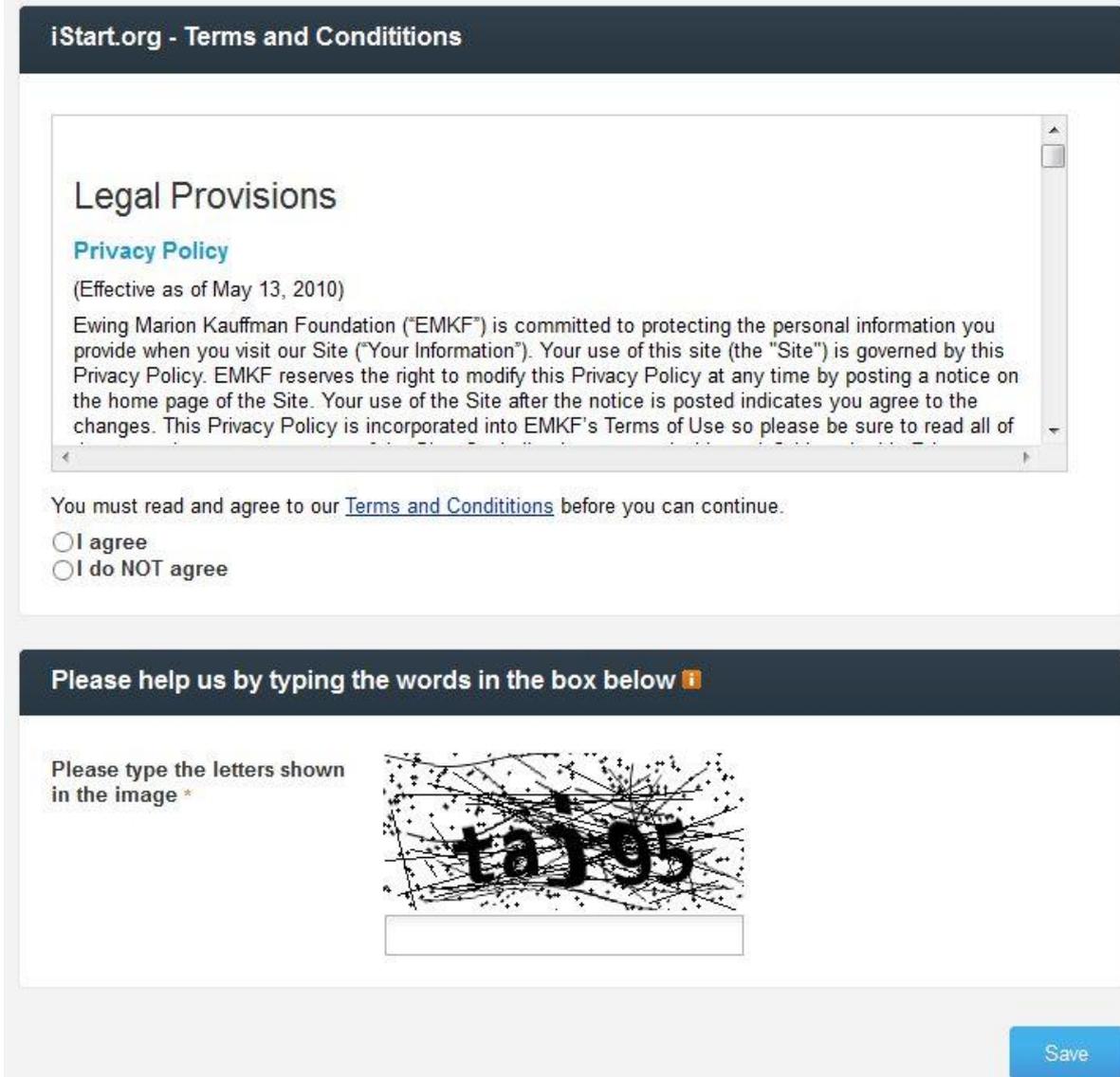
Student ID Number

Graduation Date i

Academic Status

Fig. 5: Registration academic profile

Users of iStart.org have to agree on the terms and conditions of iStart.org, otherwise an application is not possible.



iStart.org - Terms and Conditions

Legal Provisions

Privacy Policy

(Effective as of May 13, 2010)

Ewing Marion Kauffman Foundation ("EMKF") is committed to protecting the personal information you provide when you visit our Site ("Your Information"). Your use of this site (the "Site") is governed by this Privacy Policy. EMKF reserves the right to modify this Privacy Policy at any time by posting a notice on the home page of the Site. Your use of the Site after the notice is posted indicates you agree to the changes. This Privacy Policy is incorporated into EMKF's Terms of Use so please be sure to read all of

You must read and agree to our [Terms and Conditions](#) before you can continue.

I agree
 I do NOT agree

Please help us by typing the words in the box below

Please type the letters shown in the image *



Save

Fig. 6: Registration terms and conditions

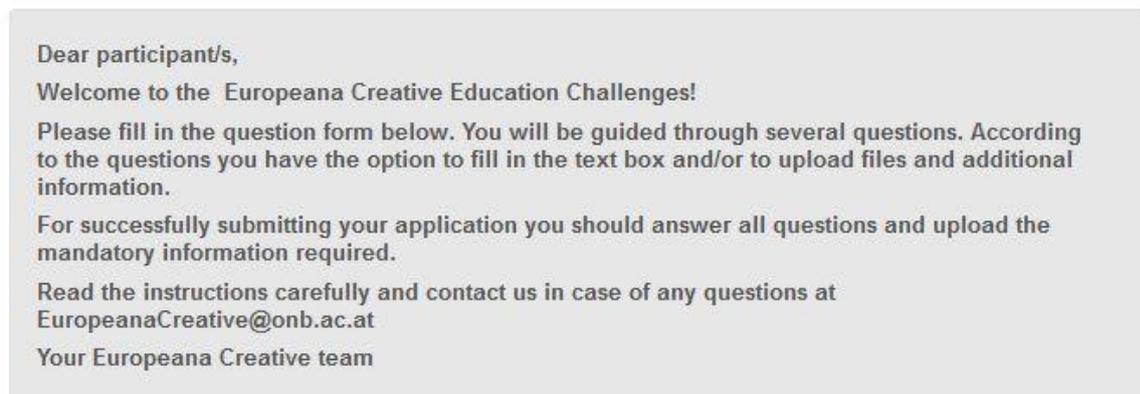
The Challenge platform allows applicants free access, to upload their concepts and to protect their ideas in alliance with the iStart.org privacy policy.¹⁶ Additionally, the platform offers opportunities for cooperation in case applicants are searching for a specific expertise to enrich their team.

¹⁶ See <http://istart.org/legal-provisions.php>; accessed January 30, 2014.

4.2.2 Europeana Creative Education Challenge Application on iStart.org

According to the framework provided in chapter 4.1, the application process has been set up. In the following, the application procedure will be described in detail including screenshots from the application form.

Before filling in the application form, the Challenge track has to be chosen: either Natural History Education or History Education (fig. 7).



Question 1. You may select the track for your application.

- Natural History Education
- History Education

Fig. 7: Choosing the Challenge track

An important part of innovative processes is the vision that initiates them; therefore the applicants will be asked to indicate their vision with regards to the product they want to build (fig. 8).

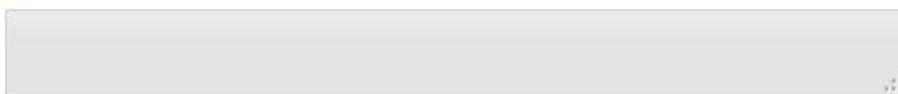
Vision?

Question 2. What is your vision for your product?

Required

Please indicate with a maximum of 75 words what is the vision and the innovative character of your product.

It is important that you are able to point out clearly what you want to achieve with the product you will create.



75 of 75 words remaining

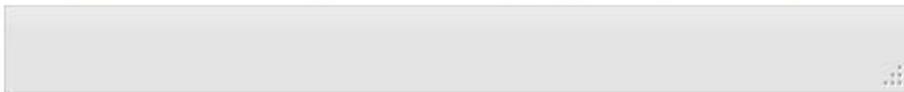
Fig. 8: Question about the vision for the product

The next question is asking for a description of the product idea itself. The applicants are asked to describe their product concept in a way that enables the judges to clearly understand the idea of the project.

Project Idea?

Question 3. Please describe your project idea with a maximum of 300 words. **Required**

The description shall give a clear impression of what kind of product you are planning to develop.



300 of 300 words remaining.

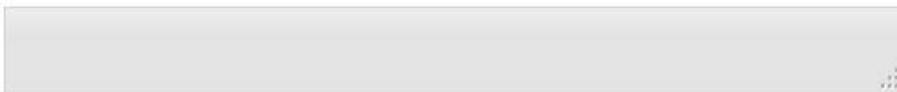
Fig. 9: Question about the project idea

The re-use of digital cultural heritage content is also including a social aspect by aiming to engage people with European cultural heritage. The engagement shall foster the understanding of cultural diversity. Question 4 hence is asking for the social impact of the intended product (fig. 10).

Social Impact?

Question 4. Please describe with a maximum of 250 words the potential social impact of your product idea for the users. **Required**

You shall describe what your business is going to change for the users and how your idea engages people.



150 of 150 words remaining.

Fig. 10: Question about the social impact

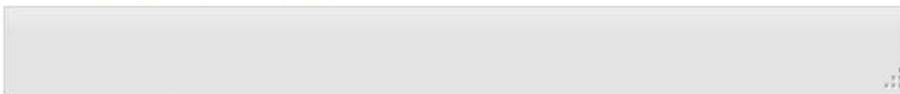
In question 5 the applicants need to explain the estimated market potential of their product idea. This category is also asking for the expected target audience. This approach shall help the applicants to concretise their concept and explore its potential.

Market Potential?

Question 5. Please give us a brief overview with a maximum of 350 words of the expected market potential including your target audience for the product you want to create.

Required

It is important to get an impression of who are the users you want to address and what is the expected market potential for your planned product.



350 of 350 words remaining.

Fig. 11: Question about the market potential

One of the most important question categories is the question about the feasibility (fig. 12). For Europeana Creative it is very important to identify feasible concepts which can be transformed into a product that is ready for market. In this category, applicants have the chance to upload additional material that helps to understand the concept/product (e.g., videos, website links, screencasts, prototypes, etc.).

Feasibility of the Product Idea?

Question 6. Please describe with a maximum of 300 words the feasibility of the technical implementation of your planned product. **Required**

Your application must elaborate how the product/business will be developed, what kind of resources will be required and/or are already available. The technical implementation must be feasible with your outlined resource requirements. In case you have already an existing prototype, you can attach screencasts, mock-ups or demos in the next question fields (5.2, 5.3, 5.4).

Question 7. File upload:

In case you have already a prototype, please feel free to add here a demo, screencast or mock-up, etc.

Uploaded File:

 Delete

Keine Datei ausgewählt.

Maximum size is 20M - New uploads replace previous ones

Question 8. Link to video:

In case you have already a prototype, please feel free to add here a demo, screencast or mock-up, etc.



Check

Question 9. Link to website:

In case you have already a prototype, please feel free to add here a demo, screencast or mock-up, etc.



Fig. 12: Question about the feasibility

The question category on economic and financial viability is supplementing the questions 6 to 9. The applicants are asked to upload a tentative overview of maximum one page to give an impression on available and required financial resources (fig. 13). This question shall give the judges the chance to predict the viability from an economic perspective.

Economic and Financial Viability of the Product Idea?

Question 10. Please provide with a maximum of one-page attachment a tentative overview of your requirement of financial resources to realise and sustain the product.

Required

The attachment shall give an impression on required financial resources (e.g., liquidity, solvability and amortisation).

Uploaded File:

 Delete

Keine Datei ausgewählt.

Maximum size is 20M - New uploads replace previous ones

Fig. 13: Question about the economic and financial viability

An established approach to work with business models in general is the “Business Model Canvas” by Alexander Osterwalder and Yves Pigneur.¹⁷ In the following category (fig. 14) the applicants are asked to outline their business model by using the template of the business model canvas. The required information must be uploaded in this section.

Business Model Canvas?

Question 11. Please use the Business Model Canvas approach by Osterwalder and Pigneur (<http://www.businessmodelgeneration.com/canvas>) to outline your business model.

Required

By completing all eight categories from this business model canvas you show the jury the potential of your planned business. The form can vary but you must elaborate on all eight categories shown on the business model canvas and upload the document here.

Uploaded File:

 Delete

Keine Datei ausgewählt.

Maximum size is 20M - New uploads replace previous ones

Fig. 14: Question about the business model

The last question is asking for information regarding the applicant’s profile and expertise. This information is necessary to judge the feasibility of the whole concept. The profile shall show if the relevant part of web development can be organised or realised by the applicant.

¹⁷ See <http://www.businessmodelgeneration.com/canvas>; accessed December 21, 2013.

Applicants Profile?

Question 12. Please submit an onepager which describes the expertise of you and/or the team in relation to the provided concept. **Required**

The description shall enable the judges to get an impression of the project feasibility with the people involved. Please add any references that underline your competencies with regards to your planned product.

Uploaded File:

 Delete

Keine Datei ausgewählt.

Maximum size is 20M - New uploads replace previous ones

Fig. 15: Question about the applicant's profile

4.3 Evaluation of the Applications

The evaluation process guides the Challenge Board members and will assess if the applicant has followed the entry criteria and has successfully completed all sections, as described under “Application Criteria”.

A detailed evaluation approach applied by the Challenge Board will assess the innovative character of the proposal, its market potential, societal criteria, economic and financial viability, technical criteria and profile of the applicants. The five best applications invited to the Challenge event will be also evaluated regarding their skills in live pitching. A final rating scale including a description for the evaluation will be set up on iStart.org. The following criteria will help the Challenge Board members to evaluate the submitted applications:

Table 3: Innovation Criteria of the Product (Rogers’s 5 Factors¹⁸)

Innovation Criteria	Description
<ul style="list-style-type: none"> Relative advantage 	Compared to existing solutions on the market, the concept clearly shows why the product will be faster, stronger, better or more attractive than competitive or previous solutions (e.g., higher performance, decreasing costs or even the fun factor).
<ul style="list-style-type: none"> Compatibility 	The proposal describes to which degree the innovation fits the values and behaviour of the target group (e.g., user’s practices and life).
<ul style="list-style-type: none"> Complexity 	The proposed product needs to be easy to use and maintain. Complexity describes the degree to which the innovation is perceived as complicated and its chances to be adopted (e.g., difficulties on the user’s side to use and understand a product).
<ul style="list-style-type: none"> Observability 	The proposal promises a high extent to which the innovativeness of the product is visible to potential users. Visibility will drive communication among users and following the adoption of the product.
<ul style="list-style-type: none"> Trialability 	Describes the extent to which the user is able to test an innovation for low or no costs. Good trialability will lead to faster adaptation (e.g., freemium models or trial versions) ¹⁹ .

¹⁸ See Everett M. Rogers, *Diffusion of Innovations*, 5th edition, New York, NY, Free Press, 2013.

An additional criterion, not directly related to Rogers’s 5 factors, is the involved risk of the innovation for the target group which will influence the adoptability in a positive or in a negative manner.

The next table about the market potential gives hints on relevant information. It is well known that a complete elaboration on all criteria mentioned below will not be possible within a maximum of eight pages but it shall raise the awareness on remarkable applications which take these criteria into account.

Table 4: Market Potential Criteria

Market Potential Criteria	Description
<ul style="list-style-type: none"> SWOT analysis 	The application shows the ability to give a clear and striking overview of the strengths, weaknesses, threats and opportunities (SWOT).
<ul style="list-style-type: none"> Market strategy 	<p>The strength of the strategic options that follow the connection of all the SWOT elements (strengths with opportunities, weaknesses with threats and vice versa) including options to solve specific problems that are already known.</p> <p>The proposal shows the strength of the described opportunities within the specific market.</p>
<ul style="list-style-type: none"> STEP/PEST analysis 	Connection to the political, environmental, social and technological trends in the field of digital media, cultural heritage and of the creative industries in general.
<ul style="list-style-type: none"> Market (competitor) analysis 	The strength of the market analysis (broad view on potential substitutes or new entrants).
<ul style="list-style-type: none"> Customers 	Clarity of the (delimited) description of the target group.
<ul style="list-style-type: none"> Marketing mix 	The proposal is addressing the 4 Ps of the marketing mix (product, price, place and promotion). ²⁰

¹⁹ See Katherine Deibel, “[Assistive] Technology Adoption”, in: *Understanding and Supporting the Adoption of Assistive Technologies by Adults with Reading Disabilities*, dissertation, 2011, available online at: <http://staff.washington.edu/deibel/papers/dissertation/chapter4.pdf>, pp. 67–68; accessed December 21, 2013.

²⁰ See Susan Kirkland, “Marketing Using the 4Ps: Product, Price, Place and Promotion”, available online at: <http://www.graphics.com/article-old/marketing-using-4ps-product-price-place-and-promotion>; accessed December 22, 2013.

Table 5: Social Criteria

Social Criteria	Description
<ul style="list-style-type: none"> Community engagement 	<p>The provided product idea will have a high level of engagement for a community.</p>
<ul style="list-style-type: none"> Product impact 	<p>The product idea will motivate people to get in touch with digital cultural heritage content and will have an educational aspect in the sense of providing information about cultural heritage.</p>

Table 6: Economic and Financial Viability Criteria

Economic and Financial Viability Criteria	Description
<ul style="list-style-type: none"> Liquidity 	<p>The realisation of the product idea is supplemented by an adequate liquidity from the applicants which means there is already capital available or the application shows a feasible investment plan to acquire capital and bring the product to the market.</p>
<ul style="list-style-type: none"> Solvability 	<p>The relation between the need for capital and the planned product is reasonable.</p>
<ul style="list-style-type: none"> Amortisation 	<p>The time frame for amortisation or reaching the break-even point (BEP) is clearly defined and reasonable.</p>

Table 7: Feasibility Criteria

Technical Criteria	Description
<ul style="list-style-type: none"> • Technical feasibility 	The proposed product idea is technically feasible and can be realised by the applicants.
<ul style="list-style-type: none"> • Budget 	The planned budget matches with the development requirements (e.g., software licences, human resources, work stations, etc.).
<ul style="list-style-type: none"> • Time 	The development of a working prototype can be done within the given time frame of three months where the incubation support will be provided by the project consortium.
<ul style="list-style-type: none"> • Expertise 	The applicants' skills are matching with the technical requirements.

The last criterion takes the **profile of the applicant/s** into account. The experience and expertise of the entrepreneur and/or team shall give insights into the skills and success chances. Ideally, the applicant/s has/have already presentable projects related to the Challenge themes or in the field of web applications.

Another criterion of importance will supplement the winner selection during the Challenge event. The ability to **pitch the product idea and its business plan** is an important soft skill for market success. It is closely related to the capability to impress investors as well as potential customers. The evaluation of the pitches will prioritise the:

- ability to sell the product (attention, interest, desire, action);
- ability to tell a clear, easy-to-understand story about the product;
- ability to tell in what way the proposal differs from other proposals.

The application evaluation will be carried out by the internal Europeana Creative Challenge Board directly on iStart.org, while the final winner of each Challenge theme will be selected and announced by the internal and external Challenge Board members at the Challenge event.

4.3.1 Evaluation Process of the Application on iStart.org

The evaluation process for the applications on iStart.org was set up in relation to the criteria defined in chapter 4.3. Each member of the internal Challenge Board will use judge scorecards to evaluate the applications. The scorecards are designed by using a six-point Likert scale for agreement. The judges get a pre-defined statement related to the application categories and need to agree on a scoring range (fig. 16).

Range Score Setup

Define your judging range scores.

Starting Value

Ending Value

Labels for Range 

- Disagree very strongly
- Disagree strongly
- Disagree
- Agree
- Agree strongly
- Agree very strongly

Preview

Fig. 16: Range score set-up

The whole evaluation set-up will be described during this chapter supplemented with screenshots from the Europeana Creative Education Challenge platform on iStart.org.

The first evaluation category is focussing on Rogers's 5 factors (table 3). The judges need to indicate their agreement on statements regarding the relative advantage, compatibility, complexity, observability and trialability (fig. 16).

Judging Questions JUDGE

Rogers's 5 Factors

Question 1. Relative advantage Required

Please indicate to what extent you agree with the statement below.

Compared to existing solutions on the market, the concept clearly shows why the product will be faster, stronger, better or more attractive than competitive or previous solutions (e.g., higher performance, decreasing costs or even the fun factor).



Question 2. Compatibility Required

Please indicate to what extent you agree with the statement below.

The proposal describes to which degree the innovation fits the values and behaviour of the target group (e.g., user's practices and life).



Question 3. Complexity Required

Please indicate to what extent you agree with the statement below.

The proposed product needs to be easy to use and maintain. Complexity describes the degree to which the innovation is perceived as complicated and its chances to be adopted (e.g., difficulties on the user's side to use and understand a product).



Question 4. Observability Required

Please indicate to what extent you agree with the statement below.

The proposal promises a high extent to which the innovativeness of the product is visible to potential users. Visibility will drive communication among users and following the adoption of the product.



Question 5. Trialability Required

Please indicate to what extent you agree with the statement below.

The application describes the extent to which the user is able to test an innovation for low or no costs. Good trialability will lead to faster adaptation (e.g., freemium models or trial versions).



Fig. 17: Scorecard Rogers's 5 factors

The scorecard on the market potential (fig. 18) requires the evaluation of the market analysis, target audience and marketing mix. All three categories are important for a successful market entry. It is not expected to get holistic analyses on these categories but the application needs to show the ability of the applicants to provide further research.

Market Potential?

Question 6. Market analysis

Required

Please indicate to what extent you agree with the statement below.

The application shows the ability of the applicant/s to carry out analysis of the market they want to approach (e.g., SWOT, STEP/PEST, competitor analysis, etc.).



Question 7. Target group

Required

Please indicate to what extent you agree with the statement below.

The application provides a clear description of the potential target group who will use the product.



Question 8. Marketing mix

Required

Please indicate to what extent you agree with the statement below.

The proposal takes classical pillars of the marketing mix into account (Product, Price, Place, Promotion).



Fig. 18: Scorecard market potential

The scorecard on social criteria comprises the categories “product impact” and “community engagement”. The judges need to decide to which extent they agree with the statements shown in the figure in relation to the application (fig. 19).

Social Criteria?

Question 9. Product impact

Required

Please indicate to what extent you agree with the statement below.

The product idea will motivate people to engage with digital cultural heritage content and will have an educational aspect in the sense of providing information about cultural heritage.



Question 10. Community engagement

Required

Please indicate to what extent you agree with the statement below.

The provided product idea will have a high level of engagement for a community.



Fig. 19: Scorecard social criteria

The next question category on economic and financial viability (fig. 20) needs to be evaluated according to the criteria from chapter 4.3 (table 6). This evaluation category focuses on the financial feasibility of the submitted concept. The judges have to decide if the proposed concept is feasible with the given financial resources and if the amount of additionally required resources is reasonable.

Economic and Financial Viability of the Product Idea?

Question 11. Liquidity

Required

Please indicate to what extent you agree with the statement below.

The realisation of the product idea is supplemented by an adequate liquidity besides the applicants which means there is already capital available or the application shows a feasible investment plan to acquire capital and bring the product to the market.



Question 12. Solvability

Required

Please indicate to what extent you agree with the statement below.

The relation between the need for capital and the planned product is reasonable.



Question 13. Amortisation

Please indicate to what extent you agree with the statement below.

The time frame for amortisation or reaching the break-even point (BEP) is clearly defined and reasonable.



Fig. 20: Scorecard economic and financial viability

The feasibility of the proposed concept is the most important part of assessing the application. Technical feasibility, budget and time are relevant indicators for the project success, hence a different weighting of answers will be applied. Additionally, the product concept will be evaluated referring to the profile of the applicant/s; the objective is to ensure a successful product development within the given time frame.

Feasibility?

Question 14. Technical feasibility

Required

Please indicate to what extent you agree with the statement below.

The proposed product idea is technically feasible and can be realised by the applicants.



Question 15. Budget

Required

Please indicate to what extent you agree with the statement below.

The planned budget matches with the development requirements (e.g., software licences, human resources, work stations, etc.).



Question 16. Time

Required

Please indicate to what extent you agree with the statement below.

The prototype development can be done within the given time frame of three months where the incubation support will be provided by the project consortium.



Question 17. Expertise/profile of the applicant/s

Required

Please indicate to what extent you agree with the statement below.

The applicant/s skills and expertise are matching with the technical requirements.



Fig. 21: Scorecard feasibility

Based on this application evaluation, the medial score will be calculated and the five best applications in each Challenge track will be short-listed and invited to the final Challenge event.

The next chapter will elaborate on the Challenge prize in form of an incubation support pack.

5. Challenges Prize(s) and Support Pack

5.1 General Action Plan

From all the submitted proposals, the most viable project per Challenge will be selected to become a spin-off project and will be provided with a hands-on business incubation package. This package consists of technical, strategic, IPR and business support to help the winner develop the idea and get the business started. Each winner will be offered this package for a period of three months, with assistance in networking, promotion and marketing activities, including contact opportunities to potential dissemination partners from the extended network of the Europeana Creative project partners.

Once the winning proposal is identified and the invitation to become a spin-off project has been accepted, the Europeana Creative partners can begin the process of providing intensive incubation support. This will be undertaken in a mentoring style, to help the project develop the core abilities and business foundations from which to excel. The process will last for three months and will be delivered by WP5.

Each spin-off project team will be invited to a kick-off meeting in one of Europeana Creative's physical labs the day after the Challenge event, where a specific package will be tailored for them according to a needs analysis. The agreed package of incubation and support activities will be delivered by remotely using the platform European Investor Gate (www.eig-project.eu), with MFG and Dublin Business Innovation Centre (a member of EBN) as founding member, and other existing mechanisms that are suitable. This will provide greater flexibility for delivering a wide range of appropriate mentoring that would be unviable if meeting in person.

Spin-off projects will be monitored regularly and will have to provide fortnightly progress updates. Additionally to this they will be reviewed after six weeks to re-focus support activities for the remaining period, and, finally, after the three months have expired, to critically analyse the performance of both the spin-off itself and Europeana Creative's incubation provision. A formal evaluation of the spin-off will be performed by WP6.

In addition to providing intensive hands-on support to the spin-off projects, the partners will also produce an incubation and support pack, which will contain advice and guidance concerning the topics listed below and provide links to communities and self-help venues to fast-track other interested creative industry parties.

5.2 Prize and Support Pack

Incubation and support will predominantly be delivered in a mentoring style for a period of three months and is expected to involve a subset of each of the following aspects for every selected spin-off project:

- **Business support:** The provision of support for typical but necessary business subjects such as financial management, strategic thinking, commercialisation, intellectual property management and compliance, whilst helping develop staff in terms of presentation and management skills.
- **Technical support:** Access to the Europeana Labs Network technical team for implementation guidance and problem resolution to fast-track development of the spin-off product.
- **Facilitating access to specialised testing environments:** Access to the physical equipment and specialised knowledge within the Europeana Labs team will result in faster prototyping and more user-focused products.
- **Expert support:** Access to professionals from the Europeana Labs Network partnership in respect to cultural content, the Content Re-use Framework and Pilot demonstrators.
- **Facilitating access to and pitching for finance:** Supporting the business in making funding decisions, providing introductions and creating professional pitches to receptive traditional and specialist financial sources, such as loan providers, investment banks, business angels and crowdfunding platforms.
- **Facilitating business partnerships:** Raising awareness of and evangelising cross-border co-working, open innovation and clustering activities through widespread European creative networks utilisation.
- **Marketing and promotion:** The spin-off projects will be offered assistance with marketing and promotional activities.

The incubation support offered by the European Creative partners in detail:

Table 8: Prize and Support Package

Support	Partner	Incubation Support in Detail
Business support	ECBN	<p>The European Creative Business Network (ECBN) can offer a full menu of support options, which can be tailored to include provision from other partners.</p> <p>The offer includes:</p> <ul style="list-style-type: none"> • business planning; • market scoping; • developing business infrastructure; • financial analysis and planning; • sales and growth; • entrepreneurship skills and services; • business mentoring provided by Leo van Loon; • contact to a network of creative hubs as internationalisation opportunity.
	EBN	<p>The European Business & Innovation Centre Network (EBN) can offer networking opportunities with local incubators, depending on the region, free of charge. The ACE platform²¹ managed by EBN gives the possibility to connect with other entrepreneurs, capital companies, VC, etc. and to use it for event connection opportunities.</p>
	Platoniq	<p>Platoniq will provide assistance/feedback in the definition of the product in relation to crowdfunding/crowdsourcing and online communities of practice, in order to enrich the scope of the project.</p>
	ENoLL	<p>The European Network of Living Labs (ENoLL) can provide information about other technologies and tools that the winner could use to enrich the scope of its</p>

²¹ See <http://www.europeanace.eu/>; accessed January 30, 2014.

		project (e.g., IoT, co-creation hubs, etc.) in particular linked to the Creative Ring (www.specifi.eu) and the FI-PPP (www.fi-ppp.eu) advising about potential funding opportunities (in particular open calls for SMEs and developers).
Technical support	NTUA, ONTO, AIT, XZT, WEBtic, SEM	The Europeana Labs technical team (National Technical University of Athens, Ontotext, AIT Austrian Institute of Technology, Exozet Games, Webtic and Semantika) will provide regular technical support sessions held via Skype to fast-track development of the spin-off product.
	EF	Europeana Foundation (EF) will offer: <ul style="list-style-type: none"> • Full support around the Europeana API, regarding all components from the Europeana Labs, EDM use and modelling. • Support around the development process from Europeana. • Technology support regarding the Europeana platform. • Staging of specific components if the winners will become part of the Europeana environment (testing etc.).
	AIT	AIT Austrian Institute of Technology provides support for the deployment of back-end services developed by AIT in Europeana Labs. AIT also offers support for re-use of back-end services in incubated prototypes.
Facilitating access to specialised testing environments	AALTO	The open lab team from Aalto University's Media Factory ²² will offer specialised 3-D printing and fabrication support.
	Platoniq	Platoniq will provide online sessions for testing/validation of features from the client's product, depending on its needs and accessible features.

²² See <http://mediafactory.aalto.fi/co-designing-media-factory/>; accessed January 30, 2014.

	EUN	European Schoolnet (EUN) can offer the use of the Future Classroom Lab ²³ for organised events related to the Challenges. The lab simulates teaching environments and includes specialised presentation hardware and educational technology. At least a month or more notice in advance is needed in order to be able to reserve the space.
	EUROCLIO	EUROCLIO – European Association of History Educators can help the applicants from the education Pilots to get access to and feedback from educators for testing purposes.
	MFG	MFG Innovation Agency for ICT and Media can offer introduction and support to testing and evaluation guidelines applied during the Pilot development phases.
Expert support	ENoLL	ENoLL can offer support in the definition of a Living Lab methodology to involve potential users in the development and testing of the application (tools and methods to use and evaluation methodology). If applicable and the winner is interested, ENoLL can help to find a community of users that could be involved (to be assessed case by case).
	KL	Kennisland (KL) can offer the following: <ul style="list-style-type: none"> • support on the Content Re-use Framework and open content licencing; • user guideline support for the Content Re-use Framework; • business modelling expertise.
	MFG	MFG can provide contact to experts who are interested in a specific Challenge topic.

²³ See <http://fcl.eun.org/>; accessed January 30, 2014.

Facilitating access to and pitching for finance	Platoniq	Platoniq will assist the client via online tutorial sessions in the understanding and definition of crowdfunding campaigns for the possibility of raising initial funds.
	ECBN	ECBN can offer pitching training opportunities
	Europeana Creative	Europeana Creative can offer support concerning research for local crowdfunding initiatives and connect with the Apps4Europe project. ²⁴
Facilitating business partnerships	EBN	EBN will provide cross-boarder incubation support with the Soft Landing Club ²⁵ and ACE programme.
	ECBN	ECBN can offer access to business networks.
	MFG	MFG offers access to the creative industry networks in Germany.
Facilitating networking	ENoLL	ENoLL can identify Living Labs or innovation ecosystems (e.g., specific cities, etc.) of the interest of the winners for networking purposes. ENoLL can facilitate the organisation of meetings with Living Labs to explore business collaboration opportunities.
Marketing and promotion	MFG	MFG can offer support and advice in social media use and communication, consultancy in collaboration approaches (e.g., linking creative industries to cultural institutions) as well as initiating contact to European cluster initiatives and networking support.
	EF	EF offers promotion by Europeana Labs, Europeana Pro, social media, etc.
	ECBN	ECBN can profile each winner on the labkultur.tv website. ²⁶
	EBN	EBN can promote and feature the winner in public events, provide support and endorsement.

²⁴ See <http://www.appsforeurope.eu/>; accessed January 30, 2014.

²⁵ See <http://www.ebn.be/DisplayPage.aspx?pid=128>; accessed January 30, 2014.

²⁶ See <http://www.labkultur.tv/>; accessed January 30, 2014.

	Europeana Creative	Europeana Creative will use the final conference in July 2015 to offer public visibility and the Challenge events as chances to gain funding.
	SAT	SAT can offer advice on the preparation of marketing material.
	ENoLL	ENoLL can promote the winners through different communication channels (newsletter, website, social media channels, public events).

6. Challenge Events and Incubation Support Kick-off Programme

The Europeana Creative project will conduct three one-day Challenges events within the project duration. These three events will cover the five thematic areas of History Education, Natural History Education, Tourism, Social Networks and Design which will be evaluated separately, as shown in the following table:

Table 9: Challenge Events and Assigned Challenge Themes

Challenge Events	Challenge Themes
1 st Challenge Event	Theme 1: History Education Theme 2: Natural History Education
2 nd Challenge Event	Theme 3: Tourism Theme 4: Social Networks
3 rd Challenge Event	Theme 5: Design

Each Challenge event will last for one day, followed by a second day for the incubation support kick-off in a European city that will be announced in the accompanying promotional campaign by Europeana Creative. It is important to choose the venue under the aspect of accessibility to one of the physical labs that are part of the Europeana Labs Network. The access to these physical labs is significant, as they will be the host for a first incubation support consultancy session for the Challenge winners.

6.1 Challenge Event Programme

During the one-day Challenge event the winners of each theme will be selected. Therefore the five best applications of each theme will be invited to pitch their concepts including their business models in front of representatives from the cultural and creative industries. The consortium is responsible to ensure the presence of potential investors, e.g., business angels, venture capital companies, etc. In order to enable this, where possible, the Challenge events will be embedded in a larger event. Insofar as the host event programme allows it, the Challenge event design will follow the design principles shown below:

Table 10: Challenge Event Design

Sessions	Description
Keynote session	<p>To kick off the event, two keynote speakers will be invited. The keynotes shall address start-ups from the creative industries and cultural heritage institutions. The keynotes shall motivate the audience to engage in the re-use of digital cultural heritage content.</p> <p>Keynote speaker 1:</p> <ul style="list-style-type: none"> representative from the creative industries <p>Keynote speaker 2:</p> <ul style="list-style-type: none"> representative from the cultural industries <p>Both keynote speakers should be engaged in the field of re-using digital cultural heritage content.</p>
Pitching session theme 1	<p>The five best applications will be selected prior to the Challenge event and invited to pitch their concepts and business models in front of the audience.</p>
Networking and jury session	<p>After the pitching session, the Challenge participants will have the chance to network with interested parties, e.g., investors or cultural heritage institutions, etc.</p> <p>At the same time the jury will evaluate the pitches and select a winner who will be announced at the end of the event.</p>

<i>Pitching session theme 2²⁷</i>	<i>The five best applications will be selected prior to the Challenge event and invited to pitch their concepts and business models in front of the audience.</i>
<i>Networking and jury session</i>	<p><i>After the pitching session, the Challenge participants will have the chance to network with interested parties, e.g., investors or cultural heritage institutions, etc.</i></p> <p><i>At the same time the jury will evaluate the pitches and select a winner who will be announced at the end of the event.</i></p>
Award ceremony	A representative of the Europeana Creative consortium will announce the Challenge winner/s and invite them to their first incubation support consultancy session in one of the physical labs of the Europeana Labs Network.
Graduation speech	A representative of Europeana Creative will close the event and give a forecast on the next steps, e.g., incubation support package.

6.2 Incubation Support Kick-off Programme

Europeana Creative will provide an Incubation Support Day for the short-listed applicants in one of the physical labs the day after the respective Challenge event. This event will focus on the winner of each Challenge theme but also offers the other short-listed applicants further insight into the Europeana Labs Network and incubation support opportunities.

Table 11: Incubation Support Introduction Design

Session	Description
Introduction to the Europeana Creative incubation support offers	All invited participants will be introduced to the Europeana Labs Network and its related incubation support options, e.g., access to prototypes, Content Re-use Framework, business model framework, content access, etc.

²⁷ The second pitching session depends on the number of themes hosted at a Challenge event; for instance, the Design Challenge event will have only one pitching session.

<p>Challenge winner consultancy on the required tailored incubation support package</p>	<p>Europeana Creative provides the winners with a hands-on business incubation and a support package including technical, strategic, legal and logistical support to help get the business started. Each chosen spin-off project will be monitored and supported for a period of three months, with assistance in networking, promotion and marketing activities, including introductions to potential dissemination partners from our partner and extended networks. The Challenge winners will discuss together with representatives from the Europeana Creative consortium the needs for incubation support. According to the winners' requests, an incubation support plan will be set up that matches their requirements with support available from the project consortium.</p>
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7. Promotion and PR Campaign (in Collaboration with WP7)

The Challenges will be supported by a multi-channel promotion and PR campaign carried out by WP7 in close collaboration with WP5. The Challenge dissemination and promotion activities focus on two groups:

The primary target group is represented by potential participants for the Challenge, and the secondary target group consists of interest groups, networks, organisations and opinion leaders, which shall become potential promoters and/or multipliers of the Challenge.

In addition, the aim is to raise media interest through marketing measures to ensure widespread knowledge of the project and boost its credibility.

The overall aim of the dissemination and promotion activities is to inspire the primary target group to apply with innovative ideas. For this purpose, both a digital and an offline marketing strategy will be applied:

- Digital marketing strategy: project Website; social media tools (Facebook, Twitter, YouTube/Vimeo, LinkedIn, possibility of linking to other platforms and blogs); newsletter.
- Offline marketing strategy: promotion of the project and Challenge at third-party events; reaching out to partner networks and contacts; searching for new networks and contacts to promote the Challenge.

8. Monitoring Process: Evaluation and Improvement

The Challenges carried out by WP5 will be monitored by WP6, which is responsible for the Europeana Creative evaluation. For the Challenge evaluation, a qualitative approach will be chosen, focusing on process observation. The monitoring will follow the process described in “D6.1 – Evaluation Strategy and Framework”²⁸.

²⁸ See http://pro.europeana.eu/documents/1538974/1601973/eCreative_D6.1_MFG_v1.0; accessed March 3, 2014.

MS27 – Publicity Material and Promotion for Challenges 1+2, Including Video

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http://ec.europa.eu/information_society/activities/ict_psp/



Revisions

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0.2	January 10, 2014	Dissemination Task Force	
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0.4	January 17, 2014	Manuela Holzmayr, ONB Katharina Holas, ONB	Project Staff Dissemination Project Manager
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Approval

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0.6	January 27, 2014	Nico Kreinberger, MFG	WP5/WP6 Lead, reviewer
0.8	January 31, 2014	Margaret Mulligan, EBN	WP7 Lead
0.9	January 31, 2014	Max Kaiser, ONB	Project Coordinator
1.0	March 4, 2014	Max Kaiser, ONB	Project Coordinator

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1. Introduction

This document sets out a marketing roadmap to promote Europeana Creative's History Education and Natural History Education Challenges. The History Education Challenge and Natural History Education Challenges are two of five thematic Challenges that will identify, spin off and incubate viable projects across the five themes (History Education, Natural History Education, Tourism, Social Networks and Design) into the commercial sector.

The purpose of the PR and promotion campaign is to raise awareness of the Challenges and attract participants with the capacity to conceive and develop new products and services through the creative re-use of cultural heritage data available in Europeana. It will be updated for future Challenges to take account of lessons learnt and tailored to other theme-specific audience needs.

The roadmap includes the following steps, presented in the sections that follow:

- i. Defining the target audience.
- ii. Reaching the target audience.
- iii. Conveying the right message to the target audience.
- iv. Promotional materials to support outreach and prompt engagement.

1.1 About the Challenges

Three Challenge events will allow interested parties to send their applications for one of the Challenge themes. A call for applications will be launched via iStart (www.iStart.org) up to three months before the date of the physical Challenges events. The five best ideas for each theme will be invited to pitch during the one-day Challenge event and an overall winner for each theme will be selected.

The target audience of the Challenges can be defined as tiered. The first tier encompasses the creative industries, or **“those concerned with the creation and provision of marketable outputs (goods, services and activities) that depend on creative and cultural inputs for their value”¹**. In broad terms, it is the audience identified in MS18 (“Research on Relevant Stakeholder Groups”) as **cultural and creative entrepreneurs, mainstream businesses and the educational sector and community.**

Specifically, within these general criteria one can identify the second, more targeted tier of: developers, educational publishers, students and educators, who are interested in developing innovative applications that address a current perceived problem or create new, unforeseen demands.

A third tier the Challenge promotion campaign endeavours to reach end users and policy makers. These three tiers are graphically represented in figure 1 below.

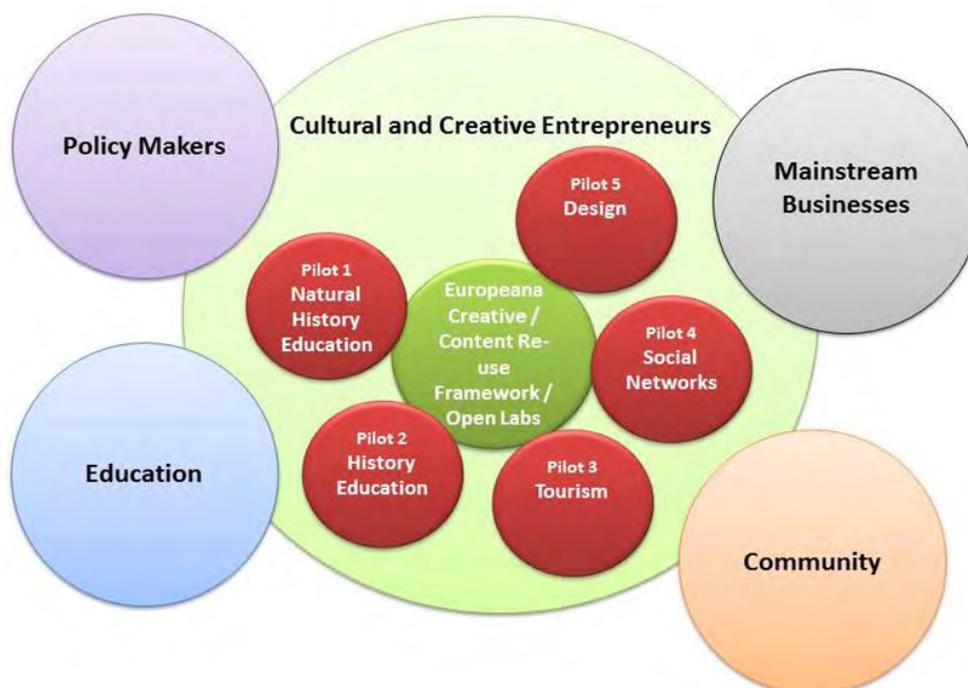


Fig. 1: Stakeholder landscape in Europeana Creative

¹ European Commission Enterprise and Industry, “Priority Sector Report: Creative and Cultural Industries”, The European Cluster Observatory, EUROPA INNOVA PAPER No. 16, April 2011, available online at: http://ec.europa.eu/enterprise/newsroom/cf_getdocument.cfm?doc_id=7070; accessed March 4, 2014.

Potential contestants should be drawn from a wide array of “creatives” in education (publishers, visionary teachers, etc.), already established developers and programming students, ICT entrepreneurs, creative and digital industries and SMEs. The iStart Challenge platform will facilitate the development of interdisciplinary teams that could include, for example, entrepreneurs, web/app developers and educators who together have the complete skill set needed to create an educational app with market appeal.

This means that the marketing campaign should have a broad appeal, i.e., the dissemination strategy should not be limited to specific communities, like the Europeana Network, but reach out to the following arenas:

- networks or associations of creative and digital industries (see Annex I);
- the learning community: teachers and students;
- higher educated students or recent graduates with education, creative, cultural, design or digital curricula;
- potential investors.

2. Reaching the Target Audience

WP7 will coordinate outreach activities to engage creative industries, web and digital entrepreneurs, educational professionals and student communities in the Challenges.

Each Challenge event will take place in one of the Europeana Creative partner living lab locations. Therefore, in order to reach and engage all of the above-mentioned actors and their networks, the promotion campaign will consider certain geographical constraints. Travel costs for the Challenge applicants chosen to participate in the Challenge event will not be funded by the project. This means that applicants from further afield may be reluctant to apply, given the investment it represents. Consequently, **the Challenge promotion plan will have to consider the geographical scope of its reach**. Again, this shall be done **in two levels**, taking into consideration that no area should be left “un-promoted” risking missing good applications for the Challenges.

Firstly, the pan-European audience will be reached mainly through the **online** means of communication and dissemination: social media, Europeana Creative website and blog, newsletters and mailing lists. Secondly, there will be an emphasis on **offline** promotion in the more immediate area of where the first combined Challenge event will take place – Brussels. Thus, the targeted geographical audience shall be: the Benelux, Northern France, United Kingdom and the Northern German states.

Nevertheless, significant meaningful promotion will be done in all the areas covered by the project partners and in general the wider European audience. When communicating the Challenges and the respective event, emphasis should be placed on the possibility of the applicants to independently gather sponsoring for their applications, i.e., from local organisations, companies, universities or even potential investors.

Pan-European outreach will be ensured via partners’ networks and individual level contacts as outlined above. Additional local outreach to potential applicants, especially creative entrepreneurs, communities of developers and higher education students, will be ensured by partners in the region in which the physical Challenge events take place. For the first Challenge, this includes the following partners:

- EBN
- ENoLL
- EF
- KL
- NISV
- ECBN
- EUN
- WEBtic
- EUROCLIO
- PLURIO.NET

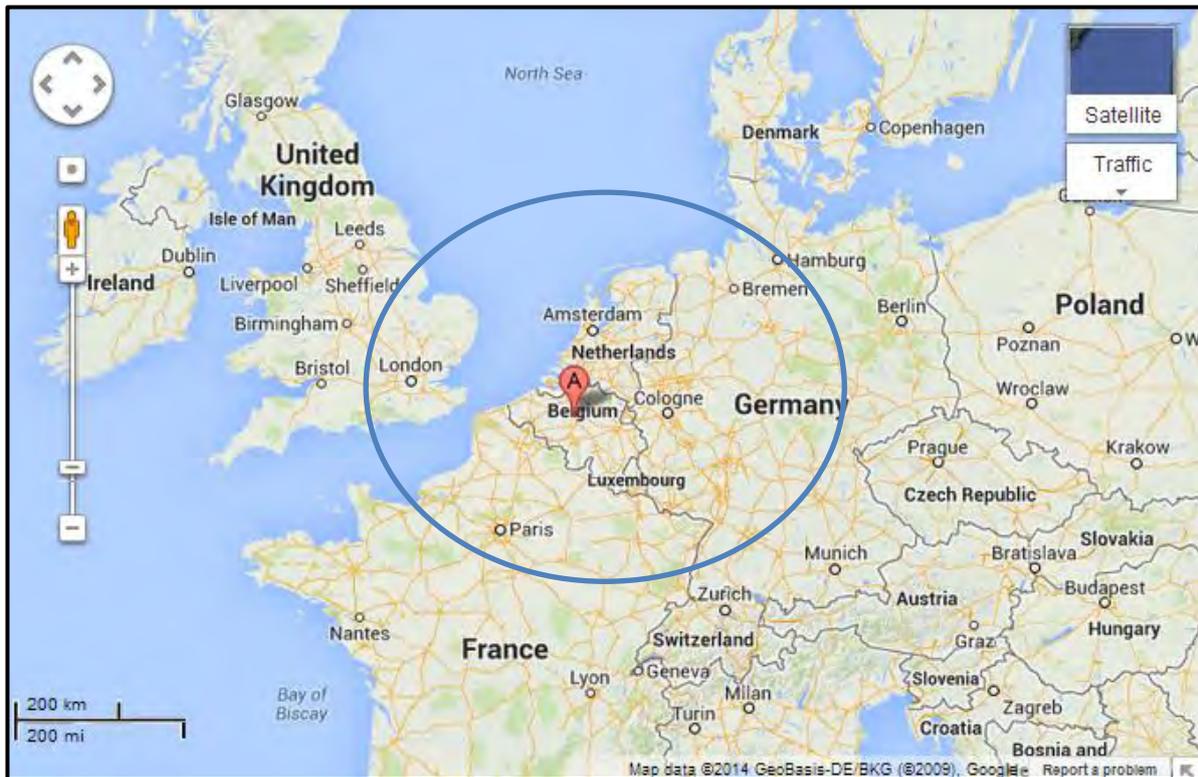


Fig. 2: Geographical scope of main offline promotion

The project will use its **existing communication channels to promote the Challenges** and support partners to raise awareness of them. In addition, particular emphasis will be placed on **leveraging project partners’ networks** to actively engage the target audiences in the Challenges. All this will be done following a **three-step process**:

1. **Dissemination by consortium partners** using their own communication channels (e.g., website, social media, mailing lists, newsletters).
2. **Dissemination by partner networks and/or related projects** (often related projects in the same organisation).
3. **Direct contact to / addressing potential applicants** (e.g., applicants from former related projects, companies known through the network and matching with the requirements, universities with relevant content of teaching like media, ICTs, design, etc.)

Dissemination and promotion of the entire project but especially of the Challenges should be everyone’s concern, in order to reach the widest audience and to ensure a reasonable number of good applications from varied locations. A “Challenge Promotion Checklist” will be shared with all consortium partners to ensure that they know what steps to follow, what they can do and how they can amplify the message in their own regions. Also, this will ensure that all

consortium partners share their dissemination activities and take charge and/or credit for applications they bring in. The checklist can be found at:

https://docs.google.com/spreadsheet/cc?key=0AqkbPPRuEpPrdGiqYnFyZjNycTB0aVJJaTB0QW5HeFE&usp=drive_web#gid=0

2.1 Project Communication Channels

2.1.1 Promotion via the Europeana Creative Website

The project website is the platform to host all the information regarding the Challenges. Information promoting the Challenges should contain a link to the appropriate section of the website.

By involving people working in corresponding work packages, ideally suited content will be provided which includes newsworthy information. The content will undergo one feedback loop before it goes live. Included in this are members of the relevant work package as well as WP7.

Challenges will be prominent on:

Homepage: This will contain a prominent banner, linking to the corresponding page and the iStart application page.

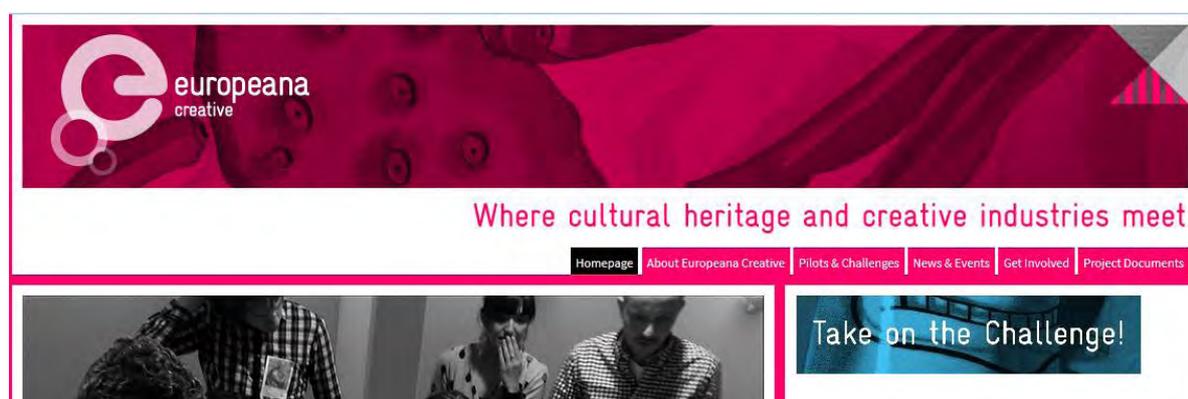
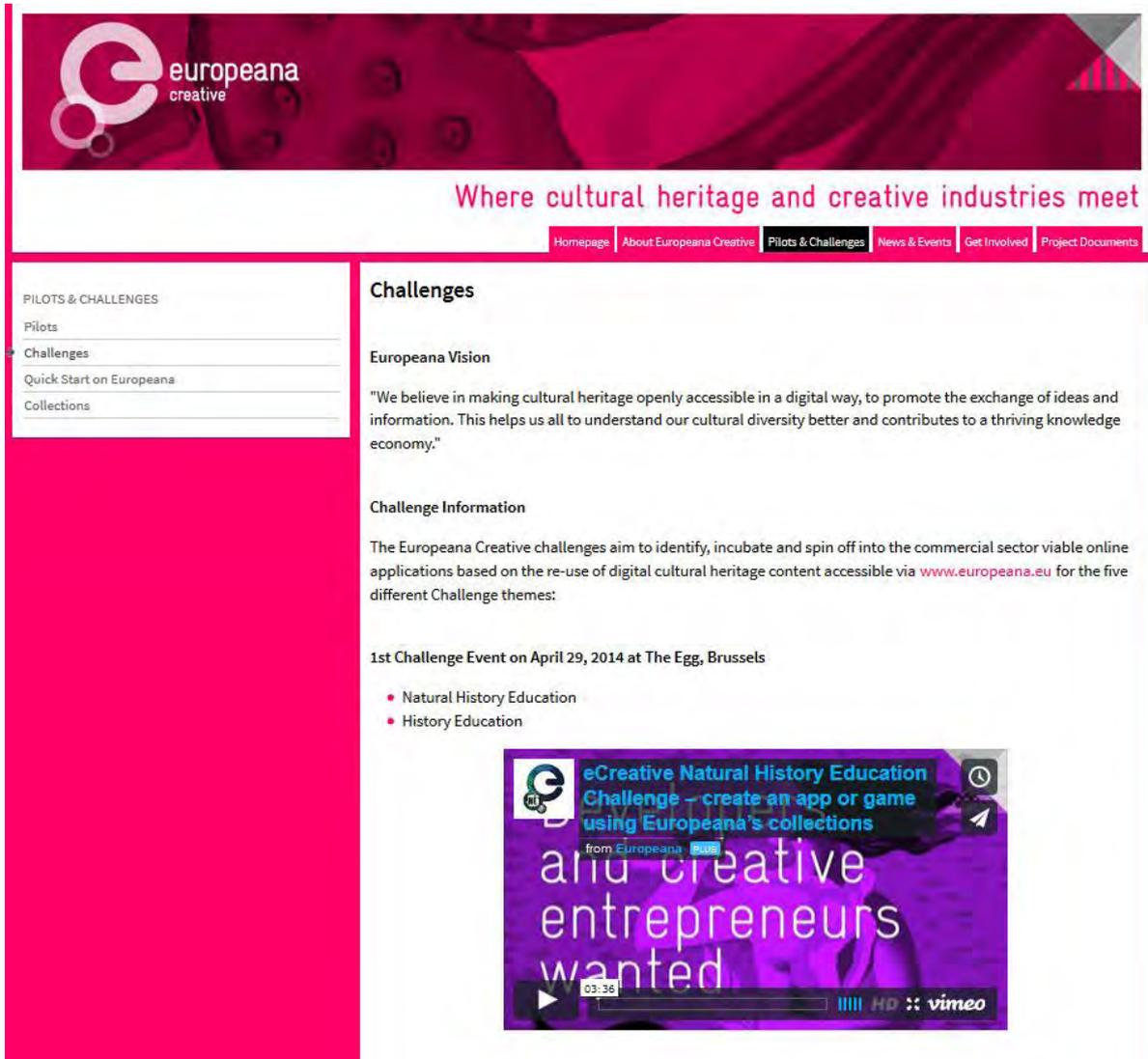


Fig. 3: Challenge banner on project website

Pilots & Challenges: This page will contain a brief explanation of the Pilots and Challenges and how they are connected. It will also feature the promotional videos made for each Pilot and the project promotional video. Two subpages will be created, one for each topic:

- Challenges: will contain detailed information about the Challenges, including the promotional videos for each Challenge, the topics, information on how people can get involved and relevant dates.
- Pilots: will contain detailed information about the Pilot apps developed in the project, including the Pilot screencasts and concept documents.



The screenshot shows a website page for 'Europeana creative' with a red and white color scheme. The header features the Europeana Creative logo and the tagline 'Where cultural heritage and creative industries meet'. A navigation menu includes 'Homepage', 'About Europeana Creative', 'Pilots & Challenges', 'News & Events', 'Get Involved', and 'Project Documents'. A sidebar on the left lists 'PILOTS & CHALLENGES' with sub-links for 'Pilots', 'Challenges', 'Quick Start on Europeana', and 'Collections'. The main content area is titled 'Challenges' and includes the following sections:

- Europeana Vision**: "We believe in making cultural heritage openly accessible in a digital way, to promote the exchange of ideas and information. This helps us all to understand our cultural diversity better and contributes to a thriving knowledge economy."
- Challenge Information**: The Europeana Creative challenges aim to identify, incubate and spin off into the commercial sector viable online applications based on the re-use of digital cultural heritage content accessible via www.europeana.eu for the five different Challenge themes:
- 1st Challenge Event on April 29, 2014 at The Egg, Brussels**
 - Natural History Education
 - History Education

A video player is embedded at the bottom, showing a video titled 'eCreative Natural History Education Challenge – create an app or game using Europeana's collections' with the text 'and creative entrepreneurs wanted' overlaid. The video player includes a play button, a progress bar, and the Vimeo logo.

Fig. 4: Challenge page on project website

News & Events: blog posts about organising the Challenge, goals, expectations, interviews of organisers, participants and Challenge endorsements, short update videos from the Pilots (with more interactive action, e.g., featuring the game developers or the game demo), targeted at the applicants, topics, etc.

EBN will coordinate the weekly updating of these sections of the website and promote them via the project's social media channels. In addition to the weekly website update, the Challenge is regularly promoted via Twitter and Facebook.

2.1.2 Twitter

Active content will need regular scheduling, and as Twitter has been found to be by far the best tool for engaging with creative entrepreneurs, this is where most intensive efforts will be concentrated. ECBN will lead these efforts. It has access to three Twitter accounts with over 20,000 followers in total, including significant numbers from the cultural and creative industries (@ecbnetwork; @bernd_fesel; @labkultur). In addition, other Twitter accounts associated with the project include: @eCreativeEU; @europeana and each of the project partners' accounts. Tweets will use the #eCreative hashtag and other relevant hashtags. A series of tweets will be scheduled at the start of the dissemination period according to the timetable in table 1 below, with ECBN providing a suggested list of tweets (including text and links), according to the weekly timetable set out below. Dissemination for the first Challenges begins on February 12, 2014. Re-tweeting through the other consortium partners' accounts on a daily basis should not be forgotten (the more re-tweets and mentions, the higher the project will come up on Google searches).



Fig. 5: Europeana Creative Twitter account

Table 1: Weekly Twitter Timetable

Day	Tweet Initiator	RTs
Monday	@eCreativeEU x 1 @ECBN x 1	@europeana @bernd_fesel + all partners
Wednesday	@bernd_fesel x 1 @eCreativeEU x 1	@europeana @ECBN + partners tbc
Friday	@europeana x 1 @ECBN x 1	@bernd_fesel @eCreativeEU + partners tbc

2.1.3 Facebook

A new Facebook page was created under the denomination “eCreative”. This allows us to reach a certain specific audience that is currently lagging in the other social media set-up. This includes mainly the younger audiences and academic communities, e.g., students at university level and/or recent graduates and their teachers who might be valuable applicants for the Challenges. This also includes creative entrepreneurs, start-ups and freelancers that would potentially engage on the iStart platform to form consortiums in order to apply to the Challenges.

Facebook allows us to promote visual and audio aids in a more visually appealing way and to a different audience than Twitter. This has a potentially big impact on the project branding. It also gives us the possibility to schedule events and track possible participation before formal applications. The Facebook page runs in parallel to existing social media platforms; it promotes those same platforms and re-directs interested users as appropriate. It serves as a complement to the Twitter account, with its focus being mainly on the Challenges and Pilots and not all parts of the project. Access to this Facebook page is given to WP7 task leaders and it should also engage other similar pages from consortium partners.



Fig. 6: Europeana Creative Facebook account

2.1.4 Vimeo

Challenge Promotion Videos

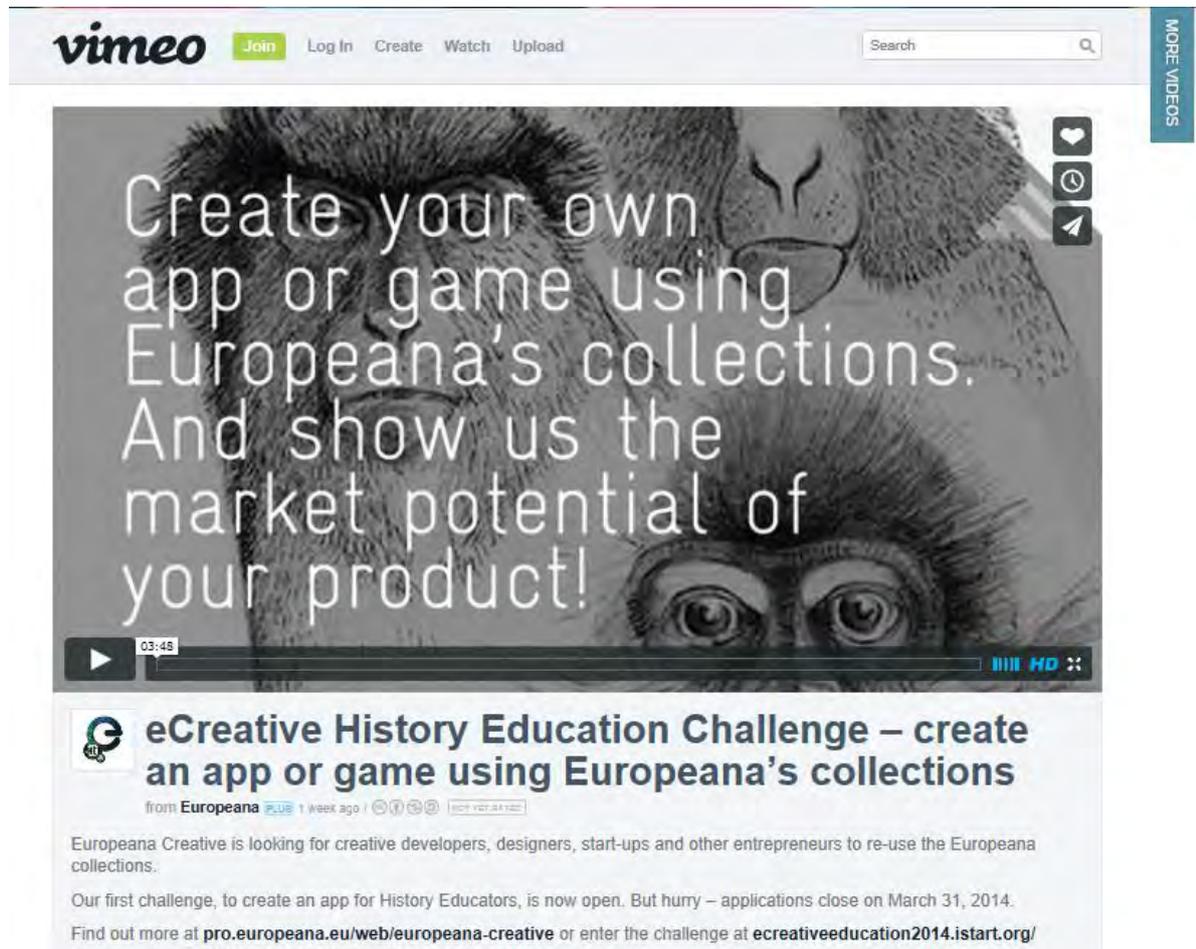
To promote the Natural History Education and History Education Challenges, two promotion videos were produced by labkultur.tv. ECBN and ONB coordinated the production of the two videos. The Natural History Education and History Education Pilot leaders and other project partners such as interim WP5 Lead Nico Kreinberger were interviewed to present the respective Pilot app and the respective Challenge. The Challenge promotion videos are available via Europeana Foundation's Vimeo account. They are embedded in the project website and promoted via social media.

- Natural History Education Challenge promotion video: <http://vimeo.com/87498223>
- History Education Challenge promotion video: <http://vimeo.com/87498222>



The screenshot shows a Vimeo video player interface. At the top, the Vimeo logo is on the left, and navigation links for 'Join', 'Log In', 'Create', 'Watch', and 'Upload' are in the center. A search bar is on the right. The video player itself has a purple background with the text 'Developers and creative entrepreneurs wanted' in white. Below the video, the title 'eCreative Natural History Education Challenge – create an app or game using Europeana’s collections' is displayed, along with the uploader 'Europeana' and a 'PLUS' badge. The video description reads: 'Europeana Creative is looking for creative developers, designers, start-ups and other entrepreneurs to re-use the Europeana collections. Our first challenge, to create an app using our natural history content, is now open. But hurry – applications close on March 31, 2014. Find out more at pro.europeana.eu/web/europeana-creative or enter the challenge at ecreativeeducation2014.istart.org/

Fig. 7: Natural History Education Challenge promotion video



vimeo Join Log In Create Watch Upload Search

More Videos

Create your own app or game using Europeana's collections. And show us the market potential of your product!

03:48 HD

eCreative History Education Challenge – create an app or game using Europeana's collections
from Europeana 1 week ago

Europeana Creative is looking for creative developers, designers, start-ups and other entrepreneurs to re-use the Europeana collections.

Our first challenge, to create an app for History Educators, is now open. But hurry – applications close on March 31, 2014.

Find out more at pro.europeana.eu/web/europeana-creative or enter the challenge at ecreativeeducation2014.istart.org/

Fig. 8: History Education Challenge promotion video

Additional videos will be produced for the Tourism, Social Networks and Design Challenge events. Interviews for the Tourism and Social Networks Challenge videos and the general project presentation video were filmed at the Tourism and Social Networks Co-Creation Workshops in November 2013 and at the Europeana Network Annual General Meeting in December 2013.

Pilot Screencasts

Europeana Creative Pilot partners produced screencasts to introduce their Pilot apps and games. These screencasts are launched via Europeana Foundation's Vimeo channel. They are embedded in the project website and promoted via social media.

- Natural History Education Pilot I – Museum Adventure Game Screencast: <http://vimeo.com/87069048>
- Natural History Education Pilot II – Memory Game: <http://vimeo.com/87876117>
- History Education Pilot: see <http://www.europeanacreative.eu/web/europeanacreative/pilots>

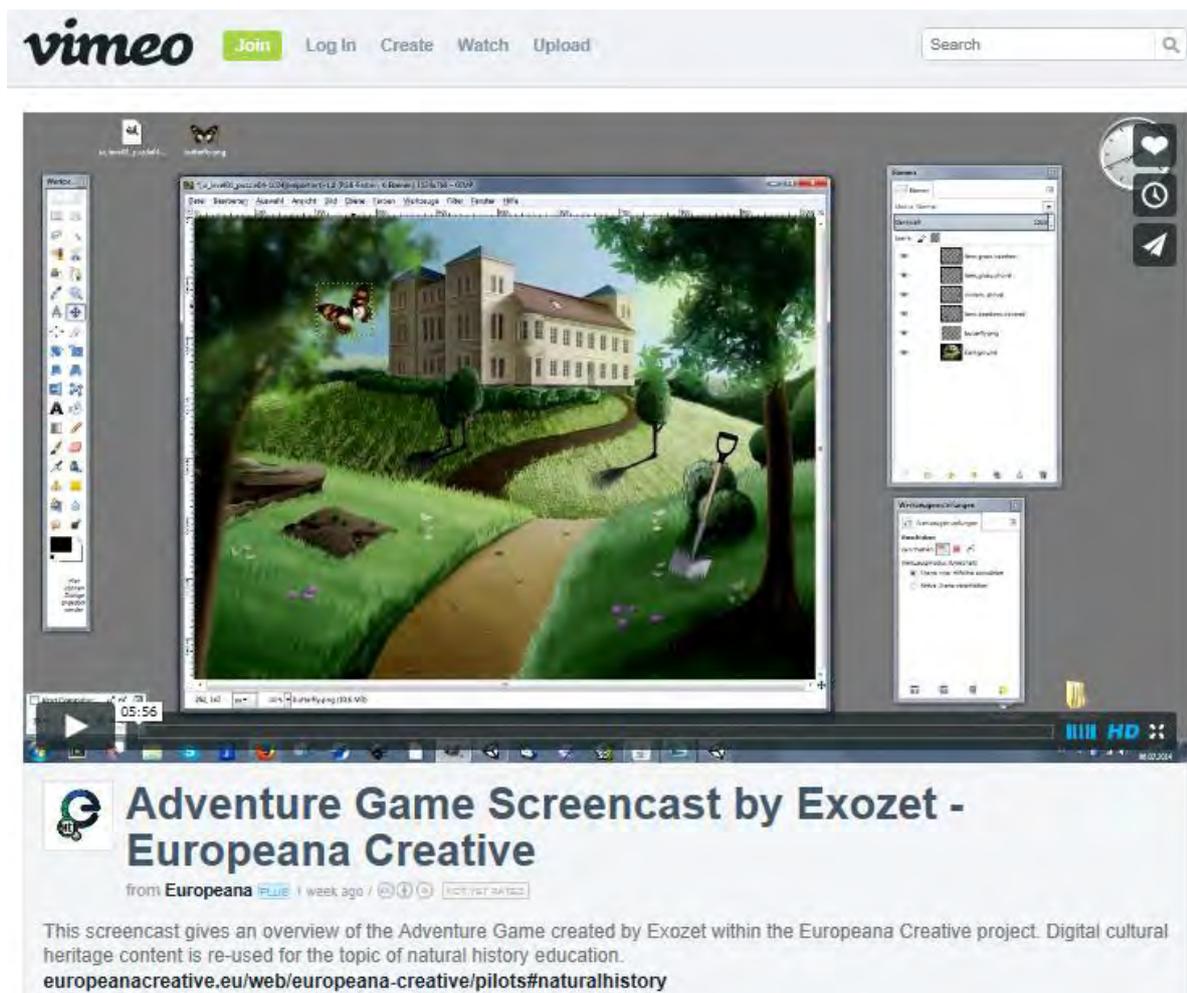


Fig. 9: Natural History Education Pilot screencast: Museum Adventure Game



Fig. 10: Natural History Education Pilot screencast: Memory Game



Fig. 11: History Education Pilot screencast

2.2 Partner Networks and Contacts

Particular emphasis will be placed on leveraging project partners' networks and personal contacts in order to actively engage entrepreneurs, developers, educational publishers, students and teachers in the Challenges. All consortium partners shall contact networks they are engaged with (e.g., business networks of SMEs, cultural and creative industry networks, networks of educators) and convince them to promote and publish information about the Challenges as well. An overview of these networks as applicable to the History Education and Natural History Education Challenges is included as Annex I to this document.

3. Conveying the Right Message

WP7 will support coherent outreach by partners by providing each partner with a Challenge Promotion Pack containing the following items:

- Digital support for visual aids (leaflets, flyers, business cards, logos, banners).
- The Challenge promotion videos.
- The relevant indication of social media accounts for partners to follow and re-direct/cross-post.
- E-mail templates for dissemination, e.g., in mailing lists.
- Sample blog posts for inclusion in partner newsletters.
- Additional promotional material, such as short videos, interviews, specific Challenge flyers or leaflets, etc., as appropriate.
- Any other support required.

4. Promotional Material

All promotional materials will be included in the Challenge Promotion Pack, made available on the Europeana Creative Google Drive account at:

<https://drive.google.com/#folders/0B6kbPPRuEpPrekFBbzI5dDRxb1E>.

All new promotional materials will also be uploaded there. All partners will have access to them and are expected to use them for their dissemination activities. Moreover, every Monday in the run-up to the Challenge event on April 29, 2014, the project partners will receive a reminder about the key messages to promote the Challenges and will be requested to update details of their dissemination activities in the checklist provided.

5. Timetable for Implementation

Table 2: Timetable for Implementation

Date	Action
January 29, 2014	Presentation of Challenge Promotion Plan to all partners.
February 4, 2014	Challenge Promotion Pack available on Google Drive for final review by EBN, MFG and other WP7 partners.
February 5, 2014	Challenge Promotion Pack (template e-mails, blog posts, digital flyers, checklists on actions done, etc.) sent to all partners.
February 12, 2014	“Europeana Creative Challenges open: Have you got what it takes?” press release, blog post and Twitter campaign launched.
February 17, 2014	EBN updates Challenges page on website and sends reminder to all partners. All partners update checklist.
February 24, 2014	WP7 reminds partners (highlighting good examples) and asks for feedback/reports on progress.
March 31, 2014	Deadline for Challenge applications.
April 29, 2014	Final Challenge pitch event takes place and winners announced.
First weeks of May 2014	WP7 asks partners for progress reports plus feedback on the process/materials in order to make improvements for the next Challenge.
Every Monday until close of business on April 29, 2014	EBN updates Challenges page on website. All Partners to update the checklist document on their dissemination activities for tracking purposes.

6. Additional Support for Challenge Entrants

Given the complexity of the Europeana Creative Challenge ambitions, an adequate support for the Challenge applicants needs to be offered. The application phases will be supported by online consulting hours provided by the consortium. The objective of these online consulting hours is to give applicants access to help on specific questions regarding business models, legal and copyright issues, technical matters (e.g., Europeana API) as well as on the availability of digital cultural heritage content.

To avoid confusion during the application phases, a contact e-mail will be set up and administered by the WP5 (Open Innovation) Lead. This ensures a single contact point for questions by applicants and an easy handover to the new WP5 Lead ENoLL after the first combined Challenge event.

Applicants can address their questions via e-mail. These requests will be either answered directly by representatives of WP5 or forwarded to the responsible work packages. The coordination is part of WP5. In case of complex and specific questions, WP5 will schedule online consulting sessions with the relevant contact person from the consortium. The sessions will be set up individually according to the topics. The following support can be offered:

- WP1: Europeana Labs and tools
- WP2: Infrastructure for content re-use
- WP3: Business models and Content Re-use Framework

The consultancy will focus on specific questions resulting from an already developed concept, business model or implementation problems with tools from the Europeana Labs. Europeana Creative aims to receive high-quality applications with a realistic chance for success on the market; therefore, support in basic questions cannot be offered by the project consortium.

Annex I: Specific Stakeholders and Networks

Extracted from “D7.2 – Dissemination Plan Including Stakeholder Analysis”

Table 3: Project Partners and Stakeholder Networks

Partner owning relationship	Network	Description	Geographical spread	Thematic information	Related Europeana Creative stakeholder group	Related Pilot/ Challenge
EF	Europeana Network	700+ experts across Europe, from content providers and aggregators to providers of technical, legal and strategic knowledge	32 European countries + 4 non-European countries	Library, archive, research organisations and museums. Small numbers of creative industries/ education/ performing arts.	Europeana Network and related projects/ Europeana ecosystem	All (providing content)

EDC	Partner network	80+ partners from 500+ organisations and SMEs	29 European countries	Open innovation projects	Cultural and Creative Entrepreneurs – programming/content	All
EDC – strategic partner	Creative SMEs network	A Dutch network that supports 1,500 creative SMEs on a yearly basis managed by Cuultur-Ondemen	The Netherlands	Creative SMEs	Cultural and Creative Entrepreneurs	All
EDC – advising body	Federatie Dutch Creative Industries	6,000 individual members and circa 2,500 creative companies	The Netherlands	Creative industries	Cultural and Creative Entrepreneurs	All
EDC – strategic partner	St'art Invest SA	Investment program and network for creative SMEs, working in access to finance initiatives for creative industries at European level	Belgium	Creative SMEs – focus on access to finance	Cultural and Creative Entrepreneurs	All

<p>EDC – member (focus on communications and policy)</p>	<p>Bureau of European Design Associations</p>	<p>42 members from 24 member states in Europe. It includes design promotion centres and other publicly funded bodies that promote design nationally or regionally as well as professional and trade associations that represent 400,000 designers across Europe in every discipline of work from industrial design to interiors to digital design and branding.</p>	<p>24 EU member states</p>	<p>Design centres/designers</p>	<p>Cultural and Creative Entrepreneurs – design</p>	<p>Design</p>
<p>EDC – board member</p>	<p>Design Management Europe network</p>	<p>A network of 20 design management oriented organisations from across Europe that is aimed at stimulating European companies, especially SMEs, to come into action and enhance their</p>	<p>16 European countries: Austria, Belgium, Czech Republic, Estonia, France, Germany, Italy,</p>	<p>Design management organisations</p>	<p>Cultural and Creative Entrepreneurs – design</p>	<p>Design</p>

		competitive-ness by the implementation of design management	Luxembourg, The Netherlands, Poland, Portugal, Spain, Sweden, UK, Hungary			
EDC – coordinator of access to finance for creative industries action and partner in Policy Learning forum	European Creative Industries Alliance – ECIA – How to Grow	ECIA is a European policy initiative that combines policy learning with 8 concrete actions on innovation vouchers, better access to finance and cluster excellence and cooperation.	28 partner organisations and 12 countries	Policy makers and business support practitioners	Policy Makers/ Mainstream Businesses	All
EDC – member	DMN (Design Management Network)	Network for Design	The Netherlands	Design	Cultural & Creative Entrepreneurs – design	Design

EDC – spin-off	Fashion Lab	Fashion Lab work directly with brand owners to create innovative, retail-focused collections. By allowing licensors full involvement in brand development and the design process, Fashion Lab can quickly deliver approved apparel ranges including branding, thus creating a genuine, fast-to-market solution.	UK	Design/Craft	Cultural & Creative Entrepreneurs – design	Design
ECBN	European Creative Business Network	Network of creative centres, which helps creative entrepreneurs connect and collaborate across Europe. ECBN provides e.g. local services points at its approx. 30 creative centres in more than 20 nations and a European online platform with a	20 countries, based in Germany. Residencies in: Austria, Bulgaria, Denmark, Estonia, Germany, Hungary, Ireland, Italy,	Business networking for creative entrepreneurs	Cultural and Creative Entrepreneurs	All

		pitch and search marketplace.	Lithuania, Luxembourg, Malta, The Netherlands, Portugal, Russia, Slovakia, Spain, Sweden, United Kingdom.			
EDC – former project coordinator	Innovation Festivals, part of the PRO INNO Europe initiative “Innovation Weeks”, which seek new and better innovation policies for countries and regions across Europe	Seeks new and better innovation policies for countries and regions. The aim is to make citizens aware of the ways in which innovation and creativity can solve societal problems, enrich our lives and create a better society.	Since 2009, Innovation Festival has been organised in six European cities (Barcelona, Kortrijk, Milan, Lisbon, Vilnius, Tallinn) and has attracted over 60,000 visitors and participants.	The Innovation Festival events are targeted at a broad audience: citizens, experts, businesses, public bodies, NGOs, financial institutions, educational centres, universities, etc.	Community / Cultural and Creative Entrepreneurs	All

EDC	Design Management Europe Award	Business award recognising the skills and leadership of management to implement design in businesses for commercial success. The competition is aimed at companies and organisations across Europe that can demonstrate that design is integrated in their strategy, management and processes to achieve commercial gains.	Across Europe	Design and business management	Cultural and Creative Entrepreneurs / Mainstream Businesses	Design
PLURIO.NET	European Capital of Culture (ECoC)	The Agence luxembourgeoise d'action culturelle has organised the cultural capital year in Luxembourg 1995 and has been a key player in the cultural capital "Luxembourg and the	Cultural capitals 2013: Marseille (France) and Košice (Slovakia); 2014: Umeå	Connecting citizens with culture	Community / Cultural and Creative Entrepreneurs	Tourism

		Greater Region” so competence and understanding for cultural capital years can be found within the consortium.	(Sweden) and Riga (Latvia); 2015: not chosen yet			
ECBN – strategic partner	LABKULTUR.tv	European media network of correspondents. LABKULTUR can generate for topics highly local and journalistic proven information – European-wide and daily	Europe-wide: correspondents in London, Rotterdam, Košice, Tallinn, Norrköping, Barcelona, Nantes and Istanbul.	Media (journalists/ correspondents)	Media	All
ECBN – strategic partner	European Centre for Creative Economy (ECCE)	High-quality and high-reach network in Twitter (6,000 followers) and Facebook (3,300 fans) and media partnerships – including the <i>New York Times</i> , <i>The Guardian</i> , The Creative Class Group, Frankfurt Book Fair, re:publica, co:funding,	Germany	Media partnerships	Media	All

		Reuters, PICNIC, Charles Landry, Siemens etc.				
MFG – leaders	bwcon hub (Baden-Württemberg: Connected)	One of the most successful European technology networks connecting more than 480 companies and research institutes and more than 4,600 experts, offering cross-sectoral usage of technologies and interdisciplinary cooperation. The network promotes young and growing companies via the bwcon.	Germany (Baden-Württemberg)	Technology/ research institutes	Cultural and Creative Entrepreneurs / Mainstream Businesses – programming	All
MFG	Cluster Creative Industries Baden-Württemberg	Germany (Baden-Württemberg)	Germany (Baden-Württemberg)	Cultural, creative and ICT industries within technology / research institutes	Cultural and Creative Entrepreneurs	All

MFG	EICI – European Interest Group on Creativity and Innovation	Fosters the relationships between creativity, culture, technology and innovation in order to make Europe more competitive and sustainable.	Pan-European	10 regional and local development agencies, research institutions, companies and support organisations	Cultural and Creative Entrepreneurs	All
MFG	OSBA – Open Source Business Alliance	OSB Alliance connects vendors, users and additional stakeholders from the open source community with the goal to find good solutions for software issues and challenges.	Germany	The network has 115 members – including major IT-companies, small and medium-sized enterprises and also public administration.	Cultural and Creative Entrepreneurs	All
EBN	European Business and Innovation Centre Network	EBN is the leading non-profit pan-European Association representing over 150 Business and	Global	Business development, innovation	Cultural and Creative Entrepreneurs, Mainstream	All

		Innovation Centres (BICs) and 100 additional organisations including incubators, research and innovation and entrepreneurship centres all over the world.			Businesses, Policy Makers	
EBN	ENoLL	The European Network of Living Labs (ENoLL) is the international federation of benchmarked Living Labs in Europe and worldwide. Founded in November 2006 under the auspices of the Finnish European Presidency, the network has grown in “waves” up to this day. To this date, 6 waves have been launched, resulting in over 300 accepted Living Labs. The ENoLL international non-profit association, as the legal representative entity of the network, is	Europe	Living Labs	Cultural and Creative Entrepreneurs	All

		headquartered in Brussels, at the heart of Europe.				
Platoniq	Users of Platoniq's platforms	Platoniq is a group of cultural producers, radio-makers and software developers who from the mix of their computer-technical knowledge and social interests have set up a number of independent community media projects. More than 16,200 followers in their social networks and an average of 7,200 visits a day on their respective websites.	Spain	Cultural producers, radio-makers and software developers	Cultural and Creative Entrepreneurs – programming	All
Platoniq	Platoniq's international network	Platoniq enjoys the support of many institutions from the Cultural Industries Branch. Every year Platoniq train an average of 250 people	Spain	ICT, social networking and crowdfunding; technology and culture events	Cultural and Creative Entrepreneurs – programming	Social Network

		<p>in their workshops on ICT, social networking and crowdfunding, and participate in more than 35 national and international events on technology and culture, attended by over 10,000 people.</p>				
<p>PLURIO.NET</p>	<p>PLURIO.NET Network</p>	<p>Including: the Centre for Contemporary Culture Barcelona, Citilab Cornellà, Medialab Prado in Madrid, the Foundation for Science and Technology Fundecyt of Extremadura, Open University of Catalunya (UOC), Labforculture, Ars Electronica, Transmediale, La Friche La Belle de Mai in Marseille, Lab2lab and the Network of Spanish Cultural</p>	<p>“The Greater Region” – France, Luxembourg, Belgium, Germany</p>	<p>Creative industries; tourism</p>	<p>Cultural and Creative Entrepreneurs – Tourism</p>	<p>Tourism</p>

		<p>Centres of Latin America.</p> <p>4,500+ registered cultural operators and 30+ service providers from the creative industries, which are disseminating or collecting content of plurio.net and exhaustive contacts in the touristic sector, for example:</p> <p>Touristic Marketing Greater Region (LU, BE, FR, DE); Office National de Tourisme (LU); Luxembourg City Tourist Office (LU); Tourismuszentrale Saarland (DE); Eurodistrict SaarMoselle (DE, FR); Applications for HotCity.lu (LU, FR, BE)</p>				
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Culture24 – Jane Finnis is chair but the network is not active yet (as of July 2013)	Culturemondo.org Network – mailing list	A worldwide network of people who are all developing, building and running online cultural services around the world.	Worldwide	Digital cultural specialists	Cultural and Creative Entrepreneurs	All
EUROCLIO	EUROCLIO Network	A network of 25,000+ history, heritage and citizenship educators. These educators contact up to 5,000,000 students and pupils per year through their daily work.	49 mostly European countries; 49 mostly European countries. History educators associations in virtually all EU countries.	77 independent and volunteer history heritage and citizenship educators' associations and related Institutes	Education	Natural History Education / History Education
EUROCLIO	Civic Forum	The European Civic Forum is a young network with a strong European ambition: to encourage a civic and popular ownership of Europe by its	24 representatives of associations from 16 EU countries	Associations and NGOs in civic education, the defence of Human rights and the	Education	Natural History Education / History Education

		<p> citizens. Currently composed of 100 associations and NGOs active in 28 countries across Europe in the fields of civic education, the defence of Human rights and the promotion of democracy, the European Civic Forum aims at contributing to the emergence of a genuine European civil dialogue through the networking of associations and NGOs actors and the implementation of joint activities aiming to “awaken the European citizen” that lies in every one of us: NGO meetings and forums, information and awareness raising campaigns. </p>		<p> promotion of democracy </p>		
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EUROCLIO	Educational programmes	Educational programmes	Ex-Yugoslavia region, the Black Sea region and in the Euro-Mediterranean region	Educational programmes	Education	Natural History Education / History Education
EUROCLIO	Historiana	Your Portal to the Past programme, developing an online educational tool that offers young people (14–22) and their teachers the possibility of sharing resources and access to a trans-border, comparative approach to history, as an alternative for a paper history of Europe and beyond.	History educators and historians from more than 30 countries have actively contributed to the present online tool. Recently also educators from India, Middle East, North Africa and the United States have expressed an interest in	History education (students and teachers)	Education	Natural History Education / History Education

			contributing to the website.			
Culture24	Culture24's network	5,000 museums, galleries, archives, libraries and heritage sites	UK	Museums, galleries, archives, libraries and heritage sites	Cultural and Creative Entrepreneurs – content / Europeana ecosystem	All
NISV	FIAT/IFTA (International Federation of Television Archives)	FIAT/IFTA: Forum for exchange of knowledge and experience between its members, to promote the study of any topic relevant to the development and use of audiovisual archives and to establish international standards on key issues regarding all aspects of audiovisual media archive management.	Worldwide	Broadcast archives	Cultural and Creative Entrepreneurs / Europeana ecosystem – content	Natural History Education / History Education / Social Networks (all have AV content as strong component)

NISV	IASA (International Association of Sound and Audiovisual Archives)	A broad palette of audiovisual archives and personal interests which are distinguished by their focus on particular subjects and areas; e.g., archives for all sorts of musical recordings, historic, literary, folkloric and ethnological sound documents, theatre productions and oral history interviews, bio-acoustics, environmental and medical sounds, linguistic and dialect recordings, as well as recordings for forensic purposes.	70 countries	Sound and audiovisual archives	Cultural and Creative Entrepreneurs / Europeana ecosystem – content	Natural History Education / History Education / Social Network (all have AV content as strong component)
EUN	School networking	Supported by 30 Ministries of Education and dissemination channels including government press offices,	30 European countries	Ministries of education	Policy Makers / Education	Natural History Education / History Education

		<p>the portals of national school networks, and national and regional professional development programmes related to ICT.</p> <p>EUN is one of the key members in GENIE (Global Exchange of Networks in Education) and has taken the lead in producing the Compendium of ICT in Education Networks.</p>				
AALTO	AALTO's networks	<p>Networks such as ELIA, ICSID, INSEA, and Cumulus. One recent initiative of the school that includes collaboration with industry and the public is Living+, which is a creative collision between art, technology and business that aims to lead</p>	Finland	<p>Education, art, technology, business and design</p>	<p>Education / Cultural and Creative Entrepreneurs / Mainstream Businesses</p>	<p>Design / Natural History Education / History Education</p>

		<p>to life-improving design. In addition, the school has close collaboration with the creative industries through its alumni relations programme that maintains contacts with and amongst graduates of the school.</p>				
EUROCLIO	<p>NEMO – Network of European Museum Organisations</p>	<p>NEMO, the Network of European Museum Organisations, works for over 30,000 museums in Europe and EU associate countries. Comprised of the independent museum bodies from each country, it brings together European museums to ensure their place in contributing to the awareness and understanding of cultural heritage in Europe.</p>	Europe-wide	Education, Museums		History Education

EUROCLIO	Europa Nostra	<p>“Europa Nostra is the Voice of Cultural Heritage in Europe, representing individuals and organisations active in the field of cultural heritage. In 50 years Europa Nostra has built a network of more than 400 member and associate organisations from all over Europe. They represent millions of citizens supporting or working for heritage as volunteers and professionals.”</p>	Europe-wide	Heritage		History Education
EUROCLIO	EUSTORY	<p>“EUSTORY currently connects 24 civic organisations from 24 European countries. The mandate of EUSTORY is to view European history from the grass-roots and to recognise the vast</p>	Europe-wide	History, Citizenship		History Education

		<p> diversity of experience. Since the EUSTORY network was founded in September 2001 on the initiative of the Hamburg-based Körber Foundation, some 122,000 youth have already participated in EUSTORY history competitions with about 55,000 contributions. In addition to those involved in the individual national member organisations, there are more than 2,500 teachers, experts, scholars and volunteers who give their time to EUSTORY and its projects.” </p>				
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EUROCLIO	EUCIS-LLL	<p>The European Civil Society Platform on Lifelong Learning (EUCIS-LLL) gathers 33 European networks working in education and training. Together, these organisations cover all sectors of education and training including networks for secondary and higher education, vocational education and training, adult education and popular education; networks for students, school heads, parents, HRD professionals, teachers and trainers.</p>	Europe-wide			History Education
EUROCLIO	International Baccalaureate	<p>The International Baccalaureate® (IB) is a non-profit educational foundation, motivated by its mission, focused on the</p>	Worldwide	Education		History Education

		<p>student. Founded in 1968, the IB currently works with 3,632 schools in 146 countries to develop and offer four programmes to over 1,116,000 students aged 3 to 19 years.</p>				
EUROCLIO	Anna Lindh Foundation	<p>Since its launch in 2005, the Anna Lindh Foundation has launched and supported action across fields impacting on mutual perceptions among people of different cultures and beliefs, as well as developing a region-wide Network of over 3,000 civil society organisations.</p>	Euromed: 43 countries	Intercultural Dialogue, Culture, Diversity		History Education
EUROCLIO	Council of Europe	<p>The Council of Europe is the continent's leading human rights organisation. It includes 47 member states, 28 of which are</p>	Europe	History Education		History Education

		<p>members of the European Union. All Council of Europe member states have signed up to the European Convention on Human Rights, a treaty designed to protect human rights, democracy and the rule of law. The Council of Europe has specific division working on History Education</p>				
EUROCLIO	<p>North-South Centre of the Council of Europe</p>	<p>Created in November 1989, the European Centre for Global Interdependence and Solidarity (more commonly known as the "North-South Centre"), was set up in Lisbon in May 1990 (North-South Centre – European Centre for Global Interdependence and Solidarity). The North-</p>	EuroMed	<p>Global Education</p>		<p>History Education</p>

		South Centre’s objective as regards global education is to develop, enhance and sustain strategies and capacity-building for global education, targeting institutions and practitioners in the field of global education in the formal and non-formal sector.				
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The stakeholders listed above cover all five Pilot/Challenge areas, and all of Europe.

The majority of networks cover most or all of Europe rather than individual targeted countries. However, Germany, the Netherlands and the UK are all mentioned more than once as single countries covered by a particular network.

Many of the networks are thought to be interested in all of the subject areas for the Challenges, but specific interest is strong for education and design. There are only two specific networks for tourism and three for social networking.

There is no real correlation between the geographical locations of the physical challenge labs and the areas covered by the networks listed (for example, we do not have a specific network covering design in Finland, or social networking in Mallorca). This may be something worth considering when building the list of specific stakeholders for each Challenge; however, many networks cover the whole of Europe so all of our Challenge countries are covered.

As mentioned above, the WP6 work will strengthen our knowledge of specific stakeholders.



Help us push Europe's
rich cultural heritage
into the new media era!



Europeana Creative: Creative Re-use of Europe's Cultural Heritage

Europeana Creative is a European project which enables and promotes greater re-use of cultural heritage resources by creative industries. The project sets the stage for fascinating collaborations between content-providing cultural heritage institutions and creative industries.

Get involved

Europeana Creative will launch five open innovation challenge events to inspire creative entrepreneurs to develop new applications based on digital cultural heritage. The challenges focus on five themes:

- 1: NATURAL HISTORY EDUCATION
- 2: HISTORY EDUCATION
- 3: TOURISM
- 4: SOCIAL NETWORKS
- 5: DESIGN

APP DEVELOPERS, ENTREPRENEURS AND OTHER CREATIVE WIZARDS from Europe are challenged to use the extensive Europeana database of digital cultural content to develop new applications, for example games, learning apps, travel guides or applications based on geo-referenced data. The entrants with the best ideas will receive support and guidance to further develop the product and roll out their business strategy. The challenges are a unique opportunity to experiment with cultural heritage resources and to explore new business potentials.

Thinking of taking on the challenge?

The competition regulations and guidelines will soon be published on the project website www.europeanacreative.eu.

In the meantime, feel free to browse through the extensive database of www.europeana.eu to get inspired.

WANT
access to a large
database with rich cultural
digital data to create
new, interactive
applications?

WANT
to reach new
audiences?

WANT
to explore books and
manuscripts, photos and
paintings, sculpture and
crafts, television and film
to get inspired?

WANT
to be part of a cross-
sectoral cooperation between
the larger European cultural
institutes and creative
entrepreneurs?

WANT
to use inspiring (rights
cleared!) assets for new
products, with ready-made
APIs and IPR
frameworks?

WANT
to build an innovative
product that contributes
to the further deployment
of cultural heritage across
Europe?

WANT
to get support from
renowned cultural institutes
and business modelling and
development experts to deliver
a top-notch product to the
market?

Take on the Europeana Creative challenges!

Europeana is looking for new applications – such as (educational) games, web-based applications and mobile applications – inspired by the millions of digital items from Europe's leading galleries, libraries, archives and museums stored in the Europeana database.



Follow us on Twitter:

@eCreativeEU

Contact:

EuropeanaCreative@onb.ac.at

Europeana Creative is coordinated by the Austrian National Library.

Project Coordinator: Max Kaiser, ONB.



Europeana Creative is co-funded by the European Union, through the ICT Policy Support Programme as part of the Competitiveness and Innovation Framework Programme (CIP).

The views expressed here are the authors' alone and do not necessarily reflect those of the European Union.

**MEDITERRÁNEOS
MEDITERRANEENS
II MEDITERRANEAN GAMES**

Europeana Creative explores new ways to engage with Europe's digital cultural heritage for business, education and entertainment. It seeks creative entrepreneurs to push Europe's rich cultural heritage into the new media era. Europeana Creative develops innovative applications that are focused on education, tourism, social networks and design. In open innovation challenge events, developers, creative entrepreneurs and cultural heritage experts meet to identify, incubate and spin off viable projects.

Europeana Creative

- CIP ICT PSP Best Practice Network
- Duration: February 2013 – July 2015
- Coordinated by the Austrian National Library

Europeana

- Access to over 30 million digitised objects
- Data from more than 2,300 institutions, covering all European countries and 32 languages
- Europeana makes Europe's culture available for everyone
- Europeana connects Europe
- Europeana supports economic growth

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Österreichische Nationalbibliothek

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WHERE CULTURAL HERITAGE AND CREATIVE INDUSTRIES MEET

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www.europeanacreative.eu

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Europeana Creative Partners Bringing together libraries, museums and archives, living labs, creative hubs and creative industries, technical, multimedia and business experts:

- Aalto University, School of Arts, Design and Architecture, Finland
- Agence luxembourgeoise d'action culturelle, Luxembourg
- AIT Austrian Institute of Technology, Austria
- Austrian National Library, Austria
- British Library, United Kingdom
- Culture24, United Kingdom
- EUROCLIO – European Association of History Educators, The Netherlands
- Europeana Foundation, The Netherlands
- European Business & Innovation Centre Network, Belgium
- European Creative Business Network, The Netherlands
- European Network of Living Labs, Belgium
- European Schoolnet, Belgium
- Exozet Games, Germany
- Kennisland, The Netherlands
- MFG Medien- und Filmgesellschaft Baden-Württemberg, Innovation Agency for ICT and Media Baden-Württemberg, Germany
- Museum für Naturkunde – Leibniz-Institut für Evolutions- und Biodiversitätsforschung, Germany
- National Museum, Czech Republic
- National Technical University of Athens, Greece
- Netherlands Institute for Sound and Vision, The Netherlands
- Ontotext, Bulgaria
- Platoniq Sistema Cultural, Spain
- Semantika, Slovenia
- Spild af Tid, Denmark
- We Are What We Do Community Interest Company, United Kingdom
- Webtic, The Netherlands
- youARhere, France

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Our open innovation challenge events offer technical and business support for developers and creative entrepreneurs to build their own innovative products using Europeana content. Anyone who develops games or mobile / web-based apps can submit an idea and showcase a prototype. Winners receive an incubation support pack.

Visit www.europeanacreative.eu to be updated on our calls for ideas and events.

OPEN INNOVATION CHALLENGES

EUROPEANA LABS & EUROPEANA LABS NETWORK

Europeana Creative offers online and offline environments for experimenting with digital content and tools. The Europeana Labs online platform (labs.europeana.eu) brings together access to re-usable images, videos, audio and text files with technical expertise, tools, services and business knowledge. There are also co-creation spaces, or physical "hubs", which, along with labs.europeana.eu, are playgrounds for using and experimenting with digital cultural heritage.

5 THEMES:
 HISTORY EDUCATION
 NATURAL HISTORY EDUCATION
 TOURISM
 SOCIAL NETWORKS
 DESIGN

PILOT APPS

Europeana Creative partners are planning, designing, prototyping and building apps and games – to inspire others to do the same and take this creative process to the next level.

DIGITAL CONTENT & EXTENDED EUROPEANA LICENSING FRAMEWORK
 The Extended Europeana Licensing Framework (Content Re-use Framework) will enable galleries, libraries, archives and museums to give access to their digital content for specific re-use scenarios and to define conditions for re-use. Europeana Creative encourages organisations to open up their collections.

TECHNICAL INFRASTRUCTURE AND SERVICES
 Europeana Creative develops a technical infrastructure, services and tools to support the use of cultural resources in three areas:

- Central architecture and back-end services (semantic web platform, content-retrieval system)
- Tools and services (pattern detection, geographic mapping and user-generated content services)
- Access APIs (extended Europeana search API)



WHERE CULTURAL HERITAGE AND CREATIVE INDUSTRIES MEET

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SOCIAL NETWORKS
DESIGN

PILOT APPS

Europeana Creative partners are planning, designing, prototyping and building apps and games – to inspire others to do the same and take this creative process to the next level.

DIGITAL CONTENT & EXTENDED EUROPEANA LICENSING FRAMEWORK

The Extended Europeana Licensing Framework (Content Re-use Framework) will enable galleries, libraries, archives and museums to give access to their digital content for specific re-use scenarios and to define conditions for re-use. Europeana Creative encourages organisations to open up their collections.

TECHNICAL INFRASTRUCTURE AND SERVICES

Europeana Creative develops a technical infrastructure, services and tools to support the use of cultural resources in three areas:

- Central architecture and back-end services (semantic web platform, content-retrieval system)
- Tools and services (pattern detection, geographic mapping and user-generated content services)
- Access APIs (extended Europeana search API)



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WHERE CULTURAL
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INDUSTRIES MEET

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