



# Europeana DSI 2– Access to Digital Resources of European Heritage

## **DELIVERABLE**

### D3.2: EUROPEANA REUSE BUSINESS PLANS 2017 (EDUCATION AND CREATIVE INDUSTRIES)

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### Statement of originality:

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## Introduction

This deliverable D3.2 combines of the individual business plans for the education and creative industries markets and describes Europeana activities in these target areas in 2017.

This document replaces the deliverable D3.2 Europeana Labs business plan 2017-2020, as originally planned in the DoA. This change was necessary due to the Europeana strategy update<sup>1</sup> published in February 2017 and valid until 2020. The revised strategy introduces three powerful priorities, designed to unlock more culture, address our pain points and create more positive change across Europe and the rest of the world:

1. Make it easy and rewarding for Cultural Heritage Institutions to share high-quality content
2. Scale with partners to reach our target markets and audiences
3. Engage people on our websites and via participatory campaigns

This deliverable takes into account the second priority and reflects our ambitions to build and nurture large scale distribution partnerships with like-minded organisations and companies who already have strong and loyal communities of users with an interest in, need or passion for culture. It also reinforces our focus on sectors with known demand and with the largest accessible user bases will allow us to deliver scale quickly, moving away from peripheral partnerships that do not. As a result, we decided to shift the priority and to sharpen our audience focus within the two target markets of education and creative industries. As of 2017, education has been declared our top priority market, while creative industries have slightly decreased in importance. Europeana Labs still remains our main service platform for the creative industries; however, we will invest more resources into building up the educational partnerships and the Europeana4Education community. The current document is aligned with the updated Europeana strategic direction, reflects these changes in market priority and resource allocation and provides a comprehensive overview of our reuse activities in 2017.

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<sup>1</sup> <http://strategy2020.europeana.eu/update/>

# Europeana Reuse Business Plan - Education

## 1. Executive Summary

Education is Europeana's top priority reuse market for 2017. This business plan defines our target educational audiences and the value proposition for them; it sets the goals, scope and timeline of our activities as well as the measures for their successful implementation.

The educational market in Europe is diverse in terms of national borders and language, regulation vs. autonomy, age groups, structure and innovation. In this plan we will focus on secondary education (11-18 years) in Europe, with primary education (5-10 years) and lifelong learning (25+ years) as secondary target markets.

We strongly believe in the added value Europeana can bring in education. Our biggest asset is our content - it is unique, multilingual, legally accessible and available in diverse media formats. It comes from the guardians of Europe's cultural heritage and shows multiple perspectives on historical and cultural events. It can be easily explored and used. In addition to a serendipitous keyword search, we offer a fast and direct access to curated resources (Europeana thematic collections, exhibitions, etc.) to support contextualisation and richer learning experience. Anyone interested can download and use manual selections of openly licensed content for their projects or pursue a custom integration of the Europeana Collections in their learning environments and apps through our free APIs.

The above mentioned resources and services positions us well in the educational competition landscape. As the European digital heritage aggregator, Europeana has a strong competitive advantage in terms of the richness, diversity and multilingual scope of its Collections and its relevance to a European audience. Major digital cultural heritage platforms outside Europe, such as Digital Public Library of America (DPLA), National Library of Australia (Trove), Digital NZ and Canadiana, are rather strategic partners than direct competitors as their collections are adapted for their national curricula and there are clear opportunities to mutually enrich our educational offers in case of topics of shared interest and history (such as World War I). Image, sound and audiovisual banks offer various media-specific content; however, it often lacks the level of context (e.g. metadata), the unique perspective (historical, unexploited content) or the source credibility, all of which deliver high educational value. Wikipedia doesn't target educational audiences per se and the two more learning oriented platforms Wikiversity and Wikibooks are not very active. In addition, Europeana and Wikimedia have already successfully worked together on a number of initiatives and it is likely that any future relation with educational focus will be more a collaboration than a direct competition. Finally, Google Cultural Institute has a strong offer for educators in terms of content quality and curation; however, Europeana provides better rights labelling and easy option for creative reuse (download).

Europeana can also strongly benefit from the latest developments and trends on the educational market. The increasing use of ICT in and outside the classrooms contributes to the growing importance of digital learning. Reports and statistics show the change in classrooms and the adoption of more innovative teaching methods, in particular the focus on project based and collaborative learning. Education has been seen to support the development of transversal competencies such as cultural awareness and digital, social and civic competences to combat

exclusion and community engagement and support creativity throughout one's lifespan. Finally, the role of the traditional print publisher has been slowly decreasing, with positive growth outlook for the global educational publisher market. In line of these trends, our vast digital collections and reuse services can easily support the development of new digital tools and apps for learning and enrich the existing and future educational online platforms.

As a result, this year we chose to focus our reuse resources on (secondary) education. Due to the educational market size and complexity, we will adopt a business-to-business (B2B) approach. We will work together with intermediaries e. g. key educational players who have the expertise, the connection to and good reputation among educators and students and thus can help us reach these audiences fast and effectively. We will collaborate with the three partner groups: policy makers, commercial and non-commercial partners. The policy makers include DG Education and Culture and National Ministries of Education. They will help promote Europeana as an educational resource on European and national level and facilitate access to key national educational publishers. The non-commercial partners are educational NGOs and associations who can integrate Europeana Collections in their online portals and help us reach educators across Europe. The group of the commercial partners includes educational publishers, learning software providers, content and application developers. They could feature (curated selections of) Europeana Collections on their platforms, create and publish learning resources with Europeana content (MOOCs, e-books, etc) and/or develop educational applications and games.

In 2017 we will invest time and efforts in three types of activities. First, we will improve our distribution channels through key partnerships. We will approach Ministries of Education in six countries: France, Portugal, The Netherlands, Spain, Italy and Finland. We aim to launch a pilot with the French Ministry of Education to make Europeana content available on French national educational Edutheque and in this way increase the awareness and usage of Europeana data by French educators and students. We will continue working with our current partners European Schoolnet (EUN) and EUROCLIO on developing online learning materials for teachers. Also, we will explore collaborations with digital educational publishers through mailing campaigns and events, particularly in the above mentioned six countries. Finally, we will support the development of educational resources through funding (via Europeana challenges, match funding campaigns and investor fora).

The second activity area relates to the initiation and support of community initiatives that use and promote Europeana as educational resource. For example, we will work on developing the Europeana4Education community and on establishing a network of teacher ambassadors in Europe. The Europeana4Education community will be an informal network for anyone who believes that digital cultural heritage can enrich educational experiences. It will be run online via a thematic LinkedIn group, Twitter and a dedicated space on the Europeana Professional website. We will also investigate the opportunity to establish a teacher ambassador network with selected educators across Europe to enhance the awareness of Europeana among teachers and improve our educational offer.

The third main activity area focuses on the development and showcase of educational datasets. We understand that our collections require additional enrichment and curation to meet educators' needs. Therefore, in 2017 we will collect feedback from teachers about relevant educational themes as well as about areas of metadata improvements. We will work together with them and relevant partners to identify and curate educational datasets using Europeana content and will feature these on the Europeana Professional website.

Through thorough execution of the above mentioned initiatives we aim to end the year with much stronger presence on the educational market. We will measure our success by reporting at least three new educational partnerships and by reaching positive scores according to the Likert and

Net Promoter scales. The work described in this plan will then support our strategic goal that by 2020 teachers in secondary education use more digital cultural heritage resources in their classrooms. By making it easy to find and download high-quality cultural heritage data via Europeana we will have reduced the transaction costs for publishers of digital learning services and resources, helping teachers to deepen their student's understanding of our shared heritage and to shape innovative and inspiring classrooms.

## 2. Market overview

The educational market in Europe is diverse in terms of national borders and language, regulation vs. autonomy, age groups, structure and innovation. In this plan we will work with the most common segmentation based on the age groups: primary education (5-10 years), secondary education (11 - 18 years), higher education (18 - 24 years) and lifelong learning (25+ years).

Below we analyse the primary, secondary and lifelong learning submarkets as these cover a wide variety of subjects (from biology to history and art) and thus provide more opportunities for re-use of the rich Europeana Collections. Although our conversations with publishers show that the higher education submarket is the biggest in the educational publishing market, it is also highly specialised and a potential entry might require substantial curatorial and marketing resources from the Europeana teams and might not be justified. Therefore, we will exclude this submarket from the analysis below.

Identifier	Primary education	Secondary education	Lifelong learning
<b>Population engaging in learning</b>	In 2013 there were 28m primary age students in Europe <sup>2</sup> , equating to roughly 5.54% of the EU 28 population. <sup>3</sup>	11% of the EU population <sup>4</sup>	In 2015, 10.7% of those aged 25 to 64 in the EU-28 participated in education or training (an increase of 1.4% since 2010). <sup>5,6</sup>
<b>Typically identified by...</b>	Education in a school setting.	Education in a school/college setting.	All purposeful learning activity distinct from cultural or sports activity. <sup>7</sup> Increasingly online and outside of a formal learning (e.g. university) campus but can be led by university consortiums.
<b>Stakeholders</b>	Central government/ Ministries of Education, teachers/educators, students, teacher associations, curriculum developers, examiners, educational publishers and authors, digital platforms, (in-service		Universities, higher and further education institutions. Digital learning platforms like Futurelearn, Coursera,

<sup>2</sup> [http://ec.europa.eu/eurostat/statistics-explained/index.php/Early\\_childhood\\_and\\_primary\\_education\\_statistics](http://ec.europa.eu/eurostat/statistics-explained/index.php/Early_childhood_and_primary_education_statistics)

<sup>3</sup>

<http://ec.europa.eu/eurostat/tgm/table.do?tab=table&language=en&pcode=tps00001&tableSelection=1&footnotes=yes&labeling=labels&plugin=1>

<sup>4</sup> [http://eacea.ec.europa.eu/education/eurydice/documents/key\\_data\\_series/134en.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/key_data_series/134en.pdf)

<sup>5</sup> [http://ec.europa.eu/eurostat/statistics-explained/index.php/Lifelong\\_learning\\_statistics](http://ec.europa.eu/eurostat/statistics-explained/index.php/Lifelong_learning_statistics)

<sup>6</sup> <http://ec.europa.eu/eurostat/web/education-and-training/data/main-tables>

<sup>7</sup> [http://ec.europa.eu/eurostat/statistics-explained/index.php/Lifelong\\_learning\\_statistics](http://ec.europa.eu/eurostat/statistics-explained/index.php/Lifelong_learning_statistics)

	and pre-service) teacher trainers	Udemy, Fun MOOC.fr, etc.
<b>Regulation</b>	<p>Regulated by government (including assessment). The degree of regulation varies per country and is usually higher for upper secondary education.</p> <p>Some reports suggest that schools are getting freedom in everyday education activities, such as the choice of teaching methods and textbooks, the grouping of pupils for learning activities and the setting of internal assessment.<sup>8</sup></p>	<p>Little intervention by government, although EU set a quota (by 2020 15% of adults should engage in lifelong learning)<sup>9</sup> Individual countries set their own engagement targets.<sup>10</sup> Quality is conferred by association: from the institution (e.g. University developing a course), the educator (institution s/he is from) and/or educational platform (e.g. some of the biggest trusted platforms like Coursera and FutureLearn).</p>
<b>Key trends</b>	<p>Changing classrooms and teaching methods: focus on project based and collaborative learning, flipped classroom (where students master the topic at home and use class time to reflect, discuss, develop the topic, etc)<sup>11</sup>. The teacher is becoming less of an instructor at the front of a classroom, and more of a coach guiding pupils through their learning processes.<sup>12</sup></p> <p>Educator demographics: dominated by female teachers.<sup>15</sup> Most teachers are over the age of 40 right across Europe.<sup>16</sup> This means there could be sharp changes in the teaching demographic in the next 5-20 years with an influx of younger, more digitally aware teachers.</p>	<p>The Netherlands, France, Luxembourg and the United Kingdom are the only other Member States where the participation rate in 2015 already exceeded the 15% target.<sup>13</sup> Women are more likely to report participation in lifelong learning.<sup>14</sup></p>
	<p>In 2012 it was noted that in 10 EU countries the age of compulsory education has been brought forward.<sup>17</sup></p>	<p>There is a trend towards longer compulsory schooling.<sup>18</sup></p> <p>In 2015, the proportion of persons aged 25 to 64 in the EU 28 who participated in education or training was 10.7 % (an increase of 1.4% since 2010).<sup>19, 20</sup></p>

<sup>8</sup> [http://eacea.ec.europa.eu/education/eurydice/documents/key\\_data\\_series/134en.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/key_data_series/134en.pdf)

<sup>9</sup> [http://ec.europa.eu/eurostat/statistics-explained/index.php/Lifelong\\_learning\\_statistics](http://ec.europa.eu/eurostat/statistics-explained/index.php/Lifelong_learning_statistics)

<sup>10</sup> <https://www.cbs.nl/en-gb/news/2016/07/the-netherlands-in-european-top-5-of-lifelong-learning->

<sup>11</sup> [https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Publications:Focus\\_on:\\_Innovation\\_at\\_school](https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Publications:Focus_on:_Innovation_at_school)

<sup>12</sup> [https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Publications:Focus\\_on:\\_Innovation\\_at\\_school](https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Publications:Focus_on:_Innovation_at_school)

<sup>13</sup> [http://ec.europa.eu/eurostat/statistics-explained/index.php/File:Lifelong\\_learning,\\_2010\\_and\\_2015\\_\(%C2%B9\)\\_\(%25\\_of\\_the\\_population\\_aged\\_25\\_to\\_64\\_participating\\_in\\_education\\_and\\_training\)\\_YB16.png](http://ec.europa.eu/eurostat/statistics-explained/index.php/File:Lifelong_learning,_2010_and_2015_(%C2%B9)_(%25_of_the_population_aged_25_to_64_participating_in_education_and_training)_YB16.png)

<sup>14</sup> [http://ec.europa.eu/eurostat/statistics-explained/index.php/Lifelong\\_learning\\_statistics](http://ec.europa.eu/eurostat/statistics-explained/index.php/Lifelong_learning_statistics)

<sup>15</sup> [http://ec.europa.eu/eurostat/statistics-explained/index.php/Education\\_and\\_training\\_in\\_the\\_EU\\_-\\_facts\\_and\\_figures](http://ec.europa.eu/eurostat/statistics-explained/index.php/Education_and_training_in_the_EU_-_facts_and_figures)

<sup>16</sup> [http://eacea.ec.europa.eu/education/eurydice/documents/key\\_data\\_series/134en.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/key_data_series/134en.pdf)

<sup>17</sup> [http://eacea.ec.europa.eu/education/eurydice/documents/key\\_data\\_series/134en.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/key_data_series/134en.pdf)

<sup>18</sup> [http://eacea.ec.europa.eu/education/eurydice/documents/key\\_data\\_series/134en.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/key_data_series/134en.pdf)

<sup>19</sup> [http://ec.europa.eu/eurostat/statistics-explained/index.php/Lifelong\\_learning\\_statistics](http://ec.europa.eu/eurostat/statistics-explained/index.php/Lifelong_learning_statistics)

	Increasing use of digital technologies in and outside the classroom (PCs/tablets in schools, smartphones/tablets for personal use). Most providers now make all content accessible online and modifiable from different devices consolidating the growing importance of digital learning.	Much learning content and courses content is only available digitally. Platforms can award certificates of completion.
	With digitization of textbooks, the role of traditional print publishing will change in the coming years; publishers will no longer enjoy a competition-free environment, which broadens the market for new entrants such as small-scale companies and self-publishers. <sup>21</sup>	Platforms host digital learning content, accessible by anyone interested in the topic. Across the EU28 in 2011 the most common provider of lifelong non-formal learning activity was likely to be the employer (32.0%) (and this is growing) <sup>22</sup> followed by a non-formal education and training institution (17.7%). <sup>23</sup>
	Development of transversal competencies such as cultural awareness and digital, social and civic competences to combat exclusion and community engagement and support creativity throughout one's lifespan. Also, education must equip children (and adults) to operate in an increasingly globalised, multi-ethnic, socially and geographically unequal world. <sup>24</sup>	

### 3. Customers

Due to the educational market size and characteristics (multiple stakeholders, national specifics, level of regulation, etc.) and the limited resources at Europeana we will adopt a B2B approach. We will work together with intermediaries e. g. key educational players who have the expertise, the direct connection and good reputation among educators and students and thus can help us reach these users fast and effectively. We will collaborate with the following groups:

#### 3.1. Policy makers

This group includes governmental bodies, such as DG Education and Culture and national Ministries of Education, which are involved in designing and promoting educational policies on European and national level. We will support the relationship with these governmental bodies by continuing our work on the Europeana4Education policy recommendations and by promoting inspiring case studies of re-use of digital cultural content for educational purposes.

<sup>20</sup> <http://ec.europa.eu/eurostat/web/education-and-training/data/main-tables>

<sup>21</sup> [https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Publications:Focus\\_on:\\_Innovation\\_at\\_school](https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Publications:Focus_on:_Innovation_at_school)

<sup>22</sup> <http://ec.europa.eu/eurostat/documents/2995521/5165166/3-11062013-AP-EN.PDF/d080c07f-c8d3-4a5f-8d46-731901437876>

<sup>23</sup> [http://ec.europa.eu/eurostat/statistics-explained/index.php/File:Providers\\_of\\_non-formal\\_education\\_and\\_training\\_activities,\\_2011\\_\(%C2%B9\)\\_\(%25\)\\_YB16.png](http://ec.europa.eu/eurostat/statistics-explained/index.php/File:Providers_of_non-formal_education_and_training_activities,_2011_(%C2%B9)_(%25)_YB16.png)

<sup>24</sup> <https://ec.europa.eu/epale/en/resource-centre/content/trends-shaping-education-2016>

National Ministries of Education can also facilitate access to key educational publishers in their respective countries and recommend Europeana Collections as a resource in their national curriculum and/or in teacher trainings.

### 3.2. Non-commercial partners

These are educational associations and non-governmental organisations, such as European Schoolnet and the European Association of History Educators (EUROCLIO). They can feature Europeana content on their pan-European, national or thematic portals (for example, Historiana, the specialised online educational platform of EUROCLIO).

Interesting leads are the open educational resources platforms; see for example the directory of OER repositories<sup>25</sup>. Some of these repositories are not user-friendly or up to date; we should approach the most frequented and up to date platforms first to showcase our content.

### 3.3 Commercial partners

We aim to work together with educational publishers, learning software providers, content and application developers. The collaboration format and outcomes can vary. Some of them can integrate and showcase (curated selections of) Europeana Collections on their learning online platforms (for instance, NETEX Learning, Maskott). Others can develop a/or publish learning resources with Europeana content, such as our WW1 iTunes U course. Finally, representatives of this group can design educational applications and games, such as the ArtFACES app, a winner of the first Europeana Challenge.

With regard to educational publishers, it is essential to consider that the contractual agreements of educational publishers and providers with schools and local and national governments might have implications on how we reach a critical mass of educators. In this context, we should analyse the educational publishers' operations to find out:

- How they work with schools, educators and governmental institutions.
- What partnerships or contractual relationships they have with content providers.
- Who are their content providers and on what terms content is developed.

For all partner groups listed above we provide the following services, with some being more relevant for a particular group:

- Content discovery services - introduction into the rich and diverse Europeana Collections, including thematic collections, virtual exhibitions, etc. We also provide guidance on how to search and use our content in compliance with international copyright.
- Development services - access to the free Europeana APIs as a way to easily retrieve and integrate relevant Europeana content in partner's online environments. In addition to the technology itself, we provide extensive documentation, consultancy and maintenance via dedicated channels (API forum, API mailbox).
- Professional networking - Europeana facilitates the cross-sector relations (culture - education) and can act as a broker between those who are offering content and would

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<sup>25</sup> <https://oerqualityproject.wordpress.com/2012/10/22/directory-of-oer-repositories/>

welcome the educational re-use of their collection and those who are looking for content to work with in educational setting or for educational purpose.

We offer access to funding as an extra service to the commercial partners. Those who want to develop learning resources with digital cultural content can get direct funding by participating (and winning) in our challenges and match funding calls. Depending on the maturity and business potential of their educational product or service, we might facilitate introductions to investors.

## 4. Competitors

Below we will briefly analyse the potential and existing competitors of Europeana educational offer.

### 4.1. Cultural heritage organisations

#### 4.1.1. Europe

As the European aggregator for digital cultural heritage, our possible competitors are the bigger, national cultural heritage organisations who offer the quality, breadth and volume of content that would be attractive for an educational audience and have the capacity to develop and sustain their own educational partnerships. An example is the British Library, who provides an extensive educational offer<sup>26</sup> ostensibly aimed towards upper secondary education and adult learning. They do not include teacher resources or the ability to curate and share content. For the Rijksmuseum, education<sup>27</sup> appears to require attending the gallery in person or using the content accompanying exhibitions<sup>28</sup> in the RijksStudio. It is worth noting that the studio facility allows users to curate their own datasets.

The City of Stockholm (Stockholm Source) archive<sup>29</sup> features a number of lesson ideas<sup>30</sup>, organised by grade levels, which explore a collection of sources on nationally relevant themes. They also have an active teachers' network group on Facebook<sup>31</sup>. In a similar way, the UK National Archive<sup>32</sup> offers extensive educational resources searchable by educational stage, time period and resource type. They can be used for preparation (e.g. themed collections of content and focused topics) or directly in the classroom (e.g. lesson plans and games). Classroom resources benefit from expert input (e.g. introductions). Learning content is often developed in collaboration with external partners, e.g. a heritage organisation<sup>33</sup> or association<sup>34</sup>.

It is the exception rather than the norm when cultural heritage institutions (CHIs) in Europe develop extensive digital educational material. This could be because of capacity or financial reasons, or because the content they offer lacks the breadth or detail to be used extensively in

<sup>26</sup> <http://www.bl.uk/20th-century-literature/articles/the-man-from-over-the-top-of-the-hill-simon-armitage-on-ted-hughes>

<sup>27</sup> <https://www.rijksmuseum.nl/en/with-children-a-class-or-a-group/education>

<sup>28</sup> <https://www.rijksmuseum.nl/en/rijksstudio/historical-figures/william-of-orange>

<sup>29</sup> <https://stockholmskallan.stockholm.se/skola/>

<sup>30</sup> <https://stockholmskallan.stockholm.se/skola/lektioner/>

<sup>31</sup> <https://www.facebook.com/groups/529104973872628/>

<sup>32</sup> <http://www.nationalarchives.gov.uk/education/>

<sup>33</sup> <http://www.nationalarchives.gov.uk/education/resources/19th-century-mining-disaster/>

<sup>34</sup> <http://www.nationalarchives.gov.uk/pathways/blackhistory/about.htm>

education. In this case, Europeana's main competitive advantage lies in the richness, diversity and multilingual scope of its Collections and its relevance to a European audience.

#### 4.1.2 Outside Europe

Below we analyse the educational offer of a few major digital cultural heritage platforms in USA, Canada, Australia and New Zealand.

In USA, Digital Public Library of America (DPLA) has the most advanced educational offer followed by the National Library of Australia. DPLA arranges 100 datasets into 14 broad themes<sup>35</sup> that are not arranged by grade level. The DPLA resource sets are most similar to the resources<sup>36</sup> made available on Historiana<sup>37</sup> which feature various sources, including text, artefacts, art, and photography.

Another interesting example is the US National Archives. They developed the online learning platform Docsteach<sup>38</sup> which offers to educator's tools to create their own learning activities with content from US national archives. The primary sources represent content organised around specific topics (for instance, Civil War and Reconstruction or The Great Depression and World War II); however, the individual source items don't provide much educational context.

Also in the US, the New York Public Library offers educational materials that meet Common Core State Standards<sup>39</sup>. The library offers events for educators<sup>40</sup> (including international attendees) and helps them use their digital collections for education. In 2014 they stated<sup>41</sup> that they aimed to "create exemplar resource lists for use in most classrooms" but education-specific lists are not featured on the digital collections homepage<sup>42</sup> and the content<sup>43</sup> under 'resources for teachers' is no longer active. Online exhibitions<sup>44</sup> cannot be filtered for curriculum relevant content. Blog 'channels' ('For Teachers')<sup>45</sup> or 'subjects' ('Common Core')<sup>46</sup> display education materials but it is challenging to search and filter their content.

The MET Art Gallery also have easy to find resources for educators<sup>47</sup>. These include lesson plans<sup>48</sup> that are based on a small content selection from their archive and align to national and Common Core state standards; and curriculum resources<sup>49</sup> that include hard copy teacher resource sets for schools in the region. They also offer professional development for educators<sup>50</sup>, providing workshops to develop lesson plans and longer training programmes allowing them to

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<sup>35</sup> <https://dp.la/primary-source-sets>

<sup>36</sup> <http://sas.historiana.eu/sas/collection/joseph-stalin>

<sup>37</sup> <http://sas.historiana.eu/sas/>

<sup>38</sup> <https://www.docsteach.org>

<sup>39</sup> <https://www.nypl.org/blog/subject/7716>

<sup>40</sup> <https://www.nypl.org/blog/2014/06/27/education-innovation-nypl-summer-institute-teachers-2014-july-28-aug-1-2014-primary>

<sup>41</sup> <https://www.nypl.org/events/teaching-learning>

<sup>42</sup> <https://digitalcollections.nypl.org/>

<sup>43</sup> <https://www.nypl.org/events/teaching-learning>

<sup>44</sup> <https://www.nypl.org/events/online-exhibitions>

<sup>45</sup> <https://www.nypl.org/voices/blogs/blog-channels/for-teachers>

<sup>46</sup> <https://www.nypl.org/blog/subject/7716>

<sup>47</sup> <http://www.metmuseum.org/learn/educators>

<sup>48</sup> <http://www.metmuseum.org/learn/educators/lesson-plans>

<sup>49</sup> <http://www.metmuseum.org/learn/educators/curriculum-resources>

<sup>50</sup> <http://www.metmuseum.org/events/programs/met-studies/k12-educator-programs/Astor-Educators>

explore a topic over a period of time. Their professional community for educators has been created through an annual training programme for educators aiming to illuminate how art is vital to student learning.

Canadiana has only two sets<sup>51</sup> of educational resources. The National Library of Australia (Trove)<sup>52</sup> has developed content by year group, aligned to the curriculum<sup>53</sup> and resources<sup>54</sup> for specific educational events/international education days. Trove and Digital New Zealand<sup>55</sup> and Trove offer the ability to create and share lists (sets) of content, a feature Europeana intends to provide through MyEuropeana.

The above mentioned digital cultural heritage platforms could be considered strategic partners than direct competitors. Even if they have similar themes to Europeana's exhibitions, their collections and educational curations are adapted for their national curricula. Where content is designed for a non-European national curriculum (e.g. Australia) this does not have implications for Europeana's work in education. Where there are themes of shared interest or history (for instance, World War I), Europeana and these institutions could work together to mutually enrich their content offer to educators, similar to when we worked with DPLA to create a migration exhibition<sup>56</sup>.

## 4.2. Internet resources

Internet resources are likely to be a strong competitor as they allow intuitive search and instant access to a wide range of content. However, the vital copyright information for the search results is often missing or not respected. We must be able to differentiate the value of finding content on our platform compared to finding and illegally using content from Internet. This value could include:

- Availability of free metadata in addition to media records.
- Access to curated collections and themes, unlike most other resource providers.
- Knowledge about the origin of the source and how users may use each image from a legal perspective (e.g. non-derivative or non-commercial), allowing them to be confident in sharing their resources with other educators online and in some circumstances making a profit from selling their educational resource.
- Support to correctly credit the organisations providing the content via information given on the Europeana record.
- Legal access via our APIs to a huge volume of content for use in applications and digital resources.
- Presenting a good role model to pupils and encouraging responsible and ethical use of creative material.

### 4.2.1 Image banks

Educators can search image banks to find inspirational and high-quality images on certain themes. On some platforms users must pay to use images but do not benefit from valuable

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<sup>51</sup> <http://www.canadiana.ca/tools>

<sup>52</sup> <http://trove.nla.gov.au/list/result?q=>

<sup>53</sup> <https://www.nla.gov.au/digital-classroom>

<sup>54</sup> <https://www.nla.gov.au/digital-classroom/other-resources>

<sup>55</sup> <http://www.digitalnz.org/about>

<sup>56</sup> <http://exhibitions.europeana.eu/exhibits/show/europe-america-en>

metadata, unlike Europeana where access to all metadata is free and 40% of content is free to reuse. Although providers such as Getty host some CC0 collections, these are limited (for example, Gettyimages.nl has only one CC0 image). Other image banks offer entirely CC0, free to access image collections, removing even the need for attribution (e.g. Pexels<sup>57</sup>).

To a limited extent these known brands are competitors. Europeana's content can be used for "stock" purposes but this has little educational value. Our content offers significantly more than stock images. Educators come to Europeana for different purposes: to find unique educational content with valuable metadata and to find collections of curated content and datasets of related content. There is also legitimacy in having a connection to the providing heritage institution and crediting the source via Europeana. Europeana can therefore confidently compete with these platforms.

#### **4.2.2. CC0 or royalty free sound and audiovisual banks**

Soundbanks or audiovisual (AV) banks of public domain or CC0 content offer content with clear reuse guidelines. Sites like MediaCommons exist to support educators to use AV content in their practice. Platforms like SoundCloud feature users who add their music with a CC0 license, but this content is unlikely to have significant educational value. Although there are many platforms available with free to reuse, curated and regularly updated content, teachers are likely to need audiovisual content with metadata and context that provides educational value. This is unlikely to be found on soundbanks aimed at specific creative uses, e.g. in video games, or 'stock' audiovisual banks.

Compared to these competitors, our content is predominantly historical, of lower quality and, to a big extent, still in copyright. Europeana's search is challenging but it does offer simple downloads directly from the Europeana platform, where these are permitted. Our collections are not growing as fast as these platforms, nor are they as regularly updated.

Although our collection of free to reuse content may be limited, it is diverse, international and contains valuable metadata which does not appear to be available on other sites. Therefore, we are in a strong position to attract educators to use our content instead those of AV banks. Europeana's platform gives confidence to users that they are accessing content from a trusted repository. Europeana's profile awards it a quality mark that is not available with most other audio or AV banks.

#### **4.2.3. Google Search for images**

Google's search functionality and result relevance is better and faster than Europeana's search function. In addition, the multilingual search mechanisms of Google are advanced compared to Europeana. The copy and paste or screen grab options are easy for educators to use. A Google search is therefore competition to the use of Europeana content in education, but the Europeana platform offers clearly understood reuse guidelines and metadata that is often of educational value. The content in our collections is also derived from trustworthy sources removing a level of investigation for the user.

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<sup>57</sup> <https://www.pexels.com/photo/love-hand-sign-195364/>

#### 4.2.4. Wikimedia

Wikimedia Foundation hosts a few sub portals with potential relevance for education: Wikipedia, Wikiversity, Wikibooks.

Wikipedia<sup>58</sup> has a strong offer for educators. The search functionality and relevance is significantly better and faster than Europeana's search function. Content is often referenced, adding credibility. It is multimedia, including visuals as well as text and it is contextualised, linking to other relevant information. Content is likely to be copied and pasted from the site; copyright information is not displayed but images are public domain. However, there is no place for serendipity or alternative images/texts, it is still a very contextualised, encyclopedic view of a subject.

Wikiversity<sup>59</sup> features over 23,000 free learning resources on various subjects. A major part of the content is dedicated to science and technology, whereas art and humanities have limited representation. This community portal was launched in 2006 but the activity level has declined significantly.

Wikibooks<sup>60</sup> showcases almost 3,000 open content textbooks on topics from science and technology to performing arts. The number of contributions has decreased since the launch in 2006.

Wikipedia doesn't target educational audiences per se and the two more learning oriented platforms Wikiversity and Wikibooks are not very active. In addition, Europeana and Wikimedia have already successfully worked together on a number of initiatives and it is likely that any future relation with educational focus will be more a collaboration than a direct competition.

#### 4.2.5. Google Cultural Institute

Google Cultural Institute<sup>61</sup> offers educators a platform where content is arranged into topical and frequently updated exhibitions, themes and stories, some of which is relevant for educational audiences. Some exhibitions can be explored by time and colour but this is not extensive. They also have strong partnerships with leading CHIs, allowing educators and students to engage more meaningfully with individual collections and the institution itself via Streetview mechanisms (e.g. British Library<sup>62</sup>). We both offer viewing mechanisms allowing users to zoom in on image details (on some content). Their themes are extensive and regularly updated. They lack our search function, easy download feature and useful display of licensing information. Europeana is a stronger platform because creatives can find reusable content with richer metadata. Google Cultural Institute could attract a strong browser audience but is less likely to entice an audience who would want to do something with the content (for example, develop an educational resource or tool).

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<sup>58</sup> [https://en.wikipedia.org/wiki/Main\\_Page](https://en.wikipedia.org/wiki/Main_Page)

<sup>59</sup> [https://en.wikiversity.org/wiki/Wikiversity:Main\\_Page](https://en.wikiversity.org/wiki/Wikiversity:Main_Page)

<sup>60</sup> [https://en.wikibooks.org/wiki/Main\\_Page](https://en.wikibooks.org/wiki/Main_Page)

<sup>61</sup> <https://www.google.com/culturalinstitute/beta/>

<sup>62</sup> [https://www.google.com/culturalinstitute/beta/streetview/british-museum/AwEp68JO4NECkQ?sv\\_h=283.6369308615847&sv\\_p=9.985679630717655&sv\\_pid=ljXWxf4LjGIOVZdQNB1Bg&sv\\_lid=3582009757710443819&sv\\_lng=-0.12735281501363716&sv\\_lat=51.51926936398831&sv\\_z=1](https://www.google.com/culturalinstitute/beta/streetview/british-museum/AwEp68JO4NECkQ?sv_h=283.6369308615847&sv_p=9.985679630717655&sv_pid=ljXWxf4LjGIOVZdQNB1Bg&sv_lid=3582009757710443819&sv_lng=-0.12735281501363716&sv_lat=51.51926936398831&sv_z=1)

## 5. SWOT analysis

Below we have carried out a brief SWOT analysis of Europeana reuse offer for education. It outlines its main strengths and weaknesses as well as identifies external opportunities and threats in order to guide our efforts both internally (e.g. how we can improve our offer) and externally (which trends we should leverage or which challenges we should address).

Strengths	Weaknesses
<p><i>Content</i></p> <ul style="list-style-type: none"> <li>● Europeana Collections provide single point of access to over 54 million digital items in various media formats (images, text, audio, video and 3D)</li> <li>● Europeana Collections feature content in multiple languages and from across multiple countries and perspectives</li> <li>● Europeana content is legally accessible and educational users know about provenance as well as how to use the records from a legal point of view (rights labels are available). This puts us far ahead of image bank competitors, for example.</li> <li>● Our content has particular strengths in certain areas of the curriculum, namely art history and history. Specialised curated content available, e.g. WW1 and Faces of Europe on Europeana.</li> <li>● Our metadata is released with a CC0 license - publicising this may attract a wider educational audience.</li> </ul> <p><i>Technology</i></p> <ul style="list-style-type: none"> <li>● Our platform provides the tools (API) for free, easy access and reuse of Europeana content by educational partners. We have in house technical expertise.</li> <li>● New functionality developments could have educational value. For example, the forthcoming entity pages would support the creation of comprehensive profiles, content and activity for some of the key figures and events in Europe's history. Another interesting feature is the relaunch of MyEuropeana which will</li> </ul>	<ul style="list-style-type: none"> <li>● The metadata of our collection records requires additional enrichment for educational purposes.</li> <li>● Not all of our data has metadata that would bring additional value to an educational audience.</li> <li>● We don't know what 'the right level of metadata' is without first testing it.</li> <li>● Making our content education market-ready is likely to require extensive curation.</li> <li>● We rely on external partners to curate and develop educational resources.</li> <li>● We have limited experience on the educational market and rely a lot on our partners' expertise.</li> <li>● Limited awareness of the Europeana offer (content &amp; services) on the educational market</li> </ul>

<p>allow the curation of user datasets, their tagging as educational resource and retrieval via the API for use in other educational resources.</p> <p><i>Other</i></p> <ul style="list-style-type: none"> <li>• Our tag #Europeana4Education is simple and understood and can grow into a strong brand to represent and promote all our educational work.</li> <li>• We offer funding in various ways to support the development of educational resources and services.</li> <li>• We have existing partnerships with strong players in the educational sector, such as EUN. The results of these partnerships are good case studies for what is possible in education with Europeana content.</li> </ul>	
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>• We are starting later than other digital cultural heritage platforms; we have the opportunity to learn from the progress and setbacks of others. (especially in the way they facilitate cooperation between professionals in the field of education and professionals in the field of cultural heritage)</li> <li>• We can promote Europeana as an Open Educational Resource (OER) to strengthen our brand and increase outreach.</li> <li>• Partnerships with well-established digital humanities OER repositories and professional networks of educators can help expand our reach.</li> <li>• The importance of continuous professional teachers' training is growing</li> <li>• (Trend) compulsory education is getting longer, meaning more pupils remain in a school educational setting for longer<sup>63</sup>.</li> <li>• (Trend) the teacher is becoming less of an instructor at the front of a classroom, and more of a coach</li> </ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>• Communication with Ministries of Education might take longer than planned.</li> <li>• Some CHIs may be doing similar work on a local/national level; we do not know if we will be duplicating efforts in some areas.</li> <li>• 'Digital' is still emerging in many schools. Schools are most receptive to increasing the use of digital when there are new resources (e.g. buildings) in development, or additional finance. This is challenging in countries where there are prevailing economic crises.</li> <li>• Internet connections in schools can still be sporadic and unreliable. Worth noting that the threat is reducing.</li> <li>• The market may be oversaturated with free to access reusable educational content, especially on themes which are considered relevant across Europe.</li> <li>• Teachers often lack confidence in using digital resources in the classroom.</li> <li>• Teachers are likely to continue to use</li> </ul>

<sup>63</sup> [http://eacea.ec.europa.eu/education/eurydice/documents/key\\_data\\_series/134en.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/key_data_series/134en.pdf)

<p>guiding pupils through their learning processes.<sup>64</sup> Teachers can encourage students to use the Europeana platform in their learning activities.</p> <ul style="list-style-type: none"> <li>● (Trend) there is a surge in teacher/school-led innovation (in the UK) facilitated by schools being more equipped to 'bypass government', teacher networks and structures like TeachMeet that reconfigure teacher continuing professional development.<sup>65</sup></li> <li>● Current secondary pupils are likely to become not only the university or college students of the future, but also the lifelong learners of the future.</li> <li>● (Trend) Growing importance of digital learning.</li> <li>● With digitization of textbooks, the role of traditional print publishing will change in the coming years; publishers will no longer enjoy a competition-free environment, which broadens the market for new entrants such as small-scale companies and self-publishers.<sup>66</sup></li> <li>● It is estimated that the Global Digital Education Publishing market compound annual growth rate will be 15.01 percent over the period 2014-2019.<sup>67</sup></li> <li>● The lifelong learning is frequently interest based, meaning that our content could be a big draw for interested learners not interested in course accreditation (e.g. towards a diploma or degree).</li> <li>● We have not found any cases of CHIs (in Europe or elsewhere) developing partnerships with online educational platforms or publishers, suggesting that Europeana could be leading in the exploration of this area of work.</li> <li>● The ongoing teacher's validation pilot with EUN is an opportunity to</li> </ul>	<p>'easy' searches; via Wikipedia or Google Search.</p> <ul style="list-style-type: none"> <li>● Teachers seem interested in using apps (as a one off lesson activity) rather than exploring how to use the full Europeana resource. Europeana need to support both aspects of use.</li> <li>● Budget and time needed for building up a sustainable Europeana Education Ambassadors network.</li> </ul>
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<sup>64</sup> [https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Publications:Focus\\_on:\\_Innovation\\_at\\_school](https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Publications:Focus_on:_Innovation_at_school)

<sup>65</sup> <http://www.nesta.org.uk/2017-predictions/classroom-conundrums-tackled-together>  
<http://schoolsweek.co.uk/why-teachers-are-catching-the-teachmeet-bug/>

<sup>66</sup> <http://www.businesswire.com/news/home/20150310005577/en/Research-Markets-Global-Digital-Education-Publishing-Market>

<sup>67</sup> [http://www.researchandmarkets.com/research/8btjvk/global\\_digital](http://www.researchandmarkets.com/research/8btjvk/global_digital)

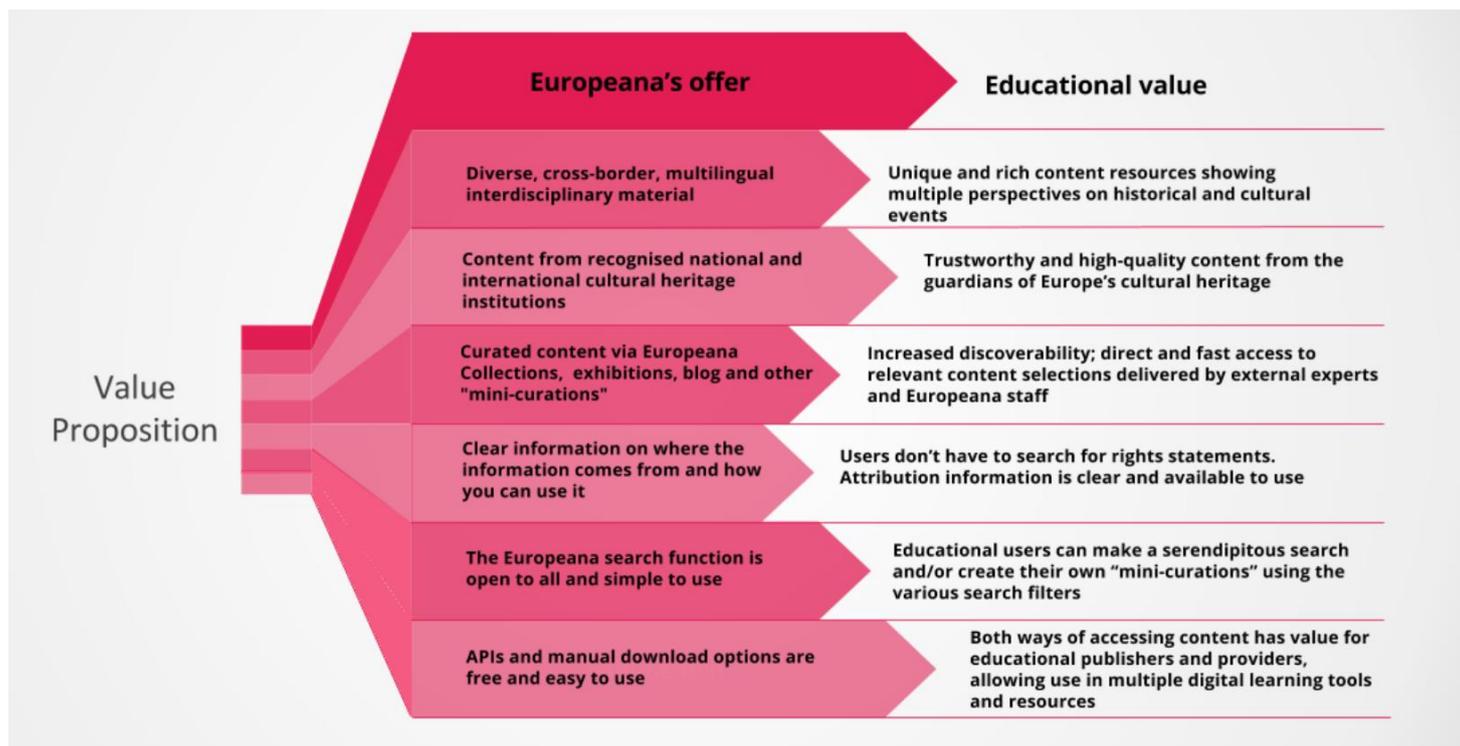
<p>increase awareness about Europeana collections among educators and get feedback on how to develop Europeana as educational resource.</p> <ul style="list-style-type: none"> <li>● Educators and pupils are receptive to Europeana (based on feedback after first validation workshop). Also receptive to learn about copyright and proper use of content.</li> <li>● Our partnership with Historiana will support the preferred way of using educational content for teachers (learning apps).</li> <li>● Educators are keen to share and have access to opportunities for face-to-face presentations (like staff meetings, staff training and conferences) as well as digital communications like blogs, forums for schools in specific districts.</li> </ul>	
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After careful analysis of the educational submarkets and our offer as well as consideration of the current trends, opportunities and threats, in 2017 Europeana will focus its efforts on the secondary education market, with primary education and lifelong learning as secondary markets.

2017 should be a year of both activity and reflection. We know that our content has educational potential, but we need to know more about the educational value of our content, how our offer is received in various segments of the educational market and how we can improve it. We should reach wide when exploring potential partners but be sure that all partnerships deliver impact commensurate with the effort we put in.

## 6. Value proposition

The overview below shows where the added value of Europeana for education lies.



## 7. Key activities

In 2017 we will invest time and efforts in three types of activities. First, we will improve our distribution channels through key partnerships and encourage the development of educational resources through funding. Secondly, we will initiate and support community initiatives that use and promote Europeana as educational resource. Finally, we will work together with educators and selected partners on the curation and development of educational datasets with Europeana data and will showcase them on the Europeana platform.

### 7.1. Partnership development

As we reach the educational market through intermediaries, we will dedicate major part of our resources to the development of viable partnerships with the three groups identified in Section 3.

#### 7.1.1. Ministries of Education

Good relationships at Ministry-level will help us reach educators open to digital learning and explore new collaborations with educational publishers and digital education platforms. This year we will target six European countries with strong interest and/or developments in digital learning: France, Spain, Finland, Portugal, Italy, and the Netherlands.

We have already established a strong relationship with the French Ministry of Education. In 2016 Europeana was the guest of honour at their biggest educational summit Ludovia which brought together over 800 educators and policy makers in France. Currently, we are in discussions about a pilot project which aims to create a dedicated Europeana space on their national educational

portal Edutheque<sup>68</sup>. The website will feature suitable learning resources from Europeana and in this way increase the awareness and usage of Europeana data by French educators and students.

Other educational partnerships at a country-level have been successful to date. TU Europeana<sup>69</sup>, a programme coordinated by the national audio-visual provide NiNA and supported by the Ministry of Culture and Heritage in Poland, presents a model of country-led promotion of the re-use potential of Europeana in learning. The TU Europeana initiative included a successful workshop with Polish teachers; further workshops<sup>70</sup> are in discussions for 2017.

### 7.1.2. Non-commercial educational partners

We will continue working with the European Schoolnet (EUN) and the European Association of History Educators (EUROCLIO). Within the current DSI2 project (till end August 2017), EUN is running a validation pilot with 20 teachers from across Europe to develop pedagogical scenarios with Europeana content. For the same period, EUROCLIO will create an online environment with Webtic where educators can find, create and/or share online learning activities with Europeana content in a language of their choice using variety of tools in the order they want. EUROCLIO will also work with a core group of history educators in the creation of 20 online learning activities using Europeana Collections material as exemplar materials for training. We will further strengthen these relationships, for example, by joining the Educational Repositories Network (EdReNe)<sup>71</sup> which is coordinated by EUN.

### 7.1.3. Commercial educational partners

In 2017 we will focus on developing the relationships with educational publishers, learning software providers, content and application developers.

Last year, we had a glimpse into the educational digital publishing market during our presentation at the Frankfurt Book Fair. We had conversations with big publishers, such as McGraw-Hill and Pearson but also innovative learning providers, such as NETEX Learning. They seemed interested in the opportunity of integrating our free to access database of diverse, international, quality cultural heritage material. Publishers have content teams, curators and editors who could use the portal (either via API or manual search) to find relevant content for their resources.

We have learnt that some of the largest educational publishers might not be able or willing to include Europeana in their general publishing plans but some content could be used in specific educational resources or developments.

With regard to educational publishers, we will focus on lead generation and account management. Relevant actions include:

- Follow up with publishers or educational platforms including NETEX Learning, Itsi, and McGraw-Hill Education since initial meetings at Frankfurt Book Fair. We plan a second

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<sup>68</sup> <http://www.edutheque.fr/accueil.html>

<sup>69</sup> <http://www.nina.gov.pl/projekty/tu-europeana/>

<sup>70</sup> <http://pro.europeana.eu/blogpost/reaching-out-to-education-professionals-highlights-from-the-tueuropeana-project-workshop-in-lubin>

<sup>71</sup> <http://edrene.org/>

targeted schedule of meetings with educational publishers and digital educational platforms at Frankfurt Book Fair 2017.

- Targeted mailing campaigns to key educational publishers in Europeana's target countries. First one to happen in February. We will work with the most interested parties towards integration of Europeana collections in their online systems and/or creation of educational resources using Europeana content.
- Joining EdReNe and other relevant open educational repositories to benefit from networking amongst their membership which includes Ministries of Education and educational platforms and publishers.

We will also encourage app and content developers and learning software providers to develop educational resources and services with Europeana content by improving their access to funding, including:

- Europeana match funding call - a five month campaign (Feb - June) in collaboration with the crowdfunding platform Goteo which aims to co-fund of up to three creative projects for secondary education.
- A third Europeana Challenge on an education relevant theme in autumn 2017. The competition will run for a month and offer a substantial prize. Winners will be announced in December.
- Investor forum - we will Invite high-potential educational projects from our match funding campaign to pitch at the investor forum in June in Berlin and thus increase their chances for additional funding.

## **7.2. Establishing a Europeana teacher ambassadors network**

Building on the EUN-led validation workshops during the DSI2 period, we will investigate the opportunity to establish a Europeana Teacher Ambassador Network.

This network would aim:

- From a grassroots level, to expand awareness and use of Europeana content in education through teacher networks.
- To provide case studies and promote best practice of Europeana content in education.
- To find ways to facilitate teacher input into the development of educational datasets and related educational resources.

This network would consist of selected teachers from across Europe and in various disciplines. The Ambassadors network would be an informal sub-group of the Europeana Network Association. The Ambassadors could be members of the Network and benefit from financial assistance to attend the Europeana AGM. Most meetings though would be digital. We would also develop terms of reference with the teacher's network outlining each party's expectations and responsibilities.

## **7.3. Developing the Europeana4Education community**

The Europeana4Education community will be an informal professional community, linking all educational activity relating to Europeana and those interested in using or promoting Europeana

in education. It would include educational publishers and providers, NGOs and other professional and membership associations and representatives from Ministries, as well as the wider educational community. Other members of the Network as well as of the Europeana Teachers Ambassador's Network could also be encouraged to engage with Europeana4Education. Participants will not (automatically) be members of the Europeana Network.

We organise the community in three ways. Firstly, we will create a dedicated education area on Europeana Pro. There interested users can explore our educational partnerships, browse case studies of educational applications, resources and platforms featuring Europeana content, and get practical help from our collection of useful resources. They also will be able to subscribe to an education-focused newsletter to receive the latest updates about Europeana's activities in education. We also launch a thematic LinkedIn group which will be open for anyone interested in discussing relevant topics and possible projects with like-minded peers, and we will encourage the sharing of best practice and case studies of Europeana content in education. Finally, anyone interested can engage on Twitter<sup>72</sup> by using the #Europeana4Education<sup>73</sup> hashtag to spread the word and encourage participation.

Our dissemination plans (outlined in Section 7 plan) will also contribute towards the development of the Europeana4Education community.

## 7.4. Showcasing educational datasets

Europeana content has unexploited educational value; however, a successful reach to the wider educational market would involve developing curated content for teachers by teachers on themes with pan-European relevance identified by teachers.

In 2017 we will collect feedback from educators about relevant educational themes as well as about areas of metadata improvements. We will work together with teachers to identify and curate educational datasets with Europeana content and will feature these on the new Europeana Professional in a similar fashion to the datasets on Europeana Labs.

In addition, we will publish partner educational datasets which might be of interest for our educational communities. An example is a link to the Europeana featured collections on Historiana.

Finally, in early autumn 2017 we will introduce educators to the revamped MyEuropeana functionality. It will allow teachers (and students) to find, select and tag for educational purposes relevant items from the Europeana Collections. A public sharing of these curated datasets will be possibly available in 2018.

In this process we can learn from the DPLA experience. DPLA<sup>74</sup> research suggests that educators want content that has the right level of context; that is, content that 'doesn't give away all the answers'. At secondary education stage pupils are encouraged to question the material and find new lines of inquiry. Therefore, we should strive to make sure the educational datasets we create (or support others to create on our behalf) stimulate further research and interrogation by students.

Our challenge is to feature educational datasets that are appealing and relevant to educators

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<sup>72</sup> <https://twitter.com/europeanalabs>

<sup>73</sup> <https://twitter.com/search?src=typd&q=%23europeana4education>

<sup>74</sup> <https://dp.la/info/wp-content/uploads/2015/04/Using-Large-Collections-in-Education-DPLA-paper-4-9-15-2.pdf>

across Europe. These datasets will in the first instance be aimed for a secondary student and educator audience. Based on internal research into existing cultural heritage and other educational datasets, we believe that these should:

- Not be attributed to particular curricula or grade level but rather respond to important content across different national curricula (e.g. key events in world history or politics). Contain a small, relevant number of mixed media records with a sufficient level of contextual information.
- Be curated and tested by teachers for quality assurance, or gain an informal 'quality mark' by being developed in partnership with respected educational platforms, for example, Khan Academy or Future Learn.
- Include teaching resources for secondary educators relating to the dataset theme/content.
- Contain guidance on how to search and find content for free educational use within Europeana Collections.

After the development of Europeana education datasets we could proactively profile these on significant OER platforms.

## 8. Dissemination

The promotion of the above mentioned activities on the educational market will be reflected in a communication plan developed in close cooperation with the marketing and communications team at Europeana. This plan will set the specific goals, messages and channels and its implementation will involve resources from both teams.

Brand elements play a key role in our dissemination activities on the educational market. We designed a special Europeana Education logo which we will apply consistently across in all print and online communications. On social media, we will use the #Europeana4Education hashtag to further build our identity and thereby increase the impact of the brand.

Editorial features will include a short promotional video outlining our educational offer, regular (e.g. monthly) blogs by guest writers, announcements of Europeana events and resources using the popular education hashtags on Twitter e.g. #edchat #edtech #elearning, and alignment with external campaigns (e.g. Open Education Week) to raise awareness of Europeana as a content provider for Open Educational courses and platforms.

We will attend relevant physical and digital educational events, particularly in our priority countries. One example is the Open Education Week<sup>75</sup> online initiative between 27 - 31 March. Its website will feature relevant educational materials and a series of webinars by the initiative partners. Europeana will be represented by a set of selected resources (including guides, policy recommendations, and leaflet) and two webinars on the Europeana reuse offer for education on 29 March.

In addition, we will participate in partners' webinars, for example EUN's public eTwinning webinar following the teacher validation workshops (planned for May/June 2017 tbc). Section 8<sup>76</sup> below provides an overview of the events Europeana will attend in 2017.

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<sup>75</sup> <https://www.openeducationweek.org>

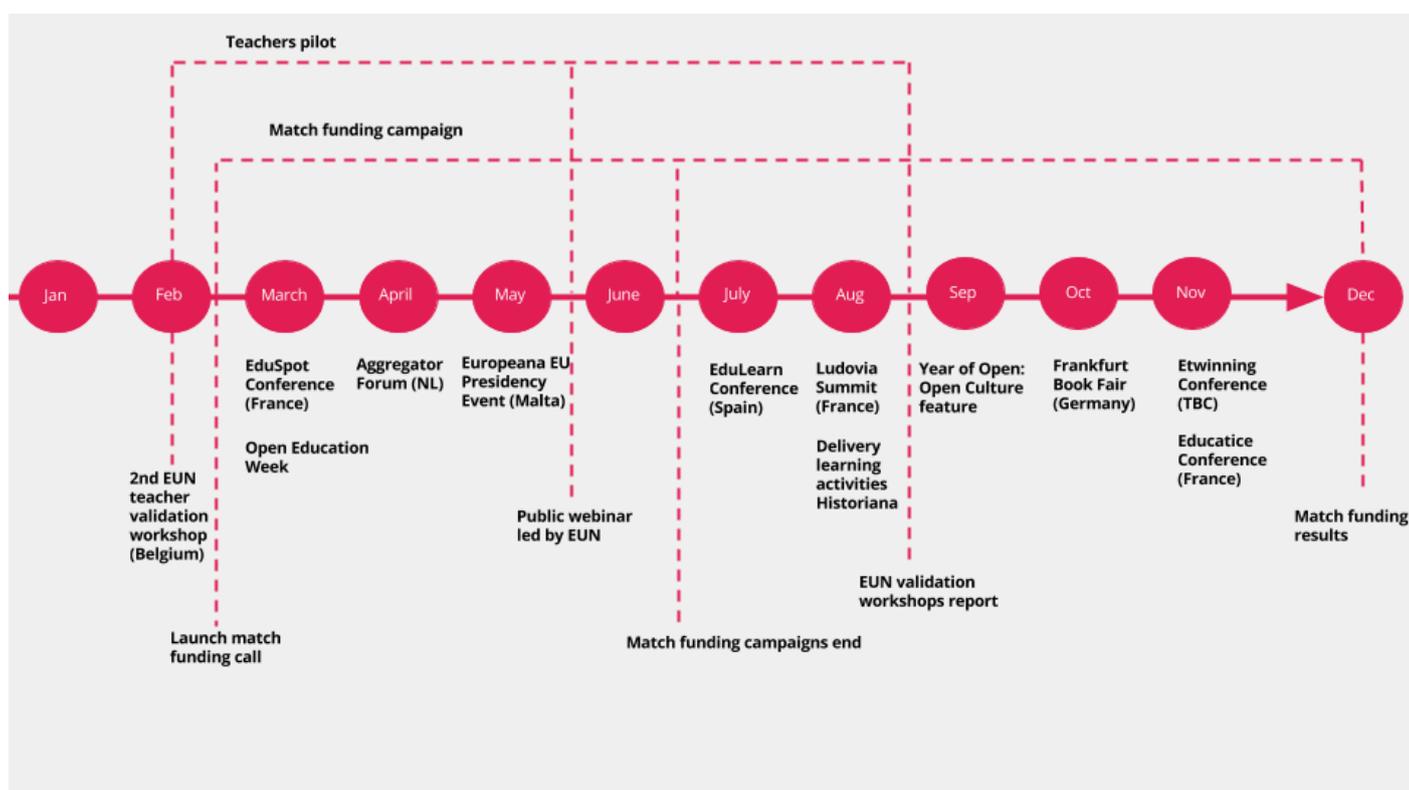
<sup>76</sup> <https://docs.google.com/document/d/18Xa-OOOnszXk-T5dWUYWYGTza7JFkFZ0PBW6RtOr6fZI/edit#bookmark=id.gabmsrl9uwg>

Finally, we will profile our offer on educator-centred digital platforms. These are spaces that bring together networks of educators where we can contribute articles or promote Europeana as an educational resource. Examples include Open Education Europa<sup>77</sup>, Open Education Consortium<sup>78</sup> initiatives (for example, Annual Open Education Week<sup>79</sup> resource section and Year of Open<sup>80</sup> platform) Homeschool base<sup>81</sup> and multiple Teach Meet<sup>82</sup> platforms.

Europeana will lead an 'Open Culture' feature in September 2017 as part of the global Year of Open<sup>83</sup> initiative (led by the Open Education Consortium (OEC)<sup>84</sup>). During this month-long campaign we aim to raise awareness about the relevance of open culture (and digital cultural content in particular) for education and research. We will use video (and other multimedia content) to introduce Europeana and to capture the perspectives of experts, policy makers and partner digital libraries across the world.

## 9. Timeline

The timeline below shows key initiatives, campaign outcomes and educational events where Europeana will be presented.



<sup>77</sup> <https://www.openeducationeuropa.eu/en/contribute>

<sup>78</sup> <http://www.oecconsortium.org/>

<sup>79</sup> <https://www.openeducationweek.org/>

<sup>80</sup> <https://www.yearofopen.org/>

<sup>81</sup> <https://homeschoolbase.com/contribute/>

<sup>82</sup> <https://en.wikipedia.org/wiki/TeachMeet>

<sup>83</sup> <https://www.yearofopen.org/>

<sup>84</sup> <http://www.oecconsortium.org/>

## 10. KPIs

We will measure the successful implementation of the above mentioned initiatives quantitatively and qualitatively. In the first category, we aim to develop at least three new and active educational partnerships. By the end of 2017, these partnerships should be in the process of delivering or should have already delivered a tangible outcome which can range from integration and showcase of curated sets of Europeana Collections in the digital learning platform of a publisher or content developer to a MOOC or an educational application.

In addition, we will keep track of a few qualitative parameters. By the end of the year we will be able to establish a benchmark of the Net Promoter Score<sup>85</sup> for educators e.g. how many educators will recommend Europeana content and services to their peers. Also, we will measure the user satisfaction according to the Likert scale<sup>86</sup> and aim to report 60% satisfaction of our services for the educational market.

KPI	Value
# of new educational partnerships	Minimum 3
User satisfaction with our reuse services (Likert)	60%
Net Promoter Score (teachers)	Establish benchmark

The collected data will then validate our progress towards the desired impact of Europeana on the educational market as outlined below and feed an impact study using the Europeana Impact Framework to be deployed in 2018.

"(by 2020) Teachers in secondary education use more digital cultural heritage resources in their classrooms. By making it easy to find and download high-quality cultural heritage data via Europeana we have reduced the transaction costs for publishers of digital learning services and resources, helping teachers to deepen their student's understanding of our shared heritage and to shape innovative and inspiring classrooms."

<sup>85</sup> [https://en.wikipedia.org/wiki/Net\\_Promoter](https://en.wikipedia.org/wiki/Net_Promoter)

<sup>86</sup> [https://en.wikipedia.org/wiki/Likert\\_scale](https://en.wikipedia.org/wiki/Likert_scale)

# Europeana Reuse Business Plan - Creative Industries

## 1. Executive Summary

Cultural and creative industries (CCIs) are our first and most developed re-use market. Since 2011 we have been working with those who have the imagination, skills and desire to play with digital cultural content and use it in their experimental works or sustainable business projects.

This business plan builds up on our experiences so far and takes into account the lessons learned, the latest developments in the CCI domain as well as the internal change in market's priority. In 2017, we declare education our most important reuse market. As a result, we will further sharpen our creative audience focus and decrease the resources we will invest in the creative industries market during the year. The plan reflects the above mentioned changes, defines our specific goals for 2017 and how we plan to achieve them in this timeframe.

The document starts with a quick market overview. The CCI 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 and has great economic and social importance. Europe is the second-largest CCI market in the world, accounting for 709 billion USD of revenues (32% of the global total). The cultural and creative industries in Europe constitute 11.2 % of all private enterprises in Europe (excluding high-end industries), provide more than 7.1 million jobs, and create approximate annual turnover of EUR 535.9 billion (5.3 % of the EU's total GVA). The cultural and creative industries are perceived to be among the most innovative industries in the economy. Among the new developments, the augmented and virtual reality technologies, video gaming and the growth of the maker's communities are considered the trends with highest potential impact on the CCIs future. Considering their resilience, innovation and growth potential, CCIs play an important role in creating vibrant regions, improving the quality of life of citizens and being an inward investment factor.

In 2017, due to the internal shift in market priority, we will target primarily the digital entrepreneurs and investigate the makers as potential secondary market. Digital entrepreneurs can be in various professional roles: developers, designers, art and fashion students, creative directors. They share interest in using digital cultural content in their creative (and sustainable) projects, are aware of what technology can do and have strong ideas on how to make use of it for a business project. With regard to the maker's communities, we will be interested in working with high level amateur and professional makers who can demonstrate originality and excellence in using digital and technological means (e.g. computer-aided design, 3D printing or laser cutters) in concept, design and process to produce digital or physical products.

Our SWOT analysis shows that we have a strong offer for creative professionals. We provide an attractive package of unique and openly licensed content, free technology and access to funding which addresses some key needs of the creatives with regard to resources and growth opportunities. In addition, we can leverage an increasingly recognised brand and community (Europeana Labs) and facilitate connections to cultural heritage institutions as potential new clients.

Our main challenges relate to the need for continuous data quality improvement and the limited awareness of the Europeana reuse offer among the (commercial) creative audiences. Over 60% of the Europeana Collections is still in copyright and thus can serve mainly as inspiration for creatives. In addition, the content metadata can benefit from further enrichment and more high-resolution images. Data quality is our main competitive advantage to other data services and platforms and is vital for audience attraction and retention, especially of commercial users. We have registered an increasing number of developers using Europeana content and API; however, many entrepreneurs still don't know about our resources and/or don't recognise the commercial potential of the digital cultural content.

Considering the above findings, this year we will focus our efforts in two directions. First, we will continue building up our network of multipliers, e.g. partners, such as innovation labs, large scale innovation or entrepreneurial events and data services, to reach the target creative audiences through their professional affiliations. Secondly, we will support the development of viable business ideas through direct funding (Europeana challenges), match funding calls and access to investment (investor fora).

With regard to our potential secondary market, we will conduct a small scale experiment in order to evaluate the attractiveness of our reuse offer to the makers, the potential impact we could have as well as to the feasibility, time, costs for a possible full time market entry. The pilot will include research and consultation with industry partners, an investigation into the relevance and potential of the Europeana craft collections to this market and a promotional campaign on social media.

We will measure the success of our business activities by the number of products and services inspired by or developed with Europeana content. We aim to end 2017 with at least 20 new reuse case studies, some of which will be developing into marketable products supporting European economic growth, and others will increase awareness of our past through entertainment and creative expression. In addition, we will collect qualitative data and aim to reach positive scores according to the Likert and Net Promoter scales.

## 2. Market overview

### 2.1. Definition

Reports and research papers have presented different definitions for the cultural and creative industries (CCIs). According to UNESCO, cultural and creative industries are activities “whose principal purpose is production or reproduction, promotion, distribution or commercialization of goods, services and activities of a cultural, artistic or heritage-related nature.”<sup>87</sup> The UK government has described 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”.<sup>88</sup>

The United Nations Conference on Trade and Development (UNCTAD) established the cultural and creative industries as “the 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

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<sup>87</sup> [http://www.worldcreative.org/wp-content/uploads/2015/12/EY\\_CulturalTimes2015\\_Download.pdf](http://www.worldcreative.org/wp-content/uploads/2015/12/EY_CulturalTimes2015_Download.pdf)

<sup>88</sup> [http://creativecities.britishcouncil.org/creative-industries/what\\_are\\_creative\\_industries\\_and\\_creative\\_economy](http://creativecities.britishcouncil.org/creative-industries/what_are_creative_industries_and_creative_economy)

diversity and human development.”<sup>89</sup> Another way of defining the cultural industries, according to the Green Paper “Unlocking the potential of cultural and creative industries”, is “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.”<sup>90</sup>

## 2.2 Scope

The report on a coherent EU policy for cultural and creative industries<sup>91</sup> points out that Member States of the European Union tend to use their own national classification systems for the activities belonging to the cultural and creative industries. This report asks that the European Commission would set “specific indicators to monitor and analyse the cultural, economic and societal impact and dynamics of its policies and regulatory proposals related to the cultural and creative industries”. As different sectoral attributions are in use in different countries, investigations have presented a wide range of definitions for the sectors shaping the cultural and creative industries.

The report on coherent EU policy for cultural and creative industries defines these sectors as those “relying on cultural and creative inputs: architecture, archives and libraries, artistic crafts, audiovisual (including film, television, software and video games, and multimedia and recorded music), cultural heritage, design, creativity-driven high-end industries and fashion, festivals, live music, performing arts, books and publishing (newspapers and magazines), radio and visual arts, and advertising.”

On the other hand, the “Cultural Times: The first global map of cultural and creative industries” investigation<sup>92</sup> stated that the CCIs can be divided in 11 sub sectors:

- Advertising: Advertising agencies
- Architecture: Architectural firms
- Books: Physical and digital books sales (including scientific, technical and medical books)
- Gaming: Video game publishers, developers and retailers; equipment sales
- Movie: Motion picture production, post-production and distribution
- Music: Sound recording and music publishing industry, live music
- Newspapers & Magazines: Newspapers and magazine publishing industry (B2C and B2B, news agencies)
- Performing Arts: Performing arts activities: dance, theatre, live music, opera, ballet, etc.
- Radio: Radio broadcasting activities
- TV: TV programming, production and broadcasting including cable and satellite
- Visual Arts: Visual arts creation, museums, photographic and design activities

Areas of cultural industries are usually easily identified (artistic and monumental heritage, archives, libraries, books, publishing and press, visual arts, architecture, performing arts, multimedia and audiovisual services), however, “for the creative industries that is less evident,

<sup>89</sup> Creative Economy Report 2008, [http://unctad.org/en/docs/ditc20082cer\\_en.pdf](http://unctad.org/en/docs/ditc20082cer_en.pdf)

<sup>90</sup> 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>

<sup>91</sup> <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+REPORT+A8-2016-0357+0+DOC+XML+V0//EN>

<sup>92</sup> [http://www.worldcreative.org/wp-content/uploads/2015/12/EY\\_CulturalTimes2015\\_Download.pdf](http://www.worldcreative.org/wp-content/uploads/2015/12/EY_CulturalTimes2015_Download.pdf)

because, as a matter of fact, any innovative activity could bear a creative character and rely on creative input.”<sup>93</sup>

## 2.3. Company Size

In Europe, CCIs are characterised by a predominance of small enterprises – 95 % of the CCIs are businesses with up to nine persons employed and 70 % of all CCIs in the field of trade and services are One-Person-Enterprises (OPEs).<sup>94</sup> OPEs has the highest proportion in design and visual arts as well as performing arts and artistic creation (83 % each), followed by architecture (75 %), advertising (72 %), and software and games (71 %).<sup>95</sup>

## 2.4. Economic impact

Europe is the second-largest CCI market in the world, accounting for 709 billion USD of revenues (32% of the global total).<sup>96</sup> Cultural and creative industries in Europe provide more than 7.1 million jobs, creating approximate annual turnover of EUR 535.9 billion (5.3 % of the EU’s total GVA). CCIs (excluding high-end industries) constitute 11.2% of all private enterprises in Europe and employ 2.5 times more people than the automotive manufacturers and five times more than the chemical industry.<sup>97</sup>

According to a 2016 study published by the Austrian Institute for SME Research and VVA Europe<sup>98</sup> in 2013, the sector books & press had the highest number of enterprises, accounting for 20 % of all enterprises in the CCIs. Performing arts & artistic creation (17 %) rank second, followed by advertising and architecture (13 % each). The sectors with the highest number of persons employed include books & press (27 %), software & games (18 %) and advertising (14 %). Together they account for more than half of the employment (59 %) in the CCIs.

The Report on a coherent EU policy for cultural and creative industries listed factors that demonstrate the economic and social importance of this market. It stresses that employment in CCIs rose throughout the EU between 2008 and 2014. Additionally, according to the same report and to the Boosting the competitiveness of cultural and creative industries for growth and jobs study<sup>99</sup>, the value of total EU exports in 2014 (all products) amounted to 1,703 billion EUR (15.9 % of total world trade), of which 27.3 billion EUR (1.6 %) can be assigned to exports of cultural goods and 209.1 billion EUR to goods related to fashion (12.3 %).

Additionally, “CCIs are characterised for providing jobs that can hardly be offshored, as they are related to specific cultural and historical skills, territorially and traditionally bound and determined.

<sup>93</sup> <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+REPORT+A8-2016-0357+0+DOC+PDF+V0//EN>

<sup>94</sup> [http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item\\_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs](http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs)

<sup>95</sup> [http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item\\_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs](http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs)

<sup>96</sup> [http://www.worldcreative.org/wp-content/uploads/2015/12/EY\\_CulturalTimes2015\\_Download.pdf](http://www.worldcreative.org/wp-content/uploads/2015/12/EY_CulturalTimes2015_Download.pdf)

<sup>97</sup> <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+REPORT+A8-2016-0357+0+DOC+XML+V0//EN>  
[http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item\\_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs](http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs)

<sup>98</sup> [http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item\\_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs](http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs)

<sup>99</sup> [http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item\\_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs](http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs)

Significantly, they contribute more than any other sector to youth and women employment. CCIs have also shown greater resilience than other sectors in the aftermath of the 2008 crisis.” The same report also states that CCIs may play an important role in creating vibrant regions, improving the quality of life of citizens and being an inward investment factor.

## 2.5. Trends

The section below highlights only trends with possible big impact on the creative and cultural industries market.

### New business models

Technological developments and digitalisation have transformed the business models and exploitation of opportunities within the creative industries. This sector has developed new business models that integrate high-value content and communication technologies, both within their business and the services they provide.<sup>100</sup>

The cultural and creative industries are perceived to be among the most innovative industries in the economy and they seem to outperform most other sectors in terms of development and introduction of new products and services and also engage in research and development activities more often than the overall economy<sup>101</sup>. CCIs are not only innovative themselves and within their industry, but they are also drivers for economic and social innovation in the wider economy.<sup>102</sup> They are a driving force for innovation and development of information and communications technologies (ICTs) in Europe, by “being amongst the most entrepreneurial sectors, developing transferable skills such as creative thinking, problem-solving, teamwork and resourcefulness.”<sup>103</sup>

### Augmented and Virtual Reality

It’s important to note a 2017 trend that combines technology and the experience of enjoying art. According to Nesta<sup>104</sup>, “Augmented Reality and Virtual Reality are also being embraced beyond the gaming industry, as museum curators and artists start to explore the potential these technologies have to help them better engage with their audiences.”<sup>105</sup>

### Video Gaming

The video gaming industry is one of the most dynamic in the cultural sector. Mobile games (+137%) are booming, console games (+47%) and PC games (+49%) growing strongly, and handheld video games (–30%) in rapid decline as mobile phones supplant dedicated devices.<sup>106</sup>

### Emergence of the maker

The importance of the maker communities as a sub-market<sup>107</sup> in the cultural and creative

<sup>100</sup> [http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item\\_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs](http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs)

<sup>101</sup> [http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item\\_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs](http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs)

<sup>102</sup> [http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item\\_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs](http://ec.europa.eu/growth/tools-databases/newsroom/cf/itemdetail.cfm?item_id=8900&lang=en&title=Boosting-the-competitiveness-of-cultural-and-creative-industries-for-growth-and-jobs)

<sup>103</sup> <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+REPORT+A8-2016-0357+0+DOC+XML+V0//EN>

<sup>104</sup> <http://www.nesta.org.uk/>

<sup>105</sup> <http://www.nesta.org.uk/2017-predictions/new-artistic-approach-virtual-reality>

<sup>106</sup> [http://www.ey.com/Publication/vwLUAssets/Measuring\\_cultural\\_and\\_creative\\_markets\\_in\\_the\\_EU/%24FILE/Creating-Growth.pdf](http://www.ey.com/Publication/vwLUAssets/Measuring_cultural_and_creative_markets_in_the_EU/%24FILE/Creating-Growth.pdf)

<sup>107</sup> See the White House-hosted Maker Faire <http://makerfaire.com/white-house/>

industries has grown due to their link to industrial innovation<sup>108</sup> and economic growth<sup>109</sup>. Similarly, the widening accessibility<sup>110</sup> and application of previously niche<sup>111</sup> maker practices has been recognised as bringing value into manufacturing and other non-cultural industries.

### 3. Customers

Due to the change in market priority and, respectively, in the amount of allocated internal resources to the development of the CCI market, we have narrowed our focus to one primary target audience (digital entrepreneurs) and one potential secondary group (makers).

#### 3.1. Digital entrepreneurs

Digital entrepreneurs can be in various professional roles: developers, designers, art and fashion students, creative directors are examples of this group. They share interest in using digital cultural content in their creative (and sustainable) projects; may or may not have strong developer skills, but they are aware of what technology can do and have strong ideas on how to make use of it for a business project. We have been in close contact with this customer group as part of our Europeana Labs engagement activities and, in particular, the Europeana Challenges. We also reach this group through intermediaries e.g. partners who have already well established networks of creative professionals (for example, the European Network of Living Labs ENOLL). These two approaches will remain valid in 2017.

We offer three main services to this customer group:

- Content discovery - access to the rich and diverse Europeana Collections and the selected openly licensed data sets on Europeana Labs.
- Development services - machine access to Europeana via APIs or SPARQL endpoint including extensive documentation and technical support
- Business development services - access to various types of funding, including direct funding (Europeana Challenge prize), match funding and classical investment. In addition, we link to relevant expertise and/or resources to support the ideation and prototyping, for example Wotify.com and their co-creation made agile methodology.

#### 3.2. Makers

From our research to date, we know that the term maker is complex and covers a variety of practice. As the Europeana offer and focus is digital, we will target high level amateur and professional makers (including maker educators and entrepreneurs<sup>112</sup>) who can demonstrate originality and excellence in using digital and technological means (e.g. computer-aided design,

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<sup>108</sup> [http://www.nyu.edu/reynolds/speaker\\_series/pdf/Maker%20Market%20Study%20FINAL.pdf](http://www.nyu.edu/reynolds/speaker_series/pdf/Maker%20Market%20Study%20FINAL.pdf),  
<https://www.technologyreview.com/s/508821/the-difference-between-makers-and-manufacturers/>

<sup>109</sup> [http://www.craftscouncil.org.uk/content/files/Measuring\\_the\\_craft\\_economy-v4.pdf](http://www.craftscouncil.org.uk/content/files/Measuring_the_craft_economy-v4.pdf)

<sup>110</sup> <http://thehustle.co/the-diy-maker-movement-survives-by-doing-the-opposite-of-whats-smart>, <https://extension.org/2015/11/03/ten-statistics-that-reveal-the-size-and-scope-of-the-maker-movement/>

<sup>111</sup> <http://www.psfk.com/report/makers-manual>

<sup>112</sup> <http://www.psfk.com/report/makers-manual>

3D printing or laser cutters) in concept, design and process to produce digital or physical products.

Statistics suggest that the maker audience is predominantly male<sup>113</sup> and well-educated<sup>114</sup>. Some segments of the market are reported to be getting younger<sup>115</sup> and some areas of the digital maker environment are becoming more gender balanced<sup>116</sup>. It is a digitally connected movement<sup>117</sup> that has grown with the Internet, which provides platforms to ask questions, display members' craft, meet fellow enthusiasts and share skills and resources<sup>118</sup>. The Internet has also stimulated new digital business models<sup>119</sup> and influenced customer behaviour to focus more on provenance<sup>120</sup>. However, as a movement, it requires physical connection and collaboration, as indicated by the exponential growth of the Maker Faire movement<sup>121</sup> and growth of hack spaces and FabLabs. An effective strategy to reach this market would be to focus on existing online networks and partner with umbrella organisations that primarily address the digital/technological maker online and that span regions, nations and continents, e.g. Maker Faire (which also holds physical events).

Considering the maker market's growth in the last years as well as the possible attractiveness of our re-use offer to this community, in 2017 we aim to investigate this market further and evaluate its potential for Europeana.

## 4. Competitors

Our research into the CCI market we didn't provide clear indications of where creatives (including makers) source their content from. The competitors below, therefore, are listed based on our knowledge and assumptions of (re-use) of digital content this sector.

We work in partnership with some of those listed as competitors below because as our offers often complement (and not directly compete with) each other.

### 4.1. Cultural heritage institutions

Cultural heritage institutions (CHIs) are more likely to be a partner than a competitor. However, some developers who are looking for specific content (e.g. who know their local cultural heritage offer) may go directly to the providing institution and may not know or find out that Europeana provides the same content alongside related records from across Europe.

A few significant CHIs offer specialised services (including APIs) for creatives similar to our Europeana Labs portfolio. Examples include the lab facilities of the Rijksmuseum and the British Library. However, we see them as partners with complementary offers as the diversity and

<sup>113</sup> <http://makerfaire.com/press-center/fact-sheet/>

<sup>114</sup> [http://www.nyu.edu/reynolds/speaker\\_series/pdf/Maker%20Market%20Study%20FINAL.pdf](http://www.nyu.edu/reynolds/speaker_series/pdf/Maker%20Market%20Study%20FINAL.pdf)

<sup>115</sup> <http://www.craftni.org/resource-details/craft-ni-contemporary-craft-sector-research-study-2016-final-report>

<sup>116</sup> <http://www.intel.com/content/dam/www/public/us/en/documents/reports/makers-report-girls-women.pdf>

<sup>117</sup> <https://www.technologyreview.com/s/508821/the-difference-between-makers-and-manufacturers/>

<sup>118</sup> [http://www.digitalmeetsculture.net/wp-content/uploads/2015/09/RICHES-D5.1-The-Use-of-Craft-Skills-in-New-Contexts\\_public.pdf](http://www.digitalmeetsculture.net/wp-content/uploads/2015/09/RICHES-D5.1-The-Use-of-Craft-Skills-in-New-Contexts_public.pdf)

<sup>119</sup> [http://www.digitalmeetsculture.net/wp-content/uploads/2015/09/RICHES-D5.1-The-Use-of-Craft-Skills-in-New-Contexts\\_public.pdf](http://www.digitalmeetsculture.net/wp-content/uploads/2015/09/RICHES-D5.1-The-Use-of-Craft-Skills-in-New-Contexts_public.pdf)

<sup>120</sup> <https://www.theguardian.com/commentisfree/2016/nov/18/uk-craft-sector-isnt-hipster-economy-manufacturing>,

<http://time.com/104210/maker-faire-maker-movement/>, <https://www.theguardian.com/commentisfree/2016/nov/18/uk-craft-sector-isnt-hipster-economy-manufacturing>

<sup>121</sup> <https://i1.wp.com/makerfaire.com/wp-content/uploads/2013/05/Maker-Faire-Growth-Chart-2015.jpg>

breadth of our content is more than an individual institution could offer and we can mutually benefit from cross-promotion and best practices sharing.

## 4.2. Internet resources

Internet resources are likely to be our biggest competitor as the Internet provides access to international content in multiple digital media. Internet searches are intuitive, fast and display a wide range of content. From creatives' perspective, we have a number of strengths compared to these resources:

- Providing authoritative, authentic data direct from the content provider with clear rights statements (ease of reuse).
- Inspiring creativity by providing content that is accessible in collections and themes.
- Providing valuable, rights labelled metadata - more than just an image or video. Metadata can have significant commercial potential (e.g. for geotagging applications).
- Giving legal access via our APIs to a huge volume of content for use in applications and digital resources (ease of access and application).
- Being legally able and confident to share their creation and to make a commercial business using Europeana content.
- Being supported to correctly credit the organisations providing the content via information given on the Europeana record.

### 4.2.1. Image banks

Creatives can search image banks to find inspirational and high-quality images on certain themes. On some platforms users must pay to use images but do not benefit from valuable metadata, unlike Europeana where access where all metadata is free and 40% of content is free to reuse. Although providers such as Getty host some CC0 collections, these are limited (for example, Gettyimages.nl has only one CC0 image). Other image banks offer entirely CC0, free to access image collections, removing even the need for attribution (e.g. Pexels<sup>122</sup>). To a limited extent these known brands are competitors. The user getting content from these sources may be looking for a 'stock' photo and may find an image bank more accessible. However, creatives are likely to come to Europeana for different purposes: to find unique and memorable content and valuable metadata with a historical connection, and to find collections of curated content and datasets of related content. There is also legitimacy in having a connection to the providing heritage institution and crediting the source via Europeana. Europeana can therefore compete with these platforms.

Nonetheless, the ease with which creatives can find CC0 stock photography should encourage Europeana to make its search more intuitive and to continue to raise the profile of its free to reuse collections with creative audiences.

### 4.2.2. Google Search for images

Google's search functionality and result relevance is better and faster than Europeana's search function. The multilingual search mechanisms of Google are advanced compared to Europeana.

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<sup>122</sup> <https://www.pexels.com/photo/love-hand-sign-195364/>

The copy and paste or screen grab options are easy for anyone to use. A Google search is therefore competition to the use of Europeana content in creative projects or businesses.

However, the Europeana platform offers clear rights statements and reuse guidelines. It offers metadata, curated collections and provides content from trustworthy sources removing a level of investigation for the user. Where a creative entrepreneur wishes to find more content to use for commercial purposes, they can use our free API to retrieve and display bigger batches of openly licensed items from the Europeana Collections.

#### **4.2.3. Pinterest**

The Pinterest platform is a popular way for creatives (e.g. makers) to find inspirational content. It allows users to make interest boards as they search the Internet (e.g. if a user saw an image they liked, they could use a browser add-on to 'pin' it immediately to an interest board). However, it is also a platform that we use effectively to bring inspirational free to reuse content to creatives and interested end-users.

#### **4.2.4. CC0 or royalty free sound and audiovisual banks**

Soundbanks or audiovisual (AV) banks of public domain or CC0 content offer content with clear reuse options for creatives. There are many platforms available, and on many of these, content is curated by editors and new content is uploaded regularly by users, making it a fresh resource for creatives. On these sites all or the majority of uploaded content is given a CC0 license. As a result, those who use the content do not have to attribute the creator or source of the content.

Many soundbanks are aimed at specific creative uses, e.g. in video games. Platforms like SoundCloud feature users who add their music with a CC0 license, and you can search and filter content by a #PublicDomain tag. You can also clearly filter by use; ranging from 'to listen to' to 'to use commercially'.

Europeana's content is predominantly historical and of lower quality than audiovisual banks, making sites like Pixabay and Pixels more useful to creatives, particularly when the sites have clear copyright information on the video record. Many video banks offer intuitive searches, tagging and the option to download without logging in.

Compared to these competitors, we have much less free-to-reuse audio and AV content. The '20th century black hole' means that our content is predominantly historical. Europeana's search is challenging (see above) but it does offer simple downloads directly from the Europeana platform, where these are available. Our collections are not growing as fast as these platforms, nor are they regularly updated. They are often curated (e.g. via Europeana Music) but this is not usually for a reuser audience.

Although our collection of free to reuse content may be limited, that which is available is diverse, international and contains valuable metadata which does not appear to be available on other sites. The link to heritage is also a strong offer for creatives. Europeana's platform gives confidence to users that they are accessing content from a trusted repository. Europeana's profile awards it a quality mark that is not available with most other audio or AV banks.

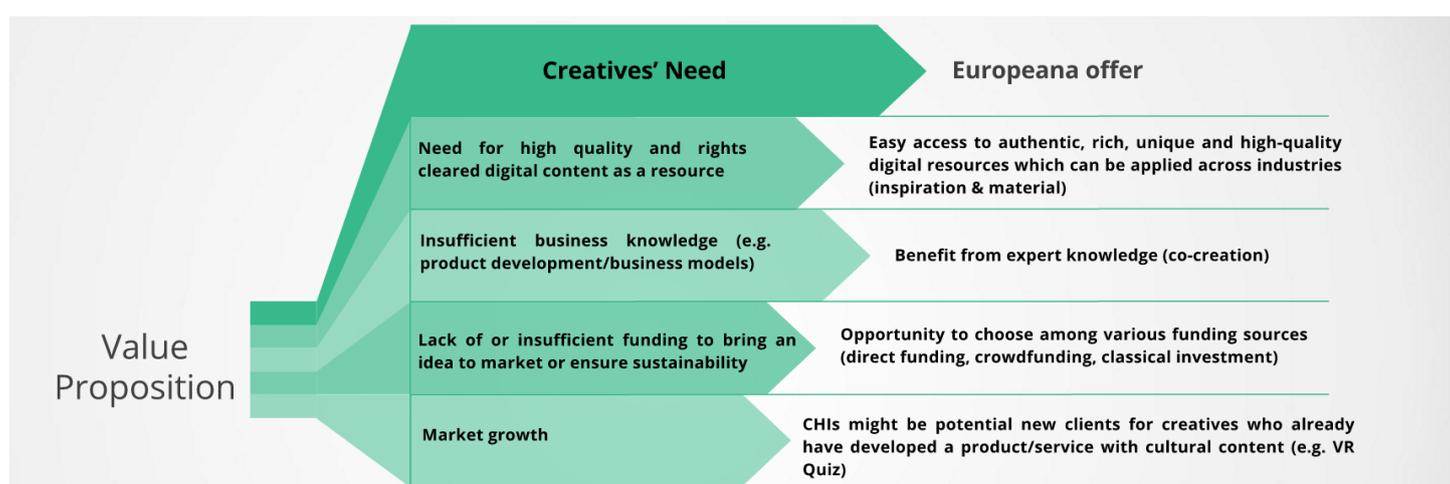
## 5. SWOT Analysis

Below we have carried out a brief SWOT analysis of Europeana reuse offer for the creative industries. It outlines its main strengths and weaknesses as well as identifies external opportunities and threats in order to guide our efforts both internally (e.g. how we can improve our offer) and externally (which trends we should leverage or which challenges we should address).

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>● Europeana gives a single point of access to rich and diverse content from 3,700 cultural institutions across Europe</li> <li>● The assurance that the content is authoritative and from cultural heritage institutions is a plus to our creative industries audience</li> <li>● Europeana content is legally accessible and creatives know how to use the records from a legal point of view (rights labels are available)</li> <li>● Through the Europeana platform and social media channels we showcase curated content, supporting people to find inspirational resources.</li> <li>● All our metadata is CC0 and thus available for free reuse</li> <li>● Reception by the creative industries to our content is very positive.</li> <li>● Europeana offers four free APIs and technical support dedicated to encourage creative industries to use Europeana content.</li> <li>● Through challenges, match funding campaigns and investor fora, Europeana offers funding to help creatives bring their sustainable digital product ideas to reality.</li> <li>● Europeana supports the ideation and prototyping by linking to partner co-creation resources and workshops.</li> <li>● Europeana Labs is a strong and increasingly recognised brand that we can build on.</li> <li>● A growing Europeana Labs community with well-established communication channels (blog, newsletter, Twitter).</li> </ul>	<ul style="list-style-type: none"> <li>● More than 60% of the content available through our platform is still copyright restricted. This reduces greatly the resources creative industries can utilize for their commercial benefit.</li> <li>● Metadata quality needs improvement, particularly with regard to high-resolution images, geo-coordinates and detailed object descriptions</li> <li>● Usage stats/reporting - we struggle to capture how often Europeana content is used in the CCIs.</li> <li>● Some data providers do not provide direct links to download content; this can take creatives searching for content away from the Europeana platform.</li> <li>● Europeana is not widely enough known as a brand among creative professionals (especially commercial ones)</li> <li>● The Europeana platform could be better planned to suit a reuser audience, including, for example, simple and easy guidance on the different copyright terms allowing commercial reuse.</li> </ul>
<b>Opportunities</b>	<b>Threats</b>

<ul style="list-style-type: none"> <li>• Europeana enjoys a strong relationship with cultural institutions across Europe, Associating their product with Europeana’s good reputation could bring creatives more visibility, because of Europeana’s influence and contacts in the cultural heritage field.</li> <li>• Finance and commercial investment options are increasingly available, for example, a financial guarantee facility<sup>123</sup> for the cultural and creative sector.</li> <li>• Previously subsidised sub-sectors are increasingly encouraged to plan as sustainable businesses rather than projects to draw down funding or financial investment.</li> <li>• The CCIs are increasingly being seen as economic drivers and as equal pillars in national and international economic strategies.</li> <li>• Digital is permeating CCIs, including traditional art forms like theatre and visual arts.</li> <li>• Those needing to grow and eventually commercialise an idea need access to content that is clearly licensed for reuse.</li> </ul>	<ul style="list-style-type: none"> <li>• The sector is understood as an industry on a policy level but the diversity is huge and creatives span over various industry sectors. This has implications, for example, for communication campaigns.</li> <li>• Those accessing and using content for non-commercial (e.g. purely artistic) purposes are unlikely to have copyright and legal use at the forefront of their mind, and therefore would use platforms like Google to find inspirational content, regardless of licensing status.</li> <li>• Access to legal support around intellectual property can be a challenge on an individual or organisational level<sup>124</sup> and the fear of infringement may mean fewer creatives use Europeana content.</li> <li>• Copyright restrictions or mislabelling of content might be detrimental to creative reuse</li> </ul>
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## 6. Value proposition



<sup>123</sup> <https://ec.europa.eu/digital-single-market/en/financial-guarantee-facility-culture-creative>

<sup>124</sup> See for example [http://www.artscouncil.org.uk/sites/default/files/download-file/DigitalCulture\\_FullReport\\_2013.pdf](http://www.artscouncil.org.uk/sites/default/files/download-file/DigitalCulture_FullReport_2013.pdf) pg 7

## 7. Key activities

Based on the SWOT analysis findings above, in 2017 we will focus our efforts in two main directions: to increase the awareness of our reuse services and resources through partnerships with intermediaries and to provide more growth opportunities to our key audience of digital entrepreneurs. In addition, we will investigate the business development potential of the maker's submarket.

### 7.1. Improving access to funding

We will support the development of viable business ideas by providing direct funding (as prizes in our own challenges), match funding (in collaboration with the crowdfunding platform Goteo) and facilitating introductions to investors at investor fora (in cooperation with the consultancy company Media Deals). Successful re-use projects that received Europeana financial support will be promoted as case studies on all Europeana Labs channels and relevant partners' channels. These examples serve to stimulate awareness of cultural heritage as a resource and an entrepreneurial opportunity for the creative industries.

#### 7.1.1. Europeana Challenges

Through the Europeana Challenges<sup>125</sup> we invite creative professionals to play with digital cultural data, make use of our free technology and get funding to develop sustainable products, services and businesses. Two Europeana Challenges took place in 2016. Our first competition focused on the topics of First World War, Art and Design, and Europe's Music Heritage, whereas our second competition was dedicated to fashion.

In 2017 we will continue to plan thematic Challenges targeting digital entrepreneurs. Challenge themes are chosen to inspire and attract proposals that will exploit and creatively (re-)use the best of Europeana's Collections. As a result, they are often aligned with the most recent developments in our collections.

Creatives are given around 6 weeks to submit proposals directly to Europeana Labs, followed by an evaluation and interview phase. To be eligible, projects must be digital, meet the Challenge theme and reuse Europeana's openly licensed content. Project teams must also put forward a sustainable business plan and aim to deliver tangible social and/or economic impact. The Europeana Challenges are usually widely promoted on Europeana and partner channels which, for the past two challenges, resulted in extensive coverage on social media, creative professional's networks<sup>126</sup>, national cultural institutions<sup>127</sup>, international media<sup>128</sup> and to global reach in terms of applications. For the first Europeana Challenge of 2016, most of the applicants came from Europe; however, we received submissions from North America, Asia and Oceania as well.

To date, we have offered funding of maximum 20.000 EUR to an individual project. Other projects have received between 10.000 and 15.000 EUR in investment. Winning projects included an

<sup>125</sup> <http://labs.europeana.eu/incubation/challenges>

<sup>126</sup> <http://on-the-move.org/news/article/18119/second-europeana-challenge-2016-fashion/>

<sup>127</sup> <http://current.ndl.go.jp/node/32573>

<sup>128</sup> <https://www.wired.com/beyond-the-beyond/2016/09/europeana-wants-archival-rebooted-fashion/>

educational game for primary school pupils<sup>129</sup>, a web storytelling platform for public spaces<sup>130</sup> and a creative artificial fashion tool<sup>131</sup>. Besides the direct financial support for the winning creative project(s), our funding opportunity motivated some of the participants to start their own company (for instance, Storypix<sup>132</sup>).

We will launch a third challenge in autumn 2017. Our intention is to engage a wide creative audience to receive quality applications and to do so, we will build on past successes.

### **7.1.2. Match-funding calls**

In February 2017, Europeana launched a match-funding call<sup>133</sup> offering 10,000 EUR to co-fund up to three creative projects in secondary education. Match-funding encourages co-investment between public and private institutions and the crowd. The crowd is encouraged to invest in a project through small fund donations and the institution matches these contributions.

For this match funding call, we invited applications from creative minds across Europe that propose new ways to engage with Europe's rich digital cultural heritage in secondary education. A collaboration with the Goteo Foundation, the call is a five-month campaign that aims to promote cross-sector innovation between the creative industries, cultural heritage and education sectors by combining resources, technologies and market opportunities. In this call, for each 1 EUR donated by citizens, Europeana will contribute 1 EUR up to a maximum of 100 EUR per donation and no more than 3,500 EUR per project.

Applicants can submit proposals until mid-March. Europeana will carry on with proposal evaluation and announce the selected projects by end of March. Throughout April, the winners will work together with Goteo representatives and learn how to design a successful crowdfunding campaign. The three crowdfunding campaigns will go live by the end of April and run until June. Project teams with a successful crowdfunding campaign will have to deliver their projects between 15 June and 31 December 2017.

To support our first match funding call, we have developed an extensive promotional campaign on Europeana's and partners' communication channels. We have published blog posts and run an intense Twitter campaign. Educational and CCIs partners (such as European Schoolnet, EUROCLIO, Open Education Europe and European Cultural Foundation) have been contacted and encouraged to spread the word regarding this funding opportunity.

We will evaluate the results from this first match funding campaign and, if relevant, consider a second one till the end of 2017.

### **7.1.3. Investors forum**

In addition to the funding mechanisms above, Europeana aims to facilitate access of digital entrepreneurs to investors and venture capitalists. In cooperation with the innovative consultancy

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<sup>129</sup> <http://www.artstories.it/en/apps/faces/>

<sup>130</sup> <http://labs.europeana.eu/incubation/challenges/europeana-challenges>

<sup>131</sup> <http://labs.europeana.eu/incubation/challenges/second-challenge-2016-fashion>

<sup>132</sup> <http://labs.europeana.eu/apps/art-faces>

<sup>133</sup> <https://en.goteo.org/call/europeana4education>

company Media Deals, we will organise a one day investor forum in June in Berlin. The event will bring together European investors with up to ten selected high-potential re-use projects using Europeana content. The project pitches will be organised in two rounds: one for early stage projects and one for mature projects. Europeana in consultation with Media Deals will select the participants from the high-potential projects featured on Europeana Labs and the winners of the Europeana Challenges and Europeana match funding call. As preparation for the investor forum, Media Deals will lead a series of online coaching sessions with the selected projects.

## 7.2. Partnerships with intermediaries

According to a recent study by the Austrian Institute for SME Research and VVA Europe, a major characteristic of CCIs is their work in cooperation and networks. Due to their generally smaller enterprise size and their high degree of specialisation, networks with other creatives become necessary. “Creative eco-systems, creative hubs and clusters which bring together creative businesses, talented people and institutions pooling knowledge and resources are therefore of particular relevance for the creative industries.” This market characteristic proves the importance of collaborating with CCIs intermediaries.

Europeana has been developing partnerships with intermediaries, such as innovation labs, data platforms and entrepreneurial or innovation events. These partners have a multiplier effect on Europeana’s outreach to creatives and help refine our positioning and services through constant feedback. In return, partners benefit from access to new digital resources, relevant contacts and projects in the cultural sector. Below we list the main partner groups we will work with in 2017.

### 7.2.1. Innovation Labs

Europeana has nurtured a key relationship with the European Network of Living Labs (ENoLL) through joint activities. ENoLL is the international federation of benchmarked Living Labs in Europe and worldwide. This network has over 170 active Living Labs members worldwide, 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.

Another strong potential partner is the Fab Lab network. A knowledge sharing network that spans 30 countries, Fab Labs<sup>134</sup> is a global community of learners, educators, technologists, researchers, makers and innovators. Units of Fab Labs are spread internationally and are recognized as being part of the larger, global Fab Lab network due to common tools and processes. This technical prototyping platform for innovation and invention has become known for encouraging local entrepreneurship, specially by providing technical support for makers - one of our target audiences within the creative industries.

Europeana has worked with Aalto Media Labs within the Europeana Creative project 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. Also, we have established contact with FryskLab40, a mobile Fab Lab, developed by Bibliotheekservice Fryslân41. It is the first officially library-powered Fab Lab in Europe. FryskLab creates a healthy interest in technology and maker skills, hereby stimulating digital literacy. The partnership with these Labs will allow us to approach maker’s communities interested and able to work with digital library

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<sup>134</sup> <http://fabfoundation.org/index.php/what-is-a-fab-lab/index.html>

material. It will also help us reach to other Makers Labs using library content in Europe (network-of-network effect).

### 7.2.2. Innovative and entrepreneurial initiatives

We also aim to explore collaborations with innovation and/or start up focused initiatives which can help us reach creative professionals, especially commercial ones, online or at an event location.

A recent example is our partnership with THE ARTS+ Fair<sup>135</sup>. An event within the Frankfurt Book Fair, THE ARTS+ had its premiere event in October 2016. It was featured in international media like the Economist and attracted 120.000 visitors. Speakers like legendary artist David Hockney and bestselling-author Jeff Jarvis discussed the future of the business with cultural content. Exhibiting institutions included Google Arts & Culture, Van Gogh Museum, Taschen, Europeana and more. THE ARTS+ focused on new businesses in creative and cultural industries fueled by 3D, AI, AR, VR and alike.

At the first edition of THE ARTS+ fair, Europeana hosted an interactive and interdisciplinary workshop dedicated to exploring the potential of the cultural and creative market in the digital age (THE ARTS+ Lab). We invited 19 design students from Germany, the Netherlands, Italy, and Poland to develop original projects reusing Europeana content. Five early-stage prototypes emerged as a result of this event. In 2017, we plan to continue this partnership and participate with expert talks, in matchmaking sessions and by showcasing great examples of cultural content reuse.

Other potential partners are Startup Europe<sup>136</sup> and the Coding Da Vinci<sup>137</sup>. Promoted by the European Commission, under its priority of the 'Digital Single Market'<sup>138</sup>, Startup Europe has as main goals to connect local start up ecosystems, help start-ups soft-land in other markets and publicize entrepreneurs' success. Coding da Vinci is a German open cultural data hackathon network that brings together cultural heritage institutions and the hacker and designer community to develop ideas and prototypes for the cultural sector and the public.

We aim to feature Europeana as a resource provider for these initiatives and at relevant events to increase the awareness of Europeana among creatives and encourage the direct use of our content in their various projects.

### 7.2.3. Data platforms

We will also explore the possibility of featuring Europeana content on data platforms which are popular among the creatives. An example is the Creative Commons Search<sup>139</sup>. The new CC Search harnesses the power of open repositories, allowing users to search across a variety of open content through a single interface. The prototype of this tool focuses on photos as its first media and uses open APIs in order to index the available works. The search filters allow users to search by license type, title, creator, tags, collection, and type of institution.

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<sup>135</sup> <http://theartsplus.com/>

<sup>136</sup> <http://startupeuropeclub.eu>

<sup>137</sup> <https://codingdavinci.de/>

<sup>138</sup> [https://ec.europa.eu/commission/priorities/digital-single-market\\_en](https://ec.europa.eu/commission/priorities/digital-single-market_en)

<sup>139</sup> <http://ccsearch.creativecommons.org/>

CC Search Beta also provides social features, allowing users to create and share lists as well as add tags and favourites to the objects in the commons, and save their searches. Finally, it incorporates one-click attribution, giving users pre-formatted copy for easy attribution.

Currently, the beta CC Search gives access to content from the Rijksmuseum, Flickr, 500px, the New York Public Library and the Metropolitan Museum of Art. Europeana is in discussions with the CC Search to integrate our collections into their service.

#### **7.2.4. Universities with creative profile**

Higher education, in particular specialised schools (art, fashion and design) might be an interesting lead to follow up. In 2016 we had a few successful collaborations with universities within the context of bigger campaigns and will continue some of them in 2017. For example, we teamed up with selected fashion schools in Europe and invited students selected by them to the Europeana Labs workshop at THE ARTS+ fair in October in Frankfurt. In addition, we launched a two month program (Nov-Dec 2016) with the design School of Form in Poznan within the TU Europeana campaign<sup>140</sup>. The program involved an international and interdisciplinary mix of students and resulted in more than ten art installations using Europeana content. These art works were showcased at a special event in February 2017 at the National Audio-visual Institute in Warsaw and will be further promoted on Europeana channels. Finally, we presented Europeana offer at an industry event with students from the London School of Fashion in October 2016 and are currently in discussions with the school on how we can participate in their entrepreneurship program for students starting in autumn 2017.

### **7.3. Makers market pilot**

As part of our business development efforts, we will investigate the potential submarket of makers. In 2017 we will conduct a small scale experiment in order to evaluate the attractiveness of our re-use offer to makers, the potential impact we could have as well as to the feasibility, time, costs for a possible full time market entry. The pilot will include the following three main actions: a period of research and consultation; an investigation into the relevance and potential of the Europeana craft collections and the Europeana network to this market and a promotional campaign, involving attendance at selected maker's events and a low key Twitter campaign. The pilot will be concluded by a report delivered in December 2017 which will document and evaluate what we learnt and achieved through the pilot period, as well as propose next steps.

#### **7.3.1. Research and consultation**

We will consult with selected industry partners to test our definition and focus in this sector, to informally raise awareness of our offer and investigate potential partnership opportunities. These conversations would help us expand our knowledge of the market and so should happen relatively early in the pilot. The initial suggested list of consultees includes:

- Waag Society (FabLab/hack perspective).
- Birmingham City University (digital maker perspective).
- A crafts council for crafts maker and policy perspective (European branch of World Crafts Council or Crafts Council NL).

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<sup>140</sup> <http://www.nina.gov.pl/projekty/tu-europeana/>

- Makerversity Amsterdam staff and/or network of independent makers.
- OTELO makers network in Austria.
- 3D printing partners, such as 3D Hubs.
- Commercial platforms such as Maker.me and Etsy.
- Relevant contacts at the Maker Faires that we are attending.

### **7.3.2. Promotional campaign**

We believe that our content has value for the makers market; it is free to access (via manual download or API) and provides inspiration to diverse, high quality, legally accessible content.

We will test this assumption and increase awareness of Europeana's offer for makers in two ways. Firstly, we'll plan an informal and low-key Twitter campaign, consisting of a number of small targeted campaigns relating to significant moments for Europeana, e.g. the Art Nouveau season. In this way we can avoid cross-messaging during other campaigns like the Europeana Challenges. These tweets should be visually engaging and could, for example, showcase our own crafts content or reuse cases (as we find more). The tweets should engage with the existing maker's movement on Twitter via existing hashtags like #makers, #makermovement, and #makersmovement.

There are clear benefits from using Twitter as an inroad to the maker's audience. The maker's audience is clearly digital. The exercise will not be time intensive or costly, but it will help us grow the Europeana Labs Twitter following and raise awareness of the Europeana brand. In order to capture reuse cases and feedback from makers, we should consistently use our hashtag, for example, using #MadewithEuropeana or (bringing it into the present tense and acting as an imperative) #MakeWithEuropeana.

Secondly, we'll plan to attend and hopefully present at one/two significant maker events like featured Maker Faires, for example the Maker Faire in Berlin in June 2017. We will also discuss with our DSI2 partner Platoniq a possible co-creation workshop for markers in Spain.

### **7.3.3. Exploring the attraction of Europeana content to makers**

We know that our collections are diverse and that they also feature craft through time, regions, disciplines and techniques. Offering such a content from a historical perspective might be a good hook to engage modern makers.

For a digitally connected and very visual audience, Pinterest is a good platform to explore and one where we already have a following and the necessary experience and skills. Crafts are reportedly also one of the most popular themes. We could promote existing Pinterest boards that would be of interest to this market, and if time allows, curate Pinterest boards on areas where we have free to reuse content that could attract a maker's audience. Themes could include: the historic maker, made in history, heritage makers, made by our heritage.

Museums are known to support the preservation of crafts. It will be worth exploring whether there are museum members of the Europeana Network that are connecting their craft collections to maker's communities. Such an approach could be a good way to engage the Europeana Network and to find out whether a partnership with providers might help us learn more about the maker market.

### 7.3.4. Pilot timeline

Activity/month	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
1.1. Consultation									
1.2. Explore partnership opportunities									
2.1. Promotion campaign: presentation at a Maker event (e.g. Maker Faire, informal gathering) (approximate dates)									
2.2. Promotional Twitter campaign									
3. Explore thematic collection opportunity on Pinterest									
4. Delivery of report on 9 month pilot									

## 8. Dissemination

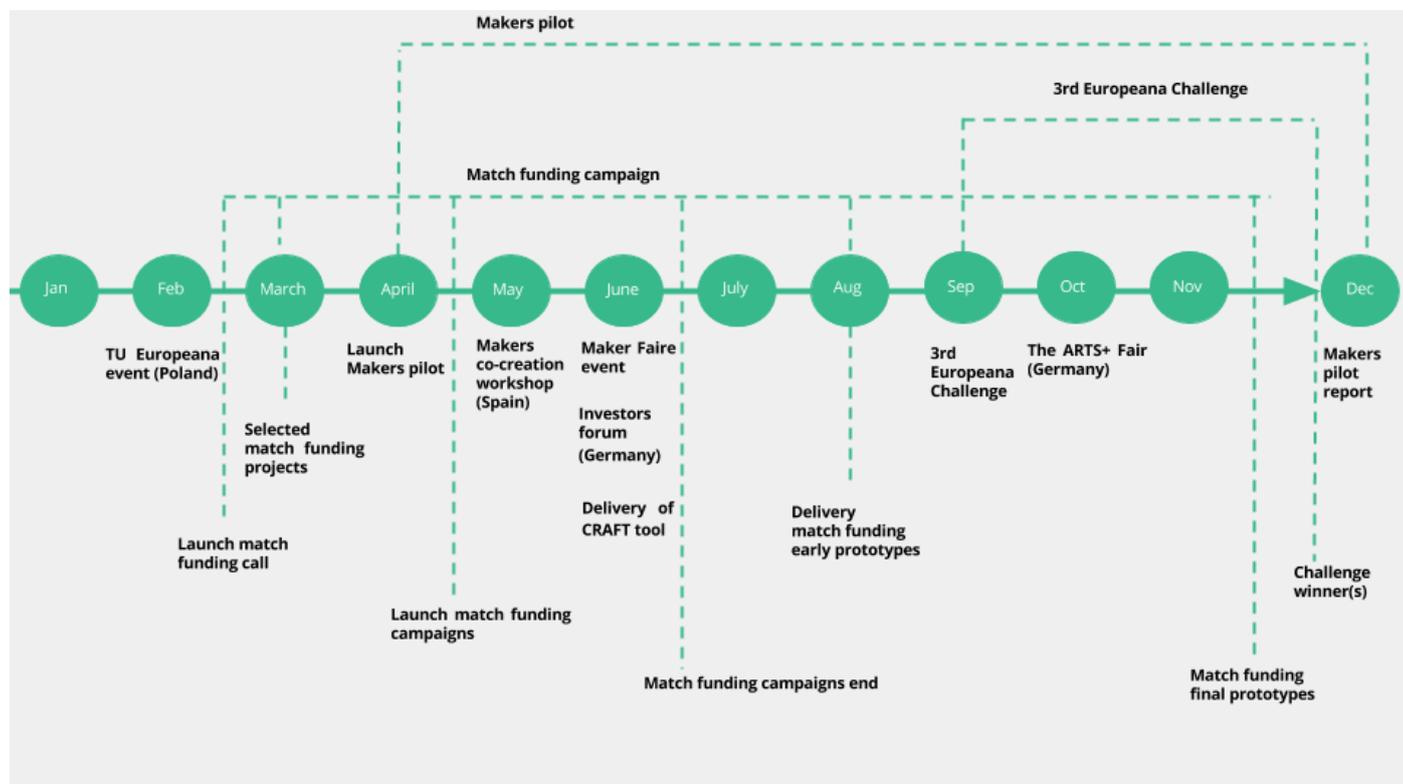
To inform and inspire the creative and cultural industries about our offer, we maintain constant and active communication through several channels. Europeana Labs blog features our main campaign announcements, detailed stories on our activities, and presents tips on how our audience can make the most out of Europeana's free content and technology. Throughout 2016, the Labs blog had 6,030 unique page views and published 27 posts, an average of 2 posts per month.

Another channel is the Europeana Labs News. Our monthly newsletter brings updates on how to use the Europeana APIs, examples of high quality datasets and applications, our blogs, and relevant events. As for February of 2017, Europeana Labs News has approximately 2,800 subscribers.

Europeana Labs Twitter offers inspiration, content and support to anyone looking to re-use Europeana content. In this channel, we interact daily with our growing community of creatives. In February 2017, @europeanalabs reached around 500 followers.

For each of the planned activities in 2017, the re-use team will prepare individual communication plans in close cooperation with the marketing and communications team at Europeana. These plans will reflect the specific goals, messages and channels per campaign and their implementation will involve resources from both teams. In addition, we will also reach to relevant partners for promotional support (for example, Goteo and innovation labs like ENoLL for the match funding call, Media Deals for the investor forum, relevant programs and networks, such as StartUp Europe or European Business Network). Additionally, we will attend partners' events - for instance, THE ARTS+ Fair and maker's events - to promote our offer and get direct feedback from our users.

## 9. Timeline



## 10. KPIs

We will measure the success of our business activities on the CCI market in 2017 as follows:

KPI	Value
# of new reuse case studies with Europeana content	Minimum 20
User satisfaction with our reuse services (Likert <sup>141</sup> )	60%
Net Promoter <sup>142</sup> Score	Establish benchmark

Reaching these KPIs will then validate our progress towards the desired impact of Europeana on the educational market as outlined below:

<sup>141</sup> [https://en.wikipedia.org/wiki/Likert\\_scale](https://en.wikipedia.org/wiki/Likert_scale)

<sup>142</sup> [https://en.wikipedia.org/wiki/Net\\_Promoter](https://en.wikipedia.org/wiki/Net_Promoter)

By 2020 Creatives (developers, designers, makers and entrepreneurs) develop new products and services inspired by the content and creative examples we make available to them. We have reduced their transaction costs for developing products, services and creations by making it easy to find and use high-quality re-usable cultural heritage assets and by improving access to funding. Some of these are developing into marketable products supporting European economic growth. Some of them increase awareness of our past through entertainment and creative expression.