D6.4 – Final Report on a Strategy for a Sustainable Europeana Labs Network

Final Report on a Strategy for a Sustainable Europeana Labs Network: Report summarising observations, interview results, lessons learnt from the Challenge cycle for constant improvement of both the cycle itself and all connected processes and issuing recommendations including organisational model and culture, skill requirements, management styles, the best environment for supporting knowledge flows, etc.

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1. Scope

The Europeana Creative project took place over 30 months, and the potential impact of the different tools, outputs and practical knowledge it created was progressively observed and discussed during that time. These observations and discussions form the basis of this final evaluation deliverable about the Europeana Labs Network.

This report constitutes an *addendum* to the D3.4 – "Final report on Open Labs Sustainability Plan and Generic Business Models". It focuses on a more prospective and qualitative evaluation. This includes suggestions for a future network of physical labs and spaces, partner institutions and initiatives aligned with the potential of the Europeana Labs platform, and digitised heritage from Europeana.

One of the main considerations in describing the lessons learned and in issuing recommendations is the importance of understanding Europeana Creative as a continuous development or beta phase, where different elements and contributions are still taking place even as this report is being completed. These include the Europeana Creative Culture Jam 2015 final event which just took place in Vienna, where representatives of the creative industries with different approaches to digitised heritage discussed its shared future. Other recent additions include the feedback gathered from different developers as end users of the Content Re-use Framework (CRF) prototype version, new additions to the Europeana Labs API, and an extensive survey of the emerging community around Europeana Labs.

A key outcome and transversal impact is the extent to which the importance of transparency and the sharing practices in the GLAM and Creative Industries domains have been demonstrated. The ongoing development, documentation and dissemination of the project comprise this demonstration. This impact is difficult to measure yet important to highlight. Regular posts, reports about co-creation, cases and demos in Europeana Labs, as well as in-person meetings with external participants (to co-create or evaluate Pilots), represent a method used to expose the full potential of cultural heritage in new digital initiatives. This, as we will explain in this report, should be open by default.

2. Role of Physical Labs in the Europeana Creative Project

The role of physical labs during the project was mainly focused on co-creation and evaluation activities. These two processes are crucial for incubating and validating digital products. The design of physical spaces and facilitation are fundamental to ensure that knowledge and skills from a broad number of participants are coordinated. This must be accomplished so that projects are designed with collective criteria, and that end users can engage in effective evaluation and feedback tasks.

A second approach (as described in D1.1) is that physical labs should be considered a network of hubs. They are linked as spaces but also as organisations, connecting with other people, labs and venues where the incubation and validation of projects re-using digitised heritage take place. This sort of relationship has proven essential, from Platoniq coordinating with Es Baluard Museum in Palma for the Social Networks Pilot co-creation workshop; to Aalto and the other Design Pilot partners organising the Culture Cam interactive installation with the Statens Museum for Kunst; to ENoLL organising workshops and Challenge events in local contexts partnering with institutions like Barcelona Labs, or Future Everything Festival in Manchester.

Other key activities during the project have also uncovered added value from the initial network of labs. These include working sessions for the Europeana Labs potential sustainability and business model at Platoniq's lab in Barcelona, and the additional dissemination outreach in communication channels and social networks done by Aalto, Platoniq, ENoLL and European Schoolnet while contributing to Workpackage 7 tasks. The active engagement from the physical labs in preparing and executing the Final Conference of this project, Europeana Creative Culture Jam, and its corresponding pre-events must also be taken into account. They provided participants, spaces, materials, methodologies, and real cases and sources of new ideas re-using Europeana as a showcase for inspiration and new projects.

In the following sections, the added value of the existing physical labs during the Europeana Creative project will be described. In addition, a potentially wider network and additional key activities will be indicated, plus considerations and strategies for maximizing its impact as well as qualitative roles related to the creative industries and cultural institutions working together re-using digitised heritage from Europeana.

2.1 Co-creation

Rather than only using the physical spaces of the labs network, the co-creation activities for the Europeana Creative Pilots were also held in other partner spaces (performed by Workpackage 1 and led by Platoniq). These included the National Museum of Natural History in Prague; different spaces in The Hague with history teachers from Euroclio and other related institutions; the Es Baluard Museum in Palma; a "travelling workshop" between Verdun and Mons for the Tourism Pilot; and others. Each methodological approach to co-creation was diverse in its scope and type of participants. They were designed to identify criteria adapted to each theme, and they incorporated different printed contents with examples from Europeana.

This expanded approach to co-creation brought significant positive feedback from the project consortium members, who validated its transversal importance at a “lessons learned” focus group session in the Second All-Staff Meeting. This session took place in Brighton in January 2015 with about 40 participants (see Annex), and constitutes the basis of this deliverable. One important agreement concerning co-creation at that time was that “the co-creation process was very useful, getting people together and merging needs, goals, points of view”.

These co-creation workshops and the adaptation of the Scrum framework for the Pilot prototype development evolved over time, focusing on different critical aspects for each Pilot, and continued as a design process in itself. They form a set of techniques adapted in parallel with other project partners for their respective needs, as in the case of workshops led by Culture24, The Netherlands Institute for Sound and Vision (NISV), Plurio.net or The British Library. One relevant activity in the second half of the project was contributing to open knowledge about co-creation techniques and how they apply to the museum innovation domain, to development processes based on digital heritage, and other participatory approaches.

The main theoretical output related to this open knowledge contribution was an extensive white paper on co-creation. This white paper illustrates the work done and connects it to other communities of practice and successful cases, deepening its technical and practical implications. Another key output is the design of an online co-creation toolkit currently under development, as an extensive practical reference work. This relates to Workpackage 1 and the required technical and knowledge infrastructure for Europeana Labs, plus the activity from the physical labs. It was conceived as a repository of canvases and instructions, ready to download and print for interested organisations.

This online co-creation toolkit is a parallel strategic development that will have a clear copyleft framework based on Creative Commons licensing. It requires a more practical approach than the white paper, in terms of work defining its architecture, usability and requirements for different types of users and co-creation contexts with Europeana content. Another key element for adapting the methodologies to real use cases (and potential around digitised heritage) is a defined set of examples. These should be reusable for training and co-creation needs, with different formats and themes based on Europeana content.

Fig. 1 Work groups during co-creation workshops in Aalto Media Factory and Youcoop Palma

This is an enumeration of possible next steps associated with the online co-creation toolkit and other potential services or developments. In terms of encouraging and enhancing co-creation, the following should be considered:

- *Derived services*: Based on shared agreements and strategies with Europeana and other project partners, co-creation workshops and assessment for institutions and professionals could be an active offering of the network, and also function as a key to their own sustainability.
- *Practical materials*: Publish the above-mentioned online repository of co-creation techniques and canvases ready to print, with examples of use and tooltips, to constitute a practical resource ready for adaptation by other similar projects.
- *Europeana content cards*: Personalised and curated sets of printable cards available online for download, which help to inspire and quickly connect during workshops, as a palette of rich, diverse and engaging types of content depending on the needs and goals of co-creation, also giving new value to Europeana. For example, technical partners such as Semantika, who created the Memory Game prototype for the Natural Education Pilot, could develop new tools around this concept.
- *Active re-use of Europeana Creative Pilots*: Tools like Culture Cam and VanGoYourself can work as perfect starters or "ice-breakers" for co-creation dynamics in many environments. For example, using Culture Cam as an inspirational tool combined with the set of cards idea described above. Any printed object may be placed in front of the camera to show a palette of related content, free for re-use under Public Domain licenses, during and after the workshops.
- *Sharing practices*: Continue with the dissemination and discussion of outputs via Europeana related channels, like Europeana Professional and the Europeana active LinkedIn group.
- *Adding value to Europeana Labs*: Sections like "Apps" and "APIs", which were not yet developed at the start of the project, should be a main source of examples for the inspiration and recombination phases of co-creation workshops.

2.2 Evaluation

The second most active line of tasks from the Labs network was the UX testing activities for the different Pilots. Venues from other partners were utilized (apart from those of Platoniq, European Schoolnet and Aalto labs), following the distributed and networked approach. In this case, these included the British Library Lab and MFG Baden-Württemberg.

This also required participative, dynamic approaches to evaluation, based on specially adapted existing methodologies and a setting that reinforced sharing feedback and testing digital products. As described in D6.1 the UX offline testing sessions were another positive aspect in terms of added value for the labs network.

Fig. 2 UX testing sessions with teachers at EU Schoolnet and designers at Youcoop Barcelona

Scaling the testing tasks could be interesting, because of the simple infrastructure used and the materials shared. This highlights the potential of continuing the activities of Europeana Creative (or similar initiatives). These elements show an incremental process, starting with the refined results from European Schoolnet (for the Natural History and History Education Pilots) with an emphasis on learning and impact by educators, followed by the communities of interest around the testing of the other Pilots.

Evaluation approaches within the network could include:

- Basic set for testing new apps: Use a variety. As with the use of different lab spaces, the basic offering for institutions or developers (related to Creative Industries apps, reusing Europeana content) should be composed of different screen devices (iMac or similar, tablet, mobile and laptop, etc).
- Shared protocol for UX testing: Create standards. The Think Aloud Protocol, World Café method, and the rest of the focus group testing adaptations should always be shared and facilitated in a similar way for new products from external GLAM institutions (or related industries) seeking professional and independent evaluation, following the instructions described in previous Workpackage 6 reports.
- Europeana related certification: Visualize value. As a process derived from the previous two, a key motivation and service for new applications re-using Europeana content would be to demonstrate that they are properly recognised, after an independent and professional evaluation process.
- Further development of evaluation as learning: Teach through testing. A potential training or learning offering exists for people testing applications as potential end-users. During testing, they would be simultaneously learning some practical skills about product development, with focus groups like programmers, teachers, designers, etc. This would be in specialised lab spaces such as European Schoolnet.

2.3 Dissemination

The role of the Europeana Labs as an advocate for the re-use of cultural heritage by creative industries has been an important, even if less remarkable, parallel task during the Europeana Creative project (as part of Workpackage 6, led by other partners). An example of this was the online dissemination via various online channels. An observable improvement in the success of the two final Challenge rounds was influenced by the involvement of partner ENoLL along with Platoniq and others. This social media channel outreach helped increase the quantity and quality of projects for the Challenges.

There were also positive effects from the distributed strategy of presenting the project at the offline level. Co-creation workshops that took place in relation to labs like Platoniq (Es Baluard Museum) or partners like Plurio (Mons capital of culture) invited heritage institutions and professionals. This enabled face-to-face conversations where many participants discovered Europeana for the first time, learned about its potential, and discussed the viability of projects or Europeana in general (related to online services and products).

The same applied when the SMK exhibition "Set Art Free" served as a showcase and engagement experience for Pilots like Culture Cam or VanGoYourself, in an event which received more than 6,000 visitors in two days, as well as a window for sister projects from the Design Pilot, like an animated GIF workshop.

Fig. 3: The co-creation brochure produced by Platoniq for future services

The following points should be explored in the area of dissemination, with an eye toward prospective improvements to the shared strategy for a sustainable Europeana Labs network:

- Shared contacts: Creating a common directory of aligned institutions interested in derived services and expertise from the Europeana labs (co-creation, evaluation, incubation, etc.). The entire network could benefit from this agile and informal way of sharing opportunities. As described below in section 3.1 (Lessons Learned), this also requires internally effective strategies on management and knowledge sharing at the consortium level.
- Dedicated dissemination platforms: Building up the ecosystem of Europeana channels and other institutions' homepages. For example, the Design Pilot activating its own project blog contributed to an autonomous dissemination process. This blended well with the rest of the Europeana Creative communication platforms. Based on that

experience it is advisable to notice and assist the dissemination of a network and information platforms at the projects' scale.

- Offline leaflets and portfolios: Another important dissemination was the creation of information cards and leaflets about the project, distributed at the beginning and end of Europeana Creative. Other dissemination materials that showcase the results of the co-creation process can attract interest from potential partners in the GLAM sector (as was the case with 200 co-creation leaflets distributed during the Europeana Creative Culture Jam). Apart from the usual places to present such printed materials (as well as heritage institution venues), the lab spaces can actively produce and distribute this sort of informational material.
- Proactive contact with GLAM institutions: Based on the previous strategy, another way to build knowledge about co-creation and agile development for new prototypes is the active distribution of visual and informative leaflets by mail and holding follow-ups online, in order to reach a wider audience of partners interested in future services derived from the labs.

2.4 Culture Jam Pre-events

An important experience at the end of the project was the hosting of several Culture Jam "pre-events" or "pre-jams". These sessions were held in different lab spaces, and represented an opportunity to imagine a wider labs network. This was thanks to the addition of two partners from ENoLL which also hosted different co-creation and hackathon-like events around the re-use of Europeana content.

The main idea (coordinated by Platoniq, ENoLL and other partners involved in the programme committee of the Europeana Creative Final Conference, the Culture Jam in Vienna), was to identify more projects, creative industries representatives and heritage institutions actively participating in a series of previous workshops, where each lab would engage participants and facilitate sessions in order to generate new concepts and products. Apart from Platoniq and Aalto, two more Living Labs in the ENoLL network, Knowle West Media Centre (KWMC) in Bristol, UK, and Krakow Technology Park in Krakow, Poland, hosted those Europeana Culture Jam pre-events for creative professionals and young people, where selected projects were invited to pitch afterwards at the final event.

Fig. 4: CultJam15 co-creation sessions in Krakow Technology Park and KWMC Bristol

That additional round of coordination, knowledge transfer and facilitation represented a new way to obtain visibility online and offline (with labs coordinators visiting events, or Europeana Foundation staff members assisting new labs). It also helped with local interest from other contexts, not necessarily familiar with Europeana and digitised heritage. Different relevant outputs were created during that time, from validating and activating the co-creation methodology (from the Pilot phase), to new design or educative approaches.

In May 2015, the first of four Europeana Creative Culture Jam pre-events was held in Barcelona. 25 creative minds attended, from different backgrounds such as jewellery and fashion, education processes, architecture, and all with an interest in co-creating projects based on Europeana content. Platoniq facilitated the event with the goal of co-creating prototypes such as mobile/web app mockups, ready-made physical products, 3D printed objects or new services that promoted and re-used digital heritage content from Europeana. Ideas were sketched throughout the session and scenarios were brainstormed and framed in specific areas of interest.

Participants were introduced to the type of content available for re-use via Europeana. They explored tools like Culture Cam and other data collections available through Europeana Labs. They commented on active Europeana Creative Pilots and the concepts behind Challenge winners in Education, Social Networks, Tourism, and Design, and some specific projects directly related to digital heritage in multiple media formats were shared by participants. During the exploration of initial ideas, the groups organised a variety of scenarios in which content and user needs were joined and adapted to areas around 3D, apps and others.

The resulting concepts varied from a family gaming experience (City Craft) for sharing knowledge of local areas; a website (Capitell-3D) with 3D models of digitised architectural elements and a database on architecture heritage; an app try to help to geolocalise existing content at Europeana (Europeana Glocal); an app addressing the inclusion of new techniques of cultural-heritage interpretation through city monuments (Turismo Universal); and a jewelry-

based concept (Tanques de joieria), the idea of recovering old and simple techniques from heritage collections.

The second pre-event was held in Helsinki in June 2015. This was a one day workshop to explore what kind of new designs, art, artefacts and objects could be made using Europeana content in the digital fabrication facilities of Aalto Fablab. Participants were from a wide variety of backgrounds including new media, furniture design and environmental art. Some had previous knowledge of open cultural heritage, while others experienced it here for the first time.

Discussions were held about derivative works like mash-ups, inspiration from other designs or works of art, and new materials available. Pairs were formed to talk about initial ideas. The Culture Cam visual search tool and the Europeana portal were used for content searches, and Europeana content cards made by Platoniq were available to browse and use for the Culture Cam. The pairs presented their ideas, learned to use the vector graphics software and working with the vector files needed for the Fablab equipment, as the event was also for peer learning. Many tests and experiments were executed during the day.

Inspired by images of paleolithic objects such as shells and bones, one pair imagined fabricating a modern form of tribal style jewelry. The natural design of seashells inspired others to consider the potential of 3D printed loudspeakers in the form of seashells. A prototype was made, developed from an idea about traditional style wood carvings or printed graphic patterns from Culture Cam for use in bound diary-style books, to be produced with laser cutters. In addition, two “readymade” 3D models of statues found from Europeana were 3D printed, and vinyl stickers were cut by using ornaments from the British Library collection.

The third pre-event was held in Bristol, UK in June 2015, where a group of young people aged 13 to 18 was gathered at Knowle West Media Centre. They spent six hours exploring content from the Europeana digital cultural heritage archive, and re-using it to create innovative and inspiring prototypes. The group was first introduced to the cultural heritage archive, to content re-use and to prototypes. They worked in small groups during 5 facilitated workshops held by different creatives: a laser cutter design artist, a playground engineer, a games designer, a clothes designer and a creative arts practitioner.

In these workshops they were tasked with creating a product that re-uses archives and/or enables people to view archives in an interesting way. With 45 minutes to explore, research, develop an idea, create a prototype and present it to the team, the participants created more than 40 prototypes. Among the ideas developed were: a 3D chess game with archive character designs; a 2D computer game called “Time Jump”, targeted at young people aged 10-16; and a playground designed using images of archived chocolate wrappers. The reactions of the participants to this pre-event were enthusiastic. Engineering and re-design using scrap materials, working with the archives in the workshops, creating things with the laser cutter, and learning about the meaning and use of the archive were all cited as positive, and the facilitators were happy to work with a fun and enthusiastic youth team.

A final pre-event was held in Krakow, Poland, also in June 2015. Krakow Technology Park (KPT) and their Technology Incubator were selected as the first Living Lab, working mainly with young entrepreneurs. This created a good opportunity to collaborate in Eastern Europe, which

was a relatively underexplored area. Local partnerships forged by KPT played a strong role and local participation from the community also helped generate interest from the wider Krakow region. Local partner, PLEOskills, was engaged as a "methodology partner" in using the Design Thinking method. The local initiative invited to be the "knowledge partner" was Warsztat Innowacji Społecznych and their project ekultura.org. In addition, other partners such as Otwarta Małopolska, Webmuses and Hack4good participated.

The event was promoted and supported online registration with a dedicated website and Facebook event (in Polish). An intensive communication campaign, relying on all the local participants as well as institutions and the media, was launched and disseminated. The Facebook event gained around 19,000 users, 1000 views and 169 attendees signed up. The event site had over 500 views and 91 subscribers.

A wide variety of local mentors including experts in digital culture, Design Thinking skills training and culture re-use, as examples, attended the event, supporting and inspiring the participants. In total there were 50 participants. After introductions, networking "ice breakers" and "problem defining" sessions began, using tools to frame participants' development of prototypes using design thinking. Teams were formed for activities including brainstorming and developing solutions, and sharing feedback. After lunch activities included developing the prototypes creating apps, wireframes & paper prototypes and then the final prototype presentations.

8 final prototypes were presented, including the winner, Mona Lisa Styles, and runner-up Feed the Art, as well as Culture in a box, Toteraztu, Training for the trainers, D'art, Trip Art and Art Guides. The prototypes ranged from learning apps, practical guides, notebook and calendar apps, and a cultural engagement in non-digital/physical space.

Based on that set of participative events, different lessons were learned. Here are several observations indicating the need for a shared strategy when incorporating more labs to the network:

- Join the network "by doing": A good option could be to start by organising specific events at a small or medium scale. New labs would be autonomous in the way they organise and disseminate, following minimum requirements like using a specific methodology for facilitating co-creation, and re-using Europeana content in specific but open ways.
- Local context and thematic focus: When organising future workshops or events remixing Europeana content, it is important to focus on specific themes, locations or tools rather than general calls. This was the case for the pre-events on 3D and digital apps in Barcelona, and for young audiences in the case of KWMC in Bristol. The more interests and challenges the participants have in common, the better for this "join (the network) by doing" approach.
- Integrate new audiences: One of the best ways to find new potential products and services re-using digitised heritage from creative industries is to reach new professionals and institutions that have a combination of interest in Europeana itself, plus some relevant activity in a given field. The same applies to students, researchers

or other audiences who are not necessarily in the creative industries, but could play a role in exploring and collaborating in this type of practical event.

- Integrate networks of networks: As in the case of ENoLL and Living Labs, partners with access to different ecosystems of spaces and innovative approaches to digital culture can quickly and effectively generate demand from institutions potentially interested in hosting practical events.
- Contexts for knowledge transfer: This style of events can represent a good opportunity for openly sharing and receiving feedback about new Europeana tools or Europeana Labs features, as well as previous Pilots or other new implementations. Participants usually require an expert role for facilitating dynamics and for better understanding the full potential of digitised heritage.

2.5 Challenges

The Challenge cycle of the Labs Network was another relevant experience. Various successful processes and results approached institutions familiar with the potential of the lab concept. As previously noted, ENoLL leading this task in Workpackage 5 made it possible for the 2nd Challenge Event (Barcelona) to have a partnership with Apps&Cultura from the Cultural Department of the Barcelona City Council and its sister project, Barcelona Lab. The Future Everything Festival in Manchester, another knowledge hub around culture, innovation and technology, was the venue for the celebration of the Design Challenge Event (3rd Challenge Event).

Joint efforts like these show that there are different initiatives at the European level which could benefit from exposing their audiences to Europeana related digital projects, obtain added value, and engage participants in new ways of interacting with digitised heritage. This is apart from validating interest for the Europeana Creative project and Europeana in general.

After learning from that process, the following future sustainability strategies around events and conferences should be considered:

- Screencast guides for incubation: The production of audiovisual materials as guides to help creative industries and professionals with viable ideas to re-use cultural heritage, further their concept and proceed to the next stage as a sustainable business. Based on the expertise and knowledge gained through the Workpackage 5 open innovation process.
- Participate in more events: Explore new ways in which parallel programs in conferences and festivals on digital culture and creative industries can be used to embed sessions related to Europeana Creative outputs, or future developments based on Europeana Labs and API.
- Adapting Challenges to other processes: Lighter, more informal versions of the Challenge cycle, with open calls for new projects or services based on Europeana content. This can be a good way to attract more developers and entrepreneurs, thanks to the potential shared visibility when pitching the results in popular events.

- Generating more value in Challenges: The Challenge concept is still a valid approach in activating new initiatives in the Europeana ecosystem. These initiatives can benefit from its data, tools and content in order to generate new disruptive ideas. For this, a more agile and rewarded call is necessary, where projects benefit from online and offline visibility as well as feedback from volunteer experts. Labs could play a key role here. This is continuing from the learnings of the Challenge cycle, as described in D6.2 and other Workpackage 5 reports.
- Potential for education projects: Challenge education spaces through similar formulas, with kids or older students "learning by doing" and by proposing new services and products as part of their formal or informal learning circuits. This could align with the co-creation and technical training needed, with a similar approach as used in some of the #CultJam15 pre-events that took place in partner labs.

2.6 Crowdfunding and Crowdsourcing

During the second half of the Europeana Creative project it became clear that a potential line of action for projects re-using Europeana content would be to connect them to current participative trends online like crowdfunding and crowdsourcing (although this was not defined in the DoW or initial plans from the perspective of Workpackage 1). For crowdfunding, one Pilot experience was to assess and provide technical help via the Goteo platform to two projects related to Europeana: VanGoYourself and Europeana Beacon.

As an experimental approach rather than for its economic implications, these first steps help creating a knowledge base and window of opportunity for new dynamics of sharing. They also help generate mutual support between institutions and partners around Europeana, where there's a great need for educating and disseminating good examples.

At the time of writing this report, there is a discussion about doing the same training, publishing and funding process for two other Europeana related projects from the Europeana Food and Drink First Open Innovation Challenge. This requires exploring the content, openness, innovation and engagement potential at different levels to produce success in this collaborative and interactive funding approach.

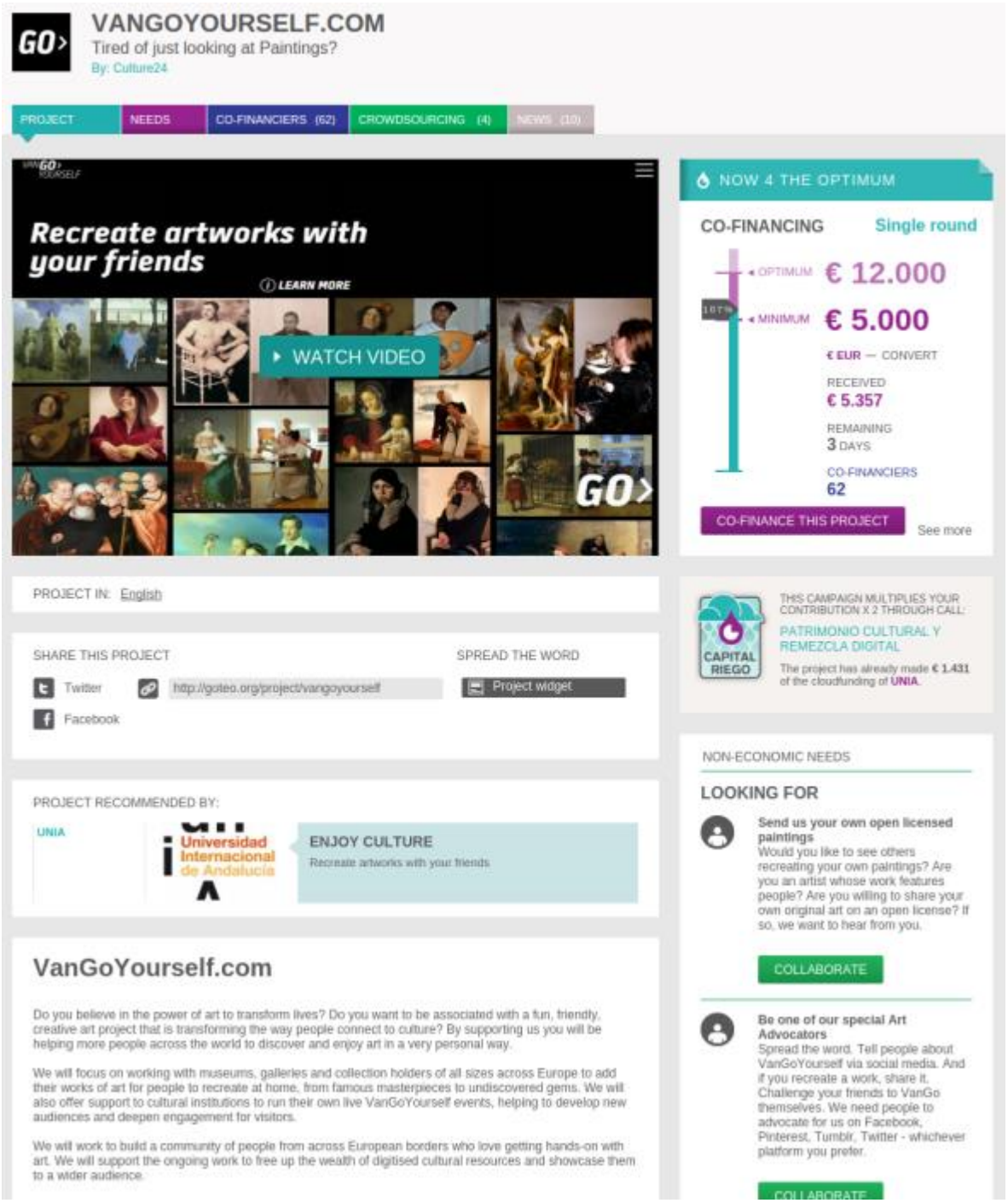

Fig. 5: VanGoYourself crowdfunding campaign on Goteo.org

The help from different types of participants, roles, knowledge and inputs was fundamental, just as it was for the Europeana Creative co-creation processes at the beginning of the project. One aspect is enabling channels and specific entry points for new projects which can benefit from collective, non-monetary contributions to projects, and feedback loops which enrich new creations and developments.

For this, another good proof of concept was a pioneer session during the Europeana Creative final event in Vienna (Europeana Creative Culture Jam), where participants could provide feedback in a new type of printed material tailor-made for the occasion called “Feedback Madness”. The point of this was to help Europeana Creative related projects with insights, recommendations, and constructive criticism while they were pitching in one of the conference tracks.

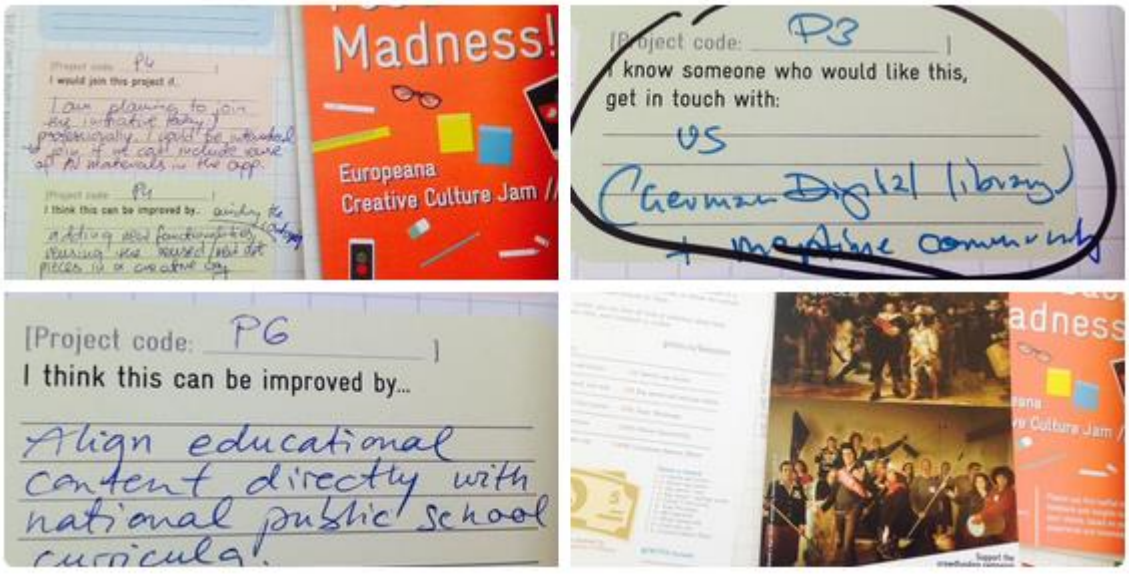

Fig. 6: The “Feedback Madness” leaflet for CultJam15 event

To create more opportunities, engagement and potential sustainability models for the network where the involvement of the labs seems critical, future approaches to crowdfunding and crowdsourcing should consider:

- *Activate match-funding strategies*: Crowdfunding will be a key aspect for sustainability, but so will the active exploration of hybrid formulas. A model is the VanGoYourself “match-funding” campaign, where public or private institutions offer match-funding (additional resources multiplying money donated from civil society) when backing digital heritage projects. Apart from a social validation, this approach to crowdfunding is also a strategy for engaging labs as channels for their own communities of practice.
- *Consider crowdfunding by modules*: Large software projects requiring significant resources could benefit from a modular approach in terms of funding. This was another sustainability lesson learned from experimenting with crowdfunding in the last phase of

Europeana Creative, in assessing and observing the evolution of the two different campaigns. Rather than campaigns with the scheme of “all or nothing”, some products may need periodic smaller campaigns which repeat after each development sprint. The team would demonstrate progress via beta versions, and then the value and visibility gained can align for additional crowdfunding rounds.

- *Incorporate training about crowd dynamics*: The importance of training and educational approaches from labs is another key aspect. Expertise from learning-oriented labs (like for example European Schoolnet) are also part of innovative developments for workshops or online training about crowdfunding. They would support Platoniq and other potential labs or platforms engaging in this strategy as knowledge facilitators for campaigns.
- *Reinforce online and offline feedback loops*: The “Feedback Madness session”, sourcing evaluation from the participants of the Europeana Creative Culture Jam, tested the opportunity of getting additional feedback inputs. We believe this type of printed material (with a participative, qualitative approach to people’s engagement with projects) could be part of a broader network of similar artifacts shared in physical spaces and events. For this, periodic collection of results would be discussed and shared online, helping prototypes and ideas in a more transparent and public way.

3. Recommendations for Knowledge Transfer

3.1 Main Lessons Learned

A large focus group consisting in more than 20 representatives from different Europeana Creative partners was organised during the 2nd All Staff Meeting of Europeana Creative in Brighton in January 2015, with the objective of gathering and discussing lessons learned throughout the project. Many of the dozens of observations about structural, organisational and performance issues are related to the purpose of this report. These form a complete list of aspects which, in the opinion of different partners, could be helpful in developing similar experiences. Summarised and commented in the following sections, these evaluation inputs contain a range from positive feedback to areas of improvement. The majority are directly linked to the network of labs and institutions addressed in this report.

As a branching network

One area of comments addresses the importance of choosing the right digital tool for coordination. The context for this is the need to work with different types of partners in a collaboration requiring flexible, remote and discontinuous task groups around different Workpackages (to fulfil the necessary multi-stakeholder and interdisciplinary approach of Europeana Creative). Basecamp has been the main tool in this case, centralising the communications and outputs of each task.

In general the opinions from the partners were positive. However, one of the recommendations was to have better strategies for knowing “who is who” in that platform or similar ones, in terms of organisations (especially for the larger ones) and who is responsible for different ongoing tasks. Also important are the locations for each person, especially for newcomers incorporating late to the project.

Another key point is considering the variety of ways of working among the partners. Sometimes this leads to more online calls, usually requiring more consensus (instead of pragmatic decisions by a few, etc). For this, future similar joint projects should require specific sessions, where the role of labs could be to help define transversal methodologies for offline and online meetings and agreements. This would be based on their experience in participation and co-creation, to a very specific performance level.

Timing and sequence

When asked about improvements in the hypothetical “what if the project started all over again” scenario, a key consideration from the focus group was that the Pilots could have already been in place and more advanced before the launching of the first Challenges. Had they been, they would have acted as more effective inspiration for Challenge participants. Since some of the Pilots were published and shared online too late (especially at the beginning of the

development cycles), at times there were no relevant examples nor information to disseminate and inspire.

The project has gathered important knowledge and input for Europeana as a core infrastructure and a new context in relation to the creative industries, and has also created some great products with the Pilots. However, in making plans for sustainability it was observed also that executing the Challenge before the co-creation workshop could have been an interesting process. A different order of elements could produce better results, while still making use of the co-design methodology. That could have meant a better approach too regarding resources for the Challenge winners, bringing them to business an earlier stage of the project. This would also have allowed much more time to prepare the dissemination of winners and their projects.

Many participants agreed that there was significant improvement in the processes for Challenge preparation, dissemination and the browsing of Europeana content for the Design Challenge. Considering the potential of the labs network, we can see how an agent with multiple roles can be critical for the goals of re-using digitised heritage in innovative and participative ways. The key role of Aalto as a product coordinator (in this case Culture Cam) as well as a predominant partner in the evaluation, dissemination and strategic partnerships with parallel events (like the documented ones at Mozilla Festival or SMK installation) illustrates this.

Approach to Creative Industries

An important part of the project was working closely with representatives of the creative industries, professionals and experts who were interviewed about the Pilots and core infrastructure. They discussed the utility and potential cost efficiency of tools like the Content Re-use Framework (CRF) in the case of developers, or the extent to which products like the Historiana eLearning activities can help teachers, or Culture Cam can give designers qualitative inspiration. However, among the lessons learned for many different partners is the question of finding a better balance between private companies and public institutions (and how difficult it has been). Or, to what extent some actions could have been premature at the beginning of the project, when it was somewhat uncomfortable approaching these representatives without yet having visible results from the Pilots, Challenges and infrastructure.

The role of Labs should be a helping hand leading networking activities (informal collaboration processes to identify trends or shared interests), as well as previous qualitative evaluations or research for maps of actors at the local, national and European levels. Labs could represent Europeana while also disseminating and helping to adapt tools like the co-creation methodology, the new version of the API, and other specific developments around Europeana Labs. Another function would be discovering and approaching other labs as intermediary agents, since companies like videogames and institutions like museums do not always “speak the same language”, as the project has experienced.

This role as communication intermediaries between profiles like developers and cultural professionals could require the active participation of labs personnel and interdisciplinary partners. Although there are areas to improve and a complex performance, this approach could be a valuable framework for new products and services reusing Europeana. It reinforces the

facilitation of incremental development, transparency as a value proposition, as well as a possible way of getting new sustainability resources.

Core values

Many participants gave feedback during the focus group session that the co-creation process was a key process, as documented broadly on different occasions. This echoed other observations since the beginning of the Europeana Creative project. It was seen as particularly effective for getting people together and merging needs, goals and points of view in a diverse and complex initiative.

Another core value of the project was the development of case studies as inspiration for the Pilots (even if not always connected to the infrastructure development as initially conceived), which different partners considered very interesting. For this reason, the preparation and execution of the thematic Challenges, testing the consortium's ability to prove concepts, disseminate and engage more people simultaneously, gained a lot of insight in these areas. Different incubatees understood and were inspired by what kind of projects could re-use digitised heritage.

Interactivity has been the main driver of Pilot prototypes. This is another value after several parallel development processes. The agile framework was the common point of coordination and understanding between different work cultures, professional roles and understanding of concepts such as openness, innovation, engagement, feasibility (criteria discussed at the start of each co-creation workshop). Any future expanded network around the Europeana Labs concept should also connect with those open principles, by enabling transversal tasks and roles in order to guarantee knowledge sustainability in terms of shared decisions and regular agreements, as for Europeana Creative management. Because feedback loops have been crucial between the Pilot leaders, labs representatives and especially each Workpackage leader.

3.2 More Conclusions and Recommendations

There are other proposed elements to take into account regarding the Europeana Labs Network concept as an experimental but also evidence-based incubation process. All of the above plus the results and areas to improve (described in previous Workpackage 6 reports about the Europeana Creative Challenges, the Pilots and the developed infrastructure) relate to the way organisations around Europeana should evolve services, disseminate results, discuss values and support the work of the creative industries sector in practical and effective ways. The diverse constellation of organizations would have Europeana Labs and its communities of interest as a center point.

In terms of organisational model and culture, one recommendation for a sustainable network strategy would be, as described in D3.4, to configure entry points at Europeana Labs and the pro network that transform easily into understanding the needs of developers, but also other

professionals. As a participative interface, Europeana Labs can gather comments, feedback and stats that help others understand the level and quality of re-use of Europeana content in regular time intervals. When doing so, one key aspect will be to share enough relevant feedback for other partners internally and externally, so they take an active part. They could provide help at early stages, for example, when an institution is interested in a dataset but needs help with the ideation of specific services. Other ways to help would be validating and certifying results when a prototype or beta tool may benefit from UX testing in a lab environment, or helping with dissemination or crowdfunding. That would be on a direct request basis, but also watching out for initiatives that may not be aware of this sort of help. The type of partner communication and decision taking processes could require a transversal approach, when the labs and other institutions enter into conversation on a regular basis or specific opportunities .

Another recommendation based on the way labs have collaborated on different occasions would be to establish formal agreements. This could include memorandums of understanding or similar formats, in parallel to the formalization of membership with the Europeana Foundation. The goal is to establish a shared commitment and strategy as innovation agents as described above, when Europeana Labs showcases incubation, research, training or other type of services. The importance of the expansion and effectiveness of the network (also as described in D3.4) is to connect and generate “win-win” alliances with other existing Europeana projects, like Europeana Food and Drink and Europeana Space. This is not only when it comes to lab spaces or environments (as in Europeana Labs), but also to projects ideated and incubated in environments where co-creation, crowdfunding and crowdsourcing strategies influence the future services and products evolved from this “labs ecosystem”.

That connects to the necessary skill requirements for running parallel services. Another observation from Europeana Creative is that equivalent knowledge and backgrounds from labs representatives (facilitation, evaluation and training) at times form an opportunity for combining their services with the value offered by Europeana Labs, and other key aspects of Europeana as a portal and organisation.

The visibility and reputation gained through the Europeana Creative project and each organisation involved in these practises constitutes an opportunity for future alliances, services and results in the creatives industries sector. Beyond the design, online dissemination, and facilitating group dynamics, the added value of Europeana Labs is the knowledge and tactical hub it represents for developers, other creatives and physical labs for the skills they offer. It could also cover more areas like solving product co-design needs on demand, or specific crowdfunding campaigns, or ways of coordinating with cultural institutions in order to develop a specific Pilot, adapting and following agile frameworks.

Another key aspect is management from the Europeana Labs Network perspective, where the knowledge opportunities generated by Europeana data re-use and user behaviour through Europeana Labs could benefit from a research point of view. There could be future opportunities in gathering research specialists in specific fields (data visualization, apps, comparative studies, open source development) and generating adaptive dashboards based on

open data, for third parties to analyse and understand the progressive potential and re-use of digitised heritage.

That should be combined with the much-needed openness in the development process for new products or services re-using Europeana content, in order to benefit from collaborations and increased attention from institutions, users and communities of practise. An example of this approach derived from the proof of concept and valuable experience of Europeana Creative: partner WebTIC developed in the open when building the educational resources for Historiana based in the Europeana API, which resulted in a coherent and effective strategy for the product, as well as being transparently informative. This was one of the most appreciated projects in the "Feedback Madness" session held at the Europeana CultureJam15.

It's necessary to progressively rethink the ideas of co-creation, Challenges and pre-events as a whole, combining their philosophy with calls to various events and participation. This is an open strategy that supports knowledge flow when inviting new projects to share their progress and results with transparency. It proposes challenging new ideas around Europeana content, as well as processes which are complementary to those currently hosted and activated by Europeana. In examples like HackDash, people from different backgrounds and interest in digitised heritage could propose new hackathon events, share results from co-creation-oriented sessions, showcase needs and findings, and track attention in a fresh way that combines online and offline strategies.

Annex

Transcription Lessons Learned focus group at 2nd ASM

Brighton, January 2015

What did you learn in working with the GLAM partners? Europeana? Creative Industries?

- When incorporating late to the project, missing general info in Basecamp about partners, who is who and doing, locations for each person, etc.
- Basecamp flaw, partners are, but can't search by organisation, known roles, especially difficult with big organisations.
- There are different ways of working between partners, and depending on the company who you are coming from, diverse ways of working (tending to more calls, usually needing more consensus instead of pragmatic decisions).

What would you do differently would you do this project once again?

- Better timing with Pilots: they should be already in place as inspiration for Challenges, since here Pilots came too late, there was nothing there to disseminate at the beginning or inspire.
- Have the Challenge before the co-creation workshop, so a different order of elements could make better results, still making use of the co-design methodology.
- Also a better approach of resources for the Challenge winners, bringing them to business during the project.
- Asked to plan plans in relation to dissemination of Challenges, timing off, mismatch of launches of Challenge, allow much more time for the preparation of the dissemination of winners and their projects.
- Luckily there's an improvement of Europeana content in the Design Challenge, otherwise we would have needed to ask ourselves if we did something wrong; there was also this problem with holidays, but nothing you can do about it.
- There was a problem of cycle of things, where for example having video ready at the beginning of the Challenge would have been more useful than at the end.
- However the project has generated something for Europeana as a core infrastructure / context while its rethinking itself for sustainability, and created some great products.

What could Europeana and the rest of partners do better to reach/target the Creative Industries?

- Find a better balance between private companies and public institutions.
- Some actions were premature, when it was sort of uncomfortable approaching them in the beginning.
- It was also unclear what was asked by institutions behind the physical labs and their role, needed a clearer plan how they would link with CI in their sectors.
- CI companies like in the case of videogames and institutions like a museum don't speak the same language. Will developers do it again if there are no commercial possibilities?
- Target bigger businesses? That probably means even more commitment and clear goals and proposition values.

When developing a Pilot, which problems occurred, what do you know now does not work?

- Diverse content curation problems with content via Europeana: sometimes not easy, takes too long, needs manual work, content and licenses (PD as requirement), as well as the questions of scalability, since is needed to do certain things automatically.
- Need to have something like the CRF at the end, and/or user sets, because it was complex to find the content needed, it takes too long.
- Main issue really the content, although help by Europeana staff, not ability to share content online with something like MyEuropeana, or to suggest an open collection in Labs. For example BL content in Flickr so much easier to use, while in Europeana was like lost; problem not finding ONB content, broken thumbnails, completely lost in system.
- Not usable neither for a hackathon-like event or workshops, which needs strategies like a hard drive to take away filtered and curated content.

What could be improved regarding the technical implementation?

- TEL deadline when ingesting contents, published three weeks after, need for revision, having to plan a month ahead from the content provider side, if this could be adapted a bit, much more useful, so not prolonging it too much.

What were the key aspects of this project? For further projects, what will others have to be aware of?

- The co-creation process was very useful, getting people together and merging needs, goal, points of view.
- Case studies as inspiration, in relation to the Pilots, has been very interesting.
- Thematic Challenge, testing ourselves, gained a lot of insight in these areas, incubatees see what kind of projects can we get out of it.
- Interactivity has been the key driver of Pilot prototypes.