White Paper: Business Models for Social Networks

Identifying business models for the re-use of cultural objects for social networks.

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1. Introduction

This White Paper attempts to document the efforts to identify, implement and evaluate business models that are developed within the Europeana Creative project[1] for the re-use of cultural objects for Social Networks. It specifies the approach *how* the business models were developed as well as the business models *themselves*.

Europeana Creative is a European project which aims to enable and promote greater re-use of cultural heritage resources, aggregated by the online portal Europeana[2], by Europe's creative industries. Within the project, a number of Pilot applications focused on History Education, Natural History Education, Tourism, Social Networks and Design are developed. Building on these Pilots, a series of open innovation Challenges are launched with entrepreneurs from the creative industries to identify, incubate and spin off more viable projects into the commercial sector. The project goals will be supported by an open laboratory network, an on- and offline environment for experimentation with content, tools and business services, and a licensing framework where content holders can specify the re-use conditions for their material.

We reflect on the development of the business models for the re-use of cultural objects for the theme Social Networks. This White Paper is the third in a series of four[3] and must be seen as work in progress, inspiring and supporting the further development of the Pilots, the open innovation Challenges and development of the Europeana Labs Network. We aim to create collaboration in our efforts to develop new business models for the creative re-use of digital objects. We invite professionals from the creative industries as well as the cultural heritage domain to contribute to the evolving discussion and sharing of knowledge and best practices.

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[1] See http://www.europeanacreative.eu; accessed February 19, 2014.
[2] See http://europeana.eu; accessed February 19, 2014.
[3] The other White Papers focus on the themes History and Natural History Education, Social Networks and Design.

2. Business Models for Digital Public Content

Public institutions set out to ensure that cultural heritage "can remain a living asset over time and that it is as widely shared as possible"[4]. Cultural institutions are non-profit-making organisations that develop their work to safeguard the public good and not to obtain profit.[5] Over the past decade considerable public investments have been made in the digitisation of cultural heritage objects in the not-for-profit sector. New digital collections have emerged and enable innovative ways to explore its contents, from research projects to resources valued by the community.

However – and especially in the light of the economic uncertainties in Europe and decreasing governmental budgets – digital resource projects struggle in the transition from grant funding to a longer-term plan for ongoing growth.[6] In such a framework, sustainability is a prime concern and challenge. As a result, the development of new business models for the creative re-use of digital content from the cultural heritage sector seems to be "double-edged"[7]. On the one hand, they *must allow wider access to cultural content* (while guaranteeing the copyrights and related intellectual property rights of third parties); on the other hand, they also need to *create revenues to guarantee the long-term sustainability* of projects and services exploiting the content.

Business models – meaning the way that value is created, delivered and captured within an organisation point of view[8] – need to be seen in a wider sense as the way public

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[4] "The New Renaissance: Report of the 'Comité des Sages'. Reflection Group on Bringing Europe's Cultural Heritage Online", available online at:
http://ec.europa.eu/information_society/activities/digital_libraries/doc/refgroup/final_report_cds.pdf,
p. 1; accessed February 19, 2014.

[5] See Directorate-General for Internal Policies, written by Claudio Feijoo, Sven Lindmark, Juan Pablo Villar, Carlota Tarín, Javier Gelabert, Beatriz Matía, "Public and Commercial Models of Access in the Digital Era", April 2013, requested by the European Parliament's Committee on Culture and Education; available online at:
http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/495858/IPOL-CULT_ET(2013)495858_EN.pdf, p. 119; accessed February 19, 2014.

[6] See Nancy L. Maron and Matthew Loy, "Funding for Sustainability: How Funders' Practices Influence the Future of Digital Resources", JISC Strategic Content Alliance, Ithaka, New York, June 2011; available online at:
http://www.jisc.ac.uk/media/documents/publications/programme/2011/sandrfundingforsustainability.pdf; accessed February 19, 2014.

[7] Directorate-General for Internal Policies 2013, p. 119.

[8] See http://www.businessmodelgeneration.com; accessed February 19, 2014. See also Directorate-General for Internal Policies 2013.

organisations deliver content and the models they are implementing to create revenues. As producers and distributors of content, cultural institutions develop new (non-commercial) initiatives that guarantee the sustainability of projects and services and also serve as content providers for the commercial sector.

Recent research shows that the current most common business frame underlying these new projects is a contractual frame, where cultural heritage institutions contract creative industries parties (e.g., brand or web agencies, game developers) to develop services, backed by ad hoc public funding.[9] It was suggested that both businesses and cultural heritage institutions want to exit the "contractual" frame and explore innovative funding models together. Especially cultural institutions expressed that they want new business models of profit sharing and gaining more benefits of the cooperation.[10]

However, there does not seem to be one single approach to achieve this. No study seems to be able to lay out a one-size-fits-all plan that any organisation can follow to reach the point of financial sustainability.[11] An important aspect of a strategy to achieve sustainability seems to be a shift in management on the side of cultural heritage institutions. Clear goals, accountability, measurable targets, reviewing processes and assessing the performance are proven elements in the business sector for creating successful companies, but are considered a weak spot in the way cultural heritage institutions operate.[12]

The Social Networks Pilot is led by the Netherlands Institute for Sound and Vision (NISV). NISV maintains and provides access to 70% of the Dutch audio-visual heritage and is publicly funded by the Dutch Ministry of Education and Culture. Via the Open Images and Sounds of the Netherlands platforms, NISV gives access to reusable video and audio content and has experience with crowdsourcing content. NISV is interested in new innovative services via which end-users can access and re-use their content. The pilot fits well into the efforts of NISV to create these new services and builds upon the work that they have done earlier for audio content (sounds). For the pilot NISV works together with the British Library, the national library of the United Kingdom that holds the national collection of sound recordings and is also publicly funded. The BL makes their sound

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[9] See Aubéry Escande, Hans de Haan and Louise Edwards, "Europeana Creative White Paper No. 1. Creativity, Technology and Management: Establishing Best Practices between Cultural Heritage Institutions and the Creative Industries", June 2013, available online at: http://pro.europeana.eu/documents/1538974/1594727/eCreative_WP3_ST3.2.1_CreativityTechnologyManagement_v1.0; accessed February 19, 2014.

[10] See Escande, de Haan and Edwards 2013, p. 16.

[11] See Kevin Guthrie, Rebecca Griffiths and Nancy Maron, "Sustainability and Revenue Models for Online Academic Resources: An Ithaka Report", Ithaka, New York, May 2008.

[12] See Escande, de Haan and Edwards 2013.

collection available via UK Soundmap, which is like the Sounds of the Netherlands also a crowdsourcing platform for audio content. Together with NISV the BL provides audio content for the pilot application.

The Social Networks pilot aims to create simple and flexible tools that existing community platforms can use to integrate (georeferenced) Europeana content in their services and to enrich the content with crowdsourcing efforts. After developing various ideas for such a toolbox on the social media platform Historypin (HP), the pilot partners chose to develop the pilot around three subthemes and according social communities: birdlife, aviation and cityscapes. The main reason was that there were reusable sounds available from NISV and BL within these themes. The Social Networks tool called Sound Connections will basically enable existing social networks/ content platforms (e.g. birdlife enthusiasts) to gather together audio files via a mapping interface, solicit information and enrich these with new information. It can be seen as a template for curating collections to a single community with the ability to improve the information. Technical partner Ontotext will support the pilot with geo-enrichment of the audio content. The non-for-profit organisation WeAreWhatWeDo (WAWWD), which runs the social media platform Historypin (HP), will lead the design of the pilot and ensures the integration of the content on HP via the Europeana API. HP is created in order to help bridge the divide between older and younger generations, offers a free and easy to use set of web and mobile tools and has an existing community of history enthusiasts. The pilot offers the opportunity for HP to feature geo-located content, in return HP provides a way for users to contribute data enrichment by crowdsourcing their community.

The product faces the question of how to be continued and further developed after the end of the project. How can their sustainability, especially in form of financial support, be ensured? In the next section we will (1) discuss the approach that was chosen to develop business models for educational re-use in Europeana Creative, and we will reflect on the design of the process and formulate some guidelines that we developed for the development and incubation of the models. Furthermore, (2) we will elaborate on the specific business models that were identified for educational re-use and dive deeper into the strengths and weaknesses of the models and application for the Pilots in Europeana Creative.

3. Business Model Development Approach

The starting point for the development of the business models in Europeana Creative was to get a shared understanding of what a business model is and how it could be used in the context of the project. Therefore, a concept that everyone could easily understand and apply was needed. Within the Europeana Creative context, several stakeholders, especially those dealing with education issues, are not particularly familiar with business modeling. A simple but robust concept and methodology was needed. Since the business model canvas developed by Alexander Osterwalder and Yves Pigneur had proven to be a successful methodology,[13] allowing an individual or group of individuals to discuss and develop business models by using a simple but effective canvas as a working tool, the decision was made to use this methodology.

Osterwalder and Pigneur explain "how value is created, delivered and captured within an organisation point of view". Value takes several forms such as cultural, economic, social, environmental, thus not being limited to a common perspective that refers to business per se for profit. A business model can also be developed not only around organisations but also around specific projects, products or services. Putting it in another way: It's about which pieces are necessary and how to put them together so that your organisation, product, service or project is built in a sustainable way.

The business model canvas can be used in teams as a shared language, for better strategic conversations and as a tool to structure thinking. Inspiration for the design of the business development was also taken from the BMICE Step-by-Step Plan, a seven-step plan that was designed and implemented by heritage institutions to embed new or existing digital service concepts in their business model, and was shared to be repeated on a long-term or occasional basis by heritage institutions.[14]

The conversation about business models was started at a business model workshop that was organised on 13 November 2013 (see Annex I for a full report) with representatives from cultural institutions, tourism organisations and representatives from the business sector. Prior to the business model workshops, a co-creation workshop was held for the theme. This workshop made use of co-creation tools to facilitate the concept development

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[13] See http://www.businessmodelgeneration.com; accessed February 19, 2014. See Alexander Osterwalder and Yves Pigneur, Business Model Generation, Wiley, Hoboken, NJ, 2010. See also Stichting Nederland Kennisland, Stichting DEN, TNO, Stichting E30, "BMICE Step-by-Step Plan", 2011, available online at: http://www.den.nl/art/uploads/files/BMICE-Step-by-step_EN.pdf; accessed February 19, 2014.

[14] See "BMICE Step-by-Step Plan" 2011.

of the Pilots through the co-creation of possible software applications. At the end of the co-creation workshop, the application ideas with the best potential were chosen to be further explored in the business model workshop to assess their business potential. The co-creation workshop thus provided the basis for the business model workshop. Based on the results of the co-creation workshop, the goal of the business model workshop was to trigger a discussion on how a business model can be developed for each of the results. After the workshop the discussion was continued via online conference calls.

The following steps were taken to develop the business models. Together the steps sketch out the services that facilitated the business model development.

Identifying Business Models

Following Osterwalder and Pigneur, "[b]usiness models are designed and executed in specific environments. Developing a good understanding of [the] environment helps you conceive stronger, more competitive business models."[15] This was the reason why an analysis of the existing environment was seen as an important first step for the business model workshop. Only by understanding the complex economic landscape, the technological innovations and the market needs, one can effectively work on business models. To better analyse the existing business models environment, the four main areas suggested by Osterwalder and Pigneur – market forces, industry forces, key trends and macroeconomic forces – were discussed, visualised and mapped out.

Osterwalder and Pigneur consider that a business model can best be explained and used through nine basic building blocks that cover the four main areas of business: customers, offer, infrastructure and financial viability. With their Business Model Canvas we sketched out and visualised new business ideas for the three selected ideas.

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[15] Osterwalder and Pigneur 2010, p. 220.
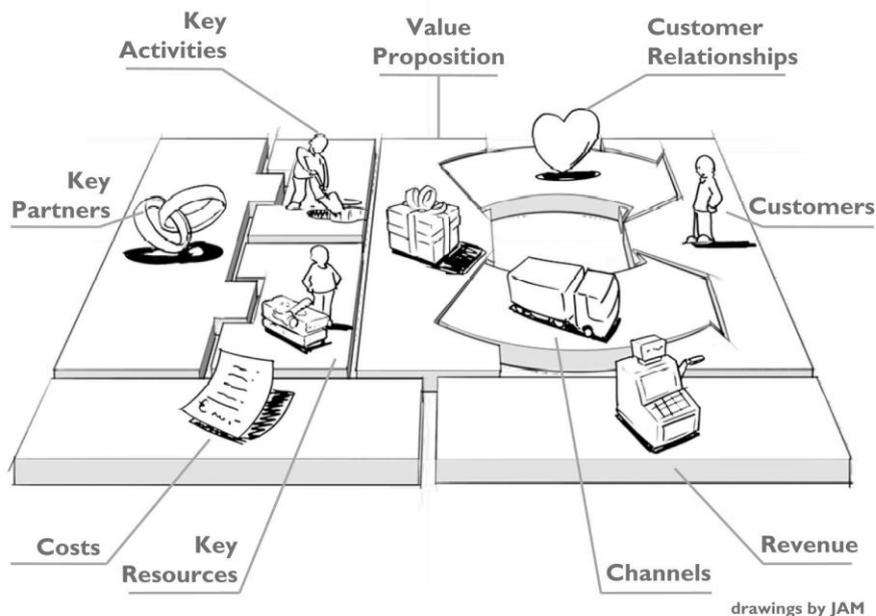
Fig. 1: Business Model Canvas by Osterwalder and Pigneur

The nine building blocks:

1. Customer Segments: The different groups of people or organisations a business aims to reach and serve. The target audience for the products and services of a business.
2. Value Proposition: A business seeks to solve customer problems and satisfy customer needs with value propositions. The products and services a business offers.
3. Channels: Value propositions are delivered to customers through communication, distribution and sales channels. The means by which a company delivers products and services to customers.
4. Customer Relationships: Customer relationships are established and maintained with each customer segment. The link a company establishes between itself and its different customer segments.
5. Revenue Streams: Revenue streams result from value propositions successfully offered to customers. The way a company makes money through a variety of revenue flows.
6. Key Resources: Key Resources are the assets required to offer and deliver the value proposition to the customer segments.
7. Key Activities: The activities a business needs to perform in order to bring value propositions to its customer segments.
8. Key Partners: Some activities are outsourced and some resources are acquired outside the enterprise.
9. Cost Structure: The business model elements result in the cost structure. The monetary consequences of the means employed in the business model.

At the end of the business model workshops, the developed business models for the application ideas were presented, discussed and published in a report. After the workshop, the best Pilot application was selected to be developed. Not only business aspects, but also technical feasibility played a role in making this decision.

Implementing Business Models

The next step was to further develop the product concept, specifically the underlying value proposition(s) of the chosen application idea. Value proposition is a term commonly used in business economics that refers to the argument over which an organisation or company tries to communicate and convince the client of the value of the product or service as far as his or her needs and desires are concerned. Why would people be interested in the product or service? What needs does it meet or what problems does it resolve for the customer? How can revenue be generated to be able to cover the costs of running such a service after the Pilot development period?

As a consequence, further advice on the access of content (and related IPR issues) and guidelines for the re-use of this content was given, and options for generating revenue to be able to deliver the value propositions were researched. The strengths and weaknesses of each revenue option were identified. Based on the developed value propositions, a final decision on whether or not to continue to work with a specific business model for the product or service concept was made.

Evaluating Business Models

The development is also supported by a continuous evaluation of the implementation of the business models throughout the duration of the project. The business model itself is an incremental part of the product concept. This concept and the working prototype will be discussed and evaluated in online focus groups consisting of relevant representatives from creative industries and memory institutions.[16] A discussion about success indicators was started that can be assessed on a regular basis. Another important aspect for a successful business model is the acceptance by end users. Usability tests carried out by Europeana Creative will help to get feedback from potential end users.

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[16] See http://pro.europeana.eu/documents/1538974/1601973/eCreative_D6.1_MFG_revised_v1.0; accessed July 31, 2014.

4. Capturing Value: Sound Connections

As mentioned before the Social Networks pilot aims to create simple and flexible tools that existing community platforms can use to integrate (georeferenced) Europeana content in their services and to enrich the content with crowdsourcing efforts. Sound Connections enables the Historypin platform to gather together audio files via a mapping interface, solicit information and enrich these with new information. It can be seen as a template for curating collections to a single community with the ability to improve the information. This fits well with the ambition of pilot leader NISV to develop new innovative services via which end-users can access and re-use their content, especially sound recordings. For partner HP the pilot offers the opportunity to add geo-located content that their community of users can use and enrich with their information. As the future sustainability of the pilot application will be closely aligned with the (business model) of HP and how the tool or service fits into their general offer, we have developed these business models with HP / WeAreWhatWeDo as the main partner in the organisation behind the application. During the Co-creation and Business Model workshop various ideas for implementing such a toolbox on the social media platform Historypin (HP) were developed. The pilot partners chose to develop the pilot around three subthemes and according social communities: birdlife, aviation and cityscapes.

The following business model canvas, mainly focusing on a business to business approach, was developed and fine-tuned for Sound Connections:

1. Customer Segments
B2B: Memory institutions (e.g. Museums with a focus on Natural History (Ornithology), aviation, architecture) and/or commercial or social organisations

B2C: The main end-user can be defined as someone who is passionate about birds, aviation or cityscapes. He is representing a community which dedicates a lot of free time on this topic, looking for more information and possibilities to directly engage, prove his knowledge and exchange with others.

A closer exemplary look at the bird enthusiasts and their characteristics:
The bird enthusiasts / watcher: Bird watching is a fast growing nature-based tourism niche market.[17] In the UK bird watching is the number one hobby, closely followed by the Netherlands:

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[17] CBI Product Fact Sheet Birdwatching tourism by EU residents, 2013:
http://www.cbi.eu/system/files/marketintel_documents/2013_pfs_birdwatching_tourism_from_the_eu_-_tourism.pdf

UK: is by far the largest source market in the EU+EFTA market for bird watching tourism and the second largest worldwide after the USA. The UK has the largest bird membership organisation in Europe, the Royal Society for the Protection of Birds (RSPB) with more than 1 million members

The Netherlands: is one of the most rapidly growing markets for bird watching tourism. Vogelbescherming Nederland (Dutch Association for the Protection of Birds) has 140 thousand members and is the 4th largest in the world. Around 40 thousand Dutch residents are estimated to be active birdwatchers on different levels.

General characteristics of birdwatchers are[18]:
- They mostly middle-aged and elderly people (40-70 years of age).
- They are generally relatively affluent and well educated.
- They are slightly more male.
- They are generally also interested in other wildlife.
- They are likely to be members of local bird or nature organisations
- They generally use bird/nature books or magazines, bird/nature organisations, national parks or recommendations from other birdwatchers when deciding where to go bird watching.

Forums: http://www.surfbirds.com/, http://www.fatbirder.com/; Bigg Bird Forum (UK): http://forum.biggonline.co.uk/, Birdforum (global): http://www.birdforum.net/, Birdtours (UK): http://www.birdtours.co.uk/, Birding UK (UK): http://www.birding.uk.com/, Birdpix (the Netherlands): http://www.birdpix.nl/, Chatter birds (UK), Surfbirds (UK and USA): http://www.surfbirds.com/ .

Trends according to the CBI Fact Sheet[19]:
Social market drivers: bird watching as a hobby is becoming more popular; bird photography is a growing trend
Technology market drivers: Increased use of social media; rise in bird watching applications

Other types of customers:
● Another type of end-user is someone who is interested in one of the topics, but not passionate about it.

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[18] CBI Product Fact Sheet Birdwatching tourism by EU residents, 2013
[19] CBI Product Fact Sheet Birdwatching tourism by EU residents, 2013

- A **researcher** with a special focus, e.g. on ornithology, aviation, architecture or urban development.
- **Schools e.g. for natural history classes**
- **Cities** - tourism
- **National Parks /Nature Reserves**
- **Aviation companies**
- **Wikipedia contributors**

2. Value Proposition
- The product offers a new way of approaching and analyzing sounds
- Generation, availability, and accessibility of high quality content and data on the platform for end-users
- Presented content will be made available for enrichment through end user - the user can share his knowledge on this topic by adding/completing information on the specific sound, or even by adding new sounds
- The content and the contribution of the user leads to generation of useful data on this topic and to a validation for niche knowledge
- The product offers a unique interactive exploration interface that allows geographical navigation
- Possibility of community building and communication over the information and content through a chat/comment/blog feature.

Main Value Proposition => **The product compiles already existing and new content in a uniquely and easily navigable platform, encouraging at the same time community engagement, outreach and interaction.**

3. Channels
- Social media - e.g. Facebook, Blogs, Forums
- Europeana

4. Customer Relationships
- Bird/aviation/cityscapes enthusiasts: co-designing of the platform + contribution to the content selection and enrichment + close ongoing cooperation between the product/content owner and community
- Build communities and offer mutual help
- Online support for user

5. Revenue Streams
- Paid curation
- Brand marketing
- Donation/philanthropic funding

- Corporate sponsoring
- Event driven revenue
- Public funding
- Membership/subscription model
- Crowdfunding

6. Key Resources
- Content (sound & images)
- Expertise (programming & design)

7. Key Activities
- Content research, implementation
- Content enrichment
- Community management outreach

8. Key Partners
Project partners:
- NISV and BL as content provider;
- We Are What We Do responsible for the design of the prototype
- Ontotext as technical partner

Other key partners:
- Content providers like Europeana, Wikipedia, Flickr, and any institution with a relevant collection of audio content.
- Developers & Designers

9. Cost Structure
Short term:
- Development & Design
- Research

Long term:
- Maintenance Platform
- Community Management

At the core of the canvas is the question of the value proposition. What kind of customer problems can be solved and how can the customer needs be satisfied with value propositions? The following value propositions for re-use in tourism were specified for each of the stakeholders that were identified as important in delivering the central value proposition:

Value proposition with a special focus on the main identified stakeholders:

- **For memory institutions, like museums:** According to the 2013 Museum Edition NMC Horizon Report[20] the dichotomy between the physical and the virtual museum visitor is disappearing. The challenge is now on how to offer comprehensive information and services to satisfy the expectations of both audiences. At the same time there is the acknowledgment of a paradigm shift within this sector to more openness, collaboration and exchange with the user. This tool can therefore be used to achieve more interaction with the visitor/user, and also to awaken his interest and engagement.

- **Commercial and social organisations, e.g.:**
  - **Cities:** Cities are interested in promoting their assets. Therefore this tool might be very useful for touristic objectives, but also for animating citizens to find out more about their own city.
  - **Aviation companies:** They can use it to as a supplement to better promote their own products and services. (e.g. KLM)
  - **National Parks /Nature Reserves:** The main interest would be for bird sounds. They can use this product for awareness raising and for getting more support for their work.
  - **Schools:** This product can be used in classes as a supplement to classical teaching methods. Studies[21] show that ICT is providing educators, teachers with a lot of opportunities to use innovative tools and resources during classes and for teaching purposes. The most frequently used tools are digital tools, textbooks and multimedia tools, like audio-visual materials. However this potential is still not sufficiently exploited.

- **Specialist communities (e.g. bird/aviation/cityscapes enthusiasts):** The product offers the possibility of participating on the platform to define and improve content related to sounds (maps, tags, pictures, other/own sounds etc.). This means that the content can be enriched through the end user. He can share his knowledge on this topic by adding/completing information on the specific sound, or even by adding new sounds or pictures. This gives the opportunity of proving specific knowledge and of exchanging with other like-minded.

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[20] http://www.nmc.org/pdf/2013-horizon-report-museum-EN.pdf

[21] European Schoolnet Observatory: Innovative Tools in the Classroom: Implications for Learning Styles and Gender, Briefing Paper No. 6, March 2014, http://www.eun.org/c/document_library/get_file?uuid=c47531fc-5d3f-41ab-86c9-f19cf8858a55&groupId=43887

Value proposition with a focus on other identified stakeholders:

- **The "normal" user:** For this type of user the platform would have a simple viewing function, in order to get some more information on this specific topic. There is less to no engagement, only pure curiosity.

- **The researcher:** The platform offers a lot of possibilities to get access to useful and trusted content to integrate in the scientific work.

- **Wikipedia contributors:** Might be interested to also contribute with information and with other content to the already existing one on the platform.

5. A Content Re-use Framework for Social Networks

Over the past decade a tremendous effort was made to make digital content in Europe more accessible, usable and exploitable. At the moment of writing, around 20% of heritage materials has been digitised; 31% of that material is available on cultural institution websites and an estimated 6,2% is accessible online. This means that this material is made accessible through the website but without explicit rights of use or re-use.[22] One of the goals of Europeana Creative is that the works are offered online in a complete form (with metadata) and the rights policy is explicit so other parties know what they can or cannot do with it. A lack of (good quality) metadata and especially rights labeling information of digital objects is a big obstacle for third partners to search for and re-use the materials that they are looking for.

To allow parties from the creative industries and wider stakeholders to develop products and services with digital resources from cultural heritage institutions aggregated by Europeana, work has been undertaken in the Europeana Awareness[23] project to build a Europeana Licensing Framework that gives a unified set of terms of use that enables access to metadata and thumbnail images on Europeana.

In January 2013, Europeana launched a Rights Labelling Campaign[24] to reduce the amount of metadata records without rights statements on Europeana; at the end of 2012, 36% of all metadata records were still missing rights information. Because of the demand for access to high-quality re-usable content via Europeana,[25] this framework is currently being extended with a Content Layer within the Europeana Creative project. This *Content Re-use Framework* will allow content providers to voluntarily make available content for specific re-use scenarios[26] in a (digital and physical) environment called the Europeana Labs.
The following process steps from access to the re-use of content are defined within the Tourism theme:

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[22] See Directorate-General for Internal Policies 2013, p. 117.

[23] See http://pro.europeana.eu/web/europeana-awareness; accessed February 20, 2014.

[24] See http://pro.europeana.eu/pro-blog/-/blogs/1494947; accessed February 20, 2014.

[25] See Maarten Zeinstra, Paul Keller and Antoine Isaac, "D3.1 – Specifications for Implementing the Content Layer of the Extended Europeana Licensing Framework", August 2013, available online at: http://pro.europeana.eu/documents/1538974/1601973/eCreative_D3.1_KL_v1.0; accessed February 20, 2014.

[26] For an overview of all issues related to the extension of the existing Europeana Licensing Framework we refer to the Discussion Document 'Extending the Europeana Licensing Framework' (Keller, 2013).

1. Filtering Content

Via the Content Re-use Framework digital objects are filtered based on three technical and IP-related specifications:

- The metadata for the Cultural Heritage Object contains at least one direct link to a Digital Object itself (as opposed to a page where the object is available).
- The Digital Object meets minimum technical quality requirements.[27]
- The Digital Object is provided with a rights statement that allows re-use of the object. (as opposed to rights statements that only allow access).[28]

Additional requirements for specific content items were formulated to fit the purposes of this pilot:

- File type: sounds
- Geodata (geolocations of the sounds)
- Connected to the themes of birdlife, aviation and/or cityscapes

Because the content supplied by pilot partners NISV and BL via Europeana were already sufficient for the pilot, there was not made a further content inventory of additional sources to be acquired.

2. Re-using the Content

The curator of a cultural heritage organisation can make use of the Europeana-API that is integrated in HP to select content that he or she wants to publish on the platform. The enduser can access the content via a map interface on HP. He can see sounds that belong to a specific location and play them directly via an audio player. It is then possible to enrich the sounds via Calls to action and add information via a comment box. Also, the service will suggest a few sources that people like to use (e.g. Wikipedia articles).

3. Publishing new content

Because the Europeana Creative project wants to stimulate creative re-use of cultural heritage objects for tourism, it was identified that the open licensing of new (user generated) content should be promoted in Europeana Creative. The Social Network pilot chose to follow the Europeana Terms of Use (http://europeana.eu/portal/rights/terms-for-user-contributions.html) for user generated content, meaning that:

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[27] See Zeinstra, Keller and Isaac 2013 for the exact technical requirements list.

[28] Content that is identified by cultural heritage institutions as in the public domain or is licenced under an open licence that allows re-use.

- Metadata contributed to the platform will be published under the conditions of <u>Creative Commons CC0 1.0 Universal Public Domain Dedication</u>;
- All content (texts, images) contributed will be licensed under a Creative Commons BY-SA license.

To support this open licensing strategy of resources and encourage the open sharing of sources by the community, a simple and easy-to-understand standard agreement is to be used (<u>http://europeana.eu/portal/rights/terms-for-user-contributions.html</u>) and signed by end users once they have registered to make use of the service or tool.

6. Business Models for Re-use

This chapter outlines the requirements for the business models developed for applications that re-use cultural resources in Europeana:

- **Open access:** The vision of the European Commission's Comité des Sages that "public domain material digitised with public money should be freely available for non-commercial re-use by citizens, schools, universities, non-governmental and other organisations"[29] is considered as the most widely held view among heritage institutions in Europe, and most access models rely on open access.
- **Open source:** In the case of all the Pilots the product owners receive public funding in Europeana Creative to develop their applications, which will be licensed under an open source license which permits the (commercial) re-use of the developed software by other parties;
- **Revenue from (in)direct beneficiaries:** In our search for strategies to generate revenue for the product it was key that the revenues can't be generated by the direct beneficiaries of the service (e.g. bird enthusiasts). We therefore decided to focus more on indirect beneficiaries that value the service but do not directly use them;
- **Additional services and goods:** Another strategy to generate revenue while keeping access to the application for free for direct and indirect beneficiaries is to focus on transaction-dependent revenues generated by charging fees for specific additional services (e.g., charging fees for tutorship) or additional unspecified

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[29] Directorate-General for Internal Policies 2013, p. 121.

services (e.g., membership fees, donations)[30] or goods (e.g., fan merchandising) from direct beneficiaries.

The business models for this pilot application are very much tied to the overall business model of the Historypin-platform run by WeAreWhatWeDo.

6.1 Business Model taxonomy

Following this line of reasoning, we propose the following business model taxonomy (including revenue models) for the re-use of public content for Social Networks.[31]

Business to Consumers models:

1. **Crowdsourcing**: Crowdsourcing does not create revenue but rather value and a sense of community. For this application crowdsourcing is an important element: communities enrich content of cultural heritage institutions with more data that is of interest to institutions. Examples are offered by previous projects of the partners, NISV participated in Sounds of the Netherlands (http://www.geluidvannederland.nl) and the BL in UK Soundmap (http://sounds.bl.uk/). These projects used other technical tools and community platforms. To stimulate crowdsourcing activities for the application the pilot will launch a Call, furthermore it competitions could be set up and offline events can be organised to feed the community.

- Strengths and weaknesses: This model empowers the end user to contribute to the application and to add information. However, the model relies on active user participation. This will be tested in the pilot with the communities of birds, aviation and cityscapes.
- Short- and long-term viability: on the short term of the project it was considered to be important to interact with the communities to figure out if they are enthusiastic to

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[30] See Gabriela Hoppe and Michael H. Breitner, "Business Models for E-Learning", Discussion Paper No. 287, Universität Hannover, Hannover, October 2003, available online at: http://diskussionspapiere.wiwi.uni-hannover.de/pdf_bib/dp-287.pdf, p. 9; accessed February 20, 2014.

[31] See Guthrie, Griffiths and Maron 2008; European Commission 2011; Hoppe and Breitner 2003. See also Peter B. Kaufman, "Marketing Culture in the Digital Age: A Report on New Business Collaborations between Libraries, Museums, Archives, and Commercial Companies", Intelligent Television, Library of Congress, Washington, 2005; Peter B. Kaufman, "Assessing the Audiovisual Archive Market: Models and Approaches for Audiovisual Content Exploitation", Intelligent Television, PrestoCentre Foundation White Paper, 2013, available online at: https://www.prestocentre.org/system/files/library/resource/assessing_the_audiovisual_archive_mark et_-_peter_b_kaufman_white_paper_3.pdf; accessed February 20, 2014.

make contributions and if so, who the tool can support them in the best way possible

Business to Business models:

2. **Customisation (projects and consulting)**: Content curation is a process that collects, finds, organizes and publishes content or information relevant to a particular topic or area of interest. Recent online services emphasize interactions with users who can create their own collections and share them in Web 2.0 applications, like for example Pinterest (http://pinterest.com/) or Storify (https://storify.com/). Another model is paid curation. "Help others curate" is the business model of Scoop.it. With this business model, the service provider gets paid to offer up preliminary curation so that other people can further curate. This is also a thinkable business model for the Social Networks product, with some slight adjustments. As memory institutions are mainly responsible for the content curation, the service provider, WeAreWhatWeDo would concentrate more on the customization of the tool and consultation than on the content curation itself. This means that the tool will be tailored for the institution and institutions will be advised on using this tool, on curating content online, and last but not least on approaching and engaging communities and on sustaining their engagement. The expectation is that mostly smaller institutions with limited budget for online activities are the main target customers.

- Strengths and weaknesses: This model can be used for B2B models. It can generate revenue. However, it very much relies on the fact that museum see an added value in this service.
- Short- and long-term viability: On the short term, during the lifetime of the project, the focus should lie more on awareness raising and on community building. The museums have to consider this service valuable and useful.

3. The **donations/ philanthropic funding model** is a commonly used model for generating revenue, and can be sourced from very different actors: e.g. individuals, businesses, organisations or foundations. Funding has become an important and unavoidable part of the day-to-day work of many cultural organisations. It can either have different forms, like for example donation or contribution from individuals or in some cases the form of a mécénat.

One thinkable way of generating revenue would be the **(donation based) crowdfunding:** In this case funders donate to a project without any expected monetary compensation. In exchange to their donation they can get free or special access to the project/content/tool. This model offers a direct feedback from the end-user, if the idea or product is relevant to the targeted community. At the same time is brings along the risk of failure, if there is not enough commitment or money raised.

However this model is not one of the strongest when it comes to the Social networks pilot, as the focus lies at the moment on memory institutions and not directly on the community. Therefore this model is something that might become more interesting in the long term, after collaboration with memory institutions is already established.

Another source for generating revenue can be found in foundations. These actors mostly support projects which match their objectives. This can also be a goal for the long term, after the product is further developed and the contact to the memory institutions is clearly established.

Historypin is already making use of a philanthropic model. They created a foundation - the Friends of Historypin (http://www.historypin.com/Friends-of-Historypin/) which has a charity mission.

- Strengths and weaknesses: Community & trust building with memory institutions - only afterwards make very clear why it appeals to him to become a funder; direct feedback from the end-user
- Short- and long-term viability: Rather a long term approach and only to be considered for organisations, not for end users

4. **Events (additional services)**: the efforts made by communities to enrich heritage collections can be supported by offline events, paid by institutions. HP/Europeana/cultural heritage organisations can make both an online and an offline call for contributions. In the case of the bird community HP can organise a birding tour event in which a tour is arranged in areas where the birds can be spotted. Currently, Historypin offers tours (http://www.historypin.com/tours/all), online activity sheets and resources (http://www.historypin.com/community/localprojects/) for their communities. These can be expanded with offline events along the same lines as for example the Europeana 1914-1918 Family History Roadshows (http://pro.europeana.eu/web/europeana-1914-1918) in which Europeana made a tour through Europe to collect user generated content about WWI.

- Strengths and weaknesses: events can be a great way to bind the community of end-users and create loyalty. However, the expertise and experience with producing such events has to be present in the organisation and resources should be available
- Short- and long-term viability: as this is not the current focus and expertise of HP nor the pilot lead NISV, this model will not be explored on the short term

5. **Public funded projects:** New spin-off projects can follow from the experience gained in this pilot or the developed technology for which the partners can look for additional (public)

funding opportunities on a national of European level. One example is a recently started follow up project called Europeana Sounds, in which the content partners will make another effort to increase the access to sounds via Europeana and enrich them with crowdsourcing activities. One can also think of integrating the technology and creating additional functionalities for the tool or spin-off programs that stimulate the use of the tool in other sectors, e.g. the educational sector.

- Strengths and weaknesses: this model is very familiar to the organisations that are in the lead for this pilot, so this will be a convenient way to build further on the project
- Short- and long-term viability: during the project new (public) funding opportunities can already be researched and submissions can already start. This is definitely a model that is prioritised by on the short-term

6. **Membership model** is a business model where a customer has to pay a subscription price to have access to a specific product/service. Rather than selling products individually, this model allows a time-limited access or use. A common model on web sites is the freemium model, providing content for free, but restricting access to premium features to paying subscribers. One of the main goals is to create a so-called brand loyalty.
As the focus lies on memory institutions and it was considered that it is not feasible that end users support the platform financially, a subscription model with payment cannot be used in this case. This model can be seen as a way of engaging institutions, like the example of Flickr Commons perfectly shows, to make their content available on a content platform and pool in their resources to make this possible.

- Strengths and weaknesses: This model is a good way of creating brand loyalty. The challenge is to convince the memory institutions to engage.
- Short- and long-term viability: On a short term basis the goal will be to pursue memory institutions to participate. On long term the challenge is to keep the number of the so-called members constant and to even enlarge this community. Because at the end of the project, content from Europeana can be added automatically, this cannot be the main business model of this application

7. **Sponsorships**
Sponsorship is another model mostly used by business, which is the payment of money with the explicit objective of promoting its name, its products or its services. Sponsorship is part of a business' general promotional spending and falls under corporate social responsibility. It is a good model for generating revenue, which has to be taken into account for this application. As the tool will be targeted at specific communities (bird, city and aviation enthusiasts), the specific Historypin page can be an interesting space for

companies or organisations that want to strengthen their brand awareness. A company's brand represents their market identity (who are they? What are they doing? etc.) and consequently brand marketing is important to nearly every business. For example the city marketing department of Amsterdam (I Amsterdam http://www.iamsterdam.com) could be interested in partnering up with the platform to do some branded marketing for the cityscapes themed page, the Birds Protection organisation (Vogelbescherming http://www.vogelbescherming.nl/) for the birding page and the Dutch royal aviation company KLM in the aviation page as part of their active social media marketing strategy towards (potential) customers. This can take different forms like: advertisement banners, branded content, brand licensing or a sponsor fee.

- Strengths and weaknesses: organisations and especially companies will ask for conversion rates to justify their investment, i.e. how many customers will they eventually get via the platform. The question is if the communities on this platform will be big enough to meet their expectations
- Short- and long-term viability: for this model to work, you need a big enough community which is not yet there at this moment, so this would be more something for the longer term to try

6.2 Success Indicators

In the sections above we elaborated on the strategies to *allow wider access to cultural content* (while guaranteeing the copyrights and related intellectual property rights of third parties) and on the opportunities to *create revenues to guarantee the long-term sustainability* of projects and services exploiting the content for the Social Networks theme.

Table 1: Success Indicators

Business Model	
Customization (projects and consulting)	yes
Donations / philanthropic funding	yes
Events (additional services)	yes
Public funded projects	yes
Memberships	no
Sponsorships	yes

Crowdsourcing	yes

In order to be able to evaluate the success of the implementation of the proposed business models, we developed an evaluation framework based on several key success indicators for each of the business models that was decided to be worthwhile to develop on the short term, i.e., within the project period of the Pilot projects.

For the Social Networks Pilot and theme, the following evaluation framework is relevant:

Table 2: Evaluation Framework Social Networks

Business Model	Stakeholder	Success Indicator	Evaluation
Crowdsourcing	End users (B2C)	The usability of the infrastructure is demonstrated and via the faced approach and public call at least 5 user contributions are made	Focus groups, usability testing, website statistics
Customization (projects and consulting)	GLAM's (B2B)	2-3 GLAMs have expr	Analysis
Public funded projects	Museums, public funders (B2B)	The developed technology is launched in at least one other public supported project, and considered in the R&D phase of 3 others	Analysis

7. Next Steps

This White Paper comprised the efforts to identify, implement and evaluate business models that are developed within the Europeana Creative project for the re-use of cultural objects for Social Networks; specifying the approach *how* the business models were developed as well as the business models *itself*.
It furthermore had a close look at the conditions for content re-use and also on the business model taxonomy and the success indicators.

Together with the project partners involved in the pilot development we managed to sketch out some next steps and long term actions for the further development and implementation of the identified business models in the Europeana Creative project and for the product.

- Further develop and test a product that can be adapted by many communities: One general tool containing different topics - allowing institutions to interact with communities and vice versa via the platform + creating a user value by allowing users to become active
- Develop further partnerships: The collaboration of memory institutions and service providers should be extended allowing further partnerships. One thinkable and interesting third party can be found in commercial partners. This partnership triangle would not only enhance the public-private partnership but also push up the importance of corporate sponsorship as a revenue model.
- Create a public-private model: The development of a public-private partnership as explained above could also lead to the creation of a public-private business model. This hybrid model would combine the financial and the social aspect: corporate sponsorship and the consulting model for memory institutions. All this depends again on reaching and engaging the community.
- In the first phase of the pilot the main target is to build a growing network of memory institutions that are interested in this product and the consultancy of the service provider. The next step would be to engage the community around these institutions as well as those interested in the different topics of the product. Without the support of the community the sustainability of this product cannot be assured.

8. Resources

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Annex I Report Business Model Workshop Social Networks

eCreative
Social Networks Pilot // Co-creation & business model workshop report
11th - 13th December 2013 // Palma de Mallorca

Participants (40 in total) from different organizations:

eCreative Partners: Europeana / NTUA / NISV / We Are What We Do / The British Library / ONB / MFG / ONTOText

Other organizations: Es Baluard Museum / CAIB / Mallorca Government - Dirección General de Innovación / History Dept. University of Balears / BIT Foundation / Sonoscop.net / Amical Viquipèdia / Medialab Prado / Audiovisual Cluster Mallorca / Business Angels Network of Illes Balears / AA:TOMIC / Xicra Edicions / Crocodox

Index:

The main objective of the workshop was to inspire, guide and help the development of the eCreative pilot in the area of Social Networks, with a focus in sound assets concerning content. We did it via discussions and co-design activities around user generated content possibilities and crowdsourcing, in connection with examples and collections of content and ways to digitally interact with it.

Pictures and videos from the workshop (including scenarios/wireframes/presentations):

https://www.dropbox.com/sh/ibjoe3vr790ss05/BJ8JxRa6e6

Sound assets & apps for inspiring the development of the pilot

Objectives:
- Ice-breaker previous to other activities
- Inspiration for developments

● Initial agreement on indicators for evaluation

Participants: 20 people

This activity started by collecting different sound assets from participants during the week before the workshop (detailed list here), according to different themes: street culture; cultural heritage soundscapes; talks and speeches; nature and industrial era. A selection of these sound assets was printed in cards with QR codes and related images, where once in the workshop, as initial activity, participants distributed in four groups could listen to and comment in order to select some of them for further discussion. For this, a framework of different motivations helped to guide the conversation according to the sound assets selected by participants.

From more intrinsic motivations (enjoying, experiencing, learning) to more extrinsic ones (attract, share), around samples like an Albert Einstein's talk, a church bell sound, a natural soundscape with frogs, an old instrument playing and a swarm of bees, comments and observations had to do with different issues around motivations:
● Need to access sound files with more contextual information and other formats (image, map, audio, etc.).
● The impact which voices from famous people could have in the user, since usually are more unknown than their images.
● The potential interest of saving and sharing sounds from heritage objects (like instruments, old machines, endangered species, etc.).
● The more experimental approach when comparing similar sounds from very different sources (for example natural and industrial sound which may follow similar patterns)

More specifically, feedback around the different assets and the motivations described were:

1. Frog sounds
● Potential for learning: e.g. teaching people how frogs sound like.
● Also more experiential in terms of exploration of nature.
2. Einstein's talk
● Main attraction: first time audience heard the voice of Einstein. Novelty to hear him (hardly to connect the voice to Einstein without an image)
● In the context of the Open Culture portal the asset is richly contextualized (further information, links, text etc.)
● The main motivation for this type of sound is primarily to share but with a focus on attraction and enjoying.
● It also represents an option to teach because the content of what he says is really important.

3. Bell sounds
- The main motivation would be to experience this type of sound in connection to local memories.
- Also to use the sound to transport atmosphere and attract places to people
- As an experience depends on the audience (for example technical interpretations from musician versus a lay audience)
- Is it can be a celebrating sound or the opposite, exploring what is transported (wedding versus funeral).

4. Bee swarm
- Selected because, technically, the quality of the sound recording is very good.
- It represents really compact metadata (description of an recording experiment)
- It can also be re-usable sound for sampling, from an highly technical approach (good quality based on the used equipment).
- Sometimes like here there are sound matches between industrial and nature sound (and vice versa).

5. Virginal (historic instrument)
- For cultural and common heritage represents a very exciting recording.
- Shows an instrument and sound that very few people know, which otherwise will be lost in the future.
- The played music is a style (kind of composition) that isn't used any more, where it can be frustrating not to know what original pieces were played with the instrument.

Afterwards, although there was not much time for that part, the next activity was for discussing applications and webpages dealing with audio content, in order to comment possible points if interest and indicators we could use for the rest of the workshop. From an initial discussion there were different websites and applications identified, one selected in each group for sharing with the rest of participants and then each discussed according to 6 key indicators: Usability // Innovation // Engagement // Technical feasibility // "Europeanability" (related to initial ideas about potential for similar things to connect to Europeana content) // Potential for crowdsourcing.

The 3 commented applications were:

- Sound Transit: http://turbulence.org/soundtransit/ For generating personalized soundscapes when traveling, following the type of interface of flight booking portals. Important features/considerations:
  - Chance to make a "sound" travel through Europe booking a sound trip
  - Europeanabiltiy is relying on the available content / data
  - Possibility to mash up sounds
  - Narrative content is base of such a project
  - Crowdsourcing is elementary for its success

- Belfast Sound Map: http://www.belfastsoundmap.org/ Mapping platform for a geolocated collection of sound heritage, with the possibility of adding assets by users. Important features/considerations:
  - Archive of nature sounds
  - Importance of a map with geolocated sounds can be uploaded by anybody
  - High usability and easy to use features for end-user
  - But it doesn't connect to any other archive (assets not interconnected)
- AudioBoo: http://audioboo.fm/ Website that allows smartphone users to record and playback digital recordings of up to three minutes, adding more multimedia sources around the asset. Important features/considerations:
  - Sounds are mixed randomly and doesn't have categories (especially in the music category)
  - Uploading is user-friendly, with a combination of curated and random sound
  - There's lot more spoken than music content, where community is quite engaging
  - Tricky to work with Europeana as a connected platform

Considerations

- **WP2**: One of the main points of consideration was around the possibility of generating new sound assets and "crowdsourcing" audio and other data around it. How to make this compatible with Europeana API and an effort which also expands the content gathered via Europeana should be addressed.
- **WP4**: The motivations and implications of generating and specially accessing sound assets, had a strong relation with other existing contextual information related, like titles, descriptions, images etc.
- **WP2/WP4**: Rather than "hosting" content, given the diversity of platforms like AudioBoo or SoundCloud, the interest in relation to platforms and apps had to do with the layer of interaction for accessing, visualizing and enriching sound assets on top of the data providers.
- **WP2/WP4**: All three platforms are based on crowdsourcing and need a certain kind of engagement, but as examples don't focus on the idea of reusing existing content potentially, like in this case there's interest from the Europeana Portal.
- **WP1**: In different parts of the workshop, following some asset examples, there were contents representing songs or music archives, and then the added complexity of intellectual rights (according to record companies) or full content (although many folklore and popular music can be reachable via Europeana and some of its special projects, is only to 30 second samples).

Scenario forecast of potential developments

Objectives:
- Eliciting areas of interest
- Exploring possibilities for development
- Identifying opportunities

Participants: 25 people

This part of the workshop was preceded by a short presentation of the Europeana project and its connection with eCreative, as well as the aim of the Social Networks pilot, the role of Yourehere and Historypin and experience in community based projects, and finally the work under development at WP2 in terms of semantic search and user generated content.

Afterwards, participants focused on personas, basic actions, audio assets and related actions and content in the near future related to an application using (open) audio content. Initially in small groups they wrote scenarios in one sentence, with the following structure:

"[What if as a <type of user>] [I could <action>] [<audio content>] [<additional content/actions>]"

These examples were given: *"What if as a music lover I could record with my mobile the song of a street singer and put it on a map for others to see it"* and *"What if as a museum user I could find and share recorded guided tours on a map as well as practical information for a visit"*.

Scenarios must use at least one verb, describing an action, and a type of content, writing it down modularly on post-its with this color coding: blue: users // green: action // yellow: audio content // pink: additional content/action.

The main objective of the activity was to have a common visualization of areas of potential interest, as well as a shared language of which could be the development of the pilot in different versions and/or its main features, also taking into account the possible additional information needed apart from (digital) original sources. For this, different areas to explore aligned with motivations and themes (although not as exclusive domains, but focus of interest) where defined and several scenarios imagined by participants were discussed in groups, afterwards selected for sharing and discussing them:

1. Sounds of nature:
   1. "What if as a bird watcher I could hear while bird watching sounds of different kind of birds as well as other related data "
   2. "What if as a biology teacher I could post to my students' homework folder a collection of recordings and photos of local species for my class to hear and incorporate in their chosen species report"
   3. "What if as a child I could record an animal sound in nature and get help to identify it"
   4.
2. Industrial era:
   1. "What if as a train enthusiast I could enrich (geotag, date, etc.) existing train sounds and collaborate, discuss, etc. around them"
   2.
3. Heritage soundscapes:
   1. "What if as an ancient music love I could find on the web original sounds of ancient instruments as well as their history, images, extra recordings, etc."
   2. "What if as a bored sociology postgrad I could listen on my workstation PC to a timeline of recordings from acts shown at a local hall and discover that a 40s band I like once played there"
   3. "What if as an art lover / museum visitor, I could walk around an exhibition with paintings and listen to the sounds that these paintings might produce (e.g. nature, street, conversations, and share my comments & impressions online"
   4. "What if as a music lover I could find similar music and explore connections based on its metadata (period, place of performance, tradition, etc.) as well as analyze the audio, in order to detect style changes, origins, other similar periods and influences".
   5.
4. Street culture:
   1. "What if as a tourist I could upload and download historical audio records or choose them from an interactive platform to build up my own historical touristic experience in a defined location".
   2. "What if as a visitor to a city/town I could listen to geolocated sounds on the street and share them"
   3. "What if as a "future" local resident, I could preview a soundscape of the neighbourhood, appliance sounds & schedule for a week to peel what it can be like to live there"
   4. "What if as an artist I could transform sounds from a sound archive into images"

1. Learning / Teaching:
    1. "What if as a teacher I could assign my students to create an audio mix using sounds of people, places, times, etc. and share/present them to tell a story, perhaps with their own narration"
    2. "What if as a school student I could record sound of my community and share and add images and comments"
    3. "What if as a Teacher I could explore and play for my class, sounds from the past that relate to key topics and ask students to make a sound collage and share it"

1. Dissemination / Sharing:
    1. "What if as shy secondary school student I could record on my mobile and mix on my laptop the sound on a building site near my house with a propaganda speech and make a techno mix to share with my Facebook friends "
    2. "What if as a user/consumer I can share on Facebook and Twitter for a known audio object in a way that makes them playable on the site they are embed"

1. Other criteria:
    1. "What if as a sound designer / sonic artists I could paint sounds (different colors for different themes) on a canvas "
    2. "What if as an artist I could transform all sounds in a sound archive into images"
    3. "What if as a general user who enjoys puzzles I could try to identify or locate or tag an environmental or another recording to add content or enrich it or solve a puzzle"
    4. "What if as a Wikipedia "reader" / "listener", I could listen original or recreated sounds, related with an history"
    5. "What if as a consumer, I could preview the sound of commodities I want to buy"
    6. "What is as a food lover I could add and listen to recordings of people's stories about their favorite recipes, adding my own and enriching them with sounds, pictures of ingredients, etc.".

Afterwards, in order to narrow down possibilities and continue with the development of more visual brainstorming and specifications, each group of scenarios was presented and compared with all participants. They then voted with green dots in order to identify the more interesting or promising scenarios for future implementation, which were developed more visually in the next part of the workshop. Also some red dots were used for highlighting

potential problems, issues or barriers in the different scenarios, in relation to content or technical aspects.

Considerations

- **WP4**: Many of the scenarios point to specific end-users and hence communities, rather than broad audiences, where seems reasonable to choose when developing the pilot the ones which have also a potential interest in audio content.

Prototyped design of screens and interactions

Objectives:
- Connecting users, actions and content
- Potential ideas and processes for pilots
- Online features and contents
- Define a first version of minimum viable products

Participants: 20 people

After the group discussion about which scenarios to develop further, based on distributed voting from participants, there were 5 groups of interest developing a rapid diagram and wireframing of each.

The activity was oriented to match content with personas, as well as drawing a first version of basic interactions, after providing a description of end-users and selecting cards with samples of content. Connections had to reflect the most relevant relationships or interactions for the aim of the selected scenario.

Participants should refine the design adding possibilities screen by screen, defining in 2D some details of screens the pilot should have. For this they should think in chronological order, from the user's perspective, where does the interaction start, how does the interface look like, which are the Europeana/audio contents involved and how and try to get as deep as possible in layers of the application/website.

Prototyped scenario #1 "The Train Geek Challenge"

Based on the scenario: "What if as a train enthusiast I could enrich (geotag, date, etc.) existing train sounds and collaborate, discuss, etc. around them".

The aim of this design of a platform would be, based on the "addiction" of train fans to everything related to this topic, to get online train-related content enriched, activating certain degree of competition among participants. The main end-user would be someone

who is highly motivated by his/her passion for train culture, representing a community which could participate in order to define and improve content related to trains (maps, tags, timelines, pictures, sounds, etc.). The initial interaction in order to do it so would be framing a particular activity with a defined challenge (with concrete starting and finishing) related to train and railways, and the chance to work through a series of tasks crowdsourcing data.

Another type of end-user would be people not intensely interested in the topic but curious about it, because they live near to the local area related to specific train content. For them, the homepage would have a simple viewing area where personas not interested in content enrichment can gather information on the specific train and its itinerary, browsing results rather than engaging in crowdsourced activities.

A more sophisticated experience in that case and persona could be provided by three enrichment categories (rating, sharing, adding meta data etc.), where part of the experience would be listening to the sound files of trains. This way, one target audience would get and improve information about trains, where it would be possible to compare the experience and results with non-expert users. For example having the chance to compare most famous trains in the world after enriching information about them, filter results by area or country, etc.

Among the questions after the presentation of this diagramed idea, the main one was around the way this topic can be changed to another specific target audience, since one of the main concerns was to what extent the community of train fans would be wide enough for the purpose of the pilot. Also about more precision for the challenges, where for example one question would involve to set an asset on the provided content, geotagging, image enrichment, train related competition with certain gaps in the beginning, making more attractive this way to complete information. Finally, there was a discussion at this stage about the possibility to follow the "evolution" of trains through time and their designs, features, stories, etc., where the reasoning behind is that everything that develops throughout time is worth it to get explored by comparing images, sounds etc., being also a good motivation for users to engage in the challenges.

High resolution image:
https://www.dropbox.com/s/27gryq0yuhf8n3f/Train_Geek_Challenge.jpg

Video presentation of the concept:
https://www.dropbox.com/s/enmu44ce5k63w6i/Train_Geek_Challenge_presentation.mp4

Prototyped scenario #2 "Childhood memories"

Based on the scenarios: "What if as a teacher I could assign my students to create an audio mix using sounds of people, places, times, etc. and share/present them to tell a story, perhaps with their own narration" and "What if as a school student I could record sound of my community and share and add images and comments".

The idea of this pilot would be an app for students, based on personas described as teachers, kids and neighbors of a specific local area, with shared historical anecdotes, with the level of "micro" history connected to the "big" historic events. The interaction with the app, based on a mobile device like a smart phone or tablet, would start offline with a teacher giving the initiative of the project to kids, asking them sample questions oriented to what was life like at the age of their grandparents. Students then by scouting content and interviewing people in their families, local area, etc. should give a description of how was life in the recent past (generating and uploading interviews, pictures, sounds). The end of the activity would be to present the results including all the content attached (videos, documents, images etc. everything that is linked) via the application, so it displays them in a dynamic and attractive way, with the possibility to share them and even to get a mark by the teacher.

Among the discussions around this idea, one question was about to what extent it sounds familiar to the popcorn.js project by the Mozilla Foundation, where primary content (in this case videos) is surrounded by popup content of various kind dynamically, highlighting the possible negative aspect of something already similar. Also another consideration was about how the social aspect is important in this idea, where kids recognize personally the experience and storied of others, adding then media and content from Europeana to the mix. In relation to this, there was the comment suggesting to use also archives of folkloric music from content providers.

High resolution image:
https://www.dropbox.com/sh/ibjoe3vr790ss05/IwDrZgWMyZ/DAY2_Scenarios%26Wireframing/2013-11-12%2016.26.32.jpg

Video presentation of the concept:
https://www.dropbox.com/sh/ibjoe3vr790ss05/nzOk4GXkxG/DAY2_Scenarios%26Wireframing/wireframes/Childhood_Memories_presntation.mp4

Prototyped scenario #3 "Listen to the city"

Based on the scenario: "What if as a tourist I could upload and download historical audio records or choose them from an interactive platform to build up my own historical touristic experience in a defined location".

The aim of this tool would be to help curating an audiovisual journey around a city or area of a city selecting content from Europeana, for different potential target audiences in the cultural tourism sector. From national tourists or commuters with 3G connection which want to add more knowledge and information to their visits or trips to the city, to local operators like guides or tour buses who can offer also the device (tablet, smartphone) to its customers with the tool installed and access to online content.

The app would work as a selector, aggregator, creator of itineraries based on audio content from the back-end and admin interface side, allowing for a specific type of persona such as the "audiovisual content curator" to select and geolocate the bests sounds and images related to spots on the street. The end-user, a "tourist" visiting the area, can have a passive role with the chance to have different journeys on the way (historic, amusing, sad etc.), where different content from Europeana and its content provider institutions can be related to various objects and topics.

The interface should also give you the possibility to view content from other community members, apart from the option to discover and find content (geotagging, keyword search etc.) and maybe other options for the locals (for example a fiction work related to interest of the creator).

One of the main questions here would be how to manage the amount of content available in order to curate it (and the technical needs of API and metadata), as well as the need of moderation if the user generated content is active, where a persona can have different roles in this process, creator, user etc.

High resolution image:
https://www.dropbox.com/sh/ibjoe3vr790ss05/09nbwCIG2R/DAY2_Scenarios%26Wireframing/wireframes/Listen_to_the_city.jpg

Video presentation of the concept: https://www.dropbox.com/sh/ibjoe3vr790ss05/jAe-JuF8Sm/DAY2_Scenarios%26Wireframing/wireframes/Listen_to_the_city_presentation.mp4

Prototyped scenario #4 "Souper.com"

Based on the scenario: "What is as a food lover I could add and listen to recordings of people's stories about their favorite recipes, adding my own and enriching them with sounds, pictures of ingredients, etc.".

Clearly focused on people with strong interest in stories behind a recipe, this design focused on the importance of recreating what is in the popular and common knowledge around food. Media like audio assets, videos, comments, geolocation, etc. would modularly concentrate visually around specific recipes. Users could upload recipes and then contribute with comments, pictures and other related media generated by them or obtained via Europeana.

The homepage would have features like searching and browsing receipts and users, who could login, and as special type of content users could upload audio or video tutorials, which would be embed in the site. It would also be interesting to add rating features which could catalog content regarding the feeling of people on food.

It was also discussed the clear connection with another Europeana project, the Europeana Food Project.

High resolution image:
https://www.dropbox.com/s/147uh5af7aonefd/Souper_com.jpg

Video presentation of the concept:
https://www.dropbox.com/s/g37hzt6d7fz9hox/Souper_com_presentation.mp4

Prototyped scenario #5 "Tune finder"

Based on the scenario: "What if as a music lover I could find similar music and explore connections based on its metadata (period, place of performance, tradition, etc.) as well as analyze the audio, in order to detect style changes, origins, other similar periods and influences".
This web tool would be used for enjoying, sharing and selecting music around a core concept: enabling music analysis and identification of sounds from metadata, where one of the main types of end-users would be sound/music specialists who could help to refine and complete data, comment, curate, etc. The analysis of songs then will operate regarding type of instrument, performer, period, place and other data which allow comparing music based on similarities. From the end-user side, less skilled or specialist type of people could get suggestions of similar music, discovering related songs and viewing how they are connected.

Among things to have into account for a pilot like this, one of the main issues would be how to compare and navigate across music genre (specially the technical feasibility for such a development). The other important aspect discussed was in relation to a massive part of musicology where lot of people already spend time analyzing music online in that way, where there's a chance to re-use tools which have been already developed. Also in relation to content, such database, even if incremental, would have to be limited (e.g. music from public holidays or celebrations) according to available content in Europeana or other partner's sites.

High resolution image:
https://www.dropbox.com/sh/ibjoe3vr790ss05/W_gMfdt2p5/DAY2_Scenarios%26Wireframing/wireframes/Tune_finder.jpg

Video presentation of the concept:
https://www.dropbox.com/sh/ibjoe3vr790ss05/dykiyd2FDW/DAY2_Scenarios%26Wireframing/wireframes/Tune_finder_presentation.mp4

Considerations

- **WP2:** One of the main issues commented in relation to the different scenarios was around the needed balance (ideally) between crowdsourced data versus content available in Europeana (or other already existing content and metadata from partners like BL or NISV).
- **WP4**: As something more detailed afterwards (see below comments in the section "Backlog brainstorming and issue forecasting") many of the discussions around the five scenarios developed had to do with the extent that a curated content (theme, metadata, geolocation, etc.) from Europeana may require a selected collection of assets improved for the pilot, as well as the complexity of some type of user generated content and crowdsourcing if it does not include the connection with Europeana.
- **WP4**: According to other comments and discussions, it would be important also to develop something focused on two types of end-users: from sound specialists/curators and highly motivated people with enough computer skills, to non tech or non-sound specialists, which just would like to use the platform or app for joy and curiosity.
- **WP4**: Finally, in relation to content, another aspect to take into account would be similarities or incompatibilities in themes (food, education, tourism) when they have connection to other pilots or projects in Europeana.

Business model development and evaluation

Objectives:
- To support the Social Networks Theme with identifying, implementing and analyzing one or more business models via interactive activities and discussions.
- Start sketching and discussing business/sustainability model elements by using the Business Model Canvas by Osterwalder and Pigneur
- Imagining propositions, infrastructure, customers, finances

Participants: 15 people

As a preparation for the Business Model Workshop in Palma the project partners decided to do the exercise on the Business Model Environment in advance. This decision was taken to ensure that more time is available for the business modeling itself in Palma. It was also considered to be a helpful exercise for finding new and innovative business models.

As business models are designed and executed in specific environments, one can only effectively work on business modeling, if he understands the complex economic landscape, the technological innovations and the market needs, we can effectively work on business models.

The objective of this exercise was to visualize and map out everything that is going on in the business model environment (the market forces, the key trends, the industry forces, and the macroeconomic forces).

The results can be found in the following document:

https://docs.google.com/document/d/1Jttu1Dz_gDhRSNOz2vKNFEefr8jlxFx9oUqsNlQnEMs/edit

In Palma, the Business Model Workshop started with a short introduction to business models in general and to the Business Model Canvas of Osterwalder and Pigneur. Then the participants were asked to choose 3 out of 5 scenarios of the Co-Creation Workshop and to develop the corresponding business models:

The following scenarios were chosen:
- The Train Geek Challenge
- Childhood memories
- Listen to the city

Prototyped scenario #1 "The Train Geek Challenge"

https://bmfiddle.com/f/#/fK6G9

Value proposition:
- Offers a new way of approaching and analyzing the **history of transport**

- The user can **share** his **knowledge** on this topic by completing the information on the specific train, road, etc. and linking it to the sound accordingly
- This participatory tool makes the user feel that he **belongs to a group** which shares his interest → wellbeing
- At the same time this can be seen as a kind of **competition** where the users compete against each other with their knowledge on the topic
- The content + the contribution of the user leads to **generation of useful data** on this topic and to a **validation for niche knowledge**
- The assets and data are useful for museums to curate
- **Give user-generated data back to companies and tech museums**
- Train companies and model train companies can use this platform to place promotional material
- The possibility to change the topic, which opens a variety of possibilities to make sounds on other topics accessible and to link them to the right information. A template can be created around this idea, leaving a kind of flexibility for choosing the topic to focus on.

Customer: It is a niche market
- Fans of specific areas / types / trains – which are also the main contributors on the platform
- Railway companies
- Institutions, researchers with a specific interest in this kind of a topic
- Wikipedia contributors

Customer Relationships:
- Train fans: co-design the platform from day one + contribute to the content selection and enrichment of information + close ongoing cooperation between the product owner / content
- Build communities and offer mutual help
- Institutions can also co-design the platform
- Rail-Companies – role of sponsors or partners

Revenue streams:
- Funding + other grants
- Donation
- Sponsorship + marketing partnership
- Advertising for train model companies
- Publishing + merchandising

Summary of issues / comments:
- Main questions: Do we have the right content? Everything depends on this

- Complexity between participation and monetarisation.
- The engagement of the user can be very high; however only for the identified community
- Railway companies may become an interested party (content identification, assessment etc.).
- It would be important to find an identified value for the train companies.
- Content research and target audience research is very important, however time consuming and underestimated.
- An important question: What would it be making interesting for the community to participate?
- The sounds may be available on Europeana and/or to be found in the repertoire of the content providers, but these sounds have to be connected to images. This is something the user could do, to be more engaged within this project
- Model train advertiser in the platform/app could have a commercial chance.
- Tools themselves could be more important for adaptations in other content areas, as a potential if there's a clear unique value proposition.
- If embedding the developed services in existing social networks could be an objective, it seems not easy to find out how to realize this.
- The idea of valuable high quality data can be shown with this concept, based on the idea to improve audio content and its metadata.
- The idea can be more generic – the topic is exchangeable leaving a lot of possibilities for other content use and for reaching different users/audiences.

High resolution image:
https://www.dropbox.com/sh/ibjoe3vr790ss05/urVtZqojuK/DAY3_BusinessModel%26SCRUM/Business_model_canvas/Train%20geek%20Challenge.jpg

Prototyped scenario #2 "Childhood memories"

https://bmfiddle.com/f/#/r4g58

Value proposition:
- It gives young user the opportunity to **present and share memories** belonging to their grandparents
- At the same time they can learn from these memories, **learn more about real people**
- Gathering memories and stories **makes history relatable**
- It is **a new way of experiencing memories by using multimedia**
- **Satisfy curiosity in a new way**

Customer:
- Students
- Youth clubs
- Families (genealogical enthusiasm)
- History teacher
- History bloggers
- Researcher
- Local museums

Customer relationships:
- online platform
- online support
- workshop in communities to exchange stories, experience

Revenue streams:
- Local funding
- EU funding
- Fee for eLearning platforms (schools)
- Donate button (crowdfunding)

Summary of issues / comments:
- One main question is why someone should upload content on this platform, and therefore contribute to this kind of history narrative / oral history.
- Value proposition: share memories, preserve personalities
- Present the site and data to featured communities should be one main objective.
- Novelty of the idea: familiarity → Families represent the most important social network
- It is a big market – but the question is, if there can be a narrow focus
- Also in this case making connections with Euroclio or other project partners from Europeana.
- In terms of commercialization, there could be a problem with licensing issues if the idea is "selling" people's stories in any way.
- Related to the questions of how Europeana content fits into this concept, the task of the history teachers would be to enrich the audio information with Europeana content, facilitated through a CMS for curators which should make easy to find matches.
- For all that, there should be metadata from partners or on Europeana directly available.
- Another comment was related to the chance to create family engagement within social networks if the concept success.

- Initial contact for end-users would be over the website, where there should be a next level to encourage contributors.
- Another question was addressing the local funding aspect, around the idea of marketing local workshops and events, trying to get funding from national agencies or local agencies and stakeholders, focusing on the educational aspects.
- Like in the other cases, it would be important to have a chance to narrow down the focus (local areas, specific themes, etc.).

High resolution image:
https://www.dropbox.com/sh/ibjoe3vr790ss05/du1x7IW1nq/DAY3_BusinessModel%26SCRUM/Business_model_canvas/Childhood_Memories.jpg

Prototyped scenario #3 "Listen to the city"
https://bmfiddle.com/f/#/yW427
https://bmfiddle.com/f/ - /yW427
https://bmfiddle.com/f/ - /yW427
https://bmfiddle.com/f/ - /yW427
https://bmfiddle.com/f/ - /yW427

Value proposition:
- The possibility to participate in creating this journey by using/uploading different audio content
- Expressing narratives in a new way by linking sounds (events, speeches, nature, music etc.) to different places, objects
- Enrich the environment with these sounds
- Raise individual profiles – every user can add sounds to different places, and therefore give it a personal note
- Alternative marketing channel for different stakeholders

Customer:
- Tourists
- Guides
- Tourist operators
- Commuters
- Mobile Phone users
- Social Network users
- Local People
- Newcomers
- Visually impaired
- Guide producers
- Local business

- Local historians
- Heritage sites

Customer Relationships:
- Interactive user interface
- Community of evaluators
-

Revenue streams:
- Chargeable curated audio guides without advert
- Free curated audio guides with adds
- Local business advertising in the audio guide
- Licensing fee for sellers of this audio guide
- Creation of an App
- Paypal

Summary of issues / comments:
- In this case the model clearly points to listeners as consumers, and "uploaders" or curators as contributors.
- USP: The possibility to participate in creating this journey by using/uploading different audio content.
- There is an artistic component
- The navigation should point primary to content from Europeana.
- There is a lot of content (sounds) available on Europeana for this idea
- The idea is complex and time consuming
- There are some practical consideration → the roaming issue
- Engagement can be very high → user experience
- It was suggested to consider the possibility of having an audio guide for free with adverts, or a paid version without adverts. Also licensing fees for resellers, although the model implies a community who supports each other extensively.
- One of the questions after the presentation was how this idea should encourage social websites to embed the model. Maybe to create audio tours with the option of more people from other social networks to enrich content.
- In technical terms, it seems fairly hard to realize this application from scratch.
- In terms of content and the context of the pilot, it should rely on given locations to start with → small areas should be selected for testing or even for a first version.
- Also in relation to the actual geodata needed, where the sound asset would depend on the Europeana API, and/or other platforms where that information could not be ready.
- Another question was around the "dilemma" of website versus app.

High resolution image:
https://www.dropbox.com/sh/ibjoe3vr790ss05/du1x7IW1nq/DAY3_BusinessModel%26SCRUM/Business_model_canvas/Listen_to_the_city.jpg

Backlog brainstorming and issue forecasting

Objectives:
- Identification of tasks needed, potential issues and other considerations for an initial lists
- Clarifications from partners and who is doing what

Participants: 15 people
As the last part of the workshop, participants helped to identify in the three finalist concepts those things which should be addressed first in order to develop them further. From obstacles or issues which should be solved previous to designing or programming, to specific tasks related to content, licenses, communities of use, etc.

Prototyped scenario #1 "The Train Geek Challenge"

- **Technical/programming:**
- Get freebase & DBpedia train/rail data
- Design train data schema / ontology
- Geo-reference selected media metadata (audio, photos, text)
- Other semantic enrichment (for example train named after person or event)
- Concert institutional data into common schema and integrate it
- Flexible tools that can be re-used for/by different communities
- Design and implement data consumption APIs (search, filter, order)
- Negotiate, design, implement APIs for getting data back to institutions
- Provide increments defined as "ready" to WP6

Content:
- No British Library content
- Very little NISV content for train sounds
- Move collected data back to Europeana
- NISV sound content license under CC-By and CC-by-SA
- NISV + BL sounds available via Europeana
- Can be used to enrich existing Europeana metadata
- Select a theme with enough structured data

End-users / community:
- Niche market
- Must be generic enough to be re-usable for other communities
- Get boy-in from train community
- Research on train communities and channels they use, identify key stakeholders
- Co-design with community from an early stage
- Allowing users to curate content: too complex for a pilot?
- Do train "aficionados" already enjoy train sounds? Or does this project market that idea?
- What about languages?

Other issues:
- Responsive design across app, tablet + desktop
- Hard to monetise, value generation is low
- Research existing community sites, tools, apps
- Prepare a concept paper related to the first milestone for evaluation purposes
- Clarify roles for scrum adaptation
- Focus design around community
- Display of assets should also appeal to non-enthusiasts

High resolution image:
https://www.dropbox.com/s/g6hzfwes2roza1f/Train%20Geek%20Challenge.jpg

Prototyped scenario #2 "Childhood memories"

Technical/programming:
- Storage layer selection (SoundCloud, Audioboo, etc.)
- Explore existing recording and editing widgets / tools
- Create minimum metadata field set
- Design basic upload sequence
- Provide testable increments to WP6

Content:
- Linkable content from BL (no oral history)
- Take care of privacy of the contents uploaded and licensing options
- Linkable content from NISV under license that allows re-use
- Identify / investigate content on Europeana for this pilot
- Check content availability for <place-year> pairs

End-users / community:
- Connect with Euroclio and other teacher associations

- Research on focus: choose a city?
- Connect different stories to people who are involved in
- Test through Beta programs in schools
- Review specific school curriculum connections
- Design should include audio recording plus editing that is very easy to use
- Where will the support info and community be?

Other issues:
- Prepare a concept paper related to the first milestone for evaluation purposes
- Survey of oral history projects
- Research children's tech and sound projects
- Clarify roles for scrum adaptation
- Outline phases focused on audio track in center of data web: photos, videos, postcards, etc.

High resolution image:
https://www.dropbox.com/s/77nkej6l4iad5we/Childhood%20Memories.jpg
Prototyped scenario #3 "Listen to the city"

Technical/programming:
- Technically challenging: streaming audio as you move while looking for the next sound... wow!
- Determine which assets sound in case of conflict (more than one sound is active in the same point)
- Design non-obtrusive advertising system
- Sound sequence and sync with GPS control points
- Create tool for audio tour creation/curation
- Build the platform for audio storage
- Manual and automatic geo-referencing and localization
- Need venue names (e.g. animal > pub)
- Audio classification and categorization (e.g. humorous, mystery, ambient)
- Provide testable increments to WP6

Content:
- Good location based content for UK and the Netherlands
- Highlight materials about to join Europeana
- Research and investigate other sounds on Europeana
- Research additional visual resources on Europeana
- What audio upload formats would this support?
- Check content availability for <place - year> pairs

End-users / community:
- Connect to communities of local guides
- Connect to field "recordist" community
- Do "soundpath" shareable and embeddable
- How to tell to the world: "Hey! I've been there! If you go, you can listen to what I've heard"
- Where would users learn to create and upload a tour?

Other issues:
- Survey existing soundscape / audiotour market
- Choose specific location for audiotour
- Investigate existing audio based tours
- Review dissemination and marketing plans from other audio tour programs
- Design a really easy-to-use interface / app: when, which tags, walk in a free discover way, etc.
- Concept paper for evaluation
- Clarify roles for scrum adaptation
- Content oriented user interface to connect and create the "sound path"