Europeana DSI 2– Access to Digital Resources of European Heritage

DELIVERABLE

D2.2: EUROPEANA FASHION COLLECTIONS PLAN

Revision	1
Date of submission	1 December 2016
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Dissemination Level	Public

REVISION HISTORY AND STATEMENT OF ORIGINALITY

Revision History

Revision No.	Date	Author	Organisation	Description
0.1	19-11-2016	Marco Rendina	Europeana Fashion International Association	1st version
0.2	22-11-2016	Adrian Murphy, Joris Pekel, Nienke van Schaverbeke	Europeana Foundation	Comments
0.3	28-11-2016	Adrian Murphy, Nienke van Schaverbeke	Europeana Foundation	Review & Comments
0.4	28-11-2016	Marco Rendina, Marta Franceschini	Europeana Fashion International Association	Revisions & Amendments
0.4	30-11-2016	Milena Popova	Europeana Foundation	Final Review
1.0	30-11-2016	Marco Rendina	Europeana Fashion International Association	Finalised document

Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise.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

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1 Purpose of this Document

This plan covers our ambitions, activities and high level milestones for the Europeana Fashion Thematic Collection over the period July 2016 until September 2017 (funded under DSI-2). It will be evaluated on an ongoing basis against implementation, results and actual landscape to ensure effectiveness.

1.1 Relationship to other documents

This document follows strategy, direction and broad activities described in Europeana Collections Plan (deliverable 2.1).

2 Elevator Pitch

Europeana Fashion Thematic Collection, in synergy with our social media channels, aims to consolidate the Europeana Fashion brand reputation, offering the largest open repository of digital fashion heritage content on the internet, freely available for all (from fashionistas to creators and fashion scholars).

We believe that making our fashion heritage widely available on the web is good for all of us: our GLAM and fashion brand archive partners need to integrate 'digital' in their brand positioning to make it stronger. Professionals, like designers, need inspiration and material for their creative projects. Researchers can identify trends that tell us something about ourselves. And fashionistas around the world love to look at the fads from the past.

3 Introduction to Europeana Fashion

Launching as a new thematic collection in January 2017, Europeana Fashion will showcase over 800,000 records from more than 35 institutions from across Europe, including historical dresses, accessories and catwalk photographs. It will be managed by the Europeana Fashion International Association. The Europeana Fashion Collection has been available in beta since October 2016.

Europeana Fashion will feature curated editorial content through blog posts, online exhibitions and highlighted content and social media.

4 Business Model

Below we have attached the business model canvas of the Europeana Fashion International Association. For the Association, the Collection website is central for its activities and scopes, since it is the main channel through which it can reach its target audience and engage its fashion GLAMs partners.
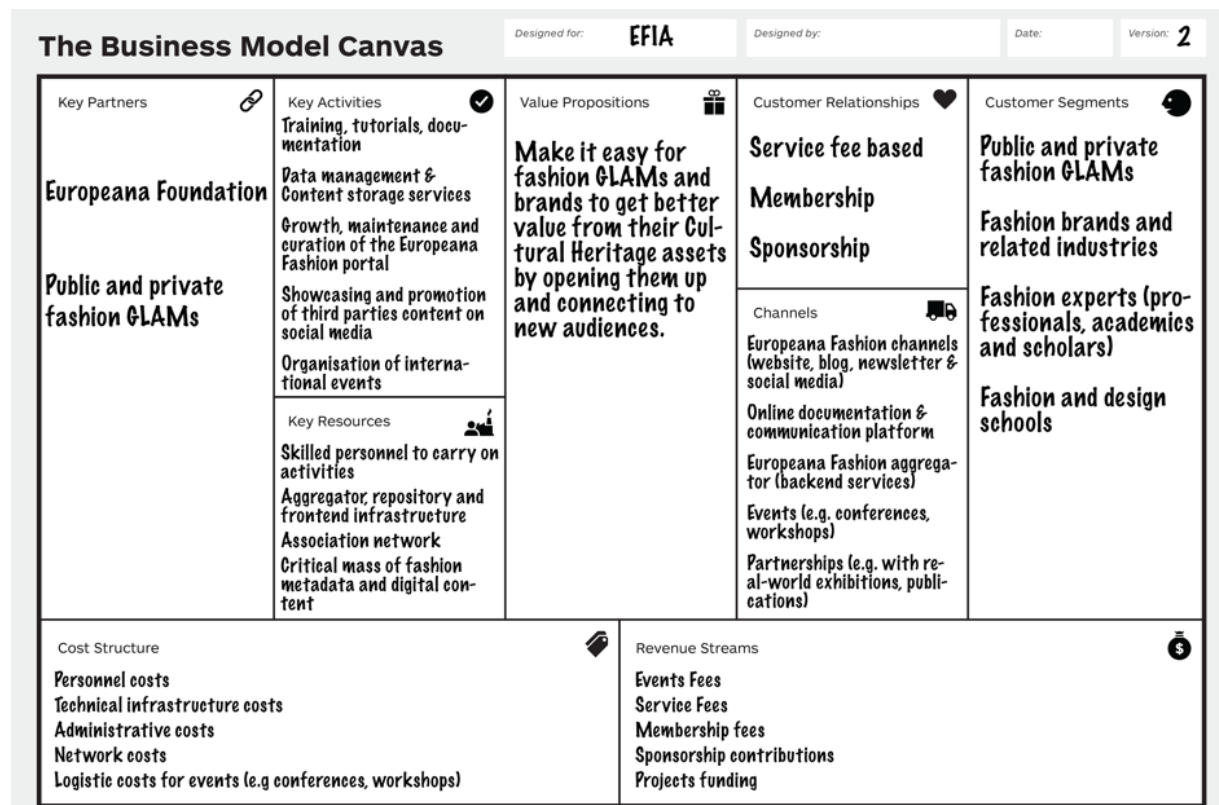

Image: Business Model Canvas for Europeana Fashion. Link: https://canvanizer.com/canvas/LPff9ukr18E

4.1 Audiences

Europeana Fashion connects two audience segments:

- Designers, fashion students and researchers, fashionistas: Our primary audience who wants to use our content for passion, interest, inspiration, research or study
- Fashion GLAMs and fashion brand archives: the partners in our association, institutions that hold and provide fashion heritage content. Through our activities, we connect them to our primary audience

Like stated in our mission, we believe that making our fashion heritage widely available on the web is good for all of us: our partners need to integrate 'digital' in their brand positioning. Professionals, like designers, need the inspiration to create new things. Researchers can identify trends that tell us something about ourselves. And fashionistas around the world love to look at the fads from the past.

4.2 Value Proposition

The mission of Europeana Fashion is to make it easy for fashion GLAMs/Fashion houses to get better value from their Cultural Heritage assets. We believe that making the digital assets available as open as possible will result in a greater appreciation and increased interest for fashion history and a stronger brand positioning for all our partners.

We uphold the following values: Accessibility, Openness, Shareability, Richness and Quality of our content.

Even though Europeana Fashion is a multi-sided platform, which normally entails multiple value propositions, we drafted just one unique value proposition that sums everything up:

We make it easy for fashion GLAMs and brands to get better value from their cultural heritage assets by opening them up and connecting to new audiences.

With the Fashion Collection website we want to connect our professional audience (fashion GLAMs) with our large base of fashion scholars, creatives and fashion enthusiasts, offering them a critical mass of high quality fashion content ready to be enjoyed, shared and reused.

4.3 Market Landscape

To get an idea of the market landscape, we mainly looked towards other digital fashion archives or fashion heritage networks (which could often be considered as colleagues rather than competitors).

Vogue.com
There have been a number of initiatives from the Condé Nast group to unlock their vast digital fashion archive, from Style.com to Voguepedia. Today remains alive only Vogue Archive: a subscription based website that holds the complete collection of rich, historic imagery including every page of every issue of American Vogue from 1892 to 2015 and giving access to 400.000 images for a yearly subscription cost of $1.575.

Bloomsbury Fashion Central

A successful, subscription-based digital fashion resource comes from the big publishing conglomerate Bloomsbury. Bloomsbury Fashion Central is a subscription-only site for fashion educators, students, and professionals. The site comprises a textbook site open to all and three subscription products:

- Fairchild Books: Over 130 Fairchild Books textbooks with student/instructor resources. Products available on subscription.
- Berg Fashion Library: Scholarly articles, eBooks and 13,000 images on world dress and fashion.
- Fairchild Books Library: All Bloomsbury Fashion Central textbooks and student/instructor resources, available on subscription.
- Fashion Photography Archive: over 600,000 images, supported by hundreds of articles, designer biographies, audio and video (active from autumn 2016).

Their subscribers are mainly institutional, meaning libraries/research departments from educational institutions (schools, universities, etc.). For libraries, price is based on size of institution and for individuals, prices are available on enquiry.

While the above mentioned initiatives can be considered real competitors with a business model (content behind a paywall) that makes difficult to collaborate, there are other initiatives and organizations that could be approached as partners:

ICOM Costume Committee

The International Committee for Museums (ICOM) established in 1962 the ICOM Costume Committee for ICOM members with a specific interest in apparel. The 250 members of the Costume Committee are museum professionals and costume historians from all over the world committed to the study of all aspects of presenting, preserving, researching and collecting apparel. Members share their expertise through presentations at annual meetings and publications in both digital and print formats. Topics include research projects, exhibitions, the discussion and demonstration of conservation and storage techniques, aspects of design, manufacturing and many other subjects related to dress.

Annual meetings are held in locations throughout the world.

Special Interest Group Fashion Costume and Textile Librarians (Art Library Society - North America)

Established in March of 2011, the Fashion, Textile & Costume (FTC) Special Interest Group (SIG) of the Art Libraries Society of North America (ARLIS/NA) is a forum for sharing ideas pertinent to fashion, textile & costume librarianship. Participants capitalize on the shared experiences and knowledge of the FTC library community. The group is primarily composed of

members from academic, public, museum and corporate libraries concerned with developing professional skills in areas such as reference, library instruction, and collection development. The Special Interest Group for Fashion, Textile & Costume organizes a yearly conference (in North-America).

Costume Colloquium

Costume Colloquium on www.costume-textiles.com is a community created to fulfil the need of a resourceful place where like-minded individuals can have an international, interdisciplinary and inter-cultural exchange and promotion of information and ideas on all topics and issues related to costume and textiles. The Community was initially set up to promote Costume Colloquium, the first edition of the events connected to fashion and textile that are organized every two years in Florence. This event has reached in 2016 the fifth edition. Registration fee for the 2016 event is 520€ and 350€ for students.

4.3.1 Market Trends

Recent studies highlight that Europe is a global leader in the development of Fashion and Luxury goods sector providing a significant contribution to the European economy in multiple ways (employment, GDP contribution, exports, key driver of tourism)[1].

70% of Fashion and Luxury Goods brands are European. Their DNA is deeply associated with a European reputation rooted in its heritage and culture, showcasing Europe's world class innovation and acting as ambassadors for European appeal, uniqueness and quality. European leadership in this sector springs from an intangible "aura" rooted in historic heritage and in culture, which goes beyond the physical product, an aura identified by the following factors:

- The historic, cultural and artistic dimension.
- The symbolic value.
- The technological value.
- The mix of traditional creativity, know how, culture and heritage.

A deep reflection on Fashion culture, the growing number of museums concentrating their attention and efforts on fashion collections, the burst of fashion exhibitions stimulating Fashion research, together with the development of specialized institutions and schools and the application of new technologies to the entire fashion domain are essential to keep this "aura" and preserving Europe's fashion heritage.

In addition to this, since the beginning of the 20th century, some of the most important cultural institutions and museums of applied arts in Europe have begun collecting and preserving garments, accessories, and other documents and materials related to fashion. This has resulted

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[1] A study prepared for ECCIA (European Cultural and Creative Industries Alliance) on "The Value of the cultural and creative industries to the European economy" (Frontiers economics, 2014) http://www.eccia.eu/uploads/media/FINAL_Frontiers_Economics_report_prepared_for_ECCIA_03.pdf

in a growing number of impressive and unique collections both public and private (fashion brands archives).

In recent years an increasingly large audience has developed a growing interest in fashion content for research, learning and leisure. Digitization and online access have proven to be fundamental in allowing many institutions to fully exploit their holdings. Moreover, the Internet has become the principal source of information for the fashion world and industry through a wide range of websites, portals, blogs, social networks, etc. The virtual dimension has become a fundamental territory for the creation, diffusion, consumption and study of fashion. On the side of fashion communication, marketing and retail: new technologies have completely changed the perception and ways people relates to fashion, social media and online platforms became the "place" to exchange knowledge and information replacing traditional media, creating new kinds of fashion communities driven by bloggers, experts, fashion researchers, fashion curators and followed by million people. Equally, online statistics on Europeana Collections show an increased interest in fashion content. Between 2014 and 2016, views of Europeana Fashion content on Europeana Collections increased by 165% with total click throughs increasing by just under 60%.

Thematic collections, like Europeana Fashion, help position Europeana Collections as a content platform beyond simply search and discovery to curation and context. By presenting subject-specific editorial as well as search and browse functions, thematic collections engage both dedicated and casual users with digital heritage through multiple formats.

Segmenting collections thematically allows better marketing towards specific communities of interest and practice and also provides those communities with a better user experience. Theme segmentation will also make it easier to reach out to these communities and ask them to improve our data via annotations, corrections and contributions. Initial results indicate that this approach is successful. Statistics show much higher level of engagement within thematic collections, with users of thematic collections viewing more pages spending more time, and returning more often.

Europeana Fashion will follow these trends, to connect fashion heritage institutions (both public and private) with a growing online audience of fashion creatives, scholars, curators and end users.

4.3.2 SWOT Analysis

SWOT Analysis covers Europeana Fashion International Association's activities and the Europeana Fashion thematic collection which is central to these.

Strengths
- The appeal of 'European Heritage' and 'European Fashion' as a brand

- Mix of historic and contemporary fashion content
- Quality and quantity of our content (critical mass)
- Diversity of Europeana Fashion content providers (geographical coverage – public/private combination – typology)
- Europeana Fashion is the largest centralised access point for fashion heritage content
- Rich and fashion-specialised metadata model
- Potential to attract revenue through:
    - Advertising
    - Membership fees
    - Sponsorships
- A large set of expertises to offer to fashion GLAMs:
    - for branding cultural heritage
    - for exploiting fashion heritage content online to communicate, share and raise awareness
    - for enriching metadata
    - for knowledge sharing (best practices)
- Big network of partners that can generate a multiplier-effect
- Europeana Fashion can offer advanced back-end services for aggregating and publishing fashion heritage content
- Fashion content is very suitable for distribution via social media
- Multiple channels are successfully in place for distributing content
- Europeana Fashion enables curating content in innovative ways (co-creation)

Weaknesses
- Potential conflict between public/private and commercial/cultural nature of the initiative
- Conflict of interest between Europeana Fashion and content providers with regard to re-use of content
- Difficult and complex nature of IPR with regard to fashion (cross-border / multiple rights owners) can make clearing rights a huge challenge
- Lack of IPR knowledge & different perception of risks by the content providers
- Non-uniform metadata quality
- Metadata presented in 11 different languages
- Heterogeneity of the quality of the digitized content

Opportunities
- Increasing attention for fashion heritage
- Different Income generation models can be explored
    - Grants / Funding
        - H2020
        - Connecting Europe Facility
        - Creative Europe
    - Sponsorship

- ○ Advertising
- ○ Subscription
- ○ Donations
- ○ Physical Product Sale
- ○ Development of New Services
- Good opportunity for funding by fashion house/foundations
- Potential for new partnerships with Education / Tourism / etc.
- Digital content as fuel for the creative industry / research / etc.
- Commercial / philantropic brand association
- Opening up to new markets / user basis / non-western search engines
- Support the archival turn by fashion brands / revived interest of brands for their heritage

Threats
- Brand positioning Europeana Fashion in relation to content providers
- End of EU funding/funding policies
- Long-term sustainabilty of the consortium, both in terms of network engagement and financially
- Inability to keep up with technological/technical changes/challenges and maintain an efficient backend service to ingest new content
- Lack of interest from users/partners
- Legislation changes with regard to IPR, making more difficult to share and re-use content

4.4 Channels and Networks

For the purpose of this Collections Plan we focus on the most impactful end-user channels for Europeana Fashion.

Europeana Fashion wants to create a user community of fashion enthusiasts and professionals, engaging them regularly through Europeana Fashion social media channels and our newsletter. At the same time we want to involve fashion GLAMs in the co-creation of value for our user community, in particular engaging them in the curation of content on our channels (e.g. Tumblr, Pinterest and our newsletter) and on our website.

Each month we invite one of our partners to take over our Tumblr page and curate an exhibition. The exhibition, which usually is based on the partner's most recent or successful events, is a tool that allows us to get new and sometimes unpublished content, which could therefore be used to create a gallery on Europeana Fashion. We also plan on involving partners in the choice of objects for our newsletter, allowing them to highlight the most interesting pieces in their collections, and tell their stories.

Tumblr (http://europeanafashion.tumblr.com)
The Tumblr is a space we curate together with our GLAMs partners and supporting members of the Europeana Fashion Association

Instagram (https://www.instagram.com/europeanafashionofficial)
The Instagram selection follows the monthly theme.

Pinterest (https://it.pinterest.com/eurfashion)
Pinterest is updated monthly with new pinboards made of the images we use in the thematic blog posts.

Facebook (https://www.facebook.com/EuropeanaFashion)
The Facebook page is our main channel, through which we advertise our blog posts Tumblr curations, events, as well as objects from the archive.

Twitter (https://twitter.com/EurFashion)
The Twitter account follows a similar publication strategy to Facebook.

Linkedin (https://www.linkedin.com/groups/4467515)
In Linkedin we created a group targeting the community of fashion professionals (curators, museum specialists, fashion journalists, fashion scholars and researchers). The group acts like a forum in which relevant news, activities and ideas are shared and discussed.

Newsletter (http://eepurl.com/cifRdj)
Our newsletter is sent twice a month, composed by an 'object focus', the description of one object from the collection; three 'object suggestions', with images and captions; three selected events; three selected blog posts.

Editorial Team

To create the best user engagement we have established an editorial team of fashion and heritage experts This editorial team will curate and highlight the best material from our community of GLAM providers and share this both on Europeana Fashion thematic collection and social media channels. The general editorial line and activities on the Europeana Fashion Collections website and social media are approved by the Board of Directors of the Association.

4.5 Key Activities

4.5.1 Themes / Exhibitions
Europeana Fashion will curate and select new themes (small sets of selected content around a topic) monthly. These themes are usually based on recent events and trends happening in the fashion world. Each month, a new theme will be introduced based on all the content published

in the blog posts. The new theme gathers the images we use to illustrate the blog posts, and they all together give an overview of the topic.

Europeana Fashion will publish exhibitions in January and June 2017 using the Europeana Exhibitions CMS.

Browse entry points

Curated thematic (chronological / event / person / topic-centred) searches which guide users directly towards interesting, valuable collections or themes available from the landing page of Europeana Fashion.

4.5.2 Collections Blog

Each month we select a theme that guides us in the choice of the various articles, which are all related to the objects of the collection. We produce two to three blog posts per week, distributing them during the week - between Tuesday and Friday. The first two articles of the month are usually dedicated one to the introduction of the monthly theme, and the other to the presentation of the Tumblr curation, which also changes each month. This approach has proven to be very successful in targeting a wider audience.

Also, news about events are constantly updated, giving space both to carefully chosen events organised and held by our partners - such as conferences, exhibitions and other events of any sort - and also other events that might be of interest for our audiences.

4.5.3 Social Media

Europeana Fashion is supported by carefully planned social media activity, developed to advertise the content in our thematic collection.

The Facebook page is our main channel, through which we advertise our blog posts, Tumblr curations, events, as well as objects from the archive. We tend to publish once or twice a day, with one post in the morning (between 9 and 11 am) and one in the late afternoon (between 5 and 7 pm).

The Twitter account follows the publications on Facebook, with a basis of one or two tweets per day; on Twitter, we tend to retweet and engage with other partners, trying to keep the conversation open for as long as possible and be present and visible by many users.

The Instagram selection follows the monthly theme; on this platform, we publish twice a day, five days a week. Where possible, we tend to do 'weekly focuses' that develop a story throughout the publications of a week.

Facebook and Twitter are also linked to the Instagram account, so all the images published on Instagram go automatically on both the other two Social Media platforms.

The Tumblr is a space we curate together with our GLAMs partners and supporting members of the Europeana Fashion Association: each month, a partner 'takes over' the space, giving us images and caption for a digital exhibition. We post one image every day, Monday to Friday. Also, the 'hero image' on Facebook changes monthly, according to the Tumblr curation.

Pinterest is updated monthly with new pinboards made of the images we use in the thematic blog posts. Old pinboards are enriched and updated with new material whenever needed.

We publish a newsletter that reaches 1.300 subscribers every two weeks, composed by an 'object focus', the description of one object from the collection; three 'object suggestions', with images and captions; three selected events; three selected blog posts. The object focuses are blog posts that can then be accessed through the blog itself.

4.5.4 User engagement activities

Under DSI-2, WP2, task 2.4 user-engagement activities are being organised by the Netherlands Institute for Sound and Vision which aims to increase audience participation with the thematic collections.

Europeana Fashion launch & pop-up exhibition

Europeana Fashion will launch with a showcase of the thematic collection alongside a pop-up exhibition using selected Europeana Fashion content in January 2017.

4.5.5 New Functionalities for Europeana Fashion

New functionalities will be introduced for Europeana Fashion, optimising design and user experience to better represent the aims, subject and focus of this thematic collection.

Whilst existing thematic collections feature a landing page design focused on searching, Europeana Fashion will introduce an new landing page design which focuses on promoting editorial content and encouraging users to browse content (with less focus on searching). New functionality to view browse and search results in a grid view will be developed to better represent and enhance display of images sourced from Europeana Fashion.

Europeana Fashion will pilot new and innovative search functionality, which in time will be adopted for Europeana Collections. Specific fashion-related facets (such as designer, item type, technique) will help users filter their searches to find specific content. A date filter will help user narrow searches to find content relating to time periods.

Object record pages on Europeana will show more prominent links to the providing partners, displaying the logos of cultural institutions. This functionality will be piloted with the Europeana Fashion before being adopted throughout Europeana Collections.

4.5.6 Europeana Fashion Activities Timeline

Week	January 2017	February 2017	March 2017	April 2017	May 2017	June 2017	July 2017	August 2017
1	New monthly theme Pinterest Instagram New Tumblr Curation Facebook and Twitter	New monthly theme Pinterest Instagram New Tumblr Curation Facebook and Twitter	New monthly theme Pinterest Instagram New Tumblr Curation Facebook and Twitter	New monthly theme Pinterest Instagram New Tumblr Curation Facebook and Twitter	New monthly theme Pinterest Instagram New Tumblr Curation Facebook and Twitter	New monthly theme Pinterest Instagram New Tumblr Curation Facebook and Twitter	New monthly theme Pinterest Instagram New Tumblr Curation Facebook and Twitter	New monthly theme Pinterest Instagram New Tumblr Curation Facebook and Twitter
2	Launch Instagram Blog Pop-up exhibition Newsletter Facebook and Twitter	Instagram Blog Facebook and Twitter Newsletter	Instagram Blog Facebook and Twitter Newsletter	Instagram Blog Facebook and Twitter Newsletter	Instagram Blog Facebook and Twitter Newsletter	Instagram Blog Facebook and Twitter Exhibition Newsletter	Instagram Blog Facebook and Twitter Newsletter	Instagram Blog Facebook and Twitter Newsletter
3	Instagram Blog Facebook and Twitter	Instagram Blog Facebook and Twitter	Instagram Blog Facebook and Twitter	Instagram Blog Facebook and Twitter	Instagram Blog Facebook and Twitter	Instagram Blog Facebook and Twitter	Instagram Blog Facebook and Twitter	Instagram Blog Facebook and Twitter
4	Instagram Blog Facebook and Twitter Newsletter	Instagram Blog Facebook and Twitter Newsletter	Instagram Blog Facebook and Twitter Newsletter	Instagram Blog Facebook and Twitter Newsletter	Instagram Blog Facebook and Twitter Newsletter	Instagram Blog Facebook and Twitter Newsletter	Instagram Blog Facebook and Twitter Newsletter	Instagram Blog Facebook and Twitter Newsletter

4.6 Resources

- Curators/editors:
    - Marta Franceschini, Europeana Fashion International Association
    - Dylan Colussi, Europeana Fashion International Association
    - Erica Marigliani, Europeana Fashion International Association
- Communications: Marco Rufino, Marta Franceschini, Europeana Fashion International Association
- Technical coordination: Marco Rendina, Europeana Fashion International Association
- Content ingestion support:
    Ykje Wildenborg, Europeana Fashion International Association
    Henk Vanstappen, Europeana Fashion International Association
- Content provision: Europeana Fashion International Association partners[2]
- Europeana contacts:
    - Joris Pekel, Collections Manager Fashion & Music
    - Nobu Mumba, Europeana Campaign Manager
    - Marjolein de Vos, Operations Officer, Aggregation
    - Remy Gardien, Senior Product Owner

4.7 Impact

The impact we expect is both on the audience growth and outreach, inside our user community of fashion enthusiasts, and on the expansion of our network of contributing fashion GLAMs.

On the user community side, we are already engaging about 30.000 aggregated users on all our social media channels and we expect this number to grow regularly, with an increase of 25% per year. This audience growth will bring associated traffic to the thematic collection, maximising the exposure of our content and of our contributing GLAMs institutions.

We aim to capitalise on this audience growth to attract new providing institutions, grow our network of fashion GLAMs, and also stimulate existing partners to provide new content. In this way, we will increase our brand recognition and reputation, offering the largest open repository of digital fashion heritage content on the internet, freely available for all (from fashionistas to creators and fashion scholars).

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[2] Europeana Fashion International Association partners listed here:
http://www.europeanafashion.eu/portal/about.html