



Europeana – Core Service Platform

DELIVERABLE

D3.1 Creative Industries Reach Report

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Chapter 1 Executive Summary

Deliverable D3.1: “Creative Industries Reach Report” reports on the activities in subtask 3.1.1 which is part of work package 3 “Re-user services”. The main aim of this subtask is to establish Europeana Labs as a product and service for a targeted audience of cultural apps developers, designers, makers and entrepreneurs. This report concentrates on the efforts by the Austrian National Library (ONB) and Europeana Foundation (EF) to build partnerships with creative industries intermediaries (such as innovation hubs, ICT clusters, niche consultancy companies, etc.) to multiply outreach to the target audiences. It also highlights events on specific re-use themes with creatives, intermediaries and the Europeana DSI as well as participation in app competitions across Europe with strong focus on prototyping of viable products and services (i.e. good incubation candidates).

The report gives a quick overview of the creative industries. The creative industries market spans a broad range of sectors, from architecture, advertising, film and photography to crafts, fashion, music, visual and performing arts to publishing, games, IT and software services. It is clearly dominated by micro- and small enterprises which, combined with the sector and local diversity, rules out any direct approach to the “creative industries” as an effective outreach strategy for Europeana DSI.

That said, the economic impact, growth potential and resilience of the creative industries make them an attractive market for the cultural heritage. The creative industries account for 4.2% of the GDP of the European Union, generate an annual revenue of €535.9 billion and employ more than 7 million workers. They are dynamic and growing fast, even in tough economic times. Recent trends, such as the development of Smart Cities and Smart Regions in Europe and globally, contribute to the further development of the creative industries.

Based on this overview and the available project resources, Europeana DSI considers the partnerships with creative industries intermediaries as the most feasible and effective strategy to reach the creative industries, boost their use of Europeana Labs and capitalise on their growth potential. In the scope of this report two types of outreach campaigns were investigated: new partnership development and app competitions.

With regard to the first activity thread, ONB and Europeana identified and contacted around 40 creative industries intermediaries (innovation labs, hubs, clusters, consultancy companies, innovation agencies and NGOs) in a targeted mailing campaign in November 2015. Besides introducing the Europeana Labs offer, a request for known creative industries competitions in the first half of 2016 was made to find out if there was any opportunity to join with a Europeana category and prize. 35% of these potential partners expressed interest in Europeana Labs and one competition (Creative Estonia in late January 2016) was identified and agreed on. The short DSI1 project period had a very limiting effect on the immediate success of the campaign as most partners needed more time to consider and plan Europeana participation in their existing or future competitions.

In addition to the partner lead generation campaign, Europeana nurtured the key relationship with the European Network of Living Labs (ENoLL) through joint activities and is in the final stage of signing a Memorandum of Understanding which outlines how both partners will collaborate strategically and practically. Conversations with interested Smart Cities in Europe helped initiate the SmartCities4Culture network with the purpose to identify and explore culture-related project opportunities and collaborations.

The second activity thread covered three competitions in the period January - May 2016:

- Two partner competitions with Europeana category: Creative Estonia (January 2016) and Morpheus Cup (May 2016) (resulting from the work of our first thread)
- Our own contest: the Europeana Innovation Challenge (February 2016)

Creative Estonia competition and the Europeana Innovation Challenge had a prize fund of 25.000 EUR each.

These three re-use competitions proved app challenges to be an effective way of attracting attention, particularly when accompanied by prize money. For example, the Europeana category in the educational contest Morpheus Cup received eight applications - very comparable to other categories, including those with commercial sponsors. Europeana Innovation Challenge closed with 56 applications from around the world, more than double the average number of previous online challenges, such as those under Europeana Creative.

The statistics from the Europeana Innovation Challenge and the Creative Estonia contest show that applications came mainly from our current target groups of developers and cultural innovators. Students (Morpheus Cup contestants) have great creative potential and seem responsive; but further analysis has shown that graduates with entrepreneurial motivation and experience is the best to explore as a new audience for Europeana Labs.

The quality of the applications has improved, especially with regard re-use of Europeana content. Five winning projects were subcontracted and two startups (one in Estonia and one in the Netherlands) were setup to support their respective project.

Based on the analysis of the two campaign threads, the following recommendations for future development can be made:

- Developer and digital innovators remain key target groups, with makers as a new high-potential audience. Collaborations with these audiences should happen mainly in their professional/entrepreneurial capacity to ensure sustainable results and most impact.
- The strategic approach to reach and engage with creative industries through intermediaries proved very positive and should be sustained in the future. First steps towards building partnerships with other Labs need to be consolidated and a stronger

exchange forum set up to benefit from cross promotion and knowledge transfer with their communities.

- Collaborations with Smart Cities and Smart Regions should be further explored SmartCities4Culture network can play a key role to identify and participate in scalable and innovative culture projects with local creative communities across Europe.
- Longer project cycles are needed to support strategic relationships, achieve better re-use outcomes and measure economic impact.
- A mix of partner and own competitions is recommended to allow optimisation of resources, scalability of efforts and safe entry into new markets.
- A tight focus in selecting partners, competitions and the use of a thematic approach is very important as it creates better quality outcomes.
- Clear, regular and frequent communication is needed at all stages of the competition. To guarantee fully transparent evaluation process and avoid disputes, a jury panel with independent experts has to be setup.
- Keep offering financial incentives (prizes) to secure better campaign outreach and outcome quality.
- More work is needed to create connections to investors and crowdfunding platforms to support the post-prototype project development.
- Promote continuously the case studies resulting from partnerships and competitions to stimulate a mind change and increase the awareness of culture as resource and entrepreneurial opportunity for the creative industries
- Promote heavily this aspect of Europeana's work so that we are seen as a requestor of entrepreneurial activity. Better positioning within the Europeana brand needs to be considered.

Chapter 2 Creative Industries profile

2.1 Definition and scope

Definitions of the creative industries vary quite widely. One of the first definitions utilized by a government was proposed by the UK authorities and defined them as follows: “[T]hose industries that are based on individual creativity, skill and talent with the potential to create wealth and jobs through developing intellectual property”.¹ The United Nations Conference on Trade and Development (UNCTAD) offered a broader definition in 2008: “[T]he interface between creativity, culture, economics and technology as expressed in the ability to create and circulate intellectual capital, with the potential to generate income, jobs and export earnings while at the same time promoting social inclusion, cultural diversity and human development.”² The Green Paper “Unlocking the potential of cultural and creative industries” opts for the following definition: ““Cultural industries” are those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have. Besides the traditional arts sectors (performing arts, visual arts, cultural heritage – including the public sector), they include film, DVD and video, television and radio, video games, new media, music, books and press.”³

All definitions, cited as examples here, are indeed very broad and vague. Besides, the relationship between “Creative Industries” and “Cultural Industries” is untouched and only referred to implicitly. Thus recent works are based on definitions that encompass both creative and cultural Industries, the backdrop being mainly for practical reasons. The “Priority Sector Report: Creative and Cultural Industries”, for example, defines creative and cultural industries as “those concerned with the creation and provision of marketable outputs (good, services and activities) that depend on creative and cultural inputs for their value.”⁴

However the definitions are phrased, they remain controversial.⁵ One reaction to these critiques is the introduction of “Creative Intensity”, which the British Government has adopted after consultations with partners in the field.⁶ “Creative Intensity” is the ratio of creative jobs within a particular sector. Thus, instead of arguing about which industries can be seen as part of Creative Industries, different intensities are measured.

¹ http://creativecities.britishcouncil.org/creative-industries/what_are_creative_industries_and_creative_economy

² Creative Economy Report 2008, http://unctad.org/en/docs/ditc20082cer_en.pdf, p.iii.

³ Green Paper - Unlocking the potential of cultural and creative industries <http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52010DC0183&from=EN>, p.5.

⁴ Priority Sector Report: Creative and Cultural Industries - Methodological Appendix, <http://www.clusterobservatory.eu/common/galleries/downloads/CreativeAndCulturalIndustries.pdf>, p. 3.

⁵ For a thorough criticism on definitions of Creative Industries and Cultural Industries see: Susan Galloway & Stewart Dunlop, A Critique of Definitions of the Cultural and Creative Industries in Public Policy, in: *International Journal of Cultural Policy*, 13:1, pp. 17-31.

⁶ Classifying and Measuring the Creative Industries: Consultation on Proposed Changes, https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/203296/Classifying_and_Measuring_the_Creative_Industries_Consultation_Paper_April_2013-final.pdf

2.2 Creative Industries sectors

Setting aside the dispute over definitions, governments were able to publish studies that can be utilized to clarify the sectors which they see as part of the creative industries.

This is important as the traditional definitions cited above include quite a wide array of occupations. The report “Creative Industries: Focus on Employment”⁷ published by the UK government in June 2015, lists the following fields within the creative industries: advertising and marketing; architecture; crafts; design: product, graphic and fashion design; film, TV, video, radio and photography; IT, software and computer services; museums, galleries and libraries; music, performing and visual arts; publishing.

As expected “IT, software and computer services” is by far the largest employer accounting for about one third (33.68%) of all people employed in the creative industries in the UK, while “Museums, galleries and libraries” is the smallest group accounting for about five percent (4.72%). However, we must not forget that there is an overlap in the area of digital cultural heritage, as in this field activities of the GLAM (Galleries, Libraries, Archives, and Museums) sector and the IT/software industries are combined. Nevertheless, GLAMs are only accounting for a fraction of the creative industries.

An additional problem arises from different sectoral attributions used in different countries. Thus, it is difficult to find a common denominator. As it is emphasized in the above mentioned report by the European Cluster Observatory: “Existing definitions are seldom appropriate to cross national or comparative levels of analysis since they tend to utilize more specific national statistical measures and contexts.”⁸ This shows some of the difficulties for an organization like Europeana that aims for pan-European outreach.

⁷ Creative Industries: Focus on Employment, [https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/439714/Annex_C - Creative Industries Focus on Employment 2015.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/439714/Annex_C_-_Creative_Industries_Focus_on_Employment_2015.pdf)

⁸ Priority Sector Report: Creative and Cultural Industries - Methodological Appendix, <http://www.clusterobservatory.eu/common/galleries/downloads/CreativeAndCulturalIndustries.pdf>, p p.4.

Creating Growth: Measuring cultural and creative markets in the EU ⁹	Creative Industries: Focus on Employment (UK) ¹⁰	Fifth Austrian Creative Industries Report ¹¹
Advertising	Advertising and marketing	Advertising
Architecture	Architecture	Architecture
Film	Film. TV. video. radio and photography	Video and film
Radio		Radio and TV
TV		
Newspapers & magazines	Publishing	Publishing houses
Music	Music. performing and visual arts	Music. books and artistic activities
Books		
Performing arts	IT. software and computer services	Software and games
Video games	Museums. galleries and libraries	
Visual arts		
	Design: product. graphic and fashion design	Design
	Crafts	

Examples of sectorial definitions used by different governments and reports.

2.3 Company Size

Most reports work with aggregated data, e.g. number of employees in a certain sector/region/country, but for the purpose of this task it is also important to take company size into account in order to get a more thorough understanding of the players in the field.

During this research, only very few studies were identified that included data on company size in the creative industries. One Austrian study, published in 2013, shows that the average employment per company is only at about 3.3 employees (in Austria).¹² On a European scale it has been found that about 82% of the companies in the creative Industries employ less than 10

⁹ Creating growth: Measuring cultural and creative markets in the EU

[http://www.ey.com/Publication/vwLUAssets/Measuring_cultural_and_creative_markets_in_the_EU/\\$FILE/Creating-Growth.pdf](http://www.ey.com/Publication/vwLUAssets/Measuring_cultural_and_creative_markets_in_the_EU/$FILE/Creating-Growth.pdf)

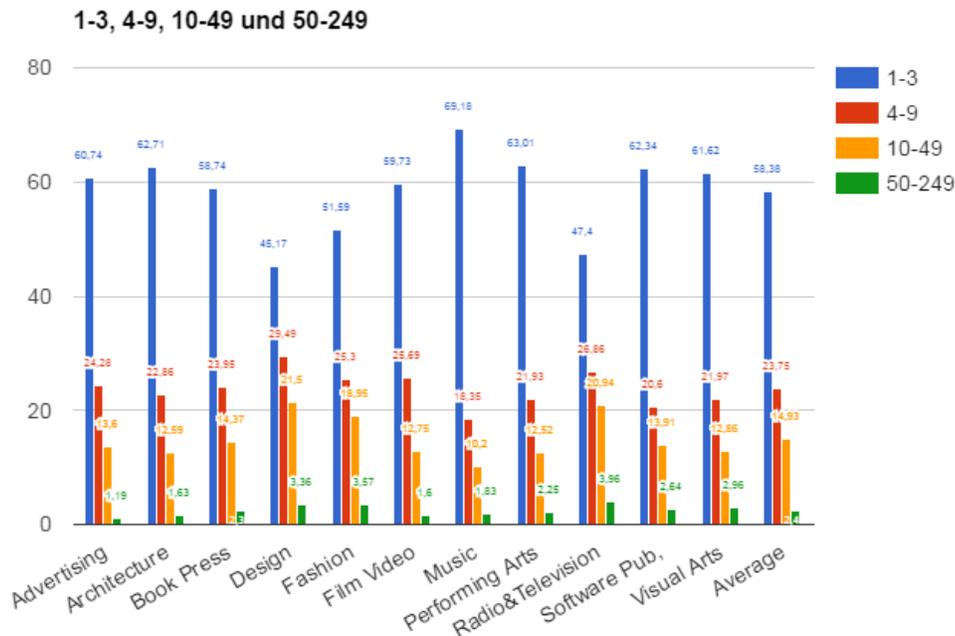
¹⁰ Creative Industries: Focus on Employment,

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/439714/Annex_C_-_Creative_Industries_Focus_on_Employment_2015.pdf

¹¹ Fifth Austrian Creative Industries Report: Short Version, http://www.evolve.or.at/upload/5_KWB_2012_EN.pdf

¹² Fifth Austrian Creative Industries Report: Short Version, http://www.evolve.or.at/upload/5_KWB_2012_EN.pdf; Study from 2013, Slightly different definition of Creative Industries than used in the UK - IT is not part of it.

people and about 58% have less than 4 employees.”¹³ If we look at the different sectors within the creative industries, at least 45.17% in the design sector employ less than 4 people, whereas in music this number even rises to 69.18%. Actually, in most of the sectors over 60% of companies fall into the smallest company size category.



Source: *The Entrepreneurial Dimension of the Cultural and Creative Industries*, http://www.creativwirtschaft.at/document/11_StudyontheEntrepreneurialDimensionoftheCulturalandCreativeIndustries.pdf p. 18.

This data shows that the creative industries are composed of a high number of enterprises which operate with relative little personnel. As a study of the Deutsche Bank Research describes it: “Micro-enterprises have a big footprint in the creative industries.”¹⁴ This means in turn, as pointed out by ‘The Entrepreneurial Dimension of the Cultural and Creative Industries’ Report that: “medium sized enterprises seem to be almost absent”.¹⁵

In conclusion, it becomes clear that there is a high number of individual, small-sized companies in the creative industries landscape. This has a large impact on the strategies employed in reaching the creative industries since it quickly becomes clear that there are no apparent key players in terms of market force and company size. At the same time, reaching a large set of

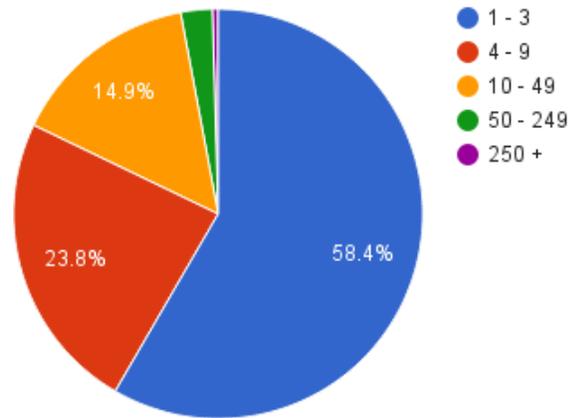
¹³ The Entrepreneurial Dimension of the Cultural and Creative http://www.creativwirtschaft.at/document/11_StudyontheEntrepreneurialDimensionoftheCulturalandCreativeIndustries.pdf p. 18.

¹⁴ Cultural and creative industries: Growth potential in specific segments, http://www.dbresearch.com/PROD/DBR_INTERNET_EN-PROD/PROD000000000272899/Cultural_and_creative_industries%3A_Growth_potential.pdf

¹⁵ The Entrepreneurial Dimension of the Cultural and Creative http://www.creativwirtschaft.at/document/11_StudyontheEntrepreneurialDimensionoftheCulturalandCreativeIndustries.pdf p. 19.

small actors is much more time consuming than trying to build collaborations with a limited number of larger companies.

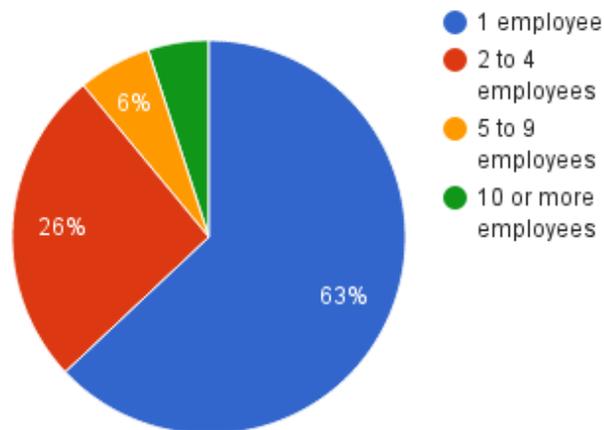
Average Company Size in European Creative Industries



Source: *The Entrepreneurial Dimension of the Cultural and Creative Industries*, http://www.creativwirtschaft.at/document/11_StudyontheEntrepreneurialDimensionoftheCulturalandCreativeIndustries.pdf p. 18.

Entrepreneur

Company Size in Austrian Creative Industries



Source: *Fifth Austrian Creative Industries Report: Short Version*, http://www.evolve.or.at/upload/5_KWB_2012_EN.pdf

2.4 Economic impact

The market for culture and creative industries in Europe has been growing significantly. A variety of reports from the EU endorse this market and seek to support it, such as the Creating growth report¹⁶.

According to this investigation, the creative and cultural industries account for 4.2% of the GDP of the Union. They generate an annual revenue of €535.9 billion, with the largest share by far (127.6 billion Euros) coming from the sector 'Visual arts' in which museums and galleries are included as well. The report especially highlights the influence of new technologies in museums and attributes, thus, a higher importance of their activities for the sector in general.

In terms of employment the creative and cultural industries account for about seven million employees (primarily in small business) within the European Union, being the third largest sector in terms of workforce. Taking in account older reports, it quickly becomes clear that employment in this sector is growing. Taking a look back to 2006 show that in this year 6.5 million employees were accounted, notably not only in EU-28 countries but in 30 European countries. Of course, data on employment and growth depends on the underlying definitions and varies accordingly, since different sectors are included.

From the same report we can learn that the creative industries are dynamic and growing fast, even in tough economic times. Their resilience was proven during the economic crisis when job creation in CCIs grew on average by 3.5% a year from 2000 to 2007, and continued to grow at 0.7% annually between 2008 and 2012, even as the number of jobs in the rest of the economy fell 0.7% in 2013. Their importance and potential to create jobs and fuel economic growth are also recognized by the European Commission in their 2010 report, *Europe 2020, a Strategy for Smart, Sustainable and Inclusive Growth*¹⁷ and Green Paper *Unlocking the Potential of Cultural and Creative Industries*¹⁸ from the same year.

The Creating growth report and that of the European Creative Industries Alliance - *Create, Innovate, Grow: A new policy agenda to maximise the innovative contributions of Europe's creative industries*¹⁹, both emphasize the importance of CCIs to Europe in terms of visibility and leadership. They are seen to be central to Europe's economy and competitiveness. Many of Europe's CCIs are world leaders in their fields (e.g. Rijksmuseum, Random House, Reed Elsevier, Thomson-Reuters, Spotify, Ubisoft, Rovio, Universal, Endemol).

¹⁶ Creating growth: Measuring cultural and creative markets in the EU, [http://www.ey.com/Publication/vwLUAssets/Measuring_cultural_and_creative_markets_in_the_EU/\\$FILE/Creating-Growth.pdf](http://www.ey.com/Publication/vwLUAssets/Measuring_cultural_and_creative_markets_in_the_EU/$FILE/Creating-Growth.pdf)

¹⁷ Europe 2020, a Strategy for Smart, Sustainable and Inclusive Growth, <http://ec.europa.eu/eu2020/pdf/COMPLETE%20EN%20BARROSO%20%20%2007%20-%20Europe%202020%20-%20EN%20version.pdf>

¹⁸ Unlocking the Potential of Cultural and Creative Industries, <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=URISERV%3Acu0006>

¹⁹ Create, Innovate, Grow: A new policy agenda to maximise the innovative contributions of Europe's creative industries, http://www.eciapplatform.eu/wp-content/uploads/2014/11/ECIA_report_Create-Innovate-Grow-1.pdf

2.5 Trends: Smart Cities' potential for cultural heritage and creative industries

Studies show that creative industries are an urban phenomenon. In a survey undertaken by KEA European Affairs²⁰ a question on the most attractive cities for cultural and creative industries by country was included. In most cases, the capital and the largest cities were named.²¹ The survey is based on a thin basic set; nevertheless, it is confirmed by a more in-depth investigation undertaken by the European Cluster Observatory.²²

Therefore, engaging and collaborating with 'Smart Cities' is a logical step. The concept of "Smart Cities"²³ is based on a new and deeper engagement between citizens and service providers. "A Smart City is a city seeking to address public issues via ICT-based solutions on the basis of a multi-stakeholder, municipally based partnership"²⁴.

Smart cities are a relatively new phenomenon but with a lot of potential for innovation and growth. There are Smart Cities in all EU28 countries, but these are not evenly distributed. Smart City initiatives are most active in the UK, Spain, Netherlands, Italy, Austria, Denmark, Norway, Sweden, Estonia and Slovenia. Good examples of Smart Cities (with populations ranging from 60,000 to over 2.5 million) include: Southampton, Amsterdam, Barcelona, Stockholm (€70 million investment in Smart City technology projects across all city departments) and Copenhagen.

In 2012, the EC launched the European Innovation Partnership on Smart Cities and Communities (EIP-SCC)²⁵ as part of its Digital Agenda, to 'bring together European cities, industry leaders, and representatives of civil society to smarten up Europe's urban areas'. Over 3,000 partners from 31 countries have submitted around 370 commitments in 2015, with most of the lead partners being public authorities (36%), businesses (26%) or academic/research institutions (16%). The EIP-SCC currently possesses 370 commitments (projects) with 4,000 partners coming from 31 countries. This means that the number of partners increased 33.33% from 2015 to 2016.²⁶

Initiatives around 'Smart Cities' are first and foremost targeted at fields such as mobility, technology, environmental issues, energy, security, and health care. Digital culture is almost completely missing on their agendas despite of the great potential of re-use of digital cultural content in smart education, smart tourism and ICT projects. Europeana can play a vital role in bringing the attention to the unexploited opportunities of digital culture for Smart Cities and Smart Regions.

²⁰ <http://www.keanet.eu/>

²¹ A Dynamic Mapping of the UK's Creative Industries, http://www.nesta.org.uk/sites/default/files/a_dynamic_mapping_of_the_creative_industries.pdf, p.68.

²² Priority Sector Report: Creative and Cultural Industries, <http://www.clusterobservatory.eu/common/galleries/downloads/CreativeAndCulturalIndustries.pdf> p.5.

²³ For a thorough and critical examination of the term 'Smart City' and its accompanying connotations see: Robert G. Hollands, Will the real smart city please stand up?, in: *City*, 12:3, pp. 303-320.

²⁴ Mapping Smart Cities in the EU, [http://www.europarl.europa.eu/RegData/etudes/etudes/JOIN/2014/507480/IPOL-ITRE_ET\(2014\)507480_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/etudes/JOIN/2014/507480/IPOL-ITRE_ET(2014)507480_EN.pdf) p. 9.

²⁵ <http://ec.europa.eu/eip/smartcities/>

²⁶ <https://eu-smartcities.eu/about>

Chapter 3. Europeana and the Creative Industries

3.1. Europeana Creative

Launched back in 2013, Europeana Creative project was specifically designed to bring together the creative industries and cultural heritage. 26 partners from 14 European countries with diverse backgrounds were contributing to the project, including content providing institutions with world famous collections, creative industry hubs and organisations, representatives of the tourism and education sectors, living labs, software developers and multimedia experts, as well as think tanks.

Europeana Creative developed the infrastructure necessary to reach out and work with the creative industries. Europeana Labs²⁷ was launched as a platform with openly-licensed content, free technology (APIs and tools) and incubation services to help creative professionals grow their projects from the idea to market stage. It has become the primary online and offline interface between the heritage and the creative industry, a place where creatives who are active in the cultural sector meet in the context of Living Labs, exchange ideas and present their results. This is backed by APIs that- with the implementation of the Content Reuse Framework- can serve only the material that meet the technical and legal standards that developers actually need. In addition, other services and tools were introduced to support re-use of digital cultural heritage by creative industries, such as Image Embedding Service, Image Similarity Service, Image Twinning WordPress plugin and services for geo-referencing. Content re-use by the creatives was further supported by the Europeana Publishing Framework²⁸ which encourages data providers to provide content to Europeana that is fit for purpose for creative industries to re-use. The document explains in a simple way what content providers need to deliver and what they can expect as results in return. It lays the conceptual foundation for what can be considered the biggest hurdle for success in this area: easy access to high quality re-usable material. In addition, methodologies for open co-creation around digital culture were implemented in cooperation with Platoniq to support prototyping of viable products and services using digital cultural content.

A number of pilots and open innovation challenges in five thematic areas (history education, natural history education, tourism, social networks and design²⁹) were designed and run in the duration of the project. The pilots aimed to demonstrate the potential of re-use of digital cultural content and inspire creative professionals to join the respective thematic challenges. The innovation challenges were designed to identify, incubate and spin-off more viable projects into the commercial sector. Every challenge winner received incubation support package which consisted of mentoring and coaching, marketing and promotion activities and privileged access to international networks. Successful incubatees also got the opportunity to present their products at international conferences such as the Europeana Creative Culture Jam³⁰.

²⁷ <http://labs.europeana.eu>

²⁸ http://pro.europeana.eu/files/Europeana_Professional/Publications/Europeana_Publishing_Framework.pdf

²⁹ <http://pro.europeana.eu/page/challenges>

³⁰ <http://www.europeanacreativeculturejam.eu/>

From these pilots and challenges and the work of Europeana Creative, the following applications have continued in existence, attracting considerable attention and use:

Historiana³¹ is the Europeana Creative History Education Pilot and was developed by EUROCLIO - European Association of History Educators, along with Webtic Consultancy and history educators from across Europe. It is a digital learning resource designed for use in history lessons aimed at students (14+) and their educators. The Historiana Learning Section is an online environment where educators can find sources and learning activities and create their own learning activities in their own language. The Historiana Search and Select Tool³² enables re-use of content from Europeana by searching and selecting data via the Europeana API, adding new metadata and importing sources. In the last year, EUROCLIO improved significantly the tool functionality and featured over 20 collections with Europeana records around themes of importance for history educators.

VanGoYourself (VGY)³³ is the Europeana Creative Tourism Pilot and was developed by Culture24 and Plurio.net. It is a responsive web application based on WordPress in which the user recreates a painting or historic photo with their friends, then uploads and shares their photograph, twinned with the original, for others to enjoy. The service can be used by tourism offices, museums, cities, tour guides, etc. to promote specific destinations, sites and events.

VanGoYourself.com was successfully launched during the Museums at Night / International Museums Day on May 15, 2014, and introduced to the world through three VanGoYourself events organised with the help of Culture24 and Plurio.net in the UK and in Luxembourg. At the time of launch, users could recreate more than 50 paintings from 12 collections, most of them from Europeana. The media response was overwhelming (BBC, Telegraph, Newsweek, artsnet, etc.) with around 40 articles on VGY. It also went viral on social media with, according to tweetbinder stats, a Twitter reach of around 5 million potential users during the launch weekend.

Vangoyourself.com also ran a successful crowdfunding campaign³⁴ on Goteo.org, slightly exceeding its target of 5.000 EUR. The funds came from 63 financiers and supported the further development of the online service.

Ajapaik³⁵ (**Timepatch**) was the Social Networks Challenge Winner. It is a crowdsourcing application for organizing historic view photographs geographically or otherwise and collecting rephotographs. The crowdsourced data is socially validated and for bigger engagement the process itself is gamified. Ajapaik shows how places have changed over time, how places looked like years ago by searching historic view pictures from Estonian museums' collections and curating selected images to Ajapaik, geotagging pictures from places users are familiar with and rephotographing the historic views from places they visit. Ajapaik has 69713 historic

³¹ www.historiana.eu

³² <http://sas.historiana.eu/sas/>

³³ www.vangoyourself.com

³⁴ <https://en.goteo.org/project/vangoyourself>

³⁵ <https://ajapaik.ee/>

pictures, out of which 39899 pictures have been put on the map by 6329 users and 2907 rephotographs for 2573 pictures made by 95 users.

Buitenplaats Mobiel³⁶ is the winner of the Tourism and Social Networks Challenge. It is a hybrid, location-based game which can be played either with a smartphone or a tablet. It has two important parts: a digital online platform and location-based 'mini-games'. The location based technology is iBeacon. The inspiration comes from the Kennemerland region, where there are a lot of buitenplaatsen - summer residences for rich townspeople in the Netherlands. During the Dutch Golden Age of the 17th century, the Kennemerland region became very popular among people from Amsterdam and so the buitenplaatsen in this area have a shared history, but also have their own unique stories to tell. By playing the game, families can explore, experience and discover these beautiful heritage sites and their intriguing life stories.

Lessons learnt from the Europeana Creative

The experience gained from the Europeana Creative project was invaluable for subsequent collaboration with the creative industries. The central findings are presented below:

Data fit for purpose

The quality of the available content is critical for the outreach to the creative industries, and the challenge success in particular. Creatives require direct access to high quality rights-cleared content, intelligently wrapped in relevant metadata. Being able to work with such content, triggers curiosity, fuel imagination and supports the quality of the results, i .e. affects positively challenge uptake and outcomes of the competitions. Therefore, we aim to provide access to our best datasets. We invested in mechanisms to automate the provision of this type of data through critical components, such as the media file checker integrated into the API, a content caching service using the IIIF image serving protocol, and a Publishing Framework to guide Europeana's data partners. These instruments should make it much easier for our audience to surface the material that they want from the vast collection that we make available.

A tighter focus on audience

A very important lesson has been that it is impossible to cater to every audience. The creative industries are composed of all kinds of organisations with very different needs and we simply cannot address them all. In the final report on Europeana Labs Network sustainability and generic business models³⁷, we distinguished six different audiences ranging from Smart City initiatives and large game companies like Rovio all the way to an often underestimated community of semi-professionals, or so-called 'makers'. All of them have their own characteristics and needs, not all of which Europeana is well positioned to cater for at this point in time. We defined as our primary target groups the cultural developers and digital innovators.

³⁶ <http://www.buitenplaatsmobiel.com/>

³⁷ http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Creative/Deliverables/eCreative_D3.4_KL_v1.1.pdf

Co-creation doesn't stop at ideation

We also learned that to be successful we should not stop after the ideation process is finished and a prototype is delivered, as happened with some of the Europeana Creative pilots. We need to take the process further - all the way from its first vetted idea until we have brought it to market. A good example is VanGoYourself, which showed considerable potential as a Pilot and which we supported further during the product life-cycle through a successful crowdfunding campaign with Platoniq/Goteo.org.

There are also some challenge-specific take-aways:

Uptake

In terms of uptake the number of applications increased throughout the Europeana Creative project period.³⁸ From the feedback that was gathered, it became apparent that this was due to a lack of information about the competition. An early campaign start as well as extensive and frequent promotion via relevant channels are critical to ensure higher number of submissions.

In addition to the high-quality data (as mentioned above) and the better promotion, the selection of competition theme might also affect the application numbers. An example was the challenge focusing on tourism and social networks where tourism registered much more submissions.

Quality of entries

The first round of Europeana Creative registered low percentage of high quality submissions. Providing quality data is the first step to address this issue. We also could promote content resources around the competition topics that spark creative ideas. The more exposure the applicants have to great content examples and the easier the access and use of this data is, the better the chances for idea generation are.

Another strategy is to reach out to more and, possibly, higher profile applicants. It is recommended to identify influential media and channels to increase the outreach and to team with reputable partners with well-established and professional creative communities.

Use of Europeana material

One of the key challenge issues was the low rate of re-use of Europeana material. This was directly related to the lack of knowledge of the participants about the Europeana content. For instance, in some challenges not a single one of the 23 applicants addressed the question on what Europeana content would be re-used. The understanding of Europeana was very rudimentary.

Once again, the availability of high-quality data can directly increase re-use. We also could select themes in which sufficient openly licensed content is available through the Europeana Collections or Europeana API and promote it extensively for the challenge duration. Finally, on the administrative side, the re-use of Europeana content should be made a "must condition" for challenge entries.

³⁸ Challenge 1: 23; Challenge 2: 48; Challenge 3: 31. See: D5.4 "Challenge and Incubation Support Final Reviews" p. 13, 21, 25.

Incubation support

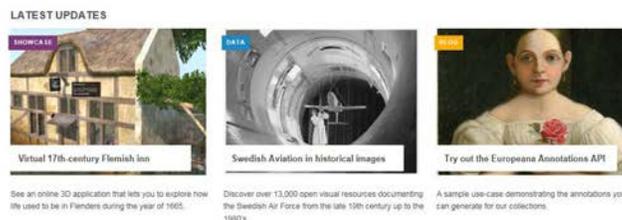
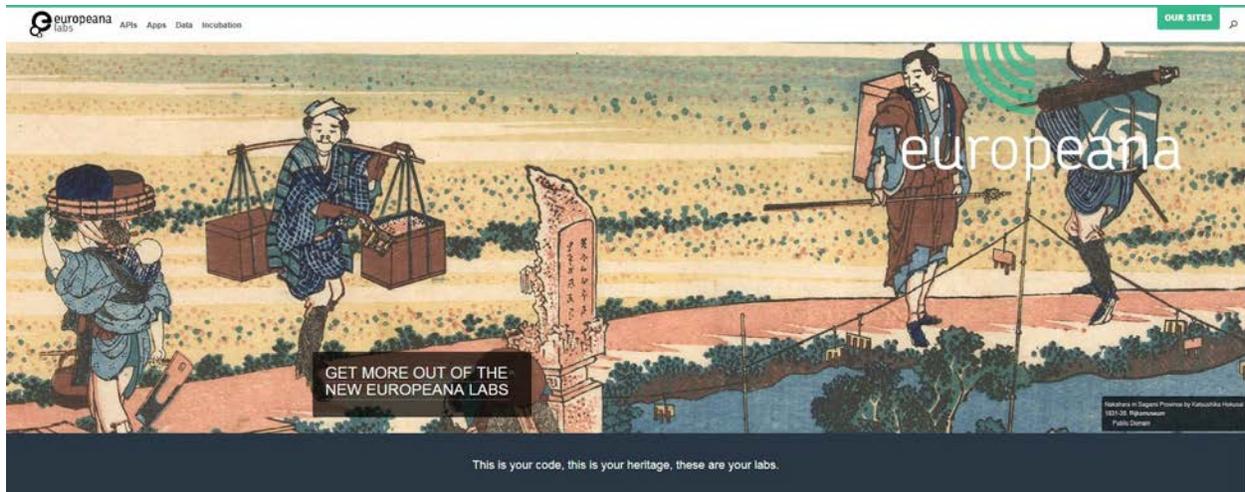
The initially planned 2-month period for incubation has not been feasible as the applicants had already made other commitments and could not accommodate the needed time for further development in their agenda. Future challenges would certainly benefit from longer incubation periods as a way to enable the winner to plan early, process effectively the incubation advice and incorporate the newly gained knowledge in their projects for better results.

3.2 Europeana Labs

Europeana Labs has been developed to be the go-to place for creative industries professionals interested in using digital cultural data for their projects, primarily cultural developers and digital innovators. The website provides practical resources to get people using and building with cultural collections as quickly and easily as possible, but also gives inspiration in the form of example applications, and invites people to become part of a growing community through blog posts, events and direct support.

Europeana Labs launched in April 2014 as a deliverable of the Europeana Creative project. We now have over 2,500 signed-up API key holders; a Labs mailing list reaching over 2,700 subscribers; we showcase over 160 applications on the Labs website and have run enough hackathons and Challenges to establish that there is demand for quality cultural content, code and support.

Having assessed the lessons we have learnt throughout the Europeana Creative project, in 2015 we relaunched the Labs website with greater focus, an improved product and better services. We can now confidently market Labs as part of the Europeana platform and Digital Service infrastructure to increase the number of people across Europe using its resources to make new things, incubate great ideas and build new businesses.



Here's an overview of the improvements we've made:

Improved API features and documentation

We have updated and extended our three APIs and introduced one new API:

- The REST API has been extended with powerful features giving creative users the ability to search for and filter Europeana's collections by what media files are directly available. For example, they can now retrieve just those records which have extra-large images, or maybe only high-quality audio files. All these extra features can be combined with existing text, metadata and licensing filters.
- The Europeana Linked Open Data service has been updated to provide access to over 50 million items. Creative professionals can now explore, access and download metadata through the SPARQL endpoint provided by Ontotext.
- The Europeana OAI-PMH Service uses the Open Archives Initiative Protocol for Metadata Harvesting (OAI-PMH v2.0). The service is currently in beta.
- Europeana Annotations API was launched in May 2016. It allows users to generate, update and retrieve short descriptions for objects of our collections (annotations). By involving users into improving and enhancing our data, the Annotations API creates connections across Europeana, facilitating the search and discovery of items in our systems.

We've also updated the documentation for all four services.

More re-usable datasets

Almost 90 datasets give access to more than one million openly licensed and directly accessible items. Creative professionals can refine their data search through a range of filters that show the number of datasets in each category - for example they currently find 33 for 'History' and 12 for 'Art'. Even more datasets will be added each month.

Stronger 'Apps showcase'

Labs now provides over 160 examples of cultural heritage apps and tools, separated into two categories:

- 'Showcase' gives examples of apps, games and other creations that use the Europeana API to make use of Europeana collections.
- 'Tools' are specific tools for working directly with the Europeana API.

Where possible, each entry includes links to relevant code and documentation. As with the datasets, users can refine the 'Apps showcase' using a range of filters, such as 'Linked Open Data (8)', or 'Gaming (7)'. When new apps or datasets are added, the best ones are featured on the Labs home page and promoted to the Labs community via the regular e-newsletter.

New incubation section

Europeana has designed a new, simple incubation process specifically for cultural heritage products to help their creator at every stage, from idea generation to market-ready product.

Europeana Labs has been expanded to provide 'pipeline' for creative re-use of cultural heritage material and its support of new business. We have designed a process and service packages to guide and nurture incubatees from ideation to a market-ready product:

- Play on-site: we feature partner physical labs so that creatives can visit and experiment with digital cultural content, as well as build and test their prototypes.
- Co-creation: In cooperation with Platoniq, we offer co-creation workshops to test variations, scenarios and feasibility of the prototypes. Co-creation methodologies and Europeana Labs incubation capacity (case studies) are further promoted on the dedicated co-creation website wotify.co developed by Platoniq.
- Crowdfunding: and, finally, those ready to bring their prototype to market, can find out about alternative financing strategies such as crowdfunding. They can take a crowdfunding workshop and create a crowdfunding campaign with our partner Platoniq. Users can directly apply for co-creation and/or crowdfunding services by submitting an easy online form. Under the DSI1 project period Platoniq has further improved their crowdfunding platform Goteo.org to serve better the needs of the cultural and creative industries.

Better communication

To help creatives make the most of Europeana Labs' services, we have been continuously building up our online community channels. Contact has been maintained with key developers to keep them personally updated with new developments, whilst for the broader community of users, including potential new users, we continue to inform them via Europeana Labs newsletter, blog and Twitter. We also invite discussion through an API email group and the api@europeana.eu mailbox.

Chapter 4 DSI1 Initiatives

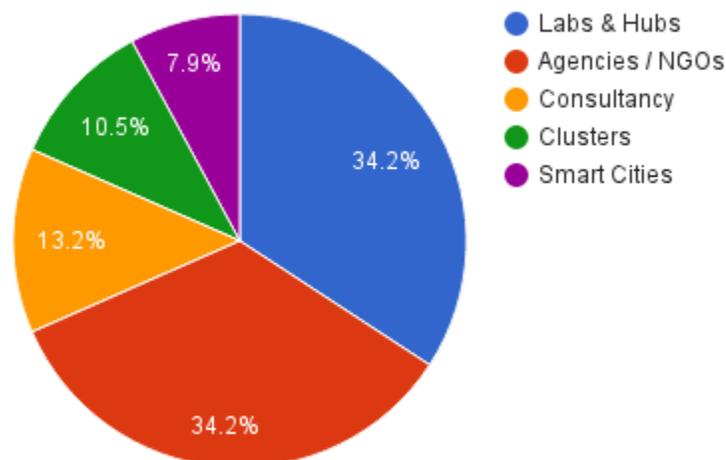
Two strands of development were undertaken to reach out to potential users and partners for Europeana Labs: new partnerships and challenge development.

4.1 New partnership development

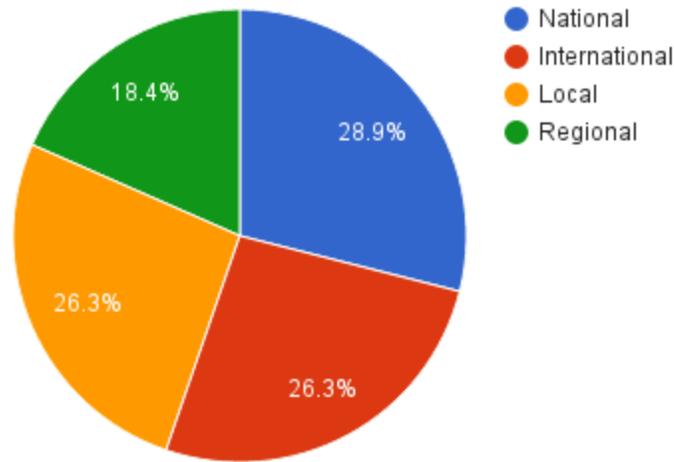
The size of Europe, with each member state having its own culture of creative industries, dominated by small-scale enterprises compared to the limited resources for this task meant that partnering with intermediaries rather than trying to reach each individual creative industry player was seen to be most effective.

A desktop research was performed to identify potential partners across Europe. After careful evaluation, we narrowed down the partnership leads to about 40 contacts from innovation labs, clusters, consultants and Smart Cities (see Appendix II).

Potential Partners' Profile



Scope of Contacted Creative Industries Partners



We looked for partners with well-established communities and strong influence on local, regional, national or international level. In terms of type and specialisation, we selected innovation labs, clusters, agencies and Smart Cities representatives as outlined in the subtask 3.1. description.

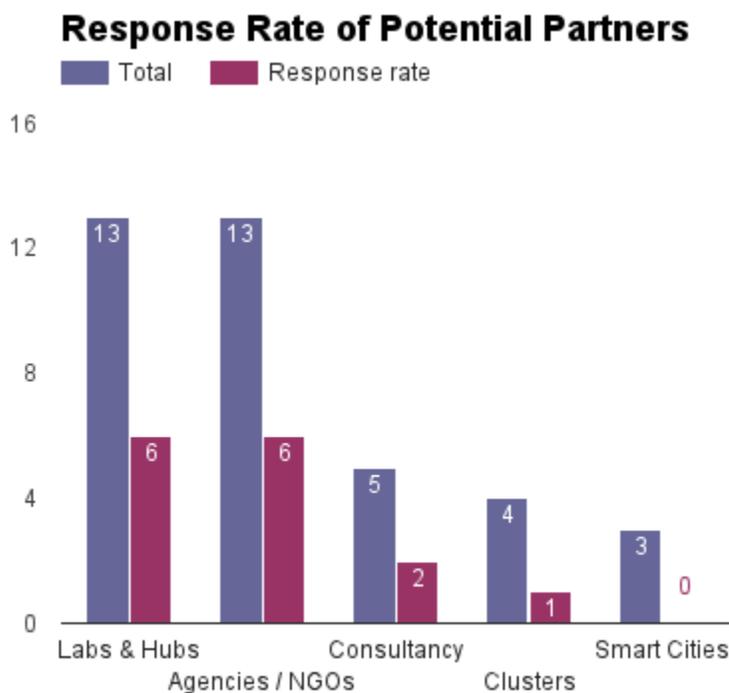
We approached the potential partners with a very concrete enquiry about any app challenge organised by them in the first half of 2016 and the possibility for Europeana to join the respective competition with a special prize for the best project re-using digital cultural content. This focused approach allowed us to quickly test interest and have a concrete discussion. The challenge format is well known by many of the partners (both as organiser and participant) which would reduce the threshold for participation. In case of an already planned competition, adding the financial incentive (Europeana prize) would also make the contest more attractive to the partners' communities and increase attendance and visibility for both the partner and Europeana.

From Europeana's perspective, supporting a challenge would provide direct access to new creative audiences which would result in increased awareness for Europeana re-use offer and, potentially, high-quality re-use projects. Introducing a special prize will also ensure autonomy in defining the Europeana specific application criteria and deciding on the winning projects.

In the case when the partners hadn't planned a challenge, partner's response to the enquiry would serve as litmus test to determine partner's interest for collaboration and decide whether to continue the dialog in the future.

Campaign results

ONB executed the mailing campaign to all potential partners (e-mail text in Appendix I) in November 2015. 13 out of the 37 partner candidates (35%) responded. Eight of the respondents showed interest in Europeana Labs (Leeds Creative Labs, British Library Labs, Happy Lab, Frysk Lab, Mindspace, Creative Ports, Creative Estonia, School of Data); however, only one of them was open to discuss Europeana participation in their competition in the first half of 2016 (Creative Estonia). The remaining five partners (Waag Society, Innovationsagentur Medien- und Kreativwirtschaft, David Parrish, Quartier der Digitalen Kunst, Digital Life Amsterdam Creative Industries) shared the campaign information within their networks without explicitly replying to our message. Future campaigns could make more use of such network effects.



Innovation labs and innovative agencies/NGOs scored the highest response rate in the campaign. This result validates our efforts in approaching networks of labs, such as ENoLL and justify future collaborations with innovation initiatives (NGOs), such as Creative Estonia.

It is worth noting that the DSI1 project duration proved to have quite a limiting influence on the campaign outcomes.

Planning timeframe

Due to the DSI1 project (and thus task) duration Europeana could only benefit from joining already planned competitions where Europeana challenge requirements (audience, content, outcomes) can be directly integrated. Unfortunately, there weren't that many of these for the

selected period. Most of the institutions have planning phases of more than a year. Therefore, the time span of about a year is considered too short for partners to include the collaboration with Europeana in their individual agenda and design and organise a competition with Europeana category and prize.

Project results delivery time

Another time-related limitation was the timing of the result delivery. The winners of the app competitions had a short time of a few months between the competition and the end of DSI1 period to deliver their improved or final projects. Some of the partners found this condition quite restrictive.

The campaign results indicate that partnership development can yield positive results if it is seen as a continuous and long term effort. Europeana would have the necessary time to build and nurture the relationships with the intermediaries, exploit opportunities and plan initiatives with the interested partners (either including Europeana in existing ones and design joint initiatives) early enough to ensure their success.

In addition to the campaign, we also have forged the relations with key players in the creative industries market and explored the collaboration with Smart Cities in Europe.

ENoLL

The European Network of Living Labs (ENoLL)³⁹ is the international federation of benchmarked Living Labs in Europe and worldwide. Founded in November 2006 under the auspices of the Finnish European Presidency, the network has grown in 'waves' up to this day.

ENoLL counts today over 170 active Living Labs members worldwide (395 historically recognised over 9 years), including active members in 20 of the 28 EU Member States, 2 of the candidates and it is present in 5 continents in addition to Europe. Directly, as well as through its active members, ENoLL provides co-creation, user engagement, test and experimentation facilities targeting innovation in many different domains such as energy, media, mobility, healthcare, agrifood, etc. As such, ENoLL is well placed to act as a platform for best practice exchange, learning and support, and Living Lab international project development.

The ENoLL international non-profit association, as the legal representative entity of the network, is headquartered in Brussels, at the heart of Europe.

Europeana and ONB have worked closely and effectively with both the ENoLL headquarters and their member labs within the Europeana Creative project. In the last project months, we piloted a collaboration with two Living Labs in the ENoLL network, Knowle West Media Centre (KWMC) in Bristol, UK, and Krakow Technology Park in Krakow, Poland, which hosted the Europeana Culture Jam pre-events for creative professionals and young people.

³⁹ www.enoll.org

After the end of the Europeana Creative project, Europeana has continued the partnership with ENoLL. A Europeana representative (Milena Popova) introduced Europeana Labs and explored ways for beneficial collaboration with Living Labs in a workshop during the ENoLL annual event, Open Living Lab Days, 25-28 August 2015 in Istanbul, Turkey. We also have been in the final stages of discussing a Memorandum of Understanding between the two organisations. The high-level document outlines strategic areas of collaboration, such as promotion of large-scale, European-wide prototyping and piloting of new products and services based on digital cultural heritage; facilitation of the experimentation and development of new business models for products and services based on digital cultural heritage; and advocacy for and support the re-use of digital cultural heritage in the development of Smart Cities and Smart Regions.

FabLabs

Fab Labs started as the educational outreach component of MIT's Center for Bits and Atoms (CBA), an extension of its research into digital fabrication and computation, and became a collaborative network for 678 Fab Labs worldwide to support invention, innovation and learning. Europeana has worked with Aalto Media Labs within Europeana Creative and has had initial discussions with Fab Labs in the Netherlands to investigate a potential partnership, in particular with regard to the outreach and offer to makers communities.

As a result from the outreach mailing campaign under DSI1 subtask 3.1.1, we are in contact with FryskLab⁴⁰, a mobile Fab Lab, developed by Bibliotheekservice Fryslân⁴¹. It is the first officially library-powered Fab Lab in Europe. FryskLab creates an healthy interest in technology and maker skills, hereby stimulating digital literacy. The partnership with this Labs will allow us to approach makers communities interested and able to work with digital library material. It will also help us reach to other Makers Labs using library content in Europe (network-of-network effect).

SmartCities network

We initiated the discussions about the role of digital culture in Smart Cities at the Europeana for Smart Cities strategy meeting on 14-15 October 2015 in Luxembourg. The event took place under the Luxembourg EU Presidency and brought together around 60 culture policy makers, heritage professionals and practitioners in the Smart Cities domain (including representatives of Smart City Hamburg, Smart Cities World Expo Congress, IBM and developers of applications for Smart Cities). Together, they explored what the opportunities are for cultural heritage in Smart Cities and created a set of actions to make them happen. These inspirational and actionable ideas are summarised in the "Europeana for Smart Cities Recommendations", to be published in July 2016.

Europeana continued the conversations with the Smart City of Hamburg represented by Ministry of Culture in Hamburg after the event on how to actively engage with Smart Cities across Europe and put culture on their (project) agendas. The idea of SmartCities4Culture network was

⁴⁰ <http://www.frysklab.nl/>

⁴¹ <http://www.bibliotheekservice-fryslan.nl/over-bsf/>

born as an expert forum of cultural policy makers to explore relevant areas of common interest, exchange best practice solutions and cooperate in joint projects. To test this idea, Europeana in collaboration with the Ministry of Culture in Hamburg and the City of Florence, held a SmartCities4Culture workshop as part of the [Major Cities of Europe conference](#) on 30 May - 1 June in Florence. The workshop brought together over 15 representatives of Smart Cities in Europe, including Florence, Hamburg, London, Copenhagen, Vienna, Zurich, Barcelona and Berlin. Participants' feedback about the SmartCities4Culture network was very positive. As a follow up, we created a shared online space for all interested cities to discuss any outstanding questions and plan the next steps. The first collaboration is already in the making: Greenwich/London expressed their interest in implementing a localised version of the Europeana Beacon, a smart proximity tourism app created during Europeana hackathon in Pisa in late 2014.

4.2 Challenge Development

For the DSI1 duration we not only organised our own competitions but also joint suitable partner contests so that we can extend the outreach to the creative professionals beyond the existing Europeana Labs community, gain valuable audience insights and get more re-use projects.

4.2.1 Re-use competitions with partners

4.2.1.1. Creative Estonia competition

As a result of the call for partners mailing campaign in November 2015, Europeana launched a partnership with the Creative Estonia initiative and teamed up with the Digital Creative Incubator, [Digix](#), and the Tallinn University in their hack competition Loomehäkk on 29-30 January 2016 in Tallinn, Estonia.

Over 120 technologists, designers, and media specialists from across Estonia's vibrant creative communities gathered to develop and improve prototypes that combined aspects of the creative industries with IT solutions. The participants had the opportunity to collect valuable tips from local and international mentors from fields such as business development, app promotion, and technology in order to mature product and services ideas.

The best proposals received as prizes support for the development of their prototypes. Partners such as the Estonian Film Institution and the Estonian National Museum sponsored the event and the prizes to categories related to art, audiovisual and music.

4.2.1.1.1. Europeana Award

Europeana introduced a special competition award for best re-use of Europe's rich cultural heritage in apps and services, with the added incentive of the chance to share a €25,000 prize fund to help them turn their idea into reality.

The eligible applications had to meet the following criteria:

- Must re-use Europeana openly licensed content;
- Demonstrate clear social and/or economic impact;
- Have a viable business model;
- Have a strong team.

James Morley, Community Developer at Europeana, attended the event and explained the criteria for the Europeana prize in a special presentation. James acted also as a Europeana mentor and a jury member.

During the event, participants pitched their ideas, followed by a frenzied half hour forming teams. Teams were then allocated to rooms and immediately set to work, knowing that in 48 hours they would have to pitch their product to the gathered jury. Throughout the 48 hours, there were further sessions with mentors, plus coaching for the pitches.

The teams that used Europeana content had the guidance of Morley for refining their ideas and receiving suggestions for suitable content. Morley thereafter gave direct support for accessing the content both via the Europeana Collections site (for hand-picked, manual access) and for automated access through the Europeana API.

Closing the event, teams pitched their prototypes and explored how they would address the key questions for the prize fund by creating a product that has the highest impact and is sustainable. After listening to all pitches, Morley announced the three Europeana prize candidates:

- **Postcarding**⁴² is an app for discovering the history, people and places on old postcards through transcription and tagging. It is a toolset that could be used by cultural heritage institutes for crowdsourcing and enriching their collections.
- **VR Quiz**⁴³ is a virtual reality game for museums and galleries using the Oculus Rift platform. The prototype developed during the hackathon immerses the player into a First World War environment built upon 3D objects sourced through Europeana. Additionally, the game has a back-end powered by the Europeana API.
- **The Language of History**⁴⁴ is an educational tool where people engage with historical pictures to learn new languages.

After the event, the selected three high-potential ideas had to prepare and send a two-page outline of their business model to Europeana. We had interviews with each of the teams to evaluate further their applications. Based on the received information, we decided on the suitable support for the projects (help with business model development, market research, or technical development) and on the exact prize fund to be allocated.

⁴² <http://postkaart.ajapaik.ee/>

⁴³ <https://www.youtube.com/watch?v=KGpFnu4tC-k&feature=youtu.be>

⁴⁴ <http://tuurkunn.esy.es/europeana/>

4.2.1.1.2. Winners

Postcarding

The application was created by Vahur Puik who was one of the Europeana Creative winners (TimePatch). Based on the previous experience with him, Europeana thought he would have the commitment and ability to deliver the necessary work. The application scored high on its technical feasibility. However, we were concerned about the business model strength, especially with regard to the value proposition and sustainability. Therefore, we offered 1.000 EUR for improvement of the business plan (compensation for Vahur's time) plus the review by an external consultant (estimated value of 1.500 EUR). Unfortunately, we faced considerable difficulties in communicating the scope of the prize package to the winner and had to withdraw the prize.

VR Quiz

VR Quiz application scored high with regard to product concept, target group and value proposition for the selected audiences. It also had a strong innovation component by using the virtual reality technologies to create new experiences for museum visitors. The team members are very committed to the project and set up their own company Virtual Heritage OÜ to develop their idea in a professional way.

Europeana allocated 6.000 EUR to the Virtual Heritage team to create a prototype of the virtual reality game by 30 June 2016. 1.000 EUR of the amount were granted for the refinement of the app business requirements in a pilot with two museums (i.e. game customers). VR Quiz team had very productive conversations with the Estonian History Museum and Estonian National Museum and updated the product concept based on their feedback. The game prototype was tested live at the Estonian History Museum on 27 June and the results will feed the next development cycle. Meanwhile, the VR Quiz game got good publicity on the StartUp Estonia Facebook group (13 June) and was featured in Estonian public broadcast radio station (14 June).

Language of History

The evaluation showed that the prototype was in a very early concept stage and would benefit from professional consultancy on product development strategies. Therefore, Europeana allocated as a prize a two-day co-creation workshop by the Spanish consultancy company and DSI1 partner Platoniq for the whole team (four members), including travel costs and accommodation. The workshop took place on 27-28 April in Platoniq's premises in Barcelona. During the workshop, Platoniq and the team investigated different scenarios for the project development using the "co-creation made agile" methodology. The History of Language team committed to deliver a refined product concept by the end of June 2016.

4.2.1.2. Morpheus Cup

Europeana partnered with the Morpheus Cup⁴⁵, a competition which brings together students from European universities and graduate schools to develop innovative ideas across various categories, ranging from mobility, engineering and coding to business, design, education and culture. The Cup happens in parallel with the ICT Spring Europe – one of Europe’s largest B2B ICT events, gathering 6,000 leaders, entrepreneurs, startups and investors from 72 countries. The competition is under the patronage of the European Commission and the Government of Luxembourg and has as sponsors internationally known companies, such as Vodafone, ING and Deloitte.

The 2016 application round started in March 2016 and ended with a special award event on 10 May in Luxembourg. The finalists in each category and from the special challenges on the award day pitched their projects in front of all participants and an international expert jury and competed for the prize fund of 50.000 EUR (in cash, training, consultancy, materials and travel).

200 teams from across Europe took part in the 2016 edition in Luxembourg. Ten experts jury members from leading companies in technology, marketing, business, funding, media were responsible for choosing the champions.

4.2.1.2.1. ‘Smart Culture’ category

In collaboration with Europeana, Morpheus Cup 2016 introduced a new Smart Culture category in addition to the 19 topics from which students could choose to develop a proposal. The eligible projects for the Smart Culture category had to meet the following criteria:

- Use Europeana openly licensed content
- Demonstrate clear social and/or economic impact (e.g. meet at least one of the criteria below):
 - Offer novel ways of experiencing and/or interacting with digital culture
 - Support lifelong learning e.g. have strong educational element
 - Allow commercial re-use of cultural data
- Have clearly defined target customer group(s) and value proposition
- Are technically feasible

Projects could range from social solutions (for instance, for visually impaired, life-long learning, etc.) to sector-specific applications (for healthcare, design, etc.).

The Morpheus Cup team was entirely responsible for the outreach and promotion to the European universities, mainly via direct contacts (calls and mailing campaigns) and social media. Europeana supported the comms activities through blogs and social media updates.

⁴⁵ <http://www.morpheuscup.com/>

4.2.1.2.2. Competition outcomes

In total, eight teams from three different countries (France, Germany and Luxembourg) submitted proposals for the 'Smart Culture' category. 24 students from eight different nationalities and coming from seven universities participated of the competition, presenting applications in the areas of education, health and accessibility.

Team Lyr from the French School of Engineering in Information Technology (TELECOM) was selected as Smart Culture category winner. The students Louis Chemineau, Romain Karpinski and Yelen Per developed the concept for the AudioSight application: an app that facilitates the access to digital cultural heritage for visually impaired people across Europe.

According to the team members, the current market presents solutions to extract texts from cultural materials, but none of these are focused on blind or partially blind people. The project envisions that users would utilize the Google Vision project to retrieve information about the Europeana Collections items. And, with this information in hands, the team will produce audio descriptions for artworks to be shared with visually impaired people.

Our category winner received a Morpheus Cup recognition certificate and also qualified as one of the finalists for the Morpheus Cup award.

4.2.2 Re-use competitions by Europeana

4.2.2.1 Europeana Innovative Challenge

Europeana launched the first of a series of own online competitions to increase innovative re-use of Europeana Collections. The First Europeana Innovation Challenge⁴⁶ ran from 1 to 29 February 2016 on Europeana Labs.

Using some of the lessons learnt from previous challenges, the Austrian National Library (ONB) and Europeana collaborated on the development of a competition brief to outline the main contest elements, including target audiences, themes, expected outcomes, criteria, partners, and prizes.

Europeana invited creative thinkers to submit designs for products and services which make the most of Europe's rich digital cultural heritage on the topics of First World War, Art & Design and Europe's Music Heritage. The applicants would compete for a prize fund of 25.000 EUR in total which was to be granted based on the application merits (i.e. how well the applications met the competition criteria) as well as its development needs.

Europeana looked for products, services and projects which:

- Re-use Europeana openly licensed content.

⁴⁶ <http://labs.europeana.eu/incubation/europeana-challenges>

- Are dedicated to the competition themes of First World War, Art & Design and Europe's music heritage.
- Demonstrate clear social and/or economic impact. Successful entries will meet at least one of these criteria:
 - Offer novel and engaging ways of experiencing and/or interacting with digital cultural content
 - Support lifelong learning e.g. have a strong educational element
 - Enable commercial re-use of cultural data
- Have a clear business model (address key elements, such as target group, value proposition, technical feasibility, sustainability)

The Challenge was open to entries at various stages of maturity (concept, prototype, early stage product). Suitable entries included apps, online services, games, e-books, or artistic and product designs.

We chose the competition themes to be able to provide various, high-quality and freely reusable resources to the creative professionals. The topic selections were also very much in line with the overall thematic and content developments of Europeana in 2016 and would greatly support the parallel awareness-raising activities.

The First World War has been a particular focus for Europeana through our highly successful Europeana 1914-1918 project⁴⁷. This project has actively sought contributions from the public across Europe, providing a unique resource from all sides of the conflict. This now amounts to over 14,000 stories and 140,000 items. Items range from diaries and personal photographs, to images of objects related to the conflict. Most material is available under an open license.

As for the Art & Design theme, we envisioned to allow awareness regarding our recently launched Europeana Art History Collections website⁴⁸. Europe's galleries, museums, libraries and archives are rich in beautiful visual materials suitable for all sorts of art and design related projects. Increasingly, these are being made available in high resolution and with open licenses, and new features in the Europeana Collections website and also Europeana API allow users to find exactly what they are looking for.

The launch of the Europeana Music Collections⁴⁹ in January 2016 meant also a great opportunity. On the one hand, a large and well curated dataset had been put together by the Europeana Sound project⁵⁰; on the other hand, the challenge represented also a means to promote this particular thematic development.

Europe is steeped with musical heritage and this diversity is well reflected on Europeana. The Europeana Music Collection provides access to over 200,000 items, including images, text, video and of course sounds, representing nearly every European country. Whilst we have a few

⁴⁷ www.europeana1914-1918.eu

⁴⁸ <http://art.europeana.eu>

⁴⁹ <http://music.europeana.eu>

⁵⁰ <http://www.europeanasonsounds.eu/>

examples of audiovisual creations using this material, specific examples on the theme of music are poorly represented.

4.2.2.1.1. Promotional campaign

The Europeana Challenge was promoted extensively before and during the competition. The announcement was published on Europeana Labs website (a call for action on the main page and a separate section under the incubation section), featured in the Europeana Labs newsletter and blog and pushed on Europeana and EuropeanaTech Twitter accounts. Personalised emails were sent to selected “influencers” with the request to spread the news to their own networks. The competition news was published also in relevant mailing lists (such as Open Knowledge Foundation) and partners’ online channels (social media, blogs, newsletters), for example those of Europeana Food & Drink, Platoniq, ONB, etc. Finally, thematic communities around the competition topics of Music, Art & Design and First World War were targeted through a call on our thematic collections websites and via specific online channels (mailing lists and shared online spaces).

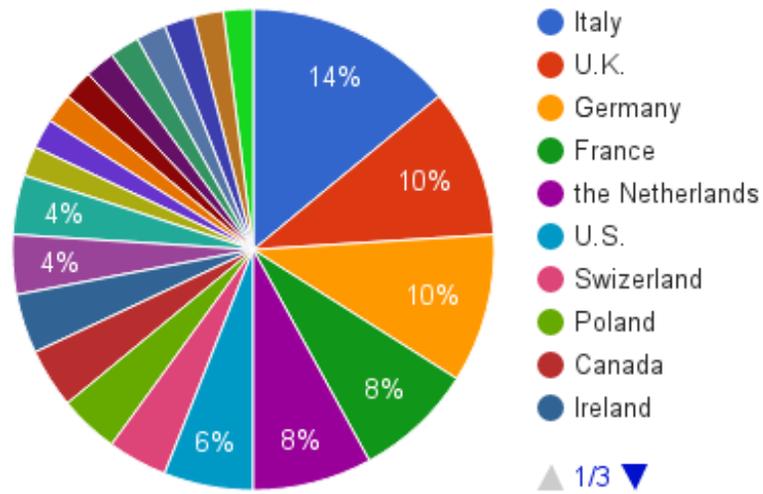
During the competition, we featured suitable datasets for each competition theme and technical resources available for creative process in a series of Europeana Labs blogs. Moreover, an email contact was shared with the audience for receiving questions with regard to content sourcing and/or the Europeana API. Also, a weekly online questions and answers sessions took place on 12 February and 19 February. Europeana received applications via an online form until 29 February 2016.

4.2.2.1.2. Competition outcomes

The challenge was a real success both in terms of the number of applicants and submission quality, particularly on the use of Europeana material. It closed with a total of 56 project applications from 50 team leaders (one team submitted seven different projects) of 21 different nationalities. The competition had a global reach: most of the applications came from Europe; however, we received projects from the United States of America (three projects), Canada (two), one from Singapore, Turkey (one) and Australia (one).

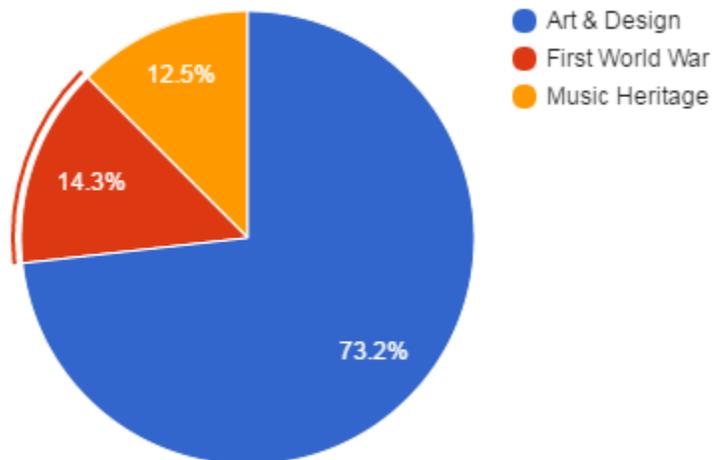
Italians scored higher in the number of submissions with seven proposals (14%). In second place were UK and Germany with five applications each (10%), whereas France and the Netherlands had four proposals each (8%). See more on the nationality profile in the chart below.

Europeana Innovative Challenge - Nationality



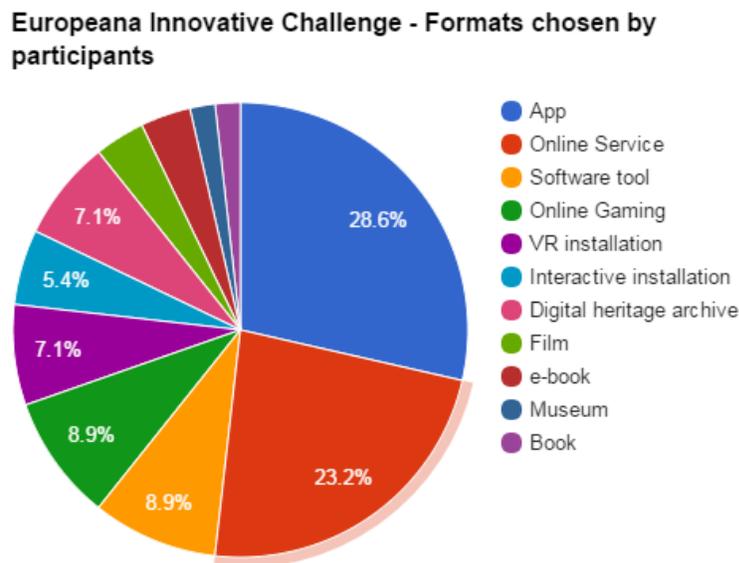
As mentioned previously, there were three topics which the contestants could choose from. 73,2% (41) of the projects were related to Art and Design, whereas 14,3% (8) were about the First World War and only 12,5% (7) of the projects chose to explore the Music Heritage.

Europeana Innovative Challenge - Project Topics



The majority of the participants (28,6%, which means a total of 16 projects) defined a Web Application as format for achieving creative re-use. Online services was also a format preferred by a great number of participants: 23,2% (13). Examples of this category are online platforms for sharing content, storage services and an interactive web map.

Proposals for technology solutions were well represented: software tools projects reached 8,9% of the applications. Another category with a good number of subscriptions was online gaming (8,9%, 5 proposals). Four of the projects that selected online gaming combined Education and Art themes in their proposal.



4.2.2.1.3. Winners

All contestants were evaluated against the competition criteria and then shortlisted to seven projects.

Next, personal interviews were conducted with each candidate to discuss in greater detail their product concept and business model as well as cost estimates and delivery timeframe. Faced with a range of strong ideas with enthusiastic teams behind them, Europeana decided to extend the prize fund to 35 000 EUR and support better the further development of the three projects below (the winners are presented in alphabetical order). The extra funds were reallocated from the WP3 umbrella budget of 75.000 EUR for subcontracting high-potential re-use projects as outlined in subtask 3.1.1:

Europeana Art Stories

The project was submitted by the innovative Italian start-up Art Stories⁵¹ which specialises in the development of educational apps for kids (aged 5-10 years) using cultural heritage material. So far, they have launched five applications with more than 40, 000 downloads worldwide and have won significant innovation awards in Italy, such as TIM WCAP and Innovazione Culturale by Fondazione Cariplo.

Art Stories will develop an educational app (iOS and Android) that will introduce primary school children to European art using selected artworks from Europeana Collections, alongside animations, gamification, audio storytelling and various learning assignments (for example, a composition game or a drawing task). The 'artwork story' and the associated assignments will also be downloaded, printed and used in museums.

Art Stories received the funding of 10 000 EUR to deliver both the iOS and the Android version to Europeana by 30 June 2016. The app is expected to be available in Apple and Google Play stores in early July 2016.

CineMacina

CineMacina was submitted by the Institute for Artificial Art Amsterdam (IAAA)⁵², an independent organisation that has applied its vision of generative art and design to a wide range of artistic domains - from mechanical guitar installations to computer controlled facial expressions and random radio.

IAAA will develop an online service based on artificial intelligence that will allow automatic remixing and cinematic visualisation of First World War archival material. History enthusiasts and students will experience an immersive environment, that will trigger further exploration of Europeana Collections by giving access to the reference sources.

CineMacina is a collaboration between Luuk Bouwman, an experienced documentary maker, and Jos de Bruin, an experienced software developer and designer of algorithmic, generative art and design applications.

The IAAA team was granted 10 000 EUR to deliver the online service prototype and two WW1 essay documentaries by 30 June 2016.

StoryPix

StoryPix is the brainchild of Paul Ruseler, an independent professional specialising in audio- and video storytelling. To go ahead with the project, Paul set up his own start-up StoryPix BV in Amsterdam.

StoryPix will develop a web-based storytelling technology that connects high resolution images from Europeana Collections on billboards with smartphones and allows users to interact with the

⁵¹ <http://www.artstories.it/en/>

⁵² <http://www.iaaa.nl/>

images in detail while listening to different audio stories on their phones. In addition, they will create one Europeana-inspired story to showcase the potential of the above mentioned storytelling technology. The story will feature 7 openly licensed and high-resolution images from the Europeana 280 collection, with each image linking to 3 sub-stories (21 in total). Each sub-story will feature an intriguing headline and an audio story.

StoryPix received as prize 15 000 EUR to deliver the system prototype and one Europeana inspired story by 30 June 2016.

Chapter 5 Key findings

The outreach activities to the creative industries for the DSI1 project period (mailing campaign and competitions) as outlined in the previous chapters are analysed from three perspectives:

- **Who have we reached?** We look for statistics and any useful insights with regard to our current and future potential target audiences
- **What have we offered to these audiences?** Evaluate the relevance of our current re-use offer for the target audiences
- **How have we reached these audiences?** Review the strategic approach, channels and communication.

5.1. Key findings: Audience (Who)

Cultural developers and digital innovators target group validated

The profile of the participants in the Europeana challenge and the Creative Estonia competition has been dominated by our current target groups of developers and digital innovators. The winner teams at the Estonian contest consisted of a mix of developers, designers and young professionals with some business knowledge and strong interest in digital innovation. Out of the three winning teams, two are startups (one created as a result of the competition).

Europeana Challenge survey (Appendix III) showed similar participant profile. Ca. 43% of the survey respondents classified themselves as individual creators, 33% are small or mid-sized enterprises and startups, and the remaining 24% represent cultural institutions, associations and universities. The individual creators usually have experience in the cultural heritage sector or strong interest in digital culture.

University students: reality check (creative potential vs. project sustainability)

During the DSI1 project we approached a new audience of university students and tested our assumptions about their creative potential and interest in re-use of digital cultural content. The Smart Culture project category at the Morpheus Cup competition in spring 2016 attracted eight applications which is comparable to the other contest categories (the number of applications per

Morpheus Cup category varied between seven and ten). These response stats give grounds to conclude that experimenting with digital cultural content could be appealing to young creatives.

However, the life stage students are in and the associated commitments have limiting effect with regard to sustainability of their creative projects. Despite having the motivation to experiment, the fresh perspective and the potential to develop innovative ideas, students face difficulties to take their concepts to the next level and grow them into sustainable projects. A good example is the winner of the Smart Culture category. Team Lyr consists of three first year students who confirmed that it will be very challenging for them to implement the project by themselves due to their demanding university classes. One of the discussed options to go ahead with the project was to involve a professional party (a cultural heritage institution or consortium) who can manage the project whereas the intellectual rights remain with the students.

5.2. Key findings: Re-use offer (What)

The outreach campaigns and challenges allowed to get valuable insights about Europeana Labs and Europeana Collections as main components of our re-use offer to the creative industries.

The participants in the partner competitions (Creative Estonia and Morpheus Cup) rated their experience with the Europeana content as good.

In the Europeana Challenge survey (Appendix III), over 63% of the respondents described their experience with the Europeana API as good or very good. With regard to the negative feedback, we received some suggestions for API improvement which will be addressed together with the Product Development team so that we can ensure better experience in future challenges.

With regard to content, the survey indicated that the participants rather liked the content focus and the competition themes supported with dataset examples. Some of them pointed to metadata quality issues which Europeana has been continuously working on.

Art & Design proved to be the most popular competition theme, with more than 70% of competition applications. As one of the survey respondents says:

“The collections of artworks is such a treasure trove of European culture that I think people will be amazed to have the opportunity to have these works in the public domain of streets, lobbies, offices and homes....Keep up the great work!”

5.3. Key findings: Outreach (How)

The two strands of outreach activities investigated within the scope of subtask 3.1.1 - the campaigns and the competitions - provided some general and activity-specific insights.

Vital role of partners as multipliers

Partnerships greatly support our outreach activities (both campaigns and competitions). They ensure easy and faster access to Europeana target audiences and increase the scale and focus of our communication efforts as we can benefit from partners' knowledge of their own communities and their trusted relations with these audiences. Through the partnerships we can reach to new audiences (for example students at Morpheus Cup), introduce us to other relevant networks and help us explore new growth opportunities (for instance, Smart Cities and Smart Regions).

Restrictive effect of the project timeframe

The short DSI1 duration severely affected the outreach initiative implementation and impact evaluation.

The outreach mailing campaign by Europeana and ONB delivered limited results due to the short-term implementation horizon. Europeana could choose only among limited number of already planned competitions and wasn't able to negotiate a new joint activity due to the packed partner schedules.

Furthermore, the short time span makes it challenging to measure the economic and social impact of the outreach activities. The winners of both the partner and Europeana competitions had only a few months to deliver the subcontracted projects (a mature prototype or market-ready product). However, the actual product life starts after the DSI1 project end and thus makes the impact evaluation possible only in the next project cycle.

In addition, as with any relationship, business partnerships require dedication, continuous effort and sufficient time to develop and blossom. An example, the partnership with ENoLL started during the Europeana Creative project but Europeana had to pick up independently after the project end and continuously build up the relation into a strategic one formalised by a Memorandum of Understanding (Appendix IV). Long-term vision is even more important for partnerships in new and government-related markets such as Smart Cities. Europeana initiated conversations with Smart Cities across Europe and have been working on the setup of the SmartCities4Culture network during the DSI1 project; however, concrete project opportunities can be expected realistically in the second half of DSI2 project.

Below some competition-specific insights:

Better competitions outcomes

The competitions organised under subtask 3.1.1 showed better results both in terms of quantity and quality of the project submissions. Europeana challenge application round closed at 56 submissions from around the world which is 100% increase in comparison with the Europeana Creative challenges. The quality of the applications from both partner and Europeana competitions has significantly improved, showing clear re-use of Europeana Collections, impact potential, strong teams, and, in general, better business model parameters (target group, value proposition, sustainability). There are several reasons for the competition success, varying from

external factors such as the quality of the partner and their communities (Creative Estonia) to the internal ones like the competition elements (criteria, rules, prize).

The appeal of simplicity and focus

As mentioned earlier, the competition participants were positive about the thematic approach. 100% of the Europeana Challenge survey respondents found the submission process via the Europeana Labs online form easy and efficient and even shared excited comments about the lack of unnecessary paperwork.

The power of the financial incentive

The introduction of a significant financial prize seems to have contributed substantially to the competition success. In many of the pre-DSI1 activities, including all the hackathons Europeana organised and participated between 2011 and 2015, the lack of financial support has been cited as one of the main reasons for not developing further their prototypes. Europeana has addressed this by securing a substantial budget of 75.000 EUR under DSI1 for subcontracting high-potential re-use projects. Over $\frac{2}{3}$ of these funds were allocated to competition prizes which attracted higher interest and number of applications.

Need for more and personalised communication

The Europeana Challenge survey convincingly showed the need for regular and personalised communication with the applicants about the competition outcomes. The competition description (still on Europeana Labs) clearly stated that Europeana would contact personally only the short-listed candidates for further interviews and that the winner would be announced on the Europeana Labs website. We kept this promise and also announced the winners in a special blog post on Europeana Labs which was further tweeted. Despite of these comms efforts, the Europeana Challenge survey very clearly indicated that the respondents expected a direct notification of their application status (accepted or not) as well as feedback about their application quality (including why they weren't chosen). We will consider this feedback very seriously and will think of ways to address it properly for the next Europeana Challenges.

Competition with other sectors

Digital cultural heritage still remains a bit under the radar in terms of business and creative potential and faces difficulties to compete with other sectors. At the Creative Estonia competition, the majority of the teams focused on other sector projects and the Morpheus Cup general competition awards went to projects in health and transport.

Chapter 6 Conclusions

The work done under subtask 3.1.1 provided great learning experiences with regard to the reaching to the creative industries. We were able to test various operational approaches and now understand better their strengths and limitations. The results from the outreach campaigns and competitions as well as the feedback from the contest participants (both oral and in the

Europeana Challenge survey) helped us gain a better understanding of our audiences and get ideas how to improve our re-use offer and design better outreach strategies.

The key findings from the performed outreach initiatives validated our choice of main target group for our re-use activities, respectively Europeana Labs. Developers and digital innovators in their entrepreneurial capacity have registered highest interest and take-up in the app competitions. They also actively engaged with our offer by providing useful feedback and making for improvement of the Europeana API, content and services. They will remain our key audience for the next project period and we will further develop Europeana Labs to ensure it meets their needs and expectations.

Makers communities are new audiences worth exploring, but we need to be careful in how we manage the outreach given the limited resources and the need to focus. We mentioned the potential of this target group in the Europeana Labs business plan published in June 2015 and this forecast has been confirmed by the current trends such as rising interest in 3D printing and wearables and partners' feedback and experience (ENoLL). Art as most popular competition theme would support an entry in makers communities from a content perspective.

We will work with our target groups mainly in their professional capacity. Students usually demonstrate great creative potential but will be of interest only if they already participate in a startup or are graduates and are determined to develop further as entrepreneurs i.e. have the motivation and time to invest in their project development. In this way, we would be able to ensure our outreach efforts go beyond the awareness-raising effect and result in sustainable re-use projects.

Our strategic approach to reach and engage with creative industries through intermediaries remains relevant and should be sustained in the future. We will continue building up the relationship with powerful and global innovation Labs such as ENoLL and extend the linking with the existing cultural heritage related Labs to encourage more cross promotion and knowledge transfer with their communities.

We will invest more in relationships with Smart Cities and Smart Regions as they will allow easy access to local communities and projects and consider collaborations with the creative industries as key factor for local economic development. Through the Smart4Culture network we will be able to identify and participate in relevant, scalable and innovative projects across Europe.

The work done under subtask 3.1.1. emphasized strongly the need to invest heavily in relationship building - both with partners and the creative industries professionals. With two newly filled positions in the re-user services team (business development coordinator and community developer creative industries) we will be able to scale our efforts and secure focused, personal and regular communication with partners and target audiences. With regard to the direct communication with the creative professionals, we will keep building up our online channels, such as Europeana Labs Twitter, newsletter, blog and API support group. Usually, the

relations with the intermediaries require one-to-one communication but we will also develop better forums for communication with partners in similar areas. Examples are regular meetings and dedicated comms online space of the SmartCities4Culture network and the future Cultural Heritage Labs Network where network members exchange ideas, share experiences and identify joint project opportunities.

Competitions proved to be an effective way to stimulate re-use of digital cultural content by the creative industries. We will continue with a mix of partner and own competitions as this approach allows for optimisation of resources, scalability of efforts and safe entry in new markets.

For best results, we will work on the competition focus, communication and funding. We will look for reputable partners/competitions with bigger scope (regional, European, global) and/or with access to new audiences/markets. For our competitions, we will design them with clear focus re. theme/audience/specific desired outcomes (for instance Design/makers/wearables/3D prints). We will make sure that the communication with the participants is clear, regular and frequent at all stages of the competition. To secure fully transparent evaluation process and avoid disputes, we will setup a jury panel with independent experts.

As our research suggests, funding for the creative industries enables better outreach and return of investment. Therefore, we will aim to increase project's financial capabilities so that we are able to support more high-potential re-use projects (both from competitions and other channels). We will advocate for stronger financial support from the European Commission (i.e subcontracting funds for re-use projects) and investigate other opportunities on European level such as European Investment Fund. We will also strengthen the connections to investors and organise investor fora for the best re-use ideas. Finally, we will continue the partnership with Platoniq and their crowdfunding platform Goteo.org to provide alternative funding opportunities.

Successful partner initiatives and supported re-use projects (including competition winners) should be continuously promoted as the case studies on all Europeana Labs channels and relevant partners' channels. Such campaigns will stimulate a mind change and increase the awareness of culture as resource and entrepreneurial opportunity for creative industries.

Finally, longer DSI project cycles will be very beneficial for outreach scope and effectiveness, quality of the competition outcomes and impact evaluation. Longer timespan will support the strategic partnerships through realistic and manageable ideation, planning and implementation periods. Competition applicants would be able to invest more time in prototyping and, as a result, submit high-quality and mature projects. Having longer period to monitor the development of the winning projects and potentially support them with further feedback will allow to better evaluate the impact of our outreach activities and investment.

Appendix I: Invitation Mail

Subject: Interested in Europeana funds for your creative sector competitions?

Dear Sir or Madam,

Are you running competitions within the creative sector or do you know of others who are? At Europeana Labs we are offering competition winners funds up to 25.000 EUR to take their ideas to the next level, and are looking for partners to help us achieve this.

[Europeana Labs](#) is a playground for developers, designers, indeed all creative people, which uncovers the rich, inspirational content that can be found within [Europeana](#), Europe's digital platform for cultural heritage. Europeana provides online access to tens of millions of digitised items from libraries, archives, audiovisual collections and museums across Europe. This huge database represents a great media, thematic and language variety and a big part of it is openly licensed e.g. available for free for any creative projects.

At Europeana Labs we are always on the look-out for innovative re-use of digital cultural heritage. We are especially interested in competitions aimed at the creative sector and are seeking partners to reach creatives who can discover and unlock the creative potential of Europeana's rich collections. In return, we provide funds up to 25.000 EUR (in total for all winning projects) to ensure that competition winners can create lasting impact.

If you plan to run such competitions in 2016 or are involved in or know of suitable events, please get in touch. Of course we would also be grateful if you could also share this information with your network.

It would be great to get any feedback you have by 25 November so that we can discuss any possible collaborations well before the winter holidays.

Kind regards,

Martin Schaller and the Europeana Labs team

Appendix II: Potential Partners

Organization	First name	Last name	Website	Specialization	Partner Type	Response	Scope
AAM	Mary-Jane	Edwards	http://www.aamassociates.com/	Social innovation	Consultancy	no reply	National
Antenna Labs	Jessica	Taylor	http://antennalab.org/	Museum software / apps	Labs & Hubs	no reply	International
Bayern Kreativ - Bavaria's Center of cultural and creative businesses			http://bayernkreativ.de/	Creative Industries (in general)	Clusters	reply	Regional
British Library Labs	Ben	O'Steen	http://labs.bl.uk/	Gaming, crowdsourcing	Labs & Hubs	reply	National
Creative Business Cup (former Center for Culture and Experience Economy)	Leonardo Ronald	Satria	http://www.creativebusinesscup.com/	Creative Industries (focus on the Nordic Countries)	Agencies/ NGOs	no reply	National
C-HUB	Frank	Zumbruch	http://c-hub.de/	Music / Creative Industries	Labs & Hubs	no reply	Local
Copenhagen Solutions Lab			http://cphsolutionslab.dk/#partners	Smart Cities incubator	Smart Cities	no reply	Local
Creative Estonia	Eva	Leemet	http://www.looveesti.ee/en/creative-estonia/	Creative entrepreneurs	Agencies/ NGOs	reply	National
Creative Industry Hub			http://creativeindustryhub.co.uk/	Creative Industries (in general)	Labs & Hubs	no reply	National
Creative Ports	Ralf	Eppeneder	http://www.goethe.de/ins/cz/prj/cre/en/index.htm	Cultural and creative entrepreneurs	Agencies/ NGOs	reply	International
Creative Ring			http://www.creativering.eu/	Creative Industries (in general)	Labs & Hubs	no reply	International
Creative.NRW Cluster Kultur-und Kreativwirtschaft	Claudia	Nussbauer	https://www.creative.nrw.de/news.html	Creative Industries (in general)	Agencies/ NGOs	no reply	Regional
Creativity Lab	Ragnar	Siil	http://www.creativitylab.ee/en	Culture, creative industries and sports	Consultancy	reply	International

D3.1 Creative Industries Reach Report

Cultural & Creative Industries Exchange, Univ of Leeds	Nichola	Casse	http://www.cciexchange.leeds.ac.uk/	Linking Academia & Industry	Labs& Hubs	reply	Local
Cultural Creative Industry Cluster	Szabolcs	Rabb	http://kikk.hu/en/	Creative Industries (in general)	Clusters	no reply	Regional
David Parrish	David	Parrish	http://www.davidparrish.com/creative-industries/	Design, media and technology	Consultancy	reply	International
Design Denmark	Susanne	Bendsen	http://designdenmark.dk/	Design	Clusters	no reply	National
Digital Life Amsterdam Creative Industries	Monique	Schaule Jullens	http://www.amsterdamcreativeindustries.com/lab/digital-life	Creative Industries (in general)	Labs & Hubs	reply	Local
European Centre for Creative Economy	Bernd	Fesel	http://www.e-c-c-e.de/	Creative Industries (in general)	Agencies/ NGOs	no reply	Regional
European Creative Hubs Forum			http://creativehubs.org/en/creative-hubs-project/about-us	Supporting Creative Industries	Labs & Hubs	no reply	International
European Creative Industries Alliance	Dominique	van Ratingen	http://www.eciplatform.eu/	Creative Industries (in general)	Agencies/ NGOs	No reply	International
FABLab Graz	Matthias	Friessnig	http://fablab.tugraz.at/	Prototyping Labs	Labs & Hubs	No reply	Local
FryskLab	Jeroen	De Boer	https://www.fablabs.io/frysklab	Public Library FABLab	Labs & Hubs	reply	Regional
Games for Change - Europe	Katharina	Tillmanns	http://www.gamesforchange.org/	Games	Agencies/ NGOs	No reply	International
Happy Lab	Roland	Stelzer	http://www.happylab.at/happylab/ueber-uns/	Prototyping/innovation Labs	Labs & Hubs	reply	National
Impact Hub Vienna			http://vienna.impacthub.net/about-us/	Social Entrepreneurship	Labs & Hubs	no reply	Local
Innovationsagentur Medien- und Kreativwirtschaft	Corina	Langenbacher	http://kreativnetzwerk.mfg.de/de#	IT and Creative Economy	Agencies/ NGOs	reply	Regional
KEA European Affairs	Allison	Reekie	http://www.keanet.eu/about-us/	Creative industries, cultural, entertainment,	Consultancy	no reply	International

D3.1 Creative Industries Reach Report

				media and sport			
Medien- & Kreativwirtschaft Leipzig	Elisabeth	Hauck	https://www.kreativwirtschaft-leipzig.de/welcome.html	Media / Creative Industries	Clusters	no reply	Local
Mindspace	Szilvia	Zsargó	http://mindspace.hu/en/about-us	Social Innovation, Gamification, Smart Cities	Agencies/ NGOs	reply	National
NESTA	Ed	Parkes	http://www.nesta.org.uk/areas-work/digital-arts-and-media	Encouraging innovation through funding and mentoring	Agencies/ NGOs	no reply	National
Quartier der Digitalen Kunst			http://qdkwien.blogspot.co.at/	Collaborations in Digital Art & Culture	Agencies/ NGOs	reply	Region
School of Data	Thomas	Turner	http://www.schoolofdata.at/	Open Data	Agencies/ NGOs	reply	National
Shift	Nick	Stanhope	http://www.shiftdesign.org.uk/about/	Social change	Agencies/ NGOs	no reply	International
Smart Aarhus			http://www.smartaarhus.eu/	Smart City developments in Aarhus	Smart Cities	no reply	Local
Smart City Amsterdam Knowledge Centre			http://amsterdamsmartcity.com/knowledgecentre	Communication platform of Smart City Amsterdam	Smart Cities	no reply	Local
Living Labs Germany	Jens	Bley	https://www.linkedin.com/in/jens-bley-84442a1	Culture and Smart Cities	Consultancy	no reply	Local
Waag Society	Dick	van Dijk	https://waag.org/en/users/dick-van-dijk	FabLab and digital think tank	Labs & Hubs	reply	National

Appendix III: Europeana Innovation Challenge - survey results

On 10 June, a survey labelled as “Help us improve the Europeana Innovation Challenge” was sent to the 50 participants who submitted proposals for the competition. The respondents received in their email addresses a message explaining what was the survey’s purpose and also a short announcement that another Europeana Challenge will take place later this year.

In total, the survey consisted of 10 questions, of which five were multiple choice and the other five were open-ended. However, only the two first questions were mandatory for participants to proceed with the questionnaire, which means that the respondents could skip the remaining eight queries after replying to the first two, and still be able to finalize the survey. After a ten day period, the survey was closed on 20 June.

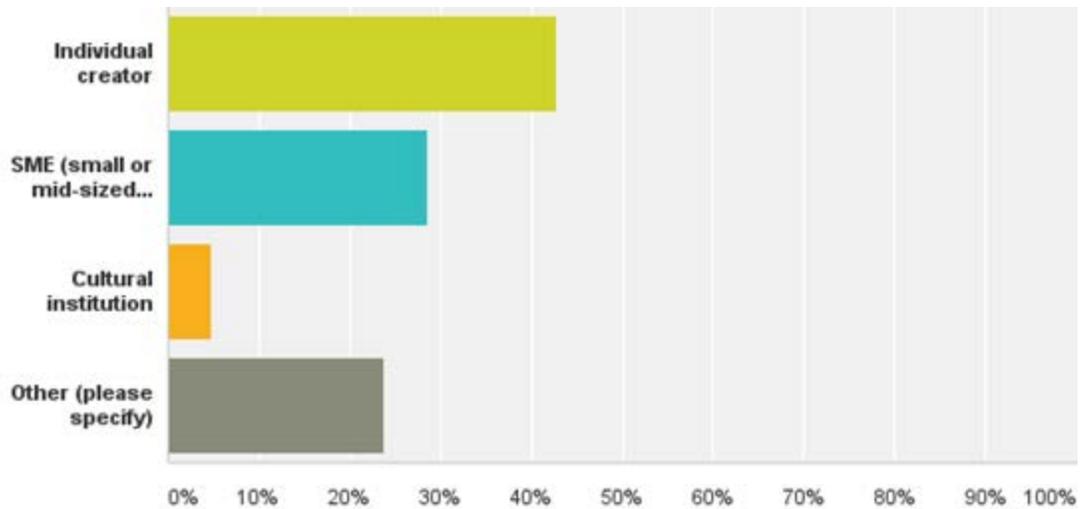
Out of a survey pool of 50 people, the study received 21 responses, this means that 42% of the competitors engaged with the investigation and provided feedback regarding the challenge.

Multiple choice questions

Q1 Please, tell us about you. Are you:

Note: please select answer SME only if you are representing a company or your entire team is working in the same company setting.

The first question of our investigation was obligatory and asked the 21 participants to tell us about themselves and clarify which professional category defines them better. 42.86% (9 people) classified themselves as individual creators, 28.57% (6) as small or mid-sized enterprises, 4.76% (1) as cultural institutions and 23.81% (5) as other - see chart and table below. Out of the five participants who selected “other” as reply, two were from cultural associations, other two were part of universities and one person was from a tech startup.

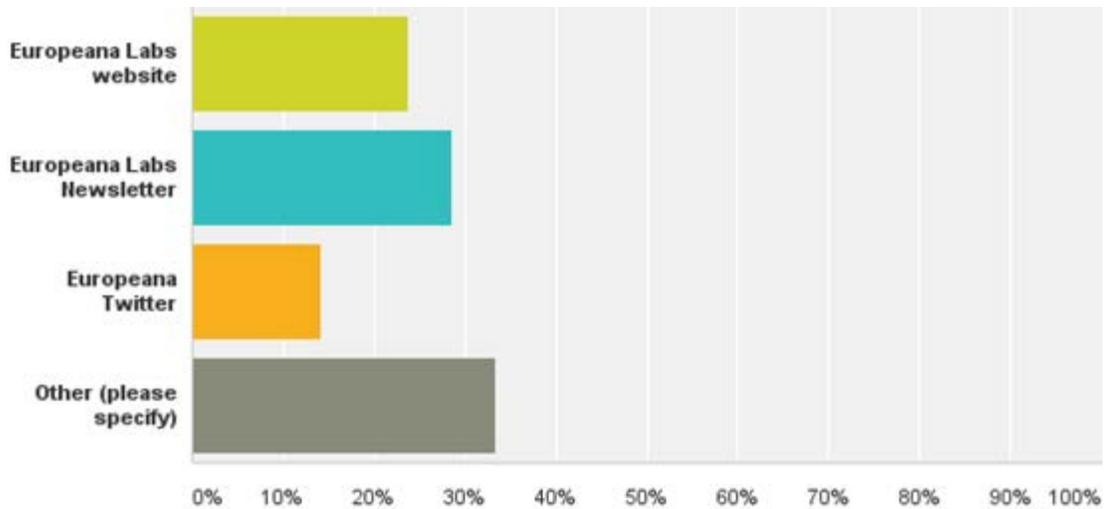


Answer Choices	Responses
Individual creator	42.86% 9
SME (small or mid-sized enterprise)	28.57% 6
Cultural institution	4.76% 1
Other (please specify)	23.81% 5
Total	21

Participants divided according to results of question number 1.

Q2 How did you find out about the Europeana Challenge?

The second question inquired participants how they found out about the challenge. 28.57% (6) respondents discovered about the competition through Europeana Labs Newsletter, 23.81% (5) through the Europeana Labs website, 14.29% (3) through Europeana Twitter, and 33.33% (7) choose the “other” option - check chart and table displayed below. Out of seven selecting “other”, two people found out about the competition through employees from Europeana, one through a hackathon, one through Europeana’s Facebook account, one through university, one through an Europeana project (CARARE) and another one wrote Twitter as answer.

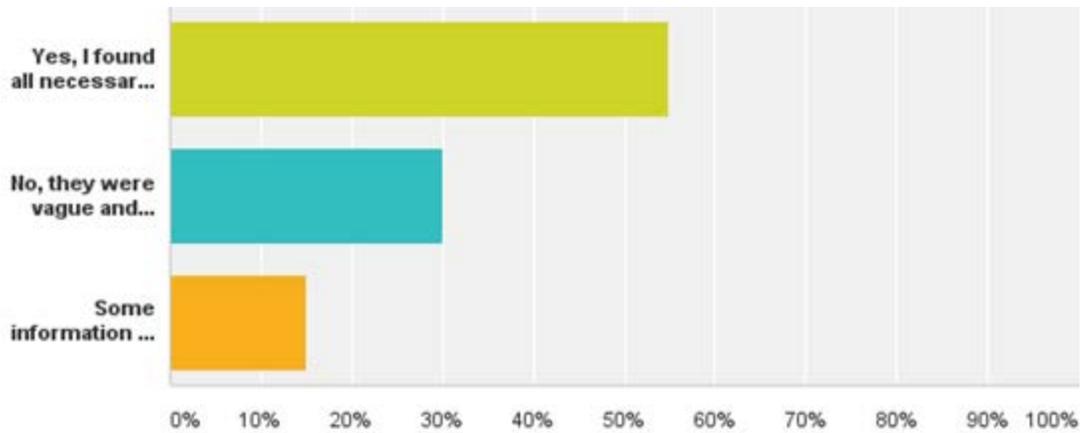


Answer Choices	Responses
Europeana Labs website	23.81% 5
Europeana Labs Newsletter	28.57% 6
Europeana Twitter	14.29% 3
Other (please specify)	33.33% 7
Total	21

Participants divided according to results of question number 2.

Q3 Were the competition rules clearly and sufficiently explained?

Regarding query number three, 20 people choose to answer whether they found all the competition rules clearly and sufficiently explained. 55.5% (11) found all necessary information, 30% (6) believed they were vague and unclear, and 15% (3) said some information was missing/unclear. One participant said that some information was missing, because it was not explicit if applications from outside of the European Union were accepted. Another candidate wrote that we “indicated the promotion of a specific topic, nevertheless it is quite ironic to limit Europeana's API to a single topic. It was not clear if granularity or expandability was considered.” Finally, another person said: “Although it was clear which kind of projects enter the competition, I never understood why our project didn't get to be chosen. Some feedback would have been nice.”

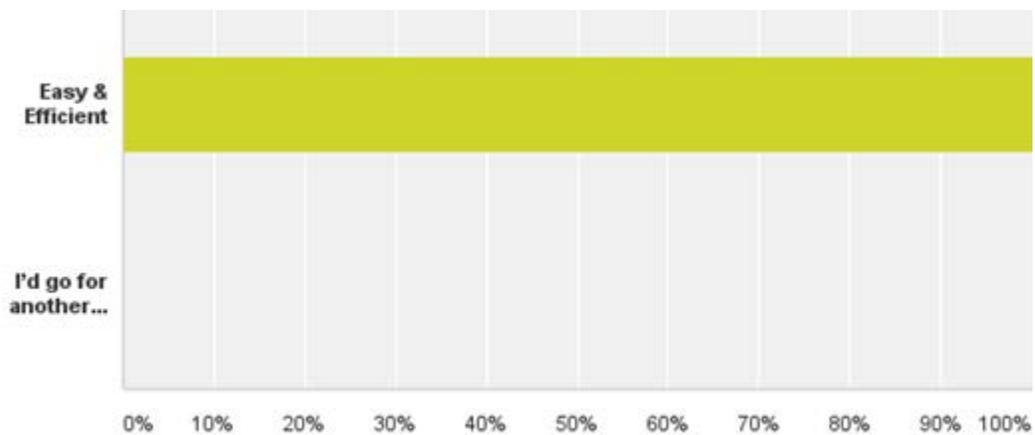


Answer Choices	Responses
Yes, I found all necessary information	55.00% 11
No, they were vague and unclear	30.00% 6
Some information was missing/unclear. (please specify)	15.00% 3
Total	20

Participants divided according to results of question number 3.

Q4 How did you find the submission process via Europeana Labs form?

20 participants answered to question number four. 100% thought that the submission process via Europeana Labs form was easy and efficient.

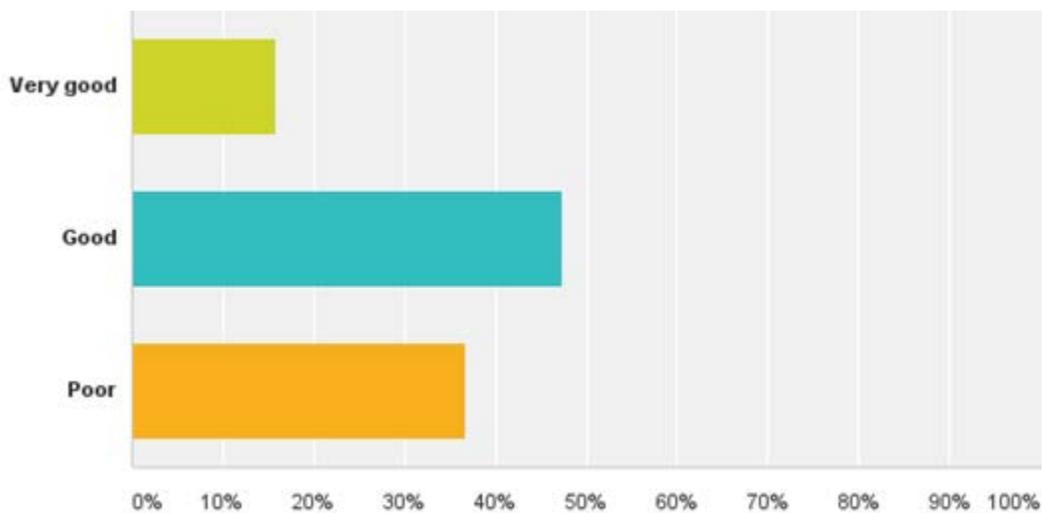


Answer Choices	Responses
Easy & Efficient	100.00% 20
I'd go for another submission form (please recommend)	0.00% 0
Total	20

Participants divided according to results of question number 4.

Q5 How would you rate your experience with the Europeana API?

As for the query number five, the majority of participants (43.47%, i.e. 9 people) found their experience with the Europeana API as a good one. 36.84% (7) selected “poor” to rate their experience and 3 people (15.79%) considered it very good. 19 people replied to question number five.



Answer Choices	Responses
Very good	15.79% 3
Good	47.37% 9
Poor	36.84% 7
Total	19

Participants divided according to results of question number 5.

Open-ended questions

From question number six on, the survey posed open-ended queries. Consequently, the current report will present all the comments made by the participants in its entirety.

Q6 What did we do well?

Answered: 11 Skipped: 10

#	Responses	Date
1	I like your focus on content driven projects. On the hackathons I saw many tech driven ideas, whereas I think innovation should help us connect and open up the arts to appreciate its real value. I like that you seem to share that.	6/16/2016 10:34 PM
2	Idea and Topic (with examples) were good	6/14/2016 1:57 PM
3	Clear brief - opportunity and budget open for a variety of ideas	6/13/2016 1:42 PM
4	Well you were able to indicate there was a competition, and you answered any initial questions I had...	6/13/2016 1:26 AM
5	The submission didn't require any superfluous or unnecessary paperwork.	6/12/2016 1:00 AM
6	Provide more info in italian language, we can provide better effort in challenge	6/11/2016 12:01 PM
7	I am an early user of Europeana and was responsible for 3D resources in 2 Europeana projects. I think it is great that Europeana looks for ways to get known, and to have the content used in different ways and forms.	6/11/2016 11:03 AM
8	The text of the call was Simple and accessible	6/11/2016 10:10 AM
9	Exciting opportunity	6/10/2016 6:33 PM
10	Good call for proposals.	6/10/2016 6:06 PM
11	The interview was quite satisfying, Milena knew a lot about our project and asked all the right questions.	6/10/2016 5:52 PM

Q7 How can we improve?

Answered: 14 Skipped: 7

#	Responses	Date
1	I would like to collaborate more closely with your curators. I think that can improve the quality of the production and curation as you know the collections so well.	6/16/2016 10:34 PM
2	I did not received any answer from Europeana: no email or letter ! I would also have appreciated to have a feedback of my submission. I wish I could participate next year but I don't really feel like now that I have absolutely no news...	6/14/2016 1:57 PM
3	Could be clearer about what you don't want to see or fund for whatever reasons, already done, something similar planned, etc.	6/13/2016 1:42 PM
4	I never head back once we'd applied. I think it is good practice to let applicants know either way, even if they haven't been successful - and also with some reasons so we can make a better bid next time.	6/13/2016 1:02 PM
5	I never got a formal message from Europeana about the outcome of the competition. I had to go to the website myself to see whether my submission made it to the next round or not.	6/13/2016 10:35 AM
6	...but you were VERY bad at following up. I didn't hear another word once I submitted my idea, not to indicate the winner or even that my submission was seen. There was no feedback. I should also say that while the API is generally good there are some restrictions that make my life immensely difficult. Pagination is dreadful. You are either restricted to 1000 objects or you use a key to progress from page to page. Neither is a satisfactory solution. While I recognise that with over 50 million objects pagination can be difficult, I have worked with the DPLA data and found it much more developer friendly. Their documentation is simpler too. I also find it peculiar that you cannot rank your search results by relevance or am I missing something? This is a great drawback as it appears any search results are largely pot luck. Again maybe I missed the part of the documentation that shows a developer how to do this, but I read somewhere it wasn't possible. Obviously the data for some objects is better than others - geospatial aspects are really problematic - but that's more to do with providers than the	6/13/2016 1:26 AM

D3.1 Creative Industries Reach Report

	API. All in all I find I have to do a lot of silly work-arounds to use the data in a consistent way.	
7	Sending direct mail	6/12/2016 9:50 AM
8	Transparency about the selection criterion.	6/12/2016 1:00 AM
9	For this i don't see what is better of my experience	6/11/2016 12:01 PM
10	Please start by improving the Europeana website: I use(d) Europeana a lot but when I'm searching for resources, I mostly go directly to the different digital libraries, as the quality of the data offered on Europeana is poor. For example, I have made last week a 3D resource that refers to 20 images from the Rijksmuseum. From the 20 selected images, 11 had not thumbnail and 2 had a wrong thumbnails, so I always directly search on the Rijksmuseum collection, that has virtually no errors. The situation with other institutions is even worse, including broken links. I was an early and enthusiast user, today I nearly don't use Europeana anymore because of the quality issues, I directly search in the underlying digital libraries (about 2-4000 images per month), which is really a shame, as the main reason for Europeana to exist is the overarching search capability	6/11/2016 11:03 AM
11	Being more close to the applicant	6/11/2016 10:10 AM
12	Provide feedback :)	6/10/2016 6:33 PM
13	Videos or demos of winners. Feedback on applications.	6/10/2016 6:06 PM
14	It was quite dissapointing not receiving any feedback about our application. I have no idea where we failed, what we did wrong, what can we do better. I don't even know does it make sense for for us to apply again as I don't know the reasons why we didn't enter the competition.	6/10/2016 5:52 PM

Q8 Which other competitions do you consider good examples?

Answered: 7 Skipped: 14

D3.1 Creative Industries Reach Report

#	Responses	Date
1	Deelregeling e-cultuur from Stimuleringsfonds	6/16/2016 10:37 PM
2	N/A	6/13/2016 1:26 AM
3	Europa Nostra Challenge	6/11/2016 12:03 PM
4	I don't do competitions, I did this one (and I will do the next one) because of my work for Europeana and because my job depends heavily on online cultural resources (I do 3D virtual reconstruction) but I have the impression that the jury did not understand my 3D work and the importance of Europeana and its online libraries in this work	6/11/2016 11:12 AM
5	Hackatons where humanists and informatics sensibilities work together	6/11/2016 10:13 AM
6	N/A	6/10/2016 6:34 PM
7	-	6/10/2016 6:06 PM

Q9 How do you find out about them?

Answered: 7 Skipped: 14

#	Responses	Date
1	Former projects They are a quite well known fund in this space	6/16/2016 10:37 PM
2	Google / social media / newsletters	6/13/2016 1:42 PM
3	N/A	6/13/2016 1:26 AM
4	A great impulse for digital elearning methods in Culture	6/11/2016 12:03 PM
5	I do follow the digital heritage scene closely	6/11/2016 11:12 AM
6	We organize this things	6/11/2016 10:13 AM
7	-	6/10/2016 6:06 PM

Q10 Is there anything else you would like to share with us?

Answered: 8 Skipped: 13

#	Responses	Date
1	After all of the research of the archive I realised you have one the most promising positions to reclaim the European project in general. The collections of artworks is such a treasure trove of European culture that I think people will be amazed to have the opportunity to have these works in the public domain of streets, lobbies, offices and homes. One advise: don't let Google get all the high res images. Get a sponsorship with a camera manufacturer and somehow get your own Art Camera. I can introduce you to people who'd love to help :) Keep up the great work!	6/16/2016 10:48 PM
2	Please keep supporting the smaller companies.	6/13/2016 1:43 PM
3	Please indicate when an object does not have an accurate thumbnail, but instead uses a generic icon. A URL is returned and the icon is an image, so I cannot tell when an icon is used. When you are trying to incorporate the thumbnail image into a template design - such as a banner - the generic icons look ugly and I even had a Europeana staff member asking me why I was showing them.	6/13/2016 1:29 AM
4	I would like to collaborate with you	6/12/2016 9:55 AM
5	The history of places of Via Francigena Routes in South Rome	6/11/2016 12:04 PM
6	I regularly ask people in the cultural sector if they know Europeana. Nearly nobody does. If Europeana wants to be relevant, it needs to work much harder on its image and on its quality	6/11/2016 11:16 AM
7	Yes!! The O.K.O.A. initiative next february	6/11/2016 10:14 AM
8	Although it is understandable that Europeana might promote certain topics under any particular strategy (mkt, economic, etc). I believe it hinders the potential of a further development integration from a holistic perspective. Cultural Heritage data reaches beyond a specific topic and end users have not yet grasped that complexity. Especially if limited to single topic or collection.	6/10/2016 6:09 PM

Appendix IV: Memorandum of Understanding - Europeana Foundation & ENoLL



europeana
foundation

Prins Willem-Alexanderhof 5
PO Box 90407
2509 LK The Hague
The Netherlands

Bank Details:

Account number: 06.80.50.78.41
IBAN: NL24 INGB 0680 5078 41
BIC: INGBNL2A

MEMORANDUM OF UNDERSTANDING (DRAFT)

Europeana Foundation (“Europeana”)

statutory registered in The Netherlands with business offices at Prins Willem-Alexanderhof 5, 2509 LK, The Hague, The Netherlands, in this case represented by Ms Jill Cousins, Executive Director of The Europeana Foundation,

and

European Network of Living Labs (“ENoLL”),

statutory registered in Belgium with business offices at Pleinlaan 9, B-1050, Brussels, Belgium, in this case represented by Dr. Tuija Hirvikoski, President of ENoLL

(hereafter “Parties” or “Party”, as appropriate)

Have agreed to enter a non-exclusive, non-legally binding and collaborative relationship for the purpose of furthering common interests and advancing strategic objectives.

1. Background

Europeana is Europe's digital cultural heritage platform with over 50 million digital cultural records from more than 3.300 cultural heritage institutions in Europe. Through its dedicated website Europeana Labs Europeana offers free and easy access to high-quality and openly licensed content, technology (APIs) and specific support services to digital innovators, developers and SMEs.

ENoLL is an international federation of benchmarked Living Labs in Europe and worldwide (over 170 active Labs up to date). The Living Labs independently provide co-creation, experimentation and validation services to companies, public institutions, citizens and entrepreneurs.

2. Purpose & Scope

The Parties intend to collaborate to deliver on the potential of the creative industries. In particular, they will:

- Promote large-scale, European-wide prototyping and piloting of new products and services based on digital cultural heritage;
- Facilitate the experimentation and development of new business models for products and services based on digital cultural heritage;
- Advocate for and support the re-use of digital cultural heritage in the development of Smart Cities and Smart Regions.

The above mutual goals will be accomplished by undertaking the following activities:

1. Identify, facilitate and participate in European collaborative projects related to innovation, entrepreneurship and creative industries
2. Collaborate in European innovation challenges which encourage creative re-use of digital cultural content
3. Promote and cross-disseminate their organisations and activities to relevant audiences and channels (online, events, etc)
4. Plan and organise joint activities (workshops, webinars, etc.) to:
 - a. Get better understanding of Living Labs needs and identify areas of collaboration

- b. Increase awareness and stimulate usage of Europeana Labs resources by ENoLL members



5. Explore further co-participation in Smart Cities related activities and projects, such as the ones linked to Internet of Things, open service platforms, and usage of Europeana Labs in existing ongoing projects of ENoLL.

3. Duration

3.1. The collaboration between the Parties under this MoU will continue in being for an initial period of 24 months from the date of signing by both Parties. At the end of that period, this MoU will renew automatically for further periods of 6 months (a “Renewed Period”), unless either Party wishes to terminate it.

3.2. Either Party may terminate the collaboration recorded under this MoU at any time by giving 3 months prior written notice.

3.3 The scope of this MoU may, by mutual agreement in writing at any time during its validity, be:

- Expanded if new or further areas of potential collaborative activity are identified; or
- Reduced if any of the areas for potential collaboration are not pursued.

4. Costs

Europeana and ENoLL are equal Parties to this MoU and to the extent that costs are incurred in the administration of the MoU, each Party shall bear their own costs. Any potential agreements, projects or actions remain subject to each Party’s available resources, funding and applicable operating parameters and approvals (such as procurement and governance policies).

5. Consultation

5.1. Each Party consult promptly with the other Party at the latter’s request with respect to any matter arising in relation to their respective activities as outlined in this Memorandum of Understanding.

5.2. The Parties shall endeavour to resolve real or potential conflicts of interest promptly and in a good faith.

5.3. The designated primary contacts for the Parties for coordination of all matters relating to, or arising under, this MoU will be as follows:

Europeana, <name>, <e-mail>

ENoLL, <name>, <e-mail>

5.4. Either Party may at any time revise their designated primary contact by notice in writing (email) to the other.

6. Confidentiality & Publicity

The Parties will keep confidential any confidential information (which is identified orally or in writing, or which should reasonably supposed to be confidential) provided by either Party, and each Party agrees not to use such information except as required to meet the purpose of this MoU or by law. These obligations of confidentiality will not apply to information that: (i) becomes public other than through disclosure by the receiving party; (ii) is received from a third party under no duty of confidence; (iii) is independently developed; or (iv) that the receiving party possess without any restrictions as to disclosure prior to receiving it from the disclosing party.

7. Third Parties

For the avoidance of doubt, both Parties are free to enter into separate Memoranda of Understanding and other agreements with third parties.

.....
Name: Ms J Cousins, Executive Director

Company: The Europeana Foundation

Date:

Location: The Hague, The Netherlands

.....
Name: Dr. Tuija Hirvikoski, President

Company: European Network of Living Labs

Date:

Location: Brussels, Belgium

